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H's A After a year of great, bad ar awful movies, here's a salut to all that 1991 had to offer After a year of great, bad and awful movies, here's a salute

By Lucas J. Gutmar

This past year was good for selective film goers. But those of us who like to see faced disappointment after disappointment.

The Academy of Motion Picture Arts and Sciences is usually a group of people with memories that only stretch as far back as Christmas releases when determining Oscar winners. In 1991, that won't be much of a hindrance since the rest of the year had very little to offer.

Here before you, then, is the obligatory top 10 best and five worst movies that populate just about every year-end pubication from People to Cosnopolitan. I'll be honest. I out there were oh-so-many duds and flops to chose from.

Although I have assigned a ranking to the following top 10 films, it's rather arbitrary since all of them are great examples of quality filmmaking, each within its own

10: JFK — This is an overwhelming and massively entertaining film of great significance. Director Oliver Stone caves no doubt as to where his opinions lie, but this is not a flaw as many have suggested. Instead, his power as filmmaker is beautifully demonstrated. As badly cast as Kevin Costner was in Robin Hood: Prince of Thieves, he is perfect as New Orleans district attorney Jim Garri-

9: Racketeer - This is comic-book, slam-bang ac-

on at its best. It was also a \$40 million plus financial disappointment. Relative newcomer Bill Campbell is perfect as the fresh-faced Cliff Secord who battles the Nazis with the rocket pack he finds. It's innocent, playful, exciting and the best kind of pulp entertainment since the Indiana Jones movresponsible for atrocities independent filmmaker and against IRA members. It's one-man-show John Sayles gripping from the start, and the dialogue simply crackles.

6: Dead Again - Instead of trying to become the world's youngest and most talented Shakespearian actor/director, Kenneth Branagh made a sumptuous, old-fashioned Hollywood thriller. His follow-up to



cast and an interesting assassination interpretation.

8: Terminator 2: Judgment Day - This is a movie that science fiction/action movie producers will blame, years from now, for making budgets so big. With its non-stop action and overwhelming amount of truly special effects, it sets a new genre standard. It also had a great plot, talented actors and a good message to boot.

7: Hidden Agenda - A theatre flop but fascinating political thriller that is extremely close to a real incident. In modern day wartorn Northern Ireland, Brian Cox plays a conscientious British investigator who finds that his country may be

Henry V shows that the man has a great amount of wit and knows how to stage suspense on film just about better than anyone since Hitchcock. And unlike Brian De-Palma, he doesn't feel the need to rip off the master in

5: Beauty and the Beast -Disney keeps quality animated movies alive and does a turn better with this masterpiece of the form. It's beautifully mounted with the bestever animation soundtrack. Computer technology is used to support, rather than replace, the pen-and-ink art-

4: City of Hope — Fiercely

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wrote and directed an absolutely brilliant essay on urban decay. This is every-Bonfire of the Vanities wasn't. Sayles magnificently weaves more than three dozen significant speaking parts into a story that is layered and never neglects any character. It's Sayles' ability to tell this complex story without overwhelming the viewer that makes me feel this is the best directorial effort of

3. Boyz N the Hood John Singleton told a simple and harrowing story about inner-city violence and despair not by overloading the screen with gunfire, but by howing the viewer how ives are torn apart simply pecause people are born into community that has been orgotten by a blinded counry. It's an important call to

2: Cape Fear - Martin Scorsese updates and improves on an already ripe vengeance thriller. He turns it into a frightening metaphor of repentance and redemption. It's ultra-violent and disturbing. Robert De-Niro proves once again (as if he had to) that he is the most versatile and perhaps best actor in cinema today. Combine that with Scorsese, who is less arguably the best director in films, and you have a classic work.

1: Silence of the Lambs -I thought back in February that this might be the best of the year. It is, Jodie Foster holds her own and tackles Anthony Hopkins' frighten

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Boyz N the Hood takes a piece of the cake at number three in the top 10 list, featuring an about-time-this-was-told story of inner-city life.

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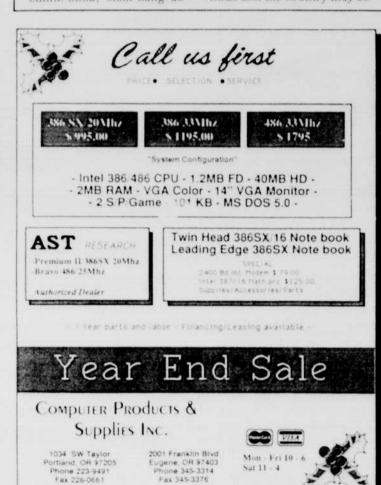
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