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# Movies

## 'Wayne's World' has an excellent opening weekend

JIM EMERSON

**"Wayne's World,"** which opened to an awesome estimated $16 million for the first three days (Friday through Sunday) of the lucrative President's Day weekend, looked like such an excellent hit after its trailers played in front of Paramount's "The Addams Family" last fall that other studios adjusted their release schedules so as not to open their pictures opposite Wayne and Garth's.

Warners' "Final Analysis," Columbia's "Radio Flyer" and Universal's "Stop! Or My Mom Will Shoot" (the latter two opening this weekend) were all moved to get out of Wayne's way.

**Gathering no moss:** In a fascinating, provocative article in the current **Rolling Stone,** writer **Jon Katz** argues that various forms of popular culture — movies, music, TV shows — are currently doing a better job of reporting important issues and what's really happening in the world than are the tame and timid traditional broadcast and print news organizations.

"It's a shame **Oliver Stone** wasn't running one of the networks when the Bush administration decided journalists couldn't cover the gulf war," Katz writes. "Nobody denied that conspiracy. Stone would have surely gone berserk. . . ."

Stone himself has said that the failure of the American press to adequately investigate the Warren Commission's conclusions is part of what compelled him to make "JFK." And as Katz notes: "In their anger at Stone, the guardians of journalistic and cultural propriety are saying that Americans aren't capable of drawing their own conclusions, that only journalists operating in conventional ways and within conventional boundaries can be entrusted with weighty or controversial issues. . . .

"Yet it is Stone's movie, not years of columnizing by the Old News, that is likely to force the release of Kennedy-assassination documents the government is keeping under wraps. The license Stone took — and the risk — in reinventing a seminal story in the country's history illustrates why the New News is gaining so dramatically on the old: It is willing to heed and explore the passionate and sometimes frightening undercurrents in American life.

"Bart Simpson's critique of society is more trenchant than that of most newspaper columnists. Movies like **'Boyz N the Hood'** and **'Straight Out of Brooklyn'** and rappers like **Public Enemy** and **Ice Cube** deal with race more squarely than 'Nightline.' "

**Talking in code:** Los Angeles **Cardinal Roger Mahony** now says he did not specifically or exclusively endorse the widely publicized re-written version of the 1934 Hays Code proposed by the Atlanta-based Christian Film and Television Commission to regulate what can and cannot be seen on television and movie screens. In a letter to the Los Angeles Times last Friday, Mahony said he meant that " 'one response' to the current absence of moral standards in the production and distribution of films and television programs was that proposed code." Mahony also called upon entertainment industry leaders to develop their own code.

**Casting notes:** **Kyle MacLaughlin, Anthony Hopkins, Jean Stapleton** and **Juliet Stevenson** will star in a new film version of Franz Kafka's "The Trial," written by **Harold Pinter** and directed by **David Jones,** who filmed Pinter's "Betrayal" in 1983 with **Jeremy Irons** and **Ben Kingsley.** . . . Columbia Pictures will make the $30 million **Bruce Willis** action picture, "Three Rivers," to be directed by **Rowdy Harrington** ("Roadhouse"). The film was shelved after Willis resisted dropping his salary from $13 million.

Jim Emerson's Movies column appears Tuesdays in Show.

### BOX OFFICE

**The Associated Press**

Here are the estimated top movie ticket sales Friday through Monday, according to Exhibitor Relations, with distributor, weekend gross, number of theater screens, average per screen, total gross and number of weeks in release. Figures are based on a combination of actual receipts and projections where actual figures weren't immediately available.

**1** **"Wayne's World,"** Paramount, $18.3 million, 1,768 screens, $10,351 per screen, $18.3 million, one week.

**2** **"Medicine Man,"** Disney, $8.8 million, 1,368 screens, $6,433 per screen, $17.3 million, two weeks week.

**3** **"Fried Green Tomatoes,"** Universal, $7 million, 1,306 screens, $5,360 per screen, $32.3 million, eight weeks.

**4** **"The Hand That Rocks the Cradle,"** Disney, $6.8 million, 1,752 screens, $3,881 per screen, $58.3 million, five weeks.

**5** **"Final Analysis,"** Warner Bros., $6.5 million, 1,599 screens, $4,065 per screen, $12.9 million, two weeks.

**6** **"The Adventures of the Great Mouse Detective,"** Disney, $3.8 million, 1,408 screens, $2,700 per screen, $3.8 million, one week (in rerelease).

**7** **"Shining Through,"** Twentieth Century Fox, $3.4 million, 1,415 screens, $2,403 per screen, $15.1 million, three weeks.

**8** **"Father of the Bride,"** Disney, $3.3 million, 1,574 screens, $2,097 per screen, $75.7 million, nine weeks.

**9** **"Beauty and the Beast,"** Disney, $2.8 million, 1,500 screens, $1,867 per screen, $109.2 million, 14 weeks.

**10** **"Grand Canyon,"** Twentieth Century Fox, $2.6 million, 1,444 screens, $2,272 per screen, $26.6 million, eight weeks.