

A FEW OF MY FAVORITE CLASSIC FILMS

In descending order, titles listed alphabetically within each section.

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| ANTICHRIST | Lars von Trier | 5 | 5 |
| AUS DEM LEBEN DER MARIONETTEN | Ingmar Bergman | 5 | 5 |
| FRANCISCA | Manoel de Oliveira | 5 | 5 |
| HADEWIJCH | Bruno Dumont | 5 | 5 |
| HIROSHIMA MON AMOUR | Alain Resnais | 5 | 5 |
| HUMANITÉ | Bruno Dumont | 5 | 5 |
| INDIA SONG | Marguerite Duras | 5 | 5 |
| LEAVING LAS VEGAS | Mike Figgis | 5 | 5 |
| MÉPRIS, LE (CONTEMPT) | Jean-Luc Godard | 5 | 5 |
| MULHOLLAND DRIVE | David Lynch | 5 | 5 |
| Солярис (SOLARIS) | Andrei Tarkovsky | 5 | 5 |
| THOMAS L'IMPOSTEUR | Georges Franju | 5 | 5 |
| THREE WOMEN | Robert Altman | 5 | 5 |
| TROIS COURONNES DU MATELOT, LES | Raúl Ruiz | 5 | 5 |
| TYSTNADE (THE SILENCE) | Ingmar Bergman | 5 | 5 |
| UNBEKANNTE, DIE | Frank Wysbar | 5 | 5 |

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| ABRE LOS OJOS | Alejandro Amenàbar | 5 | 4 |
| ANNÉE DERNIÈRE À MARIENBAD, L' | Alain Resnais | 5 | 4 |
| BÜCHSE DER PANDORA, DIE (PANDORA'S BOX) | G.W. Pabst | 5 | 4 |
| DOLCE VITA, LA | Federico Fellini | 5 | 4 |
| ECLISSE, L' (ECLIPSE) | Michelangelo Antonioni | 5 | 4 |
| EYES WIDE SHUT | Stanley Kubrick | 5 | 4 |
| FÄHRMANN MARIA | Frank Wysbar | 5 | 4 |
| FALLING LESSONS | Amy Halpern | 5 | 4 |
| FLANDRES | Bruno Dumont | 5 | 4 |
| FRESH | Boaz Yakin | 5 | 4 |
| GATOPARDO, IL | Luchino Visconti | 5 | 4 |
| HÉLAS POUR MOI | Jean-Luc Godard | 5 | 4 |
| HISTOIRE(S) DU CINÉMA | Jean-Luc Godard | 5 | 4 |
| HORS SATAN | Bruno Dumont | 5 | 4 |
| LIT DE LA VIERGE, LE | Philippe Garrel | 5 | 4 |
| MELANCHOLIA | Lars von Trier | 5 | 4 |
| NATTVARDSGÄSTERNA (WINTER LIGHT) | Ingmar Bergman | 5 | 4 |
| NOTTE, LA | Michelangelo Antonioni | 5 | 4 |
| ORDET | Carl Th. Dreyer | 5 | 4 |
| OUT 1 | Jacques Rivette | 5 | 4 |
| PERSONA | Ingmar Bergman | 5 | 4 |
| PRENOM CARMEN | Jean-Luc Godard | 5 | 4 |
| RAVENOUS | Antonia Bird | 5 | 4 |
| SÅSOM I EN SPEGEL (THROUGH A GLASS DARKLY) | Ingmar Bergman | 5 | 4 |
| SMULTRONSTÄLLET (WILD STRAWBERRIES) | Ingmar Bergman | 5 | 4 |
| TWIN PEAKS: FIRE WALK WITH ME | David Lynch | 5 | 4 |
| VAMPIRES, LES | Louis Feuillade | 5 | 4 |
| VARGTIMMEN (HOUR OF THE WOLF) | Ingmar Bergman | 5 | 4 |
| WEEKEND | Jean-Luc Godard | 5 | 4 |

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| AMOUR FOU, L' | Jacques Rivette | 5 | 3 |
| ANNA UND ELISABETH | Frank Wysbar | 5 | 3 |
| ANSIKTET (THE MAGICIAN) | Ingmar Bergman | 5 | 3 |
| AVVENTURA, L' | Michelangelo Antonioni | 5 | 3 |
| BENILDE OU A VIRGEM MÃE | Manoel de Oliveira | 5 | 3 |
| BREAKING THE WAVES | Lars von Trier | 5 | 3 |
| CAMILLE CLAUDEL 2015 | Bruno Dumont | 5 | 3 |
| CHINOISE, LA | Jean-Luc Godard | 5 | 3 |
| DETOUR | Edgar G. Ulmer | 5 | 3 |
| DET SJUNDE INSEGLET (THE SEVENTH SEAL) | Ingmar Bergman | 5 | 3 |
| DÉTRUIRE, DIT-ELLE | Marguerite Duras | 5 | 3 |
| ENSKILDA SAMTAL (PRIVATE CONFESSIONS) | Liv Ullmann (wrt. Ingman Bergman) | 5 | 3 |
| FÖR ATT INTE TALA OM ALLA DESSA KVINNOR | Ingmar Bergman | 5 | 3 |
| FRAU, NACH DER MAN SICH SEHNT, DIE (WOMEN MEN YEARN FOR) | Curtis Bernhardt | 5 | 3 |
| HET DAK VAN DE WALVIS (ON TOP OF THE WHALE) | Raúl Ruiz | 5 | 3 |
| JE T'AIME, JE T'AIME | Alain Resnais | 5 | 3 |
| KVINNODRÖM (DREAMS) | Ingmar Bergman | 5 | 3 |
| MURIEL | Alain Resnais | 5 | 3 |
| NÄRA LIVET (BRINK OF LIFE) | Ingmar Bergman | 5 | 3 |
| NEW YORK: A DOCUMENTARY FILM | Ric Burns | 5 | 3 |
| NOUVELLE VAGUE | Jean-Luc Godard | 5 | 3 |
| NUIT ET BROUILLARD | Alain Resnais | 5 | 3 |
| OFFRET (THE SACRIFICE) | Andrei Tarkovsky | 5 | 3 |
| PASSION, EN | Ingmar Bergman | 5 | 3 |
| P'TIT QUINQUIN | Bruno Dumont | 5 | 3 |
| PIERROT LE FOU | Jean-Luc Godard | 5 | 3 |
| QUAI DES ORFÈVRES | Henri-Georges Clouzot | 5 | 3 |
| SECRET DÉFENSE | Jacques Rivette | 5 | 3 |
| SECONDS | John Frankenheimer | 5 | 3 |
| SON NOM DE VENISE DANS CALCUTTA DESERT | Marguerite Duras | 5 | 3 |
| Сталкер (STALKER) | Андрей Арсеньевич Тарковский Andrei Tarkovsky | 5 | 3 |
| TRUITE, LA | Jospeh Losey | 5 | 3 |
| DAS WEIßE BAND, EINE DEUTSCHE KINDERGESCHICHTE | Michael Haneke | 5 | 3 |

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| ABWEGE | G.W. Pabst | 5 | 2 |
| ALPHAVILLE | Jean-Luc Godard | 5 | 2 |
| AMOR DE PERDIÇÃO (DOOMED LOVE) | Manoel de Oliveira | 5 | 2 |
| ANSIKTE MOT ANSIKTE (FACE TO FACE) | Ingmar Bergman | 5 | 2 |
| AT LAND | Maya Deren | 5 | 2 |
| BELLE NOISSEUSE, LA | Jacques Rivette | 5 | 2 |
| BILDMAKARNA (THE IMAGE MAKERS) | Ingmar Bergman | 5 | 2 |
| BLACK CAT, THE | Edgar G. Ulmer | 5 | 2 |
| BLACK MOON | Louis Malle | 5 | 2 |
| CHINESE FIREDRILL | Will Hindle | 5 | 2 |
| DAMES DU BOIS DU BOLOGNE, LES | Robert Bresson | 5 | 2 |

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| DADETOWN | Russ Hexter | 5 | 2 |
| DEMONLOVER | Olivier Assyas | 5 | 2 |
| DESERTO ROSSO, IL | Michelangelo Antonioni | 5 | 2 |
| EINLEITUNG ZU ARNOLD SCHOENBERGS BEGLEITMUSIK ZU EINER LICHTSPIELSCENE | Jean-Marie Straub (with Danièle Huillet) | 5 | 2 |
| ELEMENT OF CRIME, THE | Lars von Trier | 5 | 2 |
| EN LA CIUDAD DE SYLVIA | José Luis Guerín | 5 | 2 |
| ENFANT SECRET, L' | Philippe Garrel | 5 | 2 |
| ENFER, L' | Claude Chabrol | 5 | 2 |
| FÄNGELSE (THE DEVIL'S WANTON) | Ingmar Bergman | 5 | 2 |
| FAUST | F.W. Murnau | 5 | 2 |
| GOYA - ODER DER ARGE WEG DER ERKENNTNIS | Konrad Wolf | 5 | 2 |
| HABLE CON ELLA (TALK TO HER) | Pedro Almodóvar | 5 | 2 |
| ICH WAR NEUNZEHN | Konrad Wolf | 5 | 2 |
| L'IMMORTELLE | Alain Robbe-Grillet | 5 | 2 |
| 'JE VOUS SALUE, MARIE' (BOOK OF MARY/HAIL MARY) | Jean-Luc Godard | 5 | 2 |
| JUDEX | Georges Franju | 5 | 2 |
| LAST SUMMER | Frank Perry | 5 | 2 |
| LONELINESS OF THE LONG DISTANCE RUNNER, THE | Tony Richardson | 5 | 2 |
| LOST HIGHWAY | David Lynch | 5 | 2 |
| M | Fritz Lang | 5 | 2 |
| MA NUIT CHEZ MAUD | Eric Rohmer | 5 | 2 |
| MAMAN ET LA PUTAIN, LA | Jean Eustache | 5 | 2 |
| Зеркало MIRROR | Андрей Арсеньевич Тарковский Andrei Tarkovsky | 5 | 2 |
| MULINO DELLE DONNE DI PIETRA, IL | Giorgio Ferroni | 5 | 2 |
| NIBELUNGEN, DIE | Fritz Lang | 5 | 2 |
| NUITS DE LA PLEINE LUNE, LES | Eric Rohmer | 5 | 2 |
| NYMPHOMANIAC | Lars von Trier | 5 | 2 |
| REVANCHE | Götz Spielmann | 5 | 2 |
| RIGET [THE KINGDOM] | Lars von Trier | 5 | 2 |
| RUTHLESS | Edgar G. Ulmer | 5 | 2 |
| SCENER UR ETT ÄKTENSKAP (SCENES FROM A MARRIAGE) | Ingmar Bergman | 5 | 2 |
| SISTERS | Brian de Palma | 5 | 2 |
| STRAW DOGS | Sam Peckinpah | 5 | 2 |
| TESTAMENT OF ORPHEUS | Jean Cocteau | 5 | 2 |
| TÖRST (THIRST, aka THREE STRANGE LOVES) | Ingmar Bergman | 5 | 2 |
| 2 OU 3 CHOSES QUE JE SAIS D'ELLE | Jean-Luc Godard | 5 | 2 |
| VA SAVOIR | Jacques Rivette | 5 | 2 |
| WINTERSCHLÄFER | Tom Tykwer | 5 | 2 |
| YEUX SANS VISAGE, LES | Georges Franju | 5 | 2 |

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| 8 ½ | Federico Fellini | 5 | 1 |
| 赤い橋の下のぬるい水 AKAI HASHI NO SHITA NO NURI MIZU [WARM WATER UNDER A RED BRIDGE] | 今村 昌平 Shohei Imamura | 5 | 1 |
| APROPOS DE NICE | Jean Vigo | 5 | 1 |
| ANGE PASSE, UN | Philippe Garrel | 5 | 1 |

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| ARGENT, L' | Robert Bresson | 5 | 1 |
| ASSORTED MORSELS | Amy Halpern | 5 | 1 |
| BADLANDS | Terrence Malick | 5 | 1 |
| BANDE À PART | Jean-Luc Godard | 5 | 1 |
| BIRDS, THE | Alfred Hitchcock | 5 | 1 |
| BEFORE THE REVOLUTION | Bernardo Bertolucci | 5 | 1 |
| BLACK GOD AND WHITE DEVIL | Glauber Rocha | 5 | 1 |
| BLOWUP | Michelangelo Antonioni | 5 | 1 |
| BRENENDE ACKER, DER | F.W. Murnau | 5 | 1 |
| CES RENCONTRES AVEC EUX (wrt. Cesare Pavese) | Jean Marie Straub, Danièle Huillet | 5 | 1 |
| CORBEAU, LE | Henri-George Clouzot | 5 | 1 |
| CROWD, THE | King Vidor | 5 | 1 |
| DALLA NUBE ALLA RESISTENZA (wrt. Cesare Pavese) | Jean-Marie Straub & Danièle Huillet | 5 | 1 |
| DEAD GIRL, THE | Karen Moncrieff | 5 | 1 |
| DIONYSUS IN '69 | Brian De Palma | 5 | 1 |
| DR. MABUSE DER SPIELER | Fritz Lang | 5 | 1 |
| DRAGÃO DA MALDADE CONTRA O SANTO GUERREIRO, O (ANTONIO DAS MORTES) | Glauber Rocha | 5 | 1 |
| Земля (EARTH) | Александр Петрович Довженко Alexander Dovzenko | 5 | 1 |
| EDEN ET APRES | Alain Robbe-Grillet | 5 | 1 |
| ええじゃないか EIJANAIKA | 今村 昌平 Shohei Imamura | 5 | 1 |
| ELOGIE A L'AMOUR | Jean-Luc Godard | 5 | 1 |
| ENTR'ACTE | René Clair | 5 | 1 |
| EUROPA '51 | Roberto Rossellini | 5 | 1 |
| FADERN (THE FATHER) | Alf Sjöberg (wrt. August Strindberg) | 5 | 1 |
| KRIS (CRISIS) | Ingmar Bergman | 5 | 1 |
| LA FEMME DE L'AVIATEUR OU 'ON NE SAURAIT PENSER A RIEN | Eric Rohmer | 5 | 1 |
| FURY | Fritz Lang | 5 | 1 |
| GANG OF FOUR | Jacques Rivette | 5 | 1 |
| GARDEN OF FINZI CONTINIS, THE | Vittorio De Sica | 5 | 1 |
| GERTRUD | Carl Th. Dreyer | 5 | 1 |
| GRANDEUR ET DECADENCE | Jean-Luc Godard | 5 | 1 |
| GUERRE EST FINIE, LA | Alain Resnais | 5 | 1 |
| HAUT BAS FRAGILE | Jacques Rivette | 5 | 1 |
| HE WHO GETS SLAPPED | Victor Sjöström | 5 | 1 |
| 俠女 HSIA NU, XIÁ NŪ [TOUCH OF ZEN] | 胡金銓 King Hu | 5 | 1 |
| I BURY THE LIVING | Albert Band | 5 | 1 |
| IDENTIFICAZIONE DI UNA DONNA | Michelangelo Antonioni | 5 | 1 |
| JALSAGHER [THE MUSIC ROOM] | Satyajit Ray | 5 | 1 |
| KVINNORS VÄNTAN (SECRETS OF WOMEN) | Ingmar Bergman | 5 | 1 |
| ユメノ銀河 LABYRINTH OF DREAMS | 石井 岳龍 Gakuryu Ishii (fka 石井 聰互 Sogo Ishii) | 5 | 1 |
| LATCHO DROMM | Tony Gatliff | 5 | 1 |
| LOLA RENNT | Tom Tykwer | 5 | 1 |
| MACHT DER GEFÜHLE, DIE | Alexander Kluge | 5 | 1 |
| MÄDCHEN IM UNIFORM | Leontine Sagan | 5 | 1 |
| MASCULIN FEMININ | Jean-Luc Godard | 5 | 1 |

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| MAN WHO WASN'T THERE, THE | Joel and Ethan Coen | 5 | 1 |
| MATADOR | Pedro Almodòvar | 5 | 1 |
| MEDEA | Lars von Trier (wrt. Carl Th. Dreyer) | 5 | 1 |
| MON ONCLE D'AMERIQUE | Alain Resnais | 5 | 1 |
| MOSAIK IM VERTRAUEN | Peter Kubelka | 5 | 1 |
| المومياء MUMMIA, AL- [THE NIGHT OF COUNTING THE YEARS] | شادي عبدالسلام Chadi Abdel Salam | 5 | 1 |
| NOSTALGHIA | Андрей Арсеньевич Тарковский Andrei Tarkovsky | 5 | 1 |
| NUITS ROUGES | George Franju | 5 | 1 |
| OPEN CITY | Roberto Rossellini | 5 | 1 |
| 浪華悲歌 OSAKA ELEGY | 溝口 健二 Kenji Mizoguchi | 5 | 1 |
| OTHER, THE | Robert Mulligan | 5 | 1 |
| PANIQUE | Julien Duvivier | 5 | 1 |
| PARIS NOUS APPARTIENT | Jacques Rivette | 5 | 1 |
| PASSION | Jean-Luc Godard | 5 | 1 |
| PASSION OF JOAN OF ARC | Carl Th. Dreyer | 5 | 1 |
| PAUSE | Peter Kubelka | 5 | 1 |
| PETIT SOLDAT, LE | Jean-Luc Godard | 5 | 1 |
| PLACE IN THE WORLD, A | Adolfo Aristarain | 5 | 1 |
| PLAY IT AS IT LAYS | Frank Perry | 5 | 1 |
| PROVIDENCE | Alain Resnais | 5 | 1 |
| PREY FOR ROCK AND ROLL | Alex Steyermark | 5 | 1 |
| QUATRE NUITS D'UN RÊVEUR | Robert Bresson | 5 | 1 |
| RAYON VERT, LE | Eric Rohmer | 5 | 1 |
| RITUAL IN TRANSFIGURED TIME | Maya Deren | 5 | 1 |
| SAUVE QUI PEUT (EVERY MAN FOR HIMSELF) | Jean-Luc Godard | 5 | 1 |
| SCARLET STREET | Fritz Lang | 5 | 1 |
| SOIGNE TA DROITE | Jean-Luc Godard | 5 | 1 |
| SMALL BACK ROOM | Michael Powell & Emeric Pressburger | 5 | 1 |
| SOMMARLEK (SUMMER INTERLUDE) | Ingmar Bergman | 5 | 1 |
| SERPENT'S EGG, THE | Ingmar Bergman | 5 | 1 |
| SIGNORA DI TUTTI, LA | Max Ophuls | 5 | 1 |
| SOMBRE | Philippe Grandrieux | 5 | 1 |
| SONGCATCHER | Maggie Greenwald | 5 | 1 |
| SPIONE | Fritz Lang | 5 | 1 |
| SUNRISE | F.W. Murnau | 5 | 1 |
| STRATEGIA DEL RAGNO, LA (SPIDER'S STRATEGEM, THE) | Bernardo Bertolucci | 5 | 1 |
| SWIMMER, THE | Frank Perry | 5 | 1 |
| TERRA EM TRANSE | Glauber Rocha | 5 | 1 |
| TESIS | Alejandro Amenàbar | 5 | 1 |
| TESTAMENT DES DR. MABUSE, DAS | Fritz Lang | 5 | 1 |
| THÉRÈSE DESQUEYROUX | Georges Franju | 5 | 1 |
| TORMENT | Alf Sjöberg | 5 | 1 |
| VALE ABRAÃO (ABRAHAM'S VALLEY) | Manoel de Oliveira | 5 | 1 |
| WATER AND POWER | Pat O'Neil | 5 | 1 |
| 女が階段を上る時 WHEN A WOMAN ASCENDS THE STAIRS | 成瀬 巳喜男 Miko Naruse | 5 | 1 |
| WHILE THE CITY SLEEPS | Fritz Lang | 5 | 1 |

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| XALA | Ousmane Sembene | 5 | 1 |
| XICH LO | Anh Hung Tran | 5 | 1 |

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| AFFAIRE DE FEMMES, UNE | Claude Chabrol | 4 | 5 |
| AMICHE, LE | Michelangelo Antonioni (wrt. Cesare Pavese) | 4 | 5 |
| AMOUR L'APRÈS-MIDI, L' | Eric Rohmer | 4 | 5 |
| Страсти по Андрею ANDREI ROUBLEV | Андрей Арсеньевич Тарковский Andrei Tarkovsky | 4 | 5 |
| ATLANTE, L' | Jean Vigo | 4 | 5 |
| BETTY BLUE (37°2 LE MATIN) | Jean-Jacques Beiniex | 4 | 5 |
| CARBINIERS, LES | Jean-Luc Godard | 4 | 5 |
| CHAGRIN ET LA PITIE, LE | Marcel Ophuls | 4 | 5 |
| CHAMBRE ARDENTE, LA | Julien Duvivier | 4 | 5 |
| COMPANY OF WOLVES | Neil Jordan | 4 | 5 |
| CRIMES AND MISDEMEANORS | Woody Allen | 4 | 5 |
| DEAD RINGERS | David Cronenberg | 4 | 5 |
| DIABLE PROBABLEMENT, LE | Robert Bresson | 4 | 5 |
| DOGVILLE | Lars von Trier | 4 | 5 |
| ENFANTS DU PARADIS, LES | Marcel Carné | 4 | 5 |
| EUROPA (original U.S. title: ZENTROPA) | Lars von Trier | 4 | 5 |
| FAUTE DE L'ABBE MOURET, LA | Georges Franju | 4 | 5 |
| FEMME DOUCE, UNE | Robert Bresson | 4 | 5 |
| FEMME FATALE | Brian de Palma | 4 | 5 |
| FOGHORN, THE [TV-Alfred Hitchcock Presents] | Robert Stevens | 4 | 5 |
| FREAKS | Tod Browning | 4 | 5 |
| FREMDLAND [FOREIGN LAND] | Götz Spielmann | 4 | 5 |
| FREUDLOSE GASSE, DIE | G. W. Pabst | 4 | 5 |
| GENOU DE CLAIRE, LE | Eric Rohmer | 4 | 5 |
| GO NOW | Michael Winterbottom | 4 | 5 |
| GRAND MÉLIÈS, LE | Geroges Franju | 4 | 5 |
| GREED | Eric von Stroheim | 4 | 5 |
| GUNS OF THE TREES | Jonas Mekas | 4 | 5 |
| HANGMEN ALSO DIE | Fritz Lang | 4 | 5 |
| HAUTES SOLITUDES, LES | Philippe Garrel | 4 | 5 |
| HIMMEL ÜBER BERLIN, DER | Wim Wenders | 4 | 5 |
| HYPOTHESIS OF THE STOLEN PAINTING | Raúl Ruiz | 4 | 5 |
| I WALKED WITH A ZOMBIE | Jacques Tourneur | 4 | 5 |
| IM BANNE DES EULENSPIEGELS | Frank Wisbar (aka Frank Wysbar) | 4 | 5 |
| JOHANNA D'ARC OF MONGOLIA | Ulrike Ottinger | 4 | 5 |
| KING KONG [1933] | Meriam C. Cooper & Ernest B. Schoedsack | 4 | 5 |
| KING LEAR | Grigory Kosintsev | 4 | 5 |
| L'AMANT DE LADY CHATTERLEY | Marc Allegret | 4 | 5 |
| 晚菊 LATE CHRYSANTHEMUMS | 成瀬 巳喜男 Mikio Naruse | 4 | 5 |
| LETTRE, LA | Manoel de Oliveira | 4 | 5 |
| LETTRE À FREDDY BUACHE | Jean-Luc Godard | 4 | 5 |

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| LIES AND WHISPERS [PRAGUE DUET] | Roger L. Simon | 4 | 5 |
| LIGNE DE DÉMARCATIION, LA | Claude Chabrol | 4 | 5 |
| LOVES OF JEANNE NEY, THE | G.W. Pabst | 4 | 5 |
| MANON | Henri-Georges Clouzot | 4 | 5 |
| MARTIN (Hache) | Adolfo Aristarain | 4 | 5 |
| MASCULIN FÉMININ | Jean-Luc Godard | 4 | 5 |
| MENSCHEN AM SONTAG | Edgar G. Ulmer, Billy Wilder, Robert Siodmak | 4 | 5 |
| MESHES OF THE AFTERNOON | Maya Deren & Alexander Hammid | 4 | 5 |
| MIRACLE | Roberto Rossellini | 4 | 5 |
| MISTRESS OF ATLANTIS | G.W. Pabst | 4 | 5 |
| MOSES UND ARON [opera, Arnold Schoenberg] | Reto Nickler, Claus Viller | 4 | 5 |
| MOUCHETTE | Robert Bresson | 4 | 5 |
| NAKED DAWN, THE | Edgar G. Ulmer | 4 | 5 |
| 初恋・地獄篇 NANAMI | 羽仁 進 Susumu Hani | 4 | 5 |
| NICKEL RIDE, THE | Robert Mulligan | 4 | 5 |
| NIGHTFALL | Jacques Tourneur | 4 | 5 |
| ORPHEUS | Jean Cocteau | 4 | 5 |
| PEOPLE WILL TALK | Joseph L. Mankiewica | 4 | 5 |
| PEPE LE MOKO | Julien Duvivier | 4 | 5 |
| PICKPOCKET | Robert Bresson | 4 | 5 |
| PROTEUS | David Lebrun | 4 | 5 |
| 雪之丞変化 REVENGE OF A KABUKI ACTOR | 市川 崑 Kon Ichikawa | 4 | 5 |
| ROMANZE IM MOLL | Helmut Käutner | 4 | 5 |
| ROOM AT THE TOP | Jack Clayton | 4 | 5 |
| ROSEMARY'S BABY | Roman Polanski | 4 | 5 |
| SALAIRE DE LA PEUR, LE | Henri-Georges Clouzot | 4 | 5 |
| SANG DES BÊTES, LE | Geroges Franju | 4 | 5 |
| SHOWGIRLS | Paul Verhoeven | 4 | 5 |
| SID AND NANCY | Alex Cox | 4 | 5 |
| 祇園の姉妹 SISTERS OF GION | 溝口 健二 Kenji Mizoguchi | 4 | 5 |
| SOLO SUNNY | Konrad Wolf & Wolfgang Kohlhaase | 4 | 5 |
| SOUS LE SABLE | François Ozon | 4 | 5 |
| STRANGE WOMAN | Edgar G. Ulmer | 4 | 5 |
| STROMBOLI | Roberto Rossellini | 4 | 5 |
| 太陽の墓場 SUN'S BURIAL, THE | 大島 渚 Nagisa Oshima | 4 | 5 |
| TALE OF WINTER, A | Eric Rohmer | 4 | 5 |
| THIRD MAN, THE | Carol Reed | 4 | 5 |
| TWENTYNINE PALMS | Bruno Dumont | 4 | 5 |
| UNDER CAPRICORN | Alfred Hitchcock | 4 | 5 |
| UNKNOWN, THE | Tod Browning | 4 | 5 |
| UNSERE AFRIKAREISE | Peter Kubelka | 4 | 5 |
| VARIÉTÉ | E.A. Dupont | 4 | 5 |
| 復讐するは我にあり VENGEANCE IS MINE | 今村 昌平 Shohei Imamura | 4 | 5 |
| VERMISCHTE NACHRICHTEN | Alexander Kluge | 4 | 5 |
| VIE DE JÉSUS, LA | Bruno Dumont | 4 | 5 |
| VIRGIN SPRING, THE | Ingmar Bergman | 4 | 5 |

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| VREDENS DAG | Carl Th. Dreyer | 4 | 5 |
| 楊貴妃 YÔKIHI (PRINCESS YANG KWEI-FEI) | 溝口 健二 Kenji Mizoguchi | 4 | 5 |

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| ANGES DU PÉCHÉ, LES | Robert Bresson | 4 | 4 |
| ANNÉE DE MEDUSES, L' | Christopher Frank | 4 | 4 |
| ANTARES | Götz Spielmann | 4 | 4 |
| ANTICIPATION OF THE NIGHT | Stan Brakhage | 4 | 4 |
| 檜山節考 BALLAD OF NARAYAMA, THE | 今村 昌平 Shohei Imamura | 4 | 4 |
| BANDERA, LA | Julien Duvivier | 4 | 4 |
| BARBARA – WILD WIE DAS MEER | Frank Wisbar (aka Frank Wysbar) | 4 | 4 |
| BASIC INSTINCT | Paul Verhoeven | 4 | 4 |
| BIG HEAT, THE | Fritz Lang | 4 | 4 |
| CARRIÈRE DE SUZANNE, LA | Eric Rohmer | 4 | 4 |
| CELINE ET JULIE VONT EN BATEAU | Jacques Rivette | 4 | 4 |
| CERÉMONIE, LE | Claude Chabrol | 4 | 4 |
| CHAGRIN ET LA PITIÉ, LE | Marcel Ophüls | 4 | 4 |
| CLASH BY NIGHT | Fritz Lang | 4 | 4 |
| COLLECTIONNEUSE, LA | Eric Rohmer | 4 | 4 |
| COUSINS, LES | Claude Chabrol | 4 | 4 |
| LA CURÉE (THE GAME IS OVER) | Roger Vadim | 4 | 4 |
| DE TVÅ SALIGA (THE BLESSED ONES) | Ingmar Bergman | 4 | 4 |
| DIVERTIMENTO | Jacques Rivette | 4 | 4 |
| DON'T LOOK NOW | Nicholas Roeg | 4 | 4 |
| DUEL IN THE SUN | King Vidor | 4 | 4 |
| FACE OF FIRE | Albert Band | 4 | 4 |
| FALSCHER BEWEGUNG | Wim Wenders | 4 | 4 |
| FEAR | Roberto Rossellini | 4 | 4 |
| GENERAL DELLA ROVERE | Roberto Rossellini | 4 | 4 |
| GOLEM, DEX (wie er in die Welt kam) | Carl Boese, Paul Wegener | 4 | 4 |
| GYCKLARNAS AFTON [SAWDUST AND TINSEL, THE NAKED NIGHT] | Ingmar Bergman | 4 | 4 |
| 切腹 SEPPUKU (HARAKIRI) | 小林 正樹 Masaki Kobayashi | 4 | 4 |
| 天国と地獄 HIGH AND LOW | 黒澤 明 Akira Kurosawa | 4 | 4 |
| HUMAN DESIRE | Fritz Lang | 4 | 4 |
| IDIOTERNE (THE IDIOTS) | Lars von Trier | 4 | 4 |
| INLAND EMPIRE | David Lynch | 4 | 4 |
| INNOCENTS AUX MAINS SALLES, LES | Claude Chabrol | 4 | 4 |
| Ηλέκτρα ELECTRA | Μιχάλης Κακογιάννης Michael Cacoyannis | 4 | 4 |
| JEANNE LA PUCELLE | Jacques Rivette | 4 | 4 |
| JEUNE FILLE ASSASSINEE, LA [CHARLOTTE] | Roger Vadim | 4 | 4 |
| LIFE AND DEATH OF THE HOLLYWOOD KID | 鄭智泳 Jiyoung Chung | 4 | 4 |
| LIGHTHOUSE | Frank Wisbar (aka Frank Wysbar) | 4 | 4 |
| LONG GOODBYE, THE | Robert Altman | 4 | 4 |
| LOSS OF SEXUAL INNOCENCE, THE | Mike Figgis | 4 | 4 |
| LUNE DANS LE CARNIVEAU, L | Jean-Jacques Beineix | 4 | 4 |
| Мичурин MICHURIN | Alekandr Dovzhenko | 4 | 4 |
| MIND BENDERS [UK, 1963] | Basil Dearden | 4 | 4 |

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| MISS JULIE | Alf Sjöberg | 4 | 4 |
| 雁 GAN (THE MISTRESS) | 豊田 四郎 Shirō Toyoda | 4 | 4 |
| MONIKA | Ingmar Bergman | 4 | 4 |
| MY WAR YEARS: ARNOLD SCHOENBERG | Larry Weinstein | 4 | 4 |
| MYSTERY OF PICASSO, THE | Henri-Georges Clouzot | 4 | 4 |
| NAKED KISS, THE | Samuel Fuller | 4 | 4 |
| NOSFERATU | F.W. Murnau | 4 | 4 |
| O MEU CASO | Manoel de Oliveira | 4 | 4 |
| 鍵 ODD OBSESSION | 市川 崑 Kon Ichikawa | 4 | 4 |
| ON THE BEACH | Stanley Kramer | 4 | 4 |
| ONCE WERE WARRIORS | Lee Tamahori | 4 | 4 |
| PARIS VU PAR | Jean Rouch, Jean-Luc Godard, Claude Chabrol, Eric Rohmer, Jean Douchet, Jean-Daniel Pollet | 4 | 4 |
| PARTY | Manoel de Oliveira | 4 | 4 |
| PATTES BLANCHES | Jean Grémillon | 4 | 4 |
| PICTURE CLAIRE | Bruce MacDonald | 4 | 4 |
| PRIEST | Antonia Bird | 4 | 4 |
| PRINCES, LES | Tony Gatliff | 4 | 4 |
| RENDEZ-VOUS IN PARIS | Eric Rohmer | 4 | 4 |
| RIVER'S EDGE | Tim Hunter | 4 | 4 |
| ROOM AT THE TOP | Jack Clayton | 4 | 4 |
| SATURDAY NIGHT AND SUNDAY MORNING | Karel Reisz | 4 | 4 |
| SHOCK CORRIDOR | Samuel Fuller | 4 | 4 |
| SONNENSUCHER (SUN SEEKERS) | Konrad Wolf | 4 | 4 |
| STENDAHL SYNDROME, THE | Dario Argento | 4 | 4 |
| STRANGE DAYS | Katherine Bigelow | 4 | 4 |
| SUNLESS | Chris Marker | 4 | 4 |
| SUR MES LÈVRES | Jacques Audiard | 4 | 4 |
| SWAMP WATER | Jean Renoir | 4 | 4 |
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| TÖDLICHE MARIA | Tom Tykwer | 4 | 4 |
| TROIS COULEURS: BLANC | Krzysztof Kieślowski | 4 | 4 |
| VISKNINGAR OCH ROP (CRIES AND WHISPERS) | Ingmar Bergman | 4 | 4 |
| VÉRITÉ, LA | Henri-Georges Clouzot | 4 | 4 |
| VIOLETTE NOZIÈRE | Claude Chabrol | 4 | 4 |
| VOYAGE EN DOUCE, LE | Michele Deville | 4 | 4 |
| WANDERENDE BILD, DAS | Fritz Lang | 4 | 4 |
| WEIßE HÖLLE VOM PIZ PALÜ, DIE | Dr. Arnold Fanck & Georg Wilhelm Pabst | 4 | 4 |
| WEST OF ZANZIBAR | Tod Browning | 4 | 4 |
| WHEN NIGHT IS FALLING | Patricia Rozema | 4 | 4 |

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| AMBUSH OF GHOSTS, AN | Everett Lewis | 4 | 3 |
| ANTIGONE DES SOPHOKLES NACH DER HÖLDERLINSCHEN ÜBERTRAGUNG FÜR DIE BÜHNE BEARBEITET VON BRECHT 1948 | Jean-Marie Straub & Danièle Huillet | 4 | 3 |
| 悪い奴ほどよく眠る BAD SLEEP WELL, THE | 黒澤 明 Akira Kurosawa | 4 | 3 |
| BÊTE HUMAINE, LA | Jean Renoir | 4 | 3 |

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| BEYOND THE VALLEY OF THE DOLLS | Russ Meyer | 4 | 3 |
| BY THE LAW | Lev Kuleshov | 4 | 3 |
| CAMERAMAN, THE | Buster Keaton | 4 | 3 |
| 儀式 GISHIKI (THE CEREMONY) | 大島 渚 Nagisa Oshima | 4 | 3 |
| CHAPAYEV | G. and S. Vasilyev | 4 | 3 |
| CRI DU HIBOU, LE | Claude Chabrol | 4 | 3 |
| DIABOLIQUES, LES | Henri-Georges Clouzot | 4 | 3 |
| DJÄVULENS ÖGA (THE DEVIL'S EYE) | Ingmar Bergman | 4 | 3 |
| DUETT FÖR KANNIBALER [DUET FOR CANNIBALS] | Susan Sontag | 4 | 3 |
| ESTRANHO CASO DE ANGÉLICA, O | Manoel de Oliveira | 4 | 3 |
| EVA | Joseph Losey | 4 | 3 |
| FAUT DE L'ABBE MOURET, LE | Georges Franju | 4 | 3 |
| FOOLISH WIVES | Erich von Stroheim | 4 | 3 |
| GLÄSERNE BLICK, DER (DEAD MAN'S MEMORIES) | Markus Heltschl | 4 | 3 |
| GLISSEMENTS PROGRESSIFS DU PLAISIR | Alain Robbe-Grillet | 4 | 3 |
| GONE GIRL | David Fincher | 4 | 3 |
| HOTEL SPLENDIDE | Terrence Gross | 4 | 3 |
| HOUSE BY THE RIVER | Fritz Lang | 4 | 3 |
| IN A SAVAGE LAND | Bill Bennett | 4 | 3 |
| Ιφιγένεια IPHIGENIA | Μιχάλης Κακογιάννης Michael Cacoyannis | 4 | 3 |
| ISLAND OF LOST SOULS | Erle C. Kenton | 4 | 3 |
| JACOB'S LADDER | Adrian Lyne | 4 | 3 |
| JOHAN | Mauritz Stiller | 4 | 3 |
| JOUR SE LEVE, LE | Marcel Carné | 4 | 3 |
| LIAISONS DANGEREUSES, LES | Roger Vadim | 4 | 3 |
| LIE, THE [BBC 'PLAY FOR TODAY' PRODUCTION] | Alan Bridges (wrt. Ingmar Bergman) | 4 | 3 |
| 西鶴一代女 LIFE OF OHARU | 溝口 健二 Kenji Mizoguchi | 4 | 3 |
| LOVERS | Louis Malle | 4 | 3 |
| LURED | Douglas Sirk | 4 | 3 |
| MAÎTRESSE | Barbet Schroeder | 4 | 3 |
| MAUVAISES FRÉQUENTATIONS | Jean-Pierre Améris | 4 | 3 |
| METROPOLIS | Fritz Lang | 4 | 3 |
| NETOYAGE EN SEC | Anne Faintaine | 4 | 3 |
| OBSESSIONE | Lucchino Visconti | 4 | 3 |
| ŒIL QUI MENT, L' [DARK AT NOON; EYES & LIES] | Raúl Ruiz | 4 | 3 |
| ORLACS HÄNDE | Robert Wiene | 4 | 3 |
| PARADINE CASE, THE | Alfred Hitchcock | 4 | 3 |
| PENALTY, THE | Wallace Worseley | 4 | 3 |
| PICTURE OF LIGHT | Peter Mettler | 4 | 3 |
| 羅生門 RASHÔMON | 黒澤 明 Akira Kurosawa | 4 | 3 |
| REMORQUES | Jean Grémillion | 4 | 3 |
| RITEN (THE RITE) | Ingmar Bergman | 4 | 3 |
| RUBY IN PARADISE | Victor Nuñez | 4 | 3 |
| SAFE | Antonia Bird | 4 | 3 |
| LE SANG DES BÊTES | Georges Franju | 4 | 3 |
| 心中天網島 SHINJU-TEN NO AMIJIMA [DOUBLE SUICIDE] | 篠田 正浩 Masahiro Shinoda | 4 | 3 |
| SHOCKPROOF | Douglas Sirk (wrt. Samuel Fuller) | 4 | 3 |

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| SOMMARLEK (ILLICIT INTERLUDE) | Ingmar Bergman | 4 | 3 |
| SILVESTRE | João César Monteiro | 4 | 3 |
| ST. BENNY THE DIP | Edgar G. Ulmer | 4 | 3 |
| STREGHE, FEMMES ENTRE ELLES (wrt. Cesare Pavese) | Jean-Marie Straub | 4 | 3 |
| SWEET BIRD OF YOUTH | Matthew Rolston | 4 | 3 |
| SWIMMING POOL, THE | Jacques Deray | 4 | 3 |
| タンポポ TAMPOPO | 伊丹 十三 Juzu Itami | 4 | 3 |
| TRISTANA | Luis Buñuel | 4 | 3 |
| VALLÉE, LA | Barbet Schroeder | 4 | 3 |
| VON HEUTE AUF MORGEN (Opera, Arnold Schönberg) | Danièle Huillet, Jean-Marie Straub | 4 | 3 |
| WILD THINGS | John McNaughton | 4 | 3 |
| YOU AND ME | Fritz Lang | 4 | 3 |
| YOUNG GUNS, THE | Albert Band | 4 | 3 |

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| AFGRUNDEN (WOMAN ALWAYS PAYS) | Urban Gad | 4 | 2 |
| AND GOD CREATED WOMAN (1988) | Roger Vadim | 4 | 2 |
| BACK FROM THE DEAD | Charles Marquis Warren | 4 | 2 |
| INTERNO BERLINESE (THE BERLIN AFFAIR) | Liliana Cavani | 4 | 2 |
| BLACK ANGEL, THE | Roy William Neil | 4 | 2 |
| 黒い雨 BLACK RAIN | 今村 昌平 Shoehi Imamura | 4 | 2 |
| BODY DOUBLE | Brian De Palma | 4 | 2 |
| CARMEN | Carlos Saura | 4 | 2 |
| LA CÉRÉMONIE | Claude Chabrol | 4 | 2 |
| CHRONIQUE D'UN ÉTÉ | Edgar Morin, Jean Roch | 4 | 2 |
| CITÉ DES ENFANTS PERDUS, LA | Jean-Pierre Jeunet & Marc Caro | 4 | 2 |
| CLÉO DE 5 À 7 | Agnès Varda | 4 | 2 |
| CRONACA DI UN AMORE | Michelangelo Antonioni | 4 | 2 |
| DAY OF THE LOCUST | John Schlesinger | 4 | 2 |
| DEKALOG | Krzysztof Kieslowski | 4 | 2 |
| 夜叉ヶ池 DEMON POND | 篠田 正浩 Masahiro Shinoda | 4 | 2 |
| DET REGNAR PÅ VÅR KÄRLEK (IT RAINS ON OUR LOVE) | Ingmar Bergman | 4 | 2 |
| DREAMS THAT MONEY CAN BUY | Man Ray, Hans Richter | 4 | 2 |
| FACE | Antonia Bird | 4 | 2 |
| FEMME INFIDÈLE, LA | Claude Chabrol | 4 | 2 |
| DER GETEILTE HIMMEL, DER | Konrad Wolf (wrt. Christa Wolf) | 4 | 2 |
| IDI AMIN DADA | Barbet Schroeder | 4 | 2 |
| JIGSAW | Val Guest | 4 | 2 |
| JUVE CONTRE FANTÔMAS | Louis Feuillade | 4 | 2 |
| KABINETT DES DOKTOR CALIGARI, DAS | Robert Wiene | 4 | 2 |
| KARAKTER | Mike van Diem | 4 | 2 |
| LAPIS | James Whitney | 4 | 2 |
| LUMIÈRE D'ÉTÉ | Jean Grémillion | 4 | 2 |
| MADE IN U.S.A. | Jean-Luc Godard | 4 | 2 |
| MAN IN THE MOON, THE | Robert Mulligan | 4 | 2 |
| MAUVAIS GRAINE | Billy Wilder | 4 | 2 |
| MIKAËL | Carl Th. Dreyer | 4 | 2 |
| MUMMY, THE [1932] | Karl Freund | 4 | 2 |

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| NAUGHTS | Stan Brakhage | 4 | 2 |
| NERVEN | Robert Reinert | 4 | 2 |
| NIGHT HAS EYES, THE | Leslie Arlis | 4 | 2 |
| NIGHT TIDE | Curtis Harrington | 4 | 2 |
| にっぽん昆虫記 NIPPON KONCHUKI (THE INSECT WOMAN) | 今村 昌平 Shohei Imamura | 4 | 2 |
| NOUS NE VIEILLIRONS PAS ENSEMBLE (WE WON'T GROW OLD TOGETHER) | Maurice Pialat | 4 | 2 |
| OCTOBER | Sergel Eisenstein | 4 | 2 |
| Одна (ODNA) | Kozyntsev & Trauberg | 4 | 2 |
| CEIL DU MALIN, L' (THE THIRD LOVER) | Claude Chabrol | 4 | 2 |
| PAULINE À LA PLAGE | Eric Rohmer | 4 | 2 |
| PERFORMANCE | Nicholas Roeg | 4 | 2 |
| 「エロ事師たち」より 人類学入門 PORNOGRAPHERS, THE | 今村 昌平 Shohei Imamura | 4 | 2 |
| PORTES DE LA NUIT, LES | Marcel Carné | 4 | 2 |
| QUAI DES BRUMMES | Marcel Carné | 4 | 2 |
| QUE VIVA MEXICO | Sergei Eisenstein | 4 | 2 |
| QUELQU'UN DERRIÈRE LA PORTE | Nicolas Gessner | 4 | 2 |
| REGEN | Mannus Franken, Joris Ivens | 4 | 2 |
| RUPTURE, LA | Claude Chabrol | 4 | 2 |
| SCHATZ, DER | G. W. Pabst | 4 | 2 |
| SECRET BEYOND THE DOOR | Fritz Lang | 4 | 2 |
| 山中傳奇 SHAN-CHUNG CH'UAN-CH'I (LEGEND OF THE MOUNTAIN) | 胡金銓 King Hu | 4 | 2 |
| SKAMMEN (SHAME) | Ingmar Bergman | 4 | 2 |
| SPINNEN, 1. TEIL: DER GOLDENE SEE, DIE | Fritz Lang | 4 | 2 |
| SPOORLOOS | George Sluizer | 4 | 2 |
| STRANIERO, LO [THE STRANGER] | Luchino Visconti (wrt. Albert Camus) | 4 | 2 |
| TEN CENTS A DANCE | Lionel Barrymore | 4 | 2 |
| TKIES KHAF (THE VOW) | Henryk Szabó | 4 | 2 |
| TIGRESS, THE | Camilo Luzuriaga | 4 | 2 |
| TITTICUT FOLLIES | Frederic Wiseman | 4 | 2 |
| TOUCH | Paul Schrader | 4 | 2 |
| TROP TOT, TROP TARD | Jean-Marie Straub & Daniele Huillet | 4 | 2 |
| 200 MOTELS | Frank Zappa (video switching by Tony Palmer) | 4 | 2 |
| うなぎ UNAGI (THE EEL) | 今村 昌平 Shohei Imamura | 4 | 2 |
| VERTIGO | Alfred Hitchcock | 4 | 2 |
| VIDEODROME | David Cronenberg | 4 | 2 |
| WAVELENGTH | Michael Snow | 4 | 2 |
| WIFE, THE | Tom Noonan | 4 | 2 |
| WOZZECK [opera, Alban Berg; Frankfurter Oper] | Peter Mussbach | 4 | 2 |
| ZABRISKIE POINT | Michelangelo Antonioni | 4 | 2 |

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| À BOUT DE SOUFFLE | Jean-Luc Godard | 4 | 1 |
| À NOS AMOURS | Maurice Pialat | 4 | 1 |
| 赤い天使 AKAI TENSHI (RED ANGEL) | 増村 保造 Yasuzo Masumura | 4 | 1 |
| ALICE OU LA DERNIÈRE FUGUE | Claude Chabrol | 4 | 1 |

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| ASHES AND DIAMONDS | Andrzej Wajda | 4 | 1 |
| AU HASARD BALHAZAR | Robert Bresson | 4 | 1 |
| BAD TIMING | Nicholas Roeg | 4 | 1 |
| BEAU MARRIAGE, LE | Eric Rohmer | 4 | 1 |
| BENEATH THE VALLEY OF THE ULTRAVIXENS | Russ Meyer | 4 | 1 |
| BICHES, LES | Claude Chabrol | 4 | 1 |
| ビルマの豎琴 BIRUMA NO TATEGOTO [HARP OF BURMA] | 市川 崑 Kon Ichikawa | 4 | 1 |
| BLUE MOVIE [F··K] | Andy Warhol | 4 | 1 |
| BLUEBEARD | Edgar G. Ulmer | 4 | 1 |
| BONHEUR, LE | Agnès Varda | 4 | 1 |
| BORDERLINE | Evelyn Purcell | 4 | 1 |
| BUTTERFLY KISS | Michael Winterbottom | 4 | 1 |
| CAGED HEAT | Jonathan Demme | 4 | 1 |
| CANIBAIS, OS | Manoel de Oliveira | 4 | 1 |
| CAUGHT | Max Ophuls | 4 | 1 |
| CEDDO | Ousmane Sembene | 4 | 1 |
| CICATRICE INTÉRIEURE, LA | Philippe Garrel | 4 | 1 |
| CITY GIRL | F.W. Murnau | 4 | 1 |
| COMBAT DANS L'ILE | Alain Cavalier | 4 | 1 |
| CONVERSATION, THE | Francis Ford Coppola | 4 | 1 |
| DAMNED, THE [THESE ARE THE DAMNED] | Joseph Losey | 4 | 1 |
| DEEP CRIMSON | Arturo Ripstein | 4 | 1 |
| DEMOISELLE D'HONNEUR [THE BRIDESMAID] | Claude Chabrol | 4 | 1 |
| DEMONS OF THE MIND | Peter Sykes | 4 | 1 |
| DEVIL BAT'S DAUGHTER, THE | Frank Wisbar (aka Frank Wysbar) | 4 | 1 |
| DEVILS, THE | Ken Russell | 4 | 1 |
| DOG STAR MAN | Stan Brakhage | 4 | 1 |
| DRESSED TO KILL | Brian De Palma | 4 | 1 |
| MURDER IS MY BEAT | Edgar G. Ulmer | 4 | 1 |
| EAU D'ARTIFICE | Kenneth Anger | 4 | 1 |
| ÉQUATEUR | Serge Gainsbourg | 4 | 1 |
| ÉTÉ MEURTRIER, L' | Jean Becker | 4 | 1 |
| EXTASE | Gustav Machatý | 4 | 1 |
| LA FEMME INFIDÈLE | Claude Chabrol | 4 | 1 |
| FOOTLIGHT PARADE | Busby Berkeley | 4 | 1 |
| FOURTH MAN, THE | Paul Verhoeven | 4 | 1 |
| FUNERAL, THE | Juzu Itami | 4 | 1 |
| GENEALOGY OF A CRIME | Raúl Ruiz | 4 | 1 |
| GENERAL, THE | Buster Keaton | 4 | 1 |
| GENUINE, DIE TRAGÖDIE EINES SELTSAMEN HAUSES | Robert Wiene | 4 | 1 |
| GOLD | Karl Hartl | 4 | 1 |
| HAMNSTAD (PORT OF CALL) | Ingmar Bergman | 4 | 1 |
| HARD CORE LOGO | Bruce MacDonald | 4 | 1 |
| I MARRIED A WITCH | René Clair | 4 | 1 |
| I START COUNTING | David Greene | 4 | 1 |
| IN THE COMPANY OF MEN | Neil La Butte | 4 | 1 |
| 地獄 JIGOKU (HELL) | 中川 信夫 Nobuo Nakagawa | 4 | 1 |

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| JOLI MAI, LE | Chris Marker | 4 | 1 |
| JUNGE FREUD, DER [YOUNG DR. FREUD] | Axel Corti | 4 | 1 |
| KUHLE WAMPE, ODER WEM GEHÖRT DIE WELT? | Slatan Dudow | 4 | 1 |
| LEAVES FROM SATAN'S BOOK | Carl Th. Dreyer | 4 | 1 |
| LEKTION I KÄRLEK, EN | Ingmar Bergman | 4 | 1 |
| LIEBELEI | Max Ophuls | 4 | 1 |
| LILIOM | Fritz Lang | 4 | 1 |
| LOGAN'S RUN | Michael Anderson | 4 | 1 |
| M [U.S. remake] | Jospeh Losey | 4 | 1 |
| MIRROR ANIMATIONS | Harry Smith | 4 | 1 |
| MOONLIGHT AND PRETZELS | Karl Freund | 4 | 1 |
| MÜDE TOD, DER | Fritz Lang | 4 | 1 |
| NE LE DIS À PERSONNE [TELL NO ONE] | Guillaume Canet | 4 | 1 |
| Новый Вавилон NEW BABYLON, THE | Kozyntsev & Trauberg | 4 | 1 |
| NIGHTS OF CABIRIA | Federico Fellini | 4 | 1 |
| NOCES ROUGES, LES (WEDDING IN BLOOD) | Claude Chabrol | 4 | 1 |
| OBSESSION | Brian De Palma | 4 | 1 |
| OLD DARK HOUSE, THE | James Whale | 4 | 1 |
| OPIUM | Robert Reinert | 4 | 1 |
| OUR DAILY BREAD | King Vidor | 4 | 1 |
| PHÈDRE | Pierre Jourdan | 4 | 1 |
| POUSSIÈRE D'EMPIRE | Lâm Lê | 4 | 1 |
| REINE MARGOT, LA | Patrice Chéreau | 4 | 1 |
| REKOPIS ZNALEZIONY W SARAGOSSIE | Wojciech Has | 4 | 1 |
| RELIGIEUSE, LA | Jacques Rivette | 4 | 1 |
| REPO MAN | Alex Cox | 4 | 1 |
| REVERSAL OF FORTUNE | Barbet Schroeder | 4 | 1 |
| ROAD TO MANDALAY, THE | Tod Browning | 4 | 1 |
| ROMPERSTOMPER | Geoffrey Wright | 4 | 1 |
| SABOTAGE | Alfred Hitchcock | 4 | 1 |
| SABINA, LA | José Luis Borau | 4 | 1 |
| SAMOURIA, LE | Jean-Pierre Melville | 4 | 1 |
| 山椒大夫 SANSHO THE BAILLIF | 溝口 健二 Kenji Mizoguchi | 4 | 1 |
| SCAR, THE [Hollow Triumph] | Steve Szekely [Istvan Szekely] | 4 | 1 |
| SCHATTEN - EINE NÄCHTLICHE HALLUZINATION | Arthur Robson | 4 | 1 |
| 西便制 SEOPYEONJE | 林權澤 Kwok-taek Im | 4 | 1 |
| SILENCE DE LA MER, LE | Jean Pierre Melville | 4 | 1 |
| SKEPP TILL INDIALAND (A SHIP BOUND FOR INDIA) | Ingmar Bergman | 4 | 1 |
| SO DARK THE NIGHT | Joseph H. Lewis | 4 | 1 |
| SOFT AND HARD | Jean-Luc Godard, Anne-Marie Miéville | 4 | 1 |
| SORROWS OF SATAN, THE | D.W. Griffith | 4 | 1 |
| SOUS LE SOLEIL DE SATAN | Maurice Pialat | 4 | 1 |
| SPINNEN, 2. TEIL: DAS BRILLANTENSCHIFF, DIE | Fritz Lang | 4 | 1 |
| SPÖKSONATEN (THE GHOST SONATA) | Ingmar Bergman (wrt. August Strindberg) | 4 | 1 |
| STRANGLER OF THE SWAMP | Frank Wisbar (aka Frank Wysbar) | 4 | 1 |
| SYND | Gustaf Molander (wrt. August Strindberg) | 4 | 1 |
| TETE CONTRE LES MURS, LA | Georges Franju | 4 | 1 |

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| TIME CODE | Mike Figgis | 4 | 1 |
| TITANIC [1943] | Herbert Selpin [arrested & killed during production, finished by Werner Klinger] | 4 | 1 |
| TITUS ANDRONICUS | Julie Taymor | 4 | 1 |
| TOMORROW WE LIVE | Edgar J. Ulmer | 4 | 1 |
| TRAUMA | Robert M. Young | 4 | 1 |
| TROIS VIES ET UNE SEULE MORT | Raúl Ruiz | 4 | 1 |
| TWEE VROUWEN | Geroge Sluizer | 4 | 1 |
| ULI'S GOLD | Victor Nuñez | 4 | 1 |
| UN HÉROS TRÈS DISCRET | Jacques Audiard | 4 | 1 |
| UNE FEMME EST UNE FEMME | Jean-Luc Godard | 4 | 1 |
| VERFÖHRUNG - DIE GRAUSAME FRAU | Elfie Mikescht & Monika Treut | 4 | 1 |
| VERLORENE, DER | Peter Lorre | 4 | 1 |
| VAGHE STELLE DELL'ORSA... | Luchino Visconti | 4 | 1 |
| VILLE DES PIRATES, LA | Raúl Ruiz | 4 | 1 |
| VINTI, I (LES VAINCUS) [YOU`TH AND PERVERSION] | Michelangelo Antonioni | 4 | 1 |
| VIRIDIANA | Luis Buñuel | 4 | 1 |
| VISITEURS DU SOIR, LES | Marcel Carné | 4 | 1 |
| WHAT HAPPENED WAS | Tom Noonan | 4 | 1 |
| WOMAN IN THE WINDOW, THE | Fritz Lang | 4 | 1 |
| WORKS AND DAYS | Hollis Frampton | 4 | 1 |

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| 2 SECONDES | Manon Briand | 3 | 5 |
| ABDUL THE DAMNED | Karl Grüne | 3 | 5 |
| AFFLICTION | Paul Schrader | 3 | 5 |
| ASFALTO | Daniel Calporsoro | 3 | 5 |
| ALTERED STATES | Ken Russell | 3 | 5 |
| AMOUR PAR TERRE, L' | Jacques Rivette | 3 | 5 |
| ANGST DES TORMANNES BEIM ELFMETER, DIE | Wim Wenders | 3 | 5 |
| ASTOUNDING SHE MONSTER, THE | Ronald V. Ashcroft | 3 | 5 |
| AU CŒUR DU MENSONGE | Claude Chabrol | 3 | 5 |
| BED-SITTING ROOM, THE | Richard Lester | 3 | 5 |
| BELLY OF AN ARCHITECT | Peter Greenaway | 3 | 5 |
| BIG COMBO, THE | Joseph H. Lewis | 3 | 5 |
| BIG EASY, THE | Jim McBride | 3 | 5 |
| BIG KNIFE, THE | Robert Aldrich | 3 | 5 |
| BILDNIS EINER TRINKERIN | Ulrike Ottinger | 3 | 5 |
| BOUND | Larry & Andy Wachowski | 3 | 5 |
| 少年 BOY | 大島 渚 Nagisa Oshima | 3 | 5 |
| CARTESIUS | Roberto Rossellini | 3 | 5 |
| CHOOSE ME | Alan Rudolph | 3 | 5 |
| CHOUETTE AVEUGLE, LA | Raul Ruiz | 3 | 5 |
| CHRONIK DER ANNA MAGDALENA BACH | Jean-Marie Straub & Daniëlle Huillet | 3 | 5 |
| CLAIRE OF THE LUNE | Nicole Conn | 3 | 5 |
| CLEOPATRA | Cecil B. DeMille | 3 | 5 |
| CORRUZIONE, LA | Mario Bolognini | 3 | 5 |
| CRIS CROSS | Robert Siodmak | 3 | 5 |

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| CURSE OF THE DEMON | Jacques Tourneur | 3 | 5 |
| CHANGELING, THE | Clint Eastwood | 3 | 5 |
| 大病人 DAIBYONIN | 伊丹 十三 Juzo Itami | 3 | 5 |
| DARK MIRROR, THE | Robert Siodmak | 3 | 5 |
| DARK SIDE OF THE HEART | Eliseo Subiela | 3 | 5 |
| DEATH IN THE GARDEN | Luis Buñuel | 3 | 5 |
| DETECTIVE | Jean-Luc Godard | 3 | 5 |
| DROWNING BY NUMBERS | Peter Greenaway | 3 | 5 |
| DU SKAL ÆRE DIN HUSTRU (MASTER OF THE HOUSE) | Carl Th. Dreyer | 3 | 5 |
| ELMER GANTRY | Richard Brooks | 3 | 5 |
| ENDANGERED SPECIES | Alan Rudolph | 3 | 5 |
| ET DIEU... CRÉA LA FEMME (1956) | Roger Vadim | 3 | 5 |
| EXQUISITE CADAVER | Vicente Aranda | 3 | 5 |
| F.P.1 ANTWORTET NICHT | Karl Hartl | 3 | 5 |
| FALLEN ANGEL | Otto Preminger | 3 | 5 |
| FARAON | Jerzy Kawalerowicz | 3 | 5 |
| 海上花, FLOWERS OF SHANGHAI | 侯孝賢, Hou Hsiao-Hsien | 3 | 5 |
| FOREVER MOZART | Jean-Luc Godard | 3 | 5 |
| FOUR WEDDINGS AND A FUNERAL | Mike Newell | 3 | 5 |
| GROUNDS FOR DIVORCE | Paul Bern | 3 | 5 |
| 恋の罪 KOI NO TSUMI (GUILTY OF ROMANCE) | 園 子温 Sono Shion | 3 | 5 |
| HALLELUJAH | King Vidor | 3 | 5 |
| HANKA | Slavko Vorkapich | 3 | 5 |
| HAPAX LEGOMENA I: NOSTALGIA | Hollis Frampton | 3 | 5 |
| HE WALKED BY NIGHT | Alfred L. Werker | 3 | 5 |
| HEAVEN'S BURNING | Craig Lahiff | 3 | 5 |
| HERZ AUS GLAS | Werner Herzog | 3 | 5 |
| INHERIT THE WIND | Stanley Kramer | 3 | 5 |
| J'ACCUSE (1939 SOUND VERSION) | Abel Gance | 3 | 5 |
| LE JEU DE L'OIE (UNE FICTION DIDACTIQUE À PROPOS DE LA CARTOGRAPHIE) | Raúl Ruiz | 3 | 5 |
| JOSEPHA | Christopher Frank | 3 | 5 |
| JUSTE AVANT LA NUIT | Claude Chabrol | 3 | 5 |
| KNIFE IN THE WATER | Roman Polanski | 3 | 5 |
| LADY CHATTERLEY | Ken Russell | 3 | 5 |
| LAST TYCOON, THE | Elia Kazan | 3 | 5 |
| LÉON MORIN, PRÊTRE | Jean-Pierre Melville | 3 | 5 |
| LIFE AT THE TOP | Ted Kotcheff | 3 | 5 |
| LULU [Opera, Alban Berg] | Vera Nemirova, Brian Large | 3 | 5 |
| MAN FROM THE SOUTH [TV-Alfred Hitchcock Presents] | Norman Lloyd | 3 | 5 |
| 人間蒸発 NINGEN JÔHATSU (A MAN VANISHES) | 今村 昌平 Shohei Imamura | 3 | 5 |
| MANIFESTO | Dusan Makavejev | 3 | 5 |
| MANXMAN, THE | Alfred Hitchcock | 3 | 5 |
| MARIE BAI DES ANGES | Manuel Prada | 3 | 5 |
| MATA HARI, AGENT H 21 | Jean-Louis Richard | 3 | 5 |
| MÉMOIRE DES APPARENCES (LIFE IS A DREAM) | Raúl Ruiz | 3 | 5 |
| MEXICALI ROSE | Erle C. Kenton | 3 | 5 |
| MISTÉRIOS DE LISBOA | Raúl Ruiz | 3 | 5 |

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| MODIGLIANI MONT PARNASSE | Jacques Becker | 3 | 5 |
| MORE | Barbet Schroeder | 3 | 5 |
| MORTAL THOUGHTS | Alan Rudolph | 3 | 5 |
| MORTELLE RANDONNÉE | Claude Miller | 3 | 5 |
| MÜNCHHAUSEN | Josef von Báky | 3 | 5 |
| MUTTER COURAGE UND IHRE KINDER (wrt. Bertolt Brecht) | Peter Palitzsch, Manfred Wekwerth | | |
| MY EVOLUTION: ARNOLD SCHOENBERG | Bill Wolfe | 3 | 5 |
| NA ESTRADA DA VIDA | Nelson Pereira dos Santos | 3 | 5 |
| NACHT. EIN LEBEN, EINE ("Pierrot lunaire" by Arnold Schoenberg) [Music video: Chistine Schäfer] | Oliver Hermann | 3 | 5 |
| NATURAL BORN KILLERS | Oliver Stone | 3 | 5 |
| NAVE BIANCA, LA | Roberto Rossellini | 3 | 5 |
| NIGHT OF THE EAGLE | Sidney Hayers | 3 | 5 |
| ORLANDO | Sally Potter | 3 | 5 |
| ORME, L' | Luigi Bazzoni & Mario Fanelli | 3 | 5 |
| 浪華悲歌 OSAKA ELEGY | 溝口 健二 Kenji Mizoguchi | 3 | 5 |
| ÖSZI ALMANACH | Béla Tarr | 3 | 5 |
| OUTSIDE THE LAW | Tod Browning | 3 | 5 |
| PARACELSUS | G. W. Pabst | 3 | 5 |
| PETITE VOLEUSE, LA | Claude Miller | 3 | 5 |
| PICKUP ON SOUTH STREET | Samuel Fuller | 3 | 5 |
| PLAISIR, LE | Max Ophuls | 3 | 5 |
| PRETTY POISON | Noel Black | 3 | 5 |
| RAIN | Lewis Milestone | 3 | 5 |
| RAINING STONES | Ken Loach | 3 | 5 |
| RETURN OF DRACULA | Paul Landres | 3 | 5 |
| SCHERBEN (SHATTERED) | Lupu Pick | 3 | 5 |
| SEQUESTRATI DI ALTONA | Vittorio De Sica (wrt. Jean-Paul Sartre) | 3 | 5 |
| SHADOWS | Tom Forman | 3 | 5 |
| SHORT CUTS | Robert Altman | 3 | 5 |
| SON OF DRACULA | Robert Siodmak | 3 | 5 |
| STEALING BEAUTY | Bernardo Bertolucci | 3 | 5 |
| TARTUFFE | F.W. Murnau | 3 | 5 |
| THELMA AND LOUISE | Ridley Scott | 3 | 5 |
| Сегодня увольнения не будет (THERE WILL BE NO LEAVE TODAY) | Aleksandr Gordon, Andrei Tarkovsky | 3 | 5 |
| THIRTEENTH CHAIR, THE | Tod Browning | 3 | 5 |
| TO PARSIFAL | Bruce Bailey | 3 | 5 |
| 東京流れ者 TOKYO DRIFTER | 鈴木 清順 Seijun Suzuki | 3 | 5 |
| TRICHEURS, LES | Marcel Carné | 3 | 5 |
| TROUBLE IN MIND | Alan Rudolph | 3 | 5 |
| 歌麿をめぐる五人の女 UTAMARO AND HIS FIVE WOMEN | 溝口 健二 Kenji Mizoguchi | 3 | 5 |
| VIVRE SA VIE: FILM EN DOUZE TABLEAUX | Jean-Luc Godard | 3 | 5 |
| VOICE IN THE WIND, A | Arthur D. Ripley | 3 | 5 |

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| AGATHA ET LES LECTURES ILLIMITÉES | Marguerite Duras | 3 | 4 |
| ALRAUNE | Henrik Galen | 3 | 4 |
| AMERICAN HISTORY X | Tony Kaye | 3 | 4 |
| AMORE | Roberto Rossellini | 3 | 4 |
| AN INSPECTOR CALLS | Guy Hamilton | 3 | 4 |
| BACCANTI, LE | Giorgio Ferroni | 3 | 4 |
| 背靠背 BACK TO BACK, FACE TO FACE | 黃建新 Jianxin Huang | 3 | 4 |
| BEAUTÉ DU DIABLE, LA | René Clair | 3 | 4 |
| BETTY | Claude Chabrol | 3 | 4 |
| BILLABONG | Will Hindle | 3 | 4 |
| BLOWOUT | Brian DePalma | 3 | 4 |
| BOGEY-MAN, PROPHET, GUARDIAN: THE LIFE AND WORK OF ARNOLD SCHOENBERG | Barrie Gavin | 3 | 4 |
| BONNES FEMMES, LES | Claude Chabrol | 3 | 4 |
| BUFFET FROID | Bertrand Blier | 3 | 4 |
| Человек с киноаппаратом [THE MAN WITH THE MOVIE CAMERA] | Дзига Вертов Dziga Vertov | 3 | 4 |
| CADUTA DEGLI DEI, LA (THE DAMNED) | Luchino Visconti | 3 | 4 |
| CAMION, LE | Margurite Duras | 3 | 4 |
| CHOPPER | Andrew Dominick | 3 | 4 |
| CHRIST OF THE ROOFTOPS, THE | Herbert Jean DeGrasse | 3 | 4 |
| CHRISTINE | Slatan Dudow | 3 | 4 |
| CITA DOLENTE, LA | Mario Bonnard | 3 | 4 |
| CLUB HAVANA | Edgar G. Ulmer | 3 | 4 |
| CONVERSA ACABADA | João Botelho | 3 | 4 |
| COQUILLE ET LE CLERGYMAN, LA | Germaine Dulac | 3 | 4 |
| CRIME WITHOUT PASSION | Ben Hecht/Charles MacArthur/ Slavko Vorkapich | 3 | 4 |
| CRUSH | Alison Maclean | 3 | 4 |
| DANCE OF THE MAIZE GOD | David Lebrun | 3 | 4 |
| DARLING | John Schlesinger | 3 | 4 |
| DAUGHTER OF DR. JEKYL | Edgar G. Ulmer | 3 | 4 |
| DEN SORTE DROM | Urban Gad | 3 | 4 |
| DER MANN DER SHERLOCK HOLMES WAR | Karl Hartl | 3 | 4 |
| DIRTY PRETTY THINGS | Stephen Frears | 3 | 4 |
| DIVINE HORSEMEN: THE LIVING GODS OF HAITI | Maya Deren | 3 | 4 |
| DOG FIGHT | Nancy Savoca | 3 | 4 |
| DOS CRIMINES | Roberto Snider | 3 | 4 |
| EMPIRE | Andy Warhol | 3 | 4 |
| EPIDEMIC | Lars von Trier | 3 | 4 |
| EN KVINNAS ANSIKTE [A WOMAN'S FACE] | Gustaf Molander | 3 | 4 |
| FATHER SERGIUS | Yakov Alexandrovich Protazanov | 3 | 4 |
| FIGURES IN A LANDSCAPE | Joseph Losey | 3 | 4 |
| FLIC, UN | Jean-Pierre Melville | 3 | 4 |
| FORTY GUNS | Samuel Fuller | 3 | 4 |
| FRENZY | Alfred Hitchcock | 3 | 4 |
| GAS | David Wallechinsky | 3 | 4 |

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| 肉体の門 NIKUTAI NO MON (GATE OF FLESH) | 鈴木 清順 Seijun Suzuki | 3 | 4 |
| GLOMDALSBRUDEN | Carl Th. Dreyer | 3 | 4 |
| GUN CRAZY | Joseph H. Lewis | 3 | 4 |
| HAND OF FATE | Scott Morgan | 3 | 4 |
| HANNIBAL | Edgar G. Ulmer | 3 | 4 |
| HAPAX LEGOMENA III: CRITICAL MASS | Hollis Frampton | 3 | 4 |
| HIGH COMMAND, THE | Thorold Dickinson | 3 | 4 |
| HISTOIRE DE MARIE ET JULIEN | Jacques Rivette | 3 | 4 |
| 一人息子 HITORI MUSUKO | 小津 安二郎 Yasujiro Ozu | 3 | 4 |
| HUNGER, THE | Tony Scott | 3 | 4 |
| INTRUDER IN THE DUST | Clarence Brown | 3 | 4 |
| IREZUMI: SPIRIT OF TATTOO | 高林陽 Yoichi Takabayashi | 3 | 4 |
| LEAVE HER TO HEAVEN | John M. Stahl | 3 | 4 |
| LIGHTS AND SHADOWS | Albert H. Kelley, Robert Ober, Paul Bern [uncredited] | 3 | 4 |
| LULU [Opera, Alban Berg] | Graham Vick | 3 | 4 |
| M (A MARRIED WOMAN) | 廣木 隆 Ryūichi Hiroki | 3 | 4 |
| MARKISINNAN DE SADE (MADAME DE SADE) | Ingmar Bergman (wrt. Yukio Mishima) | 3 | 4 |
| MIRACLE WOMAN | Frank R. Capra | 3 | 4 |
| MELVIN AND HOWARD | Jonathan Demme | 3 | 4 |
| MES NUITS SONT PLUS BELLES QUE VOS JOURS | Andrzej Żuławski | 3 | 4 |
| MY SISTER, MY SISTER | Nancy Meckler | 3 | 4 |
| NASHVILLE | Robert Altman | 3 | 4 |
| NATHAN DER WEISE | Manfred Noa | 3 | 4 |
| NEA: YOUNG EMMANUELLE | Nelly Kaplan | 3 | 4 |
| NIGHT HAS A THOUSAND EYES, THE | John Farrow | 3 | 4 |
| NIGHT TO REMEMBER, A | Roy Ward Baker | 3 | 4 |
| NOIA, LA | Damiano Damiani | 3 | 4 |
| OH BROTHER WHERE ART THOU? | Ethan Coen | 3 | 4 |
| ORCHIDÉGARTNEREN (THE ORCHID GARDENER) | Lars von Trier | 3 | 4 |
| 狂った一頁 (A PAGE OF MADNESS) | 衣笠 貞之助 Kinugasa Teinosuke | 3 | 4 |
| PASTROLE D'ETE | Will Hindle | 3 | 4 |
| PLEASE MURDER ME | Peter Godfrey | 3 | 4 |
| POOR WHITE TRASH [Bayou] | Harold Daniels | 3 | 4 |
| PULP FICTION | Quentin Tarantino | 3 | 4 |
| PROWLER, THE | Joseph Losey | 3 | 4 |
| PURCHASE PRICE, THE | William A. Wellman | 3 | 4 |
| REAL YOUNG GIRL, A | Catherine Breillat | 3 | 4 |
| RAPTURE, THE | Michael Tolkin | 3 | 4 |
| RECORD OF A TENEMENT MAN | Yasujiro Ozu | 3 | 4 |
| REPULSION | Roman Polanski | 3 | 4 |
| RICHARD WAGNER'S FOREST MURMURS | Slavko Vorkapich | 3 | 4 |
| SÅNT HÄNDER INTE HÄR (THE CAN'T HAPPEN HERE) | Ingmar Bergman | 3 | 4 |
| SEVEN MINUTES, THE | Russ Meyer | 3 | 4 |
| 春婦伝 STORY OF A PROSTITUTE | 鈴木 清順 Seijun Suzuki | 3 | 4 |
| STRANGE AFFAIR OF UNCLE HARRY | Robert Siodmak | 3 | 4 |
| STRAÙE, DIE | Karl Grune | 3 | 4 |

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| TRIPLE AGENT | Eric Rohmer | 3 | 4 |
| TRES TRISTES TIGRES | Raúl Ruiz | 3 | 4 |
| VAMPYRES | José Ramón Larraz Gil | 3 | 4 |
| WAKE IN FRIGHT [OUTBACK] | Ted Kotcheff | 3 | 4 |
| WICKER MAN, THE | Robin Hardy | 3 | 4 |
| WOMAN IN A DRESSING GOWN | J. Lee Thompson | 3 | 4 |

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| ATLANTIDE, L' | Jacques Feyder | 3 | 3 |
| 赤線地帯 AKASEN CHITAI [STREET OF SHAME] | 溝口 健二 Kenji Mizoguchi | 3 | 3 |
| BASTIEN, BASTIENNE | Michel Andrieu | 3 | 3 |
| BAXTER, VERA BAXTER | Marguerite Duras | 3 | 3 |
| BLUE GARDENIA, THE | Fritz Lang | 3 | 3 |
| BREAKING THE MAYA CODE | David Lebrun | 3 | 3 |
| BUCKET OF BLOOD, A | Roger Corman | 3 | 3 |
| CŒUR FIDÈLE | Jean Epstein | 3 | 3 |
| DR. JEKYL AND MR. HYDE | Rouben Mamoulian | 3 | 3 |
| EARLY ABSTRACTIONS | Harry Smith | 3 | 3 |
| ENJERU DASUTO [ANGEL DUST] | 石井 岳龍 Gakuryu Ishii (<i>fka</i> 石井 聰互 Sogo Ishii) | 3 | 3 |
| ÉTOILE DE MER, L' | Man Ray | 3 | 3 |
| FABRIK DER OFFIZIERE | Frank Wysbar (aka Frank Wisbar) | 3 | 3 |
| FORTY-SECOND STREET | Busby Berkeley | 3 | 3 |
| GEZEICHNETEN, DIE (Opera, Franz Schreker) | Andreas Morell, Nikolaus Lehnhoff | 3 | 3 |
| GRANDES PERSONNES, LES | Jean Valere | 3 | 3 |
| HARLEM NIGHTS | Eddie Murphy | 3 | 3 |
| HERR ARNES PENGAR (SNOWS OF DESTINY, THREE WHO WERE DOOMED) | Mauritz Stiller | 3 | 3 |
| HOUSE OF BAMBOO | Samuel Fuller | 3 | 3 |
| ILLICIT | Archie Mayo | 3 | 3 |
| 稲妻 INAZUMA (LIGHTNING) | 成瀬 巳喜男 Miko Naruse | 3 | 3 |
| INNOCENTE, L' | Lucchino Visconti | 3 | 3 |
| JACQUES LACAN PARLE | Françoise Wolff | 3 | 3 |
| JETÉ, LA | Chris Marker | 3 | 3 |
| KANSAS CITY CONFIDENTIAL | Phil Karlson | 3 | 3 |
| カンゾー先生 KANZO SENSEI [DR. AKAGI] | 今村 昌平 Shohei Imamura | 3 | 3 |
| LONELY WIVES | Russel Mack | 3 | 3 |
| LOVE OF ZERO, THE | Robert Florey [wrt. Slavko Vorkapich] | 3 | 3 |
| LOVE CRIMES | Lizzie Borden | 3 | 3 |
| LOVELY BONES | Peter Jackson | 3 | 3 |
| MADAM SATAN | Cecil B. DeMille | 3 | 3 |
| MAHLER | Ken Russell | 3 | 3 |
| MORGAN | Karel Reisz | 3 | 3 |
| NASSER ASPHALT | Frank Wisbar (aka Frank Wysbar) | 3 | 3 |
| NONCATHOLICAM | Will Hindle | 3 | 3 |
| O SLAVNOSTI A HOSTECH | Jan Nemec | 3 | 3 |
| PETITS DÉSORDRES AMOUREUX | Olivier Péray | 3 | 3 |
| RANCHO NOTORIOUS | Fritz Lang | 3 | 3 |

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| RED DUST | Victor Fleming [uncredited] | 3 | 3 |
| RIDING OUT | Ken de Roux | 3 | 3 |
| AMOURS D'ASTRÉE ET DE CÉLADON, LES | Eric Rohmer | 3 | 3 |
| SCARLET DAWN, THE | William Dieterle | 3 | 3 |
| SCREAMING MIMI, THE | Gerd Oswald | 3 | 3 |
| SÉANCE ON A WET AFTERNOON | Bryan Forbes | 3 | 3 |
| SENSE AND SENSIBILITY [2008 BBC VERSION] | John Alexander | 3 | 3 |
| SOB | Blake Edwards | 3 | 3 |
| STARSHIP TROOPERS | Paul Verhoeven | 3 | 3 |
| STEREOPTICON | Andy Fahrenwald & Bruce Schmieken | 3 | 3 |
| TÉLÉVISION (PSYCHANALYSE: JACQUES LACAN) | Benoît Jacquot | 3 | 3 |
| STUNTMAN, THE | Richard Rush | 3 | 5 |
| TEMPS RETROUVÉ, LE | Raúl Ruiz | 3 | 3 |
| TIEMPO DE REVANCHA | Adolfo Aristarain | 3 | 3 |
| VAMPIRE NUE, LA | Jean Rollin | 3 | 3 |
| VERDENS UNDERGANG [THE END OF THE WORLD] | August Blom | 3 | 3 |
| WAGNER [TELEVISION – MINI] | Tony Palmer | 3 | 3 |
| WEDDING MARCH, THE | Erich von Stroheim | 3 | 3 |
| WHALE RIDER | Niki Caro | 3 | 3 |
| WHISPERING CHORUS | Cecil B. De Mille | 3 | 3 |

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| 27 MISSING KISSES | ნანა ჯორჯაძე Nana Dzhordzhadze | 3 | 2 |
| A TORINÓI LÓ [THE TURIN HORSE] | Béla Tarr and Ágnes Hranitzky | 3 | 2 |
| ACE IN THE HOLE [The Big Carnival] | Billy Wilder | 3 | 2 |
| AMOURS D'ASTRÉE ET DE CÉLADON, LES | Eric Rohmer | 3 | 2 |
| AMERICAN JOB | Chris Smith | 3 | 2 |
| ANCHORESS | Chris Newby | 3 | 2 |
| ASSASSINATION OF LEON TROTSKY, THE | Joseph Losey | 3 | 2 |
| BABO 73 | Robert Downey, Sr. | 3 | 2 |
| BAD GIRL | Frank Borzage | 3 | 2 |
| BAD SISTER, THE | Hobart Henley | 3 | 2 |
| BARABBAS | Alf Sjöberg | 3 | 2 |
| BERCEAU DE CRISTAL, LE | Philippe Garrel | 3 | 2 |
| BITTER MOON | Roman Polanski | 3 | 2 |
| BLAUE LICHT, DAS | Leni Riefenstahl | 3 | 2 |
| BÖSE ZELLEN [FREE RADICALS] | Barbara Albert | 3 | 2 |
| BRIDGE ON THE RIVER KWAI | David Lean | 3 | 2 |
| CONSTANCE | Knud Vesterskov (prod. Lars von Trier) | 3 | 2 |
| DEVIL'S HAND, THE | William J. Hole, Jr. | 3 | 2 |
| DOCTOR X | Michael Curtiz | 3 | 2 |
| ENERI | Hy Hirsch | 3 | 2 |
| EROTIKON | Mauritz Stiller | 3 | 2 |
| FEMME FUBLIQUE, LA | Andrzej Zulawki | 3 | 2 |
| FEMMES, LES | Jean Aurel | 3 | 2 |

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| FIRST LOVE | Joan Darling | 3 | 2 |
| FOUR SIDED TRIANGLE | Terence Fisher | 3 | 2 |
| FRANKENSTEIN MEETS THE WOLFMAN | Roy William Neil | 3 | 2 |
| FRAU IM MOND (WOMAN IN THE MOON) | Fritz Lang | 3 | 2 |
| GAI SAVOIR, LE | Jean-Luc Godard | 3 | 2 |
| GANG IN DIE NACHT, THE [JOURNEY INTO THE NIGHT] | F. W. Murnau | 3 | 2 |
| GIULIETTA DEGLI SPIRITI | Federico Fellini | 3 | 2 |
| LA GLACE À TROIS FACES | Jean Epstein | 3 | 2 |
| HOUSE OF SAND AND FOG | Vadim Perelman | 3 | 2 |
| I WAKE UP SCREAMING | Bruce Humberstone | 3 | 2 |
| HISTOIRE DE MARIE ET JULIEN | Jacques Rivette | 3 | 2 |
| HON DANSADE EN SOMMAR | Arne Mattsson | 3 | 2 |
| INTRUSO | Vicente Aranda | 3 | 2 |
| J'IRAI CRACHER SUR VOS TOMBES | Michel Gast | 3 | 2 |
| KISS ME DEADLY | Robert Aldrich | 3 | 2 |
| LAS HURDES: TIERRA SIN PAN (LAND WITHOUT BREAD) | Luis Buñuel | 3 | 2 |
| LEPA SELA LEPO GORE (PRETTY VILLAGE, PRETTY FLAME) | Srdjan Dragojevic | 3 | 2 |
| LINKEROEVER | Pieter Van Hees | 3 | 2 |
| MADAME X – EINE ABSOLUTE HERRSCHERIN | Ulrike Ottinger | 3 | 2 |
| Το τελευταίο ψέμα MATTER OF DIGNITY, A | Μιχάλης Κακογιάννης Michael Cacoyannis | 3 | 2 |
| 鶴八鶴次郎 TSURUHACHI AND TSURUJIRO | 成瀬 巳喜男 Miko Naruse | 3 | 2 |
| MODERATO CANTABILE | Peter Brook (wrt. Marguerite Duras) | 3 | 2 |
| 紅葉狩 (MOMIJGARI) | 柴田 常吉 Shibata Tsunekichi | | |
| MORT QUI TUE, LE | Louis Feuillade | 3 | 2 |
| MY NAME IS JULIA ROSS | Joseph. H. Lewis | 3 | 2 |
| MYSTERY OF THE WAX MUSEUM | Michael Curtiz | 3 | 2 |
| NOCTURNE | Lars von Trier | 3 | 2 |
| ORGUEILLEUX, LES | Yves Allégret & Rafael E. Portas | 3 | 2 |
| PHOTOS D'ALIX, LES | Jean Eustache | 3 | 2 |
| POWER AND THE GLORY, THE | William K. Howard | 3 | 2 |
| PYGMALION | Anthony Asquith, Leslie Howard | 3 | 2 |
| RAVEN, THE | Louis Friedlander | 3 | 2 |
| RAPE OF LUCRETIA, THE (opera, Benjamin Britten) ㊦ | Graham Vick (stage), Michael Simpson (TV) | 3 | 2 |
| REQUIEM POUR UN VAMPIRE | Jean Rollin | 3 | 2 |
| RIVER, THE | Frank Borzage | 3 | 2 |
| SAILOR FROM GIBRALTAR | Tony Richardson | 3 | 2 |
| SALE HISTOIRE, UNE | Jean Eustache | 3 | 2 |
| Семнадцать мгновений весны (SEVENTEEN MOMENTS OF SPRING) | Татьяна Михайловна Лиознова (Tatyana Mikhailovna Lioznova) | 3 | 2 |
| SHOW PEOPLE | King Vidor | 3 | 2 |
| SOBRENATURAL | Daniel Gruener | 3 | 2 |
| STEPFORD WIVES, THE (1975) | Brian Forbes | 3 | 2 |
| STRANGE CONFESSION | John Hoffman | 3 | 2 |
| TANZ MIT DEM TOD: SYBILLE SCHMITZ | Achim Podak | 3 | 2 |
| TRISTAN UND ISOLDE [Opera, Richard Wagner] | Peter Konwitschny, Brian Large | 3 | 2 |
| L'UPUPA [Opera {Hans Werner Henze}, 2003] | Brian Large | 3 | 2 |
| THEY CALL IT SIN | Thornton Freeland | 3 | 2 |
| VELVET VAMPIRE, THE | Stephanie Rothman | 3 | 2 |

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| VERLIEBTE FIRMA, DIE | Max Ophuls | 3 | 2 |
| WALKABOUT | Nicholas Roeg | 3 | 2 |
| WOLF MAN, THE | George Waggner | 3 | 2 |
| ZOO | Peter Greenaway | 3 | 2 |

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| 4D MAN | Irwin S. Yeaworth | 3 | 1 |
| ANTIGONE (Jean Anouilh [Genviève Bujold, Fritz Weaver] – TV) | Gerald Freedman | 3 | 1 |
| APARTMENT, THE | Billy Wilder | 3 | 1 |
| BACKSTREET | Leopold Jessner | 3 | 1 |
| BARRAGE CONTRE LE PACIFIQUE (THE SEA WALL) | René Clément | 3 | 1 |
| BLESSURES ASSASSINES, LES (MURDEROUS MAIDS) | Jean-Pierre Denis | 3 | 1 |
| BLOOD ON SATAN'S CLAW, THE | Piers Hagar | 3 | 1 |
| BORDERTOWN | Gregory Nava | 3 | 1 |
| BOULEVARD SOLITUDE [Opera {Hans Werner Henze}, 2007] | Nikolaus Lehnhoff | 3 | 1 |
| BOXING HELENA | Jennifer Lynch | 3 | 1 |
| BRITISH SOUNDS [SEE YOU AT MAO] | Jean-Luc Godard | 3 | 1 |
| BROWNING VERSION, THE | Mike Figgis | 3 | 1 |
| CAPE FORLORN | E.A. Dupont | 3 | 1 |
| CARDILLAC [opera, Paul Hindemith] | Jean-Pierre Ponnelle, Brian Large | 3 | 1 |
| CARE | Antonia Bird | 3 | 1 |
| CARPETBAGGERS, THE | Edward Dmytryk | 3 | 1 |
| CASA ESTA VACIA, LA | Carlos Schlieper | 3 | 1 |
| CHANTILLY LACE | Linda Yellen | 3 | 1 |
| CHELSEA GIRLS, THE | Andy Warhol | 3 | 1 |
| LA CIOCIARA [TWO WOMEN] | Vittorio De Sica | 3 | 1 |
| CIGARETTE BURN | Amy C. Halpern | 3 | 1 |
| DAMA DE LA MUERTE, LA | Carlos Hugo Christensen | 3 | 1 |
| DAMAGED LIVES | Edgar G. Ulmer | 3 | 1 |
| DANCER IN THE DARK | Lars von Trier | 3 | 1 |
| DAUGHTER OF DARKNESS | Henry Kimmel | 3 | 1 |
| DEAD MAN'S EYES | Reginald Le Borg | 3 | 1 |
| DEAD MEN WALK | Sam Newfield | 3 | 1 |
| 絞死刑 DEATH BY HANGING | 大島 渚 Nagisa Oshima | 3 | 1 |
| DESERTER | V. I. Pudovkin | 3 | 1 |
| DISHONORED LADY | Robert Stevenson | 3 | 1 |
| DIXIÈME SYMPHONIE, LA | Abel Gance | 3 | 1 |
| 他人の顔 FACE OF ANOTHER, THE | 勅使河原 宏 Hiroshi Teshigahara | 3 | 1 |
| FANTÔMAS – À L'OMBRE DE LA GUILLOTINE | Louis Feuillade | 3 | 1 |
| FIEND WITHOUT A FACE | Arthur Crabtree | 3 | 1 |
| FOREIGN INTRIGUE | Sheldon Reynolds | 3 | 1 |
| LA FRONTIERE DE L'AUBE | Philippe Garrel | 3 | 1 |
| GREY GARDENS | Ellen Hovde, Albert Maysles, David Maysles, Muffie Meyer | 3 | 1 |
| HEAVEN AND EARTH MAGIC | Harry Smith | 3 | 1 |
| HELL'S ANGELS | Howard Hughes, James Whale | 3 | 1 |
| Гиперболоид инженера Гарина (THE HYPERBOLOID OF ENGINEER GARIN) | Aleksandr Gintsburg | 3 | 1 |
| 白痴 IDIOT, THE | 黒澤 明 Akira Kurosawa | 3 | 1 |

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|----------------------------------------------------|-------------------------------------|---|---|
| IN THIS HOUSE OF BREDE | George Schaefer | 3 | 1 |
| IT HAPPENED TOMORROW | René Clair | 3 | 1 |
| KING KONG (1976) | John Guillermin | 3 | 1 |
| LAST EXIT TO BROOKLYN | Uli Edel | 3 | 1 |
| LET HIM HAVE IT | Peter Medak | 3 | 1 |
| LIBERTÉ, LA NUIT | Philippe Garrel | 3 | 1 |
| LUMINOUS BODIES | David LeBrun | 3 | 1 |
| MAD LOVE | Karl Freund | 3 | 1 |
| MAINS D'ORLAC, LES | Edmond T. Gréville | 3 | 1 |
| 盲獣 MŌJŪ (BLIND BEAST) | 増村 保造 Yasuzo Masumura | 3 | 1 |
| MURDER BY NUMBERS | Barbet Schroder | 3 | 1 |
| NACHT FIEL ÜBER GOTENHAFEN | Frank Wisbar (aka Frank Wysbar) | 3 | 1 |
| 縄師事件簿 NANA DEKA ROPE DETECTIVE | Hitoshi Hoshino | 3 | 1 |
| 生さぬ仲 (NASANU NAKA, NO BLOOD RELATION) | Mikio Naruse | 3 | 1 |
| NATHALIE GRANGER | Marguerite Duras | 3 | 1 |
| NEGATIVES | Peter Medak | 3 | 1 |
| NIGHT OF THE HUNTER | Charles Laughton | 3 | 1 |
| NIXON | Oliver Stone | 3 | 1 |
| NUDE RESTAURANT | Andy Warhol | 3 | 1 |
| 誤發彈 OHALTAN [AIMLESS BULLET] | 유현목 Hyun Mok Yoo | 3 | 1 |
| PARANOIA | Umberto Lenzi | 3 | 1 |
| PERCEVAL LE GALLOIS | Eric Rohmer | 3 | 1 |
| PETULIA | Richard Lester | 3 | 1 |
| BUBAN NO KAIZOKU (THE PIRATES OF BUBAN) | 今村 昌平 Shohei Imamura | 3 | 1 |
| QUEEN OF SPADES, THE | Thorold Dickinson | 3 | 1 |
| RAISING CAIN | Brian De Palma | 3 | 1 |
| RED SQUIRREL, THE | Julio Medem | 3 | 1 |
| ROMAN DE WERTHER, LE (wrt. Johann Wolfgang Goethe) | Max Ophuls | 3 | 1 |
| SANCTUARY | Tony Richardson | 3 | 1 |
| SAPPHIRE | Basil Dearden | 3 | 1 |
| SORTA FAIRYTALE, A [Music video: Tori Amos] | Sanji | 3 | 1 |
| STRADA, LA | Federico Fellini | 3 | 1 |
| STRANGERS WHEN WE MEET | Richard Quine | 3 | 1 |
| Стачка (STRIKE) | Sergei Eisenstein | 3 | 1 |
| SWIMMING POOL, THE [2003] | François Ozon | 3 | 1 |
| TANKA | David Lebrun | 3 | 1 |
| TIEFLAND | Leni Riefenstahl | 3 | 1 |
| TINGLER, THE | William Castle | 3 | 1 |
| TOD DES EMPEDOKLES, DER (wrt. J.C.F. Hölderlin) | Jean-Marie Straub & Danièle Huillet | 3 | 1 |
| VIAGEM AO PRINCÍPIO DO MUNDO | Manoel de Oliveira | 3 | 1 |
| 滝の白糸 WATER MAGICIAN, THE | 溝口 健二 Kenji Mizoguchi | 3 | 1 |
| WOMAN IN GOLD | Simon Curtis | 3 | 1 |
| YOUR FRIENDS AND NEIGHBORS [LEPERS] | Neil La Butte | 3 | 1 |

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| À FLOR DO MAR | João César Monteiro | 2 | 5 |
| ANTONIA | Marleen Gorris | 2 | 5 |

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|----------------------------------------------|------------------------------------------|---|---|
| ANOTHER WOMAN | Woody Allen | 2 | 5 |
| ASCENSEUR POUR L'ÉCHAFAUD | Louis Malle | 2 | 5 |
| ASPHALT | Joe May | 2 | 5 |
| BILITIS | David Hamilton | 2 | 5 |
| BODY SHOTS | Michael Christofer | 2 | 5 |
| CHARADE | Stanley Donen | 2 | 5 |
| 沈黙 CHINMOKU (SILENCE) | 篠田 正浩 Masahiro Shinoda | 2 | 5 |
| CINDY AND DONNA | Robert Anderson | 2 | 5 |
| CLOCKWORK ORANGE, A | Stanley Kubrick | 2 | 5 |
| DAMNED DON'T CRY, THE | Vincent Sherman | 2 | 5 |
| DAVID AND LISA | Frank Perry | 2 | 5 |
| DEADHEAD MILES | Vernon Zimmerman | 2 | 5 |
| DEVIL'S DAUGHTER, THE | Arthur H. Leonard | 2 | 5 |
| DOULOS, LE | Jean-Pierre Melville | 2 | 5 |
| DU RIFIPI CHEZ LES HOMMES (RIFIPI) | Jules Dassin | 2 | 5 |
| FALLS, THE | Peter Greenaway | 2 | 5 |
| FANTÔMAS CONTRE FANTÔMAS | Louis Feuillade | 2 | 5 |
| FILM COMME LES AUTRES, UN | Jean-Luc Godard, Jean-Pierre Gorin | 2 | 5 |
| FOUNTAINHEAD, THE | King Vidor | 2 | 5 |
| GENERAL, THE | John Boorman | 2 | 5 |
| GIRL WITH AN ITCH | Ronald V. Ashcroft | 2 | 5 |
| GOLDEN BOAT, THE | Raúl Ruiz | 2 | 5 |
| GONE TO EARTH | Michael Powell, Emeric Presburger | 2 | 5 |
| GUANTANAMERA | Tomás Gutiérrez Alea & Juan Carlos Tabío | 2 | 5 |
| HALF MARRIAGE | William J. Cohen | 2 | 5 |
| HANGOVER SQUARE | John Brahm | 2 | 5 |
| HELL IS A CITY | Val Guest | 2 | 5 |
| HI MOM | Brian de Palma | 2 | 5 |
| HOMME QUI DORT, UN | Bernard Queysanne & Georges Perc | 2 | 5 |
| HOMME QUI MENT, L' | Alain Robbe-Grillet | 2 | 5 |
| HUSBANDS | John Cassavetes | 2 | 5 |
| HYPNOTIC EYE, THE | George Blair | 2 | 5 |
| I'LL SELL MY LIFE | Elmer Clifton | 2 | 5 |
| IMBALSAMATORE, L' | Matteo Garrone | 2 | 5 |
| INTIMATE STRANGER, THE (aka FINGER OF GUILT) | Joseph Losey | 2 | 5 |
| KIND HEARTS AND CORONETS | Robert Harmer | 2 | 5 |
| LADY VANISHES, THE | Alfred Hitchcock | 2 | 5 |
| LILITH | Robert Rossen | 2 | 5 |
| MESA OF LOST WOMEN | Ron Ormond & Herbert Tevos | 2 | 5 |
| MOD LYSET (TOWARDS THE LIGHT) | Holger-Madsen | 2 | 5 |
| MONSOON | Edgar G. Ulmer | 2 | 5 |
| MY NAME WAS SABINE SPIELREIN | Elizabeth Marton | 2 | 5 |
| NIGHT AND THE CITY | Jules Dassin | 2 | 5 |
| NOT OF THIS EARTH | Roger Corman | 2 | 5 |
| NUMERO DEUX | Jean-Luc Godard | 2 | 5 |
| PALMETTO | Volker Schlöndorff | 2 | 5 |

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| PLEINS FEUX SUR L'ASSASSIN | Georges Franju | 2 | 5 |
| POM POM GIRLS, THE | Joseph Ruben | 2 | 5 |
| PORNOGRAPHE, LE | Bertrand Bonello | 2 | 5 |
| PREMATURE BURIAL, THE | Roger Corman | 2 | 5 |
| らんぼ RAMPO | Rintaro Mayuzumi & Kazuyoshi Okuyama | 2 | 5 |
| RESPIRE | Melanie Laurent | 2 | 5 |
| 세상밖으 ▪ SAE SANG BAKURO [OUT IN THE WORLD] | Kyun-dong Yoo | 2 | 5 |
| SCANDAL IN PARIS | Douglas Sirk | 2 | 5 |
| SEVENTH VEIL, THE | Compton Bennett | 2 | 5 |
| SEX LIFE OF THE POLYP, THE | Thomas Chalmers | 2 | 5 |
| 新宿泥棒日記 SHINJUKU DOROBŌ NIKKI | 大島 渚 Nagisa Oshima | 2 | 5 |
| SKYSCRAPER SOULS | Edgar Selwyn | 2 | 5 |
| SLEEP MY LOVE | Douglas Sirk | 2 | 5 |
| STREET SCENE À LA BARTOK (CONCERTO FOR ORCHESTRA – TV) | Ernie Kovacs | 2 | 5 |
| STORMY MONDAY | Mike Figgis | 2 | 5 |
| STUDENTS WON MATHS, DEN (1912-1913) | Stellan Rye & Paul Wegener | 2 | 5 |
| TERROR IS A MAN | Gerardo de Leon | 2 | 5 |
| TEUFEL VON LOUDUN, DIE [opera, Kryzstof Penderecki] | Kryzstof Penderecki, Joachim Hess | 2 | 5 |
| THIEVES LIKE US | Robert Altman | 2 | 5 |
| VEM DÖMER (LOVE'S CRUCIBLE) | Victor Sjöström | 2 | 5 |
| W.R. - MISTERIJE ORGANIZMA | Dusan Makavejev | 2 | 5 |
| WHAT PRICE HOLLYWOOD? | George Cukor | 2 | 5 |
| YACHT DER SIEBEN SÜNDEN, DIE | Jacob Fleck, Luise Fleck | 2 | 5 |
| ZANCOS, LOS | Carlos Saura | 2 | 5 |

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| 赤い殺意 AKAI SATSUI [UNHOLY DESIRE] | 今村 昌平 Shohei Imamura | 2 | 4 |
| ALEXANDER NEVSKY | Sergei Eisenstein | 2 | 4 |
| AMANTS DE MONTPARNASSE (MONTPARNASSE 19), LES | Jacques Becker | 2 | 4 |
| 雪崩 NADARE (AVALANCHE) | 成瀬 巳喜男 Miko Naruse | 2 | 4 |
| BEAST WITH FIVE FINGERS, THE | Robert Florey | 2 | 4 |
| BIRTH OF A NATION | D.W. Griffith | 2 | 4 |
| BLAIR WITCH PROJECT, THE | Daniel Myrick, Eduardo Sánchez | 2 | 4 |
| BOB LE FLAMBEUR | Jean-Pierre Melville | 2 | 4 |
| CAT GIRL (UK, 1957) | Alfred Shaughnesy | 2 | 4 |
| CAT PEOPLE | Paul Schrader | 2 | 4 |
| CRONOS | Guillermo del Toro | 2 | 4 |
| DÉTECTIVE | Jean-Luc Godard | 2 | 4 |
| DER VAR ENGANG [ONCE UPON A TIME] | Carl Th. Dreyer | 2 | 4 |
| DEVIL COMMANDS, THE | Edward Dmytryk | 2 | 4 |
| DEVIL GIRL FROM MARS | David MacDonald | 2 | 4 |
| דער דיבוק DER DIBUK (THE DYBBUK) | Michał Waszyński. | 2 | 4 |
| 新宿泥棒日記 (DIARY OF A SHINJUKU THIEF) | 大島 渚 Nagisa Oshima | 2 | 4 |
| DYNAMITE | Cecil B. DeMille | 2 | 4 |
| EN BLOMST (A FLOWER) | Lars von Trier | 2 | 4 |
| EN CAS DE MALHEUR | Claude Autant-Lara | 2 | 4 |
| 彼岸花 EQUINOX FLOWER | 小津 安二郎 Yasujiro Ozu | 2 | 4 |

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| ETÀ DI COSIMO DE MEDICI, L' | Roberto Rossellini | 2 | 4 |
| GAMES OF DESIRE | Hans Albin, Peter Berneis | 2 | 4 |
| GLOMDALSBRUDEN | Carl Th. Dreyer | 2 | 4 |
| GRANDE GUERRA, LA | Mario Monicelli | 2 | 4 |
| HEILIGE BERG, DER | Arnold Fanck | 2 | 4 |
| HOMME QUI DORT, UN | Bernard Queysanne, Georges Perec | 2 | 4 |
| HOT SPOT | Dennis Hopper | 2 | 4 |
| IN SEARCH OF GREGORY | Peter Wood | 2 | 4 |
| INVASION OF THE BODY SNATCHERS | Don Siegel | 2 | 4 |
| INVESTIGATION OF A CITIZEN ABOVE SUSPICION | Elio Petri | 2 | 4 |
| JACQUES RIVETTE, LE VEILLEUR | Clair Denis, Serge Daney | 2 | 4 |
| KILLING OF SISTER GEORGE, THE | Robert Aldrich | 2 | 4 |
| MAELSTRÖM | Denis Villeneuve | 2 | 4 |
| MAN FROM PLANET X, THE | Edgar G. Ulmer | 2 | 4 |
| MIND BENDERS | Eugenie Joseph | 2 | 4 |
| NECRONOMICON - GETRÄUMTE SÜNDEN) | Jesús Franco. | 2 | 4 |
| NIGHT THEY RAIDED MINSKY'S, THE | William Friedkin | 2 | 4 |
| NIGHTMARE | Freddie Francis | 2 | 4 |
| NOTRE MUSIQUE | Jean-Luc Godard | 2 | 4 |
| ON TOUR: PLEASE LEAVE QUIETLY (PJ Harvey) | Maria Mochnacz | 2 | 4 |
| ONE FROM THE HEART | Francis Ford Coppola | 2 | 4 |
| Через тернии к звёздам (PER ASPERA AD ASTRA) | Richard Viktorov | 2 | 4 |
| PEYTON PLACE | Mark Robson | 2 | 4 |
| PRETTY MAIDS ALL IN A ROW | Roger Vadim | 2 | 4 |
| PRIVATE HELL #36 | Don Siegel | 2 | 4 |
| QUATORZE JUILLET | René Clair | 2 | 4 |
| RECTA PROVINCIA, LA | Raúl Ruiz | 2 | 4 |
| RETURN OF COUNT YORGA, THE | Bob Keljian | 2 | 4 |
| SO DARK THE NIGHT | Joseph H. Lewis | 2 | 4 |
| SOMEWHERE IN THE NIGHT | Joseph L. Mankiewicz | 2 | 4 |
| STRANGE ILLUSION | Edgar G. Ulmer | 2 | 4 |
| THÉRÈSE RAQUIN | Marcel Carné | 2 | 4 |
| TIGER SHARK | Howard Hawks | 2 | 4 |
| UN CONDAMNE A MORT S'EST ECHAPPE OU LE VENT SOUFFLE OU IL VEUT | Robert Bresson | 2 | 4 |
| VAGABOND | Agnès Varda | 2 | 4 |
| LA VIE D'ADÈLE - CHAPITRES 1 & 2 [BLUE IS THE WARMEST COLOR] | Abdellatif Kechiche | 2 | 4 |
| VIERGES ET VAMPIRES | Jean Rollin | 2 | 4 |
| VISITE AU LOUVRE, UNE | Jean-Marie Straub, Danièle Huillet | | |
| WELCOME TO L.A. | Alan Rudolph | 2 | 4 |

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| AIDO (AIDO: SLAVE OF LOVE) | 羽仁進 Susumu Hani | 2 | 3 |
| ÁNGEL EXTERMINADOR, EL | Luis Buñuel | 2 | 3 |
| APPLAUSE | Rouben Mamoulian | 2 | 3 |
| BACK DOOR TO HEAVEN | William K. Howard | 2 | 3 |
| BEAU PERE | Bertrand Blier | 2 | 3 |

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| BIRD OF PARADISE | King Vidor | 2 | 3 |
| BLAISE PASCAL | Roberto Rossellini | 2 | 3 |
| BUKOWSKI: BORN INTO THIS | John Dullaghan | 2 | 3 |
| CARLOS | Olivier Assayas | 2 | 3 |
| CITADEL, THE | King Vidor | 2 | 3 |
| COLLOQUE DE CHIENS | Raúl Ruiz | 2 | 3 |
| DEEP END | Jerzy Skolimowski | 2 | 3 |
| DINNER AT THE RITZ | Harold D. Schuster | 2 | 3 |
| DOING TIME ON MAPLE DRIVE | Ken Olin | 2 | 3 |
| DOUCE VIOLENCE | Max Pécas | 2 | 3 |
| FASCINATION | Jean Rollin | 2 | 3 |
| FEU FOLLET, LE | Louis Malle | 2 | 3 |
| 地獄門 (GATE OF HELL) | 衣笠 貞之助 Kinugasa Teinosuke | 2 | 3 |
| GENESUNG | Konrad Wolf | 2 | 3 |
| GIRLS IN THE NIGHT | Jack Arnold | 2 | 3 |
| GRIEF STREET | Richard Thorpe | 2 | 3 |
| GUNS OF DARKNESS | Anthony Asquith | 2 | 3 |
| HAINE, LA | Mathiew Kasovitz | 2 | 3 |
| HARRY, UN AMI QUI VOUS VEUT DU BIEN | Dominik Moll | 2 | 3 |
| HERR ARNES PENGAR [SIR ARNE'S TREASURE] | Mauritz Stiller | 2 | 3 |
| 卑弥呼 HIMIKO | 篠田 正浩 Masahiro Shinoda | 2 | 3 |
| HYSTERIA | Freddie Francis | 2 | 3 |
| I, CLAUDIUS [TELEVISION] | Herbert Wise | 2 | 3 |
| I MARRIED A MONSTER FROM OUTER SPACE | Gene Fowler, Jr. | 2 | 3 |
| J'ENTENDS PLUS LA GUITARE | Philippe Garrel | 2 | 3 |
| JOURNEY BENEATH THE DESERT (ATLANTIDE, L') | Edgar G. Ulmer (& Frank Borzage [uncredited]) | 2 | 3 |
| KORA TERRY | Georg Jacoby | 2 | 3 |
| LETZTE SCHWEIGEN, DAS | Baran bo Odar | 2 | 3 |
| MÄDCHEN JOHANNA, DAS | Gustav Ucicky | 2 | 3 |
| MAD DOG AND GLORY | John McNaughton | 2 | 3 |
| MAMMAME | Raúl Ruiz | 2 | 3 |
| MIDNIGHT IN PARIS | Woody Allen | 2 | 3 |
| MONOLITH MONSTERS | John Sherwood | 2 | 3 |
| MUHOMATSU KOKYO E KAERU | 今村 昌平 Shohei Imamura | 2 | 3 |
| MURDER OF THE UNIVERSE | Egil Knutson | 2 | 3 |
| NETWORK | Sidney Lumet | 2 | 3 |
| NIGHT MAIL | Henry Watt, Basil Wright | 2 | 3 |
| NIGHT WORLD | Hobart Henley | 2 | 3 |
| NOCTURNE | Edwin L. Marin | 2 | 3 |
| POSSUMS | J. Max Burnett | 2 | 3 |
| QUATERMASS AND THE PIT | Roy Ward Baker | 2 | 3 |
| RENDEZ-VOUS À BRAY | André Delvaux | 2 | 3 |
| REVOLUTION [1968] | Jack O'Connell | 2 | 3 |
| SECRET AGENT, THE | Alfred Hitchcock | 2 | 3 |
| 醜聞 SUKYANDARU (SCANDAL) | 黒澤 明 Akira Kurosawa | 2 | 3 |
| SILENCERS, THE | Phil Karlson | 2 | 3 |

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| SCARRED | Rose-Marie Turko | 2 | 3 |
| SOYLENT GREEN | Richard Fleischer | 2 | 3 |
| SWEET WILLIAM | Charles Whatham | 2 | 3 |
| THERESE AND ISABELLE | Radley Metzger | 2 | 3 |
| TRAVELING EXECUTIONER, THE | Jack Smight | 2 | 3 |
| TWIST, THE | Claude Chabrol | 2 | 3 |
| VENT D'EST, LE | Groupe Dziga Vertov [J-Pierre Gorin, J-L Godard] | 2 | 3 |
| VIOL DU VAMPIRE, LE | Jean Rollin | 2 | 3 |
| Τριλογία: Το λιβάδι που δακρύζει [TRILOGY: THE WEEPING MEADOW] | Θεόδωρος Αγγελόπουλος Theo Angelopoulos | 2 | 3 |
| 女人哀愁 NYONIN AISHU (A WOMAN'S SORROWS) | 成瀬 巳喜男 Miko Naruse | 2 | 3 |
| YOUR TELEVISION TRAVELER | Larry Gottheim | 2 | 3 |

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| AMANT, L' | Jean-Jacques Annaud | 2 | 2 |
| ANGE, L' | Patrick Bokanowski | 2 | 2 |
| ATLANTIS | August Blom | 2 | 2 |
| BACK AND FORTH (← →) | Michael Snow | 2 | 2 |
| BANDITS | Katja von Garnier | 2 | 2 |
| BELLS, THE | James Young | 2 | 2 |
| BLACK WIDOW | Nunnally Johnson | 2 | 2 |
| BLOOD ORANGES | Philip Haas | 2 | 2 |
| BODY SNATCHER, THE | Robert Wise | 2 | 2 |
| BOYS N' THE HOOD | William Singleton | 2 | 2 |
| BUNNY LAKE IS MISSING | Otto Preminger | 2 | 2 |
| CARRIED AWAY | Bruno Barretto | 2 | 2 |
| CRAWLING HAND, THE | Herbert L. Strock | 2 | 2 |
| DRACULA [1931] | Todd Browning | 2 | 2 |
| FAZON [Music video: The Sopwith Camel, 1973] | Unknown [KEMO San Francisco] | 2 | 2 |
| FILM FALADO, UNE | Manoel de Oliveira | 2 | 2 |
| FRAU MEINER TRÄUME DIE [THE WOMAN OF MY DREAMS] | Georg Jacoby | 2 | 2 |
| FURTIVOS | Jose Luis Borau | 2 | 2 |
| GESTOS E FRAGMENTOS | Alberto Seixas Santos | 2 | 2 |
| GINGER IN THE MORNING | Gordon Wiles | 2 | 2 |
| GÖSTA BERLINGS SAGA | Mauritz Stiller | 2 | 2 |
| IN OLD CHICAGO | Henry King | 2 | 2 |
| ISLE OF THE DEAD | Mark Robson | 2 | 2 |
| LOVE SERENADE | Shirley Barrett | 2 | 2 |
| MANSIÓN DE LA LOCURA, LA [DR. TARR'S TORTURE DUNGEON] | Juan López Moctezuma | 2 | 2 |
| MARNIE | Alfred Hitchcock | 2 | 2 |
| MEDEA [ROBINSON JEFFERS] | Mark Cullingham | 2 | 2 |
| MÉLO | Alain Resnais | 2 | 2 |
| MINDWALK | Bernt Capra | 2 | 2 |
| MNEMOSYNE MOTHER OF MUSES | Larry Gottheim | 2 | 2 |
| MOONRISE | Frank Borzage | 2 | 2 |
| MUD HONEY | Russ Meyer | 2 | 2 |
| NIGHT OF THE LIVING DEAD | George A. Romero | 2 | 2 |
| NIL BY MOUTH | Gary Oldman | 2 | 2 |

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| NOTTI BIANCHE, LE | Luchino Visconti | 2 | 2 |
| 鬼婆 ONIBABA | 新藤 兼人 Kaneto Shindô | 2 | 2 |
| OPFERGANG | Veit Harlan | 2 | 2 |
| PHANTOM LIGHT, THE | Michael Powell | 2 | 2 |
| PREMONITION | Mennan Yapo | 2 | 2 |
| PRISE DE POUVOIR PAR LOUIS XIV, LA | Roberto Rossellini | 2 | 2 |
| RAGAZZA CON LA VALIGIA, LA | Valerio Zurlini | 2 | 2 |
| LA RÉGION CENTRALE | Michael Snow | 2 | 2 |
| | | | |
| ROK SPOKOJNEGO SLONCA | Krzysztof Zanussi | 2 | 2 |
| SCREAM OF FEAR | Seth Holt | 2 | 2 |
| SENSO | Luchino Visconti | 2 | 2 |
| STATUES MEURENT AUSSI, LES | Alain Resnais, Chris Marker, and Ghislain Cloquet | 2 | 2 |
| STRESS-ES TRES-TRES | Carlos Saura | 2 | 2 |
| SUMMER STORM (wrt. Anton Chekhov) | Douglas Sirk | 2 | 2 |
| 鶴八鶴次郎 TSURUHACHI TSURUJIRO | 成瀬 巳喜男 Miko Naruse | 2 | 2 |
| WARRIORS, THE | Walter Hill | 2 | 2 |
| 하얀전쟁 WHITE BADGE | 鄭智泳 Ji-yeong Jeong | 2 | 2 |
| WICKED WOMAN | Russell Rouse | 2 | 2 |
| Μικρές Αφροδίτες YOUNG APHRODITES | Νίκος Κούνδουρος Nikos Koundouros | 2 | 2 |

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| 27 th DAY | William Asher | 2 | 1 |
| AMOUR À MORT, L' | Alain Resnais | 2 | 1 |
| BANK ROBBER | Nick Mead | 2 | 1 |
| BAISERS DE SECOURS, LES | Philippe Garrel | 2 | 1 |
| BLACK MAGIC | Gregory Ratoff, Orson Welles [uncredited] | 2 | 1 |
| BONNIE SCOTLAND | James W. Horne | 2 | 1 |
| BOTTLE ROCKET | Wes Anderson | 2 | 1 |
| BOWERY, THE | Raoul Walsh | 2 | 1 |
| CARRIE | Brian De Palma | 2 | 1 |
| CASQUE D'OR | Jacques Becker | 2 | 1 |
| CERCLE ROUGE, LE | Jean-Pierre Melville | 2 | 1 |
| CHAIN OF EVENTS | Gerald Thomas | 2 | 1 |
| CHARLEY VARRICK | Don Siegel | 2 | 1 |
| CHUTE DE LA MAISON USHER, LA | Jean Epstein | 2 | 1 |
| CIEL EST À VOIS, LE | Jean Grémillion | 2 | 1 |
| CODA | Craig Lahiff | 2 | 1 |
| CRY OF THE CITY | Robert Siodmak | 2 | 1 |
| CURSE OF THE STONE HAND, THE | Carlos Schlieper & Carlos Hugo Christensen | 2 | 1 |
| DIE | John Luther Schofill | 2 | 1 |
| DOMINIQUE IS DEAD | Michael Anderson | 2 | 1 |
| DOVE, THE | Roland West (wrt. Paul Bern) | 2 | 1 |
| 浮草 DRIFTING WEEDS 浮草 | 小津 安二郎 Yasujiro Ozu | 2 | 1 |
| EMPLOYEES' ENTRANCE | Roy Del Ruth | 2 | 1 |
| ESPOIR, L' | Boris Peskine & André Malraux | 2 | 1 |
| EU NÃO CONHECIA TURURU | Florinda Bolkan | 2 | 1 |

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| FEMALE | Michael Curtiz (& William Dieterle & William Wellmann [uncredited]) | 2 | 1 |
| FIRM, THE | Sydney Pollack | 2 | 1 |
| GAS-S-S-S | Roger Corman | 2 | 1 |
| GEHEIMNISSE EINER SEELE (SECRETS OF A SOUL) | G. W. Pabst | 2 | 1 |
| GHOST CAMERA, THE | Bernard Vorhaus | 2 | 1 |
| 噂の娘 UWASE NO MUSUME (THE GIRL IN THE RUMOR) | 成瀬 巳喜男 Miko Naruse | 2 | 1 |
| GUILTY GENERATION, THE | Rowland V. Lee | 2 | 1 |
| GOLDENE STADT, DIE | Veit Harlan | 2 | 1 |
| HAND, THE | Oliver Stone | 2 | 1 |
| HOLE IN THE WALL, THE | Robert Florey | 2 | 1 |
| IMPACT | Arthur Lubin | 2 | 1 |
| IN NACHT UND EIS | Mime Misu | 2 | 1 |
| INDISCREET | Stanley Donen | 2 | 1 |
| ...IS IT THE DESIGN OR THE WRAPPER? | Tessa Sheridan | 2 | 1 |
| JEU AVEC LE FEU, LE | Alain Robbe-Grillet | 2 | 1 |
| KILLER OF SHEEP | Charles Burnett | 2 | 1 |
| KILLING, THE | Stanley Kubrick | 2 | 1 |
| KISS ME, STUPID | Billy Wilder | 2 | 1 |
| LILLE ENGEL, DEN | Urban Gad | 2 | 1 |
| LOVE AFFAIR, OR THE CASE OF THE MISSING SWITCHBOARD OPERATOR | Dusan Makavejev | 2 | 1 |
| MEN WITH GUNS [Canadian] | Kari Skogland | 2 | 1 |
| MIDSUMMER NIGHT'S DREAM, A | (Sir) Peter Hall | 2 | 1 |
| MISTERO DI OBERWALD, IL | Michelangelo Antonioni | 2 | 1 |
| MOURNING BECOMES ELECTRA | Dudley Nichols | 2 | 1 |
| MURDER WITHOUT CRIME | J. Lee Thompson | 2 | 1 |
| MURDERS IN THE RUE MORGUE | Robert Florey | 2 | 1 |
| NEVER BE LAZY | Damon Rarey | 2 | 1 |
| NOSFERATU: PHANTOM DER NACHT | Werner Herzog | 2 | 1 |
| NOTHING SACRED | William A. Wellman | 2 | 1 |
| OUR TOWN | Sam Wood | 2 | 1 |
| PLAYER, THE | Robert Altman | 2 | 1 |
| PRETTY BABY | Louis Malle | 2 | 1 |
| PRINCESS TAM TAM | Edmond T. Greville | 2 | 1 |
| QUICK | Robert Siodmak | 2 | 1 |
| RED PLANET MARS | Harry Horner | 2 | 1 |
| REINCARNATION OF THE GOLDEN LOTUS | Clara Law | 2 | 1 |
| RICH AND STRANGE | Alfred Hitchcock | 2 | 1 |
| RIDDLE OF THE SANDS | Tony Maylam | 2 | 1 |
| RYNOX | Michael Powell | 2 | 1 |
| SEVEN | David Fincher | 2 | 1 |
| 静かなる決闘 SHIZUKANARU KETTŌ (THE QUIET DUEL) | 黒澤 明 Akira Kurosawa | 2 | 1 |
| SIN OF NORA MORAN, THE | Phil Goldstone | 2 | 1 |
| SOFT FICTION | Chick Strand | 2 | 1 |
| SOME LIKE IT HOT | Billy Wilder | 2 | 1 |
| SPIRAL STAIRCASE, THE | Robert Siodmak | 2 | 1 |
| STRANGERS ON A TRAIN | Alfred Hitchcock | 2 | 1 |
| STREETS OF FIRE | Walter Hill | 2 | 1 |

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| STRIP-TEASE [aka SOFT SKIN] [avec Krista Nico] | Jacques Poitrenaud | 2 | 1 |
| SUNDAY BLOODY SUNDAY | John Schlessinger | 2 | 1 |
| TANGO LESSON, THE | Sally Potter | 2 | 1 |
| TERRA TREMA, LO | Luchino Visconti | 2 | 1 |
| THREE ON A MATCH | Mervyn LeRoy | 2 | 1 |
| TSURUHACHI TSURUJIRÔ | Mikio Naruse | 2 | 1 |
| UN BRUIT QUI REND FOU | Alain Robbe-Grillet & Dimitri de Clercq | 2 | 1 |
| UNCLE SILAS | Charles Frank | 2 | 1 |
| VERKAUFTE BRAUT, DIE | Max Ophuls | 2 | 1 |
| W | Oliver Stone | 2 | 1 |
| WESTFRONT 1918 | G. W. Pabst | 2 | 1 |
| WOMAN BETWEEN, THE | Miles Mander | 2 | 1 |
| WOMAN HATERS | Archie Gottler | 2 | 1 |
| WRITTEN ON THE WIND | Douglas Sirk | 2 | 1 |
| 迎春閣之風波 YING CHUN GE ZHI FENGBO [FATE OF LEE KHAN] | 胡金銓 King Hu | 2 | 1 |
| X (X: THE MAN WITH THE X-RAY EYES) | Roger Corman | 2 | 1 |
| ZARDOZ | John Boorman | 2 | 1 |

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| AIGLE À DEUX TÊTES, L' | Jean Cocteau | 1 | 5 |
| ALIBI | Roland V. West | 1 | 5 |
| ALL THE RIGHT NOISES | Gerry O'Harra | 1 | 5 |
| APPÂT, L' | Bertrand Tavernier | 1 | 5 |
| BABY MAKER, THE | James Bridges | 1 | 5 |
| BIG NEWS | Gregory La Cava | 1 | 5 |
| BURLEZK II | [anonymous] | 1 | 5 |
| CROW, THE | Alex Proyas | 1 | 5 |
| DANGER LIGHTS | George B. Seitz | 1 | 5 |
| DANS LA NUIT | Charles Vanel | 1 | 5 |
| DEAD DON'T DREAM, THE | George Achainbaud | 1 | 5 |
| DEATH LINE [RAW MEAT] | Gary Sherman | 1 | 5 |
| DEMENTIA [DAUGHTER OF HORROR] | John Parker | 1 | 5 |
| 修羅 (DEMONS) | Toshio Matsumoto | 1 | 5 |
| DEVIL BAT, THE | Sam Newfield | 1 | 5 |
| DOUBLE INDEMNITY | Billy Wilder | 1 | 5 |
| EAT COKE | Jim Servais | 1 | 5 |
| EGYPTIAN, THE | Michael Curtiz | 1 | 5 |
| EN EFFEUILLANT LA MARGUERITE | Marc Allégret | 1 | 5 |
| FEAR AND DESIRE | Stanley Kubrick | 1 | 5 |
| FEAR STRIKES OUT | Robert Mulligan | 1 | 5 |
| FRANKENSTEIN | J. Searle Dawley | 1 | 5 |
| GIRLS IN CHAINS | Edgar G. Ulmer | 1 | 5 |
| GIRLS IN PRISON | John McNaughton (wrt. Samuel Fuller) | 1 | 5 |
| GREEN FOR DANGER | Sidney Gilliat | 1 | 5 |
| HANNA & HER SISTERS | Woody Allen | 1 | 5 |
| HIGH VOLTAGE | Howard Higgin | 1 | 5 |
| HOUSEHOLD SAINTS | Nancy Savoca | 1 | 5 |

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| IN DREAMS | Neil Jordan | 1 | 5 |
| IN TIME | Andrew Niccol | 1 | 5 |
| IT CONQUERED THE WORLD | Roger Corman | 1 | 5 |
| JAMAICA INN | Alfred Hitchcock | 1 | 5 |
| JOHANN THE COFFINMAKER | Robert Florey (wrt. Slavko Vorkapich) | 1 | 5 |
| JUST LIKE HEAVEN | Roy William Neil | 1 | 5 |
| KRAPATCHOUK | Enrique Gabriel | 1 | 5 |
| L.A. CONFIDENTIAL | Curtis Hanson | 1 | 5 |
| LADY OF BURLESQUE | William A. Wellman | 1 | 5 |
| LOCKED DOOR, THE | George Fitzmaurice | 1 | 5 |
| LORNA | Russ Meyer | 1 | 5 |
| LUCERTOLA CON LA PELLE DI DONNA, UNA | Lucio Fulci | 1 | 5 |
| MAP OF THE HUMAN HEART | Vincent Ward | 1 | 5 |
| MERRY-GO-ROUND | Jacques Rivette | 1 | 5 |
| モスラ対ゴジラ MOSURA TAI GOJIRA [GODZILLA VS. THE THING, GODZILLA VS. THE GIANT MOTH] | 本多猪四郎 Ishiro Honda | 1 | 5 |
| NINTH GUEST, THE | Roy William Neil | 1 | 5 |
| PÉRIL EN LA DEMEURE | Michel Deville | 1 | 5 |
| POSSESSION | Andrzej Zulawski | 1 | 5 |
| PRIDE AND PREJUDICE | Robert Z. Leonard | 1 | 5 |
| PUNCH DRUNKS (SYMPHONY OF PUNCHES) | Lou Breslow | 1 | 5 |
| RAISINS DE LA MORT, LES | Jean Rollin | 1 | 5 |
| ROMANCE | Catherine Breillat | 1 | 5 |
| ROYAL TENENBAUMS, THE | Wes Anderson | 1 | 5 |
| SECOND WOMAN, THE | James V. Kern | 1 | 5 |
| SHADOWS AND FOG | Woody Allen | 1 | 5 |
| SKIN GAME, THE | Alfred Hitchcock | 1 | 5 |
| SLEEPING CITY, THE | George Sherman | 1 | 5 |
| SPANISH PRISONER, THE | David Mamet | 1 | 5 |
| SPETTERS | Paul Verhoeven | 1 | 5 |
| STRADA FINISCE SUL FIUME, LA | Luigi Capuano | 1 | 5 |
| TERROR IN A TEXAS TOWN | Joseph H. Lewis | 1 | 5 |
| THIS WORLD, THEN THE FIREWORKS | Michael Oblowitz | 1 | 5 |
| THIRD GIRL FROM THE LEFT, THE | Peter Medak | 1 | 5 |
| TO SLEEP WITH ANGER | Charles Burnett | 1 | 5 |
| TRESSPASSER | Edmund Goulding | 1 | 5 |
| TROUBLE EVERY DAY | Claire Denis | 1 | 5 |
| TWIN FALLS IDAHO | Michael Polish | 1 | 5 |
| UNA SULL'ALTRA [PERVERSION STORY] | Lucio Fulci | 1 | 5 |
| UNFAITHFULLY YOURS | Preston Sturges | 1 | 5 |
| UNTER AUSSCHLUß DER ÖFFENTLICHKEIT | Paul Wegener | 1 | 5 |
| VAMPIROS LESBOS | Jesus Franco (aka Jess Franco) | 1 | 5 |
| VOODOO MAN | William Beaudine | 1 | 5 |
| YO, LA PEOR DE TODAS | María Luisa Bemberg | 1 | 5 |

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| 24 HOURS | Marion Gering | 1 | 4 |
| ALAS DE MARIPOSA | Juanma Bajo Ulloa | 1 | 4 |

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| AMANTS RÉGULIERS, LES | Philippe Garrel | 1 | 4 |
| ATTACK OF THE PUPPET PEOPLE | Bert I. Gordon | 1 | 4 |
| BEAT GENERATION, THE | Charles F. Haas | 1 | 4 |
| BRAM STOKER'S DRACULA | Francis Ford Coppola | 1 | 4 |
| BURLEZK LIVE! | [anonymous] | 1 | 4 |
| CARNIVAL OF SOULS | Herk Harvey | 1 | 4 |
| CHASTITY | Alesio de Paola | 1 | 4 |
| CREATION OF THE HUMANOIDS | Wesley L. Barry | 1 | 4 |
| CROW HOLLOW | Michael McCarthy | 1 | 3 |
| ES LEBE DIE LIEBE | Erich Engel | 1 | 4 |
| EXPRESSO BONGO | Val Guest | 1 | 4 |
| FLOODS OF FEAR | Charles Crichton | 1 | 4 |
| FOG ISLAND | Terry Moore | 1 | 4 |
| I COVER THE WATERFRONT | James Cruz | 1 | 4 |
| INSOMNIA [Norway, 1997] | Erik Skjoldbjærg | 1 | 4 |
| ISADORA [LOVES OF ISADORA] | Karel Reisz | 1 | 4 |
| IVANOVO DETSTVO | Andrei Tarkovsky | 1 | 4 |
| JFK | Oliver Stone | 1 | 4 |
| LIMINAL | Stephen Keep Mills | 1 | 4 |
| LIPSTICK | Lamont Johnson | 1 | 4 |
| LOST WEEKEND, THE | Billy Wilder | 1 | 4 |
| ŒIL DE VICHY, L | Claude Chabrol | 1 | 4 |
| MALE AND FEMALE | Cecil B. De Mille | 1 | 4 |
| MEDIUM COOL | Haskell Wexler | 1 | 4 |
| ONE RAINY AFTERNOON | Roland V. Lee | 1 | 4 |
| PALMY DAYS | A. Edward Sutherland | 1 | 4 |
| PROMOTER, THE (aka THE CARD) | Ronald Neame | 1 | 4 |
| RED | Krzysztof Kieslowski | 1 | 4 |
| ROUÉ, LA | Abel Gance | 1 | 4 |
| SCHACHNOVELLE | Gerd Oswald | 1 | 4 |
| SOME CALL IT NOISE | Egil Knutson | 1 | 4 |
| SULLIVAN'S TRAVELS | Preston Sturges | 1 | 4 |
| TAKE MY LIFE | Ronald Neame | 1 | 4 |
| TEMPTATION | Barbara Sass | 1 | 4 |
| TOO HOT TO HANDLE | Terence Young | 1 | 4 |
| TWO FACES OF DR. JEYLL, THE | Terrence Fisher | 1 | 4 |
| WEIßE RAUSCH-NEUE WUNDER DES SCHNEESCHUHS, DER | Arnold Fanck | 1 | 4 |
| WHEEL OF FATE | Francis Searle | 1 | 4 |
| WHISPERING CITY | Fedor Ozep | 1 | 4 |
| WOMAN IN THE DARK | Phil Rosen | 1 | 4 |

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| ALEXIS GOES TO HELL | Star Chandler | 1 | 3 |
| AMORES PEROS | Alejandro González Iñárritu | 1 | 3 |
| BEAST OF YUCCA FLATS, THE | Coleman Francis | 1 | 3 |
| BEFORE I HANG | Nick Grinde | 1 | 3 |
| BELLISSIMA | Luchino Visconti | 1 | 3 |
| BIG CLOCK, THE | John Farrow | 1 | 3 |

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| BORDERLINE | William Seiter | 1 | 3 |
| BRAIN FROM PLANET AROUS, THE | Nathan H. Juran | 1 | 3 |
| CAUCHEMARS NAISSENT LA NUIT, LES | Jesus Franco (<i>aka</i> Jess Franco) | 1 | 3 |
| 悲情城市, CITY OF SADNESS | 侯孝賢, Hou Hsiao-Hsien | 1 | 3 |
| CHOOSING FOR HAPPINESS [Affiliated Film Productions/McGraw Hill Educational Film] | Willard Van Dyke | 1 | 3 |
| CITY STREETS | Rouben Mamoulian | 1 | 3 |
| CONCRETE JUNGLE, THE | Joseph Losey | 1 | 3 |
| CRIME D'AMOUR | Alain Corneau | 1 | 3 |
| DANGEROUS BEAUTY | Marshall Herskowitz | 1 | 3 |
| DISEMBODIED, THE | Walter Grauman | 1 | 3 |
| DR. MORELLE | Godfrey Grayson | 1 | 3 |
| DRÁCULA | George Melford & Enrique Tovar Ávalos | 1 | 3 |
| 麦秋 EARLY SUMMER | 小津 安二郎 Yasujiro Ozu | 1 | 3 |
| ENGLISH PATIENT, THE | Anthony Minghella | 1 | 3 |
| ESCAPEMENT | Montgomery Tull | 1 | 3 |
| EXILE [1984] | Alexis Krasilovsky | 1 | 3 |
| EVAS ØYE [EVA'S EYE] | Berit Neshirim | 1 | 3 |
| GAUNTLET, THE | Clint Eastwood | 1 | 3 |
| GIRL INTERRUPTED | James Mangold | 1 | 3 |
| GLORIFYING THE AMERICAN GIRL | John W. Harkrider, Millard Webb | 1 | 3 |
| GOOD TIMES | William Friedkin | 1 | 3 |
| GRIEF STREET | Richard Thorpe | 1 | 3 |
| GRITOS EN LA NOCHE (THE AWFUL DR. ORLOFF) | Jesus Franco (as "Jess Frank") | 1 | 3 |
| HIGH SCHOOL HELLCATS | Edward L. Bernds | 1 | 3 |
| HISTOIRE D'AMOUR, UNE | Hélène Fillières | 1 | 3 |
| HOMA KAI NERO | Panos Karkanevatos | 1 | 3 |
| IDOL, THE | Daniel Petrie | 1 | 3 |
| INDISCREET [1931] | Leo McCarey | 1 | 3 |
| 인정사정 볼 것 없 ▪ INJEONG SAJEONG BOL GEOT EOBTDA (NOWHERE TO HIDE) | 이명 ▪ Lee Myung-Se | 1 | 3 |
| INVISIBLE GHOST, THE | Joseph H. Lewis | 1 | 3 |
| JADE | William Friedkin | 1 | 3 |
| JEUNES FILLES IMPUDIQUES | Jean Rollin | 1 | 3 |
| JOAN OF ARC [TV] | Christian Duguay | 1 | 3 |
| JUST IMAGINE | David Butler | 1 | 3 |
| LAC DES MORTS VIVANTS, LE [ZOMBIES LAKE] | Jean Rollin | 1 | 3 |
| LADY IN THE DEATH HOUSE | Steve Sekely [<i>aka</i> Steve Szekely] | 1 | 3 |
| LAST WOMAN ON EARTH, THE | Roger Corman [wrt. Robert Towne] | 1 | 3 |
| LITTLE CIGARS | Chris Chistenberry | 1 | 3 |
| 龍門客棧 LONG MEN KE ZHEN [DRAGON GATE INN] | 胡金銓 King Hu | 1 | 3 |
| LULU | Walerian Borowczyk | 1 | 2 |
| MADRE MUERTA, LA | Juanma Bajo Ulloa | 1 | 3 |
| Μελισσοκόμος, Ο [THE BEEKEEPER] | Θεόδωρος Αγγελόπουλος Theo Angelopoulos | 1 | 3 |
| MIDNIGHT LADY | Richard Thorpe | 1 | 3 |
| MIDSUMMER NIGHT'S DREAM, A | William Dieterle, Max Reinhardt | 1 | 3 |
| MILLIE | John Francis Dillon | 1 | 3 |
| NAPOLÉON | Sacha Guitry | 1 | 3 |

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| PARANOIAC | Freddie Francis | 1 | 3 |
| PARIS BOUND | Edward H. Griffith | 1 | 3 |
| PARTY GIRL | Victor Halperin | 1 | 3 |
| PORTIERE DI NOTTE, IL | Liliana Cavani | 1 | 3 |
| PROJECTED MAN, THE | Ian Curteis | 1 | 3 |
| RABID | David Cronenberg | 1 | 3 |
| RESERVOIR DOGS | Quentin Tarantino | 1 | 3 |
| SAFETY NOT GUARANTEED | Colin Trevorrow | 1 | 3 |
| SALOME [TV] [Opera, Rick Strauss] | Derek Bailey (Peter Hall) | 1 | 3 |
| SCORCHERS | David Beard | 1 | 3 |
| SENSATION HUNTERS | Charles Vidor | 1 | 3 |
| SHOUT, THE | Jerzy Skolimowski | 1 | 3 |
| SIESTA | Mary Lambert | 1 | 3 |
| SILVER HORDE, THE | Richard Archainbaud | 1 | 3 |
| SIREN OF ATLANTIS | Gregg G. Tallas (and John Brahm, Arthur Ripley, uncredited) | 1 | 3 |
| SNOB, THE [Centron Productions/McGraw Hill 16mm educational film] | Herk Harvey | 1 | 3 |
| SPARTACUS | Stanley Kubrick | 1 | 3 |
| SPELLBOUND [PASSING CLOUDS, THE SPELL OF AMY NUGENT, 1941] | John Harlow | 1 | 3 |
| TAUSEND AUGEN DES DR. MABUSE, DIE | Fritz Lang | 1 | 3 |
| THIRTEENTH GUEST, THE | Albert Ray | 1 | 3 |
| THOMAS GRAALS BÄSTA FILM | Mauritz Stiller | 1 | 3 |
| TILL GLÄDJE | Ingmar Bergman | 1 | 3 |
| TRANCERS | Charles Band | 1 | 3 |
| TREMORS | Ron Underwood | 1 | 3 |
| TURKSIB | Victor A. Turin | 1 | 3 |
| VÉNUM IMPÉRIALE | Jean Delannoy | 1 | 3 |
| WAR OF THE ROACHES | Charles E. Oliver, Jr. | 1 | 3 |
| WHILE YOU WERE SLEEPING | John Turteltaub | 1 | 3 |
| WHERE THE SIDEWALK ENDS | Otto Preminger | 1 | 3 |
| WIZARD OF OZ, THE | Victor Flemming, King Vidor (uncredited) | 1 | 3 |
| WONDER BAR | Lloyd Bacon | 1 | 3 |
| WOZZECK [TV, 1987] [Opera, Alban Berg] | Brian Large | 1 | 3 |
| YANKEE DOODLE DANDY | Michael Curtiz | 1 | 3 |

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| ABOMINABLE DR. PHIBES, THE | Robert Fuest | 1 | 2 |
| ANDERE, DER | Max Mack | 1 | 2 |
| ANGEL BABY | Michael Rymer | 1 | 2 |
| ANNA DI BROOKLYN | Vitorio De Sica & Carlo Lastricati | 1 | 2 |
| ANONYMOUS | Roland Emmerich | 1 | 2 |
| ARBITRARY LAW [TWIN PEAKS – TELEVISION] | Tim Hunter | 1 | 2 |
| BABY DOLL | Elia Kazan (wrt. Tennessee Williams) | 1 | 2 |
| BAD AND THE BEAUTIFUL, THE | Vincente Minelli | 1 | 2 |
| BLACK RAVEN | Sam Newfield | 1 | 2 |
| BLACK WIDOW | Bob Rafelson | 1 | 2 |
| BLUE SUNSHINE | Jeff Lieberman | 1 | 2 |
| BODIES REST AND MOTION | Michael Steinberg | 1 | 2 |

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| BOY WHO CRIED WEREWOLF, THE | Nathan Juran | 1 | 2 |
| BRIEF ENCOUNTER | David Lean | 1 | 2 |
| CELESTINA, LA | Gerardo Vera | 1 | 2 |
| CHAMPAGNE | Alfred Hitchcock | 1 | 2 |
| CHAPAUQUA | Conrad Rooks | 1 | 2 |
| CHASE, THE | Arthur D. Ripley | 1 | 2 |
| CITY OF THE DEAD | John Llewellyn Moxey | 1 | 2 |
| COLLEGE CONFIDENTIAL | Albert Zugsmith | 1 | 2 |
| COMMON LAW WIFE | Eric Sayers (& Larry Buchanan [uncredited]) | 1 | 2 |
| CRASH | David Cronenberg | 1 | 2 |
| DAMES | Busby Berkeley, Ray Enright | 1 | 2 |
| DARK TOWER | Freddie Francis (as Ken Barnett); Ken Wiederhorn (as Ken Barnett) | 1 | 2 |
| DAY OF THE TRIFFIDS | Steve Sekely [aka Steve Szekely] | 1 | 2 |
| DEAD MAN | Jim Jarmusch | 1 | 2 |
| DESPERATELY SEEKING SUSAN | Susan Seidellman | 1 | 2 |
| DOLCE CORPO DI DEBORAH, IL | Romelo Guerrieri | 1 | 2 |
| DOWN TO THE SEA IN SHIPS | Elmer Clifton | 1 | 2 |
| DRACULA VS. FRANKENSTEIN | Al Adamson | 1 | 2 |
| DROWNING POOL, THE | Stuart Rosenberg | 1 | 2 |
| EARTHQUAKE | Mark Robson | 1 | 2 |
| EMPORTE-MOI | Léa Pool | 1 | 2 |
| EXOTIC CITY | Susan Forman | 1 | 2 |
| FEAR IN THE NIGHT | Mawell Shane | 1 | 2 |
| FEMALE JUNGLE | Bruno VeSota | 1 | 2 |
| FEMALE PERVERSIONS | Susan Streitfeld | 1 | 2 |
| FEMALE VAMPIRE | Jesús "Jess" Franco | 1 | 2 |
| FLIRTATION | Leo Birinski | 1 | 2 |
| GENTS WITHOUT CENTS (TENDERIZED HAMS) | Jules White | 1 | 2 |
| GIGANTI DELLA TESSAGLIA, I (GLI ARGONAUTI) | Riccardo Freda | 1 | 2 |
| GLASS HOUSE, THE 窓の | Daniel Sackheim | 1 | 2 |
| GO NAKED IN THE WORLD | Ranald MacDougall, Charles Walters | 1 | 2 |
| ゴジラ対ヘドラ GOJIRA TAI HEDORA [GODZILLA VS. THE SMOG MONSTER] | 坂野義光 Yoshimitsu Banno | 1 | 2 |
| GOOD LOSER, THE [Centron Productions/McGraw Hill Educational Film] | Unknown (probably Herk Harvey) | 1 | 2 |
| GREENE MURDER CASE, THE | Frank Tuttle | 1 | 2 |
| GREETINGS | Brian De Palma | 1 | 2 |
| HAPPY FEW | Antony Cordier | 1 | 2 |
| HAVING A WILD WEEKEND [CATCH US IF YOU CAN] | John Boorman | 1 | 2 |
| HIDEOUS SUN DEMON | Robert Clarke | 1 | 2 |
| HIT, THE | Stephen Frears | 1 | 2 |
| HOME AT SEVEN | Ralph Richardson | 1 | 2 |
| HOMICIDAL | William Castle | 1 | 2 |
| HOW TO MURDER YOUR WIFE | Richard Quine | 1 | 2 |
| HOWLING, THE | Joe Dante | 1 | 2 |
| I KNOW WHAT YOU DID LAST SUMMER | Jim Gillespie | 1 | 2 |
| I SEE A DARK STRANGER | Frank Launder | 1 | 2 |
| I SHOT JESSE JAMES | Samuel Fuller | 1 | 2 |

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| I SPIT ON YOUR GRAVE (DAY OF THE WOMAN) | Meir Zaichi | 1 | 2 |
| IMMENSEE | Veit Harlan | 1 | 2 |
| INCUBUS | Leslie Stevens | 1 | 2 |
| INDISCRÉTION, L' | Pierre Lary | 1 | 2 |
| INSOMNIA [2002] | Christopher Nolan | 1 | 2 |
| JOHNNY STACCATO [TELEVISION SERIES] | John Brahm, John Cassavetes, Robert Parish, Jeffrey Hayden | 1 | 2 |
| KATHERINE | Jeremy Kagan | 1 | 2 |
| KILLER'S KISS | Stanley Kubrick | 1 | 2 |
| KNICKERBOCKER HOLIDAY | Harry Joe Brown | 1 | 2 |
| KONEC SRPNA V HOTELU OZON | Jan Schmidt | 1 | 2 |
| KRAYS, THE | Peter Medak | 1 | 2 |
| L-SHAPED ROOM, THE | Bryan Forbes | 1 | 2 |
| LEBEN ANTON BRUCKNERS, DAS | Hans Conrad Fischer | 1 | 2 |
| LEECH WOMAN, THE | Edward Dein | 1 | 2 |
| LIBERTINE, THE | Radley Metzger | 1 | 2 |
| LIFE IN DANGER | Terry Bishop | 1 | 2 |
| LOOSE CHANGE 2ND EDITION | Dylan Avery | 1 | 2 |
| LOLITA | Adrian Lyne | 1 | 2 |
| LOVE HER MADLY | Ray Manzarek | 1 | 2 |
| MACBETH [TV] | Jack Gold | 1 | 2 |
| MAD GHOUL, THE | James P. Hogan | 1 | 2 |
| MAN WITH THE GOLDEN ARM, THE | Otto Preminger | 1 | 2 |
| MANIAC | Dwain Esper | 1 | 2 |
| MARY, MARY, BLOODY MARY | Juan López Moctezuma | 1 | 2 |
| MIRAGE | Edward Dmytryk | 1 | 2 |
| MITAD DEL CIELO, LA [HALF OF HEAVEN] | Manuel Gutiérrez Aragón | 1 | 2 |
| MOST DANGEROUS GAME, THE | Irving Pichel & Ernest B. Shoedsack | 1 | 2 |
| MOTHER, JUGS AND SPEED | Peter Yates | 1 | 2 |
| MOUND BUILDERS, THE [TV] | Ken Campbell, Mashall W. Mason | 1 | 2 |
| MOVIE, A | Bruce Conner | 1 | 2 |
| MY CHAUFFEUR | David Beaird | 1 | 2 |
| NEW YORK NIGHTS | Lewis Milestone | 1 | 2 |
| NIGHT IN MONTMARTRE | Leslie S. Hiscott | 1 | 2 |
| ONE-ARMED MAN, THE [TWIN PEAKS - TELEVISION] | Tim Hunter | 1 | 2 |
| PASSION | Brian de Palma | 1 | 2 |
| PELLÉAS ET MÉLISANDE [Opera, Claude Debussy] | Jean-François Jung | 1 | 2 |
| PICTURES FROM LIFE'S OTHER SIDE | Jim McBride | 1 | 2 |
| PILLOW BOOK, THE | Peter Greenaway | 1 | 2 |
| PLUS LONGUE NUIT DU DIABLE, LA | Jean Brismée | 1 | 2 |
| POLA X | Leos Carax | 1 | 2 |
| PORTRAIT OF ALISON | Guy Green | 1 | 2 |
| POWER AND THE GLORY | [anonymous] | 1 | 2 |
| PRIVATE LIFE OF SHERLOCK HOLMES | Billy Wilder | 1 | 2 |
| PRIZZI'S HONOR | John Huston | 1 | 2 |
| PSYCH OUT | Richard Rush | 1 | 2 |
| RÉCRÉATION, LA | François Moreuil, Fabien Collin | 1 | 2 |
| RÊVES D'UN MARCO POLO [Opera, Claude Vivier] | Pierre Audi; Hans Hulscher [TV dir.] | 1 | 2 |

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| ROSSITER CASE, THE | Francis Searle | 1 | 2 |
| RPM (REVOLUTIONS PER MINUTE) | Stanley Kramer | 1 | 2 |
| SEAFARERS | Stanley Kubrick | 1 | 2 |
| SINS OF HAROLD DIDDLEBOCK, THE | Preston Sturges | 1 | 2 |
| SISTER IN LAW, THE | Joseph Ruben | 1 | 2 |
| SLEEPING CITY | George Sherman | 1 | 2 |
| STAR TREK V: THE FINAL FRONTIER | William Shatner | 1 | 2 |
| STRANGE HOLIDAY (aka THE DAY AFTER TOMORROW) | Arch Oboler | 1 | 2 |
| STREET SCENE | King Vidor | 1 | 2 |
| TEMPTATION OF A MONK | Clara Law | 1 | 2 |
| TARGETS | Peter Bogdanovich | 1 | 2 |
| THUNDER OVER TEXAS | Edgar G. Ulmer | 1 | 2 |
| TIMON OF ATHENS [BBC] | Jonathan Miller | 1 | 2 |
| TODAY I HANG | Oliver Drake | 1 | 2 |
| TOWER OF LONDON | Rowland V. Lee | 1 | 2 |
| TURN OF THE SCREW, THE [Opera, Benjamin Britten] ✕✕ | Michael Hampe, Claus Viller | 1 | 2 |
| TURN OF THE SCREW, THE [Opera, Benjamin Britten] ✕✕ | Peter Weigl | 1 | 2 |
| TWO MOON JUNCTION | Zalman King | 1 | 2 |
| TWO MULES FOR SISTER SARA | Don Siegel | 1 | 2 |
| UNHOLY LOVE | Albert Ray | 1 | 2 |
| VIXEN | Russ Meyer | 1 | 2 |
| VALLEY OF THE DOLLS | Mark Robson | 1 | 2 |
| WALKER, THE | Paul Schrader | 1 | 2 |
| WHISPERING SHADOW, THE | Colbert Clark & Albert Herman | 1 | 2 |
| WICKED AS THEY COME (aka PORTRAIT IN SMOKE) | Ken Hughe | 1 | 2 |
| WOZZECK [TV, 1994] (Opera, Alban Berg) | Patrice Chéreau | 1 | 2 |
| W.U.S.A. | Stuart Rosenberg | 1 | 2 |

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| À LA FOLIE | Diane Kurys | 1 | 1 |
| ABRAHAM LINCOLN | D. W. Griffith | 1 | 1 |
| ACCIDENT | Joseph Losey | 1 | 1 |
| ADVENTURE IN MANHATTAN | Edward Ludwig | 1 | 1 |
| AFFAIR OF THE SKIN, AN | Ben Maddow | 1 | 1 |
| ワンダフルライフ AFTER LIFE | 是枝 裕和 Kore-eda Hirokazu | 1 | 1 |
| AIMÉE & JAGUAR | Max Färberböck | 1 | 1 |
| AMAZING EXPLOITS OF THE CLUTCHING HAND, THE | Albert Herman | 1 | 1 |
| BABA YAGA | Corrado Farina | 1 | 1 |
| BARFLY | Barbet Schroeder | 1 | 1 |
| BEAT GIRL | Edmond T. Gréville | 1 | 1 |
| BEAUTY FOR FALE | Richard Boleslawski | 1 | 1 |
| BERGE IN FLAMMEN | Karl Hartl & Luis Trenker | 1 | 1 |
| BEWARE! THE BLOB ✕✕ | Larry Hagman | 1 | 1 |
| BLAST OF SILENCE | Allen Baron | 1 | 1 |
| BLOOD AND LACE | Philip S. Gilbert | 1 | 1 |
| BOSTON BLACKIE AND THE LAW | D. Ross Lederman | 1 | 1 |
| BOWERY AT MIDNIGHT | Wallace Fox | 1 | 1 |
| BRAIN DEAD ✕✕ | Adam Simon (prod. Julie Corman) | 1 | 1 |

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| BRAIN THAT WOULDN'T DIE, THE | Joseph Green | 1 | 1 |
| BREEZY | Clint Eastwood | 1 | 1 |
| BRIDE OF THE MONSTER | Edward D. Wood, Jr. | 1 | 1 |
| CAPE CANAVERAL MONSTERS | Phil Tucker | 1 | 1 |
| CAPTIVE, LA | Chantal Akerman | 1 | 1 |
| CASINO ROYALE (1967) | Val Guest, Ken Hughes, John Huston, Joseph McGrath | 1 | 1 |
| CHACUN CHERCHE SON CHAT | Cedric Klapisch | 1 | 1 |
| CHAOS | Coline Serreau | 1 | 1 |
| CHAINED FOR LIFE | Harry L. Fraser | 1 | 1 |
| CINDY GOES TO A PARTY <small>Centron Productions/McGraw Hill Educational Film]</small> | Herk Harvey | 1 | 1 |
| COLOR ME DEAD <small>KK</small> | Eddie Davis | 1 | 1 |
| CONCENTRATE [<small>Aesop's Fables – Pathé-Van Buren, animation]</small>] | Paul Terry | 1 | 1 |
| COOK THE THIEF HIS WIFE & HER LOVER, THE | Peter Greenaway | 1 | 1 |
| COUP DE GRÂCE | Volker Schlöndorff | 1 | 1 |
| CORREGIDOR | William Nigh (wrt. Edgar G. Ulmer) | 1 | 1 |
| CRACK HOUSE | Michael Fischa | 1 | 1 |
| CREATURE OF DESTRUCTION | Larry Buchanan | 1 | 1 |
| CREEPING TERROR, THE | Vic Savage | 1 | 1 |
| CURUCU, BEAST OF THE AMAZON | Curt Siodmak | 1 | 1 |
| CUTTER AND BONE [CUTTER'S WAY] | Ivan Passer | 1 | 1 |
| DARK STAR | John Carpenter | 1 | 1 |
| DEADLY BLESSING | Wes Craven | 1 | 1 |
| DEATH FROM A DISTANCE | Frank R. Strayer | 1 | 1 |
| DIAL 1119 | Gerald Mayer | 1 | 1 |
| DIARY OF A NYMPHOMANIAC | Christian Molina | 1 | 1 |
| DOWN ON ME | Larry Buchanan | 1 | 1 |
| DR. STRANGELOVE (OR, HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB) | Stanley Kubrick | 1 | 1 |
| DREAM WITH THE FISHES | Finn Taylor | 1 | 1 |
| DRIVER, THE | Walter Hill | 1 | 1 |
| EARTH DIES SCREAMING, THE | Terence Fisher | 1 | 1 |
| ÉCOUTE LE TEMPS | Alanté Kavaïté | 1 | 1 |
| EDGE CITY (aka SLEEP IS FOR SISSIES) | Alex Cox | 1 | 1 |
| EXTRAVAGANCE | Phil Rosen | 1 | 1 |
| EYE CREATURES, THE | Larry Buchanan | 1 | 1 |
| EYES IN THE NIGHT | Fred Zinnemann | 1 | 1 |
| FABULOUS BAKER BOYS, THE | Steve Kloves | 1 | 1 |
| FACE AT THE WINDOW, THE | George King | 1 | 1 |
| FLAP | Carol Reed | 1 | 1 |
| FOG, THE | John Carpenter | 1 | 1 |
| GARDEN OF ALLAH, THE | Richard Boleslawski | 1 | 1 |
| GARRAS DE LORELEI, LAS (THE LORELEI GRASP) | Amando de Ossorio | 1 | 1 |
| GET TO KNOW YOUR RABBIT | Brian De Palma | 1 | 1 |
| GHOST OF DRAGSTRIP HOLLOW, THE | William J. Hole, Jr. | 1 | 1 |
| GIRLS ABOUT TOWN | George Cukor | 1 | 1 |
| GOYA'S GHOSTS | Miloš Forman | 1 | 1 |
| GRIM REAPER, THE | Bernardo Bertolucci | 1 | 1 |

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| HEAD, THE | Victor Trivas | 1 | 1 |
| HISTOIRE D'AMOUR, UNE | Hélène Fillière | 1 | 1 |
| HOUSE OF ROTHSCHILD | Alfred L. Werker | 1 | 1 |
| HOW TO MURDER YOUR WIFE | Richard Quine | 1 | 1 |
| HU-MAN | Jérôme Laperrousaz | 1 | 1 |
| HURLY BURLY [THAT WAS BURLESQUE] | [anonymous compilation] | 1 | 1 |
| I WAS A TEENAGED WEREWOLF | Gene Fowler, Jr. | 1 | 1 |
| INCREDIBLE PETRIFIED WORLD, THE | Jerry Warren | 1 | 1 |
| INDECENT DESIRES | Doris Wishman | 1 | 1 |
| INTERNO DI UN CONVENTO | Walerian Borowczyk (srt. Stendhal) | 1 | 1 |
| IPCRESS FILE, THE | Sidney J. Furie | 1 | 1 |
| IRMA LA DOUCE | Billy Wilder | 1 | 1 |
| IT TAKES ALL KINDS [Affiliated Film Productions/McGraw Hill Educational Film] | Alexander Hammid | 1 | 1 |
| JEUX SONT FAITS, LES | Jean Delanoy | 1 | 1 |
| JAMES GANG, THE | Mike Barker | 1 | 1 |
| JOHNNY GUITAR | Nicholas Ray | 1 | 1 |
| JULIA | Sigi Rothemund | 1 | 1 |
| JULIUS CAESAR | Joseph L. Mankiewicz | 1 | 1 |
| JUNGLE WOMAN | Reginald Le Borg | 1 | 1 |
| JUSTINE | George Cukor | 1 | 1 |
| KANSAS CITY BOMBER | Jerrold Freedman | 1 | 1 |
| Убийцы (THE KILLERS) | Marika Beiku, Aleksandr Gordon, Andrei Tarkovsky | 1 | 1 |
| KILLERS FROM SPACE | Lee Wilder | 1 | 1 |
| KING OF THE ZOMBIES | Jean Yarbrough | 1 | 1 |
| KNOCK ON ANY DOOR | Nicholas Ray | 1 | 1 |
| KÖRKARLEN | Victor Sjöström | 1 | 1 |
| LABYRINTHS | Michael Miner | 1 | 1 |
| LADIES WHO DO | C.M. Pennington-Richards | 1 | 1 |
| LADY FROM SHANGHAI, THE | Orson Welles | 1 | 1 |
| LASH OF THE PENITENTES | Roland Price, Harry Revier | 1 | 1 |
| LEY DEL DESEO, LA | Pedro Almodóvar | 1 | 1 |
| LOOT | Silvio Narizzano | 1 | 1 |
| MACON COUNTY LINE | Richard Compton | 1 | 1 |
| MAGIC MUMMY, THE [Æsop's Fables-Pathé-Van Buren, animation] | John Foster, Vernon Stallings | 1 | 1 |
| MAGUS, THE | Guy Green | 1 | 1 |
| MAN WHO FINALLY DIED, THE | Quentin Lawrence | 1 | 1 |
| MANSON | Robert Hendrickson, Laurence Merrick | 1 | 1 |
| MEIN KAMPF | Ralph Porter | 1 | 1 |
| MIDNIGHT [Æsop's Fables - Pathé-Van Buren, animation] | Mannie David, John Foster | 1 | 1 |
| MOONSTONE, THE | Reginald Barker | 1 | 1 |
| MORALS FOR WOMEN | Mort Blumenstock | 1 | 1 |
| MOTHER TRUCKER: THE DIANA KILMURY STORY [TV] | Sturla Gunnarsson | 1 | 1 |
| MUTE WITNESS | Anthony Waller | 1 | 1 |
| MUMMY'S HAND, THE | Christy Cabanne | 1 | 1 |
| MY SON THE HERO | Edgar G. Ulmer | 1 | 1 |
| NAKED VENUS, THE | Edgar G. Ulmer | 1 | 1 |

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| NANA | Jean Renoir | 1 | 1 |
| NIGHT MOVES | Arthur Penn | 1 | 1 |
| NOTORIOUS LANDLADY, THE | Richard Quine | 1 | 1 |
| NUDO NO YORU | 石井隆 Takashi Ishii | 1 | 1 |
| NUIT DES TOILES, LA | Alain Fleischer | 1 | 1 |
| OTLEY | Dick Clement | 1 | 1 |
| OUTSIDER, THE [Centron Productions/McGraw Hill Educational Film] | Unknown (probably Herk Harvey) | 1 | 1 |
| PANIC IN YEAR ZERO | Ray Milland | 1 | 1 |
| PAWNBROKER, THE | Sidney Lumet | 1 | 1 |
| PETRIFIED FOREST, THE | Archie Mayo | 1 | 1 |
| PHANTOM OF THE PARADISE | Brian De Palma | 1 | 1 |
| PLAY MISTY FOR ME | Clint Eastwood | 1 | 1 |
| PLEASURE SEEKER | Jean Negulesco | 1 | 1 |
| PLEIN SOLEIL | René Clément | 1 | 1 |
| PLEIN SUD | Luc Béraud | 1 | 1 |
| PLENILUNIO DELLE VERGINI, IL | Luigi Batzella | 1 | 1 |
| PRICK UP YOUR EARS | Stephen Frears | 1 | 1 |
| READER, THE | Stephen Daldry | 1 | 1 |
| RELAX . . . IT'S JUST SEX | P. J. Castellaneta | 1 | 1 |
| REVENGE OF THE VIRGINS | Peter Perry, Jr. | 1 | 1 |
| ROARING CITY | William A. Berke | 1 | 1 |
| ROPE | Alfred Hitchcock | 1 | 1 |
| RUNNING MAN, THE | Carol Reed | 1 | 1 |
| SAFE | Todd Haynes | 1 | 1 |
| SCARED TO DEATH | Christy Cabanne | 1 | 1 |
| SCARLET HOUR, THE | Michael Curtiz | 1 | 1 |
| SCARLET LETTER, THE | Victor Sjöström (aka Victor Seastrom) | 1 | 1 |
| SCISSORS | Frank de Felitta | 1 | 1 |
| SECRET PEOPLE, THE | Thorold Dickinson | 1 | 1 |
| SEXO, PUDOR Y LÁGRIMAS | Antonio Serrano | 1 | 1 |
| SHACK OUT ON 101 | Edward Dein | 1 | 1 |
| SHANGHAI GESTURE | Josef von Sternberg | 1 | 1 |
| SHADOW OF A DOUBT | Alfred Hitchcock | 1 | 1 |
| SHE CREATURE, THE | Edward L. Cahn | 1 | 1 |
| SKULL, THE | Freddie Francis | 1 | 1 |
| SORCIÈRES DE SALEM, LES | Raymond Rouleau | 1 | 1 |
| SPHINX | Franklin J. Schaffner | 1 | 1 |
| STEELYARD BLUES | Alan Myerson | 1 | 1 |
| STIR OF ECHOES | David Koepp | 1 | 1 |
| STRIPPED TO KILL | Katt Shea (aka Katt Shea Ruben) | 1 | 1 |
| SUNDOWNERS, THE | George Templeton | 1 | 1 |
| SUBURBAN ROULETTE | Herschell Gordon Lewis | 1 | 1 |
| SUR, EL | Victor Erice | 1 | 1 |
| TELEFON | Don Siegel | 1 | 1 |
| TERRORE NELLO SPAZIO | Mario Bava | 1 | 1 |
| TEUFLISCHEN SCHWESTERN, DIE | Jesús Franco | 1 | 1 |
| THOMAS GRAALS BÄSTA BARN | Mauritz Stiller | 1 | 1 |

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| THREE WEIRD SISTERS, THE | Daniel Birt | 1 | 1 |
| TIREZ SUR LE PIANISTE | François Truffaut | 1 | 1 |
| THUNDER TOWN | Harry L. Fraser | 1 | 1 |
| TO BE OR NOT TO BE | Ernst Lubitsch | 1 | 1 |
| TO LIVE AND DIE IN L.A. | William Friedkin | 1 | 1 |
| TOMB OF LIGEIA, THE | Roger Corman [wrt. Robert Towne] | 1 | 1 |
| TRAGEDY OF OTHELLO: THE MOOR OF VENICE, THE | Orson Welles | 1 | 1 |
| TRAIL OF TERROR | Oliver Drake | 1 | 1 |
| TRIAL OF LEE HARVEY OSWALD, THE | Larry Buchanan | 1 | 1 |
| TREASURE OF FEAR | Frank McDonald | 1 | 1 |
| TRUTH ABOUT CATS AND DOGS, THE | Michael Lehmann | 1 | 1 |
| TURKS FRUIT | Paul Verhoeven | 1 | 1 |
| UPTOWN NEW YORK | Victor Schertzinger | 1 | 1 |
| UZAK [DISTANT] | Nuri Bilge Ceylan | 1 | 1 |
| VALERIE FLAKE | John Putch | 1 | 1 |
| VAN, THE | Sam Grossman | 1 | 1 |
| VILLAGE OF THE GIANTS | Bert I. Gordon | 1 | 1 |
| VIOLENT IS THE WORD FOR CURLY | Charley Chase | 1 | 1 |
| VITELLONI, I | Federico Fellini | 1 | 1 |
| VOYAGE TO THE PLANET OF PREHISTORIC WOMEN | Pavel Klushantsev [uncredited], Peter Bogdanovich | 1 | 1 |
| WALK ON THE WILD SIDE | Edward Dmytryk | 1 | 1 |
| WAY OUT [TELEVISION SERIES] | Paul Bogart, Daniel Petrie, Ron Winston, etc. [wrt. Roald Dahl] | 1 | 1 |
| WEIRD WOMAN | Reginald LeBorg | 1 | 1 |
| WHAT THE BUTLER SAW | Godfrey Grayson | 1 | 1 |
| WHISPERING SKULL, THE | Elmer Clifton | 1 | 1 |
| WORLD GONE MAD, THE | Christy Cabane | 1 | 1 |
| 洗澡 XIZAO [SHOWER] | 張揚 Zhang Yang | 1 | 1 |

Methodology: The sole basis for selection and ordering of films was the impact they had on the compiler. Supposed historical or cultural significance, commercial success or availability for viewing were *not* taken into consideration.

Excluded films were either not viewed; recollected too indistinctly to evaluate as to impact; made a negative impression on the compiler; or made an impression which for one reason or another was not quantifiable. Compiler acknowledges that certain nationalities, filmmakers and genres may be underrepresented with respect to the population of films as a whole. No effort was made to alter the methodology to make the list more representative or balanced as to genre, nationality, etc., or to include token or multiple titles (as the case may be) by famous or "important" filmmakers whose work has not had a significant impact on the compiler. Rigorous adherence to this methodology sometimes resulted, on the one hand, in the inclusion of certain supposed "lesser" titles and the exclusion (or lower rating) of renowned "masterpieces"; and, on the other hand, in the inclusion (or higher rating) of films with a *maudit* status according to the generally accepted canons of film criticism. Compiler makes no apologies for this, and, in fact, highly recommends this approach to the reader. It's like wasabi: It cleanses the palate.

Compiler allows that additional films from the past several years may be included once their impression has become quantifiable. Compiler intends to expand this list to include more experimental cinema, documentaries and short films, but can make no commitment as to when this might be done.

For purposes of clarifying the methodology employed in the compilation and ordering of this list still further, the compiler has created the following graph:



Imagine that the full span of this graph, from **-5** through **+5**, includes all motion pictures viewed by the compiler during his lifetime. Films distributed along the **red dimension** of the graph would be those films which had a negative impact or left a negative impression on the compiler. Films in the **black "zero" section** would be films that left little or no impression on the compiler, films regarding which he is profoundly ambivalent or undecided, and films which he has simply forgotten. Films distributed along the **green dimension** of the graph would be those films that had a positive impact or left a positive impression on the compiler. It is very important to note that the list set forth above contains *only those titles which would be distributed along the green dimension of the graph*, and **excludes** films which would fall within the black or the red dimensions. This methodology eliminates any reference to the nature of the compiler's positive affect (or, more strictly speaking, libidinal κάθεξις) upon viewing any given film. That is to say, the positive impact experienced by the compiler could have been the result of general æsthetic admiration, energy generated by the viewing, response to a film's virtuoso filmmaking technique or one or more aspects of such technique, or even the strong impression left by a single performance. Within each category (**+1** through **+5**) the compiler created an equal number of subcategories, within which titles are listed alphabetically. In other words, a **5-5** for one or more reasons, or globally, left a slightly stronger impression or had a slightly stronger impact than a **5-4** film, and a much stronger impression (or stronger impact) than a **1-1** film (the "lowest" positive category).

It had been compiler's original intent to exclude films with which he or his companies had been associated. On reflection he decided that this would be unfair to the films and to the filmmakers. Compiler apologizes to the filmmakers, cast, etc., of these films if they are displeased with the placement of their films on this list, and reminds them that this list is *not* intended as an evaluation of the quality or value of the films themselves, but merely as a record of the impression or impact they made on the compiler. If the compiler were to attempt to rank films by some supposedly "objective" standard of quality, the films included and their ordering might be quite different.¹

Errors and omissions in the above list are to be attributed entirely to the methodology and/or to the compiler. The compiler's response to comments such as "What about _____?" is, "Fine. Put it on *your* list."

Response to anticipated comments and complaints regarding "low" placement of certain films: Scores of films did not "make" this list at all for the reasons given above (they made a negative impression or very little impression, or they simply were not memorable). All films included on this list had some impact on the compiler. This list represents only a subset of all motion pictures the compiler has viewed during his lifetime.

Languages, alternate titles: An effort was made to cite most titles in their original languages. Compiler apologizes for misspellings and inconsistencies.

Parting shot: The great composer and music writer Hanns Eisler said "*Wer nur von Musik etwas versteht, versteht auch davon nichts.*" In all candor (and at great risk to his reputation), the compiler attests that one could probably breathe, think and live entirely within music, learn everything from it, be just fine, and have need of neither antecedents nor correlatives. However, this would not be the case for movies. With apologies and arrant obeisance to Eisler, one might truly say: "*Wer nur von Kino etwas versteht, versteht auch davon nichts.*"