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—*Film Review*

REVISED
AND UPDATED
FOR 1995

THE

MOVIE GUIDE

THE MOST COMPREHENSIVE
FILM REFERENCE OF ITS KIND

Longer In-Depth Reviews
More Extensive Cast Listings
Top Creative Credits
Complete Academy Award Information

By James Pallot and the editors of CineBooks

THE MOVIE GUIDE

James Pallot and the editors of CineBooks

江苏工业学院图书馆
藏书章

A Perigee Book

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Praise for The Movie Guide

(available in the U.K. under the title *The Virgin Film Guide*)

“One of the biggest and best guides around.” —*Film Review*

“The best...a film buff’s favorite.” —*What’s On*

Recommended as the best in the field by Barry Norman,
host of the BBC’s *Film 94*.

Praise for The Motion Picture Guide

(from which the reviews in *The Movie Guide* are selected
and condensed)

“A film lover’s treasure. In one awesomely ambitious publishing undertaking, the best of two worlds: scholarship of breadth and depth, and critical judgments of liveliness, intelligence and wit! A definitive reference work.”

—Roger Ebert

“The film reference book to end all reference books. The most comprehensive film encyclopedia in print.”

—Charles Champlin

“Destined to become a classic of film reference.”

—*Wilson Library Bulletin*

“A must for libraries, video stores and collectors...there’s never been a film encyclopedia this thorough.”

—*The Seattle Times*

PREFACE TO THE SECOND EDITION

We're delighted to be back with a second edition of *The Movie Guide*, and hope you agree that this improved, expanded volume constitutes much more than just a sequel to our first book. This edition includes well over 100 new films, running the critical gamut from *Ace Ventura: Pet Detective* to *The Age of Innocence* and from *Schindler's List* to *Speed*. Space to accommodate the new entries was made primarily by judicious pruning of some of the longer critiques. Some "new" historical titles, from cult favorites like *Plan 9 from Outer Space* to the Hindi classic *The Pure One*, have been added, and many entries have been expanded and rewritten. Only a handful of films have been deleted—some, we must admit, with glee, though we'll refrain from mentioning any names.

The biggest new features of this second edition are the Academy Award listings and the Index of Directors, both of which we believe to be the most comprehensive available in a book of this size. For those keen observers who have noticed the title-page change from the editors of *BASELINE* to the editors of *CineBooks*, please be advised that this simply indicates a change in ownership of the information database, not a change in content or editorial make-up.

If you're new to *The Movie Guide*, here's what you need to know. The films included in this book were selected and condensed from the nearly 30,000 entries in *CineBooks'* landmark 20-volume library reference work, *The Motion Picture Guide*, which covers just about every sound film ever released in the U.S. These are not only the titles that the *CineBooks* editors consider the outstanding achievements of world cinema, but also those which represent key examples of a genre, or have some special social, cultural, or historical significance. We have included all Academy Award Best Picture winners and nominees, though in some cases you may wonder how certain films attained such prominence—no matter, in their time they were considered important. We have also included all winners of the top Cannes Film Festival awards, as well as all films listed in *Sight & Sound's* historic critics' poll. All films which are ranked with five or four stars in *The Motion Picture Guide* are included. Lest you think us slaves to received opinion and database technology, the selection process was rounded out with some personal, idiosyncratic, human editorial judgment.

Why another film guide? Several reasons:

- Every film in this book counts. Other guides may cover more movies, but *The Movie Guide* gives you more information on the films that *matter*. If you stick to the titles included here, you can't go too far wrong.
- By narrowing our focus in this way, we've been able to include fuller credits than in any other book of this kind—from producer and director through to costume design and special effects—so you can get a more complete understanding of this communal art. We've also included many more acting credits—up to ten per title—and characters' names (very useful for solving those recurring trivia disputes). Similarly, our reviews and synopses are longer and more in-depth, giving you a genuine feel for the work in question.
- Teamwork. Other guides tend to offer the idiosyncratic opinions of one, more or less celebrated, individual. By drawing on *CineBooks'* team of experts, each skilled in a different area, *The Movie Guide* can bring different kinds of expertise to different kinds of film—from classic Hollywood musicals like *On the Town* to contemporary Hong Kong-produced spectacles like *Once Upon a Time in China*.
- Finally, this guide is more international in scope than any other film reference—especially important as the art and industry of cinema continue to transcend national boundaries.

Thanks are due to all who helped shape this volume, in particular: James Monaco, who first got this project, and my career, off the ground; Jo Imeson, business director of *CineBooks* and an unfailing voice of reason throughout this whole enterprise; Jacob Levich, whose intellect and humor have made a distinct impression on this edition; Maitland McDonagh, for her consistently stylish and insightful contributions; John Wright, our agent; Eileen Cope, our editor at Perigee; and Peter Hajduk and Noel Harrington, for their skillful manipulation of the database and typesetting softwares, respectively.

As always, we welcome your comments and suggestions, which may be sent directly to us at: *CineBooks*, 1211 Avenue of the Americas, 5th Floor, New York, NY 10036, U.S.A.

James Pallot
New York City,
June 1994

HOW TO USE THIS BOOK

INFORMATION KEY

| | | | | |
|---------------------------------|--|-------|-----------------------------|-------------|
| Foreign Title | FAREWELL MY CONCUBINE | Title | Running Time and Color Code | Star Rating |
| Release Year | (BA WANG BIE JI) | | 1993 170m c | ★★★½ |
| Genre(s) | Historical/Drama | | | R/15 |
| Production Co(s). and Countries | Tomson Films/China Film Co-production Corp. (China/Hong Kong) | | | MPAA/BBFC |
| Cast and Characters | <p>Leslie Cheung (<i>Cheng Dieyi</i>), Zhang Fengyi (<i>Duan Xiaolou</i>), Gong Li (<i>Juxian</i>), Lu Qi (<i>Guan Jifa</i>), Ying Da (<i>Na Kun</i>), Ge You (<i>Master Yuan</i>), Li Chun (<i>Xiao Si (teenager)</i>), Lei Ha Man-Zhang (<i>Xiao Si (adult)</i>), Tong Di (<i>Xiao Si (adult)</i>), Ma Mingwei (<i>Douzi (child)</i>)</p> | | | |
| Production Credits | <p>p, Hsu Feng; d, Chen Kaige; w, Lilian Li, Lu Wei (from the novel by Lilian Li); ph, Gu Changwei; ed, Pei Xiaonan; m, Zhao Jiping; art d, Chen Huaikai; cos, Chen Changmin</p> | | | |
| | <p><i>AAN Best Foreign Language Film; AAN Best Cinematography: Gu Changwei</i></p> | | | |
| | <p>This adaptation of Lilian Lee's novel, co-written by the author and directed by Chinese "Fifth Generation" filmmaker Chen Kaige (YELLOW EARTH), favorably compares to the best films of David Lean, and won the 1993 Cannes <i>Palme d'Or</i>. FAREWELL MY CONCUBINE brings a balance of psychological intimacy and epic sweep to its story of an insoluble love triangle that plays itself out over 50 tumultuous years of Chinese history.</p> | | | |
| | <p>CONCUBINE revolves around Duan Xiaolou (Zhang Fengyi) and Cheng Dieyi (Leslie Cheung), friends since their childhood schooling in the 1920s at the Peking Opera Academy...</p> | | | |
| | <p>...Chen Kaige's tragic vision contrasts sharply with the more socially slanted films of Zhang Yimou, the only other "Fifth Generation" filmmaker whose works have had much Western exposure. Chen eloquently equates Cheng's tragic disconnection from reality with China's inability to strike a political balance between individual freedom and national unity; there are no heroes in this view of Chinese history, only varying degrees of bad luck. Chen and his players bring passion and intelligence to the story, making CONCUBINE the best kind of spectacle—one whose scale is always human, despite its vastness and ambition.</p> | | | |
| | <p>Synopsis and Critical Appraisal</p> | | | |

ABOUT THE INFORMATION

Title

Films are listed alphabetically according to the title by which they were first released in the U.S. Where appropriate, original foreign-language titles appear in parentheses on the second line of the entry. If you need to search for a film by a foreign-language, British, or alternate title, please consult the *Alternate Title Index* on page xv.

Year of Release

The first year in which the film saw theatrical release of any kind in the U.S. This does not include festival screenings or “sneak previews.” Discrepancies between the year of U.S. release and the year of release in the film’s country of origin are noted in the critical appraisal.

Running Time

This applies to the original form in which the film was released, not to subsequent trimmings or elongation for the purposes of TV broadcast or videocassette release.

Color Code

The symbol “c” denotes films shot in color, “bw” those shot in black-and-white; “c/bw” indicates a film which, like *The Wizard of Oz*, uses both kinds of footage.

Star Rating

A shorthand assessment of each film’s critical merits, according to the following scale: 5 stars = masterpiece; 4 stars = excellent; 3 stars = good; 2 stars = fair; 1 star = poor; no stars = without merit. Half-stars are also awarded. Since this book represents a selection of notable titles pulled from a database of nearly 35,000 films, the average star rating is relatively high.

Genre

Each film is classified by up to three genres selected from the following list: Action; Adventure; Animated; Biography; Children’s; Comedy; Crime; Dance; Disaster; Docudrama; Documentary; Drama; Erotic; Fantasy; Historical; Horror; Martial Art; Musical; Mystery; Opera; Political; Prison; Religious; Romance; Science Fiction; Sports; Spy; Thriller; War; Western.

MPAA/BBFC Rating

The Motion Picture Association of America rating, separated by a “/” from the British Board of Film Classification certificate. A gap before or after the “/” indicates the information is not available in that category; a single “PG” code, without a “/”, indicates the film is rated PG in both the U.S. and the U.K. Please see “U.S. and U.K. Rating Systems” below for more details.

Production Company

Multiple entries are separated by a “/” and are limited to companies that were actively and/or financially involved in the project. Distributors are not listed.

Cast and Characters

The names of up to ten actors for each film, followed in parentheses by the name of the character played.

Production Credits

The names of the key creative and technical personnel involved in the project, abbreviated as follows: p (producer); d (director); w (writer); ph (cinematographer); ed (editor); m (music composer); prod d (production designer); art d (art director); fx (special effects); chor (choreographer); cos (costume designer); anim (animation). Multiple credits in the same category are separated by commas. Where appropriate, information about screenplay source material is included in parentheses after the last writer credit.

U.S. and U.K. Rating Systems

U.S.: The Motion Picture Association of America (MPAA) currently grades films according to the following codes: **G** (GENERAL AUDIENCES—All ages admitted); **PG** (PARENTAL GUIDANCE SUGGESTED—Some material may not be suitable for children); **PG-13** (PARENTS STRONGLY CAUTIONED—Some material may be inappropriate for children under 13); **R** (RESTRICTED—Under 17 requires accompanying parent or adult guardian); and **NC-17** (NO CHILDREN UNDER 17 ADMITTED). This book also contains ratings issued while earlier systems were in effect, as follows: **GP** (May be considered the equivalent of and interchangeable with PG); **M** (Mature Audiences, Parental Guidance Suggested—may not be identified with any other rating); and **X** (No One Under 17 Admitted—may not be identified with NC-17.)

U.K.: Since 1982, the following system of classification has been applied in the UK: **U** (Universal—suitable for all); **PG** (Parental Guidance—some scenes may be unsuitable for young children); **15** (passed for those aged 15 and over); **18** (passed for those aged 18 and over). These categories apply to both video and cinema screenings. The less frequently used **12** category (passed for those aged 12 and over) was introduced in 1989 for cinema screenings only.

Entries in this guide show either the post-1982 classification or, where this is not available, the certificate awarded when the film was first shown in the UK.

When UK certificates were first introduced in 1913, the categories were simply **U** (Universal) and **A** (Adult; no unaccompanied child admitted). **H** (for Horrific) was introduced as an advisory category in 1932, to be replaced in 1951 by **X** (no admission for those under 16).

In 1970 a new system was introduced: **U** (as before); **A** (Advisory; unaccompanied children of 5 and over admitted, but a film in this category could contain material that parents might prefer children under 14 not to see); **AA** (no admission to those under 14); **X** (no admission to those under 18).

Generally speaking, the **U**, **A**, **AA**, and **X** categories approximate the **U**, **PG**, **12/15**, and **18** categories in use today, but the conversion is not automatic. Changing social attitudes can mean that a film awarded an **X** certificate in 1952, for instance, might be thought suitable for a **15** or even a **PG** certificate in 1992.

The editors wish to thank the British Board of Film Classification for its assistance in supplying certificate information.

ALTERNATE TITLE INDEX

The main portion of this book lists films alphabetically according to the title by which they were first released in the U.S. If you cannot find the movie you are looking for, please check this index to see if the work is listed under a different title. The column on the left contains: original foreign-language titles; British titles, where they differ from those used for U.S. release; and alternative English-language titles.

ALTERNATE TITLE

A BOUT DE SOUFFLE
A COR DO SEU DESTINO
ABBOTT AND COSTELLO MEET THE GHOSTS
ABISMOS DE PASION
ACE IN THE HOLE
ACE, THE
AFFAIR OF THE HEART, AN

AFFAIR OF THE HEART, AN
AGE OF GOLD
AGUIRRE, DER ZORN GOTTES
AI NO CORRIDA
AKIBIYORI
AKIRA KUROSAWA'S DREAMS
ALEXANDER GRAHAM BELL
AL—FEAR EATS THE SOUL
ALL THAT MONEY CAN BUY
AMORE A VENT' ANNI
AMOROUS GENERAL, THE
AND WOMAN... WAS CREATED
ANGEL STREET
ANGELS AND THE PIRATES
ANGUSTIA
ANIMAL HOUSE
ANNE AND MURIEL
ANNO UNO
ANSIKTET
APUR SANSAR
ATLANTIC CITY, U.S.A.
ATOMIC ROCKETSHIP
BA WANG BIE JI
BABETTE'S GASTEBUD
BACHELOR KNIGHT
BAD GIRLS, THE
BAILIFF, THE
BAISERS VOLES
BAL NA VODI
BALTHAZAR
BANK DETECTIVE, THE
BANNER IN THE SKY
BATTLE STRIPE
BATTLING BELLHOP, THE
BE RORINGEN
BEGGARS' OPERA
BIAN ZHOU BIAN CHANG
BIG HEART, THE
BIRDS OF A FEATHER
BIRTHMARK
BIZALOM
BLONDE BOMBSHELL
BLONDE IN LOVE, A

U.S. TITLE

BREATHLESS
COLOR OF DESTINY, THE
ABBOTT AND COSTELLO MEET FRANKENSTEIN
WUTHERING HEIGHTS
BIG CARNIVAL, THE
GREAT SANTINI, THE
LOVE AFFAIR; OR THE CASE OF THE MISSING
SWITCHBOARD OPERATOR
BODY AND SOUL
L'AGE D'OR
AGUIRRE, THE WRATH OF GOD
IN THE REALM OF THE SENSES
LATE AUTUMN
DREAMS
STORY OF ALEXANDER GRAHAM BELL, THE
FEAR EATS THE SOUL
DEVIL AND DANIEL WEBSTER, THE
LOVE AT TWENTY
WALTZ OF THE TOREADORS
AND GOD CREATED WOMAN
GASLIGHT
ANGELS IN THE OUTFIELD
ANGUISH
NATIONAL LAMPOON'S ANIMAL HOUSE
TWO ENGLISH GIRLS
YEAR ONE
MAGICIAN, THE
WORLD OF APU, THE
ATLANTIC CITY
FLASH GORDON
FAREWELL MY CONCUBINE
BABETTE'S FEAST
BACHELOR AND THE BOBBY-SOXER, THE
LES BICHES
SANSHO THE BAILIFF
STOLEN KISSES
HEY BABU RIBA
AU HASARD, BALTHAZAR
BANK DICK, THE
THIRD MAN ON THE MOUNTAIN
MEN, THE
KID GALAHAD
TOUCH, THE
THREEPENNY OPERA, THE
LIFE ON A STRING
MIRACLE ON 34TH STREET
LA CAGE AUX FOLLES
OMEN, THE
CONFIDENCE
BOMBSHELL
LOVES OF A BLONDE

ALTERNATE TITLE

BLOOD COUPLE
 BLOOD FOR DRACULA
 BLOOD ON THE MOON
 BOUDU SAUVE DES EAUX
 BROTHERHOOD OF THE YAKUZA
 BRUTTI. SPORCHI E CATTIVI
 BUCKAROO BANZAI

 BUILD MY GALLOWS HIGH
 BUTCHER, THE
 CABIRIA
 CALLING NORTHSIDE 777
 CAMPANADAS A MEDIANOCHE
 CARDIGAN'S LAST CASE
 CARMEN
 CARS THAT EAT PEOPLE, THE
 CASTLE OF DOOM
 CASTLE OF THE SPIDER'S WEB, THE
 CELINE ET JULIE VONT EN BATEAU
 CESAR ET ROSALIE
 CET OBSCUR OBJECT DU DESIR
 CHARLEY'S AMERICAN AUNT
 CHINCHERO
 CIRCUS
 CLEAN SLATE
 CLIO DE CINQ A SEPT
 CLOSELY OBSERVED TRAINS
 COBWEB CASTLE
 COLONEL BLIMP
 COMO AGUA PARA CHOCOLATE
 COMPARTIMENT TUEURS
 COMRADESHIP
 COUP DE FOUDRE
 CRADLE OF CRIME
 CRIMES OF DR. MABUSE
 CRONACA DI UNA MORTE ANNUNCIATA
 CROOKS IN CLOVER
 CROWN CAPER, THE
 CUTTER AND BONE
 CZŁOWIEK Z MARMURU
 CZŁOWIEK Z ZELAZA
 DA YUE BING
 DAHONG DENG LONG GAO GAO GUA
 DANGEROUS AGE
 DANGEROUS LOVE AFFAIRS
 DANS LA VILLE BLANCHE
 DAO MA DAN
 DAS BOOT
 DAS TESTAMENT DES DR. MABUSE
 DE STILTE ROND CHRISTINE M.
 DEADLINE MIDNIGHT
 DEAR MARTHA
 DEN RODA KAPPAN
 DEN RODE KAPPE
 DER BLAUE ENGEL
 DER FUSSGANGER
 DER HIMMEL UBER BERLIN
 DER PROZESS
 DERUSU USARA

U.S. TITLE

GANJA AND HESS
 ANDY WARHOL'S DRACULA
 COP
 BOUDU SAVED FROM DROWNING
 YAKUZA, THE
 DOWN AND DIRTY
 ADVENTURES OF BUCKAROO BANZAI: ACROSS THE
 8TH DIMENSION, THE
 OUT OF THE PAST
 LE BOUCHER
 NIGHTS OF CABIRIA
 CALL NORTHSIDE 777
 CHIMES AT MIDNIGHT
 STATE'S ATTORNEY
 BIZET'S CARMEN
 CARS THAT ATE PARIS, THE
 VAMPIRE
 THRONE OF BLOOD
 CELINE AND JULIE GO BOATING
 CESAR AND ROSALIE
 THAT OBSCURE OBJECT OF DESIRE
 CHARLEY'S AUNT
 LAST MOVIE, THE
 INVITATION TO THE DANCE
 COUP DE TORCHON
 CLEO FROM 5 TO 7
 CLOSELY WATCHED TRAINS
 THRONE OF BLOOD
 LIFE AND DEATH OF COLONEL BLIMP, THE
 LIKE WATER FOR CHOCOLATE
 SLEEPING CAR MURDER, THE
 KAMERADSHAFT
 ENTRE NOUS
 DEAD END
 TESTAMENT OF DR. MABUSE, THE
 CHRONICLE OF A DEATH FORETOLD
 PENTHOUSE
 THOMAS CROWN AFFAIR, THE
 CUTTER'S WAY
 MAN OF MARBLE
 MAN OF IRON
 BIG PARADE, THE
 RAISE THE RED LANTERN
 WILD BOYS OF THE ROAD
 LES LIAISONS DANGEREUSES
 IN THE WHITE CITY
 PEKING OPERA BLUES
 BOAT, THE
 TESTAMENT OF DR. MABUSE, THE
 QUESTION OF SILENCE, A
 —30—
 HONEYMOON KILLERS, THE
 HAGBARD AND SIGNE
 HAGBARD AND SIGNE
 BLUE ANGEL, THE
 PEDESTRIAN, THE
 WINGS OF DESIRE
 TRIAL, THE
 DERSU UZALA

ALTERNATE TITLE

DET SJUNDE INSEGLET
 DEUX OU TROIS CHOSES QUE JE SAIS D'ELLE
 DIABOLO MENTHE
 DIAMOND EARRINGS, THE
 DIARY OF MAJOR THOMPSON
 DIARY OF OHARU
 DIE ANGST DES TORMANNS BEIM ELFMETER
 DIE BLECHTROMMEL
 DIE DREIGROSCHENOPER
 DIE EHE DER MARIA BRAUN
 DIE HARDER
 DIE KOFFER DES HERRN O.F.
 DIE RATTEN
 DIE REGENSCHIRME VON CHERBOURG
 DIE SEHNS UCHT DER VERONIKA VOSS
 DIE TAUSEND AUGEN DES DR. MABUSE
 DIE UNENDLICHE GESCHICHTE
 DIE VERLORENE EHRE DER KATHARINA BLUM
 DIVORZIO ALL'ITALIANA
 DOES, THE
 DON-KIKHOT
 DONA FLOR E SEUS DOIS MARIDOS
 DONA HERLINDA Y SU HIJO
 DONNA DI VITA
 DOOMED, LIVING
 DOUBLE POSSESSION
 DOUBLE, THE
 DOWN WENT MCGINTY
 DRACULA
 DRACULA CERCA SANGUE DI VERGINE E...MORI DI
 SETE
 DRACULA VUOLE VIVERE: CERCA SANGUE DI
 VERGINA
 DREYFUS
 DRUM, THE
 DU RIFI CHEZ DES HOMMES
 DUVAR
 E LA NAVE VA
 EIGHT ARMS TO HOLD YOU
 EL ANGEL EXTERMINADOR
 EL ESPIRITU DE LA COLMENA
 ELLA
 EMILY
 EMPIRE OF THE SENSES
 EN PASSION
 ENEMIES OF THE PUBLIC
 ERNEST HEMINGWAY'S THE KILLERS
 ETAT DE SIEGE
 EVERYBODY'S CHEERING
 EXTASE
 EYE OF EVIL
 FACE OF FEAR
 FACE, THE
 FACTS OF LIFE, THE
 FALL OF LOLA MONTES, THE
 FALL OF THE HOUSE OF USHER, THE
 FALSE WITNESS
 FALSTAFF
 FANNY OCH ALEXANDER

U.S. TITLE

SEVENTH SEAL, THE
 TWO OR THREE THINGS I KNOW ABOUT HER
 PEPPERMINT SODA
 EARRINGS OF MADAME DE ... , THE
 FRENCH, THEY ARE A FUNNY RACE, THE
 LIFE OF OHARU
 GOALIE'S ANXIETY AT THE PENALTY KICK, THE
 TIN DRUM, THE
 THREEPENNY OPERA, THE
 MARRIAGE OF MARIA BRAUN, THE
 DIE HARD 2: DIE HARDER
 TRUNKS OF MR. O.F., THE
 RATS, THE
 UMBRELLAS OF CHERBOURG, THE
 VERONIKA VOSS
 THOUSAND EYES OF DR. MABUSE, THE
 NEVERENDING STORY, THE
 LOST HONOR OF KATHARINA BLUM, THE
 DIVORCE, ITALIAN STYLE
 LES BICHES
 DON QUIXOTE
 DONA FLOR AND HER TWO HUSBANDS
 DONA HERLINDA AND HER SON
 LOLA
 IKIRU
 GANJA AND HESS
 KAGEMUSHA
 GREAT MCGINTY, THE
 HORROR OF DRACULA, THE
 ANDY WARHOL'S DRACULA

 ANDY WARHOL'S DRACULA

 DREYFUS CASE, THE
 DRUMS
 RIFI
 WALL, THE
 AND THE SHIP SAILS ON
 HELP!
 EXTERMINATING ANGEL, THE
 SPIRIT OF THE BEEHIVE, THE
 MONKEY SHINES: AN EXPERIMENT IN FEAR
 AMERICANIZATION OF EMILY, THE
 IN THE REALM OF THE SENSES
 PASSION OF ANNA, THE
 PUBLIC ENEMY, THE
 KILLERS, THE
 STATE OF SIEGE
 TAKE ME OUT TO THE BALL GAME
 ECSTASY
 THOUSAND EYES OF DR. MABUSE, THE
 PEEPING TOM
 MAGICIAN, THE
 QUARTET
 LOLA MONTES
 HOUSE OF USHER
 CIRCLE OF DECEIT
 CHIMES AT MIDNIGHT
 FANNY AND ALEXANDER

ALTERNATE TITLE

FAREWELL, MY LOVELY
 FATHER BROWN
 FATHER'S ON A BUSINESS TRIP
 FEDERICO FELLINI'S 8 1/2
 FEDERICO FELLINI'S INTERVISTA
 FELLINI'S ROMA
 FIELDS OF HONOR
 FIENDS, THE
 FIGHTING SULLIVANS, THE
 FINAL CRASH, THE
 FINALLY, SUNDAY
 FIRE FESTIVAL
 FIRST GREAT TRAIN ROBBERY, THE
 FIRST OF THE FEW, THE
 FISTS IN THE POCKET
 FONTANE EFFI BRIEST
 FOR A FISTFUL OF DOLLARS
 FOR A NIGHT OF LOVE
 FORBIDDEN ALLIANCE
 FORBIDDEN LOVE
 FORBIN PROJECT, THE
 FOREVER IN LOVE
 47 SAMURAI
 49TH PARALLEL
 FRANCESCO, GIULLARE DI DIO
 FRATERNALLY YOURS
 FREEDOM FOR US
 FRENCH ARE A FUNNY RACE
 FRENZY
 FULL HOUSE
 FUN LOVING
 GANG WAR
 GEORGIA'S FRIENDS
 GESTAPO
 GETTING AWAY WITH MURDER
 GHARE BAIRE
 GHOST STEPS OUT, THE
 GION NO SHIMAI
 GIRL WAS YOUNG, THE
 GIRLFRIENDS, THE
 GIRLS HE LEFT BEHIND, THE
 GIRLS IN UNIFORM
 GIULIETTA DEGLI SPIRITI
 GOING APE
 GOLDEN MARIE
 GOLDEN VIRGIN
 GOOD MARRIAGE, A
 GOODBYE, CHILDREN
 GORGEOUS BIRD LIKE ME, A
 GOTTERDAMMERUNG
 GRAIL, THE
 GRAVE ROBBERS FROM OUTER SPACE
 GREAT WALL IS A GREAT WALL, THE
 GREEN RAY, THE
 GUNY'S THE WALL
 GUNS IN THE AFTERNOON
 HAMP
 HANDLE WITH CARE
 HANDS OF ORLAC, THE

U.S. TITLE

MURDER, MY SWEET
 DETECTIVE, THE
 WHEN FATHER WAS AWAY ON BUSINESS
 8 1/2
 INTERVISTA
 ROMA
 SHENANDOAH
 DIABOLIQUE
 SULLIVANS, THE
 STEELYARD BLUES
 CONFIDENTIALLY YOURS!
 HIMATSURI
 GREAT TRAIN ROBBERY, THE
 SPITFIRE
 FIST IN HIS POCKET
 EFFI BRIEST
 FISTFUL OF DOLLARS, A
 MANIFESTO
 BARRETT'S OF WIMPOLE STREET, THE
 FREAKS
 COLOSSUS: THE FORBIN PROJECT
 PRIDE OF THE MARINES
 CHUSHINGURA
 INVADERS, THE
 FLOWERS OF ST. FRANCIS, THE
 SONS OF THE DESERT
 A NOUS LA LIBERTE
 FRENCH, THEY ARE A FUNNY RACE, THE
 TORMENT
 O. HENRY'S FULL HOUSE
 QUACKSER FORTUNE HAS A COUSIN IN THE BRONX
 ODD MAN OUT
 FOUR FRIENDS
 NIGHT TRAIN TO MUNICH
 END OF THE GAME
 HOME AND THE WORLD, THE
 TIME OF THEIR LIVES, THE
 SISTERS OF THE GION
 YOUNG AND INNOCENT
 LES BICHES
 GANG'S ALL HERE, THE
 MAEDCHEN IN UNIFORM
 JULIET OF THE SPIRITS
 WHERE'S POPPA?
 CASQUE D'OR
 STORY OF ESTHER COSTELLO, THE
 LE BEAU MARIAGE
 AU REVOIR LES ENFANTS
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