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The Effect of Computer Technology on the Movies

by

Matthew Streeter

under the advisement of

Prof. Lee Fontanella

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Abstract

This project investigates, through qualitative and quantitative measures, the effect of computer technology on motion pictures. Following a comprehensive technical overview, a series of essays elucidates the role of film both as art and popular mythology, and analyzes thirty popular movies for content with respect to their use of digital tools. Finally, an exhaustive quantitative investigation presents statistical correlations generated by an original computer program from nearly ten-thousand pages of input data, with rigorous analyses of their implications.

A note on the presentation:

This project was originally presented as a series of hypertext (HTML) documents. In the conversion to printed text, some of the document's internal structure has unfortunately been lost. The contents page that follows represented a set of "hyperlinks" used to navigate the document, and other hyperlinks, such as those for the movies and statistics tables, are gone as well.

The ordering of pages in this document follows what is set out in the contents page. Following the prose section (about 50 pages), you will find the movie tables (about 100 pages), the statistics tables (about 20), and an appendix giving the code of the program used to generate the tables (approx. 30 pages). Additionally, the quality of the pictures is somewhat degraded in this printout, and page breaks often occur in unfortunate places.

Should you wish to view the project online, it should be available until May 2000 at: http://www.wpi.edu/~mjs/iqp.

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Introduction

The purpose of this project is to study the effect of computers on motion pictures. Use of computers in feature films has been escalating over the past few years, sometimes for the better, and often for the worse. Through both qualitative and quantitative investigation, I will seek to determine to what extent computers are liberating the art of film, allowing filmmakers to express bigger, broader, more epic visions, and to what extent they may be poisoning it, promoting flashy, unimaginative special effects films to the exclusion of more thoughtful and sincere artistic endeavors.

My qualitative analysis consists of three sections. The first, "Movies as Art", investigates the way movies convey truth in the context of different realms of human experience. The second, "Movies as Myth", explores how movies may act as a modern substitute for the hero stories of old, tapping into shared experience across various aspects of our lives. Finally, the "Role of Computers" section looks into the ways in which computer technology has been used in a large number of feature films, and attempts to judge this usage as good or bad in the context of the previous two sections.

The quantitative analysis consists of a description of the procedures I used to gather a large amount of data concerning movies and the use of computers in the production of movies, and an in-depth statistical analysis of the relationships between the use of computers, the amount of money films earn at the box office, and the critical approval they receive.

I hope that, in reading these sections, the reader will come away with a more thorough understanding of how this emerging technology is affecting our art and lives.

Technical Overview

The medium of the film will, I think, very quickly become all digital.

- George Lucas[1]

Introduction

Computers have been in use in the production of feature films ever since the 1977 release of *Star Wars*. Beginning with motion control technology, computers and computer software have invaded every aspect of the film process, from the word processor used by a screenwriter to the sophisticated image manipulation software used in post-production. The following sections provide an overview of the primary applications of digital technology to the changing art and craft of making movies.

Motion Control

Pioneered by John Dykstra in 1975 for the production of *Star Wars*[2], computerized motion control technology allows for the movement of the camera to be controlled via a programmable computer. Exact camera moves, aperture changes, adjustments to focal length, etc. can be programmed into the system, and a precise series of movements can be repeated as many times as desired. Motion control is often used when two or more elements of a scene need to be filmed separately, to be later optically composited as elements of a single scene. If the camera is to move during the filming, it is essential that the movements be exactly the same for both elements, in order for the final composite to look correct. This precision is only possible with the help of a computer.

As an example, suppose we want to have several TIE fighters zooming toward the Death Star, while the camera pans down and maybe tilts a little. Each TIE fighter has to be flown on wires and filmed separately, so that the wires that support each model can be optically removed, and also, perhaps, to simplify the puppeteering of the models. It is essential that the camera's panning and tilting be exactly the same for each model, otherwise one TIE fighter may appear to wobble or rotate with respect to the others.

Another common application for motion control is in movies like *The Parent Trap* or *Multiplicity*, where one actor is assigned to play multiple parts. Before the advent of computerized motion control, the camera had to be "locked down" whenever this kind of shot was used. Using motion control technology allows the camera to move freely, which makes for a much more visually impressive experience.

Wire & Rig Removal

When, for various dramatic reasons, a character is to be seen falling from a cliff, flying through the air, or floating above the ground, it is always important that the wires and supports that help to achieve these affects in the real world are not noticeable in the finished sequence. To understand the effect of computer technology on this particular aspect of movie-making, it is first necessary to understand the traditional optical techniques used to achieve such an illusion. Let us suppose, as a hypothetical example, that we wanted to show Paul McCartney flying over a grassy field, as was done in his music

video for *Off the Ground*[3]. The effect would be accomplished in three phases: blue screen, rotoscope, and matting.

Blue screen

Many people are familiar with the "blue screen" effect often used in TV weather forecasts, allowing the meteorologist to interact with an animated graphical map which, in actuality, is not there. Basically, the weatherman will stand in front of a large, blue sheet and point at various parts of it from memory. This image is then passed through an optical filter which replaces the blue sections of the image with the appropriate sections from the map. In our Paul McCartney example, Paul would be suspended from wires, filmed against a blue screen, and composited against the grassy field background plate. But there is one problem: the wires, unless they are sufficiently thin, will still be noticeable in the composite. To eliminate this problem, it is necessary to make use of another mainstay in optical technology: the *rotoscope*.

Rotoscoping

Rotoscoping is a process whereby regions of an image can be manually selected with great accuracy and then altered in some way. The rotoscope is a combination projector and camera which projects, one frame at a time, still images from a reel of film onto a large, blank piece of paper, held in a fixed position. An artist will then trace, on the paper, a region of the image that needs to be altered. Once a frame has been traced, the paper will be set aside, a new piece of paper fastened in place, and the rotoscope advanced by one frame. When all the frames have been outlined in this way, the outlines can be used for a variety of purposes, most notably as blueprints for *articulate mattes* (see next section). In our hypothetical example, the rotoscope artist would have to manually outline each of the wires that were used to support Paul's body. These outlines would then be inked in, placed back in their positions one at a time, and filmed by the rotoscope. The end product of all this is a new set of frames featuring the wires as black silhouettes against a white background, and nothing else. The usefulness of these wires will become apparent in the next section.

Matting

The process of matting is used to selectively combine sections from one or more images into a single final image. One or more source images are exposed onto a single master piece of film with certain areas left unexposed, or "blacked out", via what is called a matte. The basic idea is simple. Suppose you have a sheet of plastic, the left half of which is clear and the right half black. You place this sheet in front of the lens of a camera and record, say, some pedestrians on the streets of London. Later, you might flip the plastic over, making the left half black, and record a similar scene from a Paris street onto the same piece of film. The result would be a split screen -- half London, half Paris. The clear/black plastic has been used as a matte.

Using an optical printer, our black wire silhouettes can be printed onto clear plastic, producing a series of mattes. Additionally, the negatives of the wire silhouettes can be optically printed, producing mattes where the wire portion of the image is clear. The former are known as black-center, or male mattes, while the latter are known as female mattes. These two sets of mattes can be used, similarly to the way the London/Paris split screen was created, to composite the frames of Paul hung by wires in front of a blue screen with frames of a blank blue screen, producing, finally, frames of Paul seemingly suspended in midair in front of a blue screen. The resulting blue screen images can then be optically composited with the grassy field background plate, using the methods of the weatherman effect, to

produce the desired result.

The Digital Influence

There are a few limitations associated with the blue screen, rotoscope, and matting processes described in the previous sections. First, Paul cannot interact at all with the background plate. It would not be possible for example, for a farmer standing on the grass to toss Paul a beach ball, since Paul and the farmer would never actually be filmed in the same place at the same time. Secondly, he must always be in "front" of the background. He cannot, for example, fly temporarily behind a tree and pop out from behind it without extensive additional rotoscoping. Finally, the techniques themselves involve a considerable amount of effort for every frame to which they are applied.

In *Back to the Future, Part II*, there were several scenes involving the use of "hoverboards" -- futuristic skateboards that are able to fly a few feet off the ground -- in which these limitations were thought to be too restrictive. So, instead of being filmed against a blue screen, the characters were actually "flown" on wires through the set. The problem of removing the wires then fell into the digital realm. Using a digital image manipulation program, the wires were "blended" in with the surrounding pixels, rendering them invisible to the naked eye.

This same digital technology can be used to undo production mistakes that optical techniques would be unable to fix. For example, in Woody Allen's *Manhattan Murder Mystery*, it was discovered in post-production that in one of the scenes, a long black sound wire was visible, trailing down from under Allen's shirt. To remove this unsightly error and avoid costly re-shooting, Industrial Light and Magic was called upon to perform what producer Ned Gorman described as "a very complex digital blend"[4] to erase the wire.

Digital Composites

Digital compositing is exactly what it sounds like: the composition of multiple source images into a final master via digital technology. The software involved is relatively simple, and operates in much the same way as the cut and paste functions of commercial paint programs. The advantage to doing things digitally is that, unlike with optical compositing, there is no generational loss: the master image is just as "clean" as the source; there is no opportunity for dust collection, scratches, chemical disfigurations, or fading. The first all-digital composite was for the "Donovan's Destruction" sequence of the 1989 blockbuster *Indiana Jones and the Last Crusade*[5].

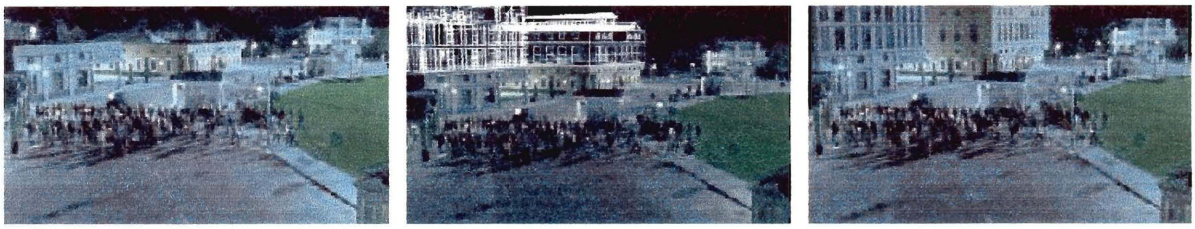
Digital Image Manipulation

The term *digital image manipulation* refers to the alteration, via computer software, of an image or set of images in a movie. Such alterations are used for a variety of purposes, among them the wire & rig removal techniques discussed in a previous section. Other uses include digital set extensions, the "cleansing" of set elements, and various shadowing and lighting effects.

Digital Set Extensions

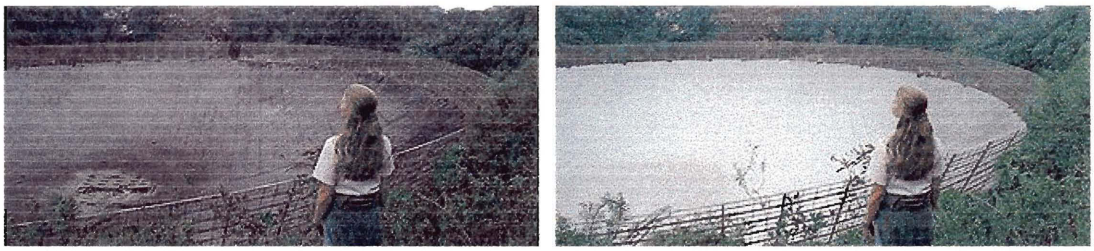
Often, the expansive sets that a director envisions are too expensive or difficult to actually construct. Rather than settle for simpler, smaller sets, digital technology allows existing sets to be composited, either with paintings or with CG objects (see CG Elements), to form larger, more visually

impressive sets with little additional cost. An excellent example of the use of this technique can be found in *The Truman Show*, featured below[6].



Digital "Cleansing"

Sometimes, when set elements are dirty or discolored, it is cheaper to clean up the filmed images of them than to clean the actual elements. Particularly when the elements are large or are not owned by the filmmakers, digital technology provides an economical alternative to scouting for newer elements or building scale models. The two frames from *Contact*, below[7], show how the Arecibo radar dish, which, though fully functional, appears worn and ragged, was digitally cleansed to give it a much more sleek and modern look.



Before . . . and after.
The digital wand does its work.

Shadowing and Lighting Effects

Image manipulation programs such as Adobe Photoshop allow for easy alteration of subtle lighting and shadow effects. It is possible to simulate additional light sources within a frame, to selectively darken or brighten any area of an image, and much more. Often, when images shot under different lighting conditions must be composited into a final master image, some digital massaging helps the finished product look more believable.

Morphing

Computer-generated "water tentacle" from
James Cameron's *The Abyss*

Webster's dictionary defines *morphing* as "a special-effects process used in film or video production in which persons or objects seem to change shape, form, etc. in a smoothly continuous series of images . . ." We have all doubtless seen the Exxon commercial where a tiger morphs into a sports car, or that razor one where the man's face changes into a cube.

Morphing technology was first developed for George Lucas' 1988 film *Willow*, in which a tiger morphs into a sleeping woman[8]. The basic idea is to select a series of common points between the two images (say, the

tip of the tiger's nose and the tip of the lady's), enter them into a morphing program, and allow the morphing program to perform a complex algorithm to generate the intermediary frames.

Especially memorable uses of morphing in the movies include those of two films from director James Cameron: *The Abyss* and *Terminator 2*. The screen shot above, from *The Abyss*, illustrates the ability of morphing technology to create exciting, original, and heretofore impossible characters.

CG Elements

Modern computer software allows objects such as planes, ships, and cars to be modeled as a polygon mesh, textured with individual pictures, and rendered into a photorealistic final image. What I have chosen to call CG (computer-generated) elements are computer-generated objects that maintain a fixed shape and do not move with respect to themselves. Thus, a flying airplane is a CG element, while a bounding Tyrannosaurus Rex is a CG creature. CG elements are, of course, the simpler of the two from a technological standpoint.

An excellent example of a subtle, artistic use of CG elements was in Steven Spielberg's *Empire of the Sun*, where CG fighter planes were added to a shot of the Shanghai sky[2].

CG Creatures

The "full motion" dinosaurs in *Jurassic Park* are one of the first and most memorable instances of computer-generated creatures. Unlike models, CG creatures exist only in computer memory, and are formed, like CG elements, from a polygon mesh. The added complexity of CG creatures is that, when they move, they must be animated in a life-like way. The Tyrannosaur must heave and lumber like the giant animal that it is, its weight must shift as it moves, and its skin must appear to stretch as its muscles expand and contract. All of this requires a great deal of programming and simulation. Pioneered, like many digital effects technologies, by Industrial Light and Magic, the technology used to generate CG creatures has since been applied to such films as *The Relic*, *Mighty Joe Young*, *An American Werewolf in Paris*, and *Godzilla*.

[1] source: http://www.yomiuri.co.jp/newse/0113cu01.htm

[2] *Industrial Light and Magic: Into the Digital Realm*, p. 7

[3] *Industrial Light and Magic: Into the Digital Realm*, p. 236

[4] *Industrial Light and Magic: Into the Digital Realm*, p. 306

[5] *Industrial Light and Magic: Into the Digital Realm*, p. 136

[6] These images were downloaded and re-posted with permission from: http://www.vfxhq.com/1998/trumanshow.html.

[7] These images were downloaded and re-posted with permission from: http://www.vfxhq.com/1997/contact.html.

[8] *Industrial Light and Magic: Into the Digital Realm*, p. 132

[9] *Industrial Light and Magic: Into the Digital Realm*, p. 145

Movies as Art

The test of literature is, I suppose, whether we ourselves live more intensely for the reading of it.

- Elizabeth Drew

The same could be said, perhaps, of any art, though it seems to me particularly true of film. Movies have an unusual ability to move us, to awake within the human spirit a sense of drive and purpose that is seldom evoked by other art. When we sit within a darkened theater, sharing a life-like experience with hundreds of strangers, feeling pain, joy, fear, anger, and the whole spectrum of emotions, we become uniquely vulnerable to the insights of artists into our lives, our families, our society, and our world. It is in these four realms: one's self, family, society, and the world or universe that movies develop their themes, play out their conflicts, and provide their resolutions. Though it is an unusual approach, it seems to me particularly instructive to look at these areas one at a time, and examine how they are dealt with and beautified in the art of film.

Movies as self-realization

Much of the power of film lies in its ability to present characters with which we can readily identify. Often by portraying them as especially innocent, witty, sexy, powerful, vulnerable, or otherwise extremely endowed, movies give us screen personas that we respond to as a manifestation or exaggeration of qualities in our own personality. As these characters clash and battle one another or themselves, we root for the ones whose qualities, perhaps, we would like to see further developed in our own lives.

There are a handful of ordeals or struggles which nearly everyone encounters in the course of a lifetime. Beginning from childhood, we must learn to act in a civilized and responsible manner, to apply our intellect toward the resolution of problems or the overcoming of obstacles we might face, to think of others as well as ourselves, and to develop our own unique personalities and beliefs independent of those imposed on us by our parents and our society. Then, passing through puberty, we must once again learn to repress certain raw instincts in favor of more refined behavior, acting in a respectful and learned manner, cultivating charm, and acquiring skills and ideas that will help us achieve our economic and social goals going into middle age. Eventually, we must learn to give up this mortal body and accept the limitations of our powers and actions as we pass into our final years. All of these things can be thought of as thresholds which, if passed successfully, lead to a healthy, productive life, and if not, to misery and neurosis. By showing us, in the context of a situation that is larger than our own lives, how other people, though fictional, have crossed or failed to cross these thresholds, and the consequences that have ensued, movies contribute to our development as psychologically healthy human beings. There are a handful of movies I have picked out in this section which seem to me exceptionally moving and important in this area.

E.T.

E.T., the story of a young boy who finds solace from his parents' divorce in a supernatural friendship, deals with the importance of hanging on to innocence in the face of a cynical, callous, and insensitive world. Eliot, the protagonist, has little joy in his life as the movie opens. He hangs around with his older brother's friends, who, a few years older than he is, seem to have passed some critical point where their behavior turned from sweet and modest, like Eliot's, to largely competitive, threatening, extroverted, and obnoxious, though they are not without their charm. It is this, combined with the lack of a strong father figure in his life, that makes Eliot's predicament especially pitiable.

When E.T. shows up in the back yard, everything changes. Eliot, as a circumstance of his innocence, is the first one to find and befriend him, and in doing so quickly becomes the center of attention in his family. The very presence of E.T. in his life is enough to turn around Eliot's social situation. But in addition to this, E.T.'s magical powers, which include telepathy and healing, represent a spiritual escape from the world Eliot has come to know.

From this initial setup, the story develops beautifully as a conflict between Eliot's world of wonder, innocence, faith, compassion, and love and the grown-up world of power, order, science, and dissection. Eliot and his siblings must make use of all their wits to keep the alien safe, and in doing so they come to a profound new understanding of the latent potentials in each other and themselves. The film has been widely analyzed as a retelling of the Christ story, and insofar as the coming of Christ represents in the Christian ideology a revival of those same qualities I earlier attributed to Eliot, I think this interpretation is quite accurate.

The turning point comes when it is discovered that E.T. is allergic to the Earth's atmosphere and is dying. He can not live in this world; they must get him home in order for him to survive. When E.T. improvises a radar dish out of spare parts in the family garage, the boys take him out into the woods to see if he can "phone home". This leads to the darkest sequence in the film, as E.T. becomes very sick, begins to lose the coloration in his skin, has trouble breathing, and falls ultimately into the hands of government scientists who are interested, should he fail to survive, in using him as a potential research subject. These scenes are played out with great drama and sadness, to the point where E.T.'s heartbeat flatlines and, from a purely medical standpoint, it appears that he is certainly dead.

It is at this point that Eliot, alone with E.T.'s corpse, expresses the void he feels in his life and the lack of feeling that will certainly, unchecked, lead him into much the same kind of adulthood that has been portrayed so far in the film. This is the critical point in his life, where he either loses faith in the goodness of the world around him or holds onto it, and, with the help of E.T.'s spirituality and the magical words "I love you", he is able attain the latter path. The films finale is one of the most memorable in all of cinema, establishing firmly in the mind of anyone who watches it that, despite how dark things may seem, or how dead the world to us, there is the potential, as if by magic, for great and inspiring things to enter into our lives and re-invigorate that all too oft forgotten childlike existence.

Close Encounters

Another Steven Spielberg film, *Close Encounters of the Third Kind* deals with many of the same issues as *E.T.*, though in a more lighthearted and comedic style. Richard Dreyfus plays Roy Neary, a line worker whose accidental encounter with a U.F.O. possesses him with a strange and singular vision to impart meaning to a certain inanimate, lumplike shape. The shape, it is gradually revealed, is that of Devil's Tower in Wyoming, where the aliens are finally to land.

Though Roy Neary is certainly less vulnerable than Eliot, he is no less susceptible to wonder in the face of an alien encounter. From the moment of his first contact with them, he becomes talkative and excitable, and, as he enlists the help of his increasingly skeptical and distraught family in his search for answers, he borders on a crackup. The essential question for him is not whether or not he will be able to find the aliens, or how they will be treated by human beings, but whether what he has experienced is real. Thus, in what Charles Derry has identified as an element common to many of Spielberg's films, "[A]n everyman protagonist has his conception of the world enlarged . . . as he comes face to face with some extraordinary and generally non-human antagonist . . ."[1], though the word antagonist may be misleading in this context.

The personal issue at stake in all this is whether an adult, accustomed to the humdrum world of his job and the challenging, but ordinary world of his family can come to terms with a supernormal experience without being afraid and without losing his own sanity. Overcoming fear, and searching to validate one's beliefs are the central themes of this film.

Pulp Fiction

Quentin Tarantino's intriguingly winding narrative explores, as the screenplay's title page suggests, "three stories . . . about one story."[2] The three stories are, presumably, those of a bank-robbing couple that go straight, a boxer who gets in over his head after failing to throw a fight, and, as the main plotline, a couple of savvy hit men who, after a traumatic near-death experience, decide to go their separate ways.

In the beginning, we meet Jules and Vincent, two charming young fellows who ride in "[a]n old gas guzzling, dirty, white 1974 Chevy Nova"[3] and discuss minor cultural differences between Europe and America, and are, as critic Roger Ebert notes, ". . . as innocent in their way as Huck and Jim, floating down the Mississippi and speculating on how foreigners can possibly understand each other."[4] After a brief digression on the ethics of foot massage, they knock on the door of an apartment to begin their real mission: the recovery of a briefcase, the mysterious contents of which are never revealed in the film.

They walk in on a trio of college kids, eating breakfast. "Whatcha having?" Jules asks them. "Hamburgers" comes the nervous reply. "Hamburgers! The cornerstone of any nutritious breakfast," Jules taunts. While the audience cannot help feel sympathy for these poor young men obviously in way over their heads, it is equally difficult to feel any particular antagonism toward Jules or Vincent, since they are the heroes, and are in their own way quite naive and charming. It is this kind of tension, fear, dark humor, and moral ambiguity that keeps anyone watching *Pulp Fiction* on the edge of their seat. This, in combination with the movie's clever combination of profanity and violence with uncanny dialogue and wit give the film a kind of special, forbidden feel, which is no doubt the source of much of its popularity.

The film builds on this setup, taking us through a number of hairy situations, as for example, when Vincent takes the big man's wife (his boss, Marsellus Wallace) out for the evening and accidentally allows her to overdose on heroin, or the subplot involving Butch, who, after almost getting revenge on

Marsellus Wallace, is captured and nearly sodomized by a couple of hillbillies. In every case, the central characters, whether they are the perpetrators of violence or its victims, have an essential winningness and humanity about them which, despite their outrageous lifestyles, makes them easy to identify with. The feeling is one of basically good people trapped in really bad places, which taps into a human tendency to regard oneself as a good person stuck in a corrupt world, and adds considerably to the power of the story.

The movie is sufficiently funny and entertaining that it would not have needed to make any kind of moral statement in order to be successful. It is in part this fact that makes the film's resolution so genuine. Returning, after some 100 minutes, to the early scene in the college kids' apartment, the film portrays in its last act events that occur chronologically after that interrogation, but chronologically before most of the action we have already watched. As Jules and Vincent recover from their shooting of Brett, the leader of the collegiates, a fourth college kid comes out from the bathroom and blasts Jules and Vincent with a .357 Magnum. Miraculously, the bullets don't hit anyone, which provides the set up for the incredible resolution of this story.

Jules thinks that what happens to them was "an act of God". Vincent is skeptical, but Jules stands firm. He figures, if God has gone to the trouble of giving him a break this good, he'd better find a nobler calling than the one he's been satisfied with so far. This conviction leads, ultimately, to Jules leaving behind the life he has known and setting out to "walk the Earth", until "God puts me where he wants me." This, combined with the fact that we have already seen the skeptical Vincent get killed earlier in the movie (remember, it ends in the middle), provides a powerful message of morality and redemption without, due in large part to the extremity of the violence and the comedy with which it is presented, a trace of sanctimoniousness or superficiality.

In all of these stories, you will notice a common theme, which is of an "ordinary" life transfigured by a magical, or seemingly magical turn of events, into an vital and extraordinary one. This is a metaphor for real human experience. It is not the stuff of fairy tales, nor is it merely "escapism", as some have labeled Spielberg's work in particular[5], but a real and important message based, no doubt, on powerful experiences in the filmmakers' own lives. There are other stories following this same pattern, such as *Contact*, *Empire of the Sun*, *The Abyss*, and *Free Willy* and its sequels, and, though they vary in form and style, their conclusions are largely the same. Thus, whether you respond more readily to the sweet spectacle of Spielberg or the bone-crunching realism of Tarantino, you may get from one of these movies, or one like it, a renewed sense of wholeness, purpose, and desire to participate in the sorrows, joys, failures, and triumphs of your life.

Family Values

The various conflicts that are common among members of a family, as well as the different loves that exist as a part of the Freudian "family romance", have always served as a rich bed of inspiration for narrative artists. The potential trap of clinging to one's mother, the struggle to meet the expectations of the father while still developing one's own unique character, and the struggles of sibling rivalry are among the motifs of many literary and cinematic artworks, and in watching or reading these we are presented with a unique opportunity, as children, to learn profound life lessons from art. Though many films deal primarily with family problems, and most touch upon family issues in one way or another, there is a particular set of films which have garnered such an unusual amount of critical attention and popular appeal that I feel it is an adequate illustration of my ideas on this subject to focus on three films exclusively, namely, Francis Ford Coppola's and Mario Puzo's *Godfather* trilogy.

The *Godfather* Trilogy

Marlon Brando as Vito Corleone

The first of the *Godfather* movies opens with a medium close-up of a man's face. Pleading, appealing, he makes his case to *someone* offscreen. He is vulnerable, weak, pitiful, . . . a child. As the camera ever so slowly pans to the left, the back of Marlon Brando's head comes gradually into frame. He is calm, impassive, not cold, but not easily moved. He is in control of the situation, knowing, wise. This is the classic father figure.

Marlon Brando's portrayal of Don Corleone in this movie has provided us with unforgettable images of a dark, powerful, yet honorable and dependable father figure, who, despite his involvement in crime, is admirable, and a role model from which many lessons can be learned. The entire plot of *The Godfather* and its two sequels revolves around father-son relationships, in the first installment between Don Corleone and his sons, Michael, Sonny, Fredo, and the adopted Tom Hagen, and in subsequent chapters between Michael Corleone and his children and nephews. The stories deal with ideas of duty, respect, and, as mentioned earlier, the struggle of sons to develop independently of authority figures.

Michael Corleone, returning heroically from service in World War II, does not want to become his father. He is to be married to a beautiful young wife (Kay Adams, played by Diane Keaton), he has earned the respect of society through his courage, he has a bright future outside of crime, he has gone to college, and furthermore, his father respects and understands this. There is no reason for him to see himself in any other role. An events unfold, however, he will undergo a gradual transformation, the end result of which is to create a mass murderer, who, unlike his father, is hateful of life and hated by his wife, feared by his family, and does not deserve our admiration, but rather our pity.

The first step in this tragic journey is an attack on Don Corleone, by a rival crime family, which results in the Don's near death and subsequent hospitalization. The Corleone family has been weakened, and, somewhat like Hamlet, Michael must now step into a role for which he is not ready, and the weight of which will inevitably crush him. This is not, of course, apparent at the outset. Lying in his hospital bed, supported by an I.V., Don Corleone is weak and in need of protection from rival crime families who will kill him otherwise. Michael is forced by circumstance to provide some of this protection, standing watch outside the hospital and pretending, with another nervous visitor, to be armed. As he coaches and eases the fears of his partner, it looks as if he has matured and actually gained some strength from his father's injury. When later confronted, however, by an overzealous police officer (McCluskey), Michael is punched in the jaw, which leaves him bitter and dark. This single injury, which to his brothers seems minor and even humorous, comes at a point in Michael's life where his entire view of the world is shifted by this one blow, from an accommodating place where, though rivals exist, the system is predominantly just and stable, to a corrupt and unfair structure of authority, which, if he is to maintain his duty to his family, he must oppose with power and violence. This feeling leads ultimately to Michael's murder of McCluskey, after which point his fate is sealed.

Through the remainder of the film, Michael will participate in and initiate a series of increasingly violent events. Anyone who crosses him, or who acts without the best interest of him and his family in mind, is a candidate for swift elimination. This is not the way his father operated, but it becomes, especially in the second installment of the trilogy, the way he operates. Even Don Corleone himself expresses regret at the choice of lifestyle his son adopts, telling him

> *I never wanted this for you. I work my whole life, I don't apologize, to take care of my family. And I refused - to be a fool - dancing on the string, held by all those - bigshots. I don't*

apologize - that's my life - but I thought that - that when it was your time - that - that you would be the one to hold the strings. Senator - Corleone. Governor - Corleone, or something...[6]

And why not? Why did Michael fail to fulfill his father's expectations? The answer, I believe, can only be that, because of the pressure and responsibility he had thrust upon him, Michael developed within his mind a rigid and unquestionable code of conduct, based, no doubt, on a somewhat warped and immature view of his father's behavior, which he was too scared to violate, and yet which he did not possess the maturity and wisdom to responsibly uphold. As becomes increasingly apparent in the next chapter (which ends with Michael's killing of his own brother), Michael is operating under a set of rules and expectations that is not quite real, and is not truly his own. In struggling to perform his duty, he is destroying everything he holds dear.

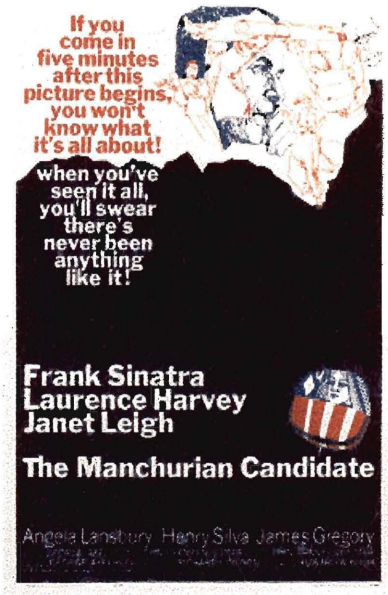
It is in the final chapter of this story, *The Godfather, Part III*, that the full tragedy of the life Michael has chosen unfolds. Having failed to meet his own father's expectations, Michael becomes a repressive father figure himself, attempting to mold his son into a future Don, though the young man wants little to do with it. The one redeeming force in this film seems to be Michael's teenage daughter, Mary, of whom he is very fond. The alternative, represented by his hot-blooded nephew Vincent, presses all too forcefully on Michael's soul. He wants to bring his family out of crime, into the light, but cannot do so. Again, his sense of duty restrains him. And so, in the film's poetic last scenes, he loses the one thing he most held dear -- his daughter -- and the Godfather Trilogy comes to a close.

Though it deals primarily with one specific aspect of the family drama, the *Godfather* trilogy presents powerful life lessons concerning the ideas of duty, responsibility, and respect. Like other films that deal with family issues, the *Godfather* movies force us to recognize in their characters certain potentials and latent conflicts within our own families, and so are able to bring feelings out into the open which may otherwise have remained in the closet. This openness is part of the unique power of art, and represents a special demonstration of the instructive ability of film.

Movies as Social Criticism

Though there is a tendency, popularized by philosophers like Rousseau and Marx, to hold one's society accountable for all the shortcomings of one's life, it must nevertheless be acknowledged that criticism of the laws, customs, and culture of society can be an important tool for mass recognition of important problems, and a valuable impetus to meaningful change. Though it lacks the acid tongue of literature, film as an art has given us several splendid works of profound social criticism, including two that I find to be particularly insightful: John Frankenheimer's *The Manchurian Candidate*, and Dennis Hopper's *Easy Rider*.

The Manchurian Candidate



The story of a returning Korean War "hero"'s struggle with brainwashing and thought control, *The Manchurian Candidate*, released in 1962, represents a remarkably timely and insightful look into the evils of McCarthyism. The main character, Raymond Shaw, is the son of a controlling mother (played by Angela Lansbury) and a bumbling McCarthy-like father, senator Johnny Iselin. When fighting in Korea, he and his platoon are captured by Chinese and Russian Communists, and brainwashed to act as assassins when they return to their home country. Though this seems like a setup for a scared, narrow-minded, propagandist, anti-Communist film, it develops through a series of remarkable twists into one of the most objective pictures of the forces involved in the red scare that has ever been captured on film.

There are clues early in the film that there may be more to its ideology than meets the eye. In the first brainwashing scene, a Chinese senior military officer informs the numerous officers in attendance at his demonstration that the subjects, the members of Shaw's platoon, have been put into a trance and led to believe they are attending a meeting of a women's gardening club. The scene alternates between the soldiers' perception of events and the events themselves, suddenly replacing stern military figures with old women fanning themselves, and clinical descriptions of hypnosis with nasal digressions on various properties of obscure plants and vegetables. Watching this with thirty years' perspective, it is quite funny, and one gets the feeling that, even to an audience still faced with a very real Communist threat, this movie must have seemed not to take itself *quite* seriously enough to be a propaganda film.

As the plot develops, we are introduced to Ray's parents: his power-hungry mother and subservient father, whose efforts to get elected President rest largely on his ability to accuse other members of Congress and the Department of Defense of being "card-carrying members of the Communist party". After making one such bold speech in front of the television cameras, he is questioned by reporters as he leaves the building. "How many Communists did you say?" "174", he quickly replies. Another reporter asks, "how many?" "Uh, 211," he answers, then, to another, "89". In a later conversation with his wife, Senator Iselin will complain "Can't we just decide on one number, babe? The guys are starting to rag me about it", when comes Mrs. Iselin's coolly calculated response: ". . . are they asking *if* there are any Communists in the Department of Defense? No! They're asking *how many*!"

The development of Iselin's election campaign is juxtaposed with the increasingly effective attempts of the Communists to turn Raymond into an assassin. Now that he is back in America, they must make sure that the psychological "linkages" still function correctly. Then, and only then, can he be turned over to his "American operator", who will program him to perform the final job, the nature of which we are not told. The enduring moment of this film comes when the American operator is revealed to be none other than Mrs. Iselin herself. The McCarthyists are in fact in league with the Communists, in an attempt to assassinate Iselin's rival, a decent, honest man with more traditional American values. McCarthyism, the reaction of a hysterical American public to a misunderstood threat from abroad, is thus shown to be of the same evil that its purpose was, presumably, to extinguish. The presentation of this idea is tremendous in the film, and it stands out in my mind as one of the most introspective and lucid social dramas I have ever seen. It is as if the piece had been directed by someone looking back at these events with 200 years' hindsight. Incredible.

Easy Rider

Though it lacks some of the symbolic and narrative precision of the previous film, *Easy Rider* is no

less a powerful social statement. Starting off with no sound, the opening segues into "Born to be Wild" as Peter Fonda and Dennis Hopper cruise down the road. The two of them represent the best of the liberated sixties generation, with their easy manners, relaxed codes of ethics, and simple sense of respect for each and every member of society as a unique individual. This set of ideals is built up in opposition, not so much to the establishment as a whole, as to its more conservative and violent elements, represented by rednecks. When Wyatt (Peter Fonda), Billy (Dennis Hopper), and George (Jack Nicholson) walk into a cafe, they are taunted by rednecks, mainly because they have long hair. As George is later to explain, the hippies represent a kind of freedom with which the rednecks are uncomfortable.

Though the film takes us through a number of fairly free environments, including the open road, a hippie commune, a carnival, and Mardi Gras, we are always left with the feeling that this freedom is transitory, that something will intervene to keep it from staying real. That intervention comes once and for all in the film's startling conclusion, as Wyatt and Billy, riding on their motorcycles, are shot one by one by a couple of rednecks in a pickup.

Though the narrative may seem simplistic, it has to do with important issues of individual freedom. Though the hippie movement was often seen as self-indulgent, there were at least some aspects of it that were true and noble, and it is these that *Easy Rider* brings out. The film seems to say that these aspects of the movement were being drowned out and repressed by ignorance and fear, and so represents to me a powerful social statement made during a very turbulent time.

The Ultimate Mystery

The final realm of concern for artistic motion pictures is what I like to call "the ultimate mystery". Every now and then a film comes along with the confidence to tackle the truly big questions. What happens to us when we die? Is there a God? What is the ultimate destiny of mankind? Such films might properly be called *metaphysical*, though that is really only one aspect of a much broader whole. Two films in particular stand out in my mind as being especially profound and philosophical: Stanley Kubrick's monumental *2001: A Space Odyssey*, and Ingmar Bergman's classic *The Seventh Seal*.

Though I do not know enough about the Bergman film to give it a serious critical analysis, it is clear to me from a single viewing that the film poses deep questions about death and God. Critic Roger Ebert has identified the central issue of the film, as in many of Bergman's works, as "the absence of God".[7] Indeed, though Death is presented in the film as a supernatural figure, there is no such representation of anything else. This is the work of a director trying to come to terms, via his young knight hero, with a seemingly soulless world, which, like that of medieval Europe in the time of the black plague, often seems far more dead than alive. The unforgettable recurring image of the knight playing chess against Death himself is a microcosm of the film as a whole, where the hero makes moves -- actions, thoughts, decisions -- but to no purpose, and with little chance of victory.

2001: A Space Odyssey

The Dawn of Man

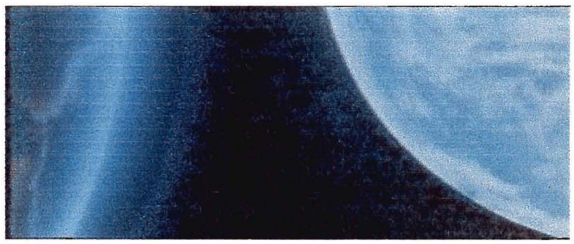
Stanley Kubrick's 1968 masterpiece represents perhaps the most startling combination in the history of cinema of stark, unerring technical realism, mind-blowing visual effects, and serious, deep philosophical narrative. Opening with "The Dawn of Man", the film takes us on a metaphysical journey through space and time, the end point of which is to be symbolic of nothing less than the ultimate destiny of mankind.

The film's first act consists of the interactions of a group of almost human apes with an unforgiving natural environment. Far from any romantic notions of a pre-societal utopia, the apes' world is depicted as barren, stagnant, and inescapable. When a mysterious black rectangle, later identified as a monolith, appears on the ground, its smooth, highly ordered shape is the first sign of a capability that will forever change life on Earth: intelligence. This, the film tells us, is the dividing line between human and animal. For, apparently inspired by the monolith, a lone ape, identified in the novelization as Moonwatcher, discovers the potential ability of a dried-up bone as a club, and thus, with the creation of the first weapon, brings about the dawn of mankind. In what has been called "the longest flash-forward in the history of cinema"[8], the hurled bone dissolves into an image of another weapon: an orbiting nuclear device created as part of the ongoing cold war between the United States and Soviet Union. Though four million years have passed, little, it seems, has changed.

It is in the second act of the movie that Kubrick develops his darker themes of humanity vs. technology. For, whereas in the first act, with the innocent apes as helpless victims of their environment, the scene is set for something startling and wonderful to happen, the subject of the story is now the animal of all too little innocence, man, and the problem: man's power to use his intelligence to transform the natural world into weapons of great danger and destruction, potentially bringing about his own downfall. Even the construction of human-like, seemingly perfect computers provides no escape, as the ill-destined technological savior, HAL 9000, quickly proves. With its long, silent shots of mechanical space action by seemingly unfeeling human beings, *2001* creates an atmosphere ultimately not unlike that of its first act. It is an atmosphere from which the viewer hopes to be released, though this time, the atmosphere is that, not of some long-forgotten precondition to our own evolution, but of the viewer's own society.

It is with this setup that the film leads us into its ultimate and incredible final act. Traveling through a mind-bending series of planes, curves, trapezoids, and other arrangements, the main character, Dave Bowman, ends up in what looks to be a hotel suite. He there undergoes a series of transformations: from a thirtyish man in a space suit, to a middle-aged man in a robe, to an old man lying on a bed. It is then that the breakthrough comes. For, standing ominously at the foot of the bed is none other than the mysterious black monolith, the portal, as it were, to a greater stage in evolution. As the old man extends his finger feebly to the monolith, he is transformed into a strange, bluish, glowing fetus. Then, as the camera tracks into the monolith, we find ourselves in space. As "Also Sprach Zarathustra" makes the blood run cold in our veins, the camera pans from the moon, gradually down over the Earth, and finally to the left, revealing the same fetus, now blown up to planetary proportions.

What does it mean? Certainly the fetus, or Star Child, as it is termed in the novelization, possesses qualities of innocence and wonder, combined with some kind of cosmic wisdom which one can only begin to comprehend. Is it the next stage in the evolution of man? Is it a psychological state that individual humans can achieve? An abstraction of some profound social or cultural development yet to come? Or, perhaps, a combination of all these things?


The Star Child

All Four Realms

Though the films that have been analyzed so far certainly do not lie strictly within the "realms" I have assigned them, each film has certain dominant themes or motifs which make for easy classification of this nature. There are some films, however, which are bold enough to take on most or all of these realms at once. They are what I have chosen to call "mythic" films, in that they attempt to provide a kind of all-encompassing vision of one's self, family, society, universe, and the various interactions that take place between them.

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[1] *St. James Film Director's Encyclopedia*, p. 483

[2] The *Pulp Fiction* screenplay, title page

[3] *Pulp Fiction* screenplay, p. 7

[4] source: Roger Ebert's *Pulp Fiction* review, http://www.suntimes.com/ebert/ebert_reviews/1994/10/945592.html

[5] See, for example, the prologue of *Hollywood Films of the Seventies*

[6] *The Godfather* screenplay, p. 98

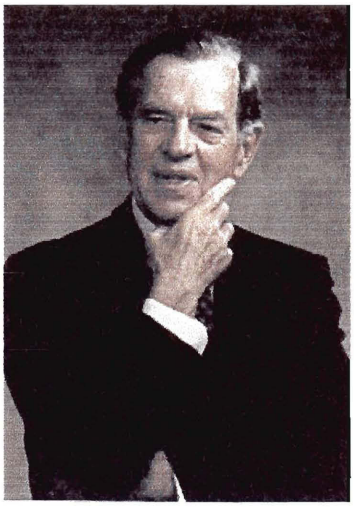
[7] source: Roger Ebert's review of *The Seventh Seal*, http://www.suntimes.com/ebert/old_movies/seventh_seal.html

[8] See Roger Ebert's review of *2001: A Space Odyssey*, http://www.suntimes.com/ebert/old_movies/space_odyssey.html

Movies as Myth

[Movies] might be our counterpart to mythical re-enactments . . . what is unfortunate for us is that a lot of the people who write these stories do not have the sense of their responsibility. These stories are making and breaking lives. But the movies are made simply to make money. The kind of responsibility that goes into a priesthood with a ritual is not there. That is one of the problems of today.

- Joseph Campbell, *The Power of Myth*[1]



Joseph Campbell,
American mythologist
1904-1987

There is an interpretation of movies which seems to me virtually untouched by academic film criticism, which is the idea of regarding them not simply as an intellectual exposition of one set of ideas or another, be it an experiment with existentialist motifs, a thoughtful overview of Marxist ideology, or an interesting variation on the ideas of Freud or Jung, nor merely in their social/historical context as, say, a bold step for the feminist movement, a satire on political correctness, or a moral sermon against the evils of the Vietnam War, but as a kind of deep religious experience, whereby actual lives can be directed and transformed.

Perhaps part of the reason for this absence is that the rapture one feels on occasion in the theater, watching certain movies, and without which the art would be deprived of a great deal of its "magic", is difficult to justify or convey. Who can put into words the experience of first seeing Luke Skywalker disable his targeting computer in the climactic Death Star battle, the joy when Eliot's bike lifts off in *E.T.*, the nobility of Humphrey Bogart's decision at the end of *Casablanca*, the awe inspired by "Also sprach Zarathustra" in *2001*, or the sense of human progress when Jules and Vincent leave the restaurant at the end of *Pulp Fiction*? Though it is the ostensible purpose of film criticism to objectify some of these emotions, it is essential that in doing so the issues involved are not reduced to mere semantics, i.e. that what I have chosen to call the *mythic dimension* of movies is recognized and preserved.

It has been said that writing about music is somewhat akin to dancing about architecture[2]. A similar argument could, of course, be made for writing about film. In an attempt to avoid a reduction of the magnificence of cinema to the banalities of prose, I have chosen to present my ideas, again, in terms of actual examples of the movies that most clearly illustrate them. Though there is an inherent loss of generality in this approach, I feel that if I am able to convey a mere hint of the excitement, wonder, and sense of purpose I have felt in watching these films, it will justify my attention to this mythic dimension as an indispensable part of the cinematic experience. I begin and end, then, with what is probably the best example in the history of motion pictures of truly "mythic" filmmaking: George Lucas' *Star Wars* Trilogy.

The Star Wars Trilogy

Joseph Campbell once said that "Star Wars is not a simple morality play. It has to do with the powers of life as they are either fulfilled or broken and suppressed through the action of man."[3] Drawing on such diverse influences as Arthurian legend and Japanese martial arts, the *Star Wars* trilogy, with its

brave young hero (Luke Skywalker), wise mentor (Obi-Wan Kenobi), beautiful (but self-willed) princess Leia, rugged individualistic Han Solo, strict imperial figurehead (Grand Moff Tarkin), dark, machinated father figure (Darth Vader), greedy monsters (Jabba et al), animal presence (Chewbacca), and id-ego comic duo (R2D2 and C3P0), presents indeed a vivid tapestry of the various powers and potentials that inhabit human life.

Opening with the now famous fairy tale preamble ("*A long time ago, in a galaxy far, far away . . .*"), the first chapter in this saga (or, rather, the fourth, if you read the opening title card), presents the initiation of the naive young Luke Skywalker into a world of conflict and adventure. Starting out a humble farm boy, Luke will be initiated into the venerable Jedi knighthood, a sacred order combining the best qualities of a medieval knight, Japanese samurai, Indian yogi, and Chinese sage. The Jedis, we discover, were once great in number, but, with the dissolution of the Old Republic and the swift rise of The Empire, they have been hunted down to all but extinction. This element of the backstory is important, as it is evocative not only of Hitler's rise in Germany, but of Caesar in Rome and conditions in American culture surrounding the Vietnam War. Perhaps most importantly, the Jedi is a spiritual warrior, so that his fading from the world is connotive of the loss of spirituality that the West has undergone in the past several hundred years. All of these evocations affect the viewer on a subconscious level. Through set decorations, props, clothing, manners of speaking, and other subtleties, Lucas is able to imply a rich background of meaning in what might otherwise be a simple story. Darth Vader, for example, with his mechanical suit and breathing mask, creates the impression of a man whose humanity has been subserviated to "the machine", i.e. the system, or the Empire which he serves. It is this conflict, between the spiritual, vital, self-actuated Jedi and the broken, tormented, repressive Empire, that is to form the basis of the stories in all three films, aptly representing the potentials for fulfillment or repression that Joseph Campbell identified as the movies' central theme.

In a chance meeting with Obi-Wan Kenobi, Luke first refuses the "call to adventure", as this meeting represents in mythological terms. While he hates the Empire and identifies strongly with the Rebellion that struggles to fight it, he is preoccupied with his home responsibilities and career, and does not want to get involved. Besides, what can he do? In answer to this, Ben awards Luke with a gift: his father's *lightsaber*, a brilliant glowing sword, the weapon of choice for a Jedi. It is important to note that Luke's father has died when he was very young, which absence is part of the lack of direction or sense of purpose in Luke's life. With this gift, strong feelings are re-awakened in him. He wants to learn more, so Obi-Wan tells him of the *Force*, "an energy field that surrounds all living things . . . it binds the galaxy together". Though Luke is intrigued, it will take a traumatic event to catalyze his resolve: when Luke returns home that day, he finds that his foster parents have been murdered by the Empire.

Thus begins the grand adventure. Luke, with the help of his new mercenary friend Han Solo, and, of course, accompanied by Obi-Wan Kenobi, sets out to travel to the planet of Alderaan, where an important message is to be delivered that will aid the rebels in their destruction of the Empire's ultimate weapon: the Death Star, a space station the size of a small moon with the power to destroy an entire planet. But the Death Star, we find, as already begun its work, and Alderaan is destroyed. As our three heroes near the planet, they find only debris. The Death Star, however, is still nearby, and, in an inevitable twist of fate, the heroes' ship is sucked inside the weapon, and the heroes nearly captured.

This segment of the adventure is known in mythological terms as "the belly of the whale", a term derived from the biblical story of Jonah and the whale, and represents a kind of second womb, from which the hero is either reborn a powerful new man, or like Darth Vader, crushed and subserviated. The heroes separate at this point, Obi-Wan going off to find and engage Darth Vader, while Luke and Han summon all their wits to attempt the rescue of Princess Leia. Though the duo is successful, Obi-Wan must ultimately sacrifice himself at the hand of Darth Vader, and the three of them, Luke, Han, and Leia, are forced to go on alone.

At rebel headquarters, the Death Star plans (which Obi-Wan sought to deliver to Alderaan) are

analyzed, and a strategy for attack is formed. This leads to the film's climactic finale, where the rebels, in small manned fighter craft, battle the behemoth Death Star. Luke is by now a selfless character, and quickly volunteers for the fight. Han Solo, however, is still the mercenary, and flies off to parts unknown to spend his reward (for saving Princess Leia).

The attack upon the Death Star is a difficult military maneuver. Flying through a narrow trench, the pilots must target a small, two-meter opening from a great distance, and hit their marks exactly to initiate a chain reaction which will cause the battle station to blow itself up. The first attempt is unsuccessful. In a series of aerial dogfights, other rebel pilots are eliminated so that, as if by the hand of fate, Luke is called upon to enact the final trench run. This is the critical moment, where the battle is either won or lost. It is the story's ultimate test of the hero's character. As Luke nears the point of fire, locking onto a thermal exhaust port with his targeting computer, several crucial story elements come together at once.

Luke Skywalker makes the critical decision to "use the force" in his attack on the Death Star.

First, Darth Vader has joined the action as a pilot and is in close pursuit of Luke's fighter. Second, Han Solo, inspired perhaps by Luke's courage and Leia's beauty, has had a change of heart, third, Obi-Wan, though dead, has retained his spiritual presence as a ghost, and finally, the Death Star, maneuvering around the planet Yavin, is moving within firing range of the rebel's home base. As Luke nears the target, his computer counts down the distance remaining before he can fire. At the same time, Darth Vader is gaining, and the Death Star is getting closer to *its* firing position, creating an exciting three-way timelock. As Darth Vader is about to incinerate young Luke, Han Solo bursts out of hyperspace, fires on Vader's ship, and deflects him out of the way, just as Luke's computer locks on. A string crescendo prepares us for the moment of victory, then stops. "Use the Force, Luke," comes Obi-Wan's ethereal voice. "Let go." Switching off his targeting computer, Luke aims with his instincts (or his spirit?), destroys the Death Star, and saves the day.

Luke's decision to use the force rather than his computer is critical to the message of the film. For, put upon by the pressures of the moment, Luke must still be loyal to his feelings and instincts, lest, like Vader, he become a slave to technology and to society. Yet instinct or feeling are really too narrow terms. For the force represents a kind of all-embracing spirituality, a basically Eastern idea given in the *Star Wars* films a humanistic, Western inflection, whereby men can be loyal both to the dictates of reason and to the depths of their innermost being.

The next chapter in this saga, *The Empire Strikes Back*, develops again the themes of humanity vs. the machine. Though there is no Death Star, the Empire is still alive and well, and, after the death of Grand Moff Tarkin in the Death Star explosion, Darth Vader has risen to even greater power.

We meet our heroes, Luke, Han, and Leia, on the forbidding ice planet of Hoth, the site of the second rebel home base. Voyaging out into the snow, Luke is attacked by a monster, knocked unconscious, and dragged to the beasts' cave to be eaten. This is a classic element in mythology. Constituting the primary motif in early, primitive myths, the struggle against monsters represents the struggle of humanity against primal, irrational forces that would seek to destroy our world. In such refined stories as *Star Wars* however, it is only a passing obstacle. Luke quickly incapacitates his foe, leading him, after successful initiation, onto greater adventure. The ghostly personage of Obi-Wan Kenobi instructs Luke that he must travel to the Dagobah system, where he is to meet the sagely Yoda, the Jedi master who instructed Obi-Wan.

The character of Yoda deserves special attention at this point. His wide eyes, short stature, and aged posture give him the look of an Oriental guru, and his Zen-like aphorisms reinforce this idea. Yoda

is a spiritual leader, a wise old character who has long since passed beyond the realm of action, and now concerns himself chiefly with the instruction of the young. Though Luke's potential is at first questioned, Yoda is ultimately to find him an apt pupil.

Steeped in the wisdom of the force, Luke is faced with his first trial at Dagobah: a journey into a cave. The cave, we soon learn, is a symbolic representation of Luke's own mind. "What's in there?" Luke asks. Yoda answers, "Only what you take with you." In entering the cave, Luke is to encounter his worst fear: an apparition of Darth Vader, with whom he engages in a brief lightsaber duel. Luke cuts off the head of his enemy, but when the Vader's mask is removed, the face behind it is Luke's. The message is clear: the potential for Darth Vader is within Luke himself; it is an enemy he must fight not only externally, in the world, but within the depths of his own psyche.

I am your father.
Darth Vader's revelation is perhaps the most shocking moment in the trilogy.

This revelation sets up one of the most shocking moments in the trilogy. When, through various turns of events, Luke becomes engaged in a climactic lightsaber duel with Darth Vader, the battle becomes spiritual as well as physical. Darth Vader tempts Luke to "give in to his anger", telling him that it is "his destiny", and that "Your future lies with me, Skywalker. Obi-Wan knew this to be true." As the battle progresses, the two warriors make their way onto a catwalk, which spans the depths of a seemingly bottomless reactor shaft. It is then that Vader gains the upper hand, forcing Luke to the ground and again, tempting him to submit. When Luke refuses, Vader cuts off his hand. In great pain and trauma, Luke continues to resist. "Luke," Vader baits him, "you do not yet realize your importance. You have only begun to discover your power. Join me, and I will complete your training. With our combined strength, we can end this destructive conflict and bring order to the galaxy." "Never!", Luke retorts. A Jedi does not respond to such obvious appeals to his ego. Vader then plays his final card. "Luke," he ominously begins, "Obi-Wan never told you what happened to your father." "He told me enough. He told me you killed him." "No," Vader responds, "*I* am your father."

Thus ends *The Empire Strikes Back*. Luke, reduced to a childlike state of fear and weakness, commits near suicide jumping into the reactor shaft, and it is only through the vigilance of his friends that he is able to come out alive. The new burden that has been placed upon him, that of Vader's fatherhood, will become the driving force in the mighty psychological conflict that is to unfold in the trilogy's dramatic final chapter.

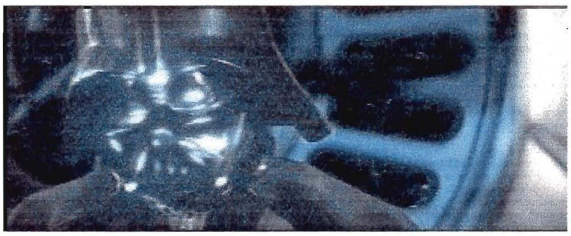
In *Return of the Jedi*, the father-son conflict between Luke and Darth Vader reaches its utmost intensity. After a brief preliminary adventure involving the demise of Jabba the Hutt, Luke returns to Dagobah to discover, through Yoda, whether what Vader told him is true. Yoda admits that it is, and warns Luke of the powers of the dark side of the force, the powers of the Emperor. Yoda, old and feeble, is on his death bed, and refuses to train Luke. "But I've come back to complete the training," Luke protests. "No more training do you require," comes the master's response. Again, the message is clear. Through his dramatic conflicts with Vader at the end of *The Empire Strikes Back*, Luke has learned on his own what Yoda would otherwise have taught him. Now, as Yoda passes away, Luke and his fellow heroes must take their destiny into their own hands, in what is to be their final mission: an attack on a new and even more imposing Death Star.

The new Death Star, we learn, is protected by an energy field generated on a nearby moon called Endor. While Han and Leia travel to Endor to disable the shield, Luke turns himself over to the Empire in an attempt to confront his father and "turn him back . . . to the good side". Luke is taken prisoner and brought to the Death Star, where he is to face the ultimate evil: the Emperor, a withered, sorcerer-like old man who controls the fate of the galaxy. Again, Luke is in the belly of the whale, only this time, he

is not there alone. For Darth Vader, impressed by Luke's maturity and touched by his son's compassion for him, begins to himself experience feelings of regret.

The psychological battle now plays both ways. While Vader attempts to convince Luke that his journey to the dark side is inevitable, and plays upon his sympathies to his friends (whom, it is revealed, have by traveling to Endor walked into the Emperor's trap), Luke tells Vader there is still good in him, a difficult statement for even Vader to refute. The two of them duel, with lightsabers and words, until finally Vader is forced to the ground.

It is at this point that an interesting triangle emerges. Like the resolution of *Star Wars*, that of *Return of the Jedi* involves the interplay of three characters, each representing a kind of life potential or force. The Emperor is pure evil. Darth Vader was once a charming young boy, who, overwhelmed by the pressures of his world, succumbed to the lure of power and the fear of disobedience, and is now a slave to the Emperor. Finally, there is Luke, who has been tempted by the same fruits as Vader but has refused to give in. With Vader on the ground and Luke towering behind him, the Emperor comes up from behind, and encourages Luke to finish him off. "Good, good!" he cackles, "your hatred has made you powerful. Now, take your father's life, and his place at my side!" The invitation, as suggested by the writings of Freud, is for Luke to use his Oedipal aggression toward his father to seize his father's power. But Luke is a spiritual and compassionate person, well versed in the wisdom of the Jedi, and refuses. This leads to perhaps the trilogy's most powerful scene.



Darth Vader's redemption

As the Emperor, enraged, casts lighting bolts into Luke's body, Darth Vader climbs wearily to his feet and assumes a supportive position behind his master. Luke screams for mercy, not of course, to the Emperor, who is incapable of it, but to his latent human father. "Father! Help me! Father, please!" Darth Vader regards this, as everything, through his dark mask, and it is only through camera movement, as Vader's face grows and fills the screen, that we are able to sense the turmoil within his mind. Then, when it seems Luke is about to be destroyed, Vader undergoes his transformation. Summoning his former strength, he lifts the Emperor into the air, carries him to the edge of the catwalk, and hurls him to his death.

The *Star Wars* trilogy thus operates on all four realms of human experience. Like the *Godfather* trilogy, it deals with the roles played by fathers and the conflicts that arise when their sons refuse to fill them. Unlike Michael Corleone, however, Luke is able not only to resist the temptation to become like his father, but to resist with such determination and nobility that the father, too, can be redeemed. With the spirituality of the force, the social setting of the Empire, and the themes of self-fulfillment and growth, the *Star Wars* trilogy stands as the best example I know of powerful, mythic film.

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[1] *The Power of Myth*, p.102

[2] The quote "Writing about music is like dancing about architecture" appears on various Internet humor lists, though the source is unknown. See, for example, http://talon.colorado.edu/~bennetta/humor/new/lists.html.

[3] *The Power of Myth*, p.179

The Role of Computers

Introduction

When I began this project, I had a list of some thirty movies, all of which had used computers in their production, which I felt would provide a thorough sampling of the various possibilities, good or bad, for the use of computers in making movies. I had the *Star Wars* trilogy in there, of course, as well as breakthrough effects films like *The Abyss*, *Terminator 2*, *Jurassic Park*, *Forrest Gump*, and *Titanic*, but I also had a number of movies that I knew had used computers in subtle and unobtrusive ways: the subtle coloring effects of *Schindler's List*, the set extensions of *The Truman Show*, the brief video manipulation sequence in *Rising Sun*, and the motion control used in the submarine segments of *The Hunt for Red October*, to name a few. I had to add *Toy Story*, the first entirely CG film, and a handful of special-effects extravaganzas for good measure: *The Mask*, *Independence Day*, *Godzilla*, *Small Soldiers*, *Jumanji*, *Dark City*, *Mission: Impossible*, *The Lost World: Jurassic Park*, and *Armageddon* were all on the list. Finally, there were a number of movies which I felt had used computers in particularly innovative or unusual ways, such as the character animation in *Babe*, the fantastic "oil painting" imagery in *What Dreams May Come*, the "war-enhancement" of *Braveheart* and *Saving Private Ryan*, the space launch sequence of *Apollo 13*, the "machine", "ride", and powers of ten sequences in *Contact*, as well as the humorous changes of focus in Woody Allen's *Deconstructing Harry*. Armed with a huge set of examples of definite positive uses of computers, and a mercifully small sampling of what were sure to be truly awful films (*Armageddon*, *Independence Day*), I was ready to begin my investigation.

The Good, the Bad, and the Ugly

In watching these movies, I found, as expected, some applications of computers that added visual brilliance to an already compelling story and premise, and others in which the presence of computerized effects seemed to be the sole justification, in the minds of the producers, for the film's existence. Following the approach of my previous analyses, I will go through the films one at a time, commenting upon the artistic use (or lack thereof) of computers in their production.

For ease of navigation, all movies reviewed are indexed here. Simply click on the appropriate title to jump to that review.

The Abyss - Apollo 13 - Armageddon - Babe - Braveheart - Contact - Dark City - Deconstructing Harry - Forrest Gump - Godzilla - The Hunt for Red October - Independence Day - Jumanji - Jurassic Park - The Lost World: Jurassic Park - The Mask - Mission: Impossible - Rising Sun - Saving Private Ryan - Schindler's List - Small Soldiers - Star Wars: Special Edition - Starship Troopers - Terminator 2 - Titanic - Toy Story - The Truman Show - What Dreams May Come

Also be sure to read the conclusions at the bottom of the page.

The Abyss

The water tentacle featured in James Cameron's 1989 breakthrough film was one of the first instances of a digital morph (see the morphing section of the technical overview). The character was mysterious and very compelling, and provided a sense of wonder, without which the film would have been just an underwater adventure story. Digital effects are what made this film memorable, and it stands as one of the most creative and original applications of that technology.

Return to Movie Index.

Apollo 13

The rocket lift-off sequence of this film, made possible by digital modeling of the shuttle and launch pad, is breathtaking. I recall reading in a review of the film that veteran astronauts, having watched the film, asked director Ron Howard where he got such great archival footage. This kind of subtlety, where the effects serve as the background to, rather than the focus of, a story is a great example of conscientious, artistic use of digital technology in film.

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Armageddon

Watching this movie, which critic Roger Ebert referred to as "a feature-length" set piece[1], I felt that cinema had reached a new low. No scene in this film lasts more than thirty seconds, and the plot, what little there is, is presented at preview pace. Special effects seem to be the sole justification for this movie, and, though they demonstrate technical proficiency, they are not in any way engaging, original, or artistic. It is hard for me to believe that this was the biggest blockbuster of the summer.

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Babe

I regret to inform the reader that, due to an oversight, I actually forgot to see this movie. I am familiar, however, with the effects in question, namely the animation of animal faces to create the appearance that they are talking. This is, as I understand it, an essential feature of both *Babe*, and its sequel, *Babe: Pig in the City*, and in light of the high marks given to both films by critics Roger Ebert and Gene Siskel, I consider this an excellent application of computer technology to film.

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Braveheart

Like *Saving Private Ryan* (see below), *Braveheart* used computer technology to create the illusion of realistic war violence. Dozens of sword and dagger penetrations were added to the battle scenes

during post-production. The violence of these scenes helped establish the bravery and heroism of the film's protagonist, William Wallace.

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Contact

The use of computer effects in this film was truly amazing. The movie opens with a shot of the Earth, from space, with loud rock music blaring from the speakers. As the camera quickly pulls back through "virtual space", revealing the moon, Mars, Jupiter, and the glorious rings of Saturn, we hear radio clips from increasingly distant times: the moon landing, the Kennedy assassination, going back through history as we pull back through space (those familiar with radio waves will understand the reasoning behind this), finally, as the entire solar system begins to receed into a tiny point in the center of the screen, fading to silence. The camera continues to pull back, revealing many solar systems, flashing as tiny points of light, then, traveling through a disorienting field of gases, we find ourselves looking out upon the entire galaxy. The zoom-out continues, moving again through gases, until we are looking upon a sea of galaxies. Finally, as the camera draws further back, the entire universe becomes a bright blur, which, as we move back further still, is revealed to be the highlight of the main character's eye.

Stills from the opening of *Contact*.[2]

Other equally impressive sequences in this movie include a *2001*-like "ride" at the end, and a number of daunting shots of a mysterious whirling alien machine. Watching this film, I shuddered to think what Stanley Kubrick could have done with the stargate sequence of *2001* had digital technology been available to him.

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Dark City

This highly original noirish thriller featured stunning shots of a city whose geography is shaped by the minds of the people who run it. Through digital technology, the filmmakers were able to grow and shrink buildings in front of our eyes with a surprising degree of realism and believability. Roger Ebert listed this as his favorite film of 1998[3], and, while I certainly do not think it deserves quite that much attention, it is very creative in its story, characters, mood, and especially its visual effects.

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Deconstructing Harry

There are only a few special-effects shots in this movie, though they are so funny that they deserve special attention. The joke involves a character who is "out of focus", literally. The part of the screen that his body occupies looks as if it was shot with a different camera. The scenes are played straight, with the character (played by Robin Williams) seriously discussing his condition with a doctor ("I've never seen that before.") Though a similar effect could be achieved with optical technology using a rotoscope, it would not have been as convincing and would certainly have been more difficult.

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Forrest Gump

A breakthrough visual-effects film, *Forrest Gump* features numerous sequences of doctored archival footage that make it seem as if the main character, played by Tom Hanks, is interacting with historical figures such as John F. Kennedy, Lyndon Johnson, and John Lennon. Based on a novel, this film used cutting edge technology to bring to the screen a story that would otherwise be unfilmable.

Additionally, there are some subtle shots involving the use of computers in which a character who has lost his legs, in reality played by the able-bodied Gary Sinese, interacts with his environment in such a convincing manner that reportedly, the actor's agent had trouble getting him walking roles after *Forrest Gump*'s release. The use of computers allowed for greater flexibility in the casting of this character, who, without that technology, would have to have been played by a disabled person.

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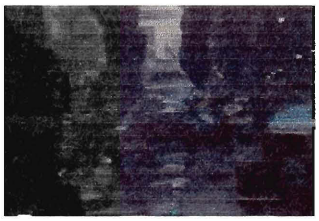
Godzilla



Yet another film in which the presence of a CG creature seems to negate, in the filmmakers' minds, the need for any further creative thought. Apart from lacking any technical or social realism, the movie actually forgets the constraints of physical reality as it places its huge antagonist, a 300 foot Godzilla, within fifty-foot confined spaces. Since only the monster's eyes or face are visible, the viewer is presumably not supposed to wonder where the rest of the body went. Indeed, the monster seems to miraculously shrink or grow throughout the movie, depending on the needs of its half-cooked plot.

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The Hunt for Red October

Motion control technology was used to create the tense submarine footage for this exciting underwater film. The submarine shots were essential to the narrative, and could not have been realized with the same degree of realism were it not for digital technology.

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Independence Day

Again, an excess of visual effects and lack of adequate plot and character development, combined with a lack of social realism, make this movie a chore to sit through for anyone above the emotional age of 12. The film presents a view of alien contact, which, next to those presented in such visionary films as *Close Encounters* and *Contact*, seems frightened and immature.

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Jumanji

The use of digital technology in this film consisted of a number of highly believable CG creatures which interact convincingly with a small town and suburban home. Though I did not find the film personally appealing, there was nothing outrageously wrong with it and the special effects were worked cleverly into the story.

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Jurassic Park

A breakthrough visual-effects film, *Jurassic Park* presented us with unforgettable images: a brontosaurus eating from a tree, apatosaurs moving gracefully through a lake, and, of course, a giant Tyrannosaurus rex chasing a jeep, eating a lawyer, and hunting smaller herd animals. Many critics complained about the movie's plot and character development, and not without reason. Though these were certainly above average, they lacked the originality and sense of wonder of earlier Spielberg pictures.

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The Lost World: Jurassic Park

Jurassic Park's sequel lacked the originality of the original film, and, though it contained some exciting moments, it was on the whole a disappointment. Ever since he has started making serious films like *Schindler's List*, Steven Spielberg's children's films have lacked a certain vision and authenticity.

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The Mask

Though I did not personally like this film, I must admit that, if the kind of humor presented appeals to you, this movie contains some of the best of it. Jim Carrey finds a mysterious mask that turns him into a superhero. In a number of stunning visual effects shots, Carrey is morphed into a cartoon-like dog, made to shoot bullets from his mouth, flattened, and much more.

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Mission: Impossible

An overall mediocre film, *Mission: Impossible* featured some eye-popping effects, such as when an old man peels off his face to reveal underneath the face of Tom Cruise. Again, story and characters seem to be short-changed in this movie.

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Rising Sun

The use of computers in this film involved a sequence demonstrating how video images could be manipulated by swapping the heads of actors Shaun Connery and Wesley Snipes. Visually entertaining and humorous, this sequence fit smoothly into the film's overall plot, and, rather than showcasing or glamorizing the technology involved, seemed to provide a warning against the dangers of image-manipulation technology when it falls into the wrong hands.

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Saving Private Ryan

The digital effects for this film fall into the category of "war enhancement", i.e. bullet hits, explosions, amputated limbs, and other effects that would be too dangerous or expensive to achieve using traditional stunt techniques. The film is, in my opinion, the best war movie ever made, and, though its brilliance lies primarily in the writing and in Steven Spielberg and Janusz Kaminski's brilliant camerawork, it would not have had the same gut-level emotional impact without the shocking realism of the combat scenes, made possible by computers.

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Schindler's List

The little red girl, which some people dislike but I thought was touching, was achieved through the use of computers. Additionally, there were some very subtle lighting effects, such as adding yellow hues to some of the candles in the film, which were also done with computers. Though both of these effects are possible with optical technology, they are easier to achieve with digital tools. I believe the availability of digital tools encouraged Steven Spielberg to consider such subtleties as these, and added some minor touches of depth and character to an already amazing film.

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Small Soldiers

Small Soldiers featured computer-generated toy soldiers that come to life. Though the premise seems to have potential, the movie does not do much with it. The writing is rather weak, and the character and plot development are careless. It is as if the producers felt the mere presence of computer-generated imagery would carry the film, which it certainly does not.

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Star Wars Special Edition

After the myth section, you know I'm going to love this one. George Lucas has raved about the powers of digital technology, referring to the process as "very liberating"[4]. Indeed, Lucas was able to achieve a more accurate rendering of his original vision by incorporating modern digital effects into these films. Specifically, a number of sets were extended, allowing for sweeping views of Mos Eisley and Cloud City, as well as a number of "virtual cities" at the end of *Return of the Jedi*. Perhaps the most stunning effect in the special edition films was the addition of a new scene featuring a computer-generated Jabba the Hutt interacting with a vintage 1977 Han Solo! The scene had originally been shot, evidently, with a human Jabba stand-in but was never completed. Using advanced technical wizardry, Industrial Light and Magic was able to add a lifelike alien character to existing twenty-year-old footage.

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Starship Troopers

Watching this movie shortly after having seen *Armageddon*, I was amazed to see my conception of bad film completely redefined. This movie is incredibly awful, the worst I have ever seen. The ideology behind it, more than just being braindead, is actually Fascist, even pro-Nazi. The cinematography is equal to that of a bad 1950s serial. Even the special effects, which, as part of the movie's 60-million-dollar budget, must have been quite expensive to produce, are shot against unconvincing background plates of unoriginal locations.

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Terminator 2

The liquid metal T-1000 featured in this film is, along with the water tentacle from *The Abyss*, one of the most compeling characters created using digital morphing. The T-1000's ability to change shape, to become other people, to recover from bullet hits, and to transform its limbs into stabbing weapons helped to create a tremendously original, threatening, and visually exciting villain for this James Cameron film.

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Titanic

Though my personal interest in this film is quite limited (I thought the dialogue was flat and the characters one-dimensional), it has garnered considerable critical approval and popular appeal, and I must admit the special effects are quite good. Numerous overhead shots of the boat as it sank into the water would not have been possible without the use of computers. Additionally, though a 9/10 scale model of the ship was used for many key scenes, there were often computer-generated extras on the ship's deck or elsewhere in the scene. Many of the effects that one would expect to be generated by computers in this film are actually models, and many of the scenes that seem straightforward actually involve subtle digital manipulations of reality. The two blend smoothly, and, though the effects of the film were obviously a major draw at the box office, they work well with the story and are skillfully and

tastefully executed.

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Toy Story

The first entirely computer-generated film, 1995's *Toy Story* was a success. Though the human characters in the movie look blocky and unrealistic, the toy characters, who consume most of the screen time, are very convincing. The movie reportedly took several terrabytes to store on disk, and represents a bold step in the world of digital film. One thing that distinguishes this from other effects films, is that, although everything is computer generated, it still looks cartoonish and funny, rather than excessively smooth, detailed, or realistic, which would probably be less appropriate given the comic nature of the plot.

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The Truman Show

As featured in the set extensions section of the technical overview, the digital sets used in this film created a subtle, but important effect, adding a sense of size and realism to the town of Seahaven.

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What Dreams May Come

Though I found the film to be excessively sentimental and somewhat shallow, I must admit the scenery was spectacular. Robin Williams plays a doctor who paints as a hobby, and, after a fatal car accident, finds himself in heaven. The heaven he goes to is shaped by his own mind and experience, and thus appears in some scenes as a kind of interactive oil painting. The painted world generated digitally for the film is quite spectacular, as are later sequences of upside-down cathedrals and the gates of hell.

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Conclusions

Though there is certainly the potential for both positive and negative uses of this technology, it is my belief that the negative uses are largely a passing fad. Though it is possible, through the use of dazzling visual effects, to hold people's attention without engaging their minds, viewers will eventually tire of this, and films whose sole appeal rests on their use of digital technology will no longer be successful. Previous fads, such as 3-D movies, have met a similar fate.

On the positive side, digital technology presents filmmakers with unique opportunities to engage the human imagination. It is now possible, within the constraints of a reasonable budget, to take the viewer to times and places whose sets could never be constructed using traditional techniques. We can now portray the immensity of space, the beauty of ancient lands, or the cruelty of war with unprecedented realism and detail.

While the digital computer, like any tool, has a potential for good or evil, I maintain optimism that, as time goes on and the art matures, filmmakers will find increasingly brilliant, inspiring, and moving ways in which to make use of this technology. Certainly the highly anticipated new *Star Wars* trilogy will represent some kind of breakthrough, as will Stanley Kubrick's next science fiction film, *AI*.

Another important point is that, as a viewer, you can pick and choose which movies you watch, so that if any of your favorite films are aided by computers, the technology has been of service to you, regardless of the number of bad movies it creates as a side effect. The only real downside, I suppose, would be if computer technology had a kind of insidious effect on the film market, promoting flashy effects pictures to the exclusion of more creative, artistic endeavors, but I see no evidence of this. Moreover, as George Lucas has noted, digital technology will ultimately make it *easier* for new and independent filmmakers to succeed, as the cost of making feature films is steadily reduced.

In short, though it is impossible to tell what the future may bring, it is clear to me, having watched a great number of these films, that there is an amazing potential in this technology. One can only hope that this potential will continue to be fulfilled.

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[1] source: http://www.suntimes.com/output/answ-man/10eber.html

[2] These images were downloaded and re-posted with permission from: http://www.vfxhq.com/1997/contact.html.

[3] source: http://www.suntimes.com/output/eb-feature/27roge.html

[4] see *Digital Hollywood* article, p.57

Quantitative Measures: Introduction

It is the point of view of the theorist that human phenomena, however complex, can be modeled and understood with the same clarity and rigor as those of the "natural" world. Though no formal device can hope to have the last word on a subject so daunting as human behavior, there exists nevertheless a rich set of tools, developed and employed in the fields of business, economics, and experimental psychology, which have provided countless insights into the workings of a complex social world.

My goal in this project was to investigate and, if possible, elucidate the effect of a tool, the digital computer, on the art of motion pictures. Though subjective judgment was obviously called for, having seen the vast amounts of objective information available on the topic, I perceived the problem as potentially a qualitative one as well. This being established, I knew from the outset that statistical analysis would be indispensable to my work. For it is only through statistical analysis that, out of the formidable data sets available to researchers, the first meaningful patterns and associations can become clear.

Motivations

In first deciding upon this project, I took it upon myself to ensure the availability of sufficient resources. I browsed the worldwide web, searching for pages related to movies or to the use of computers in movies. Of the hundreds of pages that turned up, there were two sites that stood out as exceptionally relevant and informative: The Internet Movie Database (IMDB) and VFX-HQ (Visual Effects Headquarters).

The Internet Movie Database[1], or IMDB, is an online database of over 125,000 movies. Each listing contains the movie's title, year of release, and, when available, a brief plot summary, MPAA ratings and the reasons they were given, tag lines, trivia surrounding the film's production, "goofs" or technical glitches in the movie, memorable quotes, business information including budget, domestic and foreign earnings, and opening-weekend domestic revenue, full credit listings, a 1-10 scale rating (based on an online opinion poll), genre keywords, production companies, technical info, and more. It is a huge wealth of information which, as far as I know, is unsurpassed in its scope by any movie database in the world, in any medium, electronic or otherwise.

Visual Effects Headquarters[2] is one of the most extensive sites on visual effects. It features technical overviews and analyses of almost every major effects movie since 1994, as well as in-depth articles on the processes involved in creating cutting-edge effects for films. For each movie, the techniques involved in its production are listed, as well as the author's opinions on how effective the visuals were in the film. Certain key phrases, such as "digital composites", "CG characters", and "digital matte" would let me know whether computers had been involved in the production of each movie.

I recognized that between these two sources it would be possible (through VFX-HQ) to compile a list of all movies (at least since 1994) which had used computers in the production of their visual effects, and that, through the IMDB, I could obtain a wealth of information on each movie. It would then be possible, for example, to calculate the average earnings of movies that used computers vs. those using traditional effects, or vs. those that used no effects whatsoever. Furthermore, I was confident that, with a little more research, I would be able to extend my list to include movies released prior to 1994. I knew of one book, *Industrial Light and Magic: Into the Digital Realm*, that contained listings of such movies, and there were sure to be more.

Given this data, the possibilities for analysis would be numerous. In addition to the average I mentioned above, I could calculate averages for budget, opening weekend revenue, foreign earnings, and more. I could calculate separate averages for different genres, and compare among them to see which genres were being aided the most by the use of computers. I could obtain critical ratings, through Roger Ebert's site[3] and Leonard Maltin's annual movie & video guide, and determine whether computer-aided films were more or less popular with the critics. I felt certain that, with all the data I would have available, some meaningful conclusions could be drawn.

[1] http://www.imdb.com
[2] http://www.vfxhq.com
[3] http://www.suntimes.com/ebert

Procedures

I. Gathering Data - The Preliminary List

The first step toward drawing any meaningful conclusion about this subject was to compile a list of movies that used computers in the production of their visual effects. By copying the titles in the VFX-HQ annual indices[4], I was able to get a list of about 150 movies. To this I added all titles in the "filmography" section of the ILM book[5], bringing the total to around 200. I did not bother, at this point, to determine which of the movies used computers and which used traditional techniques; I would get to that later.

II. Gathering Data - Tedium

For a period of approximately six hours, I found myself struggling to maintain consciousness, listening to *Abbey Road*[6], and typing name after name into the IMDB search engine. I would type in a title, get a page back, click on the "Business Information" link, and copy down the figures for budget, opening weekend revenue (domestic), and domestic and non-domestic gross. About three quarters of the way through, I realized it would be potentially useful to copy down the popular ratings and genre keywords, too, so I had to go back and conduct most of the searches a second time. Finally, I went to Roger Ebert's site, performed the same 200 searches, and copied down the ratings, on a scale of zero stars to four, into my ever-growing MSWorks[7] spreadsheet.

III. A Brief Attempt at Analysis

At this point, I decided to try calculating some average figures. I tried to do it the easy way -- through MSWorks' column averaging feature, but for many of the movies, certain information, such as the budget or the opening weekend gross, had been unavailable. In these cases, I had written "NA", for not applicable, in the corresponding field. The spreadsheet program, of course, did not know this, and treated the "NA"s as zeroes. This forced me to do many of the calculations manually, which, again, was quite tedious.

IV. Gathering Data - Automation

While looking through the "Help" section of the Internet Movie Database (I don't remember why), I

stumbled across a piece of information that would greatly expand my project. I found that, in addition to the web-based, searchable archives of the IMDB, there were plain text files available for download that contained the same information. While this distinction may seem trivial to a non-specialist, to a computer scientist it represents a fundamental difference in the way the data can be accessed. Whereas earlier I had manually typed in each title and copied down each field, I could now write a computer program to do that work for me, automatically. The analysis could also be automated, with "NA" fields treated however I wanted them to be, and any number of complex averages, statistics, and correlations calculated with relative ease.

But why, you might ask, would I take the time to write such a program when I had already gone to the trouble of creating the database manually? The answer lies in the extensibility of the automated approach. Whereas doubling, say, the number of titles in a manually generated database would involve twice the work, once a program is written it will run equally well, no matter how many titles there are. The sheer quantity of information to process would no longer be a barrier. This opened up many possibilities which before had been impractical. For example, it would now be possible to include *all* titles in my database (not just the ones using computers), and calculate separate statistics for the movies that used computers and the movies that didn't. By comparing the two sets of statistics, I might discover something useful. Furthermore, I would no longer have to struggle with the limitations of my spreadsheet software, since any calculation imaginable could be programmed in. In the end, I was able to compile a database of over 3500 titles, and to perform complex statistical analyses which otherwise would not have been possible.

This is not, however, to imply that writing such a program is easy. To parse and interpret the IMDB text files required a substantial programming effort, as did the statistical calculations. It was, in fact, a project unto itself, comprising over 2000 lines of C++[8] code, and as such deserves a separate section (see Appendix A: The Program).

V. Gathering Data - The Final List

When I first compiled it, I knew that my preliminary list of movies using computers was not complete. All though my database now in fact contained all American movies made after 1977[9], it was still necessary to know which ones used computers and which ones didn't. My list contained only ILM's movies prior to 1994, and the VFX-HQ annual listings, while extensive, were not necessarily authoritative. I had to find other sources. Looking through the VFX-HQ pages, I discovered a listing of prominent special-effects companies with links to their home pages. At the same time, I discovered how, via the IMDB, to enter the name of a production company and obtain a listing of all movies with which the company had been involved. My research then consisted of two stages. First, I copied the titles for each company into a "candidate" movie list of movies that, while certainly making use of special effects, did not necessarily use computers to create them. I then refined this list by visiting the home pages of each company. If the company claimed to be an "all digital studio", I could check off each movie under its name as definitely using computers. Finally, I went through the VFX-HQ listings for each remaining candidate movie one at a time, reading the descriptions, and checking off the movies that used computers. I ended up with a list of almost 300 movies. Though there are probably a few omissions, the list I have compiled is certainly the most authoritative one that I know of.

VI. The Art of Statistical Correlation

With all this data, who needs averages? Recognizing the arithmetic mean as a crude and limited approach, and excited by the powers of my new program, I decided to pursue more advanced statistical techniques. From my readings in psychology, I knew that the Pearson correlation[10] allows you to

calculate the degree of relationship between two variables. Eager to know more, I went to the WPI library, checked out two elementary statistics books, and began reading. I found out how to calculate Pearson correlations, coded the calculation into my program, and, leaving no stone unturned, computed correlations between every combination of fields (i.e. columns) I had access to.

VII. Advanced Statistics

Though to understand why, you will need to see a later section (Statistics: A Mathematical Primer), the Pearson correlation is rather primitive as far as correlations go. I felt I needed to use the best statistical tools available, so I researched partial and multiple correlations (again, see the mathematical primer). The calculations turned out to be somewhat more difficult than I expected. Though the equation was straightforward in the three variable (or three column) case, most books considered the case of more than three variables to be "beyond the scope of this book" or an "advanced topic". It was only after a considerable amount of research, skimming through dozens of statistics books, that I was able to find the necessary equations.

VIII. Drawing Conclusions

In analyzing this data, I went through every possible pair of correlations one at a time, and tried to infer from it as much as I could. In the analysis section, you can see the results of my work for each correlation. The Conclusions section presents a summary of the results.

[4] See the yearly links at VFX-HQ.

[5] *Industrial Light and Magic: Into the Digital Realm*

[6] The last Beatles album

[7] Microsoft Works, a popular word processor/database/spreadsheet package that came with my computer.

[8] A popular, and in my opinion the best, computer programming language.

[9] The year *Star Wars* was released, the first feature film to use computers in its production.

[10] See Statistics: A Mathematical Primer

The Movie Tables

The following tables contain entries for every American movie released since 1977. For each movie, the title, year of release, Roger Ebert and Leonard Maltin ratings, IMDB rating, budget, opening weekend revenue, domestic gross, non-domestic gross, and genre categories are listed. A detailed explanation of each field can be found below.

Title - The title of the movie.
Year - The year in which the movie was released.
Ebert - The rating Roger Ebert gave the movie, on a scale of zero stars to four, four being the highest.
Maltin - The rating Leonard Maltin gave the movie, on a scale of one to four stars, four being the highest.
IMDB - Internet Movie Database rating, on a scale of 1 to 10, 10 being the highest. Anyone with access to the Worldwide Web can log onto the Internet Movie Database and vote for any movie they choose. The figures in this column represent the average votes submitted by users of the database for each movie.

BGT - Budget, in millions of dollars. Refers to the amount of money set aside by a production company for the film, not necessarily the actual amount the company ended up spending.
OW - Opening weekend domestic gross, in millions.
DG - Domestic gross, in millions.
FG - Foreign gross, in millions.
Genre - This column lists the genre categories into which the movie falls, as listed in the IMDB. Possible categories are: Action, Adventure, Adult, Animation, Children's, Comedy, Crime, Drama, Documentary, Fantasy, Film-Noir, Horror, Musical, Mystery, Romance, Sci-Fi, Short, Thriller, War, and Western.

*An asterisk next to a title indicates that computers were used in the production of the movie.
For all fields, "NA" indicates the information was not available.

Since the table is very large, I have divided it into thirteen sections. The first contains titles beginning with A or B (or digits), the second with C or D, and so on. Additionally, I have duplicated the records for all movies using computers in their production in a separate table for ease of use. In the computers-only table (see below), the asterisk next to each title is omitted, since it would be redundant.

The computers-only table can be found here.

The full tables can be viewed by following the links for each section:
AB - CD - EF - GH - IJ - KL - MN - OP - QR - ST - UV - WX - YZ

Statistics

I. A Mathematical Primer

For a detailed treatment of statistical analysis, the reader is referred to the books by Bryant[11], O'Toole[12], and Peatman[13]. This section is intended only as an informal and intuitive introduction to the subject.

A. The Pearson Correlation

Karl Pearson
1857-1936

The Pearson correlation, developed around the turn of the century by British mathematician and scientist Karl Pearson, describes the degree of relationship between two variables on a scale of -1 to 1. A Pearson correlation of -1, for example, indicates that two variables are oppositely related; when one goes up, the other will go down. A Pearson correlation of 1 indicates a perfect positive correlation. As an example, suppose you were taking a road trip to Chicago, and leaving from your house in New York City, driving, strangely enough, in a perfectly straight line. If you were to measure, as you went along, the current distance between your car and Chicago, and your car and New York City, and record them in a table, you would find that the Pearson correlation between the two was -1. On the other hand, if you recorded, say, the distance from New York City in one column, and the number of miles on your odometer in another, you would find a Pearson correlation of 1. Correlations between -1 and 1 indicate less-than-perfect correlations, while 0 indicates no

relationship at all.

The Pearson correlation is commonly denoted by the lower-case letter *r*, and can be calculated by the following formula:

$$r = \frac{n'\sum(XY) - (\sum X)(\sum Y)}{\sqrt{\left[n_x \sum X^2 - (\sum X)^2\right]\left[n_y \sum Y^2 - (\sum Y)^2\right]}}$$

where n' is the number of defined X-Y pairs, X is the values of the first variable to correlate, Y is the values of the second variable to correlate, n_x is the number of defined X values, and n_y is the number of defined y values.

B. Multiple Correlation

The multiple correlation, commonly denoted by the capital letter *R*, expresses the degree of relationship between a single variable and one or more other variables, again on a scale of -1 to 1. As an example, you might expect there to be a high positive correlation between a child's height and his mother's and father's heights, whereas you would expect there to be a significant negative correlation between a child's height, his use of elevator shoes, and his eligibility as a circus midget.

For three variables, the degree of relationship between a variable x and two other variables, y and z, can be calculated by the formula:

$$R_{x.yz} = \sqrt{\frac{r_{xy}^2 + r_{xz}^2 - 2r_{xy}r_{xz}r_{yz}}{1 - r_{yz}^2}}$$

where r_{xy}, r_{xz}, and r_{yz} are Pearson correlations.

For more than three variables, the formula is significantly more complicated and will not be given here. The reader is referred to Bryant's book for a more detailed treatment.

C. Partial Correlation

It is possible, when measuring the degree of relationship between two variables via the Pearson correlation, to obtain misleading results. As an example, suppose you had a group of school children, and you were trying to determine if there was a relationship between their height and, say, their ability to solve math problems. If the children were chosen from a variety of age groups, there may indeed be a significant positive correlation between height and mathematical ability, but the reason is not, as the correlation might lead you to believe, that taller children are inherently better at math, but rather that taller children tend to be older, and older children tend to be better at math. What is needed in this context is a way to "take age out of the equation", or to eliminate the influence of age upon the other two variables. For this we use the partial correlation.

The partial correlation gives you the degree of relationship between two variables, with one or more other variables "held constant", again on a scale of -1 to 1.

For three variables, the relationship between x and y with z held constant is given by the following formula:

$$r_{xy.z} = \frac{r_{xy} - r_{xz}r_{yz}}{\sqrt{1 - r_{xz}^2}\sqrt{1 - r_{yz}^2}}$$

again, where r_{xy}, r_{xz}, and r_{yz} are Pearson correlations.

D. Predictive Efficiency

The Pearson correlation, *r*, can be converted to a percentage which is more intuitively meaningful that the -1 to 1 scale value. For example, a Pearson correlation of .67 converts to 26% predictive efficiency. This means that, if you have a Pearson correlation of .67 between variables *x* and *y*, given an *x* value you will be able to predict the corresponding *y* value with 26% accuracy (or vice versa), i.e. 26% more efficiently than if you simply took a random guess at the value of *y*.

The formula for calculating predictive efficiency, commonly denoted by the capital letter *E*, is as follows:

$$E = \left(1 - \sqrt{1 - r^2}\right) \times 100\%$$

where *r* is of course the Pearson correlation.

II. The Statistics Tables

The following table provides statistical correlations between the fields in the movie table presented earlier. Each row in the table contains correlations for a specific combination of variables.

For example, the following row:

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Domestic Gross	Non-USA Gross	0.80 (40.8%) [265]	0.82 (43%)	0.74 (33.5%)	0.79 (39.6%)

tells us that there is a high degree of correlation (40.8% predictive efficiency) between domestic and non-domestic gross, in other words, that foreigners tend to like the same movies as Americans.

A detailed explanation of each field in the statistics table is given below:

Field 1 - The first, or "X" variable in the calculations. Note that the order of the two fields is not logically significant, i.e. the correlations between Domestic Gross and Non-Domestic Gross are exactly the same as those between Non-Domestic Gross and Domestic Gross.
Field 2 - The second, or "Y" variable in the calculations.
Pearson's r - The Pearson correlation between the two variables. (See "The Pearson Correlation" above). The predictive efficiency associated with this r value is the figure in parenthesis, while the number in brackets ([]) indicates the number of samples the correlation was based on.
r.Year - The partial correlation between the two variables with only the year field held constant.
r.Budget - The partial correlation between the two variables with only the budget field held constant.
r.Computer Use - (see the "Boolean variables" section below for an explanation of how computer use can be treated as a numeric field)

Boolean variables

It may occur to the reader that certain "variables" in this analysis, such as genre, use or non-use of computers, and critical star ratings, are not readily expressed as numbers. How, then, were the statistics computed? The answer lies in the use of what are known in computer science as boolean variables, variables that always take on the value of 0 or 1. For example, the "Computer Use" field can be treated

as zero if the movie does not use computers and 1 if it does. Similarly, if a movie included Action as one of its genres, the Action field takes on a value of 1, and a value of zero otherwise.

Finally, for the Roger Ebert and Leonard Maltin ratings, the ratings were expressed numerically as a certain number of "half stars", f.e. four stars is eight half stars, while 2½ stars is 5 half stars.

Statistics Tables Index

In calculating these statistics, I performed separate calculations for a number of subsets of the movie database as a whole. First, I calculated statistics for all the movies, then for only those movies which used computers in their production. Next, I calculated statistics for movies in each specific genre (i.e. one set for all action movies, one for all comedies, etc.). Finally, for ease of analysis, I created another statistics table containing the same information, but arranged with the correlations on the horizontal axis and the subset name on the vertical axis.

The statistics table for all movies can be found here.

For the computers-only table click here.

Statistics tables specific to each genre can be found by clicking on the appropriate genre name:
Action - Adventure - Adult - Animation - Children's - Comedy - Crime - Drama - Documentary - Fantasy - Film-Noir - Horror - Musical - Mystery - Romance - Sci-Fi - Short - Thriller - War - Western

Finally, the statistics are presented in an alternate format in the correlations by genre table.

[11] *Statistical Analysis*, by Edward C. Bryant (see bibliography)

[12] *Elementary Practical Statistics*, by A.L. O'Toole (see bibliography)

[13] *Introduction to Applied Statistics*, by John G. Peatman (see bibliography)

Analysis

In analyzing these statistics, I went through each set of correlations, one at a time, and tried to infer as much as possible. Though many of these correlations do not pertain directly to the effect of computers on movies, I have, for completeness sake, analyzed and commented upon them all. In the paragraphs below, the conclusions I drew for each specific set of correlations are presented. For ease of comparison, I have presented all correlations in terms of their predictive efficiency, i.e. "a correlation of 1.5%", means a correlation with 1.5% predictive efficiency. Additionally, I chose to ignore certain correlations that were unusually high or low but based on a very small (less than 10) number of samples. Finally, all correlations listed are Pearson correlations unless otherwise noted.

Year to Budget - Surprisingly, the correlation for movies in general is higher than that for computer movies, suggesting that computer movies are not rising in production cost as steadily as others. This could be attributed to computers cutting costs out of greater efficiency, but most likely it is due to irregularities in the availability of budget data (see below). Science fiction movies are going up the most over time, with correlation over twice that of movies as a whole. Documentary films appear to be dropping the most sharply, but this is based on only 6 samples and cannot be taken seriously. Other high risers include animation, adventure, fantasy, horror, and war. Shorts, westerns, films noir, and

documentaries are all getting cheaper, though the number of samples for such genres is small.

Year to Opening Weekend - There appears to be a negative correlation between year and opening weekend revenue, suggesting that movies are making less money their first weekends as time goes on. This runs contrary to experience, however, and is likely due to irregularities in the distribution of business information in the database (see below). Certain genres, such as horror and mystery, display positive correlations in this area which are significantly higher than those in other genres, though again the results are suspect because of the distribution problem.

Year to Domestic Gross - Again, these statistics suggest the quite unlikely conclusion that movies are making less money as time goes on. For an explanation of this, see below.

Year to Non-USA Gross - Like the previous correlation, this one is misleading. see below.

Year to IMDB rating - This statistic is very revealing, because it shows a small positive correlation (0.9%) between movie ratings and the year the movie was released, and a small negative correlation (1.1%) between the ratings of computer movies and their year of release. This suggests that, as time goes on, movies in general are getting better but those that use computers in their production are getting slightly worse. I believe the latter condition is due to the fact that, when computers first began to be used in movies, they were only used in the most innovative and original productions, such as *Star Wars*. As time went on, use of computers became more and more common, until now, when many computer-aided films are quite formularic and unoriginal. Additionally, these statistics seem to indicate that, at least in the minds of the IMDB voters, musicals have gotten significantly better (9.7%), romances, comedies, and dramas slightly better (1.6%, 0.9%, and 0.7%, respectively), fantasies slightly worse (1.8%), and most other genres have been stable.

Year to Ebert rating - Roger Ebert seems to have remained optimistic in his old age. These statistics indicate a near-zero correlation between Ebert ratings and year. The correlation between ratings of computer movies and year, however, is slightly negative (1.5%), and reinforces the ideas I put forth in the preceeding paragraph. In terms of genres, Ebert thinks musicals have gotten a lot better (1.8% positive correlation), while action, crime, science fiction, and film noir have all gone slightly downhill (0.5%, 2.1%, 1.7%, and 2.5%, respectively). Other genres, such as comedy and children's, have been stable, with near-zero correlations. The western seems to have gone off the deep end, with a sickening 16.2% negative correlation.

Year to Maltin rating - Leonard Maltin's rating of computer movies indicates they have gotten steadily worse, with a negative correlation of 2.2%. This can not be compared, unfortunately, with his ratings for movies in general, because of a limitation described below. For genres, action, adventure, crime, science fiction, and romance have all gotten significantly worse (10%, 11.9%, 10.1%, 11.1%, and 8.6% negative correlations), while drama has been stable, and comedy and war have shown slight improvements (0.9% and 1.7%, respectively).

Year to Computer use - As one would expect, use of computers in film production has increased over the years, with a 1.7% positive correlation between computer use and year of release. Science fiction movies seem to have taken advantage of computers the most often, with a 7.5% correlation, with war movies a close second (6.7%), followed by action (5.4%), children's (4.6%), and fantasy (4.4%). All genres exhibited a positive correlation in this area, with romance tending to increase its computer use the least, at 1%.

Budget to Opening Weekend - Not surprisingly, there was a high positive correlation between a movie's budget and its opening weekend revenue (20%). Big-budget movies generate a lot of initial hype, and are often able to start with a bang at the box office even if they fizzle out down the road. What may be surprising is that computer movies, which we think of as being the kings of hype, have a lower positive correlation (12.6%) than movies as a whole. For genres, drama, war, and romance had the highest positive correlations (discounting film-noir, which had only 3 samples and thus is not significant), at 27.5%, 22.9%, and 21.7%. Action movies, which we usually think of as generating a lot of hype, had a surprisingly low positive correlation of 9.9%.

Budget to Domestic Gross - Similar to the previous set of statistics, the figures for these two fields indicate that computer movies have a lower correlation than movies as a whole between the amount of money spent on their production and the amount of money they rake in at the box office (correlations of 7.5% vs. 13.5%, both positive). Dramas, which we think of as relying more on good writing and acting, exhibited the highest correlation of any genre, at 23.6%, which I found quite surprising. Action movies again exhibited one of the lower correlations, at 3.4%, while romance, thriller, comedy, horror, and mystery, were fairly high (17.5%, 14.1%, 11.6%, 11.5%, and 10.3%).

Budget to Non-USA Gross - The correlations between budget and non-domestic gross are weaker than those for domestic gross for movies as a whole (11.7% vs. 13.5%), but higher for computer movies (10.7% vs. 7.5%). The fact that the non-domestic correlations for computer movies and movies in general are so close together (10.7% and 11.7%) seems to indicate that foreigners are less affected by computer use than Americans. In foreign markets, dramas and romances again exhibited high correlations (27% and 26.4%, respectively), while action was again rather low, at 4.4%.

Budget to IMDB rating - Both computer movies and movies in general exhibit a slight negative correlation between budget and IMDB rating. The two correlations are very close, both around 0.1%. Thus, while big-budget movies tend to earn more at the box office (see correlation between budget and domestic gross below), when people are asked to rate them on a scale of 1 to 10, they will receive lower marks. Funny, isn't it? This relationship was particularly strong for fantasy films (4.8%), fairly weak for most other genres, and, as the only exception to the rule, children's movies exhibited a *positive* correlation of 2.3% in this area.

Budget to Ebert rating - Like the IMDB voters, Roger Ebert tends to give lower marks to movies with higher budgets. In this case, however, there is a slight difference between the correlations, both negative, of movies as a whole (0.1%), and computer movies (0.3%). Among negative correlations, those for science fiction (8%), fantasy (5.8%), and action (1.4%) were particularly strong. On the positive side, higher-budget animated features and children's movies received higher marks, with positive correlations of 13.4% and (an impressive) 34.9%.

Budget to Maltin rating - Unlike either Roger Ebert or the IMDB voters, Leonard Maltin seems unaffected by movie budgets. His correlations are near-zero overall, as for most genres, with the exception of strong negative correlations for science fiction (4%) and fantasy (1.8%), and positive correlations for crime(0.8%) and drama(1.1%).

Budget to Computer use - There was a high positive correlation between budget and computer use (16.8%), reinforcing either the notion that computer movies tend to cost more, or that computers tend to be used in the production of higher budget movies. I would lean toward the latter, since clearly

computers are an economically efficient way of getting things done. For genres, positive correlations for crime (17.7%), romance (17.4%), thriller (15.7%), drama (15.6%), and science fiction (13.5%) were all fairly high, while children's (6.2%) and animation (0.1%) were rather low, and musical was actually slightly negative (0.4%).

Opening Weekend to Domestic Gross - The correlation between opening weekend and domestic gross is higher for movies as a whole (35.9%) than for computer movies (24.6%). This suggests that computer movies are less "predictable", that the excitement generated by their advertising (which determines opening weekend revenue) is not as closely related to their overall earnings (determined by word of mouth, etc.) as it is for movies as a whole. Among genres, thrillers (57.2%), musicals (48.7%), and children's films (48.4%) had the highest correlations, while those of science fiction films (23.3%) and films noir (18.5%) were among the lowest, with documentary films (3.5%) at the very bottom.

Opening Weekend to Non-USA Gross - The correlations between opening weekend and non-domestic gross were quite a bit lower than those for domestic gross, at 16.5% for movies in general and 12.6% for computer movies. Again, the figure for computer movies is lower. Children's films (51.1%) and musicals (47.2%) and had the highest correlations here, with romance (11.7%) and comedy (22.1%) among the lowest.

Opening Weekend to IMDB rating - This statistic indicated a slight negative correlation between opening weekend and IMDB rating for movies in general (0.2%), and a slight positive one for computer movies (0.6%). The correlations for these fields are never greater than 5% for any genre, so there appears to be little relation between these variables.

Opening Weekend to Ebert rating - Again, a slight negative correlation for movies in general (almost 0%) and a slight positive one for computer movies (0.3%). The correlations for these fields are very low. Opening weekend revenue seems to bear little relationship to popular or critical ratings.

Opening Weekend to Maltin rating - The correlations for Leonard Maltin's ratings with opening weekend gross are higher than those for Roger Ebert or the IMDB voters, but are still relatively low, at 1.5% for computer movies. (The figure for movies as a whole is unavailable, see below).

Opening Weekend to Computer use - Movies in general exhibit a strong correlation between their use of computers and their opening weekend revenue (9.6%). This is not surprising, since special effects are easy to showcase in previews and can attract large initial audiences. Correlations for drama (10.4%), fantasy (13.4%), and romance (12.9%) were among the highest, while those for thriller (4.8%), horror (2%), and children's (0.1%, negative correlation) were rather low.

Domestic Gross to Non-USA Gross - This statistic, though not really related to the project, was particularly interesting to me because it shows what types of movies Americans and non-Americans tend to have the same reaction to, and on what types their opinions tend to differ. The correlation for movies as a whole was 40.8%, quite close to the correlation for computer movies, 43.7%. Dramas (52.5%) and romance (59.9%) had some of the highest correlations, while fantasy (32.3%), action (33.3%), adventure (33.5%), and comedy (39.8%) were significantly lower.

Domestic Gross to IMDB rating - The correlation between domestic gross and IMDB rating is higher for computer movies (4.7%) than for movies as a whole (0.1%), suggesting that, for movies using computers in their production, people's opinion of the movie after they have seen it (on a scale of 1 to

10) is more closely linked to their propensity to buy tickets to the movie. This indicates to me, that with computer movies, people are more likely to feel, upon leaving the theater, than they "got what they paid for". Among genres, westerns (7.2%) and fantasy films (5%) had the highest correlations in this area , while romances (0.6%), dramas (almost 0%), and comedies (0.2%) had among the lowest.

Domestic Gross to Ebert rating - The correlation between domestic gross and Roger Ebert's ratings is, again, higher for computer movies (3.7%) than for movies in general (0.9%). This tells me that Roger Ebert's feelings on computer movies are closer to the public's than for other movies, suggesting, perhaps, that the effects achieved by computers affect the viewer at an emotional or subconscious level rather than an intellectual one, since it is on intellectual matters that critics and people as a whole tend to disagree. For genres, westerns (32.4%) and animated features (14.1%) had by far the highest correlations, while those of action (2.9%), adventure (2.8%), comedy (1.8%), romance (2.9%), drama (1.8%), and science fiction (1.7%) were all significantly lower.

Domestic Gross to Maltin rating - The correlations for Leonard Maltin are, as seems to be the pattern, higher than those for Roger Ebert, at 6.6% for computer movies (the figure for movies as a whole is unavailable, see below). Maltin's opinions on action (14.3%), adventure (15.7%), romance (18%), and fantasy (22.6%) movies seem to be most in line with the movies' popularity, while the correlations for drama (6.3%) and comedy (1.2%) are lower, and the correlation for horror movies is actually slightly negative (0.1%).

Domestic Gross to Computer use - The correlation between domestic gross and use of computers is strong and positive (4.9%), suggesting, as we all knew before, that movies that use computers in their production tend to have higher earnings at the box office. Among genres, the correlation was highest for war movies (8.2%), though this may largely be due to Steven Spielberg alone (*Empire of the Sun*, *Schindler's List*, *Saving Private Ryan*). Science fiction (8.1%) was a close second, followed by adventure (7.1%), action (6.8%), and romance (6.6%). It is these genres that seem to benefit the most, economically, from computer technology. Among the lowest correlations were those for children's (2%) and horror films (1.2%). Correlations were positive for all genres, indicating that any type of movie tends to benefit from computer technology. These conclusions are based on the Pearson correlations between the two fields.

However, if we recognize that computers may tend to be used in higher-budget films, and it is this higher-budget, not the use of computers, that may often account for the increased revenue, it becomes necessary to look, not at the Pearson correlation, but at the partial correlation *r.budget*. The *r.budget* correlation for all movies is in fact almost 0%, compared to the misleading 4.9% Pearson correlation. When we look at genres for *r.budget*, we see that adventure again makes a strong showing, with 7.1%, but that war has dropped to 4.2%, science fiction to 5.7%, action to 4%, and romance to 0.1%. The top genres are now adventure (7.1%), fantasy (6.8%), science fiction (5.7%), and animation (5.1%). The lowest genre correlations are now negative, for drama (0.2%) and horror (0.1%). Use of computers actually tends to diminish box office earnings for these genres, though the correlations are very slight. The next lowest correlations are positive, those for thriller and comedy (both almost 0%), romance (0.1%), and children's (0.4%). This represents a much more intuitive grouping, I think, that the one given by the Pearson correlation.

Non-USA Gross to IMDB rating - The correlations between these two fields are higher for computer movies (3.7%) than for movies in general (1.4%), reinforcing the argument made in the "Domestic Gross to IMDB rating" section. In terms of genres, the correlations are strongest for fantasy (15.5%), horror (9.9%), and children's movies (8.7%). Genres with the lowest correlations include comedy (0.6%)

and romance (1.3%).

Non-USA Gross to Ebert rating - The correlations between these two fields are again higher for computer movies (3.5%) than for movies as a whole (2%), reinforcing the conclusions of the "Domestic Gross to Ebert rating" section. Among genres, the correlations were highest for fantasy (6.9%) and horror (5.5%), and lowest for science fiction (0.6%) and crime (0.5%).

Non-USA Gross to Maltin rating - Again, as in the "Domestic Gross to Maltin rating" section, the correlations for Leonard Maltin are higher than those for Roger Ebert (5.6% for computer movies). The figure for movies in general is not available, for reasons given below. Among genres, the correlations for thriller (12%) and romance (10.6%) were the highest, while those for crime (6.5%) and drama (4.7%) were the lowest.

Non-USA Gross to Computer use - Following the argument made in the "Domestic Gross to Computer Use" section, I will look at *r.budget*, rather than the Pearson correlation, for analysis of these correlations. The *r.budget* correlation for all movies is, surprisingly, slightly negative, at 0.2%. The use of computers, independent of budget, does not seem to help movies in the foreign markets. Not for movies as a whole. For specific genres, however, there are positive correlations, for example war (23.1%), action (0.8%), and adventure (0.2%). The unusually high figure for the war genre is most likely a result of the Spielberg bias described in the "Domestic Gross to Computer Use" section. Among genres that were worse off when computers were used (negative correlations), horror (13.3%) and children's (2.4%) fared especially poorly.

IMDB rating to Ebert rating - This particular set of correlations has absolutely nothing to do with the impact of computers on movies, but it is interesting anyway because it indicates how closely Roger Ebert's ratings are related to the opinions of the IMDB voters, and in which genres the two are more and less closely linked. The correlation for movies in general is 9.4%, while for computer movies it is 16.1%. Ebert and IMDB ratings are more closely correlated for computer movies, suggesting the idea that computer movies are in this respect *more* "predictable", and also the idea that the computer effects appeal to people on an emotional or subconscious level, rather than an intellectual one. Among genres, animation (23.1%) and documentary films (17.4%) had the highest correlations, while drama (5.3%) and horror (4.2%) were among the lowest.

IMDB rating to Maltin rating - The correlation between these two fields for computer movies is 14.7%. Again, the figure for movies in general is not available (see below). The fact that this correlation is lower than the correspond Roger Ebert correlation suggests that Leonard Maltin is the more mainstream critic of the two. Among genres, the correlations for action (25%), science fiction (20.2%), and thriller (21.5%) were among the highest, while those for comedy (7.8%) and horror (9.4%) were among the lowest.

IMDB rating to Computer use - There appears to be virtually no relationship between IMDB ratings and the use of computers in movies. The correlation is nearly zero. For specific genres, however, there are some positive correlations, such as for science fiction (1.1%) and animation (0.8%), while there were also significant negative correlations, such as for westerns (1.1%), crime movies (0.6%), and thrillers (0.3%).

Ebert rating to Maltin rating - Again, a set of statistics having no direct relationship to this project, but which are interesting nonetheless. The correlation for movies in general is 9.4%, while for computer

movies it is slightly higher, 9.6%. This suggests, again, that computer movies are more predictable. Among genres, the highest correlations were for comedy (18%) and romance (23.3%), while the lowest were for horror films (1.2%), thrillers (3.8%), and action movies (4.4%).

Ebert rating to Computer use - Roger Ebert's ratings seem to be virtually unaffected by the use of computers; the correlation is nearly zero. Again, however, there are significant correlations for specific genres. The highest correlations were for animations (6.5%) and children's movies (5.5%). The lowest positive correlations were for the action (0.1%) and adventure (0.2%) genres. There were also negative correlations, for the crime, mystery (both almost zero) and musical (1.7%) genres.

Maltin rating to Computer use - The correlations between Leonard Maltin's ratings and computer use are unfortunately unavailable, due to the reasons explained in the section below.

The business information distribution problem

Business information such as budget, opening weekend revenue, and domestic and non-domestic gross was obtained from IMDB files which, while tending to contain business information for most recent movies, only contain such information for the most famous, blockbuster films that were produced a longer time ago. This leads a computer program, ignorant of this fact, to conclude that all early movies were blockbusters. This misguided conclusion is due to a bias in the data, and does not represent a flaw in the correlational techniques. It does, however, lead to several misleading correlations, such as the negative correlation between year of release and domestic gross, which, were this bias not known, would suggest to the analyst that movie earnings are declining as time goes on.

Lack of data for Maltin ratings

Unfortunately, the only critic for whose ratings I was able to find an electronic resource was Roger Ebert. I had to enter the Leonard Maltin ratings manually into my own database, looking them up in his annual movie and video guide, and so could only take the time to do so for the set of 300 or so movies that used computers. It is for this reason that statistics involving all movies or "movies as a whole" are not available for the Maltin ratings.

Conclusions

- Use of computers in movie production has been increasing. While this is obvious from simple everyday observation, the statistics show that the increase has been particularly rapid in the science fiction, war, action, children's, and fantasy genres.

- Computerized effects are losing their novelty. The film market has, in the past few years, become saturated with effects pictures, and people are getting tired of it. Witness the negative correlation between IMDB rating and year of release for computer movies vs. the positive correlation for movies as a whole, or the negative correlation between Roger Ebert's ratings and year for computer movies vs. the zero correlation for films in general, or the negative correlation between Leonard Maltin's ratings and year of release, again for movies using computers in their production.

- Somewhat surprisingly, the success of computer movies seems to depend more on their content than that of movies in general. Witness the lower correlation between budget and opening weekend, as well as budget and domestic gross, for computer movies than for movies as a whole. Note, however, that this does not seem to be as true in foreign markets, where only the correlation between opening weekend and non-domestic gross was lower for computer movies.

- There is more consensus on computer movies, i.e. people's opinions on them tend to be closer than their opinions on movies in general. Witness the higher correlations for computer movies between IMDB rating and domestic gross, between domestic gross and Ebert rating, between non-domestic gross and IMDB rating, between non-domestic gross and Ebert rating, and between IMDB rating and Ebert rating. Presumably, computerized special effects hit the viewer at a subconscious or emotional level, rather than an intellectual one, explaining the higher consensus on movies featuring such effects.

- Though there is a high correlation between computer use and budget, this is not so much an indication that computer effects are expensive as it is a sign that computers tend to be used in the production of higher budget films.

- Movies as a whole *do not* earn more by using computers in their production, though certain genres may. Specifically, the adventure, science fiction, fantasy, and animation genres seem to benefit substantially at the box office from the use of computers in their production.

- The ratings of at least one critic, Roger Ebert, are on the whole unaffected by computer use. For a few specific genres, however, namely animations and children's films, Roger Ebert tends to give higher ratings to movies employing computers in their production.

Limitations

> *I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the sea-shore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.*
>
> - Sir Isaac Newton[1]

I now know the meaning of this statement. I could easily spend another seven weeks on this project and still have room to do more. Having collected so much data in an easily accessible electronic form, I regret not having the time to analyze it more thoroughly. Specifically, I would like to have been able to calculate partial correlations with all variables held constant, though the equations were sufficiently complex that I was unable to successfully calculate them. Other ideas I have had include specifying the degree of computer effects used in each movie. Ideally, I would obtain shot counts for each film, though in practice this might not be possible. I would have liked to have at least been able to specify some movies as "effects laden", and to have performed additional correlational analysis based on that classification. Finally, I would like to have had time to more fully research the field of statistical analysis, so that I might better understand the tools available to me.

My second set of regrets has to do with the limitations of the data I collected. I would like to have

added information for award such as the Oscars and Golden Globe, but was unable to find an electronically accessible resource for this information. I would also have liked to have found electronic resources for film critics besides Roger Ebert. Finally, I would have liked, in addition to the genre keywords that are found in the database, to have analyzed the data based on "minor genre keywords", such as "surreal", "time-travel", etc. Though I know of an electronic resource for this information available through the IMDB, I did not have the time to download and parse it.

[1] http://www.gnt.net/~pompano/quotes/newton.htm

Final Thoughts

Through qualitative analysis, I have tried to show that digital technology, while potentially destructive to the development of artistic films, has a far greater potential to make movies the splendor and creativity of which our world has not yet seen. My quantitative analysis, while neither directly supporting nor refuting this hypothesis, does much to suggest that, at least in the context of specific genres, computer technology is making movies more profitable, more popular, and, in the opinions of respected critics, significantly better. The quantitative analysis also suggests, as the qualitative one bears out, that the feature film market is currently saturated with effects films. How long this fad will continue to exist, and what the trends will be when it begins to fade, are uncertain, though whatever may come to pass, I hope it is clear from my analyses that computers have made movies great in the past, and they certainly possess the potential, however latent it may become, to do so again.

Matt Streeter
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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
101 Dalmatians	1996	**½	**½	6.9	NA	45.07	136.18	168.7	Comedy
Abyss, The	1989	NA	***	7.6	69.5	NA	54.22	NA	Action/Adventure/Sci-Fi Thriller
Ace Ventura: When Nature Calls	1995	*½	NA	5	30	NA	108.34	101	Comedy
Air Force One	1997	**½	***	7.1	85	37.13	172.62	130	Action/Thriller
Alien: Resurrection	1997	*½	**	6.4	70	25.79	47.75	105.3	Action/Horror/Sci-Fi
Alive	1993	**½	***	7.5	NA	NA	36.73	NA	Comedy/Drama
American President, The	1995	****	***	7.6	62	NA	65	NA	Comedy/Drama/Romance
Amistad	1997	***	***	7.6	40	4.66	44.18	16.2	Action/Drama
Anaconda	1997	***½	**	4.7	NA	16.62	65.56	68.6	Action/Horror/Thriller
Antz	1998	***½	NA	7.6	60	17.2	89.21	61.7	Animation/Comedy
Apollo 13	1995	****	***½	7.7	62	25	172.07	162	Drama
Armageddon	1998	*	NA	6.4	140	36.09	201.57	251.2	Action/Adventure/Sci-Fi Thriller
Arrival, The	1996	***½	***	6.8	NA	NA	14.05	NA	Action/Mystery/Sci-Fi Thriller
Avengers, The	1998	NA	NA	4.1	60	10.31	23.32	25.2	Action/Adventure
Babe	1995	***	***½	7.8	30	NA	66.6	174.1	Comedy/Drama
Babe: Pig in the City	1998	****	NA	7.2	80	6.16	16.13	NA	Children's/Comedy
Baby's Day Out	1994	*½	*	5.7	50	NA	16.67	NA	Comedy
Back to the Future Part II	1989	***	**	6.6	NA	NA	118.5	83.6	Comedy/Sci-Fi
Back to the Future Part III	1990	**½	***½	6.6	NA	NA	87.67	NA	Comedy/Sci-Fi/Western
Backdraft	1991	***	***	6.9	NA	NA	77.87	NA	Action/Drama/Mystery Thriller
Balto	1995	***	NA	8	NA	NA	11.27	NA	Animation
Barney's Great Adventure	1998	***	NA	4.8	15	2.59	11.14	NA	Children's
BASEketball	1998	*½	NA	6.8	NA	3.09	6.94	NA	Comedy
Batman & Robin	1997	**	**½	3.6	110	42.87	107.29	130	Action/Adventure/Fantasy
Batman Forever	1995	**½	***	5.9	100	NA	184.03	149	Action/Adventure/Romance
Beautician and the Beast, The	1997	**	NA	6.3	NA	4.08	11.45	NA	Comedy/Romance
Beauty and the Beast	1991	****	NA	7.8	NA	NA	145.86	207	Animation/Children's/Musical
Beverly Hills Cop III	1994	NA	NA	5	50	NA	42.61	NA	Action/Comedy
Big Hit, The	1998	*	NA	6.4	13	10.81	27.05	NA	Action/Comedy/Thriller
Birdcage, The	1996	***	NA	7.2	NA	NA	124	57.7	Comedy
Black Sheep	1996	NA	NA	6.2	NA	NA	32.38	NA	Comedy
Blade	1998	***	NA	7.2	45	17.07	70	42.6	Action/Horror
Blink	1994	***½	**½	6.9	NA	NA	16.7	NA	Thriller
Bloodsport	1987	NA	NA	7.4	NA	NA	11.81	NA	Action
Bloodsport 2	1995	NA	NA	6.8	NA	NA	0.84	NA	Action
Blown Away	1994	**	**	6.2	NA	NA	30.16	NA	Action/Thriller
Blues Brothers 2000	1998	**	NA	6	28	6.13	13.98	NA	Action/Comedy/Musical
Bogus	1996	***	NA	6	32	1.9	4.34	NA	Drama/Fantasy
Bordello of Blood	1996	NA	NA	6.2	NA	2.63	5.59	NA	Horror
Borrowers, The	1997	***	NA	6.3	29	6.08	22.36	24	Adventure/Comedy/Fantasy
Braveheart	1995	***½	NA	8.3	72	NA	75.6	127	Action/Adventure/Drama Romance/War
Bride of Chucky	1998	NA	NA	6.4	25	11.83	32.37	NA	Comedy/Horror/Thriller
Broken Arrow	1996	**	**	6.2	NA	NA	70.45	77.7	Action/Thriller
Bug's Life, A	1998	***½	NA	8.3	NA	0.29	136.42	NA	Animation/Children's/Comedy
Bushwhacked	1995	NA	*½	7	NA	NA	7.45	NA	Comedy
Caddyshack II	1988	NA	**	3.6	NA	NA	11.8	NA	Comedy
Carpool	1996	NA	NA	6.1	17	1.63	3.31	NA	Comedy
Casino	1995	****	NA	7.7	52	NA	42.44	NA	Crime/Drama
Casper	1995	***	*	7	55	NA	100.33	182	Adventure/Fantasy
Celebrity	1998	**½	NA	6.6	0.8	1.59	5.03	NA	Comedy
Chain Reaction	1996	**½	*½	5.9	55	7.55	20.55	38.2	Action/Thriller
Chairman of the Board	1998	NA	NA	4.9	2	0.18	0.31	NA	Comedy
Children of the Corn	1984	NA	NA	5.2	NA	NA	14.6	NA	Horror/Thriller

City of Angels	1998	***	**½	7.1	55	15.37	78.75	101.7	Drama/Fantasy/Romance
Clear and Present Danger	1994	NA	NA	7.3	NA	NA	122.01	85.5	Action/Thriller
Cobb	1994	**	NA	7.1	NA	NA	1.01	NA	Drama
Color of Night	1994	*½	*	6.4	NA	NA	19.72	NA	Thriller
Coneheads	1993	*½	***	5.8	NA	NA	21.27	NA	Comedy/Sci-Fi
Congo	1995	***	**	4.5	50	NA	81.02	71	Action/Adventure/Mystery Sci-Fi
Contact	1997	***½	***	8.2	90	20.58	100.85	65	Drama/Romance/Sci-Fi
Crimson Tide	1995	***½	NA	7.4	53	NA	91.4	66	Action/Drama/Thriller
Crow, The	1994	***½	NA	7.6	6	NA	50.69	NA	Action/Fantasy/Romance Thriller
Cutthroat Island	1995	***	**	6.3	92	NA	11	NA	Action/Adventure/Romance
Dante's Peak	1997	**½	***	6.6	104	18.48	67.16	93.9	Action/Drama
Dark City	1998	****	***	7.7	27	5.58	14.34	NA	Film-Noir/Mystery/Sci-Fi
Dave	1993	***½	NA	7.4	NA	NA	63.27	NA	Comedy/Romance
Daylight	1996	**	***	6.3	80	10.01	32.89	119.6	Action/Adventure/Thriller
Death Becomes Her	1992	NA	**	5.6	NA	NA	58.42	NA	Comedy/Fantasy
Deconstructing Harry	1997	***½	***½	7.5	NA	0.36	10.57	NA	Comedy
Deep Impact	1998	**½	***	6.3	75	41.15	140.46	180.5	Action/Drama/Sci-Fi
Deep Rising	1998	*½	**	5.8	NA	4.74	11.15	NA	Action/Horror/Thriller
Desperate Measures	1998	**	*½	5.3	NA	5.83	13.67	NA	Action/Drama/Thriller
Devil's Advocate, The	1997	NA	***	7.5	57	12.17	60.98	92	Drama/Horror/Thriller
Die Hard 2	1990	NA	***	6.8	70	NA	117.54	120.2	Action/Thriller
Die Hard: With a Vengeance	1995	NA	***	7.2	90	NA	100.01	254	Action/Thriller
Dirty Work	1998	NA	NA	6.6	13	3.63	9.98	NA	Comedy
Disclosure	1994	**	***	6.6	NA	NA	83	129	Thriller
Doctor Dolittle	1998	***	NA	5.9	71.5	29.01	144.16	117	Children's/Comedy
Dragonheart	1996	***	***	7.1	57	NA	51.32	53	Action/Adventure/Fantasy
Dragonslayer	1981	NA	***	6.5	NA	NA	NA	NA	Action/Adventure/Fantasy
Drop Zone	1994	**½	NA	6.4	45	NA	28.72	NA	Action
Dunston Checks In	1996	NA	**½	6.7	NA	NA	18.84	NA	Comedy
Ed	1996	NA	*½	4.4	NA	NA	6.29	NA	NA
Empire of the Sun	1987	**½	**	7.7	38	NA	22.24	NA	Drama/War
Empire Strikes Back, The	1980	****	****	8.4	18	21.98	290.16	239.1	Action/Adventure/Fantasy Romance/Sci-Fi
Eraser	1996	***	***	6.8	100	24.57	101.23	133.8	Action
Event Horizon	1997	**	**	5.7	NA	9.51	26.62	20.4	Action/Horror/Sci-Fi Thriller
Executive Decision	1996	***	NA	7.2	55	12.1	68.75	65.4	Action/Adventure/Thriller
Face/Off	1997	***	***	7.6	80	23.39	112.23	128	Action/Thriller
Faculty, The	1998	NA	NA	7.2	15	11.63	25.89	NA	Action/Horror/Sci-Fi
Father of the Bride Part II	1995	**½	NA	6.6	30	NA	76.59	NA	Comedy
Fifth Element, The	1997	***	***	7.7	90	17.03	63.54	185.8	Action/Sci-Fi
Fire in the Sky	1993	**½	**	6.6	NA	NA	20.1	NA	Drama/Sci-Fi
Firestorm	1998	NA	*½	4.8	NA	3.85	8.04	NA	Action
Fled	1996	**	*½	5.9	NA	5.41	17.1	2.8	Action/Adventure/Crime Romance/Thriller
Flintstones, The	1994	**½	**½	4.5	NA	NA	130.51	228	Comedy
Flubber	1997	*	**	4.9	NA	35.89	92.97	85	Comedy
Fly Away Home	1996	***½	***	8.3	NA	4.71	24.51	NA	Adventure/Drama
For Richer or Poorer	1997	**	**½	5.7	NA	6.02	31.61	NA	Comedy
Forrest Gump	1994	****	**½	7.7	55	24	329.69	344.1	Comedy/Drama/Romance
Freejack	1992	NA	NA	5.6	NA	NA	17.13	NA	Action/Sci-Fi
Frighteners, The	1996	*	**½	7.4	30	5.57	16.52	NA	Comedy/Horror/Thriller
Gattaca	1997	***½	***	7.8	36	4.32	12.34	3.6	Drama/Sci-Fi/Thriller
George of the Jungle	1997	***	**½	6.5	55	22.88	105.26	69	Adventure/Comedy
Godzilla	1998	*½	**½	5	125	55.73	136.02	221.6	Action/Sci-Fi
GoldenEye	1995	***	NA	7.2	60	NA	106.4	244.3	Action
Grosse Pointe Blank	1997	**½	**½	7.9	15	6.87	28.01	NA	Comedy/Romance
Grumpier Old Men	1995	**	NA	7.2	25	NA	69.87	NA	Comedy/Romance
Happy Gilmore	1996	*½	**	7.4	NA	NA	38.62	NA	Comedy
Hard Rain	1998	*	**½	5.3	70	8.01	19.82	2.6	Action/Thriller

Hard Target	1993	NA	NA	6.4	NA	NA	32.53	NA	Action/Adventure/Crime Thriller
Hellraiser III: Hell on Earth	1992	NA	NA	6.8	NA	NA	12.53	NA	Horror
Hellraiser: Bloodline	1996	NA	NA	6.1	NA	NA	16.68	NA	Action/Horror/Sci-Fi
Home Alone 2: Lost in New York	1992	**	**	5	NA	NA	173.59	106	Comedy
Honey, I Blew Up the Kid	1992	*½	***	4.2	NA	NA	58.66	NA	Comedy/Sci-Fi
Honey, I Shrunk the Kids	1989	**	NA	5.8	NA	NA	130.72	NA	Adventure/Comedy/Sci-Fi
Hook	1991	**	**	6.1	NA	NA	119.65	NA	Action/Comedy/Fantasy Musical
Hot Shots! Part Deux	1993	NA	**½	6.1	NA	NA	38.91	NA	Action/Comedy/War
Hudsucker Proxy, The	1994	NA	***	7.6	NA	NA	2.87	NA	Comedy/Romance
I Still Know What You Did Last Summer	1998	*	NA	4.9	24	16.52	39.17	NA	Horror/Mystery/Thriller
In the Line of Fire	1993	***½	***½	7.4	NA	NA	102.31	85	Action/Drama/Thriller
In the Mouth of Madness	1995	**	***½	7.5	14	NA	8.95	NA	Horror/Thriller
Independence Day	1996	**½	**	6.5	75	50.2	306.12	491.8	Action/Sci-Fi/War
Indian in the Cupboard, The	1995	**	***	6.4	NA	NA	35.62	NA	Adventure/Children's
Indiana Jones and the Last Crusade	1989	***½	**½	7.8	39	NA	197.17	297.6	Action/Adventure/Fantasy
Interview with the Vampire	1994	***	*½	7.2	NA	NA	105.26	116	Drama/Horror
Island of Dr. Moreau, The	1996	NA	***	4.8	40	9.1	27.66	NA	Horror/Sci-Fi/Thriller
Jack Frost	1998	*	NA	5.1	NA	7.1	31.15	NA	Comedy/Drama
Jade	1995	**	NA	5.1	50	NA	9.8	NA	Action/Crime/Thriller
James and the Giant Peach	1996	***	NA	7.3	38	NA	28.93	NA	Adventure/Fantasy/Musical
Jane Austen's Mafia	1998	NA	NA	4.8	NA	6.58	19.88	NA	Comedy/Crime
Jason Goes to Hell: The Final Friday	1993	NA	*½	5.7	NA	NA	15.94	NA	Horror
Jerry Maguire	1996	***	***½	7.6	50	17.08	153.62	NA	Comedy/Drama/Romance
Jingle All the Way	1996	**½	**	5.7	60	12.11	60.57	NA	Adventure/Comedy
Joe's Apartment	1996	*	**½	6.9	NA	1.85	4.61	NA	Comedy/Musical
Johnny Mnemonic	1995	**	*½	5	50	NA	19.08	33.3	Action/Sci-Fi/Thriller
Judge Dredd	1995	**	**	5	90	NA	34.69	NA	Action/Adventure/Sci-Fi Thriller
Jumanji	1995	*½	**	6.9	65	NA	100.2	156	Action/Adventure/Comedy Fantasy
Jurassic Park	1993	***	***½	7.2	63	NA	356.78	556	Action/Adventure/Sci-Fi Thriller
Kazaam	1996	*½	*½	3	NA	7.13	18.88	NA	Comedy/Drama
Kull the Conqueror	1997	NA	**	6.7	NA	3.45	6.09	NA	Action/Adventure/Fantasy
Kundun	1997	***	***	8.1	28	0.07	5.53	NA	Drama
Last Action Hero	1993	**½	**	5.8	NA	NA	50.02	71.2	Action/Adventure/Comedy
Lawnmower Man 2: Beyond Cyberspace	1996	NA	NA	2.5	NA	NA	2.41	NA	NA
Leave It to Beaver	1997	***	***	6.4	NA	3.25	11.57	NA	Comedy
Leprechaun 4: In Space	1996	NA	NA	4.9	NA	NA	NA	NA	Horror
Lethal Weapon 4	1998	**	NA	7	140	34.05	129.73	138.4	Action/Comedy/Thriller
Little Rascals, The	1994	NA	NA	6	NA	NA	51.76	NA	Comedy
Long Kiss Goodnight, The	1996	**½	**½	7.3	65	9.07	33.33	NA	Action/Thriller
Lord of Illusions	1995	***	NA	6.3	NA	NA	13.29	NA	Horror/Thriller
Lost in Space	1998	*½	**	5.6	80	20.15	69.1	49.4	Action/Adventure/Sci-Fi Thriller
Lost World: Jurassic Park, The	1997	**	**½	5.7	73	92.73	229.07	382	Action/Adventure/Sci-Fi Thriller
Malice	1993	**	**½	6.9	NA	NA	46.04	NA	Thriller
Manhattan Murder Mystery	1993	***	***	7.9	NA	NA	11.29	NA	Comedy/Mystery
Man's Best Friend	1993	NA	**½	5.3	NA	NA	12.97	NA	Sci-Fi/Thriller
Mars Attacks!	1996	**	**½	6.5	70	9.38	37.75	61.7	Action/Comedy/Sci-Fi
Mary Reilly	1996	***	**½	6.3	47	NA	5.6	NA	Drama
Mask, The	1994	***	**½	6.8	25	NA	119.94	201	Action/Comedy/Crime Fantasy
Matilda	1996	***	**½	7.8	36	8.21	33.08	NA	Comedy/Fantasy
Maverick	1994	***	**½	7	NA	NA	101.63	NA	Action/Comedy/Western
McHale's Navy	1997	NA	**½	5.4	42	2.13	4.37	NA	Comedy/War
Meet Joe Black	1998	***	NA	7.2	90	15.02	43.54	NA	Comedy/Romance

Memoirs of an Invisible Man	1992	**½	**	6	NA	NA	14.36	NA	Comedy/Sci-Fi
Men in Black	1997	***	***	7.3	90	84.13	250.15	326.6	Action/Comedy/Sci-Fi
Mercury Rising	1998	**	**½	5.7	NA	10.1	32.94	49.3	Action/Drama/Thriller
Meteor Man, The	1993	**½	*½	5.4	NA	NA	8.02	NA	Comedy
Midnight in the Garden of Good and Evil	1997	**½	**	6.6	30	5.23	25.08	NA	Crime/Drama
Mighty Joe Young	1998	***	NA	7	49	10.6	28.15	NA	Action/Children's/Thriller
Mighty Morphin Power Rangers: The Movie	1995	½	NA	5.8	NA	NA	37.8	NA	Action
Mimic	1997	***½	***	5.7	25	7.82	25.45	NA	Horror/Sci-Fi/Thriller
Mission: Impossible	1996	NA	**½	6.6	75	NA	180.97	241.1	Action/Thriller
Money Talks	1997	***	NA	6.3	NA	10.65	41.07	NA	Action/Comedy
Mortal Kombat	1995	NA	*½	6.9	20	NA	70.36	NA	Action/Adventure/Fantasy
Mortal Kombat: Annihilation	1997	NA	*	4.1	30	16.77	35.93	8.6	Action/Adventure/Fantasy
Mouse Hunt	1997	**	**½	6	38	6.06	61.83	50	Comedy
Multiplicity	1996	**½	NA	6.7	45	5.08	20.1	14	Comedy
Muppet Christmas Carol, The	1992	***	NA	8.1	NA	NA	27.28	NA	Musical
Naked Gun 33 1/3: The Final Insult	1994	NA	NA	6.3	NA	NA	51.11	NA	Comedy
Natural Born Killers	1994	****	NA	7	NA	NA	50.28	NA	Action/Romance
Net, The	1995	***	**½	6.5	NA	NA	50.73	NA	Action/Thriller
Newton Boys, The	1998	**	**	6.6	NA	4.01	10.3	NA	Action/Drama/Western
Nick of Time	1995	**½	NA	6.7	NA	NA	8.17	NA	Action/Thriller
Nothing to Lose	1997	**	**½	7.2	NA	11.62	44.46	21	Adventure/Comedy
Nutty Professor, The	1996	***	***	6.5	54	25.4	128.8	115.5	Comedy/Romance/Sci-Fi
On Deadly Ground	1994	NA	NA	4.2	NA	NA	38.59	NA	Action/Adventure/Thriller
Outbreak	1995	***½	**½	7	50	NA	67.82	120	Action/Drama/Thriller
Parent Trap, The	1998	***	NA	7.7	NA	11.15	66.3	4.5	Children's/Romance
Paulie	1998	**	***	7.4	NA	5.37	27.01	NA	Adventure/Comedy
Peacemaker, The	1997	**½	**½	6.3	50	12.31	41.26	60.6	Action/Thriller
Phantoms	1998	*	**½	5.5	NA	3.07	5.66	NA	Thriller
Pleasantville	1998	****	NA	8	40	8.86	38.87	NA	Comedy/Drama/Fantasy
Postman, The	1997	*½	*½	6.3	80	5.26	17.59	NA	Action/Adventure/Drama Sci-Fi
Powder	1995	**	NA	7	NA	NA	30.86	NA	Drama/Fantasy
Practical Magic	1998	**	NA	6.6	60	13.1	46.61	NA	Drama/Romance
Primary Colors	1998	****	***½	7	65	12.05	38.97	NA	Comedy/Drama
Private Parts	1997	***	***	7.3	20	14.62	41.2	NA	Comedy
Public Eye, The	1992	****	**½	7.1	NA	NA	3.07	NA	Thriller
Radioland Murders	1994	*	*½	7.4	NA	NA	1.3	NA	Comedy/Mystery/Romance
Red Corner	1997	**	**½	6.2	NA	7.4	22.42	0.61	Crime/Drama/Thriller
Relic, The	1997	***	**½	6.2	60	9.06	33.93	NA	Horror/Thriller
Return of the Jedi	1983	NA	***½	8.1	32.5	16.29	309.13	128.1	Action/Adventure/Fantasy Sci-Fi
Rising Sun	1993	**	**½	6.4	NA	NA	63.1	NA	Action/Crime/Drama Mystery
Rob Roy	1995	***½	NA	7.3	28	NA	31.6	NA	Drama/Romance/War
Rock, The	1996	***½	NA	7.7	75	25.07	134.01	191	Action/Adventure/Thriller
Rookie of the Year	1993	***	***	5.3	NA	NA	53.58	NA	Comedy
Rush Hour	1998	***	NA	7.7	35	33	137.53	20.7	Action/Comedy/Thriller
Sabrina	1995	***½	***	7.1	58	NA	53.46	NA	Comedy/Romance
Saving Private Ryan	1998	****	NA	8.8	70	30.58	190.37	224.7	Drama/War
Scarlet Letter, The	1995	*½	*	5	50	NA	10.4	NA	Drama
Schindler's List	1993	****	****	8.5	25	NA	96.07	221	Drama/War
Scream	1985	***	NA	5.8	NA	NA	1.08	NA	Thriller
Sgt. Bilko	1996	***	***	5.6	39	NA	30	NA	Comedy
Shadow, The	1994	***	**½	6.5	NA	11.7	32.06	NA	Action
Shawshank Redemption, The	1994	***½	**½	8.7	NA	NA	28.34	NA	Drama
Simple Wish, A	1997	*½	**½	5	28	2.73	8.12	NA	Fantasy
Six Days Seven Nights	1998	NA	NA	6.2	NA	16.49	74.29	82	Action/Adventure/Comedy Romance
Sixth Man, The	1997	*½	*½	7.2	NA	4.13	14.71	NA	Comedy
Sleepers	1996	***	**½	7.5	44	12.31	53.3	1.5	Crime/Drama

Small Soldiers	1998	**½	NA	6.7	40	14.05	53.96	16.6	Action/Adventure/Comedy
Snake Eyes	1998	*	NA	5.9	73	16.31	55.59	10	Action/Mystery/Thriller
Soldier	1998	NA	NA	5.8	75	6.45	14.57	NA	Action/Sci-Fi/Thriller
Solo	1996	NA	**	5.1	NA	2.23	4.93	NA	Action/Sci-Fi/Thriller
Space Jam	1996	***½	***	6.4	NA	27.53	90.44	NA	Adventure/Comedy/Sci-Fi
Spawn	1997	***½	**	5	40	21.21	54.97	15	Action/Animation/Crime Fantasy
Species	1995	**	NA	5.8	35	NA	60.05	NA	Action/Sci-Fi
Species II	1998	NA	*	4.1	NA	7.27	19.17	7.6	Action/Horror/Sci-Fi Thriller
Speed	1994	****	NA	7	30	NA	121.23	162	Action/Thriller
Speed 2: Cruise Control	1997	***	*	4.1	110	16.16	48.07	102.4	Action/Thriller
Sphere	1998	*½	*½	5.4	80	18.59	36.98	13.1	Sci-Fi/Thriller
Sprung	1997	*½	NA	5.5	NA	3	7.55	NA	Comedy
Star Kid	1997	***	NA	6.9	12	3.03	7.02	NA	Adventure/Sci-Fi
Star Trek VI: The Undiscovered Country	1991	NA	***	7.3	NA	NA	74.89	NA	Action/Sci-Fi
Star Trek: First Contact	1996	***½	***	7.9	45	30.72	92	NA	Action/Sci-Fi
Star Trek: Generations	1994	**	***	6.8	35	23.1	75.67	NA	Action/Adventure/Sci-Fi
Star Trek: Insurrection	1998	**	NA	7.4	70	22.05	58.64	NA	Action/Sci-Fi
Star Trek: The Wrath of Khan	1982	NA	***	7.5	NA	NA	78.9	NA	Action/Sci-Fi
Star Wars	1977	NA	***½	8.8	11	35.91	460.94	191	Action/Adventure/Fantasy Sci-Fi
Stargate	1994	*	**½	6.7	55	NA	71.57	125	Action/Adventure/Sci-Fi
Starship Troopers	1997	**	***	6.9	95	22.06	54.7	65	Action/Adventure/Sci-Fi War
Strange Days	1995	****	**½	7.6	42	NA	7.92	NA	Action/Crime/Mystery Romance/Sci-Fi
Stupids, The	1996	NA	NA	4.7	25	1.59	2.42	NA	Comedy
Sunchaser, The	1996	NA	*½	6.4	NA	NA	NA	NA	Drama
Switchback	1997	**	**½	6.8	38	2.7	6.48	NA	Action/Mystery/Thriller
Tales from the Hood	1995	NA	NA	6.9	NA	NA	11.8	NA	Horror
Teenage Mutant Ninja Turtles III	1993	NA	NA	5	NA	NA	42.66	NA	Action
Terminator 2: Judgment Day	1991	***½	**½	7.8	100	31.8	204.84	310	Action/Sci-Fi
Thin Line Between Love and Hate, A	1996	NA	NA	5.8	NA	NA	34.92	NA	Comedy
Thin Red Line, The	1998	***	NA	6.9	52	0.22	1.02	NA	Action/Drama/War
Timecop	1994	**	NA	6.3	NA	NA	44.45	NA	Action/Sci-Fi
Titanic	1997	****	***½	8.1	200	28.64	600.78	1214	Drama/Romance
Tommy Boy	1995	*	NA	7.3	NA	NA	32.7	NA	Comedy
Tomorrow Never Dies	1997	***	**½	7	110	25.14	125.33	210	Action/Adventure/Thriller
Total Recall	1990	***½	***	7.1	65	NA	119.4	142	Action/Adventure/Sci-Fi Thriller
Toy Story	1995	***½	NA	7.9	30	NA	191.8	162.5	Animation/Comedy/Fantasy
Trigger Effect, The	1996	NA	**½	5.9	NA	1.89	3.59	NA	Drama/Thriller
True Lies	1994	***	***	7.2	100	NA	146.26	218	Action/Adventure/Comedy Romance/Thriller
Truman Show, The	1998	****	**½	8.2	60	31.54	125.6	113.4	Drama/Fantasy/Romance
Turbulence	1997	*	**½	4.6	55	4.46	11.47	NA	Action/Thriller
Twister	1996	**½	***	6.6	92	NA	241.7	231	Action/Thriller
U.S. Marshals	1998	**½	NA	6.5	60	16.86	57.82	31	Action/Thriller
Under Siege 2: Dark Territory	1995	***	**	6.1	NA	NA	50.02	NA	Action
Vampire in Brooklyn	1995	*	**	5.6	NA	NA	19.9	NA	Comedy/Horror/Romance
Village of the Damned	1995	NA	**½	6	NA	NA	9.42	NA	Horror/Sci-Fi
Virtuosity	1995	***	*½	5.8	NA	NA	24.05	NA	Action/Sci-Fi/Thriller
Virus	1999	*	NA	4.7	75	NA	NA	NA	Action/Sci-Fi/Thriller
Volcano	1997	*½	***	5.7	90	14.58	47.47	72.6	Action/Thriller
Wagons East	1994	NA	NA	4.8	NA	NA	4.36	NA	Comedy/Western
Waterworld	1995	**½	***	5.7	175	NA	88.25	167	Action/Adventure/Sci-Fi
What Dreams May Come	1998	***½	NA	7	85	15.83	55.35	16	Drama/Romance
Wild America	1997	NA	NA	8.2	NA	2.88	7.32	NA	Adventure
Willow	1988	**½	***	7.2	NA	NA	57.27	NA	Action/Adventure/Comedy Fantasy

Wishmaster	1997	NA	*½	6	5	6.04	15.72	NA	Horror/Thriller
Wolf	1994	***	***	6.2	70	NA	65.01	NA	Drama/Horror
Wrongfully Accused	1998	NA	NA	5.9	NA	3.5	9.6	NA	Action/Comedy
X Files, The	1998	NA	NA	7.7	66	30.14	83.89	99.7	Action/Mystery/Sci-Fi Thriller
Young Sherlock Holmes	1985	***	**	6.8	NA	NA	4.25	NA	Action/Adventure/Fantasy Mystery

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
*batteries not included	1987	NA	NA	6.2	NA	NA	32.95	NA	Comedy/Fantasy/Sci-Fi
10	1979	NA	NA	5.4	NA	NA	NA	NA	Comedy
101 Dalmatians*	1996	**½	**½	6.9	NA	45.07	136.18	168.7	Comedy
13th Warrior, The	1999	NA	NA	NA	114	NA	NA	NA	Action/Horror/Thriller
1492: Conquest of Paradise	1992	***	NA	6.8	NA	NA	7.19	NA	Adventure
18 Again!	1988	*½	NA	5.1	NA	NA	2.57	NA	Comedy
18 Shades of Dust	1999	NA	NA	NA	NA	NA	NA	NA	Crime/Drama
187	1997	**	NA	7	23	2.91	5.72	NA	Drama
1941	1979	NA	NA	6	NA	NA	NA	NA	Comedy/War
1969	1988	NA	NA	6.4	NA	NA	5.98	NA	Drama/War
2 Days in the Valley	1996	***	NA	7.2	NA	3.35	11.09	NA	Crime/Drama
2010	1984	NA	NA	6.8	NA	NA	NA	NA	Mystery/Sci-Fi
24 Hours to Midnight	1985	NA	NA	NA	NA	NA	NA	NA	NA
24-hour Woman	1998	NA	NA	NA	2.5	NA	NA	NA	NA
29th Street	1991	***	NA	8	NA	NA	2.12	NA	Comedy
3 Men and a Little Lady	1990	NA	NA	5	NA	NA	71.61	NA	Comedy
3 Ninjas	1992	NA	NA	6.5	NA	NA	29	NA	Comedy
3 Ninjas Kick Back	1994	**½	NA	5.8	NA	NA	11.78	NA	Comedy
3 Ninjas Knuckle Up	1995	NA	NA	6.9	NA	NA	0.41	NA	Comedy
3 Ninjas: High Noon At Mega Mountain	1998	NA	NA	4.2	NA	0.15	0.31	NA	Action/Comedy
4 Little Girls	1997	****	NA	8.3	NA	0.01	0.13	NA	Documentary
48 HRS.	1982	NA	NA	6.7	NA	NA	NA	NA	Action/Comedy/Crime
4th Floor, The	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
50 Violins	1999	NA	NA	NA	NA	NA	NA	NA	NA
54	1998	NA	NA	5.8	13	6.61	16.57	NA	Drama
8 Heads in a Duffel Bag	1997	NA	NA	5.4	NA	2.02	3.56	NA	Comedy
8 Million Ways to Die	1986	NA	NA	5.6	NA	NA	1.31	NA	Adventure
8 Seconds	1994	**	NA	8.2	NA	NA	19.6	NA	Drama
84 Charing Cross Road	1986	**	NA	8.2	NA	NA	1.08	NA	Drama/Romance
84 Charlie Mopic	1989	***	NA	8.3	NA	NA	0.15	NA	War
8MM	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
976-EVIL	1988	NA	NA	5.3	NA	NA	2.96	NA	Horror
Abduction, The	1981	NA	NA	NA	NA	NA	NA	NA	Crime
About Last Night...	1986	NA	NA	6.5	NA	NA	38.7	NA	Comedy/Drama/Romance
Above the Law	1988	***	NA	5.8	NA	NA	18.87	NA	Action
Above the Rim	1994	***	NA	8.1	NA	NA	16.04	NA	Drama
Absence of Malice	1981	NA	NA	6.9	NA	NA	NA	NA	Drama/Romance
Absolute Power	1997	***½	NA	6.9	NA	16.77	50.01	NA	Thriller
Abyss, The*	1989	NA	***	7.6	69.5	NA	54.22	NA	Action/Adventure/Sci-Fi Thriller
Accidental Tourist, The	1988	****	NA	6.8	NA	NA	32.63	NA	Drama/Romance
Accused, The	1988	***	NA	7.5	NA	NA	32.07	NA	Drama
Ace Ventura: Pet Detective	1994	*	NA	6.4	12	NA	72.22	NA	Comedy
Ace Ventura: When Nature Calls*	1995	*½	NA	5	30	NA	108.34	101	Comedy
Aces: Iron Eagle III	1992	NA	NA	3.7	NA	NA	2.52	NA	Action
Across the Great Divide	1977	NA	NA	6.5	NA	NA	18.81	NA	Western
Across the Sea of Time	1995	NA	NA	7.5	NA	NA	21.76	NA	Documentary
Across the Tracks	1991	NA	NA	7	NA	NA	NA	NA	Drama
Action Jackson	1988	*	NA	4.8	NA	NA	20.26	NA	Action/Comedy
Acts of Betrayal	1997	NA	NA	6.2	3	NA	NA	NA	Action/Thriller
Addams Family Values	1993	***	NA	6.6	NA	NA	48.86	NA	Comedy
Addams Family, The	1991	**	NA	6.4	NA	NA	113.5	NA	Comedy
Addicted to Love	1997	**	NA	6.9	NA	11.45	34.66	NA	Comedy/Romance
Addiction, The	1995	**½	NA	6.9	NA	NA	0.3	NA	Horror
Adrenalin: Fear the Rush	1996	NA	NA	3.3	NA	0.04	0.04	NA	Action/Sci-Fi
Adventure of the Action Hunters, The	1987	NA	NA	NA	NA	NA	NA	NA	NA

Adventures in Babysitting	1987	**½	NA	7	NA	NA	34.37	NA	Comedy
Adventures of Buckaroo Banzai Across the 8th Dimension, The	1984	NA	NA	7.3	NA	NA	NA	NA	Adventure/Comedy/Sci-Fi
Adventures of Elmo in Grouchland, The	1999	NA	NA	NA	NA	NA	NA	NA	Children's/Comedy
Adventures of Ford Fairlane, The	1990	*	NA	6.7	NA	NA	21.41	NA	Action/Comedy
Adventures of Huck Finn, The	1993	***	NA	7.1	NA	NA	24.1	NA	Adventure/Drama
Adventures of Mark Twain, The	1985	NA	NA	8.8	NA	NA	0.85	NA	NA
Adventures of Pinocchio, The	1984	**	NA	NA	NA	NA	14.76	NA	Animation
Adventures of Pinocchio, The	1996	NA	NA	7.7	25	3.83	15.09	NA	Adventure
Advice From a Caterpillar	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Affliction	1997	NA	NA	7.2	6	0.06	0.09	NA	Drama
Africa's Elephant Kingdom	1998	NA	NA	7	NA	NA	4.12	NA	Documentary
After Dark, My Sweet	1990	NA	NA	7.3	NA	NA	2.68	NA	Crime/Drama/Mystery
After Hours	1985	****	NA	7.5	4.5	NA	10.6	NA	Comedy
Afterglow	1997	***	NA	6.8	NA	0.05	2.44	NA	Comedy/Drama/Romance
Aftermath, The	1982	NA	NA	NA	NA	NA	NA	NA	Sci-Fi
Against All Odds	1984	NA	NA	5.6	NA	NA	21.7	NA	Romance
Age of Innocence, The	1993	****	NA	7.4	NA	NA	32	NA	Drama
Air America	1990	NA	NA	5.8	NA	NA	31.05	NA	Action/Comedy
Air Bud	1997	***	NA	6.2	3	4.88	24.63	NA	Comedy/Drama
Air Bud: Golden Receiver	1998	NA	NA	5.4	NA	2.6	10.22	NA	Children's/Comedy
Air Force One*	1997	**½	***	7.1	85	37.13	172.62	130	Action/Thriller
Air Up There, The	1994	NA	NA	6.3	NA	NA	21.01	NA	Comedy
Airborne	1993	NA	NA	7.2	NA	NA	2.85	NA	Adventure/Comedy
Airheads	1994	NA	NA	6	NA	NA	5.37	NA	Comedy
Airplane II: The Sequel	1982	NA	NA	5.7	NA	NA	NA	NA	Comedy/Sci-Fi
Airplane!	1980	NA	NA	7.7	NA	NA	83.4	NA	Comedy
Aladdin	1992	***	NA	7.7	28	NA	217.35	262	Animation/Children's/Comedy Musical
Alamo Bay	1985	NA	NA	5.4	NA	NA	0.38	NA	Drama
Alan & Naomi	1992	NA	NA	8.4	NA	NA	0.26	NA	Drama
Alan Smithee Film: Burn Hollywood Burn, An	1997	NA	NA	4.5	10	0.02	0.02	NA	Comedy
Alaska	1996	NA	NA	7.6	NA	3.8	11.57	NA	Adventure
Albino Alligator	1996	NA	NA	7.4	5	NA	0.33	NA	Crime/Drama/Thriller
Alchemist, The	1985	NA	NA	2.4	NA	NA	NA	NA	Horror
Alice	1990	***	NA	7.1	NA	NA	7.33	NA	Comedy/Drama/Fantasy Romance
Alien	1979	NA	NA	8.1	11	NA	60.2	NA	Horror/Sci-Fi/Thriller
Alien 3	1992	NA	NA	5.9	50	NA	55.47	NA	Action/Horror/Sci-Fi Thriller
Alien Dead	1980	NA	NA	3.1	0.01	NA	NA	NA	Horror
Alien Escape	1995	NA	NA	6.9	1	NA	NA	NA	NA
Alien Nation	1988	**	NA	6.5	NA	NA	25.22	NA	Crime/Drama/Sci-Fi
Alien: Resurrection*	1997	*½	**	6.4	70	25.79	47.75	105.3	Action/Horror/Sci-Fi
Aliens	1986	***½	NA	8.2	18.5	10	81.84	NA	Action/Sci-Fi
Alive*	1993	**½	***	7.5	NA	NA	36.73	NA	Comedy/Drama
All Dogs Go to Heaven	1989	***	NA	6	NA	NA	27.1	NA	Animation
All Dogs Go to Heaven 2	1996	NA	NA	6.2	NA	NA	8.62	NA	Animation/Musical
All I Want for Christmas	1991	½	NA	7	NA	NA	14.81	NA	Comedy
All of Me	1984	NA	NA	6.9	NA	NA	NA	NA	Comedy
All Over Me	1997	NA	NA	8.4	NA	NA	0.15	NA	Drama
All That Jazz	1979	NA	NA	7.8	NA	NA	NA	NA	Musical
All the Rage	1997	NA	NA	4.9	NA	0.01	0.1	NA	Comedy
All the Vermeers in New York	1990	***	NA	6.8	NA	NA	0.14	NA	Comedy/Drama/Romance
All the Wrong Places	1998	NA	NA	NA	NA	NA	NA	NA	NA
Allan Quatermain and the Lost City of Gold	1987	NA	NA	3.8	NA	NA	3.75	NA	Adventure
Allnighter, The	1987	NA	NA	6	NA	NA	2.7	NA	Comedy/Romance
Almost an Angel	1990	**½	NA	5.7	NA	NA	9.1	NA	Comedy
Almost Anything	1999	NA	NA	NA	NA	NA	NA	NA	NA

Almost Heroes	1998	NA	NA	4.4	NA	2.84	6.11	NA	Adventure/Comedy
Aloha Summer	1988	NA	NA	7.1	NA	NA	0.42	NA	Comedy/Drama
Always	1989	**	NA	6.8	NA	NA	43.86	NA	Drama/Fantasy/Romance
Amadeus	1984	NA	NA	8.1	NA	NA	51.6	NA	Drama
Amateur	1994	**½	NA	8.1	NA	NA	0.86	NA	Comedy/Crime/Drama Thriller
Amazing Panda Adventure, The	1995	NA	NA	6.4	NA	NA	7.51	NA	Adventure
Amazon Women on the Moon	1987	*½	NA	6.2	NA	NA	0.55	NA	Comedy/Sci-Fi
American Anthem	1986	½	NA	6.3	NA	NA	4.85	NA	NA
American Beauty	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
American Buffalo	1996	**½	NA	6.2	NA	0.16	0.54	NA	Drama
American Cyborg: Steel Warrior	1994	NA	NA	2.4	NA	NA	0.45	NA	Adventure
American Dream	1990	****	NA	8.4	NA	NA	0.27	NA	Documentary
American Heart	1992	NA	NA	7.6	NA	NA	0.38	NA	Crime/Drama
American History X	1998	***	NA	8.6	10	0.16	6.11	NA	Drama
American Me	1992	***½	NA	7.5	16	NA	13.09	NA	Drama
American Nightmares	1986	NA	NA	8	0.04	NA	NA	NA	Drama/War
American Ninja 2: The Confrontation	1987	NA	NA	4.7	NA	NA	4	NA	Action
American Ninja 3: Blood Hunt	1989	NA	NA	3.5	NA	NA	0.9	NA	Action
American Ninja 4: The Annihilation	1991	NA	NA	4.1	NA	NA	0.36	NA	Action
American Pie	1999	NA	NA	NA	2.5	NA	NA	NA	NA
American Pimp	1999	NA	NA	NA	0.65	NA	NA	NA	Documentary
American President, The*	1995	****	***	7.6	62	NA	65	NA	Comedy/Drama/Romance
American Psycho	1999	NA	NA	NA	40	NA	NA	NA	Horror/Thriller
American Reel	1999	NA	NA	NA	NA	NA	NA	NA	NA
American Tail, An	1986	NA	NA	7	NA	NA	47.48	NA	Animation/Children's/Comedy
American Tail: Fievel Goes West, An	1991	NA	NA	6	NA	NA	22.17	NA	Animation/Comedy/Western
American Werewolf in London, An	1981	NA	NA	7.3	NA	NA	NA	NA	Horror
American Werewolf in Paris, An	1997	NA	NA	6	22	7.6	26.52	NA	Comedy/Horror/Thriller
Amistad*	1997	***	***	7.6	40	4.66	44.18	16.2	Action/Drama
Amityville Horror, The	1979	NA	NA	5.5	NA	NA	86.43	NA	Horror
Among the Damned	1999	NA	NA	NA	0.15	NA	NA	NA	NA
Amongst Friends	1993	NA	NA	6.6	NA	NA	0.26	NA	Drama
Amos & Andrew	1993	NA	NA	6.2	NA	NA	9.75	NA	Comedy
Anaconda*	1997	***½	**	4.7	NA	16.62	65.56	68.6	Action/Horror/Thriller
Anak ng bulkan	1997	NA	NA	NA	1.5	NA	NA	NA	Adventure/Children's/Fantasy
Anastasia	1997	***½	NA	7.7	53	0.12	58.3	64.9	Animation/Musical
And God Created Woman	1987	**	NA	4.9	NA	NA	0.72	NA	Comedy/Drama/Romance
And You Thought Your Parents Were Weird	1991	**	NA	4.9	NA	NA	0.4	NA	Children's/Comedy/Sci-Fi
Andre	1994	**	NA	7.2	NA	NA	16.82	NA	Adventure
Angel Heart	1987	***½	NA	7.4	NA	NA	17.19	NA	Film-Noir/Mystery/Thriller
Angel of Passion	1995	NA	NA	NA	NA	NA	NA	NA	Fantasy
Angel Town	1990	NA	NA	7.3	NA	NA	0.86	NA	Action
Angela's Ashes	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Angels and Insects	1995	NA	NA	7.4	NA	NA	5.3	NA	Drama/Romance
Angels in the Outfield	1994	**	NA	6.3	NA	NA	50.24	NA	Children's/Comedy/Drama Fantasy
Angie	1994	**½	NA	5.7	NA	NA	9.4	NA	Comedy/Drama/Romance
Angus	1995	***	NA	8.3	NA	NA	4.82	NA	Comedy
Animal House	1978	NA	NA	7.9	NA	NA	141.6	NA	Comedy
Anna	1987	NA	NA	8.1	NA	NA	1.24	NA	Drama
Anna	1999	NA	NA	NA	65	NA	NA	NA	Romance
Anna Karenina	1997	NA	NA	7.4	NA	0.08	0.79	NA	Drama/Romance
Annie	1982	NA	NA	6.3	50	NA	NA	NA	Children's/Musical
Annie Hall	1977	NA	NA	8.1	NA	NA	NA	NA	Comedy/Romance
Another 48 HRS.	1990	NA	NA	4.9	NA	NA	80.82	NA	Crime/Drama/Thriller
Another Day in Paradise	1998	NA	NA	6.3	NA	0.01	0.02	NA	Drama
Another Stakeout	1993	***	NA	6.2	NA	NA	20.21	NA	Comedy/Thriller
Another Woman	1988	****	NA	8	NA	NA	1.56	NA	Drama

Another You	1991	NA	NA	4.5	NA	NA	2.87	NA	Comedy
Antz*	1998	***½	NA	7.6	60	17.2	89.21	61.7	Animation/Comedy
Any Which Way You Can	1980	NA	NA	4.9	NA	NA	NA	NA	Comedy
Anywhere But Here	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Apex	1994	NA	NA	6.4	NA	NA	0.05	NA	Sci-Fi
Apocalypse Now	1979	NA	NA	8.2	31.5	NA	NA	NA	Action/Drama/War
Apollo 13*	1995	****	***½	7.7	62	25	172.07	162	Drama
Apostasy	1998	NA	NA	NA	NA	NA	NA	NA	Horror
Apostle, The	1997	****	NA	7.8	5	0.04	21.29	NA	Drama
April Fool's Day	1986	NA	NA	6.9	NA	NA	12.95	NA	Comedy/Horror
Apt Pupil	1998	**	NA	7	14	3.58	8.84	NA	Drama/Thriller
Arabian Knight	1995	NA	NA	7.4	NA	NA	0.67	NA	Animation/Musical
Arachnophobia	1990	***	NA	6	NA	NA	53.13	NA	Comedy/Sci-Fi/Thriller
Arguing the World	1996	NA	NA	7.9	NA	0.02	0.05	NA	Documentary
Arizona Dream	1993	***	NA	8.5	NA	NA	0.11	NA	Drama
Arlington Road	1999	NA	NA	NA	35	NA	NA	NA	Horror/Thriller
Armageddon*	1998	*	NA	6.4	140	36.09	201.57	251.2	Action/Adventure/Sci-Fi Thriller
Armed and Dangerous	1986	NA	NA	5	NA	NA	15.95	NA	Comedy/Crime
Armed Response	1986	NA	NA	NA	NA	NA	1.37	NA	Action
Army of Darkness	1993	**	NA	8	NA	NA	11.5	NA	Action/Adventure/Comedy Fantasy/Horror
Arrival, The*	1996	***½	***	6.8	NA	NA	14.05	NA	Action/Mystery/Sci-Fi Thriller
Arthur	1981	NA	NA	6.4	NA	NA	95.46	NA	Comedy/Romance
Arthur 2: On the Rocks	1988	NA	NA	3.6	NA	NA	14.68	NA	Comedy
Article 99	1992	*½	NA	5.8	NA	NA	6.38	NA	Drama
As Good As It Gets	1997	***	NA	8.1	50	12.61	147.64	132.7	Comedy/Drama/Romance
Aspen Extreme	1993	NA	NA	7.4	NA	NA	8.04	NA	Action/Drama
Assassination	1987	NA	NA	4.2	NA	NA	6.08	NA	Action
Assassins	1995	*½	NA	6.5	NA	NA	30.31	47	Action/Thriller
Assault on Dome 4	1996	NA	NA	5.1	NA	NA	NA	NA	Action/Sci-Fi
Assignment, The	1997	***½	NA	7.8	NA	0.12	0.54	NA	Thriller
Associate, The	1996	**	NA	6.9	NA	4.26	12.77	NA	Comedy
Astronaut's Wife, The	1999	NA	NA	NA	NA	NA	NA	NA	Sci-Fi/Thriller
At Close Range	1986	***½	NA	7.5	6.5	NA	2.35	NA	Crime/Drama
At First Sight	1999	**	NA	6.6	NA	NA	NA	NA	Drama
At Ground Zero	1994	NA	NA	NA	NA	NA	NA	NA	Adventure/Comedy/Crime Drama/Film-Noir
At Play in the Fields of the Lord	1991	***½	NA	7.7	NA	NA	1.34	NA	Drama
Atlantic City	1980	NA	NA	7.5	7.2	NA	NA	NA	Crime/Romance
August Roads	1995	NA	NA	NA	NA	NA	NA	NA	NA
Austin Powers: International Man of Mystery	1997	***	NA	7.2	17	9.55	53.87	NA	Comedy
Austin Powers: The Spy Who Shagged Me	1999	NA	NA	NA	30	NA	NA	NA	Comedy
Autumn Heart	1998	NA	NA	NA	NA	NA	NA	NA	NA
Avalon	1990	NA	NA	7.8	NA	NA	15.74	NA	Drama
Avengers, The*	1998	NA	NA	4.1	60	10.31	23.32	25.2	Action/Adventure
Avenging Force	1986	NA	NA	6.4	NA	NA	4.68	NA	Action
Awakenings	1990	NA	NA	7.6	NA	NA	52.1	NA	Drama
Ayn Rand: A Sense of Life	1997	NA	NA	9.2	NA	NA	0.2	NA	Documentary
B*A*P*S	1997	NA	NA	4.5	NA	2.74	7.24	NA	Comedy
B. Monkey	1998	NA	NA	6.4	NA	NA	NA	NA	Romance/Thriller
Babe*	1995	***	***½	7.8	30	NA	66.6	174.1	Comedy/Drama
Babe, The	1992	*	NA	5.3	NA	NA	17.53	NA	Drama
Babe: Pig in the City*	1998	****	NA	7.2	80	6.16	16.13	NA	Children's/Comedy
Baby Boom	1987	NA	NA	6	NA	NA	26.71	NA	Comedy
Babyfever	1994	***	NA	7.7	NA	NA	0.27	NA	Comedy/Drama
Baby's Day Out*	1994	*½	*	5.7	50	NA	16.67	NA	Comedy
Baby-Sitters Club, The	1995	NA	NA	7.8	NA	NA	9.69	NA	Children's/Comedy
Bachelor Party	1984	NA	NA	5.7	NA	NA	38.4	NA	Comedy

Bachelor, The	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Back in the U.S.S.R.	1992	NA	NA	6.4	NA	NA	0.5	NA	Drama
Back to School	1986	***	NA	6	NA	NA	91.26	NA	Comedy
Back to the Beach	1987	***½	NA	5.2	NA	NA	13.11	NA	Comedy
Back to the Future	1985	***½	NA	7.7	NA	NA	208.24	140	Adventure/Comedy/Sci-Fi
Back to the Future Part II*	1989	***	**	6.6	NA	NA	118.5	83.6	Comedy/Sci-Fi
Back to the Future Part III*	1990	**½	***½	6.6	NA	NA	87.67	NA	Comedy/Sci-Fi/Western
Back to the Future... The Ride	1991	NA	NA	8.8	40	NA	NA	NA	Adventure/Sci-Fi
Backdraft*	1991	***	***	6.9	NA	NA	77.87	NA	Action/Drama/Mystery Thriller
Backtrack	1989	NA	NA	6.2	NA	NA	NA	NA	Thriller
Bad Boys	1983	**	NA	6.8	NA	NA	9.2	NA	Drama
Bad Boys	1995	NA	NA	7.3	23	NA	65.81	75	Action/Comedy/Thriller
Bad Company	1995	***½	NA	5.1	NA	NA	3.7	NA	NA
Bad Dreams	1988	½	NA	5.5	NA	NA	9.8	NA	Horror/Thriller
Bad Girls	1994	*½	NA	5.5	NA	NA	15.24	NA	Western
Bad Girls from Mars	1991	NA	NA	4.5	0.05	NA	NA	NA	Comedy/Horror/Thriller
Bad Influence	1990	***	NA	6.2	NA	NA	12.63	NA	Drama/Thriller
Bad Lieutenant	1992	****	NA	7.5	NA	NA	2	NA	Crime/Drama
Bad Medicine	1985	NA	NA	4.5	NA	NA	NA	NA	Comedy
Bad Moon	1996	NA	NA	6	7	0.61	1.06	NA	Horror
Balboa	1986	NA	NA	NA	NA	NA	NA	NA	Drama
Ballad of Little Jo, The	1993	***	NA	7.8	NA	NA	0.51	NA	Drama/Western
Ballad of the Sad Cafe, The	1991	***	NA	6.8	NA	NA	0.18	NA	Drama
Ballistic	1995	NA	NA	5.4	NA	NA	NA	NA	Action
Balto*	1995	***	NA	8	NA	NA	11.27	NA	Animation
Band of the Hand	1986	NA	NA	5.5	8.7	NA	4.87	NA	Action
Bandwagon	1995	NA	NA	7.7	NA	0.02	0.02	NA	Comedy
Bank Robber	1993	NA	NA	5.3	NA	NA	0.12	NA	Comedy
Bar Girls	1994	*½	NA	6.7	NA	NA	0.57	NA	NA
Baraka	1992	***	NA	9.2	NA	NA	1.25	NA	Documentary
Barb Wire	1996	**½	NA	5.4	NA	NA	3.79	NA	Action
Barbarians, The	1987	NA	NA	6.2	NA	NA	0.8	NA	Adventure/Fantasy
Barcelona	1994	***	NA	7.8	NA	NA	7.27	NA	Comedy/Drama/Romance
Barfly	1987	****	NA	7.7	NA	NA	3.22	NA	Comedy/Drama/Romance
Barney's Great Adventure*	1998	***	NA	4.8	15	2.59	11.14	NA	Children's
Baron, The	1977	NA	NA	NA	NA	NA	NA	NA	NA
Barton Fink	1991	***½	NA	7.5	NA	NA	6.15	NA	Comedy/Drama/Thriller
BASEketball*	1998	*½	NA	6.8	NA	3.09	6.94	NA	Comedy
Basic Instinct	1992	**	NA	6.9	49	NA	117.73	235	Mystery/Thriller
Basketball Diaries, The	1995	**	NA	7.9	NA	NA	2.42	NA	Drama
Basquiat	1996	***½	NA	7.9	NA	0.08	2.96	NA	Drama
Bat*21	1988	NA	NA	6.7	NA	NA	3.97	NA	Drama/War
Batman & Robin*	1997	**	**½	3.6	110	42.87	107.29	130	Action/Adventure/Fantasy
Batman	1989	**	NA	6.8	NA	NA	251.19	162	Action/Adventure/Fantasy Thriller
Batman Forever*	1995	**½	***	5.9	100	NA	184.03	149	Action/Adventure/Romance
Batman Returns	1992	**	NA	6.2	80	NA	162.83	120	Action/Fantasy/Thriller
Batman: Mask of the Phantasm	1993	NA	NA	8.4	NA	NA	5.62	NA	Action/Animation/Drama
Battle Beyond the Stars	1980	NA	NA	5.1	5	1.7	NA	NA	Sci-Fi
Bayou Romance	1982	NA	NA	NA	NA	NA	NA	NA	Drama/Romance
Beach, The	1999	NA	NA	NA	40	NA	NA	NA	Comedy/Drama
Beaches	1988	**½	NA	7.4	NA	NA	57.04	NA	Drama
Beans of Egypt, Maine, The	1994	NA	NA	8	NA	NA	0.07	NA	Drama
Beast, The	1988	NA	NA	8	NA	NA	0.16	NA	Drama/War
Beastmaster 2: Through the Portal of Time	1991	NA	NA	4.2	NA	NA	0.87	NA	Action/Adventure/Fantasy
Beat, The	1988	NA	NA	4.6	NA	NA	NA	NA	Drama
Beautician and the Beast, The*	1997	**	NA	6.3	NA	4.08	11.45	NA	Comedy/Romance
Beauties and the Beast	1985	NA	NA	NA	NA	NA	NA	NA	NA
Beautiful Girls	1996	***½	NA	7.7	NA	NA	20.84	NA	Drama
Beauty and the Beast*	1991	****	NA	7.8	NA	NA	145.86	207	Animation/Children's/Musical

Beavis and Butt-head Do America	1996	***	NA	6.8	12	20.11	63.07	NA	Animation/Comedy
Bebe's Kids	1992	NA	NA	6.6	NA	NA	8.44	NA	Animation/Comedy/Sci-Fi
Bed of Roses	1996	**	NA	7.9	NA	NA	37.91	NA	Romance
Bedroom Window, The	1987	NA	NA	6.1	NA	NA	12.64	NA	Thriller
Beethoven	1992	**½	NA	5.8	NA	NA	57.11	NA	Children's/Comedy
Beethoven's 2nd	1993	**	NA	5.3	NA	NA	53.35	NA	Children's/Comedy
Beetlejuice	1988	**	NA	6.9	NA	NA	73.33	NA	Comedy/Fantasy
Before and After	1996	**	NA	6.4	NA	NA	17.29	NA	Drama
Before Sunrise	1995	***	NA	8.1	2.5	1.4	5.4	17.2	Drama/Romance
Being Different	1981	NA	NA	NA	1.5	NA	NA	NA	Documentary
Being Human	1993	NA	NA	5.9	NA	NA	1.52	NA	Drama
Being John Malkovich	1999	NA	NA	NA	NA	NA	NA	NA	NA
Being, The	1983	NA	NA	2.5	NA	NA	NA	NA	Horror
Bela Donna	1998	NA	NA	5.4	5.5	NA	NA	NA	Drama/Romance
Believers, The	1987	*½	NA	6.1	NA	NA	18.75	NA	Horror/Thriller
Belizaire the Cajun	1986	***	NA	7	NA	NA	1.44	NA	Drama
Belly	1998	NA	NA	5	10	3.45	9.51	NA	Crime
Beloved	1998	***½	NA	6.4	53	8.17	22.75	NA	Drama
Below the Belt	1980	NA	NA	NA	NA	NA	NA	NA	Comedy
Benefit of the Doubt	1993	*	NA	4.6	NA	NA	0.15	NA	NA
Benji the Hunted	1987	NA	NA	5.4	NA	NA	22.26	NA	Adventure
Benny & Joon	1993	NA	NA	7.3	NA	NA	23.2	NA	Comedy/Romance
Beowulf	1998	NA	NA	NA	20	NA	NA	NA	Action/Sci-Fi
Bermuda Triangle, The	1979	NA	NA	NA	NA	NA	22.17	NA	Adventure
Best Defense	1984	NA	NA	3.5	NA	NA	NA	NA	Comedy/War
Best Friends	1982	NA	NA	5.7	NA	NA	NA	NA	Comedy/Drama/Romance
Best Laid Plans	1999	NA	NA	NA	7	NA	NA	NA	NA
Best Little Whorehouse in Texas, The	1982	NA	NA	5.7	NA	NA	NA	NA	Comedy/Musical
Best of the Best	1989	**	NA	7.4	NA	NA	1.7	NA	Action
Best of the Best II	1993	NA	NA	6.1	NA	NA	6.61	NA	Action/Drama
Best of Times, The	1986	NA	NA	6.1	NA	NA	7.79	NA	Comedy
Best Revenge	1982	NA	NA	NA	6.9	NA	NA	NA	NA
Best Seller	1987	*	NA	6.9	NA	NA	4.28	NA	Thriller
Betrayed	1988	**	NA	6.1	NA	NA	25.82	NA	Drama/Thriller
Betsy, The	1978	NA	NA	4.5	NA	NA	17.69	NA	Drama
Betsy's Wedding	1990	**	NA	5.9	NA	NA	19.74	NA	Comedy
Better Living	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Beverly Hillbillies, The	1993	½	NA	4.8	NA	NA	44.03	NA	Comedy
Beverly Hills Brats	1989	NA	NA	5	NA	NA	0.19	NA	Comedy
Beverly Hills Cop	1984	NA	NA	6.9	NA	NA	234.76	81.6	Action/Comedy
Beverly Hills Cop II	1987	*	NA	5.7	NA	NA	153.67	146.3	Action/Comedy
Beverly Hills Cop III*	1994	NA	NA	5	50	NA	42.61	NA	Action/Comedy
Beverly Hills Girls	1986	NA	NA	NA	NA	NA	NA	NA	NA
Beverly Hills Ninja	1997	NA	NA	6.4	NA	NA	31.24	NA	Action/Comedy
Beyond and Back	1978	NA	NA	7.8	NA	NA	23.78	NA	NA
Beyond Rangoon	1995	***	NA	7.5	23	NA	5.75	6.7	Drama
Beyond the Law	1992	NA	NA	7.9	NA	NA	NA	NA	Drama
Beyond the Poseidon Adventure	1979	NA	NA	3.8	NA	NA	NA	NA	Adventure
Beyond Therapy	1987	*	NA	6	NA	NA	0.79	NA	Comedy
Big	1988	NA	NA	7.3	NA	NA	114.97	NA	Comedy/Fantasy
Big Bang Theory, The	1994	NA	NA	7.5	NA	NA	NA	NA	Crime/Drama
Big Brass Ring, The	1998	NA	NA	NA	7	NA	NA	NA	NA
Big Bully	1996	NA	NA	4.7	15	NA	4.09	NA	Comedy/Drama
Big Business	1988	**	NA	6.5	NA	NA	40.15	NA	Comedy
Big Chill, The	1983	NA	NA	7.4	NA	0.06	56.2	NA	Comedy/Drama
Big Easy, The	1987	****	NA	7	NA	NA	17.69	NA	Action/Comedy/Drama Mystery/Romance
Big Green, The	1995	*½	NA	5.6	NA	NA	17.73	NA	NA
Big Hit, The*	1998	*	NA	6.4	13	10.81	27.05	NA	Action/Comedy/Thriller
Big Lebowski, The	1998	***	NA	7.8	NA	5.53	17.44	10.3	Comedy/Crime/Film-Noir Mystery/Thriller

Big Night	1996	****	NA	7.9	NA	0.19	11.88	NA	Drama
Big One, The	1997	***	NA	8.8	NA	0.15	0.65	NA	Comedy/Documentary
Big Picture, The	1989	NA	NA	7.3	NA	NA	0.12	NA	Drama
Big Shots	1987	***	NA	5.5	NA	NA	3.39	NA	Adventure/Comedy/Drama
Big Squeeze, The	1996	*	NA	6.4	NA	0.02	0.02	NA	NA
Big Time	1988	NA	NA	9.4	NA	NA	0.15	NA	Documentary
Big Top Pee-wee	1988	**	NA	4.7	NA	NA	15.12	NA	Adventure/Comedy
Big Town, The	1987	***½	NA	6.1	NA	NA	1.73	NA	Drama/Romance/Thriller
Big Trouble in Little China	1986	**	NA	7.1	NA	NA	11.1	NA	Action/Adventure/Comedy Fantasy
Biker Dreams	1998	NA	NA	NA	NA	0	0	NA	Documentary
Bikini Hotel	1997	NA	NA	3.5	NA	NA	NA	NA	Comedy
Bill & Ted's Bogus Journey	1991	NA	NA	5.9	NA	NA	38.04	NA	Adventure/Comedy/Fantasy
Bill & Ted's Excellent Adventure	1989	NA	NA	7	NA	NA	40.49	NA	Adventure/Comedy/Fantasy
Billion Dollar Hotel, The	1999	NA	NA	NA	8	NA	NA	NA	NA
Billy Bathgate	1991	**	NA	5.9	NA	NA	15.97	NA	Crime/Drama
Billy Madison	1995	NA	NA	7.4	NA	NA	25.59	NA	Comedy
Billy's Hollywood Screen Kiss	1998	**	NA	8.3	NA	0.12	2.02	NA	Comedy/Romance
Biloxi Blues	1988	*½	NA	6.6	NA	NA	43.18	NA	Comedy/Drama
Bingo!	1991	NA	NA	5.7	NA	NA	8.67	NA	Adventure/Comedy
Bio-Dome	1996	NA	NA	5.7	NA	NA	26.76	NA	Comedy
Bird	1988	***½	NA	7.4	NA	NA	2.18	NA	Drama
Bird on a Wire	1990	**½	NA	5.7	NA	NA	70.98	NA	Action/Adventure/Comedy Romance/Thriller
Birdcage, The*	1996	***	NA	7.2	NA	NA	124	57.7	Comedy
Black and White	1999	NA	NA	NA	1.6	NA	NA	NA	NA
Black Beauty	1994	**	NA	7.3	NA	NA	4.63	NA	Adventure/Children's/Drama
Black Cauldron, The	1985	***½	NA	8.3	25	NA	21	NA	Animation
Black Dog	1998	NA	NA	5.8	NA	4.81	12.83	NA	Action/Thriller
Black Hole, The	1979	NA	NA	5.7	NA	NA	NA	NA	Sci-Fi
Black Man's Guide to Understanding Black Women	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Black Moon Rising	1986	NA	NA	5.6	NA	NA	6.64	NA	Action/Thriller
Black Rain	1989	***½	NA	6.5	NA	NA	45.65	NA	Action/Crime/Drama
Black Sheep*	1996	NA	NA	6.2	NA	NA	32.38	NA	Comedy
Black Stallion Returns, The	1983	NA	NA	5.4	NA	NA	9.8	NA	Adventure/Children's
Black Widow	1986	**½	NA	6.4	NA	NA	25.21	NA	Thriller
Blackout, The	1997	NA	NA	5.5	NA	NA	NA	NA	Drama
Blade*	1998	***	NA	7.2	45	17.07	70	42.6	Action/Horror
Blade Runner	1982	NA	NA	8.4	28	NA	27	NA	Film-Noir/Sci-Fi
Blame It on Rio	1984	NA	NA	5.5	NA	NA	18.6	NA	Comedy/Romance
Blame It on the Bellboy	1992	NA	NA	6	NA	NA	3.1	NA	Comedy
Blank Check	1994	NA	NA	5.7	NA	NA	30.58	NA	Comedy
Blankman	1994	NA	NA	5.7	NA	NA	7.89	NA	Comedy
Blaze	1989	***½	NA	6.4	NA	NA	19.13	NA	Drama
Blind Date	1987	**½	NA	5.5	NA	NA	39.32	NA	Comedy/Romance
Blind Fury	1989	NA	NA	6.6	NA	NA	2.69	NA	Action
Blink*	1994	***½	**½	6.9	NA	NA	16.7	NA	Thriller
Bliss	1997	***½	NA	7.4	NA	0.05	0.21	NA	Drama/Romance
Blizhnij krug	1992	NA	NA	8.2	NA	NA	0.58	NA	Drama
Blob, The	1988	NA	NA	5.6	NA	NA	8.25	NA	Horror/Sci-Fi
Blood & Guts	1978	NA	NA	5.6	0.7	NA	NA	NA	Drama
Blood and Wine	1997	NA	NA	6	26	0.42	1.08	NA	NA
Blood Red	1988	NA	NA	6.8	NA	NA	NA	NA	Drama
Blood Simple	1984	NA	NA	7.9	NA	NA	2.15	NA	Drama/Film-Noir
Blood Type	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Blood, Guts, Bullets and Octane	1998	NA	NA	NA	0.01	NA	NA	NA	Action/Comedy
Bloodfist	1989	NA	NA	5.4	NA	NA	1.77	NA	Action
Bloodfist II	1990	NA	NA	NA	NA	NA	1.29	NA	Action
Bloodsport*	1987	NA	NA	7.4	NA	NA	11.81	NA	Action
Bloodsport 2*	1995	NA	NA	6.8	NA	NA	0.84	NA	Action

Blown Away*	1994	**	**	6.2	NA	NA	30.16	NA	Action/Thriller
Blue Chips	1994	***	NA	5.6	NA	NA	22.36	NA	Drama
Blue City	1986	NA	NA	3.5	NA	NA	6.95	NA	Crime
Blue Flame	1993	NA	NA	NA	NA	NA	NA	NA	Drama/Sci-Fi
Blue Iguana, The	1988	½	NA	6.8	NA	NA	0.16	NA	Action/Comedy
Blue in the Face	1995	**½	NA	7.7	2	NA	1.28	NA	Comedy
Blue Lagoon, The	1980	NA	NA	5	4.5	NA	NA	NA	Adventure/Drama/Romance
Blue Moon	1998	NA	NA	NA	0	NA	NA	NA	Action/Adventure/Drama Horror/Romance/Thriller
Blue Movies	1988	NA	NA	4	NA	NA	NA	NA	Comedy
Blue Sky	1994	***	NA	7	NA	NA	3.36	NA	Drama/Romance
Blue Steel	1990	***	NA	5.6	NA	NA	8.22	NA	Thriller
Blue Thunder	1983	NA	NA	6.1	NA	NA	42.3	NA	Action
Blue Velvet	1986	*	NA	7.7	NA	NA	8.55	NA	Drama/Mystery
Blues Brothers 2000*	1998	**	NA	6	28	6.13	13.98	NA	Action/Comedy/Musical
Blues Brothers, The	1980	NA	NA	7.9	27	NA	54.2	NA	Action/Comedy/Musical
Bob Roberts	1992	***	NA	7.4	NA	NA	4.48	NA	Comedy
Bodies, Rest & Motion	1993	NA	NA	6.8	NA	NA	0.76	NA	Drama
Body Chemistry	1990	NA	NA	5.8	NA	NA	2.42	NA	Thriller
Body of Evidence	1993	½	NA	5.4	30	NA	13.28	NA	Romance/Thriller
Body of Influence 2	1996	NA	NA	5.8	1.2	NA	NA	NA	Thriller
Body Parts	1991	NA	NA	4.6	NA	NA	9.19	NA	Horror/Thriller
Body Snatchers	1993	****	NA	6.3	NA	NA	0.43	NA	Horror/Sci-Fi/Thriller
Bodyguard, The	1992	***	NA	6.1	NA	NA	121.95	289	Romance/Thriller
Bogus*	1996	***	NA	6	32	1.9	4.34	NA	Drama/Fantasy
Boiling Point	1993	NA	NA	5.1	NA	NA	10.06	NA	Action/Drama
Bone Collector, The	1999	NA	NA	NA	65	NA	NA	NA	NA
Bone Daddy	1999	NA	NA	6.6	NA	NA	NA	NA	Thriller
Bonfire of the Vanities, The	1990	**½	NA	5	NA	NA	15.69	NA	Comedy
Boogie Nights	1997	****	NA	7.2	15	0.05	26.38	9.4	Drama
Book of Love	1990	NA	NA	6.5	NA	NA	1.38	NA	Comedy/Romance
Boomerang	1992	***	NA	6.2	NA	NA	70.1	61	Comedy/Romance
Boondock Saints	1999	NA	NA	NA	NA	NA	NA	NA	Action/Comedy
Boost, The	1988	***½	NA	6.1	NA	NA	0.78	NA	Drama
Booty Call	1997	***	NA	6.7	NA	8.01	20.06	NA	Comedy/Romance
Bopha!	1993	***½	NA	7.2	NA	NA	0.21	NA	Drama
Bordello of Blood*	1996	NA	NA	6.2	NA	2.63	5.59	NA	Horror
Border Radio	1987	NA	NA	NA	NA	NA	NA	NA	Drama
Born in East L.A.	1987	NA	NA	6.1	NA	NA	17.36	NA	Comedy
Born on the Fourth of July	1989	****	NA	6.8	NA	NA	70	NA	Drama/War
Born to Be Wild	1995	NA	NA	7	NA	NA	3.67	NA	Adventure/Drama
Born to Ski	1992	NA	NA	NA	NA	NA	1.42	NA	Documentary
Born Yesterday	1993	*	NA	5.7	NA	NA	17.95	NA	Comedy/Romance
Borrowers, The*	1997	***	NA	6.3	29	6.08	22.36	24	Adventure/Comedy/Fantasy
Boss' Wife, The	1986	NA	NA	5.9	NA	NA	NA	NA	Comedy
Bottle Rocket	1996	**	NA	8.5	NA	NA	1.04	NA	Comedy
Bound	1996	****	NA	8	NA	0.9	3.8	NA	Crime/Film-Noir/Romance Thriller
Bound by Honor	1993	**	NA	9.1	35	NA	4.5	NA	Crime/Drama
Bounty, The	1984	NA	NA	7	NA	NA	8.6	NA	Drama
Bowfinger's Big Thing	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Box of Moonlight	1996	***	NA	8.1	NA	0.01	0.72	NA	Comedy
Boxer, The	1997	***	NA	7.6	NA	0.13	5.8	5.4	Drama
Boxing Helena	1993	NA	NA	5	NA	NA	1.8	NA	Drama/Mystery/Romance Thriller
Boys	1996	**	NA	6.2	NA	NA	0.52	NA	NA
Boy's Life 2	1997	NA	NA	8.5	NA	0.06	0.19	NA	Drama
Boys on the Side	1995	***½	NA	7.5	21	NA	23.45	NA	Comedy/Drama
Boyz N the Hood	1991	****	NA	8	NA	NA	57.5	NA	Crime/Drama
Braddock: Missing in Action III	1988	NA	NA	3.8	NA	NA	6.19	NA	Action
Brady Bunch Movie, The	1995	**	NA	6.2	12	NA	46.58	NA	Comedy
Brain Dead	1990	NA	NA	7.8	NA	NA	1.63	NA	Thriller

Brain Donors	1992	NA	NA	8.2	NA	NA	0.92	NA	Comedy
Brainscan	1994	**	NA	7.5	NA	NA	4.26	NA	Horror/Sci-Fi/Thriller
Brainstorm	1983	NA	NA	6.9	NA	NA	8.9	NA	Fantasy/Sci-Fi
Brandon Teena Story, The	1998	NA	NA	6.5	NA	0.01	0.04	NA	Documentary
Brassed Off	1996	***	NA	8.3	NA	0.05	2.56	NA	Comedy/Drama/Romance
Braveheart*	1995	***½	NA	8.3	72	NA	75.6	127	Action/Adventure/Drama Romance/War
Break Up, The	1998	NA	NA	5.5	9	NA	NA	NA	Drama
Breakdown	1997	***	NA	7	36	12.31	50.13	NA	Action/Thriller
Breakfast Club, The	1985	NA	NA	7.8	NA	NA	38.1	NA	Comedy/Drama
Breakfast of Champions	1999	NA	NA	NA	12	NA	NA	NA	Comedy
Breakin'	1984	NA	NA	6.9	NA	NA	36.1	NA	NA
Breakin' 2: Electric Boogaloo	1984	NA	NA	6.1	NA	NA	6.8	NA	NA
Breaking All the Rules	1985	NA	NA	8.4	2.03	NA	NA	NA	Comedy/Romance
Breaking In	1989	***	NA	7	NA	NA	1.88	NA	Adventure/Comedy
Breaking the Rules	1992	Zero	NA	8.9	NA	NA	NA	NA	Drama
Breathing Lessons: The Life and Work of Mark O'Brien	1996	NA	NA	8.5	NA	NA	NA	NA	Documentary/Short
Breathing Room	1996	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Breathless	1983	NA	NA	5.5	NA	NA	19.9	NA	Action/Drama/Romance Thriller
Brewster's Millions	1985	NA	NA	5.4	NA	NA	38.8	NA	Comedy
Bride of Chucky*	1998	NA	NA	6.4	25	11.83	32.37	NA	Comedy/Horror/Thriller
Bridge Too Far, A	1977	NA	NA	7.5	NA	NA	NA	NA	Action/Drama/War
Bridges of Madison County, The	1995	***½	NA	7.2	22	NA	70.96	105	Drama/Romance
Brief History of Time, A	1992	**½	NA	7.6	NA	NA	2.28	NA	Documentary
Bright Angel	1991	***½	NA	6.4	NA	NA	0.16	NA	Drama
Bright Lights, Big City	1988	***½	NA	5.3	NA	NA	16.12	NA	Drama
Brighton Beach Memoirs	1986	**	NA	6.8	NA	NA	11.96	NA	Comedy
Broadcast News	1987	****	NA	7	NA	NA	51.25	NA	Comedy/Drama/Romance
Broadway Danny Rose	1984	NA	NA	7.4	NA	NA	10.6	NA	Comedy
Brokedown Palace	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Broken Arrow*	1996	**	**	6.2	NA	NA	70.45	77.7	Action/Thriller
Bronx Tale, A	1993	****	NA	8.4	NA	NA	17.27	NA	Drama
Bronx War, The	1990	NA	NA	NA	NA	NA	NA	NA	Action/Crime
Brother Minister: The Assassination of Malcolm X	1994	***	NA	7.8	NA	NA	0.04	NA	Documentary
Brother's Keeper	1992	****	NA	8.3	NA	NA	1.31	NA	Documentary
Brothers McMullen, The	1995	***	NA	7.8	0.24	NA	10.25	NA	Comedy
Brubaker	1980	NA	NA	6.7	NA	NA	NA	NA	Drama
Bruno	1999	NA	NA	NA	10	NA	NA	NA	Comedy/Drama
Brutal Fury	1993	NA	NA	NA	NA	NA	NA	NA	Thriller
Buddy	1997	**	NA	5	NA	3.5	10.01	NA	Adventure/Comedy/Drama
Buddy Buddy	1981	NA	NA	6.3	NA	NA	5	NA	Comedy
Buddy System, The	1984	NA	NA	7	NA	NA	NA	NA	Drama
Buffalo '66	1998	***	NA	7.7	NA	0.04	2.37	NA	Action/Comedy/Drama
Buffy the Vampire Slayer	1992	NA	NA	6.5	NA	NA	16.62	NA	Action/Comedy/Horror
Bug's Life, A*	1998	***½	NA	8.3	NA	0.29	136.42	NA	Animation/Children's/Comedy
Bugsy	1991	****	NA	6.3	NA	NA	49.11	NA	Drama
Bull Durham	1988	NA	NA	7.5	NA	NA	50.89	NA	Comedy
Bulletproof	1988	NA	NA	5.2	NA	NA	0.81	NA	Action
Bulletproof	1996	NA	NA	6.7	NA	6.01	21.16	NA	Action/Comedy
Bullets Over Broadway	1994	***½	NA	7.7	NA	NA	13.38	NA	Comedy
Bulworth	1998	***½	NA	7.6	NA	0.14	26.53	NA	Comedy/Drama/Romance
'burbs, The	1989	**	NA	6.5	NA	NA	36.6	NA	Comedy
Burglar	1987	*	NA	5.9	NA	NA	16.34	NA	Comedy
Burning, The	1981	NA	NA	6.4	1.5	NA	NA	NA	Horror
Bushwhacked*	1995	NA	*½	7	NA	NA	7.45	NA	Comedy
Butcher Boy, The	1998	**½	NA	7.8	NA	0.14	1.82	NA	Comedy/Drama
Butcher's Wife, The	1991	**½	NA	6.3	NA	NA	9.69	NA	Comedy/Romance
Bye Bye, Love	1995	**	NA	6.8	NA	NA	12.1	NA	Comedy

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
C-16: FBI	1997	NA	NA	NA	NA	NA	NA	NA	Action/Crime/Drama
Cabin Boy	1994	NA	NA	6.4	NA	NA	3.66	NA	Comedy
Cabin, The	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Fantasy/Horror
Cable Guy, The	1996	**	NA	5.3	47	19.81	60.2	41.8	Comedy
Caddyshack	1980	NA	NA	7.4	NA	NA	NA	NA	Comedy
Caddyshack II*	1988	NA	**	3.6	NA	NA	11.8	NA	Comedy
Cadence	1991	NA	NA	7.6	NA	NA	2.07	NA	Drama
Cadillac Man	1990	**	NA	5.6	NA	NA	27.63	NA	Comedy/Crime
Cafe Society	1995	NA	NA	7.4	3.5	0.01	0.01	NA	Drama
Cage	1989	NA	NA	7.7	NA	NA	0.62	NA	Action
Caged Terror	1992	NA	NA	NA	NA	NA	NA	NA	NA
Calendar Girl	1993	NA	NA	6.1	13	NA	2.57	NA	Drama
California Casanova	1991	NA	NA	NA	0.35	NA	2.8	NA	Comedy
California Suite	1978	NA	NA	5.9	NA	NA	NA	NA	Comedy
Caligula	1980	NA	NA	5.7	NA	NA	23.44	NA	Drama
Call Me	1988	NA	NA	5.5	NA	NA	0.25	NA	Thriller
Camouflage	1999	NA	NA	NA	NA	NA	NA	NA	NA
Camp Nowhere	1994	NA	NA	7.8	NA	NA	10.47	NA	Adventure/Children's/Comedy
Campus Man	1987	NA	NA	5.8	NA	NA	0.99	NA	Comedy
Canadian Bacon	1994	NA	NA	6.3	11	NA	0.18	NA	Comedy/War
Candyman	1992	***	NA	7.3	NA	NA	25.79	NA	Horror
Candyman: Farewell to the Flesh	1995	**	NA	5.8	NA	NA	13.94	NA	Horror
Cannibal! The Musical	1996	NA	NA	9.2	0.13	NA	NA	NA	Comedy/Horror/Musical Western
Cannonball Run II	1984	NA	NA	4	NA	NA	28.1	NA	Action/Comedy
Cannonball Run, The	1981	NA	NA	5.5	NA	NA	NA	NA	Action/Comedy
Can't Buy Me Love	1987	½	NA	7.4	NA	NA	31.62	NA	Comedy/Romance
Can't Hardly Wait	1998	*½	NA	7.5	10	8.03	25.34	NA	Comedy/Drama/Romance
Cape Fear	1991	***	NA	7.1	NA	NA	79.1	NA	Horror/Thriller
Capricorn One	1978	NA	NA	6.4	NA	NA	NA	NA	Sci-Fi/Thriller
Captain Ron	1992	NA	NA	6.2	NA	NA	22.52	NA	Adventure/Comedy
Captiva Island	1995	NA	NA	5.1	NA	NA	NA	NA	Children's/Comedy/Drama Romance
Capture of Bigfoot, The	1979	NA	NA	NA	NA	NA	NA	NA	Horror/Sci-Fi
Car 54, Where Are You?	1994	NA	NA	3	NA	NA	1.24	NA	Comedy
Care Bears Adventure in Wonderland, The	1987	NA	NA	9.2	NA	NA	2.61	NA	Animation/Children's
Care Bears Movie II: A New Generation	1986	NA	NA	7.3	NA	NA	8.54	NA	Animation
Care Bears Movie, The	1985	NA	NA	6	NA	NA	22.93	NA	Animation/Children's/Fantasy
Career Opportunities	1991	NA	NA	6.8	NA	NA	11.34	NA	Comedy/Romance
Carlito's Way	1993	***½	NA	7.7	NA	NA	36.95	NA	Crime/Drama
Carnosaur	1993	NA	NA	4.2	NA	NA	1.75	NA	Horror/Sci-Fi
Carpool*	1996	NA	NA	6.1	17	1.63	3.31	NA	Comedy
Carried Away	1996	***	NA	7.8	NA	NA	0.16	NA	Drama/Romance
Carrots and Onions	1998	NA	NA	NA	0.03	NA	NA	NA	Comedy/Romance
Casanova Falling	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Casino*	1995	****	NA	7.7	52	NA	42.44	NA	Crime/Drama
Casper*	1995	***	*	7	55	NA	100.33	182	Adventure/Fantasy
Casual Sex?	1988	NA	NA	5.2	NA	NA	12.28	NA	Comedy
Casualties of War	1989	***	NA	6.9	NA	NA	18.67	NA	Drama/War
Cat People	1982	NA	NA	6.5	NA	NA	NA	NA	Horror
Catherine's Grove	1997	NA	NA	NA	NA	0.03	0.03	NA	NA
Cats Don't Dance	1997	***	NA	8.2	32	1.21	3.56	NA	Animation/Children's/Musical
Cattle Call	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Caught	1996	***	NA	8.4	NA	0.03	0.2	NA	Drama/Thriller
Caught Up	1998	**	NA	6.6	NA	2.42	6.72	NA	Crime/Drama

Caveman	1981	NA	NA	6.3	NA	NA	NA	NA	Comedy
CB4	1993	NA	NA	6.9	NA	NA	17.95	NA	NA
Celebrity*	1998	***½	NA	6.6	0.8	1.59	5.03	NA	Comedy
Celluloid Closet, The	1995	***½	NA	8.6	NA	NA	1.51	NA	Documentary
Celtic Pride	1996	**	NA	4.7	NA	8.86	9.22	NA	Comedy
Cemetery Club, The	1993	***	NA	6.5	NA	NA	6.01	NA	Comedy
Chain of Desire	1992	NA	NA	5.4	NA	NA	0.22	NA	Drama
Chain Reaction*	1996	**½	*½	5.9	55	7.55	20.55	38.2	Action/Thriller
Chairman of the Board*	1998	NA	NA	4.9	2	0.18	0.31	NA	Comedy
Chamber, The	1996	**	NA	6.6	50	5.61	14.4	NA	Drama/Thriller
Chameleon Street	1991	NA	NA	8.1	NA	NA	0.24	NA	Drama
Champions	1983	NA	NA	7.8	NA	NA	NA	NA	Drama
Chances Are	1989	***½	NA	7.4	NA	NA	16.28	NA	Comedy/Romance
Chaplin	1992	**	NA	7.3	NA	NA	9.49	NA	Drama
Chase, The	1994	**½	NA	6.9	NA	NA	8.01	NA	Action/Comedy/Romance
Chasers	1994	NA	NA	5.6	NA	NA	1.6	NA	Comedy
Chasing Amy	1997	***½	NA	7.9	0.25	0.05	12.01	NA	Comedy/Drama/Romance
Chattahoochee	1990	**½	NA	6.3	NA	NA	0.26	NA	Drama
Cheap Detective, The	1978	NA	NA	6.4	NA	NA	NA	NA	Comedy
Cheech & Chong's Next Movie	1980	NA	NA	7.2	NA	NA	NA	NA	Comedy
Cheech & Chong's Nice Dreams	1981	NA	NA	8	NA	NA	NA	NA	Comedy
Cheetah	1989	NA	NA	5.7	5	NA	8.15	NA	Adventure/Children's
Chicago Cab	1998	***	NA	6.5	NA	0	0	NA	NA
Children of a Lesser God	1986	***	NA	7.4	NA	NA	31.85	NA	Drama
Children of the Corn*	1984	NA	NA	5.2	NA	NA	14.6	NA	Horror/Thriller
Children of the Corn II: The Final Sacrifice	1993	NA	NA	5.3	0.9	NA	6.98	NA	Horror
Child's Play	1988	***	NA	6.2	NA	NA	33.24	NA	Horror
Child's Play 2	1990	NA	NA	5.2	NA	NA	28.5	NA	Horror
Child's Play 3	1991	NA	NA	5.4	NA	NA	14.96	NA	Horror
Chill Factor	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
China 9, Liberty 37	1978	NA	NA	7.6	NA	NA	NA	NA	Western
China Girl	1987	NA	NA	6.6	NA	NA	1.26	NA	Drama/Romance
China Moon	1994	NA	NA	6.7	NA	NA	3.04	NA	Film-Noir
China Syndrome, The	1979	NA	NA	6.7	NA	NA	NA	NA	Thriller
Chinese Box	1997	***	NA	6.8	NA	0.1	2.2	NA	Drama/Romance
Chocolate War, The	1988	NA	NA	7.5	NA	NA	0.3	NA	Drama
Chorus Line, A	1985	***½	NA	6	NA	NA	4.83	NA	Musical
Christine	1983	NA	NA	6.4	NA	NA	21.2	NA	Thriller
Christmas Vacation	1989	NA	NA	7.1	NA	NA	71.32	NA	Comedy
Christopher Columbus: The Discovery	1992	*	NA	4.3	NA	NA	8.25	NA	Adventure
Chronos 5.0	1993	NA	NA	NA	NA	NA	NA	NA	Sci-Fi/Thriller
Chuck Berry Hail! Hail! Rock 'n' Roll	1987	NA	NA	7.2	NA	NA	0.72	NA	Documentary
Circle of Friends	1995	***½	NA	7.8	NA	NA	23.4	NA	Drama/Romance
Citizen Ruth	1996	***	NA	7.8	NA	0.03	0.15	NA	Comedy
City Girl	1984	NA	NA	NA	0.65	NA	NA	NA	Drama
City Hall	1996	**½	NA	7	40	NA	20.2	13.1	Drama/Thriller
City Heat	1984	NA	NA	5.4	NA	NA	38.3	NA	Action/Comedy
City of Angels*	1998	***	**½	7.1	55	15.37	78.75	101.7	Drama/Fantasy/Romance
City of Hope	1991	****	NA	8.3	NA	NA	1.26	NA	Drama
City of Industry	1997	*½	NA	6.6	8	NA	1.5	NA	Crime/Thriller
City of Joy	1992	***	NA	6.6	NA	NA	14.68	NA	Drama
City on Fire	1979	NA	NA	4.1	5.3	NA	NA	NA	Action
City Slickers	1991	***½	NA	6.9	NA	NA	124.03	NA	Adventure/Comedy/Western
City Slickers II: The Legend of Curly's Gold	1994	**	NA	5	NA	NA	43.52	NA	Comedy/Western
Civil Action, A	1998	***½	NA	6.8	NA	0.07	0.23	NA	Drama
Claire of the Moon	1992	*	NA	7.1	0.13	NA	0.8	NA	Drama/Romance
Clan of the Cave Bear, The	1986	*½	NA	6.1	NA	NA	1.95	NA	Drama
Clara's Heart	1988	*½	NA	7	NA	NA	5.19	NA	Drama

Clarence and Angel	1980	NA	NA	NA	NA	NA	NA	NA	Drama
Clash of the Titans	1981	NA	NA	6.1	NA	NA	NA	NA	Adventure/Fantasy
Class Act	1992	**	NA	6.3	NA	NA	13.27	NA	Comedy
Class Action	1991	***	NA	6.6	NA	NA	24.28	NA	Drama
Class of 1984	1982	NA	NA	6.2	4.3	NA	NA	NA	Drama
Class of 1999	1990	NA	NA	5.4	NA	NA	2.46	NA	Action/Horror/Sci-Fi
Class Reunion	1982	NA	NA	4.4	NA	NA	10.1	NA	Comedy
Claudine's Return	1998	NA	NA	NA	2	NA	NA	NA	Drama/Romance
Clay Pigeons	1998	**½	NA	7.2	8	0.17	1.79	NA	Comedy/Crime
Clean and Sober	1988	***½	NA	7.1	NA	NA	8.67	NA	Drama
Clean Slate	1994	NA	NA	6.3	NA	NA	7.5	NA	Comedy
Clear and Present Danger*	1994	NA	NA	7.3	NA	NA	122.01	85.5	Action/Thriller
Clerks	1994	***	NA	8.2	0.23	NA	3.15	NA	Comedy
Client, The	1994	**½	NA	6.8	NA	NA	92.12	25.5	Mystery/Thriller
Cliffhanger	1993	***	NA	6.2	NA	NA	84.05	171	Action/Adventure/Crime Thriller
Clifford	1994	½	NA	4.8	NA	NA	7.41	NA	Comedy
Clockers	1995	***½	NA	7.5	NA	NA	13.04	NA	Drama
Clockwatchers	1997	***½	NA	7.6	NA	0.03	0.44	NA	Comedy
Close Encounters of the Third Kind	1977	NA	NA	7.6	NA	NA	128.3	171.7	Drama/Sci-Fi
Closet Land	1991	*½	NA	8.7	NA	NA	0.26	NA	Drama/Thriller
Club Fed	1990	NA	NA	NA	0.36	NA	2.4	NA	Comedy
Club Paradise	1986	**	NA	4.7	NA	NA	12.31	NA	Comedy
Clubland	1998	NA	NA	NA	4	NA	NA	NA	NA
Clue	1985	NA	NA	7.4	NA	NA	3.15	NA	Comedy/Mystery
Clueless	1995	***½	NA	7.3	20	NA	56.63	NA	Comedy
Coal Miner's Daughter	1980	NA	NA	7.4	NA	NA	79.9	NA	Musical
Cobb*	1994	**	NA	7.1	NA	NA	1.01	NA	Drama
Cobra	1986	NA	NA	4.3	NA	NA	49.04	NA	Action
Cocktail	1988	**	NA	5.9	NA	NA	78.22	NA	Comedy/Drama
Cocoon	1985	NA	NA	6.6	NA	NA	76.1	NA	Comedy/Fantasy/Sci-Fi
Cocoon: The Return	1988	**½	NA	5.1	NA	NA	18.92	NA	Comedy/Fantasy/Sci-Fi
Cold Feet	1989	NA	NA	6.5	NA	NA	0.29	NA	Comedy
Cold Hearts	1999	NA	NA	NA	0.6	NA	NA	NA	Horror
Cold Steel	1987	NA	NA	4.5	NA	NA	0.29	NA	Action/Thriller
Coldblooded	1995	NA	NA	8	NA	NA	NA	NA	Action
Color of Money, The	1986	**½	NA	6.6	10	NA	52.29	NA	Drama
Color of Night*	1994	*½	*	6.4	NA	NA	19.72	NA	Thriller
Color Purple, The	1985	****	NA	7.6	NA	NA	94.18	NA	Drama
Colors	1988	***	NA	6.2	NA	NA	46.62	NA	Crime/Drama
Coma	1978	NA	NA	6.4	NA	NA	NA	NA	Thriller
Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean	1982	NA	NA	7.8	NA	NA	NA	NA	Drama
Come See the Paradise	1990	***	NA	7.3	NA	NA	0.85	NA	Drama/Romance
Comeback Trail, The	1982	NA	NA	NA	NA	NA	NA	NA	Comedy
Coming Soon	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Coming to America	1988	NA	NA	6.5	NA	NA	128.15	160.6	Comedy
Commandments	1997	**	NA	6.9	NA	0.31	0.49	NA	Comedy/Drama/Romance
Commitments, The	1991	***	NA	7.7	NA	NA	14.92	NA	Comedy/Drama
Committed	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Common Bonds	1997	NA	NA	NA	NA	NA	NA	NA	Drama
Communion	1989	NA	NA	6	NA	NA	1.92	NA	Mystery/Sci-Fi/Thriller
Company Business	1991	NA	NA	6	NA	NA	1.5	NA	Action/Comedy
Company Man	1999	NA	NA	NA	16	NA	NA	NA	NA
Competition, The	1980	NA	NA	7.2	NA	NA	NA	NA	Drama/Romance
Con Air	1997	***	**	7.1	75	24.13	101.09	114	Action/Thriller
Conan the Barbarian	1981	NA	NA	6.9	NA	NA	NA	NA	Action/Adventure/Fantasy
Conan the Destroyer	1984	NA	NA	5.4	NA	NA	26.4	NA	Action/Adventure/Fantasy
Coneheads*	1993	*½	***	5.8	NA	NA	21.27	NA	Comedy/Sci-Fi
Confession, The	1999	NA	NA	NA	4	NA	NA	NA	Drama

Congo*	1995	***	**	4.5	50	NA	81.02	71	Action/Adventure/Mystery Sci-Fi
Consenting Adults	1992	NA	NA	5.6	NA	NA	21.59	NA	Thriller
Conspiracy Theory	1997	**½	NA	7	75	19.31	76.08	57	Action/Mystery/Romance Thriller
Contact*	1997	***½	***	8.2	90	20.58	100.85	65	Drama/Romance/Sci-Fi
Convoy	1978	NA	NA	7.2	NA	NA	NA	NA	Action
Cookie	1989	**	NA	6	NA	NA	1.87	NA	Comedy/Crime
Cool as Ice	1991	NA	NA	5.6	NA	NA	1.19	NA	Drama
Cool Dry Place, A	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Cool Runnings	1993	**½	NA	7.3	NA	NA	68.86	NA	Comedy
Cool World	1992	*	NA	4.7	NA	NA	14.11	NA	Action/Animation/Comedy Mystery
Cop & 1/2	1993	NA	NA	3.6	NA	NA	31.89	NA	Comedy
Cop	1987	***	NA	6.5	NA	NA	1.88	NA	Thriller
Cop Land	1997	**	NA	6.7	15	13.51	44.89	18.8	Drama/Thriller
Cops and Robbersons	1994	**	NA	5.1	NA	NA	11.38	NA	Action/Comedy
Copycat	1995	***½	NA	7.1	20	NA	32.05	NA	Thriller
Corporate Affairs	1990	NA	NA	4.6	NA	NA	1.01	NA	Comedy
Corrina, Corrina	1994	**½	NA	7.3	NA	NA	20.16	NA	Comedy/Drama/Romance
Corruptor, The	1999	NA	NA	NA	NA	NA	NA	NA	Action/Crime/Drama Thriller
Cosm	1999	NA	NA	NA	30	NA	NA	NA	Sci-Fi
Cotton Club, The	1984	NA	NA	6.3	NA	NA	25.9	NA	Crime/Musical
Couch Trip, The	1988	**½	NA	5.5	NA	NA	11.01	NA	Comedy
Country	1984	NA	NA	6.7	NA	NA	8.4	NA	Drama
Coupe de Ville	1990	*½	NA	7.8	NA	NA	0.72	NA	Comedy/Drama
Courage Mountain	1989	NA	NA	7.4	NA	NA	1.39	NA	Adventure/Children's/Drama
Courage Under Fire	1996	***½	NA	7.5	46	12.5	61.7	35.8	Drama/War
Cousin Bette	1998	***	NA	7	NA	0.08	1.16	NA	Comedy/Drama
Cousins	1989	***½	NA	6.6	NA	NA	22.03	NA	Comedy/Romance
Cowboy Way, The	1994	NA	NA	6	NA	NA	20.28	NA	Action/Comedy
Crack House	1989	NA	NA	NA	NA	NA	0.86	NA	Action/Crime
Cradle Will Rock, The	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Craft, The	1996	**	NA	7	15	NA	24.76	30.9	Comedy/Horror
Crazy in Alabama	1999	NA	NA	NA	15	NA	NA	NA	Comedy/Drama
Crazy People	1990	**	NA	6.1	NA	NA	13.24	NA	Comedy
Crazysitter, The	1995	NA	NA	6.9	NA	NA	NA	NA	Comedy/Drama
Creature	1985	NA	NA	3.8	4	NA	NA	NA	Sci-Fi/Thriller
Creepshow 2	1987	NA	NA	5.3	NA	NA	14	NA	Horror
Cremation of Sam McGee: A Poem by Robert W. Service, The	1982	NA	NA	NA	NA	NA	NA	NA	NA
Crimes and Misdemeanors	1989	****	NA	7.9	NA	NA	18.25	NA	Comedy/Drama
Crimes of the Heart	1986	***½	NA	6.6	NA	NA	22.91	NA	Comedy/Drama
Crimewave	1985	NA	NA	7	NA	NA	NA	NA	Comedy/Crime
Criminal Law	1989	**	NA	6.1	NA	NA	9.97	NA	Thriller
Criminal Mind, The	1996	NA	NA	NA	NA	NA	NA	NA	Crime
Crimson Tide*	1995	***½	NA	7.4	53	NA	91.4	66	Action/Drama/Thriller
CrissCross	1992	NA	NA	5.8	NA	NA	3.05	NA	Drama
Critical Care	1997	***	NA	6.9	12	0.04	0.14	NA	Comedy/Drama
Critical Condition	1987	NA	NA	4.8	NA	NA	20.24	NA	Comedy
Critters	1986	***	NA	5.3	NA	NA	13.17	NA	Comedy/Sci-Fi
Critters 2: The Main Course	1988	*	NA	4.5	NA	NA	3.81	NA	Comedy/Horror/Sci-Fi
'Crocodile' Dundee II	1988	NA	NA	5.2	NA	NA	109.31	130.27	Action/Adventure/Comedy
Crooklyn	1994	***½	NA	7.3	NA	NA	13.64	NA	Comedy
Cross Creek	1983	NA	NA	7	NA	NA	0.2	NA	Drama
Cross My Heart	1987	**½	NA	6.3	NA	NA	1.03	NA	Comedy
Crossing Delancey	1988	**½	NA	7	NA	NA	16.26	NA	Comedy/Romance
Crossing Guard, The	1995	**½	NA	6.7	NA	NA	0.83	NA	Drama
Crossing the Bridge	1992	NA	NA	7.7	NA	NA	0.48	NA	Drama
Crossroads	1986	***½	NA	7.3	NA	NA	5.84	NA	Drama
Crow, The*	1994	***½	NA	7.6	6	NA	50.69	NA	Action/Fantasy/Romance Thriller

Crow: City of Angels, The	1996	NA	NA	4.5	13	9.79	17.88	7.5	Action/Fantasy/Thriller
Crow: Salvation, The	1999	NA	NA	NA	25	NA	NA	NA	Action/Horror
Crucible, The	1996	**	NA	8	NA	0.06	7.34	NA	Drama
Cruel Intentions	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Cruise, The	1998	***	NA	7.4	NA	0.01	0.23	NA	Documentary
Crumb	1994	****	NA	8.4	NA	NA	3.17	NA	Documentary
Crush, The	1993	NA	NA	6.7	NA	NA	13.61	NA	Thriller
Crusoe	1988	***½	NA	6.8	NA	NA	0.32	NA	Drama
Cry in the Dark, A	1988	***	NA	7.1	NA	NA	6.91	NA	Drama
Cry in the Wild, A	1990	NA	NA	6.5	NA	NA	1.49	NA	Action/Adventure
Cry, the Beloved Country	1995	**½	NA	7.9	NA	NA	0.68	NA	Drama
Cry-Baby	1990	***	NA	7	NA	NA	8.27	NA	Comedy/Musical/Romance
Crying Freeman	1995	NA	NA	8.1	NA	NA	NA	NA	Action
CTV	1997	NA	NA	NA	NA	NA	NA	NA	NA
Cujo	1983	NA	NA	5.4	NA	NA	21.2	NA	Horror/Thriller
Curdled	1996	**	NA	7.7	NA	NA	NA	NA	Comedy/Crime
Cure, The	1995	**½	NA	8.9	NA	NA	2.57	NA	Drama
Curly Sue	1991	***	NA	5.5	NA	NA	33.69	NA	Comedy/Drama
Curse of the Queerwolf	1988	NA	NA	7.3	0.01	NA	NA	NA	Comedy
Curse, The	1987	NA	NA	5.2	NA	NA	1.93	NA	Horror
Cutthroat Island*	1995	***	**	6.3	92	NA	11	NA	Action/Adventure/Romance
Cutting Edge, The	1992	**½	NA	8.2	NA	NA	25.11	NA	Drama
Cyborg	1989	*	NA	4.7	NA	NA	10.17	NA	Action
D.O.A.	1988	***	NA	6.6	NA	NA	12.71	NA	Mystery/Thriller
D,j... Vu	1997	NA	NA	NA	NA	NA	NA	NA	NA
D2: The Mighty Ducks	1994	NA	NA	6.5	NA	NA	45.61	NA	Children's/Comedy
D3: The Mighty Ducks	1996	*	NA	7.5	NA	6.17	22.94	NA	Comedy
Da	1988	***	NA	6.6	NA	NA	0.6	NA	Drama/Fantasy
Da Vinci's War	1993	NA	NA	NA	NA	NA	NA	NA	Action
Dad	1989	**	NA	6.6	NA	NA	19.74	NA	Drama
Daddy's Dyin'... Who's Got the Will?	1990	NA	NA	5.9	NA	NA	1.37	NA	Comedy
Dairy Queens	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Dalton en cavale, Les	1983	NA	NA	NA	NA	NA	NA	NA	Animation/Western
Damien: Omen II	1978	NA	NA	5.6	NA	NA	NA	NA	Horror
Dance with Me	1998	***	NA	7.1	NA	4.51	15.81	NA	Drama/Romance
Dancer Upstairs	1998	NA	NA	NA	NA	NA	NA	NA	NA
Dancer, Texas Pop. 81	1998	NA	NA	8.3	NA	0.09	0.57	NA	Comedy/Drama
Dancers	1987	½	NA	7.3	NA	NA	1.19	NA	Drama
Dances with Wolves	1990	****	NA	7.5	NA	NA	184.21	240	Adventure/Drama/Western
Dancing at Lughnasa	1998	**½	NA	7	NA	0.08	1.19	NA	Drama
Dangerous Beauty	1998	***½	NA	7.9	NA	0.11	4.53	NA	Drama
Dangerous Curves	1988	NA	NA	7	NA	NA	NA	NA	Comedy
Dangerous Game	1993	NA	NA	6.4	NA	NA	0.07	NA	Drama
Dangerous Ground	1997	**	NA	5.2	NA	3.03	5.08	NA	Drama
Dangerous Liaisons	1988	***	NA	7.8	NA	NA	34.7	NA	Drama/Romance
Dangerous Minds	1995	*½	NA	6.7	NA	NA	84.92	93	Drama
Dangerous Woman, A	1993	***	NA	6	NA	NA	1.5	NA	Drama/Romance
Dangerously Close	1986	Zero	NA	4.9	NA	NA	2.39	NA	Thriller
Dante's Peak*	1997	**½	***	6.6	104	18.48	67.16	93.9	Action/Drama
Dark Angel: The Ascent	1994	NA	NA	8	0.35	NA	NA	NA	Fantasy/Horror
Dark City*	1998	****	***	7.7	27	5.58	14.34	NA	Film-Noir/Mystery/Sci-Fi
Dark Crystal, The	1982	NA	NA	7.4	NA	NA	NA	NA	Fantasy/Sci-Fi
Dark Half, The	1993	**	NA	6.9	NA	NA	9.58	NA	Horror/Mystery
Dark Planet	1996	NA	NA	4	NA	NA	NA	NA	Sci-Fi
Darkman	1990	NA	NA	6.1	NA	NA	33.88	NA	Action/Comedy/Horror Sci-Fi/Thriller
Date with an Angel	1987	*	NA	7.5	NA	NA	1.99	NA	Comedy/Fantasy/Romance
Daughters of the Dust	1992	***	NA	7.4	NA	NA	1.64	NA	Drama
Dave*	1993	***½	NA	7.4	NA	NA	63.27	NA	Comedy/Romance
David Searching	1995	NA	NA	NA	0.02	NA	NA	NA	NA
Dawn of the Dead	1978	NA	NA	8	1.5	NA	NA	NA	Horror

Day Time Ended, The	1980	NA	NA	2.2	NA	NA	NA	NA	Sci-Fi
Daybreak	1998	NA	NA	NA	0.03	NA	NA	NA	Crime/Mystery/Thriller
Daylight*	1996	**	***	6.3	80	10.01	32.89	119.6	Action/Adventure/Thriller
Days of Thunder	1990	***	NA	5.9	NA	NA	82.67	83.2	Action/Drama
Daytrippers, The	1996	**	NA	8	NA	0.04	2.08	NA	Comedy/Drama/Mystery
Dazed and Confused	1993	***	NA	8	NA	NA	7.99	NA	Comedy
D-Day Remembered	1994	NA	NA	NA	NA	NA	NA	NA	Documentary
Dead Again	1991	****	NA	7.6	NA	NA	38.02	NA	Drama/Mystery/Romance Thriller
Dead Broke	1998	NA	NA	NA	NA	NA	NA	NA	Crime
Dead Calm	1989	***	NA	7.4	NA	NA	7.83	NA	Thriller
Dead Center	1994	NA	NA	NA	NA	NA	NA	NA	NA
Dead Days	1998	NA	NA	NA	NA	NA	NA	NA	Thriller
Dead Heat	1988	NA	NA	5.1	NA	NA	3.59	NA	Comedy/Horror/Sci-Fi
Dead Man	1995	*½	NA	8.2	NA	NA	1.07	NA	Western
Dead Man on Campus	1998	NA	NA	6.8	NA	4.7	15.06	NA	Comedy
Dead Man Walking	1995	****	NA	8	11	NA	39.03	NA	Drama
Dead Men Can't Dance	1997	NA	NA	8.1	NA	NA	NA	NA	Action
Dead of Winter	1987	**½	NA	7	NA	NA	2.41	NA	Thriller
Dead Poets Society	1989	**	NA	7.9	NA	NA	95.86	140	Drama
Dead Pool, The	1988	***½	NA	5.9	NA	NA	37.9	NA	Action/Thriller
Dead Presidents	1995	**½	NA	6.5	NA	NA	24.2	NA	Action/Crime/Drama
Dead Ringers	1988	**½	NA	7	NA	NA	9.13	NA	Drama/Horror
Dead Wrong	1983	NA	NA	NA	0.65	NA	NA	NA	Thriller
Dead Zone, The	1983	NA	NA	7.3	NA	NA	NA	NA	Horror/Thriller
Dead-Bang	1989	NA	NA	4.7	NA	NA	8.13	NA	Thriller
Deadly Friend	1986	NA	NA	5.2	NA	NA	8.99	NA	Horror
Deadly Illusion	1987	NA	NA	4.5	NA	NA	0.63	NA	Adventure/Crime
Deadly Spygames	1989	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Deadly Weapon	1989	NA	NA	NA	NA	NA	NA	NA	Sci-Fi
Deadtime Stories	1987	NA	NA	4.9	NA	NA	2.75	NA	Horror
Dear God	1996	*	NA	5.7	NA	3.21	7.06	NA	Comedy
Dear Jesse	1997	NA	NA	NA	NA	0	0.02	NA	Documentary
Death and the Maiden	1994	***	NA	7.9	NA	NA	2.1	NA	Drama/Thriller
Death Becomes Her*	1992	NA	**	5.6	NA	NA	58.42	NA	Comedy/Fantasy
Death Before Dishonor	1987	*	NA	4.6	NA	NA	4.55	NA	Action
Death Hunt	1981	NA	NA	8	NA	NA	NA	NA	Adventure
Death Valley	1998	NA	NA	NA	6	NA	NA	NA	Action/Thriller
Death Warrant	1990	NA	NA	5.6	NA	NA	16.85	NA	Action
Death Wish 4: The Crackdown	1987	NA	NA	4.2	NA	NA	6.88	NA	Action/Thriller
Death Wish V: The Face of Death	1994	NA	NA	5.6	NA	NA	1.7	NA	Drama
Debtors, The	1999	NA	NA	NA	14	NA	NA	NA	NA
Decay	1998	NA	NA	NA	0.02	NA	NA	NA	Action/Crime/Drama Horror/Mystery/Thriller
Deceived	1991	**	NA	6.4	NA	NA	28.74	NA	Thriller
Deceiver	1997	**	NA	7.1	NA	0.28	0.55	NA	Crime/Drama
Decision	1995	NA	NA	NA	0.01	NA	NA	NA	Thriller
Decline of Western Civilization Part II: The Metal Years, The	1988	NA	NA	8.4	NA	NA	0.37	NA	Documentary
Deconstructing Harry*	1997	***½	***½	7.5	NA	0.36	10.57	NA	Comedy
Deep Blue Sea	1999	NA	NA	NA	80	NA	NA	NA	Action/Horror/Sci-Fi Thriller
Deep Cover	1992	***½	NA	7.9	NA	NA	16.64	NA	Action/Crime/Thriller
Deep Impact*	1998	**½	***	6.3	75	41.15	140.46	180.5	Action/Drama/Sci-Fi
Deep Rising*	1998	*½	**	5.8	NA	4.74	11.15	NA	Action/Horror/Thriller
Deep, The	1977	NA	NA	6.3	NA	NA	NA	NA	Adventure/Thriller
DeepStar Six	1989	NA	NA	5	NA	NA	8.14	NA	Horror/Sci-Fi/Thriller
Deer Hunter, The	1978	NA	NA	8.1	NA	NA	NA	NA	Drama/War
Def by Temptation	1990	NA	NA	5.5	NA	NA	2.22	NA	Horror
Defending Your Life	1991	***½	NA	7.7	NA	NA	16.37	NA	Comedy/Fantasy/Romance

Defenseless	1990	NA	NA	5.6	NA	NA	6.41	NA	Thriller
Delirious	1991	NA	NA	5.6	NA	NA	5.55	NA	Comedy
Delivered	1998	NA	NA	NA	1	NA	NA	NA	Comedy/Drama/Thriller
Delta Force 2: Operation Stranglehold	1990	NA	NA	5.6	NA	NA	6.7	NA	Action
Delta Force, The	1986	***	NA	5.4	NA	NA	17.01	NA	Action
Delta of Venus	1994	NA	NA	7.6	NA	NA	0.06	NA	Drama
Delta, The	1996	NA	NA	6.5	NA	0.02	0.02	NA	Drama
Delusion	1991	NA	NA	7.2	1	NA	0.23	NA	Thriller
Demolition Man	1993	NA	NA	6.6	NA	NA	58.06	NA	Action/Comedy/Sci-Fi
Demon Knight	1995	NA	NA	7.5	NA	NA	21.09	NA	Horror
Denise Calls Up	1995	**	NA	8.1	NA	NA	0.17	NA	Comedy
Dennis the Menace	1993	**½	NA	6	NA	NA	51.27	66	Comedy
Depth Solitude	1996	NA	NA	NA	NA	NA	NA	NA	Documentary
Desert Bloom	1986	**½	NA	6.7	NA	NA	0.42	NA	Drama
Desert Blue	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Desert Hearts	1985	**½	NA	8.2	0.35	NA	2.49	NA	Drama
Desire	1993	NA	NA	5.3	1	NA	NA	NA	Thriller
Desire and Hell at Sunset Motel	1992	NA	NA	7.6	NA	NA	NA	NA	Comedy
Desperado	1995	**	NA	7.2	7	NA	25.63	NA	Action/Romance/Thriller Western
Desperate Hours	1990	**	NA	4.9	NA	NA	2.74	NA	Thriller
Desperate Living	1977	NA	NA	8.5	0.07	NA	NA	NA	Comedy/Crime/Fantasy
Desperate Measures*	1998	**	*½	5.3	NA	5.83	13.67	NA	Action/Drama/Thriller
Desperately Seeking Susan	1985	NA	NA	5.8	NA	NA	27.4	NA	Comedy/Romance
Destiny Turns on the Radio	1995	*	NA	5.4	NA	NA	1.18	NA	Comedy/Fantasy
Detail, The	1997	NA	NA	NA	0.2	NA	NA	NA	Action
Detox	1999	NA	NA	NA	55	NA	NA	NA	Action/Thriller
Detroit Rock City	1999	NA	NA	NA	NA	NA	NA	NA	NA
Devil in a Blue Dress	1995	***	NA	7.4	NA	NA	16.03	NA	Crime/Film-Noir/Mystery Thriller
Devil's Advocate, The*	1997	NA	***	7.5	57	12.17	60.98	92	Drama/Horror/Thriller
Devil's Own, The	1997	**½	NA	6.6	80	18.06	42.88	81.5	Drama/Thriller
Diabolique	1996	**	NA	5.6	NA	NA	17	35.3	Drama/Thriller
Dialogues with Madwomen	1994	NA	NA	NA	NA	NA	0.08	NA	NA
Dice Rules	1991	Zero	NA	6.3	NA	NA	0.64	NA	Comedy/Documentary
Dick	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Dick Tracy	1990	****	NA	4.7	NA	22.5	103.74	NA	Action/Crime
Die Hard	1988	**	NA	7.7	NA	NA	81.35	56	Action/Thriller
Die Hard 2*	1990	NA	***	6.8	70	NA	117.54	120.2	Action/Thriller
Die Hard: With a Vengeance*	1995	NA	***	7.2	90	NA	100.01	254	Action/Thriller
Diff'rent Strokes	1978	NA	NA	NA	NA	NA	NA	NA	NA
Digging To China	1998	NA	NA	7.4	NA	0.02	0.03	NA	Drama
Diggstown	1992	NA	NA	8	NA	NA	4.84	NA	Comedy
Dilemma	1997	NA	NA	NA	2.5	NA	NA	NA	NA
Dill Scallion	1999	NA	NA	NA	0.5	NA	NA	NA	Comedy
Diplomatic Siege	1999	NA	NA	NA	45	NA	NA	NA	Action/Thriller
Dirty Dancing	1987	*	NA	6.7	NA	0.16	63.89	NA	Musical/Romance
Dirty Rotten Scoundrels	1988	***	NA	6.9	NA	NA	42.04	NA	Comedy
Dirty Work*	1998	NA	NA	6.6	13	3.63	9.98	NA	Comedy
Disclosure*	1994	**	***	6.6	NA	NA	83	129	Thriller
Disorderlies	1987	NA	NA	5	NA	NA	10.35	NA	Comedy
Disorganized Crime	1989	NA	NA	6.3	NA	NA	7.72	NA	Action/Comedy
Distant Thunder	1988	***	NA	6.9	NA	NA	0.16	NA	Drama
Distinguished Gentleman, The	1992	**	NA	6.2	NA	NA	46.67	NA	Comedy
Disturbance at Dinner, The	1997	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Disturbing Behavior	1998	**	NA	6.5	15	7.07	17.41	NA	Horror/Thriller
Do the Right Thing	1989	****	NA	7.5	6.5	NA	27.55	NA	Comedy/Drama
Doc Hollywood	1991	***	NA	6.4	NA	NA	54.83	NA	Comedy/Romance
Doctor Dolittle*	1998	***	NA	5.9	71.5	29.01	144.16	117	Children's/Comedy
Doctor, The	1991	***½	NA	7.3	NA	NA	38.12	NA	Drama

Dog Park	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Dogfight	1991	***	NA	8.4	NA	NA	0.39	NA	Comedy/Drama/Romance
Doin' Time	1985	NA	NA	5.5	NA	NA	NA	NA	Comedy
Dolores Claiborne	1994	***	NA	7.9	NA	NA	24.36	22	Drama/Thriller
Dominick and Eugene	1988	NA	NA	7.6	NA	NA	3.08	NA	Drama
Dominion	1995	NA	NA	6.9	1.3	NA	NA	NA	Adventure
Don Juan DeMarco	1995	**	NA	7.4	25	NA	22.2	44	Comedy/Drama/Fantasy Romance
Don Quixote	1992	NA	NA	8.6	NA	NA	NA	NA	NA
Donnie Brasco	1997	***½	NA	7.6	35	11.66	41.95	NA	Crime/Drama
Don't Call Me Frankie	1993	NA	NA	NA	0.04	NA	NA	NA	NA
Don't Tell Her It's Me	1990	NA	NA	6.8	NA	NA	1.17	NA	Comedy/Romance
Don't Tell Mom the Babysitter's Dead	1991	**	NA	5.9	NA	NA	25.2	NA	Comedy
Doom Generation, The	1995	Zero	NA	6.2	NA	NA	0.26	NA	Drama
Doors, The	1991	**½	NA	7.1	NA	NA	35.18	NA	Drama
Dorm That Dripped Blood, The	1981	NA	NA	3	0.09	NA	NA	NA	NA
Double Dragon	1993	NA	NA	4.6	NA	NA	2.34	NA	Action/Adventure
Double Impact	1991	**	NA	5.6	NA	NA	30.1	NA	Action
Double Jeopardy	1999	NA	NA	NA	NA	NA	NA	NA	Action/Thriller
Double Tap	1997	NA	NA	6.2	8	NA	NA	NA	Action/Thriller
Double Team	1997	**	NA	5.7	NA	5.03	11.31	27.8	Action/Thriller
Down and Out in Beverly Hills	1986	****	NA	6.1	NA	NA	62.13	NA	Comedy
Down by Law	1986	***	NA	8.1	NA	NA	1.44	NA	Comedy/Drama
Down in the Delta	1998	***½	NA	7.6	NA	1.64	3.58	NA	Drama
Down Periscope	1996	***	NA	6.7	NA	NA	18.26	11.4	Comedy
Down with America 3: Moldy Kitten	1999	NA	NA	NA	0	NA	NA	NA	NA
Downtown	1990	NA	NA	6.5	NA	NA	2.35	NA	Action/Comedy
Dr. Giggles	1992	NA	NA	4.3	NA	NA	8.4	NA	Horror
Dr. Jekyll and Ms. Hyde	1995	NA	NA	4.6	8	NA	2.76	NA	Comedy/Horror
Dr. Jekyll's Dungeon of Death	1982	NA	NA	NA	NA	NA	NA	NA	Horror
Dracula	1992	NA	NA	7.3	NA	NA	82.52	110	Horror/Romance
Dracula: Dead and Loving It	1995	**	NA	5.1	NA	NA	10.69	NA	Comedy
Dragnet	1987	***	NA	5.7	NA	NA	57.39	NA	Comedy
Dragon Fire	1993	NA	NA	NA	NA	NA	NA	NA	Action/Drama
Dragon: The Bruce Lee Story	1993	**½	NA	7.9	NA	10	35.11	NA	Action/Drama
Dragonheart*	1996	***	***	7.1	57	NA	51.32	53	Action/Adventure/Fantasy
Dragonslayer*	1981	NA	***	6.5	NA	NA	NA	NA	Action/Adventure/Fantasy
Dream a Little Dream	1989	½	NA	7.5	NA	NA	5.55	NA	Comedy/Drama
Dream Lover	1986	***	NA	6.6	NA	NA	0.76	NA	Drama
Dream Team, The	1989	**	NA	6.3	NA	NA	28.89	NA	Comedy
Dream with the Fishes	1997	***	NA	8	NA	0.03	0.46	NA	Comedy/Drama/Fantasy
Dreamers	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Dreaming of Joseph Lees	1998	NA	NA	NA	NA	NA	NA	NA	Romance
Dressed to Kill	1980	NA	NA	6.9	NA	NA	31.9	NA	Thriller
Driver, The	1978	NA	NA	6.6	NA	NA	NA	NA	Crime
Driving Miss Daisy	1989	****	NA	7.5	NA	NA	106.59	NA	Drama
Drop Dead Fred	1991	NA	NA	6.3	NA	NA	13.88	NA	Comedy/Fantasy
Drop Squad	1994	½	NA	5.4	NA	NA	0.73	NA	NA
Drop Zone*	1994	**½	NA	6.4	45	NA	28.72	NA	Action
Drugstore Cowboy	1989	****	NA	8.1	NA	NA	4.73	NA	Crime/Drama
Dry White Season, A	1989	****	NA	7.6	NA	NA	3.77	NA	Drama/Thriller
DuckTales: The Movie - Treasure of the Lost Lamp	1990	NA	NA	7	NA	NA	18.12	NA	Animation/Children's
Dudley Do-Right	1999	NA	NA	NA	NA	NA	NA	NA	NA
Duets	1999	NA	NA	NA	NA	NA	NA	NA	NA
Dumb & Dumber	1994	NA	NA	6.3	NA	NA	127.18	119	Comedy
Dumped	1998	NA	NA	NA	5	NA	NA	NA	Comedy/Drama/Romance
Dune	1984	NA	NA	7.3	45	NA	27.4	NA	Action/Sci-Fi
Dunston Checks In*	1996	NA	**½	6.7	NA	NA	18.84	NA	Comedy
Dusting Cliff Seven	1997	NA	NA	4	1.3	NA	NA	NA	Action

Dutch	1991	*½	NA	6.4	NA	NA	4.6	NA	Comedy
Dying Young	1991	**	NA	6.6	NA	NA	33.67	NA	Drama/Romance

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
E.T. the Extra-Terrestrial	1982	NA	NA	7.5	NA	NA	399.8	301.6	Adventure/Drama/Fantasy Sci-Fi
Earl Watt	1998	NA	NA	NA	50	NA	NA	NA	Action/Sci-Fi/Thriller
Earth Girls Are Easy	1989	***	NA	5.9	NA	NA	3.92	NA	Comedy/Musical/Sci-Fi
Eat a Bowl of Tea	1989	NA	NA	6.6	NA	NA	0.23	NA	Romance
Eat Me!	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Eating	1990	**	NA	7.3	NA	NA	2.1	NA	Drama
Eating Las Vegas	1997	NA	NA	NA	0.02	NA	NA	NA	Short
Ed*	1996	NA	*½	4.4	NA	NA	6.29	NA	NA
Ed Wood	1994	***½	NA	7.6	NA	NA	5.89	NA	Comedy/Drama
Eddie	1996	*½	NA	6.1	30	NA	31.36	5.7	Comedy
Eddie and the Cruisers II: Eddie Lives!	1989	NA	NA	7.4	NA	NA	0.54	NA	NA
Eddie Macon's Run	1983	NA	NA	6.1	NA	NA	1.3	NA	NA
Eddie Murphy Raw	1987	NA	NA	6.9	NA	NA	50.5	NA	Comedy
Eden Myth, The	1999	NA	NA	NA	NA	NA	NA	NA	Drama/Film-Noir/Thriller
Edge	1997	NA	NA	7.3	0.1	NA	NA	NA	Action/Drama/Thriller
Edge of Sanity	1989	NA	NA	7.3	NA	NA	0.1	NA	Horror
Edge, The	1997	***	NA	7.5	NA	7.73	27.78	2.4	Action/Adventure/Thriller
EDtv	1999	NA	NA	NA	NA	NA	NA	NA	NA
Edward Scissorhands	1990	**	NA	7.4	NA	NA	56.36	27	Drama/Fantasy/Romance
Eight Men Out	1988	**	NA	7.4	NA	NA	5.68	NA	Drama
Election	1999	NA	NA	NA	8.5	NA	NA	NA	Comedy
Electric Horseman, The	1979	NA	NA	5.9	NA	NA	NA	NA	Comedy/Western
Elephant Man, The	1980	NA	NA	7.7	NA	NA	NA	NA	Drama
Eliminators	1986	NA	NA	5.2	NA	NA	4.6	NA	Sci-Fi
Elvira, Mistress of the Dark	1988	NA	NA	7.3	NA	NA	5.6	NA	Comedy/Horror
Emma	1996	***	NA	7.7	6	0.24	22.2	15.6	Romance
Empire of the Sun*	1987	**½	**	7.7	38	NA	22.24	NA	Drama/War
Empire Records	1995	*½	NA	7.6	NA	NA	0.3	NA	Comedy
Empire Strikes Back, The*	1980	****	****	8.4	18	21.98	290.16	239.1	Action/Adventure/Fantasy Romance/Sci-Fi
Encino Man	1992	NA	NA	5.9	NA	NA	40.69	NA	Comedy
End of Days	1999	NA	NA	NA	NA	NA	NA	NA	Action/Drama/Thriller
End of Innocence, The	1991	NA	NA	7.6	NA	NA	0.12	NA	Drama
End of Violence, The	1997	**	NA	6.7	5	0.06	0.28	NA	Drama/Thriller
End, The	1978	NA	NA	6.1	NA	NA	NA	NA	NA
Endless Summer 2, The	1994	NA	NA	8.9	NA	NA	2.08	NA	Adventure
Enemies: A Love Story	1989	NA	NA	7	NA	NA	7.75	NA	Drama
Enemy Mine	1985	**½	NA	6.6	NA	NA	4.27	NA	Sci-Fi/War
Enemy of the State	1998	***	NA	7.7	90	20.04	96.82	NA	Action/Thriller
Enemy Territory	1987	NA	NA	6.3	NA	NA	0.2	NA	Action
English Patient, The	1996	****	NA	7.7	27	0.28	78.65	134.7	Drama/Romance
Enid Is Sleeping	1990	NA	NA	6.1	NA	NA	NA	NA	Comedy
Entrapment	1999	NA	NA	NA	80	NA	NA	NA	Thriller
Equinox	1992	NA	NA	7.5	NA	NA	0.28	NA	Drama
Eraser*	1996	***	***	6.8	100	24.57	101.23	133.8	Action
Ernest Goes to Camp	1987	NA	NA	5.2	NA	NA	23.51	NA	Comedy
Ernest Goes to Jail	1990	NA	NA	6.3	NA	NA	25.03	NA	Comedy
Ernest Rides Again	1993	NA	NA	6.3	7	NA	1.45	NA	Comedy
Ernest Saves Christmas	1988	NA	NA	6.6	NA	NA	28.2	NA	Comedy
Ernest Scared Stupid	1991	NA	NA	6.2	NA	NA	14.14	NA	Comedy
Erotique	1994	NA	NA	5.8	NA	NA	1.11	NA	Drama
Escape from Alcatraz	1979	NA	NA	7.2	NA	NA	36.5	NA	Drama
Escape from L.A.	1996	***½	NA	5.5	50	8.91	25.41	16.8	Action/Adventure/Sci-Fi
Escape from New York	1981	NA	NA	7.1	6	NA	25.24	NA	Action/Adventure/Sci-Fi Thriller
Ethan Frome	1993	*½	NA	8	NA	NA	0.3	NA	Drama

European Vacation	1985	NA	NA	5	NA	NA	49.4	NA	Comedy
Eve of Destruction	1991	NA	NA	4.3	NA	NA	5.45	NA	Action/Sci-Fi/Thriller
Even Cowgirls Get the Blues	1993	½	NA	4.9	NA	NA	1.71	NA	Comedy/Drama/Romance
Evening Star, The	1996	*½	NA	6.8	NA	5.27	12.75	NA	Comedy
Event Horizon*	1997	**	**	5.7	NA	9.51	26.62	20.4	Action/Horror/Sci-Fi Thriller
Ever After	1998	***	NA	8.4	26	8.53	65.67	NA	Romance
Everest	1998	NA	NA	8.5	NA	0.36	56.15	NA	Documentary/Short
Every Time We Say Goodbye	1986	NA	NA	8.3	NA	NA	0.28	NA	Drama
Every Which Way But Loose	1978	NA	NA	5.8	NA	NA	NA	NA	Comedy
Everybody Wins	1990	NA	NA	5.1	NA	NA	1.37	NA	Drama/Mystery
Everybody's All-American	1988	**	NA	6.1	NA	NA	12.64	NA	Romance
Everyone Says I Love You	1996	****	NA	7.7	NA	0.13	9.71	16.1	Comedy/Musical/Romance
Eve's Bayou	1997	****	NA	8.3	5	3.29	14.82	NA	Drama
Evil Dead II	1987	NA	NA	8	NA	NA	5.92	NA	Action/Comedy/Fantasy Horror
Evil Dead, The	1982	NA	NA	7.8	0.05	NA	NA	NA	Comedy/Fantasy/Horror
Evita	1996	***½	NA	7.5	55	0.33	49.99	91	Drama/Musical
Excalibur	1981	NA	NA	7.9	NA	NA	NA	NA	Action/Drama/Fantasy Romance
Excess Baggage	1997	***	NA	5.5	NA	6.31	14.33	NA	Adventure/Comedy
Excessive Force	1992	NA	NA	6.2	13	NA	1.15	NA	Action
Executive Decision*	1996	***	NA	7.2	55	12.1	68.75	65.4	Action/Adventure/Thriller
eXistenZ	1999	NA	NA	NA	31	NA	NA	NA	Action/Adventure/Sci-Fi
Exit to Eden	1994	½	NA	6	NA	NA	6.84	NA	Comedy
Exorcist II: The Heretic	1977	NA	NA	3.9	14	NA	NA	NA	Horror
Exorcist III, The	1990	NA	NA	6.7	NA	NA	26.1	NA	Horror
Experts, The	1989	NA	NA	4.5	NA	NA	0.17	NA	Comedy
Explorers	1985	NA	NA	6.6	NA	NA	NA	NA	Children's/Fantasy/Sci-Fi
Extra, The	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Extreme Measures	1996	***	NA	7.3	38	6.91	17.31	NA	Thriller
Extreme Prejudice	1987	***	NA	6.3	NA	NA	11.31	NA	Action
Extremities	1986	*	NA	6.4	NA	NA	13.42	NA	Drama
Eye for an Eye	1996	*	NA	6.8	NA	NA	53.15	NA	Drama/Thriller
Eye of the Beholder	1999	NA	NA	NA	15	NA	NA	NA	Comedy/Thriller
Eyes of the Beholder	1992	NA	NA	NA	NA	NA	NA	NA	Thriller
Eyewitness	1981	NA	NA	6.3	NA	NA	NA	NA	Thriller
F/X	1986	***½	NA	6.7	NA	NA	20.6	NA	Action/Crime/Thriller
F/X: The Series	1996	NA	NA	NA	NA	NA	NA	NA	Action/Crime
F/X2	1991	NA	NA	5.7	NA	NA	21.08	NA	Action/Comedy/Crime Thriller
Fabulous Baker Boys, The	1989	***½	NA	7	NA	NA	16.82	NA	Drama/Romance
Face/Off*	1997	***	***	7.6	80	23.39	112.23	128	Action/Thriller
Faculty, The*	1998	NA	NA	7.2	15	11.63	25.89	NA	Action/Horror/Sci-Fi
Fair Game	1995	**	NA	5.1	50	NA	11.53	NA	Action
Faithful	1996	**½	NA	6.2	13	NA	2.1	NA	Comedy
Falcon and the Snowman, The	1984	NA	NA	6.7	NA	NA	17.1	NA	Drama
Fall	1997	NA	NA	6.7	1	NA	NA	NA	Drama/Romance
Fall of the Dark Angel	1999	NA	NA	NA	0	NA	NA	NA	Comedy/Short
Fall Time	1995	NA	NA	7.1	NA	NA	NA	NA	Drama
Fallen	1998	**½	NA	6.7	NA	10.4	25.19	NA	Horror/Mystery/Thriller
Fallen Arches	1997	NA	NA	NA	0	NA	NA	NA	Comedy/Short
Falling Down	1993	***	NA	7.3	NA	NA	40.9	NA	Action/Drama
Falling from Grace	1992	****	NA	8.1	NA	NA	0.23	NA	Drama
Falling in Love	1984	NA	NA	6.7	NA	NA	10.6	NA	Drama/Romance
Fame	1980	NA	NA	6.8	NA	NA	NA	NA	Drama/Musical
Family Business	1989	***	NA	5.6	NA	NA	12.2	NA	Comedy
Family Thing, A	1996	***	NA	8.4	NA	NA	10.12	NA	Drama
Family Web, The	1998	NA	NA	NA	NA	NA	NA	NA	NA
Fan, The	1996	NA	NA	6.1	55	6.27	18.57	NA	Thriller
Fantasy Island	1998	NA	NA	NA	2	NA	NA	NA	NA
Far and Away	1992	**	NA	7.1	NA	NA	58.88	NA	Drama/Romance

Far From Home: The Adventures of Yellow Dog	1995	NA	NA	8.1	NA	NA	11.64	NA	Adventure
Far North	1988	*	NA	7.7	NA	NA	0.15	NA	Drama
Far Off Place, A	1993	**	NA	7.8	NA	NA	12.89	NA	Adventure/Children's/Drama Romance
Farewell to the King	1989	***	NA	6.9	NA	NA	2.42	NA	Action/War
Fargo	1996	****	NA	8	7	NA	25.88	NA	Thriller
Farmhouse, The	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Fast Food	1989	NA	NA	5.7	NA	NA	0.47	NA	Comedy
Fast Horses	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Fast, Cheap & Out of Control	1997	****	NA	8.5	NA	0.02	0.83	NA	Documentary
Fat Man and Little Boy	1989	*½	NA	7	NA	NA	3.56	NA	Drama
Fatal Attraction	1987	**½	NA	6.6	NA	NA	156.65	NA	Thriller
Fatal Beauty	1987	***	NA	5.2	NA	NA	12.05	NA	Action
Fatal Instinct	1993	*½	NA	6.2	NA	NA	7.85	NA	Comedy
Father Hood	1993	*	NA	5.2	NA	NA	3.42	NA	Comedy
Father of the Bride	1991	***	NA	6.9	NA	NA	89.33	NA	Comedy
Father of the Bride Part II*	1995	**½	NA	6.6	30	NA	76.59	NA	Comedy
Fathers' Day	1997	NA	NA	5.7	NA	8.78	28.66	7	Comedy
Favor, The	1994	**	NA	6.9	NA	NA	3.13	NA	Comedy
Favorite, The	1989	NA	NA	5.9	NA	NA	NA	NA	Adventure
Favour, the Watch and the Very Big Fish, The	1991	NA	NA	7.5	NA	NA	0.16	NA	Comedy
Fear	1996	NA	NA	7.2	NA	NA	20.75	NA	Drama/Thriller
Fear and Loathing in Las Vegas	1998	*	NA	7.2	18.5	4.34	10.56	NA	Comedy/Drama
Fear of a Black Hat	1993	***	NA	9.2	NA	NA	0.24	NA	Comedy
Fearless	1993	***	NA	8	NA	NA	7	NA	Drama
Feast of July	1995	*½	NA	6.7	NA	NA	0.29	NA	Drama
Federal Hill	1994	***	NA	7.3	NA	NA	0.52	NA	NA
Feds	1988	NA	NA	5.4	NA	NA	3.84	NA	Comedy
Feeling Minnesota	1996	***	NA	5.5	NA	1.6	3.1	NA	Comedy/Drama/Romance
Female Perversions	1996	***½	NA	7.3	NA	NA	0.88	NA	NA
Ferris Bueller's Day Off	1986	****	NA	7.9	NA	NA	70.14	NA	Comedy
Fever	1999	NA	NA	NA	6	NA	NA	NA	Thriller
Few Good Men, A	1992	**½	NA	7.7	NA	NA	141.34	96	Drama
Field of Dreams	1989	****	NA	7.8	NA	NA	64.43	NA	Drama/Fantasy
Fierce Creatures	1997	**½	NA	7	NA	3.76	9.2	NA	Comedy
Fifth Element, The*	1997	***	***	7.7	90	17.03	63.54	185.8	Action/Sci-Fi
Fifty/Fifty	1993	NA	NA	7.3	NA	NA	0.23	NA	Action
Fight Club	1999	NA	NA	NA	NA	NA	NA	NA	NA
Final Analysis	1992	**½	NA	6	NA	NA	28.59	NA	Drama/Romance/Thriller
Final Countdown, The	1980	NA	NA	7.6	NA	NA	NA	NA	Drama/Sci-Fi
Finding Graceland	1998	NA	NA	7.6	10	NA	NA	NA	Drama
Fine Mess, A	1986	NA	NA	4.7	NA	NA	6.03	NA	Comedy
Fire Birds	1990	NA	NA	5.3	NA	NA	14.76	NA	Action/Adventure
Fire Down Below	1997	NA	NA	5.4	NA	6.07	16.15	4	Action/Drama/Thriller
Fire in the Sky*	1993	**½	**	6.6	NA	NA	20.1	NA	Drama/Sci-Fi
Fire with Fire	1986	NA	NA	8.1	NA	NA	4.64	NA	Drama
Firefox	1982	NA	NA	5.8	NA	NA	46.7	NA	Action
Firestarter	1984	NA	NA	5.7	NA	NA	15.1	NA	Thriller
Firestorm*	1998	NA	*½	4.8	NA	3.85	8.04	NA	Action
Firewalker	1986	*	NA	4.6	NA	NA	11.83	NA	Adventure
Firm, The	1993	***	NA	6.8	42	NA	158.35	104	Thriller
First Blood	1982	NA	NA	6.7	NA	NA	NA	NA	Action
First Kid	1996	NA	NA	6.9	NA	8.43	26.46	NA	Children's/Comedy
First Knight	1995	**	NA	6.3	75	10.9	37.6	NA	Action/Adventure/Drama Romance
First Love, Last Rites	1997	NA	NA	6.5	NA	0.01	0.04	NA	Drama/Romance
First of May, The	1998	NA	NA	NA	2.5	NA	NA	NA	Drama
First Power, The	1990	NA	NA	6	NA	NA	22.42	NA	Horror/Thriller
First Taste	1998	NA	NA	NA	0.25	NA	NA	NA	NA
First Wives Club, The	1996	**	NA	6.6	26	18.91	105.44	15.8	Comedy

Firstborn	1984	NA	NA	6.3	NA	NA	6.2	NA	Drama
Fish Called Wanda, A	1988	****	NA	7.6	NA	NA	63.49	NA	Comedy
Fisher King, The	1991	**	NA	7.6	NA	NA	41.9	NA	Comedy/Drama/Fantasy Romance
Fist Fighter	1988	NA	NA	NA	NA	NA	0.22	NA	NA
Five Corners	1987	NA	NA	7.4	NA	NA	0.97	NA	Drama
Five Heartbeats, The	1991	***	NA	7.9	NA	NA	8.75	NA	Drama
Flashback	1990	***	NA	7.2	NA	NA	6.49	NA	Comedy
Flashdance	1983	NA	NA	5.8	NA	NA	94.9	NA	Drama/Musical/Romance
Flashfire	1993	NA	NA	4.8	NA	NA	NA	NA	Action/Crime
Flatliners	1990	***	NA	6.3	NA	NA	61.49	NA	Horror/Thriller
Flawless	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Fled*	1996	**	*½	5.9	NA	5.41	17.1	2.8	Action/Adventure/Crime Romance/Thriller
Flesh & Blood	1985	NA	NA	7.2	11	NA	NA	NA	Action
Flesh and Bone	1993	**	NA	7	NA	4.5	9.49	NA	Drama/Mystery/Romance
Flesh and Fire	1999	NA	NA	NA	1.2	NA	NA	NA	Drama/Mystery/War
Flesh of the Lotus	1977	NA	NA	NA	0	NA	NA	NA	Adult
Flesh Suitcase	1995	NA	NA	9.6	1	NA	NA	NA	Film-Noir/Thriller
Fletch	1985	NA	NA	7	NA	NA	46.7	NA	Comedy/Mystery
Fletch Lives	1989	*½	NA	5.8	NA	NA	35.15	NA	Comedy/Mystery
Flight of the Intruder	1990	**	NA	6.3	NA	NA	14.59	NA	Action/War
Flight of the Navigator	1986	NA	NA	7.2	NA	NA	18.56	NA	Adventure/Children's/Sci-Fi
Flintstones, The*	1994	**½	**½	4.5	NA	NA	130.51	228	Comedy
Flipper	1996	**	NA	6.6	NA	4.2	20.05	NA	Adventure
Flirt	1995	**	NA	7.3	NA	0.02	0.08	NA	Drama
Flirting with Disaster	1996	***½	NA	7.7	NA	NA	14.89	NA	Comedy
Flowers in the Attic	1987	NA	NA	5.7	NA	NA	15.15	NA	Drama/Thriller
Flubber*	1997	*	**	4.9	NA	35.89	92.97	85	Comedy
Fluke	1995	NA	NA	8	NA	NA	3.99	NA	Drama
Fly Away Home*	1996	***½	***	8.3	NA	4.71	24.51	NA	Adventure/Drama
Fly II, The	1989	NA	NA	4.8	NA	NA	20.02	NA	Horror/Sci-Fi
Fly, The	1986	NA	NA	6.8	NA	NA	37.59	NA	Horror/Sci-Fi
Fog, The	1980	NA	NA	7	NA	NA	21.38	NA	Horror
Folks!	1992	NA	NA	5.7	NA	NA	6.13	NA	Comedy
Follow the Bitch	1998	NA	NA	8	0.12	NA	NA	NA	Comedy
Fool for Love	1985	***	NA	7	NA	NA	0.47	NA	Drama
Fools Rush In	1997	***	NA	7.5	NA	9.71	29.29	12.1	Comedy/Drama/Romance
Footloose	1984	NA	NA	6.3	NA	NA	80	NA	Drama
For All Mankind	1989	NA	NA	8.9	NA	NA	0.77	NA	Documentary
For Better or Worse	1996	NA	NA	6.9	NA	NA	0.04	NA	Action/Comedy/Drama
For Keeps	1988	***	NA	6.6	NA	NA	17.51	NA	Drama/Romance
For Love or Money	1993	**	NA	6.9	NA	NA	11	NA	Comedy
For Queen and Country	1989	**	NA	7.4	NA	NA	0.19	NA	Drama
For Richer or Poorer*	1997	**	**½	5.7	NA	6.02	31.61	NA	Comedy
For the Boys	1991	**	NA	7	NA	NA	17.86	NA	Comedy/Drama/Musical
For the Love of Benji	1977	NA	NA	NA	NA	NA	17.73	NA	NA
Forbidden Dance, The	1990	NA	NA	3.8	NA	NA	1.82	NA	NA
Force of One, A	1979	NA	NA	5.8	NA	NA	20.17	NA	Action
Foreign Correspondents	1999	NA	NA	NA	NA	NA	NA	NA	Drama/Romance
Foreign Student	1994	NA	NA	5.7	NA	NA	0.11	NA	NA
Forest, The	1983	NA	NA	NA	NA	NA	NA	NA	NA
Forever Young	1992	**½	NA	7.1	NA	NA	55.96	72	Adventure/Romance/Sci-Fi
Forget Paris	1995	***½	NA	6.9	NA	NA	33.19	NA	Comedy/Romance
Forrest Gump*	1994	****	**½	7.7	55	24	329.69	344.1	Comedy/Drama/Romance
Fortress	1993	NA	NA	5.7	NA	NA	6.74	NA	Action/Sci-Fi
Fortunes of War	1993	NA	NA	5.9	NA	NA	NA	NA	Action/Thriller
Foul Play	1978	NA	NA	6.9	NA	NA	NA	NA	Comedy/Thriller
Four Friends	1981	NA	NA	8.2	NA	NA	NA	NA	Drama
Four Rooms	1995	**	NA	6.9	NA	NA	4.3	NA	NA
Four Seasons, The	1981	NA	NA	6.5	NA	NA	NA	NA	Comedy/Drama
Fourth War, The	1990	***	NA	5.6	NA	NA	1.31	NA	Drama

Fox and the Hound, The	1981	NA	NA	7.9	NA	NA	NA	NA	Animation/Children's
Foxfire	1996	NA	NA	8.4	NA	0.14	0.26	NA	Drama
Frances	1982	NA	NA	7.5	NA	NA	5	NA	NA
Franchesca Page	1997	NA	NA	NA	NA	NA	NA	NA	NA
Frankenhooker	1990	NA	NA	6.8	NA	NA	0.21	NA	Comedy/Horror
Frankenstein	1994	NA	NA	6.5	NA	NA	22.02	NA	Drama/Horror
Frankie and Johnny	1991	NA	NA	7.4	NA	NA	22.77	NA	Comedy/Drama
Frantic	1988	***	NA	6.7	NA	NA	17.64	NA	Crime/Mystery/Thriller
Freddy's Dead: The Final Nightmare	1991	NA	NA	5.5	NA	NA	34.87	NA	Horror
Free Tibet	1998	NA	NA	NA	NA	NA	NA	NA	Documentary
Free Willy	1993	***½	NA	5.9	NA	NA	77.7	NA	Adventure/Drama
Free Willy 2: The Adventure Home	1995	**½	NA	5.5	NA	NA	30.08	NA	Adventure/Drama
Free Willy 3: The Rescue	1997	***	NA	7.7	NA	0.99	3.52	NA	Adventure/Drama
Freejack*	1992	NA	NA	5.6	NA	NA	17.13	NA	Action/Sci-Fi
Freeriders	1998	NA	NA	NA	NA	NA	2.75	NA	Documentary
Freeway	1988	***½	NA	4.3	NA	NA	0.14	NA	Thriller
Freeway	1996	NA	NA	8.1	3	NA	NA	NA	Crime/Drama
French Kiss	1995	**	NA	7.3	NA	NA	38.9	NA	Comedy/Romance
Fresh	1994	****	NA	8.6	NA	NA	8.09	NA	Drama
Fresh Horses	1988	NA	NA	5.6	NA	NA	6.64	NA	Drama
Freshman, The	1990	***½	NA	6.9	NA	NA	21.46	NA	Comedy
Friday	1995	NA	NA	8.5	3.5	NA	27.9	NA	Comedy
Friday the 13th	1980	NA	NA	6.1	0.7	NA	37.47	NA	Horror
Friday the 13th Part 2	1981	NA	NA	5.1	NA	NA	19.1	NA	Horror
Friday the 13th Part 3: 3D	1982	NA	NA	4.7	4	NA	36.2	NA	Horror
Friday the 13th Part VI: Jason Lives	1986	NA	NA	5.4	NA	NA	19.47	NA	Horror
Friday the 13th Part VII: The New Blood	1988	NA	NA	4.5	NA	NA	19.17	NA	Horror
Friday the 13th Part VIII: Jason Takes Manhattan	1989	NA	NA	4.5	5	NA	14.34	NA	Horror
Fried Green Tomatoes	1991	***	NA	7.8	NA	NA	80.1	NA	Drama
Fright Night	1985	***	NA	7.4	NA	NA	NA	NA	Comedy/Horror
Fright Night Part II	1989	NA	NA	5.9	NA	NA	2.98	NA	Horror
Frighteners, The*	1996	*	**½	7.4	30	5.57	16.52	NA	Comedy/Horror/Thriller
From Beyond	1986	**½	NA	7.5	NA	NA	1.26	NA	Horror
From Dusk Till Dawn	1996	NA	NA	7.3	20	10.2	25.75	33.5	Action/Comedy/Horror Thriller
From Dusk Till Dawn: The Hangman's Daughter	1999	NA	NA	NA	10	NA	NA	NA	Thriller
From the Hip	1987	**½	NA	7.1	NA	NA	9.52	NA	Comedy
Frozen Assets	1992	Zero	NA	4.3	NA	NA	0.38	NA	Comedy
Fugitive, The	1993	****	NA	7.9	44	NA	183.88	170	Action/Drama/Thriller
Full Fathom Five	1990	NA	NA	2.6	NA	NA	0.31	NA	Action/Adventure
Full Metal Jacket	1987	**½	NA	8.1	NA	NA	46.36	NA	Action/Drama/War
Full Moon in Blue Water	1988	**	NA	5.8	NA	NA	0.45	NA	Drama
Full Tilt Boogie	1997	NA	NA	5.2	NA	0.01	0.01	NA	Documentary
Funeral, The	1996	***	NA	6.5	NA	0.04	1.23	NA	Drama
Funny About Love	1990	½	NA	3.7	NA	NA	8.14	NA	Comedy/Romance
Funny Bones	1995	***	NA	8.5	NA	NA	0.53	NA	Comedy
Funny Farm	1988	***½	NA	5.5	NA	NA	25.54	NA	Comedy
Funny Money	1982	NA	NA	NA	NA	NA	NA	NA	NA
Future Hunters	1989	NA	NA	NA	NA	NA	NA	NA	Action/Fantasy
Future Shock	1993	NA	NA	4.6	NA	NA	NA	NA	Sci-Fi

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
G.I. Jane	1997	***½	NA	6.3	50	11.09	48.15	49	Action/Drama
Gaby: A True Story	1987	NA	NA	8.1	NA	NA	0.13	NA	NA
Game, The	1994	***½	NA	NA	NA	NA	NA	NA	Thriller
Game, The	1997	NA	NA	7.6	50	14.34	48.27	61.1	Mystery/Thriller
Gandhi	1982	NA	NA	7.9	NA	NA	NA	NA	Drama
Gang Related	1997	NA	NA	6.9	NA	3.29	5.79	NA	Crime/Drama
Garbage Pail Kids Movie, The	1987	NA	NA	4.9	NA	NA	1.58	NA	Adventure
Garden, The	1995	NA	NA	NA	0.04	NA	NA	NA	Adventure
Gardens of Stone	1987	**½	NA	7	NA	NA	5.26	NA	Drama/War
Gas Food Lodging	1992	NA	NA	8.2	NA	NA	1.35	NA	Drama/Romance
Gate, The	1987	NA	NA	5.1	NA	NA	13.54	NA	Horror
Gattaca*	1997	***½	***	7.8	36	4.32	12.34	3.6	Drama/Sci-Fi/Thriller
General's Daughter, The	1999	NA	NA	NA	60	NA	NA	NA	Thriller
George of the Jungle*	1997	***	**½	6.5	55	22.88	105.26	69	Adventure/Comedy
Georgia	1995	***½	NA	7.2	NA	NA	2.91	NA	NA
Geronimo: An American Legend	1993	NA	NA	6.5	NA	NA	13.74	NA	Drama/Western
Get on the Bus	1996	****	NA	7.8	2.4	2.84	5.73	NA	Drama
Get Shorty	1995	***½	NA	7.3	NA	NA	72.08	NA	Action/Comedy/Drama
Getaway, The	1994	*	NA	6.3	NA	NA	16.1	NA	Action
Getting Away with Murder	1996	**	NA	4.8	NA	NA	0.2	NA	Comedy
Getting Even with Dad	1994	**	NA	5.6	NA	NA	18.44	NA	Comedy
Gettysburg	1993	***	NA	8.6	25	NA	10.77	NA	Drama/War
Ghost	1990	**½	NA	7.1	22	NA	217.63	290	Comedy/Romance/Thriller
Ghost and the Darkness, The	1996	½	NA	7.4	55	9.22	38.55	NA	Action/Adventure
Ghost Dad	1990	½	NA	4.2	NA	NA	24.71	NA	Comedy
Ghost in the Machine	1993	NA	NA	4.8	NA	NA	4.91	NA	Horror/Sci-Fi
Ghost Story	1981	NA	NA	6.5	NA	NA	NA	NA	Horror
Ghostbusters	1984	NA	NA	7.2	NA	NA	238.6	53	Comedy
Ghostbusters II	1989	NA	NA	5.3	NA	NA	112.49	NA	Comedy/Horror
Ghosts of Mississippi	1996	**½	NA	7.3	36	0.17	13.05	NA	Drama
Giant of Thunder Mountain, The	1991	NA	NA	NA	NA	NA	0.13	NA	NA
Gideon's Webb	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama/Romance
Gimme a Break!	1981	NA	NA	NA	NA	NA	NA	NA	Comedy
Gingerbread Man, The	1998	***	NA	6.1	25	0.12	1.53	NA	Thriller
Girl 6	1996	**	NA	6.6	NA	NA	4.9	NA	Comedy
Girl in a Swing, The	1989	**½	NA	6.1	NA	NA	0.75	NA	Drama/Romance
Girl with the Hungry Eyes, The	1995	NA	NA	4.6	NA	NA	NA	NA	Horror
Girl, Interrupted	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Girls Town	1996	***	NA	7.7	NA	NA	0.4	NA	Comedy/Drama
Gladiator	1992	***	NA	7.2	NA	NA	9.22	NA	Action/Drama
Gladiator	1999	NA	NA	NA	100	NA	NA	NA	Drama
Glass Menagerie, The	1987	NA	NA	8.2	NA	NA	0.9	NA	Drama
Glass Shield, The	1994	NA	NA	6.4	NA	NA	3.31	NA	Crime/Drama
Gleaming the Cube	1989	NA	NA	6.9	NA	NA	2.78	NA	Action
Glengarry Glen Ross	1992	***½	NA	7.7	NA	NA	10.73	NA	Drama
Glimmer Man, The	1996	NA	NA	6.1	NA	7.61	20.4	16	Action/Crime/Mystery Thriller
Glory	1989	***½	NA	8.2	NA	NA	26.83	NA	Action/Drama/War
Gnome Named Gnorm, A	1994	NA	NA	4.1	NA	NA	NA	NA	Action/Comedy
Go	1999	NA	NA	NA	6.5	NA	NA	NA	NA
Go Fish	1994	**½	NA	7.6	NA	NA	2.41	NA	Romance
Go To Hell	1998	NA	NA	NA	NA	NA	NA	NA	Adventure/Comedy/Horror
GoBots: Battle of the Rock Lords	1986	NA	NA	7.1	NA	NA	1.34	NA	Animation
God Told Me To	1977	NA	NA	6.8	NA	NA	NA	NA	Horror/Sci-Fi/Thriller
Godfather: Part III, The	1990	NA	NA	7.3	NA	NA	66.68	NA	Action/Crime/Drama
Gods and Monsters	1998	***	NA	8.4	3.5	0.08	1.92	NA	Drama
Godzilla*	1998	*½	**½	5	125	55.73	136.02	221.6	Action/Sci-Fi

Going All the Way	1997	***	NA	7.5	NA	0.02	0.09	NA	Comedy
Going Berserk	1983	NA	NA	6.1	NA	NA	NA	NA	Comedy
Going in Style	1979	NA	NA	7.5	NA	NA	NA	NA	Comedy
Golden Child, The	1986	***	NA	5.3	NA	NA	79.82	NA	Action/Adventure/Comedy Mystery
Golden Gate	1994	NA	NA	6.4	NA	NA	0.4	NA	Drama
Golden Seal, The	1983	NA	NA	NA	NA	NA	NA	NA	Adventure
GoldenEye*	1995	***	NA	7.2	60	NA	106.4	244.3	Action
Golub	1990	NA	NA	NA	0.18	NA	NA	NA	NA
Gone Fishin'	1997	NA	NA	4	53	5.78	19.74	NA	Comedy
Good Baby, A	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Good Burger	1997	**	NA	5.4	9	7.06	23.69	NA	Comedy
Good Guys Wear Black	1979	NA	NA	5.1	NA	NA	18.33	NA	Action
Good Luck	1996	NA	NA	8.4	NA	0.04	0.04	NA	Comedy
Good Man in Africa, A	1994	**	NA	5	NA	NA	2.31	NA	NA
Good Morning, Babylon	1987	NA	NA	6.6	NA	NA	0.18	NA	Drama
Good Morning, Vietnam	1987	****	NA	7.2	13	NA	123.92	NA	Comedy/Drama/War
Good Mother, The	1988	*	NA	6.1	NA	NA	4.76	NA	Drama
Good Son, The	1993	½	NA	6.3	NA	NA	44.59	NA	Thriller
Good Will Hunting	1997	***	NA	8.3	10	0.27	138.34	76.2	Comedy/Drama/Romance
Goodbye Girl, The	1977	NA	NA	7.3	NA	NA	NA	NA	Comedy/Romance
GoodFellas	1990	****	NA	8.3	NA	NA	46.84	NA	Crime/Drama
Goofy Movie, A	1995	***	NA	8.5	NA	NA	35.35	NA	Animation/Children's/Comedy Romance
Goonies, The	1985	NA	NA	7.4	NA	NA	61.4	NA	Adventure/Children's
Gordy	1995	**	NA	6	NA	NA	3.99	NA	NA
Gorillas in the Mist	1988	***	NA	6.9	NA	NA	24.72	NA	Drama
Gorky Park	1983	NA	NA	6.7	NA	NA	15.9	NA	Drama/Thriller
Gospa	1995	**	NA	7.2	NA	NA	0.38	NA	Drama
Gotcha!	1985	NA	NA	6.1	NA	NA	8.8	NA	Action
Grace of My Heart	1996	**½	NA	8	5	0.17	0.62	NA	Comedy/Drama
Graffiti Bridge	1990	NA	NA	6.4	NA	NA	4.56	NA	Drama
Grand Canyon	1991	****	NA	7.3	NA	NA	33.24	NA	Crime/Drama
Grand Theft Auto	1977	NA	NA	6.1	0.6	NA	NA	NA	Comedy
Grass Harp, The	1995	NA	NA	7.8	NA	0.12	0.49	NA	Drama
Grave, The	1996	NA	NA	7.1	4	NA	NA	NA	Horror
Gravesend	1997	**	NA	6.3	0.07	NA	NA	NA	Crime/Drama
Graveyard Shift	1990	NA	NA	4.6	NA	NA	11.58	NA	Horror/Thriller
Grease	1978	***	NA	7.3	6	12.71	187.99	188	Comedy/Musical/Romance
Grease 2	1982	NA	NA	5.5	NA	NA	NA	NA	Comedy/Musical/Romance
Great Balls of Fire!	1989	NA	NA	6.7	NA	NA	13.74	NA	Drama
Great Day in Harlem, A	1994	NA	NA	8.6	NA	NA	0.53	NA	Documentary
Great Expectations	1998	***	NA	6.8	NA	9.59	26.33	16.1	Drama/Romance
Great Mouse Detective, The	1986	***	NA	7.4	NA	NA	38.6	NA	Animation/Children's
Great Outdoors, The	1988	NA	NA	6.3	NA	NA	41.46	NA	Comedy
Great White Hype, The	1996	**	NA	5.8	NA	NA	7.87	NA	Comedy
Greedy	1994	**	NA	6.5	NA	NA	13.15	NA	Comedy
Green Card	1990	***	NA	6.4	NA	NA	29.89	NA	Comedy/Romance
Gremlins	1984	NA	NA	6.6	NA	NA	148.17	NA	Adventure/Comedy/Fantasy Horror/Sci-Fi
Gremlins 2: The New Batch	1990	NA	NA	5.8	NA	NA	41.48	NA	Comedy/Fantasy/Horror
Grey Owl	1999	NA	NA	NA	30	NA	NA	NA	Drama
Gridlock'd	1997	***	NA	7.7	NA	3.6	5.48	NA	Comedy/Crime/Drama
Grief	1993	NA	NA	8.1	NA	NA	0.22	NA	Comedy
Grifters, The	1990	****	NA	7.2	NA	NA	13.45	NA	Crime/Drama/Film-Noir
Grizzly Mountain	1995	NA	NA	NA	NA	0.11	0.34	NA	Adventure
Gross Anatomy	1989	***	NA	6.6	NA	NA	11.6	NA	Drama
Grosse Pointe Blank*	1997	**½	**½	7.9	15	6.87	28.01	NA	Comedy/Romance
Groundhog Day	1993	***	NA	7.7	NA	NA	70.91	NA	Comedy/Romance
Groupies	1997	NA	NA	NA	0.13	NA	NA	NA	NA
Grumpier Old Men*	1995	**	NA	7.2	25	NA	69.87	NA	Comedy/Romance
Grumpy Old Men	1993	**	NA	7.3	NA	NA	70.17	NA	Comedy

Guardian Angel	1994	NA	NA	NA	NA	NA	0.25	NA	Action/Drama/Thriller
Guardian, The	1990	*	NA	4.4	NA	NA	17.04	NA	Horror/Thriller
Guarding Tess	1994	***½	NA	6.5	NA	NA	27.05	NA	Comedy/Drama
Guerre du feu, La	1981	NA	NA	7.5	12.5	NA	NA	NA	Adventure/Fantasy
Guilty as Sin	1993	***	NA	5.8	NA	NA	22.89	NA	Crime/Drama/Thriller
Guilty by Suspicion	1991	***½	NA	6.7	NA	NA	9.48	NA	Drama
Gumby: The Movie	1995	NA	NA	7.8	NA	NA	0.06	NA	Animation
Gummo	1997	NA	NA	7	NA	0.02	0.02	NA	Drama
Gun in Betty Lou's Handbag, The	1992	NA	NA	5.5	NA	NA	3.72	NA	Comedy/Mystery
Guncrazy	1992	NA	NA	6.9	0.8	NA	0.11	NA	Crime/Drama
Gung Ho	1986	**	NA	5.6	NA	NA	36.61	NA	Comedy/Drama
Gunmen	1994	*½	NA	6.2	NA	NA	3.41	NA	Action
Gunrunner, The	1984	NA	NA	4.1	2	NA	NA	NA	Crime/Drama
Gut Feeling	1998	NA	NA	NA	NA	NA	NA	NA	NA
H"tel Terminus	1988	NA	NA	NA	NA	NA	NA	NA	NA
Hackers	1995	***	NA	7	NA	NA	7.56	NA	Thriller
Hair	1979	NA	NA	7.3	NA	NA	NA	NA	Musical
Hairshirt	1998	NA	NA	NA	0.07	NA	NA	NA	Comedy/Romance
Hairspray	1988	***	NA	7.2	NA	NA	6.67	NA	Comedy/Drama
Half Baked	1998	NA	NA	6.6	NA	7.72	17.28	NA	Comedy
Halloween	1978	NA	NA	7.8	0.33	NA	47	NA	Horror/Thriller
Halloween 4: The Return of Michael Myers	1988	NA	NA	6.9	NA	NA	17.77	NA	Horror/Thriller
Halloween 5: The Revenge of Michael Myers	1989	NA	NA	6.2	NA	NA	11.64	NA	Horror/Thriller
Halloween H20: Twenty Years Later	1998	NA	NA	6.6	17	16.19	55	NA	Horror/Thriller
Halloween III: Season of the Witch	1983	NA	NA	3.9	2.5	NA	13	NA	Horror/Sci-Fi
Halloween: The Curse of Michael Myers	1995	NA	NA	6.6	5	NA	15.13	NA	Horror/Thriller
Hamburger Hill	1987	NA	NA	7.2	NA	NA	13.84	NA	Drama/War
Hamlet	1996	****	NA	8.1	18	0.15	4.41	NA	Drama
Hand That Rocks the Cradle, The	1992	NA	NA	6.8	NA	NA	88.04	NA	Thriller
Handmaid's Tale, The	1990	**	NA	6.2	NA	NA	4.96	NA	Drama/Sci-Fi
Hands on a Hardbody, the Documentary	1996	NA	NA	9.3	NA	NA	0.91	NA	Documentary
Hangar 18	1980	NA	NA	5.6	NA	NA	6	NA	Sci-Fi
Hangin' with the Homeboys	1991	***	NA	8.2	1.9	NA	0.53	NA	Drama
Hannah and Her Sisters	1986	****	NA	7.6	NA	NA	40.08	NA	Comedy/Drama
Hanoi Hilton, The	1987	NA	NA	6.2	NA	NA	0.76	NA	Drama/War
Happiness	1998	****	NA	8	3	0.03	2.64	NA	Comedy
Happy Gilmore*	1996	*½	**	7.4	NA	NA	38.62	NA	Comedy
Hard Eight	1996	***½	NA	7.8	NA	0.07	0.14	NA	Crime/Thriller
Hard Feelings	1981	NA	NA	NA	4	NA	NA	NA	Drama
Hard Promises	1991	*½	NA	5.9	NA	NA	0.31	NA	Comedy/Romance
Hard Rain*	1998	*	**½	5.3	70	8.01	19.82	2.6	Action/Thriller
Hard Target*	1993	NA	NA	6.4	NA	NA	32.53	NA	Action/Adventure/Crime Thriller
Hard to Kill	1990	NA	NA	5.6	NA	NA	47.41	NA	Action/Romance
Hard Way, The	1991	***½	NA	6.5	NA	NA	25.9	NA	Action/Comedy
Hardware Wars	1977	NA	NA	9	0.01	NA	0.5	NA	Action/Comedy/Sci-Fi Short
Harlem	1993	NA	NA	6.7	NA	NA	18.27	NA	Drama
Harlem Nights	1989	**	NA	5.1	NA	NA	60.86	35	Comedy/Crime/Drama Romance
Harley Davidson and the Marlboro Man	1991	NA	NA	6.5	NA	NA	7.43	NA	Action
Harriet the Spy	1996	**	NA	7.4	13	9.58	26.54	NA	Children's/Comedy
Harry and the Hendersons	1987	NA	NA	5.5	NA	NA	29.76	NA	Comedy
Hart to Hart	1979	NA	NA	8.8	NA	NA	NA	NA	Adventure/Mystery
Haunted Honeymoon	1986	NA	NA	4.7	NA	NA	8.03	NA	Comedy

Haunted, The	1979	NA	NA	NA	NA	NA	NA	NA	NA
Haunting of Morella, The	1990	NA	NA	5.5	NA	NA	1.55	NA	Horror
Hav Plenty	1997	NA	NA	8.8	NA	1.1	2.3	NA	Comedy
Havana	1990	NA	NA	6.3	NA	NA	9.24	NA	Drama
Hazing, The	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Horror
He Got Game	1998	***½	NA	7.3	NA	7.61	21.55	NA	Drama
He Said, She Said	1991	**	NA	6	NA	NA	9.8	NA	Drama
Head Above Water	1996	NA	NA	7.7	NA	NA	NA	NA	Comedy/Thriller
Head Office	1986	NA	NA	6.5	NA	NA	1.46	NA	Comedy
Hear No Evil	1993	NA	NA	6.7	NA	NA	5.68	NA	Thriller
Heart and Souls	1993	NA	NA	7.7	NA	NA	16.58	NA	Comedy/Fantasy
Heart Condition	1990	**	NA	5.1	NA	NA	4.13	NA	Comedy
Heart of Dixie	1989	NA	NA	5.7	NA	NA	1.1	NA	Drama
Heart of Midnight	1988	**½	NA	5.7	NA	NA	0.11	NA	Thriller
Heartbreak Hotel	1988	*	NA	6.3	NA	NA	5.51	NA	Comedy
Heartbreak Ridge	1986	***	NA	6.4	NA	NA	42.72	NA	Action/Comedy/War
Heartburn	1986	**	NA	5.6	NA	NA	25.31	NA	Comedy/Drama
Hearts of Darkness: A Filmmaker's Apocalypse	1991	***½	NA	8.5	NA	NA	1.32	NA	Documentary
Heat	1987	***½	NA	5.7	NA	NA	34.49	NA	Action
Heat	1995	NA	NA	7.9	60	NA	67.44	107	Action/Crime/Drama Romance/Thriller
Heathers	1989	**½	NA	7.6	NA	NA	1.11	NA	Comedy
Heaven & Earth	1993	NA	NA	7.4	NA	NA	5.86	NA	Action/Drama/War
Heaven and Earth	1990	***½	NA	8.1	42	NA	0.31	NA	NA
Heaven Can Wait	1978	NA	NA	6.9	NA	NA	NA	NA	Comedy
Heaven's Gate	1980	NA	NA	6.9	44	NA	1.5	NA	Western
Heaven's Prisoners	1996	**	NA	7.2	25	NA	5.01	NA	Mystery/Thriller
Heavy	1995	***½	NA	8	NA	NA	0.85	NA	Drama/Romance
Heavy Metal	1981	NA	NA	7.3	9.3	NA	NA	NA	Action/Adventure/Animation Fantasy/Horror/Sci-Fi
Heavy Metal: F.A.K.K.	1999	NA	NA	NA	15	NA	NA	NA	Action/Animation/Fantasy
Heavy Petting	1988	*	NA	7.6	NA	NA	0.27	NA	Documentary
Heavyweights	1994	NA	NA	5.9	NA	NA	17.69	NA	Children's/Comedy
Hell High	1986	NA	NA	6.4	NA	NA	0.19	NA	NA
Hellbound	1993	NA	NA	4.7	NA	NA	NA	NA	Action/Thriller
Hello Again	1987	**	NA	4.8	NA	NA	20.42	NA	Comedy
Hellraiser III: Hell on Earth*	1992	NA	NA	6.8	NA	NA	12.53	NA	Horror
Hellraiser: Bloodline*	1996	NA	NA	6.1	NA	NA	16.68	NA	Action/Horror/Sci-Fi
Hell's Kitchen	1998	NA	NA	NA	6	NA	NA	NA	NA
Henry & June	1990	NA	NA	7.1	NA	NA	11.57	NA	Drama
Henry Fool	1997	**½	NA	8.3	NA	0.04	1.33	NA	Comedy/Drama
Henry: Portrait of a Serial Killer	1990	***½	NA	8	NA	NA	0.61	NA	Crime/Horror
Her Alibi	1989	½	NA	5.7	NA	NA	18.7	NA	Comedy/Drama/Mystery Romance
Hercules	1997	***½	NA	7.3	70	0.25	99.05	146	Adventure/Animation/Children's Comedy/Musical
Hero	1992	**	NA	6.4	NA	NA	19.49	47	Comedy/Drama
Hero and the Terror	1988	**	NA	4.9	NA	NA	5.3	NA	Action/Crime
Hexed	1993	NA	NA	5.3	NA	NA	2.79	NA	Comedy
Hidden, The	1987	***	NA	7.3	NA	NA	9.75	NA	Action/Horror/Sci-Fi
Hideaway	1995	***	NA	6.7	NA	NA	12.2	NA	Thriller
Hiding Out	1987	**	NA	6.9	NA	NA	7.02	NA	Comedy/Drama
High Anxiety	1977	NA	NA	6.5	NA	NA	NA	NA	Comedy/Thriller
High Art	1998	***½	NA	8.3	NA	0.05	1.93	NA	Drama/Romance
High Road to China	1983	NA	NA	6.2	NA	NA	28.4	NA	Adventure/Romance
High School High	1996	*½	NA	6.2	NA	6.31	20.95	NA	Comedy
High Spirits	1988	NA	NA	5.3	NA	NA	8.58	NA	Comedy
High-Ballin'	1978	NA	NA	4.5	2	NA	NA	NA	Action
Higher Learning	1995	***	NA	7.1	NA	NA	38.29	NA	Drama
Highlander	1986	NA	NA	7.7	16	NA	5.9	NA	Action/Adventure/Fantasy
Highway to Hell	1992	NA	NA	6.7	NA	NA	NA	NA	Action/Thriller

Hijacking Hollywood	1997	NA	NA	7.6	NA	0	0	NA	Comedy
Hike	1998	NA	NA	NA	NA	NA	NA	NA	NA
Hi-Life	1998	NA	NA	NA	NA	0	0.01	NA	Comedy/Romance
Hi-Line	1998	NA	NA	NA	NA	NA	NA	NA	NA
Hi-Lo Country, The	1998	**	NA	6.1	NA	0.02	0.02	NA	Drama/Western
History of the World: Part I	1981	NA	NA	7	NA	NA	NA	NA	Comedy
Hit List	1988	NA	NA	6.2	1.5	NA	NA	NA	Thriller
Hit Me	1996	NA	NA	7.4	NA	0	0	NA	NA
Hitcher, The	1986	Zero	NA	7.2	NA	NA	5.84	NA	Action/Horror/Thriller
Hitman, The	1991	NA	NA	6.1	NA	NA	4.65	NA	Action
Hitz	1992	NA	NA	NA	NA	NA	NA	NA	Thriller
Hocus Pocus	1993	*	NA	6.6	NA	NA	39.51	NA	Comedy
Hoffa	1992	***½	NA	6.6	NA	NA	24.28	NA	Crime/Drama
Hold Me, Thrill Me, Kiss Me	1992	NA	NA	7.7	NA	NA	0.13	NA	Comedy
Hollywood Chainsaw Hookers	1988	NA	NA	6	0.02	NA	NA	NA	Comedy/Horror
Hollywood Shuffle	1987	***	NA	7.3	0.1	NA	5.23	NA	Comedy
Hollywood Zap	1995	NA	NA	NA	NA	NA	NA	NA	NA
Holy Man	1998	**	NA	5.3	60	5.11	12.07	NA	Comedy
Holy Matrimony	1994	NA	NA	6.2	NA	NA	0.71	NA	Comedy/Crime
Home Alone	1990	**½	NA	5.9	NA	NA	285.76	248	Comedy
Home Alone 2: Lost in New York*	1992	**	**	5	NA	NA	173.59	106	Comedy
Home Alone 3	1997	***	NA	4.6	NA	5.09	30.67	17.7	Comedy
Home Before Dark	1997	NA	NA	8	NA	NA	NA	NA	Drama
Home for the Holidays	1995	***½	NA	7	NA	NA	17.52	NA	Comedy/Drama/Romance
Home Fries	1998	***	NA	5.5	15	3.78	10.1	NA	Comedy/Romance
Home of Our Own, A	1993	***	NA	7.4	12	0.8	1.7	NA	Drama
Homegrown	1998	NA	NA	6.9	NA	0.08	0.22	NA	Comedy/Thriller
Homeward Bound II: Lost in San Francisco	1996	**	NA	6.5	NA	NA	49.14	NA	Children's/Comedy
Homeward Bound: The Incredible Journey	1993	***	NA	7.5	NA	NA	41.83	NA	Adventure/Children's
Homicide	1991	****	NA	7.2	NA	NA	2.97	NA	Crime/Drama/Thriller
Honey, I Blew Up the Kid*	1992	*½	***	4.2	NA	NA	58.66	NA	Comedy/Sci-Fi
Honey, I Shrunk the Kids*	1989	**	NA	5.8	NA	NA	130.72	NA	Adventure/Comedy/Sci-Fi
Honeymoon in Vegas	1992	***½	NA	6.5	NA	NA	35.21	NA	Comedy/Romance
Hoodlum	1997	***	NA	5.9	NA	8.16	23.46	NA	Crime/Drama
Hook*	1991	**	**	6.1	NA	NA	119.65	NA	Action/Comedy/Fantasy Musical
Hoop Dreams	1994	****	NA	8.5	0.7	NA	7.83	NA	Documentary
Hooper	1978	NA	NA	6	NA	NA	NA	NA	Comedy
Hoosiers	1986	****	NA	7.6	NA	NA	28.61	NA	Drama
Hope Floats	1998	**	NA	6.5	30	14.21	60.03	6.8	Comedy/Drama/Romance
Horror Show, The	1989	NA	NA	6.3	NA	NA	1.74	NA	Horror
Horse Whisperer, The	1998	***	NA	7.4	NA	13.69	75.37	68.3	Adventure/Drama/Romance
Hot Pursuit	1987	NA	NA	7.1	NA	NA	4.22	NA	Comedy
Hot Shots!	1991	NA	NA	6.5	NA	NA	69.47	106.8	Action/Comedy/War
Hot Shots! Part Deux*	1993	NA	**½	6.1	NA	NA	38.91	NA	Action/Comedy/War
Hot Spot, The	1990	***	NA	7.4	NA	NA	1.29	NA	Drama/Romance
Hot to Trot	1988	NA	NA	4.2	NA	NA	6.44	NA	Comedy
Hot Touch, The	1981	NA	NA	NA	4.7	NA	NA	NA	NA
Hotel New Hampshire, The	1984	NA	NA	6.3	7.5	NA	5.1	NA	Drama
House	1986	NA	NA	6.1	NA	NA	19.45	NA	Horror
House Arrest	1996	NA	NA	6.8	NA	3.12	6.97	NA	Comedy
House II: The Second Story	1987	NA	NA	5.2	NA	NA	7.8	NA	Fantasy/Horror
House of Cards	1993	*	NA	7.2	NA	NA	0.32	NA	Drama
House of Games	1987	****	NA	8	NA	NA	2.59	NA	Crime/Film-Noir/Mystery Thriller
House of the Spirits, The	1993	**	NA	7.5	NA	NA	6.27	NA	Drama/Romance
House of Yes, The	1997	NA	NA	7.9	1.5	0.06	0.62	NA	Comedy
House on Carroll Street, The	1988	***	NA	6.3	NA	NA	0.46	NA	Thriller
House Party	1990	***	NA	6.6	NA	NA	26.39	NA	Comedy

House Party 2	1991	**	NA	5.3	NA	NA	19.28	NA	Comedy
Houseguest	1994	NA	NA	6.8	NA	NA	26.33	NA	Comedy
Household Saints	1993	****	NA	8.3	NA	NA	0.57	NA	Drama
Housekeeping	1987	****	NA	8.1	NA	NA	1.08	NA	Drama
HouseSitter	1992	***	NA	6.6	NA	NA	58.5	NA	Comedy/Romance
How I Got Into College	1989	NA	NA	6.5	NA	NA	1.64	NA	Comedy/Romance
How Stella Got Her Groove Back	1998	**½	NA	6.4	NA	11.32	37.67	NA	Romance
How to Be a Player	1997	NA	NA	6	NA	5.74	13.96	NA	Comedy
How to Eat Fried Worms	1999	NA	NA	NA	NA	NA	NA	NA	NA
How to Make an American Quilt	1995	**	NA	7.6	NA	NA	23.57	NA	Drama
How U Like Me Now	1993	NA	NA	NA	0.6	NA	0.21	NA	Drama
Howard the Duck	1986	NA	NA	4.5	NA	NA	16.3	NA	Action/Sci-Fi
Howling IV: The Original Nightmare	1988	NA	NA	3.3	NA	NA	NA	NA	Horror
Howling, The	1981	NA	NA	6.6	NA	NA	17.99	NA	Horror
Hsi yen	1993	NA	NA	8.4	1	NA	6.93	NA	Comedy/Drama/Romance
Hudson Hawk	1991	NA	NA	6	65	NA	17.22	NA	Action/Adventure/Comedy
Hudsucker Proxy, The*	1994	NA	***	7.6	NA	NA	2.87	NA	Comedy/Romance
Hugo Pool	1997	NA	NA	6.1	NA	0	0	NA	Comedy/Romance
Human Highway	1982	NA	NA	7.9	NA	NA	NA	NA	Comedy/Drama
Human Shield, The	1991	NA	NA	6.4	NA	NA	NA	NA	NA
Hunchback of Notre Dame, The	1996	****	NA	7.4	70	21.3	100.12	85.8	Animation/Children's/Musical
Hunger, The	1983	NA	NA	7.6	NA	NA	4.8	NA	Horror
Hunk	1987	NA	NA	4.4	NA	NA	1.75	NA	Comedy
Hunt for Red October, The	1990	***½	NA	7.6	NA	NA	120.71	78.5	Action/Adventure/Thriller
Hunted, The	1995	NA	NA	6.7	NA	NA	6.61	NA	Action
Hurlyburly	1998	***	NA	7	NA	0.16	0.46	NA	Drama
Hurricane Streets	1998	NA	NA	7.6	0.5	0.23	0.33	NA	Drama
Husbands and Wives	1992	***½	NA	8	NA	NA	10.56	NA	Comedy/Drama
Hush	1998	**	NA	4.5	NA	5.74	13.51	NA	Thriller
Hype!	1996	***	NA	8.8	NA	NA	0.27	NA	Documentary

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
I Come in Peace	1990	NA	NA	5.7	NA	NA	4.35	NA	Sci-Fi/Thriller
I Got the Hook Up	1998	NA	NA	6.6	3.5	3.31	10.31	NA	Comedy
I Just Wasn't Made for These Times	1995	NA	NA	8.6	NA	NA	0.06	NA	Documentary
I Know What You Did Last Summer	1997	*	NA	6.3	17	15.82	72.22	20.3	Horror/Mystery/Thriller
I Like It Like That	1994	***	NA	4.6	NA	NA	1.78	NA	Comedy/Drama/Romance
I Love Trouble	1994	**½	NA	5.6	NA	NA	30.81	NA	Action/Comedy
I Love You to Death	1990	***	NA	6.7	NA	NA	16.19	NA	Comedy
I Love You, Don't Touch Me!	1998	NA	NA	5.5	NA	0.03	0.03	NA	NA
I Married a Strange Person	1997	NA	NA	7.8	NA	0.01	0.2	NA	Animation/Comedy
I Shot Andy Warhol	1996	***½	NA	7.4	NA	NA	1.81	NA	NA
I Still Know What You Did Last Summer*	1998	*	NA	4.9	24	16.52	39.17	NA	Horror/Mystery/Thriller
I Think I Do	1997	NA	NA	6.3	NA	0.03	0.34	NA	Comedy
I, Madman	1989	***	NA	7.8	NA	NA	0.15	NA	Horror
I.Q.	1994	***½	NA	6.9	NA	NA	26.37	NA	Comedy/Romance
I/O Error	1998	NA	NA	NA	NA	NA	NA	NA	Sci-Fi/Thriller
Ice Storm, The	1997	****	NA	7.8	18	0.08	7.84	NA	Drama
Ideal Husband, An	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Idle Hands	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Horror
If Looks Could Kill	1991	***	NA	6.3	NA	NA	7.79	NA	Comedy
If Lucy Fell	1996	*	NA	6.8	NA	NA	4.64	NA	Comedy/Romance
If the Shoe Fits	1990	NA	NA	8	NA	NA	NA	NA	Comedy
I'll Be Home For Christmas	1998	*	NA	4.7	NA	3.9	12.12	NA	NA
I'll Do Anything	1994	***	NA	5.9	NA	NA	10.21	NA	Comedy/Drama
Illegally Yours	1988	NA	NA	4.9	NA	NA	0.26	NA	Comedy
Illtown	1996	NA	NA	5.7	NA	0.01	0.01	NA	Crime/Drama
Illuminata	1998	NA	NA	NA	NA	NA	NA	NA	NA
I'm Dancing as Fast as I Can	1982	NA	NA	5.1	NA	NA	NA	NA	Drama
I'm Gonna Git You Sucka	1988	*	NA	7.4	NA	NA	13.03	NA	Comedy
I'm Not Rappaport	1996	**½	NA	7.6	NA	0.03	0.22	NA	Comedy
I'm Your Man	1992	NA	NA	NA	0.2	NA	NA	NA	Comedy/Crime
Imaginary Crimes	1994	***½	NA	7.4	NA	NA	0.09	NA	Drama
Imagine: John Lennon	1988	***	NA	8.1	NA	NA	3.75	NA	Documentary
IMAX Nutcracker, The	1997	NA	NA	NA	NA	0.09	0.99	NA	Fantasy/Musical
Immediate Family	1989	**	NA	6.5	NA	NA	5.93	NA	Drama
Immortal Beloved	1994	***½	NA	7.9	NA	NA	14.35	NA	Drama/Romance
Impostor	1999	NA	NA	NA	NA	NA	NA	NA	Sci-Fi
Impostors, The	1998	**	NA	7.5	NA	0.31	2.19	NA	Comedy
Impulse	1990	***	NA	6.1	NA	NA	2.54	NA	Thriller
In & Out	1997	NA	NA	6.6	NA	15.02	63.83	19.4	Comedy
In Country	1989	***	NA	6.3	NA	NA	3.53	NA	Drama
In Crowd, The	1988	NA	NA	8.6	NA	NA	0.12	NA	Drama
In Dreams	1999	*½	NA	6.7	NA	NA	NA	NA	Thriller
In God's Hands	1998	NA	NA	6.2	NA	0.56	1.38	NA	Action/Drama
In Jest	1999	NA	NA	NA	NA	NA	NA	NA	NA
In Love and War	1996	**	NA	7.7	NA	5.49	14.47	NA	Drama/Romance/War
In Search of Historic Jesus	1980	NA	NA	NA	NA	NA	22.44	NA	NA
In Search of Noah's Ark	1977	NA	NA	6.7	NA	NA	55.73	NA	Documentary
In the Army Now	1994	*½	NA	5.5	NA	6.4	28.86	NA	Comedy/War
In the Company of Men	1997	****	NA	7.8	0.03	0.1	2.86	NA	Drama
In the Line of Fire*	1993	***½	***½	7.4	NA	NA	102.31	85	Action/Drama/Thriller
In the Mood	1987	***	NA	6.2	NA	NA	1	NA	Comedy
In the Mouth of Madness*	1995	**	***½	7.5	14	NA	8.95	NA	Horror/Thriller
In the Soup	1992	NA	NA	8	NA	NA	0.26	NA	Comedy
In the Spirit	1990	NA	NA	7.1	NA	NA	0.28	NA	Comedy
In Too Deep	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
Incident at Oglala	1992	***	NA	8.6	NA	NA	0.54	NA	Documentary

Inconceivable	1998	NA	NA	NA	NA	NA	NA	NA	NA
Incredibly True Adventure of Two Girls in Love, The	1995	NA	NA	8.5	0.25	NA	1.98	NA	Comedy/Romance
Indecent Proposal	1993	***	NA	5.7	38	NA	106.61	160	Drama/Romance
Independence Day*	1996	**½	**	6.5	75	50.2	306.12	491.8	Action/Sci-Fi/War
Indian in the Cupboard, The*	1995	**	***	6.4	NA	NA	35.62	NA	Adventure/Children's
Indian Runner, The	1991	***	NA	8.1	NA	NA	0.19	NA	Drama
Indian Summer	1993	***	NA	7.5	NA	NA	14.9	NA	Comedy/Drama
Indiana Jones and the Last Crusade*	1989	***½	**½	7.8	39	NA	197.17	297.6	Action/Adventure/Fantasy
Indiana Jones and the Temple of Doom	1984	NA	NA	6.9	NA	NA	179.87	NA	Action/Adventure/Fantasy
Inferno	1999	NA	NA	NA	NA	NA	NA	NA	Action
Infinity	1996	***	NA	7.8	NA	0.08	0.15	NA	Drama
Ink	1996	NA	NA	NA	NA	NA	NA	NA	Comedy
Inkwell, The	1994	***	NA	6.9	NA	NA	8.88	NA	NA
In-Laws, The	1979	NA	NA	7.9	NA	NA	NA	NA	Comedy
Innerspace	1987	***	NA	6.5	NA	NA	25.89	NA	Action/Adventure/Comedy Sci-Fi
Innocent Blood	1992	**	NA	7.3	NA	NA	4.97	NA	Comedy/Horror/Romance
Innocent Man, An	1989	NA	NA	6.5	NA	NA	20.05	NA	Crime/Drama
Inside Monkey Zetterland	1993	NA	NA	7.4	NA	NA	0.12	NA	Comedy
Insignificant Others	1997	NA	NA	NA	NA	NA	NA	NA	Drama
Inspector Gadget	1999	NA	NA	NA	92	NA	NA	NA	Adventure/Comedy
Instinct	1999	NA	NA	NA	NA	NA	NA	NA	NA
Internal Affairs	1990	NA	NA	6.7	NA	NA	27.73	NA	Crime/Thriller
Intersection	1994	*	NA	5.5	NA	NA	20.93	NA	Drama/Romance
Interview with the Vampire*	1994	***	*½	7.2	NA	NA	105.26	116	Drama/Horror
Into the Fire	1987	NA	NA	5.5	NA	NA	NA	NA	NA
Into the Night	1985	NA	NA	7.2	NA	NA	6.7	NA	Action/Comedy
Into the Sun	1992	NA	NA	6	NA	NA	0.64	NA	Action/Comedy
Invaders from Mars	1986	NA	NA	4.6	NA	NA	4.88	NA	Sci-Fi
Inventing the Abbotts	1997	**	NA	7.4	NA	2.3	5.85	NA	Drama/Romance
Invisible Circus	1999	NA	NA	NA	NA	NA	NA	NA	NA
Iron & Silk	1990	NA	NA	7.8	NA	NA	0.36	NA	Comedy/Drama
Iron Eagle	1986	NA	NA	5	NA	NA	24.16	NA	Action/War
Iron Will	1994	**	NA	7.2	NA	NA	21.01	NA	Adventure
Ironweed	1987	***	NA	6.5	NA	NA	7.39	NA	Drama
Ishtar	1987	½	NA	4.5	NA	NA	14.38	NA	Comedy/Musical
Island of Dr. Moreau, The*	1996	NA	***	4.8	40	9.1	27.66	NA	Horror/Sci-Fi/Thriller
Island, The	1998	NA	NA	NA	NA	NA	NA	NA	NA
Isn't She Great	1999	NA	NA	NA	54	NA	NA	NA	Comedy
It Could Happen to You	1994	***½	NA	7.1	NA	NA	37.8	NA	Comedy/Drama/Romance
It Runs in the Family	1994	NA	NA	7.4	NA	NA	0.07	NA	Comedy
It Takes Two	1988	**	NA	7.5	NA	NA	0.34	NA	Comedy
It Takes Two	1995	NA	NA	7.8	NA	NA	19.47	NA	Comedy
It Was a Wonderful Life	1993	NA	NA	9.5	NA	NA	NA	NA	Documentary
It's Impossible to Learn to Plow by Reading Books	1988	NA	NA	NA	0	NA	NA	NA	Drama
It's My Party	1995	***	NA	8.6	NA	NA	0.62	NA	Drama
It's Pat	1994	NA	NA	3.3	NA	NA	0.06	NA	Comedy
Jack	1996	*½	NA	6.2	45	11.19	58.59	NA	Comedy/Drama
Jack Frost*	1998	*	NA	5.1	NA	7.1	31.15	NA	Comedy/Drama
Jack the Bear	1993	***	NA	6.7	NA	NA	5.15	NA	Drama
Jackal, The	1997	*½	NA	5.8	60	15.16	54.91	84	Action/Thriller
Jackals	1986	NA	NA	NA	NA	NA	0.49	NA	Action/Crime
Jackie Brown	1997	****	NA	7.5	12	9.29	39.65	33	Crime/Drama
Jacknife	1989	***	NA	7.2	NA	NA	2.05	NA	Drama
Jack's Back	1988	***	NA	6.2	NA	NA	0.49	NA	Crime/Mystery/Thriller
Jacob Two Two Meets the Hooded Fang	1999	NA	NA	NA	NA	NA	NA	NA	Children's
Jacob's Ladder	1990	***½	NA	7.5	NA	NA	26.12	NA	Action/Horror/Mystery Thriller

Jade*	1995	**	NA	5.1	50	NA	9.8	NA	Action/Crime/Thriller
Jagged Edge	1985	***½	NA	6.8	NA	NA	1.81	NA	Thriller
Jailbait	1994	NA	NA	7.6	NA	NA	NA	NA	Action
Jake Speed	1986	NA	NA	6.2	NA	NA	1.94	NA	Action/Adventure/Comedy
James and the Giant Peach*	1996	***	NA	7.3	38	NA	28.93	NA	Adventure/Fantasy/Musical
Jane Austen's Mafia*	1998	NA	NA	4.8	NA	6.58	19.88	NA	Comedy/Crime
January Man	1989	NA	NA	5.6	NA	NA	4.61	NA	Comedy/Mystery/Thriller
Jason Goes to Hell: The Final Friday*	1993	NA	*½	5.7	NA	NA	15.94	NA	Horror
Jason's Lyric	1994	***	NA	8	NA	NA	0.4	NA	Crime/Drama
Jaws 2	1978	NA	NA	5	NA	NA	102.92	NA	Action/Horror/Thriller
Jaws 3-D	1983	NA	NA	3.1	NA	NA	27	NA	Action/Horror/Thriller
Jaws: The Revenge	1987	NA	NA	2.9	23	NA	20.76	NA	Action/Horror/Thriller
Jazz Singer, The	1980	NA	NA	6.2	NA	NA	27.12	NA	Musical
Je M'Appelle Crawford	1999	NA	NA	NA	4	NA	NA	NA	Comedy
Jefferson in Paris	1995	**	NA	5.4	14	NA	2.47	NA	Drama
Jeffrey	1995	**	NA	8.3	NA	NA	3.49	NA	Comedy/Drama
Jello Shots	1999	NA	NA	NA	NA	NA	NA	NA	NA
Jennifer Eight	1992	NA	NA	6.4	NA	NA	11.39	NA	Thriller
Jerk, The	1979	NA	NA	6.9	NA	NA	NA	NA	Comedy
Jerky Boys, The	1994	NA	NA	5.2	NA	NA	7.56	NA	Comedy
Jerry & Tom	1998	NA	NA	8	5	NA	NA	NA	Comedy/Crime/Drama
Jerry Maguire*	1996	***	***½	7.6	50	17.08	153.62	NA	Comedy/Drama/Romance
Jetsons: The Movie	1990	NA	NA	4.7	NA	NA	10.9	NA	Animation/Children's/Comedy
Jewel of the Nile, The	1985	***	NA	6	NA	NA	25.81	NA	Action/Adventure/Comedy Romance
JFK	1991	****	NA	7.5	NA	NA	70.41	135	Drama/Mystery
Jimmy Hollywood	1994	**½	NA	5.9	NA	NA	3.69	NA	Comedy
Jing cha gu shi IV: Jian dan ren wu	1996	NA	NA	8	NA	5.78	14.51	NA	Action/Thriller
Jingle All the Way*	1996	**½	**	5.7	60	12.11	60.57	NA	Adventure/Comedy
Jo Jo Dancer, Your Life Is Calling	1986	***	NA	6.7	NA	NA	18.03	NA	Drama
Joan of Arc: The Virgin Warrior	1999	NA	NA	NA	50	NA	NA	NA	NA
Joe Gould's Secret	1999	NA	NA	NA	NA	NA	NA	NA	NA
Joe the King	1999	NA	NA	NA	NA	NA	NA	NA	Crime/Drama
Joe Versus the Volcano	1990	***½	NA	6.2	NA	NA	39.4	NA	Comedy/Fantasy/Romance
Joe's Apartment*	1996	*	**½	6.9	NA	1.85	4.61	NA	Comedy/Musical
Johnny Be Good	1988	½	NA	4.3	NA	NA	17.55	NA	Comedy
Johnny Handsome	1989	***½	NA	5.9	NA	NA	7.24	NA	Drama
Johnny Mnemonic*	1995	**	*½	5	50	NA	19.08	33.3	Action/Sci-Fi/Thriller
Johns	1996	***	NA	7.4	NA	0.05	0.05	NA	NA
Jonny Z: The Legend	1998	NA	NA	NA	0	NA	NA	NA	NA
Josh and S.A.M.	1993	**	NA	7.1	18	NA	1.53	NA	Adventure/Children's
Journey of Honor	1992	NA	NA	6	10	NA	NA	NA	NA
Journey of Natty Gann, The	1985	NA	NA	7.5	NA	NA	2.14	NA	Adventure
Joy Luck Club, The	1993	****	NA	8	NA	NA	32.86	NA	Drama
Judas Project, The	1993	NA	NA	6.6	NA	NA	2.93	NA	Drama
Judge Dredd*	1995	**	**	5	90	NA	34.69	NA	Action/Adventure/Sci-Fi Thriller
Judge Judy	1996	NA	NA	NA	NA	NA	NA	NA	NA
Judgment in Berlin	1988	NA	NA	6	NA	NA	0.23	NA	Drama
Judgment Night	1993	NA	NA	6.9	NA	NA	12.14	NA	Action/Crime/Thriller
Juice	1992	***	NA	7.8	NA	NA	20.15	NA	Drama
Julia	1977	NA	NA	7.7	NA	NA	NA	NA	Drama
Julia Has Two Lovers	1991	NA	NA	7.3	NA	NA	NA	NA	Drama
Jumanji*	1995	*½	**	6.9	65	NA	100.2	156	Action/Adventure/Comedy Fantasy
Jump	1999	NA	NA	NA	1	NA	NA	NA	Comedy
Jumpin' Jack Flash	1986	**	NA	5.9	NA	NA	25.59	NA	Action/Comedy/Romance Thriller
Jungle Book, The	1994	NA	NA	7.3	NA	NA	44.34	NA	Adventure/Romance
Jungle Fever	1991	***½	NA	6.9	NA	NA	32.48	NA	Drama/Romance

Jungle2Jungle	1997	NA	NA	6.4	NA	12.81	59.93	NA	Comedy
Junior	1994	***½	NA	5.8	NA	NA	36.76	NA	Comedy/Sci-Fi
Jurassic Park*	1993	***	***½	7.2	63	NA	356.78	556	Action/Adventure/Sci-Fi Thriller
Juror, The	1996	**	NA	6	44	NA	44.83	NA	Drama/Thriller
Jury Duty	1995	*	NA	4	NA	NA	17.01	NA	Comedy
Just Another Girl on the I.R.T.	1992	NA	NA	7.2	NA	NA	0.48	NA	Drama
Just Between Friends	1986	*½	NA	6.2	NA	NA	6.41	NA	Drama
Just Cause	1995	**	NA	6.5	NA	NA	36.85	NA	Mystery/Thriller
Just Looking	1999	NA	NA	NA	3	NA	NA	NA	Comedy
Just Mom and Me	1998	NA	NA	NA	0.03	NA	NA	NA	Documentary
Just One of the Guys	1985	NA	NA	6.2	NA	NA	11.5	NA	Comedy
Just Tell Me What You Want	1980	NA	NA	6.6	NA	NA	NA	NA	Comedy/Romance

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
K-9	1989	**	NA	5.8	NA	NA	43.25	NA	Action/Comedy
Kafka	1991	**	NA	7.9	NA	NA	1.06	NA	Drama/Sci-Fi
Kalifornia	1993	****	NA	7.2	NA	NA	2.4	NA	Drama/Thriller
Kansas	1988	**	NA	5.9	NA	NA	2.43	NA	Crime
Kansas City	1996	***	NA	6.4	19	0.43	1.29	NA	Crime/Drama
Karate Kid III, The	1989	NA	NA	3.8	NA	NA	38.96	NA	Drama
Karate Kid, Part II, The	1986	NA	NA	5.2	NA	NA	115.1	NA	Action/Adventure/Drama
Karate Kid, The	1984	NA	NA	6.4	NA	NA	90.8	NA	Drama
Kazaam*	1996	*½	*½	3	NA	7.13	18.88	NA	Comedy/Drama
Keep, The	1983	NA	NA	6.8	6	NA	NA	NA	Horror/Thriller/War
Keeping the Faith	2000	NA	NA	NA	NA	NA	NA	NA	NA
Keeping Time	1999	NA	NA	NA	NA	NA	NA	NA	Drama/Romance
Kickboxer	1989	NA	NA	6	NA	NA	14.7	NA	Action
Kickboxer 2: The Road Back	1991	NA	NA	4.3	NA	NA	1.25	NA	Action
Kicked in the Head	1997	*½	NA	4.8	4	0.06	0.1	NA	Comedy/Drama
Kicking and Screaming	1995	***	NA	8.2	NA	NA	0.7	NA	Comedy/Drama
Kid in King Arthur's Court, A	1995	NA	NA	6.6	NA	NA	13.41	NA	Adventure/Comedy/Fantasy Romance/Sci-Fi
Kidnapping of the President, The	1980	NA	NA	5.9	3.5	NA	NA	NA	Thriller
Kids	1995	***½	NA	7	1.5	NA	7.42	7.6	Drama
Kids in the Hall: Brain Candy	1996	*	NA	7.7	NA	NA	2.65	NA	Comedy
Kill Me Again	1989	NA	NA	7.4	NA	NA	0.28	NA	Thriller
Killer	1994	NA	NA	7.8	NA	NA	0.38	NA	Thriller
Killer Image	1992	NA	NA	5.2	NA	NA	NA	NA	NA
Killer Instinct	1987	NA	NA	NA	NA	NA	NA	NA	War
Killer Party	1986	NA	NA	6.2	NA	NA	0.68	NA	Horror
Killer: A Journal of Murder	1995	**	NA	7.4	NA	0.03	0.07	NA	Crime/Drama
Killing Box, The	1993	NA	NA	4.6	1.2	NA	NA	NA	War
Killing Mrs. Tingle	1999	NA	NA	NA	NA	NA	NA	NA	Horror
Killing Time, The	1987	NA	NA	4.9	NA	NA	0.5	NA	Thriller
Killing Zoe	1994	**½	NA	7.3	NA	NA	0.42	NA	Thriller
Kill-Off	1989	NA	NA	6.2	NA	NA	NA	NA	NA
Kimberly	1999	NA	NA	NA	2	NA	NA	NA	Comedy/Romance
Kindergarten Cop	1990	***	NA	6.2	NA	NA	91.46	NA	Action/Comedy/Thriller
Kindred, The	1986	NA	NA	5.4	NA	NA	2.41	NA	Horror
King Kong Lives	1986	*	NA	4.6	NA	NA	4.71	NA	Adventure
King of Comedy, The	1983	NA	NA	7.4	20	NA	2.5	NA	Comedy/Drama
King of New York	1990	**	NA	7.8	NA	NA	2.55	NA	Action/Crime
King of the Hill	1993	****	NA	9	NA	NA	1.3	NA	Drama
King Ralph	1991	NA	NA	5.2	NA	NA	34	NA	Comedy
King Solomon's Mines	1985	NA	NA	4.4	NA	NA	0.24	NA	Adventure
Kingdom of the Spiders	1977	NA	NA	5.7	0.5	NA	17	NA	Horror
Kingpin	1996	***½	NA	6.8	NA	5.58	24.94	7.2	Comedy
Kinjite: Forbidden Subjects	1989	NA	NA	5.3	NA	NA	3.42	NA	NA
Kinky Coaches and the Pom Pom Pussycats, The	1980	NA	NA	NA	2.5	NA	NA	NA	NA
Kiss Before Dying, A	1991	***	NA	5.6	NA	NA	15.43	NA	Thriller
Kiss Me a Killer	1991	NA	NA	6	NA	NA	0.49	NA	Thriller
Kiss Me Guido	1997	NA	NA	7.5	NA	0.11	1.83	NA	Comedy
Kiss of Death	1995	**	NA	6.6	NA	NA	14.94	NA	Crime/Drama/Film-Noir Thriller
Kiss of the Spider Woman	1985	***½	NA	7.5	NA	NA	4.95	NA	Drama/Fantasy
Kiss the Girls	1997	***½	NA	6.6	27	13.22	60.49	24.5	Action/Drama/Mystery Thriller
Kiss the Sky	1998	NA	NA	NA	6	NA	NA	NA	Romance
Kiss Toledo Goodbye	1999	NA	NA	NA	NA	NA	NA	NA	NA
Kiss, The	1988	NA	NA	6.1	NA	NA	1.87	NA	Horror

Kissing a Fool	1998	*	NA	6.3	NA	2.31	4	NA	Comedy/Romance
Knight Moves	1992	NA	NA	6.8	NA	NA	0.92	NA	Mystery/Thriller
Knights of the City	1986	NA	NA	NA	NA	NA	0.6	NA	Action
Knock Off	1998	NA	NA	3.8	35	5.52	10.08	NA	Action/Thriller
Kramer vs. Kramer	1979	NA	NA	7.2	NA	NA	106.3	NA	Drama
Krippendorf's Tribe	1998	**	NA	5.2	NA	3.32	7.51	NA	Children's/Comedy
Kuffs	1992	NA	NA	6.5	NA	NA	21.14	NA	Action/Comedy
Kull the Conqueror*	1997	NA	**	6.7	NA	3.45	6.09	NA	Action/Adventure/Fantasy
Kundun*	1997	***	***	8.1	28	0.07	5.53	NA	Drama
L.A. Confidential	1997	****	NA	8.3	35	5.21	64.6	46	Crime/Drama/Film-Noir Mystery/Thriller
L.A. Story	1991	****	NA	7.4	NA	NA	28.86	NA	Comedy/Fantasy/Romance
L,on	1994	NA	NA	NA	NA	NA	32.35	NA	Action/Crime/Drama Thriller
La Bamba	1987	***	NA	6.4	NA	NA	54.22	NA	Drama
Labor Pains	1999	NA	NA	NA	NA	NA	NA	NA	NA
Labyrinth	1986	**	NA	7.7	NA	NA	12.73	NA	Adventure/Fantasy
Ladies Club, The	1986	NA	NA	NA	NA	NA	0.24	NA	Drama
Lady in White	1988	***	NA	7.4	NA	NA	1.71	NA	Fantasy/Mystery/Thriller
Ladybugs	1992	NA	NA	5.8	NA	NA	14.8	NA	Comedy
Lair of the White Worm, The	1988	NA	NA	6.2	NA	NA	1.19	NA	Horror
Lake Placid	1999	NA	NA	NA	25	NA	NA	NA	Comedy/Horror
Lambada	1990	NA	NA	2.3	NA	NA	4.26	NA	Drama
Lanai-Loa	1998	NA	NA	NA	NA	NA	NA	NA	NA
Land Before Time, The	1988	***	NA	6.7	NA	NA	48.09	NA	Animation/Children's
Larger Than Life	1996	*½	NA	6.2	NA	3.78	8.29	NA	Comedy
Lassie	1994	***	NA	6.4	NA	NA	9.98	NA	Adventure/Children's
Lassiter	1984	NA	NA	6	NA	NA	17.5	NA	Action/Mystery
Last Action Hero*	1993	**½	**	5.8	NA	NA	50.02	71.2	Action/Adventure/Comedy
Last American Virgin, The	1982	NA	NA	6.7	NA	NA	5.8	NA	Comedy
Last Big Thing, The	1996	NA	NA	NA	NA	0	0.02	NA	NA
Last Boy Scout, The	1991	***	NA	7	NA	NA	59.51	NA	Action/Comedy/Thriller
Last Breeze of Summer	1991	NA	NA	NA	0.06	NA	NA	NA	Drama/Short
Last Broadcast, The	1998	NA	NA	NA	0	NA	NA	NA	Horror
Last Chase, The	1981	NA	NA	6.7	4.9	NA	NA	NA	Sci-Fi
Last Dance	1996	**½	NA	7.1	NA	NA	5.86	NA	Drama
Last Days of Disco, The	1998	***½	NA	7.3	NA	0.28	2.99	NA	Comedy/Drama
Last Dragon, The	1985	NA	NA	8.1	NA	NA	25.8	NA	Action/Drama
Last Exit to Brooklyn	1989	***½	NA	7.3	NA	NA	1.73	NA	Drama
Last Good Time, The	1994	***	NA	8.2	NA	NA	0.07	NA	Drama
Last Horror Film, The	1984	NA	NA	4.5	NA	NA	NA	NA	Horror
Last Man Standing	1996	*	NA	6.2	67	7.01	18.13	15.6	Action/Drama/Western
Last of the Dogmen	1995	***	NA	7.9	NA	NA	7.4	NA	Adventure
Last of the Finest, The	1990	NA	NA	6.3	NA	NA	1.53	NA	Action
Last of the Mohicans, The	1992	***	NA	7.8	NA	NA	72.46	NA	Action/Romance/War
Last Resort, The	1997	NA	NA	8.8	5	NA	NA	NA	NA
Last Rites	1988	Zero	NA	6	NA	NA	0.43	NA	Thriller
Last Summer in the Hamptons	1995	NA	NA	6.8	NA	NA	0.4	NA	Comedy/Drama
Last Supper, The	1995	***	NA	7.7	NA	NA	NA	NA	Comedy/Thriller
Last Temptation of Christ, The	1988	****	NA	7.5	7	NA	8.37	NA	Drama
Last Time I Committed Suicide, The	1997	NA	NA	7.4	4	0.01	0.01	NA	Drama
Last Waltz, The	1978	NA	NA	8.8	NA	NA	NA	NA	Documentary
Late Bloomers	1996	NA	NA	8.2	NA	0.01	0.03	NA	Comedy
Late for Dinner	1991	**½	NA	7.5	NA	NA	8.91	NA	Drama/Sci-Fi
Latin Boys Go to Hell	1997	NA	NA	6.6	NA	0.02	0.1	NA	Comedy/Drama
Lawnmower Man 2: Beyond Cyberspace*	1996	NA	NA	2.5	NA	NA	2.41	NA	NA
Lawnmower Man, The	1992	NA	NA	5.7	NA	NA	32.1	NA	Action/Sci-Fi/Thriller
Laws of Gravity	1992	***	NA	8.6	0.04	NA	0.12	NA	Drama
Lazarus and the Hurricane	1999	NA	NA	NA	NA	NA	NA	NA	Drama
League of Their Own, A	1992	***	NA	7.4	NA	NA	107.46	NA	Comedy/Drama

League, The	1999	NA	NA	NA	40	NA	NA	NA	Drama
Lean on Me	1989	**½	NA	7.6	NA	NA	31.91	NA	Drama
Leap of Faith	1992	***	NA	6.7	NA	NA	23.37	NA	Comedy
Leather Jacket Love Story	1997	NA	NA	7.5	NA	0.01	0.01	NA	Romance
Leave It to Beaver*	1997	***	***	6.4	NA	3.25	11.57	NA	Comedy
Leaving Las Vegas	1995	****	NA	7.7	4	NA	31.97	NA	Drama
Leaving Normal	1992	**½	NA	8.1	NA	NA	1.51	NA	Comedy/Drama
Lebensborn	1996	NA	NA	8.9	NA	NA	NA	NA	Drama/Thriller
Legal Eagles	1986	**½	NA	5.9	NA	NA	49.85	NA	Comedy
Legend of Pig Eye, The	1998	NA	NA	NA	NA	NA	NA	NA	Drama/Romance
Legends of the Fall	1994	***	NA	7.3	NA	NA	66.53	NA	Drama/Romance/War Western
Lemon Sisters, The	1990	NA	NA	4.4	NA	NA	3.47	NA	Comedy
Leonard Part 6	1987	NA	NA	2.7	NA	NA	4.92	NA	Comedy
Leprechaun	1993	NA	NA	4.7	NA	NA	8.56	NA	Horror
Leprechaun 2	1994	NA	NA	5.9	NA	NA	2.26	NA	Horror
Leprechaun 4: In Space*	1996	NA	NA	4.9	NA	NA	NA	NA	Horror
Less Than Zero	1987	****	NA	6.4	NA	NA	12.4	NA	Drama
Let It Ride	1989	NA	NA	8.3	NA	NA	4.97	NA	Comedy
Lethal Weapon	1987	****	NA	7.5	NA	NA	65.21	NA	Action/Comedy/Drama
Lethal Weapon 2	1989	***½	NA	7.1	NA	NA	147.25	NA	Action/Comedy/Thriller
Lethal Weapon 3	1992	***	NA	6.9	NA	NA	144.73	175	Action/Comedy
Lethal Weapon 4*	1998	**	NA	7	140	34.05	129.73	138.4	Action/Comedy/Thriller
Let's Get Harry	1986	NA	NA	5.5	NA	NA	0.14	NA	Action/Adventure
Let's Talk About Sex	1998	*	NA	3.2	0.3	0.21	0.42	NA	Drama
Letters From a Killer	1998	NA	NA	NA	NA	NA	NA	NA	Drama/Thriller
Letters From a Wayward Son	1999	NA	NA	NA	7.7	NA	NA	NA	Drama
Leviathan	1989	NA	NA	5.1	NA	NA	15.7	NA	Horror/Sci-Fi/Thriller
Liar Liar	1997	***	NA	7	45	31.42	181.4	NA	Comedy
License to Drive	1988	**½	NA	5.7	NA	NA	22.43	NA	Comedy
Lie Down with Dogs	1995	NA	NA	6.1	NA	NA	0.24	NA	Comedy/Romance
Liebestraum	1991	**	NA	6.8	NA	NA	0.13	NA	Mystery/Thriller
Life	1999	NA	NA	NA	75	NA	NA	NA	Comedy
Life 101	1995	NA	NA	7.8	NA	NA	NA	NA	NA
Life During Wartime	1997	NA	NA	6.6	NA	0.01	0.06	NA	Comedy
Life Is Cheap... But Toilet Paper Is Expensive	1990	NA	NA	6.2	NA	NA	0.11	NA	Comedy
Life Stinks	1991	***	NA	5.2	NA	NA	4.1	NA	Comedy
Life with Mikey	1993	**	NA	5.7	NA	NA	12.44	NA	Comedy
Light It Up	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Light of Day	1987	***½	NA	5.6	NA	NA	10.49	NA	Drama
Light Sleeper	1991	****	NA	7.5	NA	NA	1.05	NA	Drama
Lightning Jack	1994	**	NA	4.9	NA	NA	16.82	NA	Comedy/Western
Like Father, Like Son	1987	NA	NA	4.8	NA	NA	34.38	NA	Comedy
Limey, The	1999	NA	NA	NA	NA	NA	NA	NA	NA
Lion King, The	1994	***½	NA	7.7	NA	66.5	312.9	459	Animation/Children's/Musical
Lionheart	1990	NA	NA	6.1	NA	NA	24.08	NA	Action
Lisa	1990	*½	NA	7.9	NA	NA	4.35	NA	Drama/Thriller
Listen	1996	NA	NA	6.4	NA	NA	NA	NA	Thriller
Listen to Me	1989	NA	NA	7.8	NA	NA	4.3	NA	Drama
Listen Up: The Lives of Quincy Jones	1991	***½	NA	8.6	NA	NA	0.78	NA	Documentary
Little Big League	1994	***½	NA	6.8	NA	NA	12.21	NA	Children's/Comedy
Little Buddha	1993	**	NA	7.1	NA	NA	4.86	NA	Drama
Little Drummer Girl, The	1984	NA	NA	6	NA	NA	7.8	NA	Thriller
Little Giants	1994	*	NA	7.2	NA	NA	19.29	NA	Comedy
Little Man Tate	1991	***½	NA	7.4	NA	NA	25.01	NA	Drama
Little Mermaid, The	1989	****	NA	7.4	NA	9.81	109.86	NA	Animation/Children's/Comedy Musical/Romance
Little Monsters	1989	NA	NA	5.6	NA	NA	0.79	NA	Comedy
Little Nemo: Adventures in Slumberland	1992	**	NA	7.4	NA	NA	1.37	NA	Animation/Children's

Little Nikita	1988	*½	NA	6.5	NA	NA	1.73	NA	Drama
Little Odessa	1994	**	NA	7.5	2.3	NA	1.1	NA	Drama
Little Princess, A	1995	***½	NA	8.5	NA	NA	10.02	NA	Drama/Fantasy
Little Rascals, The*	1994	NA	NA	6	NA	NA	51.76	NA	Comedy
Little Shop of Horrors	1986	***½	NA	6.7	NA	NA	38.75	NA	Comedy/Horror/Musical
Little Women	1994	***½	NA	7.7	NA	NA	50	NA	Drama/War
Livers Ain't Cheap	1997	NA	NA	4.8	2.5	NA	NA	NA	Crime
Livin' Large!	1991	NA	NA	7.2	NA	NA	5.47	NA	Comedy
Living End, The	1992	NA	NA	7.3	NA	NA	0.69	NA	Comedy/Drama
Living in Oblivion	1995	NA	NA	8.5	NA	NA	1.15	NA	Comedy
Living Legend	1980	NA	NA	NA	NA	NA	NA	NA	Drama
Living on Tokyo Time	1987	NA	NA	6.3	NA	NA	0.29	NA	Drama
Living Out Loud	1998	***½	NA	7.3	12	0.17	12.65	NA	Comedy/Drama/Romance
Loaded Weapon 1	1993	NA	NA	5.8	NA	NA	27.98	NA	Action/Comedy
Loch Ness	1995	NA	NA	6.3	NA	NA	NA	NA	NA
Lock Up	1989	NA	NA	6	NA	NA	22.1	NA	Action/Drama
Locusts, The	1997	**½	NA	7.2	NA	0.01	0.01	NA	NA
Lolita	1997	NA	NA	8	58	0.02	1.06	NA	Drama/Romance
Lone Star	1996	****	NA	8.2	5	NA	13.27	NA	Drama/Mystery
Lone Wolf McQuade	1983	NA	NA	6.2	NA	NA	12.2	NA	Action
Lonely Guy, The	1984	NA	NA	6.3	NA	NA	4.8	NA	Comedy
Lonely Lady, The	1983	NA	NA	3.1	NA	NA	NA	NA	Drama
Long Kiss Goodnight, The*	1996	**½	**½	7.3	65	9.07	33.33	NA	Action/Thriller
Long Walk Home, The	1990	***½	NA	7.7	NA	NA	4.8	NA	Drama
Longshot, The	1986	NA	NA	8.3	NA	NA	1.1	NA	Action/Comedy
Longtime Companion	1990	***½	NA	8.7	NA	NA	4.61	NA	Drama
Look Who's Talking	1989	***	NA	5.6	NA	NA	140.09	157	Comedy
Look Who's Talking Now	1993	*	NA	4.5	NA	4	10.34	NA	Comedy/Romance
Look Who's Talking Too	1990	NA	NA	3.5	NA	NA	47.49	NA	Comedy/Romance
Looking for Mr. Goodbar	1977	NA	NA	6.2	NA	NA	16.9	NA	Drama
Looking for Richard	1996	***	NA	8.4	NA	0.03	1.36	NA	Drama/Documentary
Loose Cannons	1990	NA	NA	4.6	NA	NA	5.59	NA	Comedy
Lord of Illusions*	1995	***	NA	6.3	NA	NA	13.29	NA	Horror/Thriller
Lord of the Flies	1990	*½	NA	6.9	NA	NA	13.99	NA	Adventure/Drama/Thriller
Lord of the Rings, The	1978	NA	NA	7.2	NA	NA	NA	NA	Adventure/Animation/Fantasy
Lorenzo's Oil	1992	****	NA	8.1	NA	NA	7.29	NA	Drama
Losin' It	1983	NA	NA	4.6	7	NA	NA	NA	Comedy
Losing Chase	1996	NA	NA	8.4	NA	0.03	0.03	NA	Drama
Losing Isaiah	1995	**½	NA	6.7	17	NA	7.6	0.9	Drama
Lost & Found	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Lost Angels	1989	**½	NA	7.3	NA	NA	1.25	NA	Drama
Lost Boys, The	1987	**½	NA	7.3	NA	NA	32.22	NA	Comedy/Horror
Lost Highway	1997	**	NA	7.7	15	0.21	3.8	NA	Film-Noir/Mystery
Lost in Space*	1998	*½	**	5.6	80	20.15	69.1	49.4	Action/Adventure/Sci-Fi Thriller
Lost in Yonkers	1993	***	NA	7.4	NA	NA	9.29	NA	Comedy/Drama
Lost Son, The	1999	NA	NA	NA	NA	NA	NA	NA	Drama/Thriller
Lost Souls	1999	NA	NA	NA	25	NA	NA	NA	Thriller
Lost World: Jurassic Park, The*	1997	**	**½	5.7	73	92.73	229.07	382	Action/Adventure/Sci-Fi Thriller
Love Affair	1994	***	NA	7.8	NA	NA	18.25	NA	Drama/Romance
Love and a .45	1994	NA	NA	7.5	NA	NA	NA	NA	Thriller
Love and Action in Chicago	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Love and Money	1982	NA	NA	5.7	NA	NA	NA	NA	Drama
Love at First Bite	1979	NA	NA	5.7	NA	NA	43.89	NA	Comedy
Love at Large	1990	*	NA	6.6	NA	NA	1.44	NA	Romance/Thriller
Love Crimes	1991	NA	NA	4.6	NA	NA	2.39	NA	Romance/Thriller
Love Field	1992	**½	NA	7.7	NA	NA	1.95	NA	Drama
Love God	1997	NA	NA	NA	0.02	NA	NA	NA	NA
Love Hurts	1991	NA	NA	5.2	NA	NA	NA	NA	Comedy/Drama
Love in Paris	1997	NA	NA	5.7	NA	NA	NA	NA	Drama
Love Is All There Is	1996	NA	NA	7.4	NA	0.03	0.03	NA	Comedy

Love Jones	1997	***	NA	8	NA	3.91	12.51	NA	Drama/Romance
Love Kills	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Love Letter, The	1999	NA	NA	NA	NA	NA	NA	NA	NA
Love Potion No. 9	1991	NA	NA	7	NA	NA	0.75	NA	Comedy/Romance
Love! Valour! Compassion!	1997	***	NA	7.6	NA	0.17	2.87	NA	Comedy/Drama/Romance
Lover Girl	1997	NA	NA	6.4	1	NA	NA	NA	Comedy/Drama
Loverboy	1989	NA	NA	5.5	NA	NA	3.96	NA	Comedy
Lovers and Liars	1998	NA	NA	NA	NA	NA	NA	NA	NA
Lovesick	1983	NA	NA	5.4	NA	NA	10.1	NA	Comedy
Loving Couples	1980	NA	NA	3.6	NA	NA	NA	NA	Comedy
Loving Deadly	1994	NA	NA	NA	NA	NA	NA	NA	Action
Low Down Dirty Shame, A	1994	*½	NA	6.5	NA	NA	29.39	NA	Action/Comedy/Crime
Lucas	1986	****	NA	7.4	NA	NA	8.2	NA	Drama
Lucky Town	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Lulu on the Bridge	1998	NA	NA	6.9	NA	NA	NA	NA	Drama/Romance
Lunatics: A Love Story	1991	NA	NA	7.9	NA	NA	NA	NA	Comedy/Drama/Romance

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
M. Butterfly	1993	**½	NA	7	NA	NA	1.5	NA	Drama
Mac	1992	***½	NA	8.2	NA	NA	0.47	NA	Drama
Mac and Me	1988	NA	NA	3.9	NA	NA	6.42	NA	Children's/Sci-Fi
Macbeth in Manhattan	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Mad City	1997	**	NA	6.3	50	4.65	10.56	NA	Drama
Mad Dog and Glory	1993	***½	NA	6.5	NA	NA	11.08	NA	Comedy/Drama
Mad Dog Time	1996	Zero	NA	6.8	NA	0.04	0.08	NA	Comedy/Crime/Drama
Mad Love	1995	***	NA	7.1	NA	NA	15.45	NA	Drama/Romance
Mad Max Beyond Thunderdome	1985	****	NA	5.9	12	NA	36.2	NA	Action/Sci-Fi
Made in America	1993	***	NA	5.2	NA	NA	44.94	60	Comedy
Made in Heaven	1987	**	NA	7.8	NA	NA	4.57	NA	NA
Madeline	1998	***	NA	7.5	NA	6.41	29.77	NA	Children's/Comedy
Madhouse	1990	**	NA	5	NA	NA	21.04	NA	Comedy
Madonna: Truth or Dare	1991	NA	NA	7.3	NA	NA	15.01	NA	Documentary
Magic in the Water	1995	*½	NA	7.3	NA	NA	2.64	NA	Fantasy
Maid to Order	1987	**	NA	5.1	NA	NA	9.87	NA	Comedy/Fantasy
Maid, The	1991	NA	NA	6.6	NA	NA	NA	NA	Comedy
Main Event, The	1979	NA	NA	5.5	NA	NA	NA	NA	Comedy
Major League	1989	NA	NA	6.9	NA	NA	49.8	NA	Comedy
Major League II	1994	*½	NA	5.2	NA	NA	30.63	NA	Comedy
Major League: Back to the Minors	1998	NA	NA	5.2	NA	2.09	3.55	NA	Comedy
Major Payne	1994	***	NA	7.2	NA	NA	29.41	NA	Comedy
Making Mr. Right	1987	***½	NA	5	NA	NA	1.58	NA	Comedy/Sci-Fi
Making of ...And God Spoke, The	1993	NA	NA	8.4	NA	NA	0.06	NA	Comedy/Documentary
Mala Noche	1985	NA	NA	9.1	0.03	NA	NA	NA	Drama
Malcolm X	1992	****	NA	7.4	NA	NA	48.17	NA	Drama
Malibu Express	1985	NA	NA	5.6	0.5	NA	NA	NA	Action
Malibu Nights	1997	NA	NA	NA	NA	NA	NA	NA	Crime
Malice*	1993	**	**½	6.9	NA	NA	46.04	NA	Thriller
Mallrats	1995	*½	NA	7.7	6.1	NA	2.12	NA	Comedy
Malone	1987	NA	NA	6.3	NA	NA	3.06	NA	Action
Mambo Kings, The	1992	***½	NA	7.3	NA	NA	6.74	NA	Drama
Man Called... Rainbo, A	1990	NA	NA	4.6	0.04	NA	1.3	NA	NA
Man in the Iron Mask, The	1998	**½	NA	6.5	35	17.27	56.88	107.1	Action/Adventure/Drama
Man in the Moon, The	1991	****	NA	8.7	NA	NA	2.65	NA	Drama
Man of the House	1995	NA	NA	7.9	NA	NA	40.07	NA	Comedy
Man of the People	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Man Trouble	1992	NA	NA	4.2	NA	NA	4.1	NA	Comedy
Man Walks Into a Bar, A	1994	NA	NA	NA	0.03	NA	NA	NA	NA
Man Who Knew Too Little, The	1997	*	NA	6.7	NA	4.6	13.8	NA	Comedy/Crime
Man Who Stole the Mona Lisa, The	1998	NA	NA	NA	NA	NA	NA	NA	Crime
Man with a Plan	1995	NA	NA	8.8	0.1	NA	NA	NA	Comedy
Man with One Red Shoe, The	1985	NA	NA	5.8	NA	NA	8.6	NA	Comedy/Thriller
Man with Two Brains, The	1983	NA	NA	6.3	NA	NA	10.1	NA	Comedy
Man Without a Face, The	1993	***	NA	7.7	NA	NA	24.76	NA	Drama
Man, Woman and Child	1983	NA	NA	6.5	NA	NA	2.3	NA	Drama
Mangler, The	1995	NA	NA	4.2	NA	NA	1.78	NA	Horror
Manhattan	1979	NA	NA	8.2	NA	NA	NA	NA	Comedy/Drama/Romance
Manhattan Murder Mystery*	1993	***	***	7.9	NA	NA	11.29	NA	Comedy/Mystery
Manhattan Project, The	1986	****	NA	6.1	NA	NA	3.9	NA	Comedy/Thriller
Manhunter	1986	NA	NA	7.8	NA	NA	8.62	NA	Action/Crime/Thriller
Maniac	1980	NA	NA	6.7	0.35	NA	NA	NA	Horror
Maniac Cop	1988	NA	NA	5.9	1.1	NA	0.67	NA	Action/Horror/Thriller
Maniac Cop 2	1990	NA	NA	5.2	4	NA	NA	NA	Horror
Maniac Cop 3: Badge of Silence	1992	NA	NA	4.9	NA	NA	NA	NA	Action/Horror

Mannequin	1987	½	NA	5.4	NA	NA	42.72	NA	Comedy
Mannequin 2: On the Move	1991	NA	NA	4.8	NA	NA	3.75	NA	Comedy/Fantasy/Romance
Manny & Lo	1996	NA	NA	7.6	NA	0.02	0.43	NA	Drama
Man's Best Friend*	1993	NA	**½	5.3	NA	NA	12.97	NA	Sci-Fi/Thriller
Marco Polo	1998	NA	NA	NA	NA	NA	NA	NA	NA
Mariachi, El	1992	NA	NA	8	0.22	NA	2.04	NA	Action/Thriller
Mark Twain's America in 3D	1998	NA	NA	NA	NA	0.03	1.04	NA	Documentary
Marked for Death	1990	NA	NA	6.1	NA	NA	46.04	NA	Action/Drama
Married To It	1993	**	NA	7.3	NA	NA	1.99	NA	Comedy/Drama
Married to the Mob	1988	NA	NA	6.4	NA	NA	21.49	NA	Comedy
Marrying Man, The	1991	***	NA	6.6	NA	NA	12.45	NA	Comedy/Romance
Mars Attacks!*	1996	**	**½	6.5	70	9.38	37.75	61.7	Action/Comedy/Sci-Fi
Martha & Ethel	1994	NA	NA	7.4	NA	NA	0.09	NA	Drama/Documentary
Martha, Meet Frank, Daniel and Laurence	1998	NA	NA	7.3	NA	NA	NA	NA	Comedy/Romance
Martians Go Home	1990	NA	NA	4.1	NA	NA	0.13	NA	Comedy/Sci-Fi
Marvin's Room	1996	***½	NA	8.1	NA	0.06	12.78	NA	Drama
Mary Reilly*	1996	***	**½	6.3	47	NA	5.6	NA	Drama
Mask	1985	NA	NA	7.1	NA	NA	42.4	NA	Adventure/Animation/Children's Drama/Sci-Fi
Mask of Zorro, The	1998	***	NA	7.7	65	22.53	93.77	101.3	Action/Adventure/Romance
Mask, The*	1994	***	**½	6.8	25	NA	119.94	201	Action/Comedy/Crime Fantasy
Masquerade	1988	***	NA	6.4	NA	NA	15.86	NA	Mystery/Romance/Thriller
Masterminds	1997	½	NA	6.5	NA	1.01	1.89	NA	Thriller
Masters of the Universe	1987	NA	NA	5.3	NA	NA	17.34	NA	Action/Adventure/Fantasy Sci-Fi
MatchMaker, The	1997	***	NA	7.3	NA	1.38	3.38	NA	Comedy/Romance
Matewan	1987	NA	NA	8.6	4	NA	1.68	NA	Drama
Matilda*	1996	***	**½	7.8	36	8.21	33.08	NA	Comedy/Fantasy
Matinee	1993	***½	NA	7.2	NA	NA	9.53	NA	Comedy
Matrix	1999	NA	NA	NA	63	NA	NA	NA	Action/Sci-Fi
Maverick*	1994	***	**½	7	NA	NA	101.63	NA	Action/Comedy/Western
Max Dugan Returns	1983	NA	NA	6.4	NA	NA	17.6	NA	Comedy
Max, mon amour	1986	NA	NA	6	NA	NA	NA	NA	Comedy
Maximum Overdrive	1986	NA	NA	5.1	NA	NA	7.43	NA	Action/Horror
Maximum Risk	1996	NA	NA	6.5	NA	5.61	14.1	32.7	Action/Adventure/Thriller
McBain	1991	NA	NA	4.5	NA	NA	0.46	NA	Action
McHale's Navy*	1997	NA	**½	5.4	42	2.13	4.37	NA	Comedy/War
Me, Myself and I	1992	NA	NA	NA	NA	NA	NA	NA	Comedy
Medicine Man	1992	*½	NA	7	NA	NA	45.5	NA	Adventure/Romance
Meet Joe Black*	1998	***	NA	7.2	90	15.02	43.54	NA	Comedy/Romance
Meet the Applegates	1990	**	NA	5.2	NA	NA	0.49	NA	Comedy
Meet the Deedles	1998	*½	NA	4.4	24	2.01	4.31	NA	Comedy
Meet Wally Sparks	1997	NA	NA	6.2	NA	2.13	4	NA	Comedy
Melrose Place	1992	NA	NA	NA	NA	NA	NA	NA	NA
Meltdown	1999	NA	NA	NA	NA	NA	NA	NA	NA
Memoirs of an Invisible Man*	1992	**½	**	6	NA	NA	14.36	NA	Comedy/Sci-Fi
Memories of Me	1988	***½	NA	6.2	NA	NA	3.97	NA	Comedy
Memory's Prisoner	1998	NA	NA	NA	0.01	NA	NA	NA	NA
Memphis Belle	1990	***	NA	7.5	NA	NA	27.44	NA	Action/Drama/War
Men at Work	1990	NA	NA	6	NA	NA	16.25	NA	Action/Comedy
Men Don't Leave	1990	**	NA	7.4	NA	NA	6.07	NA	Drama
Men in Black*	1997	***	***	7.3	90	84.13	250.15	326.6	Action/Comedy/Sci-Fi
Men in Love	1989	NA	NA	5.9	0.35	NA	NA	NA	NA
Men of Respect	1991	*	NA	6.7	NA	NA	0.14	NA	Drama
Men with Guns	1997	****	NA	8.7	NA	0.02	0.74	NA	Action/Drama
Menace II Society	1993	****	NA	8.6	3.5	NA	27.9	NA	Action/Crime/Drama
Men's Club, The	1986	NA	NA	4.2	NA	NA	2.44	NA	Drama
Mercury Rising*	1998	**	**½	5.7	NA	10.1	32.94	49.3	Action/Drama/Thriller
Merlin	1998	NA	NA	6.3	30	NA	NA	NA	NA
Mermaids	1990	***	NA	7.2	NA	NA	35.42	NA	Comedy

Message in a Bottle	1999	NA	NA	NA	NA	NA	NA	NA	Romance
Messenger of Death	1988	NA	NA	4.9	NA	NA	3.07	NA	Thriller
Metal	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Meteor	1979	NA	NA	4.6	NA	NA	NA	NA	Sci-Fi
Meteor Man, The*	1993	**½	*½	5.4	NA	NA	8.02	NA	Comedy
Metro	1997	***	NA	5.7	55	NA	31.99	NA	Action/Comedy/Thriller
Metropolitan	1990	***½	NA	8.2	0.43	NA	2.94	NA	Comedy
Mi vida loca	1993	***	NA	7.3	NA	NA	3.27	NA	Drama
Miami Blues	1990	**	NA	7.2	NA	NA	9.89	NA	Crime/Thriller
Miami Rhapsody	1995	***	NA	6.8	NA	NA	5.22	NA	Comedy
Michael	1996	***	NA	6.6	NA	27.63	95.35	NA	Comedy/Romance
Michael Collins	1996	***	NA	7.6	25	0.19	11.03	6.8	Drama
Mickey Blue-Eyes	1999	NA	NA	NA	NA	NA	NA	NA	Romance
Micki + Maude	1984	NA	NA	5.9	NA	NA	26.2	NA	Comedy
Middle Age Crazy	1980	NA	NA	5.9	5.1	NA	NA	NA	Comedy/Drama
Midnight 2	1993	NA	NA	NA	0.01	NA	NA	NA	NA
Midnight Clear, A	1991	***	NA	8.7	NA	NA	1.53	NA	Drama/War
Midnight Crossing	1988	NA	NA	4.9	NA	NA	1.33	NA	Mystery/Thriller
Midnight Express	1978	NA	NA	7.5	2.3	NA	35	NA	Drama
Midnight in the Garden of Good and Evil*	1997	**½	**	6.6	30	5.23	25.08	NA	Crime/Drama
Midnight Movie Massacre	1988	NA	NA	NA	NA	NA	NA	NA	Comedy/Horror
Midnight Run	1988	***½	NA	7.7	NA	NA	38.41	NA	Action/Adventure/Comedy Crime
Mighty Aphrodite	1995	***½	NA	7.4	NA	NA	6.7	NA	Comedy
Mighty Ducks, The	1992	**	NA	6.6	NA	NA	50.75	NA	Children's/Comedy
Mighty Joe Young*	1998	***	NA	7	49	10.6	28.15	NA	Action/Children's/Thriller
Mighty Morphin Power Rangers: The Movie*	1995	½	NA	5.8	NA	NA	37.8	NA	Action
Mighty Quinn, The	1989	****	NA	7	NA	NA	4.56	NA	Crime
Mighty, The	1998	***	NA	7.7	NA	0.09	2.64	NA	Drama
Milagro Beanfield War, The	1988	**½	NA	7.3	NA	NA	13.83	NA	Drama
Miles from Home	1988	***	NA	6.2	NA	NA	0.19	NA	Drama
Milk Money	1994	*	NA	6.5	NA	6.9	18.14	NA	Comedy/Romance
Millennium	1989	NA	NA	5.7	NA	NA	5.78	NA	Adventure/Sci-Fi
Miller's Crossing	1990	***	NA	8.1	NA	NA	5.08	NA	Drama
Million Dollar Mystery	1987	*	NA	6.2	NA	NA	0.99	NA	Comedy
Million to Juan, A	1994	NA	NA	6.2	NA	NA	1.22	NA	Comedy
Mimic*	1997	***½	***	5.7	25	7.82	25.45	NA	Horror/Sci-Fi/Thriller
Mind Games	1989	NA	NA	5.2	NA	NA	NA	NA	Thriller
Mind's Eye, The	1998	NA	NA	NA	0.07	NA	NA	NA	Drama/Mystery
Mindwalk	1990	NA	NA	8.8	NA	NA	0.77	NA	Drama
Minion, The	1998	NA	NA	NA	12	NA	NA	NA	Action/Horror
Miracle Mile	1989	***	NA	8	3	NA	1.15	NA	Drama/Sci-Fi
Miracle on 34th Street	1994	***	NA	7	NA	NA	17.19	NA	Drama
Mirage	1990	NA	NA	NA	NA	NA	NA	NA	Action/Horror/Short Thriller
Mirror Has Two Faces, The	1996	***	NA	7.5	42	12.21	41.25	NA	Comedy/Drama/Romance
Mirrors	1978	NA	NA	NA	NA	NA	NA	NA	NA
Mis,rables, Les	1998	NA	NA	NA	NA	5.01	13.87	NA	Crime/Drama/Romance
Misadventures of Margaret, The	1998	NA	NA	NA	5	NA	NA	NA	Comedy/Romance
Mischief	1985	NA	NA	7.4	NA	NA	8.7	NA	Comedy/Romance
Misery	1990	***	NA	7.5	NA	NA	61.28	NA	Horror/Thriller
Mishima: A Life in Four Chapters	1985	NA	NA	8.7	NA	NA	0.45	NA	Drama
Miss Firecracker	1989	***½	NA	6.3	NA	NA	1.85	NA	Comedy
Miss Mary	1986	NA	NA	5.8	NA	NA	0.27	NA	Drama
Missing in Action	1984	NA	NA	4.4	NA	NA	22.81	NA	Action/War
Mission: Impossible*	1996	NA	**½	6.6	75	NA	180.97	241.1	Action/Thriller
Mission: Impossible 2	1999	NA	NA	NA	80	NA	NA	NA	Action
Mississippi Burning	1988	****	NA	7.4	NA	NA	34.6	NA	Crime/Drama
Mississippi Masala	1991	***½	NA	7.3	NA	NA	7.31	NA	Drama/Romance

Mister Johnson	1991	***	NA	7.2	NA	NA	1.46	NA	Drama
Mistress	1992	***	NA	5.9	NA	NA	1.1	NA	Comedy
Mixed Nuts	1994	*½	NA	5.6	NA	NA	6.8	NA	Comedy
Mo' Better Blues	1990	NA	NA	7	NA	NA	16.15	NA	Drama
Mo' Money	1992	NA	NA	6.2	NA	NA	40.23	NA	Comedy/Romance
Mobsters	1991	**½	NA	6.4	NA	NA	20.25	NA	Crime
Mod Squad, The	1999	NA	NA	NA	NA	NA	NA	NA	NA
Modern Girls	1986	*	NA	5.3	NA	NA	0.6	NA	Comedy
Modern Love	1990	NA	NA	7	NA	NA	NA	NA	Comedy
Moderns, The	1988	***	NA	7.5	NA	NA	2.01	NA	Drama
Modulations	1998	NA	NA	8.4	NA	NA	0.13	NA	Documentary
Moll Flanders	1996	***	NA	7.7	NA	0.96	3.36	NA	Drama
Molly	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Mom and Dad Save the World	1992	NA	NA	5.1	NA	NA	2.03	NA	Comedy/Sci-Fi
Mondo New York	1987	NA	NA	6.9	NA	NA	0.19	NA	NA
Money for Nothing	1993	NA	NA	6.7	11	NA	1.04	NA	Comedy/Crime
Money Pit, The	1986	*	NA	6.1	NA	NA	37.5	NA	Comedy
Money Talks*	1997	***	NA	6.3	NA	10.65	41.07	NA	Action/Comedy
Money Train	1995	*½	NA	5.3	68	NA	35.32	NA	Action/Comedy/Drama
Monkey Shines: An Experiment in Fear	1988	**½	NA	6.2	NA	NA	5.34	NA	Horror/Sci-Fi
Monkey Trouble	1994	***	NA	6.9	NA	NA	16.34	NA	Comedy
Monster Squad, The	1987	NA	NA	6.6	NA	NA	3.77	NA	Adventure/Comedy/Horror
Month by the Lake, A	1995	***½	NA	6.9	NA	NA	2.2	NA	Comedy/Drama
Monument Ave.	1998	***	NA	7.4	11	0.04	0.33	NA	Crime/Drama
Moon Over Parador	1988	**	NA	5.6	NA	NA	11.44	NA	Comedy
Moonlight and Valentino	1995	*½	NA	7.3	NA	NA	2.49	NA	Drama/Romance
Moonstruck	1987	****	NA	7.4	NA	NA	80.64	NA	Comedy
Moonwalker	1988	NA	NA	7	NA	NA	NA	NA	Fantasy
More American Graffiti	1979	NA	NA	4.7	NA	NA	8.1	NA	Comedy
Morgan Stewart's Coming Home	1987	NA	NA	6.1	NA	NA	2.14	NA	Comedy
Morgan's Cake	1988	NA	NA	NA	0.02	NA	NA	NA	NA
Morning After, The	1986	***	NA	5.7	NA	NA	24.36	NA	Mystery/Thriller
Mortal Kombat*	1995	NA	*½	6.9	20	NA	70.36	NA	Action/Adventure/Fantasy
Mortal Kombat: Annihilation*	1997	NA	*	4.1	30	16.77	35.93	8.6	Action/Adventure/Fantasy
Mortal Passions	1990	NA	NA	6.2	NA	NA	0.2	NA	Adult
Mortal Thoughts	1991	***	NA	6.1	NA	NA	19.02	NA	Mystery/Thriller
Moscow on the Hudson	1984	NA	NA	6.3	NA	NA	25.1	NA	Comedy/Drama
Mosquito Coast, The	1986	**	NA	6.6	NA	NA	14.3	NA	Drama/Horror
Most Wanted	1997	NA	NA	5.8	NA	2.84	6.32	NA	Action/Thriller
Motel Blue	1997	NA	NA	NA	NA	NA	NA	NA	NA
Mother	1996	***½	NA	7.3	NA	0.23	19.12	NA	Comedy/Horror/Thriller
Mother Night	1996	**½	NA	8.6	NA	0.05	0.36	NA	Drama
Mother's Boys	1993	NA	NA	5.7	NA	NA	0.87	NA	Thriller
Mountains of the Moon	1990	***½	NA	7.9	NA	NA	4.01	NA	Adventure
Mouse Hunt*	1997	**	**½	6	38	6.06	61.83	50	Comedy
Moving	1988	NA	NA	6.6	NA	NA	10.82	NA	Comedy
Moving Violations	1985	NA	NA	5.1	NA	NA	10.6	NA	Comedy
Mr. & Mrs. Bridge	1990	NA	NA	6.8	NA	NA	7.7	NA	Drama
Mr. Baseball	1992	***	NA	5.8	NA	NA	20.88	NA	Comedy/Romance
Mr. Destiny	1990	**	NA	6.8	NA	NA	15.38	NA	Comedy/Fantasy
Mr. Holland's Opus	1995	NA	NA	7.7	NA	NA	82.53	NA	Drama
Mr. Jealousy	1997	**½	NA	7.9	NA	0.03	0.29	NA	Comedy/Romance
Mr. Jones	1993	***	NA	6	NA	NA	8.32	NA	Drama/Romance
Mr. Magoo	1997	½	NA	4	NA	5.23	21.38	7.5	Adventure/Comedy/Romance
Mr. Mom	1983	NA	NA	6.3	NA	NA	64.8	NA	Comedy/Drama
Mr. Nanny	1993	NA	NA	3.4	NA	NA	4.25	NA	Comedy
Mr. North	1988	**	NA	6.6	NA	NA	1.22	NA	Comedy/Drama
Mr. Saturday Night	1992	***	NA	6.2	NA	NA	13.35	NA	Comedy/Drama
Mr. Wonderful	1993	*½	NA	6.9	NA	NA	3.13	NA	Comedy/Romance
Mr. Write	1994	NA	NA	4	NA	NA	NA	NA	Comedy/Drama

Mr. Wrong	1996	NA	NA	3.7	NA	NA	12.35	NA	Comedy
Mrs. Doubtfire	1993	**½	NA	6.9	NA	NA	219.2	204	Comedy
Mrs. Parker and the Vicious Circle	1994	***½	NA	6.9	NA	NA	2.14	NA	Drama
Mrs. Winterbourne	1996	**½	NA	7.1	25	NA	10.07	NA	NA
Much Ado About Nothing	1993	***	NA	8	8	NA	22.55	NA	Comedy/Romance
Mulan	1998	***½	NA	8	70	22.75	120.62	116.3	Animation/Comedy/Drama Musical
Mulholland Falls	1996	***½	NA	5.7	NA	NA	11.5	NA	Crime/Drama/Thriller
Multiplicity*	1996	**½	NA	6.7	45	5.08	20.1	14	Comedy
Mumford	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Mummy, The	1999	NA	NA	NA	70	NA	NA	NA	Action/Adventure/Thriller
Muppet Christmas Carol, The*	1992	***	NA	8.1	NA	NA	27.28	NA	Musical
Muppet Movie, The	1979	NA	NA	7.5	NA	NA	76.66	NA	Children's/Comedy
Muppet Treasure Island	1996	**½	NA	7.6	NA	NA	33.61	NA	Action/Adventure/Comedy Musical/Thriller
Muppets From Space	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Muppets Take Manhattan, The	1984	NA	NA	7.5	NA	NA	NA	NA	Children's/Comedy
Murder at 1600	1997	**½	NA	6.8	NA	7.96	25.83	NA	Thriller
Murder Blues	1990	NA	NA	NA	NA	NA	NA	NA	Thriller
Murder by Phone	1980	NA	NA	5.4	5.6	NA	NA	NA	Thriller
Murder in the First	1995	**	NA	7.8	NA	NA	17.38	NA	Drama/Thriller
Murphy Brown	1988	NA	NA	NA	NA	NA	NA	NA	Comedy
Murphy's Law	1986	NA	NA	5.2	NA	NA	9.95	NA	Action
Murphy's Romance	1985	***	NA	6.9	NA	NA	30.76	NA	Comedy/Romance
Music Box	1990	**	NA	7.2	NA	NA	6.26	NA	Drama
Music From Another Room	1998	NA	NA	7.6	NA	NA	NA	NA	Romance
Music of Chance, The	1993	***	NA	8	NA	NA	0.31	NA	Drama
Mute Witness	1994	***	NA	7.4	NA	NA	1.2	NA	Thriller
My Best Friend Is a Vampire	1988	NA	NA	7.4	NA	NA	0.17	NA	Comedy
My Best Friend's Wedding	1997	***	NA	7.1	46	21.68	126.81	148.2	Comedy/Romance
My Blue Heaven	1990	NA	NA	6.8	NA	NA	23.59	NA	Comedy
My Boyfriend's Back	1993	NA	NA	5.6	NA	NA	3.34	NA	Comedy
My Chauffeur	1986	NA	NA	6.5	NA	NA	3.88	NA	Comedy
My Cousin Vinny	1992	**½	NA	7.4	NA	NA	52.93	NA	Comedy
My Day in the Barrel	1998	NA	NA	NA	0.01	NA	NA	NA	NA
My Demon Lover	1987	NA	NA	5	NA	NA	3.92	NA	Comedy/Horror
My Family	1995	****	NA	8.2	NA	NA	11.08	NA	NA
My Father the Hero	1994	**	NA	6.6	NA	NA	25.48	NA	Romance
My Favorite Martian	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Sci-Fi
My Fellow Americans	1996	**½	NA	7.4	NA	2.86	22.29	NA	Comedy
My Giant	1998	**	NA	5.6	NA	3.12	7.99	NA	Comedy/Drama
My Girl	1991	***½	NA	7	NA	NA	59.85	NA	Comedy/Drama/Romance
My Girl 2	1994	**	NA	6.6	NA	NA	16.66	NA	Comedy/Drama
My Heroes Have Always Been Cowboys	1991	**	NA	5.9	NA	NA	3.6	NA	Drama
My Life	1993	**½	NA	7.6	NA	NA	27.48	NA	Drama
My Life's in Turnaround	1993	NA	NA	7.5	0.02	NA	0.2	NA	Comedy
My Little Pony: The Movie	1986	NA	NA	7.6	NA	NA	5.96	NA	NA
My New Gun	1992	NA	NA	7.9	NA	NA	0.12	NA	Comedy
My Own Private Idaho	1991	***½	NA	7.4	NA	NA	6.4	NA	Drama
My Samurai	1992	NA	NA	NA	0.7	NA	NA	NA	Action
My Stepmother Is an Alien	1988	**	NA	5.2	NA	NA	13.85	NA	Comedy/Sci-Fi
My Tutor	1983	NA	NA	5.4	NA	NA	22.59	NA	Drama
Mystery Date	1991	**	NA	7.2	NA	NA	6.17	NA	Comedy
Mystery Men	1999	NA	NA	NA	NA	NA	NA	NA	NA
Mystery Science Theater 3000: The Movie	1996	***	NA	7.8	NA	NA	1	NA	Comedy/Sci-Fi
Mystery Train	1989	***½	NA	8.2	NA	NA	0.37	NA	Comedy/Crime/Drama
Mystery, Alaska	1999	NA	NA	NA	6	NA	NA	NA	NA
Mystic Pizza	1988	***½	NA	6.7	NA	NA	12.79	NA	Comedy/Drama/Romance
Myth of Fingerprints, The	1997	NA	NA	7.7	NA	0.04	0.46	NA	Drama

Nadine	1987	**½	NA	5.5	NA	NA	5.67	NA	Comedy
Nadja	1994	**½	NA	7.3	NA	NA	0.45	NA	Drama
Nadja	1995	NA	NA	NA	NA	NA	NA	NA	Children's/Short
Naked Cage, The	1986	NA	NA	5.1	NA	NA	3.14	NA	NA
Naked Gun 2 1/2: The Smell of Fear, The	1991	***	NA	6.4	NA	NA	86.93	NA	Comedy
Naked Gun 33 1/3: The Final Insult*	1994	NA	NA	6.3	NA	NA	51.11	NA	Comedy
Naked Gun: From the Files of Police Squad!, The	1988	NA	NA	7.4	NA	NA	78.04	NA	Comedy
Naked in New York	1994	***	NA	6.6	NA	NA	1.04	NA	Comedy/Romance
Naked Man, The	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Nanny, The	1993	NA	NA	NA	NA	NA	NA	NA	Comedy
Narrow Margin	1990	*½	NA	6.7	NA	NA	10.87	NA	Thriller
Native Son	1986	***	NA	4.9	2	NA	1.3	NA	Drama
Natural Born Killers*	1994	****	NA	7	NA	NA	50.28	NA	Action/Romance
Natural Selection	1998	NA	NA	NA	0.45	NA	NA	NA	Comedy/Thriller
Natural, The	1984	NA	NA	7.5	NA	NA	NA	NA	Drama/Fantasy
Navy SEALS	1990	NA	NA	6.4	NA	NA	25.07	NA	Action/Adventure
Near Dark	1987	NA	NA	7.9	NA	NA	3.37	NA	Comedy/Horror
Necessary Roughness	1991	NA	NA	6.1	NA	NA	26.26	NA	Comedy
Needful Things	1993	*½	NA	6.5	NA	NA	15.19	NA	Drama/Horror
Negotiator, The	1998	***½	NA	7.8	50	10.22	44.48	4.4	Action/Drama/Thriller
Nell	1994	***	NA	7.2	NA	NA	33.59	NA	Drama
Nemesis	1993	NA	NA	7.3	NA	NA	2	NA	Sci-Fi
Net, The*	1995	***	**½	6.5	NA	NA	50.73	NA	Action/Thriller
Never Cry Wolf	1983	NA	NA	8.2	NA	NA	NA	NA	Drama
Never Say Never Again	1983	NA	NA	6.3	36	NA	NA	NA	Action
Never Talk to Strangers	1995	NA	NA	6.8	NA	NA	6.85	NA	Thriller
NeverEnding Story II: The Next Chapter, The	1990	NA	NA	4.9	NA	NA	17.37	NA	Adventure/Children's/Fantasy
NeverEnding Story III, The	1994	NA	NA	5.1	NA	NA	NA	NA	Fantasy
New Adventures of Pippi Longstocking, The	1988	NA	NA	6	NA	NA	3.57	NA	Adventure/Children's/Fantasy
New Age, The	1994	***½	NA	7	NA	NA	0.25	NA	Drama
New Gods, The	1997	NA	NA	NA	NA	NA	NA	NA	Drama
New Jack City	1991	NA	NA	6.9	NA	NA	47.62	NA	Action/Crime/Drama
New Life, A	1988	***	NA	7.3	NA	NA	7.72	NA	Comedy
New York Stories	1989	**½	NA	6.2	NA	NA	10.76	NA	Comedy/Drama
Newsies	1992	*½	NA	8.4	15	NA	2.82	NA	Musical
Newton Boys, The*	1998	**	**	6.6	NA	4.01	10.3	NA	Action/Drama/Western
Next Karate Kid, The	1994	NA	NA	4.4	NA	NA	8.75	NA	Action/Comedy/Drama
Next of Kin	1989	NA	NA	5.6	NA	NA	15.94	NA	Action/Crime/Thriller
Next Stop Wonderland	1998	NA	NA	7.8	NA	0.12	3.39	NA	Comedy/Drama/Romance
Next to You	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Niagara, Niagara	1997	NA	NA	6.7	NA	NA	0.17	NA	Drama
Nice Guys Sleep Alone	1999	NA	NA	NA	NA	NA	NA	NA	NA
Nick of Time*	1995	**½	NA	6.7	NA	NA	8.17	NA	Action/Thriller
Nico Icon	1995	***	NA	8.6	NA	NA	0.21	NA	Documentary
Night and the City	1992	**	NA	5.3	NA	NA	6.2	NA	Drama
Night at the Roxbury, A	1998	*	NA	5.7	17	9.6	30.32	NA	Comedy
Night Falls on Manhattan	1997	***½	NA	6.9	NA	2.93	9.88	NA	Crime/Drama
Night Flier	1997	NA	NA	6.6	NA	0.09	0.09	NA	Horror/Thriller
Night Game	1989	NA	NA	6.1	NA	NA	0.34	NA	Thriller
Night in the Life of Jimmy Reardon, A	1988	NA	NA	5.9	NA	NA	6.26	NA	Comedy/Drama/Romance
'Night Mother	1986	NA	NA	7.1	NA	NA	0.44	NA	Drama
Night of the Creeps	1986	NA	NA	6.5	NA	NA	0.59	NA	Comedy/Horror/Sci-Fi
Night of the Demons	1987	NA	NA	7.1	NA	NA	3.11	NA	Horror
Night of the Living Dead	1990	*	NA	7.2	NA	NA	5.84	NA	Horror
Night on Earth	1991	***	NA	7.9	NA	NA	2.02	NA	Comedy/Drama
Night Owl	1993	NA	NA	NA	NA	NA	NA	NA	NA
Night Visitor	1990	NA	NA	6.9	NA	NA	0.17	NA	Thriller

Night We Never Met, The	1993	NA	NA	7	NA	NA	1.88	NA	Comedy/Romance
Nightbreed	1990	NA	NA	7.5	NA	NA	8.86	NA	Fantasy/Horror
Nightflyers	1987	NA	NA	5.6	NA	NA	1.15	NA	Sci-Fi
Nightforce	1987	NA	NA	NA	NA	NA	NA	NA	Action
Nightmare Before Christmas, The	1993	NA	NA	7.6	NA	NA	50	NA	Animation/Comedy/Fantasy Musical
Nightmare on Elm Street 3: Dream Warriors, A	1987	*½	NA	6.5	NA	NA	44.79	NA	Horror
Nightmare on Elm Street 4: The Dream Master, A	1988	NA	NA	5.7	NA	NA	49.37	NA	Horror
Nightmare on Elm Street 5: The Dream Child, A	1989	NA	NA	5.1	NA	NA	22.17	NA	Horror
Nightmare on Elm Street Part 2: Freddy's Revenge, A	1985	NA	NA	4.7	NA	NA	21.16	NA	Horror
Nightmare on Elm Street, A	1984	NA	NA	7.3	NA	NA	25.5	NA	Horror
Nightwatch	1998	**	NA	6.5	NA	0.59	1.15	NA	Thriller
Nina Takes a Lover	1994	**	NA	8.2	NA	NA	0.19	NA	Comedy/Romance
Nine 1/2 Weeks	1986	NA	NA	6.1	NA	NA	6.73	NA	Drama
Nine Months	1995	**	NA	5.9	NA	12.5	69.7	NA	Comedy
Nine to Five	1980	NA	NA	6.2	NA	NA	103.29	NA	Comedy
Nixon	1995	****	NA	7	50	NA	13.56	NA	Drama
No Escape	1994	**	NA	6.1	NA	NA	15.34	NA	Action/Sci-Fi
No Holds Barred	1989	NA	NA	4	NA	NA	16.09	NA	Action
No Looking Back	1998	**	NA	6.1	5	0.04	0.14	NA	Comedy/Drama/Romance
No Man's Land	1987	***	NA	6.8	NA	NA	2.88	NA	Crime
No Mercy	1986	***	NA	6.3	NA	NA	12.3	NA	Action/Thriller
No Place to Hide	1992	NA	NA	7.2	NA	NA	0.14	NA	Thriller
No Retreat, No Surrender	1985	NA	NA	5	NA	NA	4.66	NA	NA
No Retreat, No Surrender II	1989	NA	NA	6.8	NA	NA	0.11	NA	Adventure
No Way Home	1997	NA	NA	7.8	4	NA	NA	NA	Drama
No Way Out	1987	****	NA	7.3	NA	NA	35.51	NA	Thriller
Nobody's Fool	1986	***½	NA	7.5	NA	NA	0.56	NA	NA
Nobody's Fool	1994	NA	NA	7.9	NA	NA	39.49	NA	Drama
Nomads	1986	*½	NA	6.9	NA	NA	2.28	NA	Horror
Norma Rae	1979	NA	NA	6.9	NA	NA	NA	NA	Drama
North	1994	Zero	NA	4.7	NA	NA	7.14	NA	Comedy
North Shore	1987	NA	NA	7.5	NA	NA	3.83	NA	Drama/Romance
Not Even the Trees	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Not Without My Daughter	1991	***	NA	5.3	NA	NA	14.79	NA	Drama
Nothing But Trouble	1991	NA	NA	4.4	NA	NA	8.48	NA	Adventure/Comedy
Nothing in Common	1986	**½	NA	6.8	NA	NA	32.32	NA	Comedy
Nothing Personal	1980	NA	NA	NA	5	NA	NA	NA	Comedy
Nothing to Lose*	1997	**	**½	7.2	NA	11.62	44.46	21	Adventure/Comedy
Now and Then	1995	**	NA	7.7	NA	NA	27.4	NA	Drama
Nowhere	1997	NA	NA	7	NA	0.03	0.03	NA	Drama
Nowhere to Hide	1987	NA	NA	5.9	NA	NA	0.85	NA	Action
Nowhere to Run	1993	*½	NA	5.8	NA	NA	22.19	NA	Action/Romance
Number One with a Bullet	1987	NA	NA	3.3	NA	NA	0.41	NA	Action/Thriller
Nutcracker, The	1993	**	NA	6.7	19	NA	2.12	NA	Musical
Nutcracker: The Motion Picture	1986	NA	NA	9.4	NA	NA	0.78	NA	NA
Nuts	1987	**	NA	7	NA	NA	8.15	NA	Drama
Nutty Professor, The*	1996	***	***	6.5	54	25.4	128.8	115.5	Comedy/Romance/Sci-Fi

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
Object of Beauty, The	1991	***½	NA	5.8	NA	NA	5.19	NA	Comedy/Drama
Object of My Affection, The	1998	**	NA	6.8	15	9.73	29.11	NA	Comedy/Drama/Romance
OcchioPinocchio	1994	NA	NA	2.9	NA	NA	NA	NA	NA
Octagon, The	1980	NA	NA	5.7	NA	NA	18.97	NA	Action
Odd Couple II, The	1998	*½	NA	6.3	NA	4.81	18.88	NA	Comedy
Of Mice and Men	1992	***½	NA	8.2	NA	NA	5.1	NA	Drama
Of Unknown Origin	1983	NA	NA	6.6	4	NA	NA	NA	Horror
Off Beat	1986	***½	NA	5.4	NA	NA	4.84	NA	Comedy
Off Limits	1988	*½	NA	6	NA	NA	7.24	NA	Action/Thriller/War
Office Killer	1997	NA	NA	6.6	NA	NA	0.04	NA	NA
Office Space	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Officer and a Gentleman, An	1982	NA	NA	6.8	NA	NA	129.8	NA	Drama/Romance
Offspring, The	1986	NA	NA	6.4	NA	NA	1.36	NA	Horror
Oh, God!	1977	NA	NA	6.1	NA	NA	NA	NA	Comedy
Old Gringo	1989	**	NA	5.4	NA	NA	3.57	NA	NA
Old Man Dogs	1997	NA	NA	9	NA	NA	NA	NA	NA
Oleanna	1994	**	NA	7.7	NA	NA	0.12	NA	NA
Oliver & Company	1988	NA	NA	7.5	NA	NA	73.45	NA	Animation/Children's
On Deadly Ground*	1994	NA	NA	4.2	NA	NA	38.59	NA	Action/Adventure/Thriller
On Golden Pond	1981	NA	NA	7.4	NA	NA	119.2	NA	Drama
On Our Own	1988	NA	NA	7.6	NA	NA	NA	NA	NA
On the Edge	1986	***½	NA	7.7	NA	NA	0.44	NA	NA
Once Around	1991	***½	NA	6.7	NA	NA	14.85	NA	Comedy/Drama/Romance
Once Bitten	1985	NA	NA	5.3	NA	NA	1.21	NA	Comedy/Horror
Once Upon a Crime...	1992	NA	NA	6.6	NA	NA	8.67	NA	Comedy/Mystery
Once Upon a Forest	1993	**½	NA	6.4	NA	NA	6.57	NA	NA
Once Upon a Time in America	1984	NA	NA	8.2	NA	NA	5.3	NA	Crime/Drama/Thriller
Once Upon a Time... When We Were Colored	1996	NA	NA	8.7	NA	NA	3.38	NA	Drama
One Crazy Summer	1986	NA	NA	7.6	NA	NA	13.43	NA	Comedy
One False Move	1991	****	NA	8.3	NA	NA	1.54	NA	Thriller
One Fine Day	1996	**	NA	7.1	NA	6.23	46.11	NA	Romance
One from the Heart	1982	NA	NA	7.4	NA	NA	NA	NA	Drama/Romance
One Good Cop	1991	**	NA	5.7	NA	NA	11.28	NA	Drama
One Man's Hero	1999	NA	NA	NA	18	NA	NA	NA	Action/Drama/Romance War
One Night Stand	1997	***	NA	6.6	24	0.98	2.62	5.6	Drama
One Take	1997	NA	NA	NA	NA	NA	NA	NA	Drama
One Tough Cop	1998	*	NA	4.9	NA	0.65	1.22	NA	Action/Crime
One True Thing	1998	***	NA	7.8	30	6.61	23.21	NA	Comedy/Drama
One Way	1999	NA	NA	NA	NA	NA	NA	NA	Action/Thriller
Only the Lonely	1991	NA	NA	6.7	NA	NA	21.83	NA	Comedy/Romance
Only the Strong	1993	*	NA	8.6	NA	NA	3.27	NA	Action
Only Thrill, The	1997	NA	NA	6.6	NA	NA	NA	NA	Drama/Romance
Only You	1994	***½	NA	7.9	NA	NA	20.04	NA	Comedy/Romance
Operation Dumbo Drop	1995	**½	NA	5.8	NA	NA	24.7	NA	Action/Adventure/Comedy War
Opportunity Knocks	1990	**½	NA	6.8	NA	NA	11.36	NA	Adult/Comedy
Opposite of Sex, The	1998	***	NA	7.8	NA	0.1	6.12	NA	Comedy
Opposite Sex and How to Live with Them, The	1992	NA	NA	7	NA	NA	0.69	NA	Comedy/Romance
Ordinary People	1980	NA	NA	7.7	NA	NA	NA	NA	Drama
Orgazmo	1997	½	NA	7	NA	NA	0.58	NA	Comedy/Sci-Fi
Original Gangstas	1996	NA	NA	6.1	NA	NA	3.01	NA	Crime/Drama
Orphans	1987	**½	NA	8	NA	NA	0.25	NA	Drama
Oscar	1991	NA	NA	6.7	NA	NA	23.56	NA	Comedy
Oscar and Lucinda	1997	***	NA	8	16	0.14	1.51	NA	Drama/Romance
Osterman Weekend, The	1983	NA	NA	5.6	NA	NA	6.5	NA	Thriller

Otello	1986	NA	NA	7.7	NA	NA	0.19	NA	NA
Othello	1989	**	NA	NA	NA	NA	0.43	NA	NA
Othello	1995	NA	NA	7.7	11	NA	2.11	NA	Drama
Other People's Money	1991	***½	NA	6	NA	NA	35.68	NA	Comedy/Romance
Other Side of Midnight, The	1977	NA	NA	7.1	NA	NA	NA	NA	Drama
Out Cold	1989	NA	NA	6.1	NA	NA	0.29	NA	Comedy
Out for Justice	1991	NA	NA	6	NA	NA	39.67	NA	Action
Out of Africa	1985	****	NA	7.1	31	NA	87.1	NA	Drama/Romance
Out of Bounds	1986	**	NA	5.3	NA	NA	5.1	NA	Action/Crime/Thriller
Out of Control	1998	NA	NA	NA	NA	NA	NA	NA	NA
Out of Sight	1998	***½	NA	7.8	48	12.02	37.34	9.1	Comedy/Crime/Drama Romance
Out of the Dark	1988	NA	NA	5.6	1.6	NA	0.42	NA	Comedy
Out of the Past	1998	NA	NA	NA	NA	NA	0.01	NA	Documentary
Out on a Limb	1992	NA	NA	5.6	NA	NA	1.66	NA	Comedy
Out to Sea	1997	NA	NA	6.8	NA	7.66	27.97	NA	Comedy
Outbreak*	1995	***½	**½	7	50	NA	67.82	120	Action/Drama/Thriller
Outer Limits, The	1995	NA	NA	NA	NA	NA	NA	NA	Mystery
Outing, The	1986	NA	NA	NA	NA	NA	NA	NA	NA
Outlaw Blues	1977	NA	NA	6.1	1.9	NA	NA	NA	Drama
Outrageous Fortune	1987	**	NA	6.1	NA	NA	52.86	NA	Comedy/Mystery
Outside Ozona	1998	**	NA	NA	NA	0.01	0.01	NA	NA
Outside Providence	1999	NA	NA	NA	7	NA	NA	NA	Comedy
Outsiders, The	1983	NA	NA	7.6	NA	NA	25.6	NA	Drama
Over the Brooklyn Bridge	1984	NA	NA	4.4	NA	NA	0.6	NA	Comedy
Over the Top	1987	NA	NA	4.4	NA	NA	16.06	NA	Drama
Overboard	1987	***	NA	6.7	NA	NA	26.71	NA	Comedy
Overexposed	1990	NA	NA	NA	NA	NA	0.58	NA	Thriller
Owd Bob	1997	NA	NA	NA	NA	NA	NA	NA	Drama
Oxford Blues	1984	NA	NA	4.8	NA	NA	NA	NA	Comedy
P.O.W. the Escape	1986	NA	NA	NA	NA	NA	2.5	NA	Action/Adventure
Pacific Heights	1990	**	NA	6.3	NA	NA	29.38	NA	Thriller
Package, The	1989	***	NA	6.4	NA	NA	10.65	NA	Thriller
Pagemaster, The	1994	*½	NA	4.9	NA	NA	12.04	NA	Action/Adventure/Animation Comedy/Fantasy/Horror
Pale Blood	1990	NA	NA	6.5	NA	NA	NA	NA	Horror
Pale Rider	1985	NA	NA	7	NA	NA	41.4	NA	Western
Palmetto	1998	**	NA	5.5	NA	2.88	5.84	NA	Mystery/Thriller
Palookaville	1996	***	NA	7.9	NA	0.07	0.32	NA	NA
Panama Deception, The	1992	NA	NA	8.5	NA	NA	0.31	NA	Documentary
Panther	1995	**½	NA	7	NA	NA	6.83	NA	Drama
Paper, The	1994	***½	NA	6.7	NA	NA	38.82	NA	Comedy/Drama
Paper-Thin Immortals	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Paradise	1991	**	NA	8.1	NA	NA	18.63	NA	Drama
Paradise Road	1997	**	NA	8.1	NA	0.06	1.92	0.96	Drama/War
Paramedics	1987	NA	NA	5.6	NA	NA	0.4	NA	Comedy
Parent Trap, The*	1998	***	NA	7.7	NA	11.15	66.3	4.5	Children's/Romance
Parenthood	1989	****	NA	7.2	NA	NA	100.05	NA	Comedy/Drama
Parents	1989	**	NA	6.5	NA	NA	0.87	NA	Horror
Paris Is Burning	1990	***	NA	8.5	0.5	NA	3.78	NA	Documentary
Parting Glances	1986	NA	NA	9.2	NA	NA	0.54	NA	Drama
Parts: The Clonus Horror	1978	NA	NA	2.7	0.35	NA	NA	NA	Horror
Party Girl	1995	**	NA	8.3	NA	NA	0.47	NA	Comedy
Party Line	1988	NA	NA	NA	NA	NA	0.15	NA	Thriller
Pass the Ammo	1988	NA	NA	7.3	NA	NA	0.17	NA	Comedy
Passed Away	1992	**	NA	5.8	NA	NA	4.03	NA	Comedy
Passenger 57	1992	NA	NA	5.5	NA	NA	44.07	NA	Action
Passion Fish	1992	****	NA	8.5	NA	NA	5.41	NA	Drama
Pastime	1991	NA	NA	8.5	NA	NA	0.27	NA	Drama
Patch Adams	1998	*½	NA	7.9	NA	25.26	65.5	NA	Comedy/Drama
Patriot Games	1992	**½	NA	7.1	NA	NA	83.29	94.7	Action/Thriller
Patti Rocks	1988	NA	NA	7	NA	NA	0.35	NA	Comedy

Patty Hearst	1988	***	NA	6.1	NA	NA	1.22	NA	Drama
Paulie*	1998	**	***	7.4	NA	5.37	27.01	NA	Adventure/Comedy
Paura nel buio	1989	NA	NA	NA	NA	NA	NA	NA	Thriller
Payback	1999	NA	NA	NA	NA	NA	NA	NA	Action/Thriller
PCU	1994	**	NA	7.8	NA	NA	4.35	NA	Comedy
Peacemaker, The*	1997	**½	**½	6.3	50	12.31	41.26	60.6	Action/Thriller
Pebble and the Penguin, The	1995	**	NA	5.8	NA	NA	3.98	NA	Animation
Pecker	1998	**	NA	7.4	6	0.54	2.28	NA	Comedy
Pee-wee's Big Adventure	1985	NA	NA	6.5	NA	NA	NA	NA	Comedy
Peggy Sue Got Married	1986	****	NA	6.4	NA	NA	41.38	NA	Comedy/Drama
Pelican Brief, The	1993	***	NA	6.3	NA	NA	100.77	94.2	Thriller
Penn & Teller Get Killed	1989	NA	NA	7	NA	NA	NA	NA	Adventure/Comedy
People Under the Stairs, The	1992	NA	NA	6.9	NA	NA	24.2	NA	Horror
People vs. Larry Flynt, The	1996	****	NA	7.5	NA	0.61	20.19	NA	Drama
Pep Squad	1998	NA	NA	NA	0.5	NA	NA	NA	NA
Perez Family, The	1995	***	NA	6.9	NA	NA	2.83	NA	Comedy/Romance
Perfect Candidate, A	1996	***	NA	8.4	NA	NA	0.05	NA	Documentary
Perfect Murder, A	1998	***	NA	6.7	NA	16.62	67.63	32	Mystery/Thriller
Perfect Weapon, The	1991	NA	NA	6.2	NA	NA	14.06	NA	Drama
Perfect World, A	1993	****	NA	7.2	NA	NA	31.16	104	Action/Drama
Permanent Midnight	1998	***	NA	7	NA	0.26	1.17	NA	Drama
Permanent Record	1988	****	NA	8.1	NA	NA	1.89	NA	Drama
Personal Best	1982	NA	NA	5.9	NA	NA	NA	NA	NA
Pest, The	1997	NA	NA	5.7	17	1.82	3.51	NA	Comedy
Pet Sematary	1989	NA	NA	6.2	NA	NA	57.47	NA	Horror
Pet Sematary II	1992	NA	NA	4.7	NA	NA	17.09	NA	Horror
Pete's Dragon	1977	NA	NA	6.8	NA	NA	NA	NA	Adventure/Children's/Musical
Pete's Meteor	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Phantasm II	1988	*	NA	6.5	NA	NA	7.28	NA	Horror
Phantasm: Oblivion	1998	NA	NA	5.5	0.65	NA	NA	NA	Horror/Sci-Fi
Phantom of the Mall: Eric's Revenge	1989	NA	NA	4.4	NA	NA	NA	NA	Horror/Romance
Phantom of the Opera, The	1989	NA	NA	6	NA	NA	3.95	NA	Drama/Fantasy/Horror
Phantom, The	1996	***½	NA	6.6	45	5.07	17.3	NA	Adventure
Phantoms*	1998	*	**½	5.5	NA	3.07	5.66	NA	Thriller
Pharaoh's Army	1995	NA	NA	8.7	NA	NA	0.05	NA	NA
Phat Beach	1996	NA	NA	3.7	NA	0.66	1.26	NA	Comedy
Phenomenon	1996	***	NA	7.3	32	16.2	104.63	38.2	Drama/Romance
Philadelphia	1993	***½	NA	7.5	NA	12	77.32	124	Drama
Phobia	1980	NA	NA	NA	5.1	NA	NA	NA	Horror
Phoenix	1998	NA	NA	7.1	NA	NA	0.04	NA	Crime/Drama
Physical Evidence	1989	**	NA	5	NA	NA	3.56	NA	Crime/Thriller
Pi	1998	***½	NA	7.9	0.06	0.03	3.22	NA	Thriller
Pick-up Artist, The	1987	½	NA	5.3	NA	NA	13.29	NA	Comedy/Romance
Picture Bride	1995	***	NA	8.2	NA	NA	0.94	NA	Drama/Romance
Picture Perfect	1997	**	NA	6.7	19	7.81	31.06	2.9	Comedy/Romance
Piece of My Heart	1998	NA	NA	NA	40	NA	NA	NA	Drama
Pierced Tongue	1991	NA	NA	NA	NA	NA	NA	NA	Documentary/Short
Pink Cadillac	1989	*	NA	5.1	NA	NA	12.14	NA	Action/Comedy/Drama
Pinocchio and the Emperor of the Night	1987	NA	NA	NA	NA	NA	3.26	NA	Animation
Piranha	1978	NA	NA	4.8	NA	NA	NA	NA	Comedy/Horror/Sci-Fi
Pittsburgh	1999	NA	NA	NA	15	NA	NA	NA	Comedy
Placebo Effect	1998	NA	NA	NA	NA	NA	NA	NA	Crime/Mystery/Thriller
Places in the Heart	1984	NA	NA	7.6	NA	NA	34.7	NA	Drama
Plain Clothes	1988	NA	NA	7.3	NA	NA	0.29	NA	Comedy
Planes, Trains & Automobiles	1987	NA	NA	7.5	NA	NA	49.23	NA	Comedy
Platoon	1986	****	NA	7.8	6	NA	137.96	NA	Action/Drama/War
Platoon Leader	1988	NA	NA	6.4	NA	NA	1.35	NA	War
Play Murder for Me	1990	NA	NA	NA	NA	NA	NA	NA	Thriller
Playboys, The	1992	**½	NA	7.5	NA	NA	4.91	NA	Drama/Romance
Player, The	1992	NA	NA	7.7	NA	NA	21.71	NA	Comedy/Drama/Thriller

Players Club, The	1998	***	NA	5.8	5	8.42	23.03	NA	Comedy/Drama
Playing by Heart	1998	**½	NA	8.5	14	0.03	0.04	NA	Drama
Playing for Keeps	1986	NA	NA	3.1	NA	NA	2.67	NA	Comedy
Playing God	1997	***	NA	6.1	NA	1.94	4.05	NA	Crime/Thriller
Pleasantville*	1998	****	NA	8	40	8.86	38.87	NA	Comedy/Drama/Fantasy
Plump Fiction	1996	NA	NA	5.3	NA	0.04	0.04	NA	Comedy
Pocahontas	1995	***	NA	6.4	55	29.5	141.6	201	Animation/Children's/Musical Romance
Poetic Justice	1993	***	NA	6.3	NA	NA	27.52	NA	Drama/Romance
Point Break	1991	***½	NA	7	NA	NA	43.22	NA	Action
Point of No Return	1993	***	NA	6.6	NA	NA	30.04	NA	Action/Romance
Poison	1991	NA	NA	7.9	0.25	NA	0.61	NA	Drama/Horror
Poison Ivy	1992	**½	NA	6.5	NA	NA	1.83	NA	Thriller
Police Academy	1984	NA	NA	5.4	NA	NA	81.2	NA	Comedy
Police Academy 2: Their First Assignment	1985	NA	NA	4.2	NA	NA	55.5	NA	Comedy
Police Academy 3: Back in Training	1986	NA	NA	3.9	NA	NA	43.58	NA	Comedy
Police Academy 4: Citizens on Patrol	1987	NA	NA	3.6	NA	NA	28.06	NA	Comedy
Police Academy 5: Assignment: Miami Beach	1988	NA	NA	3.4	NA	NA	19.51	NA	Comedy
Police Academy 6: City Under Siege	1989	NA	NA	3.3	NA	NA	11.57	NA	Comedy
Police Academy: Mission to Moscow	1994	NA	NA	2.7	NA	NA	0.13	NA	Comedy
Polish Vampire in Burbank	1985	NA	NA	6.1	0	NA	0.5	NA	NA
Polish Wedding	1998	**	NA	6.5	NA	0.09	0.56	NA	Comedy
Poltergeist	1982	NA	NA	7.1	NA	NA	76.6	NA	Horror/Thriller
Poltergeist II: The Other Side	1986	NA	NA	5	NA	NA	41	NA	Horror/Thriller
Poltergeist III	1988	NA	NA	4.3	9.5	NA	14.11	NA	Horror
Polyester	1981	NA	NA	7.5	0.3	NA	NA	NA	Comedy
Polymorph	1996	NA	NA	NA	NA	NA	NA	NA	Action/Sci-Fi
Popcorn	1991	NA	NA	5.8	NA	NA	4.21	NA	Horror
Pope of Utah, The	1993	NA	NA	NA	0.04	NA	NA	NA	Drama
Popeye	1980	NA	NA	5.2	NA	NA	NA	NA	Adventure/Comedy/Musical
Porky's	1981	NA	NA	5.2	4	NA	105.5	NA	Comedy
Porky's II: The Next Day	1983	NA	NA	4.2	6.5	NA	NA	NA	Comedy
Porky's Revenge	1985	NA	NA	4.2	9	NA	NA	NA	Comedy
Portrait of a Lady, The	1996	***	NA	6.2	NA	0.13	3.68	NA	Drama
Positive I.D.	1987	NA	NA	6.8	NA	NA	0.37	NA	Drama/Thriller
Posse	1993	**	NA	6	NA	NA	18.29	NA	Western
Possums	1997	NA	NA	NA	1.4	NA	NA	NA	Comedy/Drama
Postcards from America	1994	NA	NA	7.2	NA	NA	0.08	NA	NA
Postcards from the Edge	1990	***	NA	6.4	NA	NA	37.96	NA	Comedy
Postman Always Rings Twice, The	1981	NA	NA	6.5	NA	NA	NA	NA	Crime
Postman, The*	1997	*½	*½	6.3	80	5.26	17.59	NA	Action/Adventure/Drama Sci-Fi
Powaqqatsi	1988	**	NA	8.6	NA	NA	0.59	NA	Documentary
Powder*	1995	**	NA	7	NA	NA	30.86	NA	Drama/Fantasy
Power	1986	**½	NA	5.5	NA	NA	3.8	NA	Drama
Power of One, The	1992	**½	NA	8.6	NA	NA	2.83	NA	Drama
Powwow Highway	1989	***	NA	8.6	NA	NA	0.28	NA	Drama
Pr^t-...-Porter	1994	NA	NA	NA	NA	NA	NA	NA	NA
Practical Magic*	1998	**	NA	6.6	60	13.1	46.61	NA	Drama/Romance
Practice, The	1997	NA	NA	NA	NA	NA	NA	NA	Drama
Prancer	1989	***	NA	6.9	NA	NA	18.59	NA	Drama
Prayer for the Dying, A	1987	*	NA	7.5	NA	NA	1.43	NA	Action/Drama
Preacher's Wife, The	1996	***	NA	7	NA	7.65	48.09	NA	Fantasy/Musical
Predator	1987	***	NA	7.2	NA	NA	59.74	NA	Action/Sci-Fi/Thriller
Predator 2	1990	**	NA	5.6	NA	NA	30.67	NA	Action/Sci-Fi/Thriller
Prefontaine	1997	***	NA	8.2	NA	0.31	0.53	NA	Drama
Prelude to a Kiss	1992	***	NA	6.4	NA	NA	20.01	NA	Comedy/Drama/Romance

Presidio, The	1988	*½	NA	5.8	NA	NA	20.04	NA	Action
Presumed Innocent	1990	***½	NA	7.1	NA	NA	86.3	135	Mystery
Pretty in Pink	1986	***	NA	7	NA	NA	40.47	NA	Comedy/Drama/Romance
Pretty Woman	1990	***½	NA	6.7	NA	NA	178.41	285	Comedy/Romance
Price Above Rubies, A	1998	***	NA	7.7	NA	0.04	1.08	NA	Drama
Primal Fear	1996	***½	NA	7.4	NA	9.9	56.06	NA	Drama/Thriller
Primary Colors*	1998	****	***½	7	65	12.05	38.97	NA	Comedy/Drama
Prince of Central Park	1999	NA	NA	NA	NA	NA	NA	NA	NA
Prince of Darkness	1987	**	NA	7.2	3	NA	14.18	NA	Horror
Prince of Egypt, The	1998	***½	NA	7.9	60	14.52	66.35	12.9	Animation/Drama/Musical
Prince of Tides, The	1991	NA	NA	7	NA	NA	74.79	NA	Drama/Romance
Princess Bride, The	1987	***½	NA	8.3	NA	NA	30.86	NA	Adventure/Comedy/Fantasy Romance
Princess Caraboo	1994	NA	NA	7.5	NA	NA	3.02	NA	Comedy/Drama
Principal, The	1987	NA	NA	6.2	NA	NA	19.73	NA	Drama
Prison	1988	NA	NA	6.1	NA	NA	0.35	NA	Horror
Private Benjamin	1980	NA	NA	6.1	NA	NA	NA	NA	Comedy
Private Eyes, The	1980	NA	NA	8.6	NA	NA	18.01	NA	Comedy/Mystery
Private Lessons	1981	NA	NA	5.4	NA	NA	26.28	NA	Comedy
Private Parts*	1997	***	***	7.3	20	14.62	41.2	NA	Comedy
Prizzi's Honor	1985	NA	NA	6.8	NA	NA	26.7	NA	Comedy/Drama/Romance
Problem Child	1990	NA	NA	3.9	NA	NA	53.47	NA	Comedy
Problem Child 2	1991	NA	NA	3.4	NA	NA	25.1	NA	Comedy
Program, The	1993	***	NA	7.5	NA	NA	23	NA	Action/Drama
Project X	1987	***	NA	6	NA	NA	18.53	NA	Comedy/Drama/Sci-Fi Thriller
Promised Land	1988	NA	NA	6.6	NA	NA	0.32	NA	Drama
Prophecy, The	1995	NA	NA	7.8	NA	NA	16.12	NA	Thriller
Proposition, The	1998	NA	NA	6.5	NA	0.06	0.12	NA	Drama
Protector, The	1985	NA	NA	5.2	NA	NA	NA	NA	Drama
Protocol	1984	NA	NA	5.2	NA	NA	26.3	NA	Comedy
Psycho	1998	*½	NA	5.7	20	10.03	20.78	NA	Crime/Horror/Thriller
Psycho Cop Returns	1993	NA	NA	7	NA	NA	NA	NA	Drama/Horror/Thriller
Psycho II	1983	NA	NA	5.8	5	NA	32	NA	Horror/Mystery/Thriller
Psycho III	1986	***	NA	5.3	NA	NA	14.48	NA	Horror
Public Eye, The*	1992	****	**½	7.1	NA	NA	3.07	NA	Thriller
Public Housing	1997	NA	NA	NA	NA	NA	NA	NA	Documentary
Pulp Fiction	1994	****	NA	8.3	8	9.3	107.93	105	Crime/Drama
Pump Up the Volume	1990	NA	NA	7.6	NA	NA	11.54	NA	Drama
Pumpkinhead	1988	NA	NA	6.8	NA	NA	4.39	NA	Horror
Punchline	1988	**	NA	5.7	NA	NA	21.03	NA	Comedy/Drama
Puppies for Sale	1997	NA	NA	NA	0	NA	NA	NA	Short
Pure Country	1992	**½	NA	8.5	NA	NA	15.16	NA	Drama/Romance
Pure Luck	1991	*½	NA	5.8	NA	NA	22.64	NA	Comedy
Purple Rain	1984	NA	NA	6.5	NA	NA	NA	NA	Drama/Musical
Purple Rose of Cairo, The	1985	NA	NA	7.5	NA	NA	10.6	NA	Comedy/Drama/Fantasy Romance
Pyromaniac's Love Story, A	1995	**	NA	6.4	NA	NA	0.47	NA	Comedy/Romance

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
Q & A	1990	NA	NA	6.5	NA	NA	11.21	NA	Crime/Drama
Queen of Hearts	1989	***½	NA	7.2	NA	NA	1.24	NA	Comedy
Queens Logic	1991	**½	NA	7	NA	NA	0.61	NA	Comedy/Drama
Quest for Camelot	1998	**	NA	5.7	40	6.04	22.72	15.4	Adventure/Animation/Children's Fantasy
Quest, The	1996	NA	NA	5.5	NA	NA	21.6	NA	Action/Adventure
Quick and the Dead, The	1995	**	NA	6.4	32	NA	18.64	NA	Action/Adventure/Western
Quick Change	1990	***	NA	7.1	NA	NA	15.26	NA	Comedy
Quicksilver	1986	**	NA	6	NA	NA	7.63	NA	Drama
Quiet Cool	1986	NA	NA	5.1	NA	NA	1.9	NA	NA
Quigley Down Under	1991	**½	NA	7.2	NA	NA	21.41	NA	Action/Romance
Quiz Show	1994	***½	NA	7.5	NA	NA	24.82	NA	Drama
Race for Glory	1989	NA	NA	NA	NA	NA	0.1	NA	NA
Race the Sun	1996	NA	NA	6.7	NA	NA	1.7	NA	NA
Racing with the Moon	1984	NA	NA	7.1	NA	NA	5.4	NA	Comedy/Drama/Romance
Rad	1986	NA	NA	9.1	NA	NA	2.02	NA	Drama
Radio Days	1987	****	NA	7.3	NA	NA	14.79	NA	Comedy/Drama
Radio Flyer	1992	*½	NA	7.5	NA	NA	4.65	NA	Drama
Radio Inside	1994	NA	NA	8.2	NA	NA	NA	NA	Drama/Romance
Radioactive Dreams	1986	NA	NA	7.9	NA	NA	0.22	NA	Sci-Fi
Radioland Murders*	1994	*	*½	7.4	NA	NA	1.3	NA	Comedy/Mystery/Romance
Rage in Harlem, A	1991	***	NA	6.7	NA	NA	10.44	NA	Crime
Rage: Carrie 2, The	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
Raging Bull	1980	NA	NA	8.3	NA	NA	NA	NA	Drama
Ragtime	1981	NA	NA	7.4	NA	NA	NA	NA	NA
Raiders of the Lost Ark	1981	NA	NA	8.3	20	NA	242.37	141.5	Action/Adventure/Fantasy
Rain Killer, The	1991	NA	NA	4.6	NA	NA	1.7	NA	Thriller
Rain Man	1988	***½	NA	7.8	NA	NA	172.83	240	Drama
Rainmaker, The	1997	***	NA	7.2	40	10.63	45.86	4.1	Drama
Raising Arizona	1987	*½	NA	7.8	NA	NA	22.85	NA	Comedy
Raising Cain	1992	NA	NA	5.7	NA	NA	21.37	NA	Thriller
Rambling Rose	1991	***	NA	7.3	NA	NA	6.27	NA	Drama
Rambo III	1988	NA	NA	4.2	63	NA	53.72	135.3	Action/War
Rambo: First Blood Part II	1985	NA	NA	5	NA	NA	150.42	150	Action/Adventure
Rampage	1988	***	NA	6.6	NA	NA	0.8	NA	Drama
Random Hearts	1999	NA	NA	NA	NA	NA	NA	NA	Drama/Romance/Thriller
Ransom	1996	***	NA	7.4	80	34.22	136.45	6.5	Action/Drama/Thriller
Rapa Nui	1994	**	NA	6.8	NA	NA	0.31	NA	Action/Drama
Rapid Fire	1992	*½	NA	7.4	NA	NA	14.36	NA	Action
Rapture, The	1991	****	NA	7.4	NA	NA	1.28	NA	Drama/Mystery
Ravenous	1999	NA	NA	NA	NA	NA	NA	NA	Drama/Horror
Raw Deal	1986	*½	NA	4.9	NA	NA	16.21	NA	Action
Raw Deal	1997	NA	NA	NA	0	NA	NA	NA	Drama/Thriller
Reach the Rock	1998	*	NA	NA	NA	0	0	NA	Comedy/Drama
Real Blonde, The	1997	***	NA	7.1	NA	0.08	0.25	NA	Comedy
Real Genius	1985	***½	NA	7.7	NA	NA	13	NA	Comedy
Real Life	1979	NA	NA	8.2	NA	NA	NA	NA	Comedy
Real McCoy, The	1993	**	NA	6.4	NA	NA	6.47	NA	Drama
Real Men	1987	NA	NA	7.2	NA	NA	0.87	NA	Comedy/Sci-Fi
Reality Bites	1994	**	NA	7.2	NA	NA	20.98	NA	Comedy/Drama
Rebel Love	1986	NA	NA	NA	0.17	NA	NA	NA	Romance/War
Reckless	1995	**	NA	6.7	NA	NA	0.1	NA	Comedy
Red Corner*	1997	**	**½	6.2	NA	7.4	22.42	0.61	Crime/Drama/Thriller
Red Heat	1985	***	NA	5.7	NA	NA	NA	NA	Thriller
Red Heat	1988	NA	NA	5.8	NA	NA	34.99	NA	Action
Red Ribbon Blues	1995	NA	NA	4.8	3	NA	NA	NA	Comedy/Drama
Red Rock West	1992	***½	NA	8	NA	NA	2.5	NA	Thriller

Red Scorpion	1989	NA	NA	5.1	NA	NA	4.19	NA	Action
Red Sonja	1985	NA	NA	4.6	NA	NA	NA	NA	Action/Adventure/Fantasy
Red Sun Rising	1993	NA	NA	7	NA	NA	NA	NA	NA
Redorangebluegreenyellow	1999	NA	NA	NA	NA	NA	NA	NA	NA
Reds	1981	NA	NA	6.9	NA	NA	NA	NA	Drama
Ref, The	1994	***	NA	7.9	11	NA	11.44	NA	Comedy
Regarding Henry	1991	**	NA	7.1	NA	NA	43	NA	Drama
Reggie's Prayer	1996	NA	NA	6.1	NA	NA	NA	NA	Action/Drama
Relentless	1989	NA	NA	6.5	NA	NA	6.99	NA	Thriller
Relic, The*	1997	***	**½	6.2	60	9.06	33.93	NA	Horror/Thriller
Remains of the Day, The	1993	***½	NA	7.9	NA	1.5	22.95	NA	Drama
Remo Williams: The Adventure Begins...	1985	NA	NA	6.3	NA	NA	NA	NA	Action/Comedy/Crime
Renaissance Man	1994	*½	NA	6.9	NA	NA	24.33	NA	Comedy/Drama
Renegades	1989	NA	NA	5	NA	NA	9.02	NA	Action
Rent-a-Cop	1988	**	NA	4	NA	NA	0.3	NA	Action/Comedy
Replacement Killers, The	1998	NA	NA	6.5	30	8.05	18.97	12.2	Action/Thriller
Repossessed	1990	NA	NA	5.7	NA	NA	1.38	NA	Comedy/Drama
Rescue Me	1993	NA	NA	7	NA	NA	0.2	NA	Action/Adventure
Rescue, The	1988	NA	NA	5.4	NA	NA	5.86	NA	NA
Rescuers Down Under, The	1990	***	NA	7.2	NA	NA	27.93	NA	Animation/Children's
Rescuers, The	1977	NA	NA	7.3	NA	NA	NA	NA	Animation/Children's
Reservoir Dogs	1992	**½	NA	8.2	NA	NA	2.81	NA	Crime/Thriller
Resident Evil	2000	NA	NA	NA	60	NA	NA	NA	Action/Horror/Mystery
Restoration	1995	***½	NA	7.5	NA	NA	4.1	NA	Drama
Retroactive	1997	NA	NA	7.3	NA	NA	NA	NA	Action/Sci-Fi/Thriller
Return of Superfly, The	1990	NA	NA	NA	NA	NA	0.61	NA	Action/Crime
Return of Swamp Thing, The	1989	NA	NA	3.8	NA	NA	0.19	NA	Sci-Fi
Return of the Jedi*	1983	NA	***½	8.1	32.5	16.29	309.13	128.1	Action/Adventure/Fantasy Sci-Fi
Return of the Living Dead Part II	1988	NA	NA	5.8	NA	NA	9.21	NA	Comedy/Horror
Return of the Secaucus 7	1980	NA	NA	7.9	0.05	NA	NA	NA	Drama
Return of the Texas Chainsaw Massacre, The	1994	NA	NA	4.2	NA	0.05	0.09	NA	Horror
Return to Paradise	1998	***½	NA	7.8	NA	2.47	8.29	NA	Drama/Romance/Thriller
Return to Salem's Lot, A	1987	NA	NA	4.6	NA	NA	NA	NA	Horror
Return to the Blue Lagoon	1991	*½	NA	6.2	NA	NA	2.81	NA	Adventure/Romance
Revenge	1990	**½	NA	6.7	NA	NA	15.65	NA	Action/Drama
Revenge of the Nerds	1984	NA	NA	6.3	8	NA	40.9	NA	Comedy
Revenge of the Nerds II: Nerds in Paradise	1987	*½	NA	4.3	NA	NA	30.06	NA	Comedy
Revenge of the Pink Panther	1978	NA	NA	6.6	NA	NA	NA	NA	Comedy
Reversal of Fortune	1990	****	NA	7.4	NA	NA	15.45	NA	Drama
Revolution	1985	NA	NA	5.3	NA	NA	0.18	NA	War
Rhyme & Reason	1997	NA	NA	8.5	NA	1.1	1.59	NA	Documentary
Rhythm Thief	1994	NA	NA	7	0.03	NA	NA	NA	Drama
Rich and Famous	1981	NA	NA	6.4	NA	NA	NA	NA	Drama
Rich Girl	1990	NA	NA	6.8	NA	NA	0.56	NA	Drama
Rich in Love	1992	***	NA	7.2	18	NA	2.15	NA	Drama
Rich Kids	1979	NA	NA	6.6	2.5	NA	NA	NA	Comedy/Drama
Rich Man's Wife, The	1996	**½	NA	5	NA	3.13	8.54	NA	Thriller
Richard III	1995	NA	NA	8.4	NA	NA	2.6	NA	Drama/War
Richie Rich	1994	***	NA	5.7	NA	NA	38.09	NA	Comedy
Ricky Six	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Ricochet	1991	NA	NA	6.2	NA	NA	21.76	NA	Action/Thriller
Ricochet River	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Ride	1998	NA	NA	4.4	NA	2.51	5.48	NA	Comedy
Ride in a Pink Car	1978	NA	NA	NA	NA	NA	NA	NA	NA
Ride, The	1997	NA	NA	8.6	NA	NA	0.19	NA	Drama
Right Stuff, The	1983	NA	NA	8	NA	NA	21.5	NA	Action/Drama
Ring of Fire II: Blood and Steel	1993	NA	NA	NA	2	NA	NA	NA	NA

Ringmaster	1998	**	NA	3.3	NA	3.34	8.75	NA	Comedy
Rising Sun*	1993	**	**½	6.4	NA	NA	63.1	NA	Action/Crime/Drama Mystery
Risky Business	1983	NA	NA	7	NA	NA	63.5	NA	Action/Comedy
River of Death	1989	NA	NA	3.8	NA	NA	0.54	NA	Adventure
River Runs Through It, A	1992	***½	NA	7.6	NA	NA	43.44	NA	Drama
River Wild, The	1994	**	NA	6.8	45	NA	46.82	NA	Action/Thriller
River, The	1984	NA	NA	6.8	NA	NA	8.8	NA	Drama
River's Edge	1986	***½	NA	7.8	NA	NA	4.6	NA	Crime/Drama
Road House	1989	**½	NA	6	NA	NA	30.05	NA	Action/Drama
Road Kill	1998	NA	NA	NA	0.18	NA	NA	NA	Action/Comedy/Drama
Road Scholar	1993	NA	NA	8	NA	NA	0.59	NA	NA
Road to Wellville, The	1994	***	NA	6	NA	NA	6.51	NA	Comedy
Roadside Prophets	1992	NA	NA	8.5	NA	NA	0.15	NA	Comedy/Drama
Rob Roy*	1995	***½	NA	7.3	28	NA	31.6	NA	Drama/Romance/War
Robin Hood: Men in Tights	1993	NA	NA	6.1	NA	NA	35.7	NA	Comedy
Robin Hood: Prince of Thieves	1991	**	NA	6.6	NA	NA	165.5	225	Action/Adventure
RoboCop	1987	***	NA	6.9	13	NA	53.42	NA	Action/Crime/Sci-Fi
Robocop 2	1990	**	NA	4.6	NA	NA	45.68	NA	Action/Comedy/Crime Sci-Fi
Robocop 3	1993	*½	NA	3.5	NA	4.3	10.7	NA	Action/Crime/Sci-Fi
Robot Jox	1991	NA	NA	4.7	NA	NA	1.27	NA	NA
Rock and Roll Fantasy	1992	NA	NA	6.6	0.05	NA	NA	NA	Comedy/Romance
Rock, The*	1996	***½	NA	7.7	75	25.07	134.01	191	Action/Adventure/Thriller
Rock-A-Doodle	1991	**	NA	4.2	NA	NA	11.66	NA	Animation
Rocket Gibraltar	1988	NA	NA	6.9	NA	NA	0.19	NA	Drama
Rocket Man	1997	***	NA	6.3	NA	4.47	15.45	NA	Comedy
Rocketeer, The	1991	***	NA	6.4	NA	NA	46.7	NA	Action/Adventure/Sci-Fi
Rocky II	1979	NA	NA	6	NA	NA	NA	NA	Action/Drama
Rocky III	1982	NA	NA	5.4	NA	NA	122.82	NA	Action/Drama
Rocky IV	1985	**	NA	5.2	31	NA	127.9	NA	Action/Drama
Rocky V	1990	NA	NA	4.6	NA	NA	40.95	NA	Action/Drama
Roger & Me	1989	NA	NA	8.1	NA	NA	6.71	NA	Comedy/Documentary
Romancing the Stone	1984	NA	NA	6.8	NA	NA	74.9	40	Action/Adventure/Comedy Romance
Romantic Comedy	1983	NA	NA	4.8	NA	NA	5.1	NA	Comedy
Romeo + Juliet	1996	NA	NA	7.6	14.5	11.13	46.34	NA	Action/Drama/Romance
Romeo Is Bleeding	1993	**	NA	7.2	NA	NA	3.28	NA	Crime/Thriller
Romero	1989	**½	NA	8.9	NA	NA	1.32	NA	Drama
Romy and Michele's High School Reunion	1997	***	NA	6.7	NA	7.43	29.21	NA	Comedy
Ronin	1998	***	NA	7.4	55	12.7	41.52	NA	Action/Thriller
Rooftops	1989	**	NA	5.8	NA	NA	2.04	NA	Drama
Rookie of the Year*	1993	***	***	5.3	NA	NA	53.58	NA	Comedy
Rookie, The	1990	**	NA	5.7	NA	NA	21.63	NA	Action/Comedy
Roommates	1995	**½	NA	7.6	22	NA	12.1	0.3	Comedy/Drama
Roosters	1993	NA	NA	NA	NA	NA	0.15	NA	Drama
Rosalie Goes Shopping	1989	***	NA	6.6	NA	NA	0.57	NA	Comedy
Rosary Murders, The	1987	NA	NA	5.6	NA	NA	1.73	NA	Mystery
Rose, The	1979	NA	NA	7.1	NA	NA	NA	NA	Drama
Roseanna's Grave	1997	NA	NA	8.3	NA	NA	0.07	NA	Comedy/Romance
Rosencrantz and Guildenstern Are Dead	1990	Zero	NA	8.1	NA	NA	0.74	NA	Comedy/Drama
Rosewood	1997	***½	NA	8.3	31	3.15	13.1	NA	Drama
Rough Magic	1995	**	NA	6.9	NA	0.06	0.17	NA	Comedy/Drama/Romance
'Round Midnight	1986	NA	NA	7.9	NA	NA	3.27	NA	Drama
Rounders	1998	***	NA	7.2	12	8.46	22.91	NA	Crime/Drama
Roxanne	1987	***½	NA	7.1	NA	NA	40.05	NA	Comedy/Romance
Ruby	1992	**	NA	5.9	NA	NA	0.92	NA	Drama
Ruby Cairo	1993	NA	NA	3.4	NA	NA	0.61	NA	Thriller
Ruby in Paradise	1993	****	NA	8.7	0.8	NA	1	NA	Drama
Rude Awakening	1989	Zero	NA	5.6	NA	NA	3.17	NA	Comedy

Rudy	1993	***½	NA	8.2	NA	NA	22.75	NA	Drama
Rugrats Movie, The	1998	**	NA	6.1	25	27.32	89.18	NA	Animation/Children's/Comedy
Rumble Fish	1983	NA	NA	8	NA	NA	2.5	NA	Action/Drama
Rumpelstiltskin	1987	NA	NA	NA	NA	NA	0.36	NA	Drama/Musical
Rumpelstiltskin	1995	NA	NA	5.6	NA	0.29	0.29	NA	Horror
Run	1991	*½	NA	6.6	NA	NA	4.41	NA	Action/Thriller
Run of the Country, The	1995	**½	NA	6.9	NA	NA	0.47	NA	Drama
Runaway Bride	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Runaway Train	1985	****	NA	7.6	NA	NA	7.94	NA	Action/Adventure/Drama Thriller
Running Man, The	1987	**½	NA	6.3	NA	NA	38.12	NA	Action/Adventure/Sci-Fi
Running on Empty	1988	****	NA	8.4	NA	NA	2.84	NA	Drama
Running Scared	1986	***	NA	6.8	NA	NA	38.5	NA	Action/Comedy
Running Time	1997	NA	NA	8.4	0.12	NA	NA	NA	Crime/Thriller
Running with Scissors	1998	NA	NA	NA	NA	NA	NA	NA	NA
Rush	1991	***	NA	7.3	NA	NA	7.24	NA	Crime/Drama
Rush Hour*	1998	***	NA	7.7	35	33	137.53	20.7	Action/Comedy/Thriller
Rushmore	1998	NA	NA	7.8	10	0.04	0.04	NA	Comedy
Russia House, The	1990	**	NA	6.6	NA	NA	23	NA	Thriller
Russkies	1987	**½	NA	6.2	NA	NA	2.19	NA	Drama
Ruthless People	1986	***½	NA	7.1	NA	NA	71.62	NA	Comedy

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
S & M	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
S.F.W.	1994	*	NA	7.2	NA	NA	0.06	NA	Drama
S.O.B.	1981	NA	NA	6	NA	NA	NA	NA	Comedy
Sabrina*	1995	***½	***	7.1	58	NA	53.46	NA	Comedy/Romance
Safe	1995	***	NA	6.6	NA	NA	0.51	NA	Thriller
Safe Men	1998	*	NA	6.4	1	0.02	0.02	NA	Comedy
Safe Passage	1994	**	NA	7.6	NA	NA	1.61	NA	Drama
Saint of Fort Washington, The	1993	***	NA	7.6	NA	NA	0.06	NA	Drama
Saint, The	1997	**	NA	6.9	70	16.28	61.36	108.06	Action/Romance/Thriller
Salsa	1988	NA	NA	5.6	NA	NA	8.89	NA	NA
Sandlot, The	1993	***	NA	7.8	NA	NA	32.42	NA	Adventure/Comedy/Drama
Sankofa	1993	NA	NA	9.2	NA	NA	2.69	NA	NA
Santa Claus	1985	NA	NA	5.7	NA	NA	0.12	NA	Adventure/Children's
Santa Clause, The	1994	**½	NA	6.8	NA	NA	144.83	45	Comedy
Santa with Muscles	1996	NA	NA	4.7	NA	0.12	0.2	NA	Comedy
Sarafina!	1992	**	NA	7	NA	NA	7.31	NA	Drama
Satisfaction	1988	NA	NA	5.6	NA	NA	8.25	NA	Comedy/Romance
Saturday Night Fever	1977	NA	NA	6.7	NA	NA	142.5	NA	Drama
Saturn 3	1980	NA	NA	4.6	NA	NA	NA	NA	Adventure/Sci-Fi/Thriller
Savage	1995	NA	NA	4.8	5	NA	NA	NA	Thriller
Saving Grace	1986	NA	NA	8.5	NA	NA	NA	NA	Comedy/Drama
Saving Private Ryan*	1998	****	NA	8.8	70	30.58	190.37	224.7	Drama/War
Savior	1998	***½	NA	8.1	NA	0	0.01	NA	Drama
Say Anything...	1989	NA	NA	8	NA	NA	20.78	NA	Comedy/Drama/Romance
Scandal	1989	****	NA	6.2	NA	NA	8.8	NA	Drama
Scarface	1983	NA	NA	7.8	NA	NA	40.9	NA	Action/Crime/Drama
Scarlet Letter, The*	1995	*½	*	5	50	NA	10.4	NA	Drama
Scavengers	1988	NA	NA	NA	NA	NA	0.7	NA	Adventure
Scenes from a Mall	1991	*	NA	5.1	NA	NA	9.56	NA	Comedy
Scenes from the Class Struggle in Beverly Hills	1989	**	NA	6.3	NA	NA	2.16	NA	Comedy
Scent of a Woman	1992	***½	NA	7.7	NA	NA	63.9	NA	Drama
Schindler's List*	1993	****	****	8.5	25	NA	96.07	221	Drama/War
School Daze	1988	***½	NA	6.2	NA	NA	14.55	NA	Drama
School Ties	1992	***	NA	7.6	NA	NA	14.72	NA	Drama
Scout, The	1994	*½	NA	5.4	NA	NA	2.67	NA	Drama
Scream*	1985	***	NA	5.8	NA	NA	1.08	NA	Thriller
Scream	1996	NA	NA	7.6	15	6.35	103	NA	Horror/Mystery/Thriller
Scream 2	1997	***	NA	7.3	24	33	101.33	59.2	Horror/Mystery/Thriller
Screamers	1995	**½	NA	6.4	11	NA	5.78	NA	Sci-Fi
Screwballs	1983	NA	NA	5.7	0.8	NA	NA	NA	Comedy
Scrooged	1988	*	NA	6.4	NA	NA	60.33	NA	Comedy
Se7en	1995	NA	NA	8	30	NA	100.13	216.3	Crime/Thriller
Sea of Love	1989	***	NA	7.1	NA	NA	58.57	NA	Thriller
Seabo	1977	NA	NA	NA	NA	NA	NA	NA	Western
Search and Destroy	1979	NA	NA	NA	1.5	NA	NA	NA	NA
Search and Destroy	1995	NA	NA	6.3	4	NA	0.39	NA	Drama
Searching for Bobby Fischer	1993	****	NA	7.9	NA	NA	7.27	NA	Drama
Second Best	1994	***	NA	9.1	NA	NA	0.09	NA	Drama
Second Jungle Book: Mowgli & Baloo, The	1997	NA	NA	6.7	NA	0.16	0.48	NA	Adventure/Children's
Second Sight	1989	NA	NA	5.1	NA	NA	5.37	NA	Comedy
Secret Garden, The	1993	****	NA	8	NA	NA	31.18	NA	Drama
Secret Kingdom, The	1998	NA	NA	NA	0.8	NA	NA	NA	Adventure/Sci-Fi
Secret of My Success, The	1987	*½	NA	6.3	NA	NA	67	NA	Comedy
Secret of Roan Inish, The	1994	***½	NA	8.5	NA	NA	6.1	NA	Adventure/Fantasy
See No Evil, Hear No Evil	1989	*½	NA	6.4	NA	NA	46.91	NA	Comedy
See You in the Morning	1989	**½	NA	6.5	NA	NA	4.8	NA	Drama

Seems Like Old Times	1980	NA	NA	6.8	NA	NA	NA	NA	Comedy
Selena	1997	***½	NA	8.1	20	11.62	35.42	NA	Drama/Musical
Seller, The	1997	NA	NA	9.3	NA	NA	NA	NA	Comedy/Drama
Semi-Tough	1978	NA	NA	5.8	NA	NA	NA	NA	Comedy
Senior Trip	1995	NA	NA	6.8	NA	NA	4.69	NA	Comedy
Sense and Sensibility	1995	**½	NA	8	16.5	NA	42.7	6.6	Comedy/Romance
Senseless	1998	**½	NA	5.9	NA	5.34	13.04	NA	Comedy
Sentimental Journey	1999	NA	NA	NA	NA	NA	NA	NA	NA
Separate Lives	1994	NA	NA	6.1	NA	NA	0.96	NA	Thriller
September	1987	***½	NA	7	NA	NA	0.49	NA	Drama
Serial Mom	1994	**	NA	7.1	13	NA	7.88	NA	Comedy/Crime/Horror
Serpent and the Rainbow, The	1988	***	NA	6.7	NA	NA	19.6	NA	Horror
Serpent's Egg, The	1977	NA	NA	7.7	NA	NA	NA	NA	Drama
Serpent's Lair	1995	NA	NA	6.5	4	NA	NA	NA	Thriller
Set It Off	1996	***½	NA	7.8	9	11.81	36.05	NA	Action/Drama
Seven Hours to Judgment	1988	NA	NA	4.3	NA	NA	0.18	NA	Thriller
Seven Years in Tibet	1997	**½	NA	7.2	70	10.07	37.9	93.5	Drama/War
Seventh Sign, The	1988	**	NA	6.5	NA	NA	18.88	NA	Thriller
Sex, Drugs, Rock & Roll	1991	NA	NA	8.7	NA	NA	0.53	NA	Drama
Sex, Lies, and Videotape	1989	NA	NA	7.3	1.2	NA	24.74	NA	Drama
Sgt. Bilko*	1996	***	***	5.6	39	NA	30	NA	Comedy
Sgt. Pepper's Lonely Hearts Club Band	1978	NA	NA	5.3	NA	NA	12.9	NA	Musical
Shadow Conspiracy	1997	*	NA	5.2	45	1.37	2.15	NA	Action/Thriller
Shadow, The*	1994	***	**½	6.5	NA	11.7	32.06	NA	Action
Shadows and Fog	1992	NA	NA	7	NA	NA	2.74	NA	Comedy/Drama
Shadrach	1998	**	NA	5.9	NA	0.02	0.02	NA	Drama
Shag	1989	***	NA	8.6	NA	NA	6.96	NA	Drama
Shakedown	1988	***	NA	5	NA	NA	10.07	NA	Action
Shakes the Clown	1991	**	NA	8	NA	NA	0.12	NA	Comedy
Shakespeare in Love	1998	****	NA	9.1	45	0.22	9.41	NA	Comedy/Romance
Sharky's Machine	1981	NA	NA	6.1	NA	NA	NA	NA	Crime
Shattered	1991	**	NA	6.9	NA	NA	11.51	NA	Thriller
Shattered Image	1998	NA	NA	6.6	NA	0.03	0.09	NA	NA
Shawshank Redemption, The*	1994	***½	**½	8.7	NA	NA	28.34	NA	Drama
She-Devil	1989	***	NA	5	NA	NA	15.35	NA	Comedy
Shepherd	1999	NA	NA	NA	NA	NA	NA	NA	Crime/Drama
She's All That	1999	**½	NA	NA	NA	NA	NA	NA	Comedy/Romance
She's Gotta Have It	1986	NA	NA	7	0.6	NA	7.14	NA	Comedy/Romance
She's Having a Baby	1988	**	NA	6.7	NA	NA	16.03	NA	Comedy
She's Out of Control	1989	Zero	NA	5.3	NA	NA	12.07	NA	Comedy
She's So Lovely	1997	***	NA	5.9	18	3.04	7.22	NA	Comedy/Romance
She's the One	1996	**	NA	7.2	NA	2.09	9.45	NA	Comedy/Romance
Shiloh	1997	***½	NA	7.6	NA	0.12	1	NA	NA
Shining Through	1992	**	NA	6.7	NA	NA	21.73	NA	Thriller
Shirley Valentine	1989	*	NA	8.2	NA	NA	6.35	NA	Comedy
Shock to the System, A	1990	***	NA	7.2	NA	NA	3.42	NA	Crime/Thriller
Shock Treatment	1981	NA	NA	7.7	NA	NA	NA	NA	Horror/Musical
Shocker	1989	NA	NA	5.6	NA	NA	16.55	NA	Horror
Shoot the Moon	1982	NA	NA	6.8	NA	NA	NA	NA	Drama
Shoot to Kill	1988	***	NA	6.3	NA	NA	29.3	NA	Action/Adventure
Shooter, The	1995	NA	NA	5.7	10	NA	NA	NA	Action
Shootfighter: Fight to the Death	1992	NA	NA	7.5	NA	NA	NA	NA	Action
Shooting Porn	1997	NA	NA	6.6	NA	0.01	0.13	NA	Documentary
Short Circuit	1986	*½	NA	6.1	NA	NA	40.7	NA	Comedy/Romance/Sci-Fi
Short Circuit 2	1988	NA	NA	4.7	NA	NA	21.63	NA	Comedy/Sci-Fi
Short Cuts	1993	****	NA	7.6	NA	NA	6.11	NA	Drama
Short Time	1990	**	NA	6.6	NA	NA	4.01	NA	Comedy
Shout	1991	NA	NA	6.3	NA	NA	3.55	NA	Drama
Show of Force, A	1990	NA	NA	5.3	NA	NA	0.15	NA	NA
Show, The	1995	NA	NA	7.8	NA	NA	2.7	NA	Documentary

Showdown	1993	NA	NA	NA	NA	NA	0.89	NA	Drama
Showdown	1994	NA	NA	8.4	NA	NA	NA	NA	Action
Showdown in Little Tokyo	1991	NA	NA	6.9	NA	NA	2.28	NA	Action
Showgirls	1995	**	NA	4.3	45	NA	20.3	NA	Drama
Shrimp on the Barbie, The	1990	NA	NA	5.9	NA	NA	0.46	NA	Comedy
Shy People	1987	****	NA	7.1	NA	NA	0.77	NA	Drama
Sibling Rivalry	1990	*½	NA	5.3	NA	NA	17.85	NA	Comedy
Sicilian, The	1987	*½	NA	5.2	NA	NA	5.41	NA	NA
Sick: The Life & Death of Bob Flanagan, Supermasochist	1997	***½	NA	8.4	NA	NA	0.12	NA	Documentary
Side Out	1990	NA	NA	5.4	NA	NA	0.45	NA	Comedy/Romance
Sidekicks	1992	**	NA	6.1	NA	NA	17.18	NA	Adventure
Sidewalk Stories	1989	***½	NA	8.9	NA	NA	0.13	NA	Comedy
Siege, The	1998	**½	NA	6.4	70	13.93	40.16	NA	Action/Drama/Thriller
Siesta	1987	**	NA	6.6	NA	NA	0.7	NA	Drama/Mystery
Sign o' the Times	1987	***	NA	8.6	NA	NA	3	NA	NA
Silence of the Lambs, The	1991	***½	NA	8.3	NA	NA	130.73	NA	Crime/Thriller
Silent Fall	1994	*½	NA	6.6	NA	NA	3.18	NA	Drama/Thriller
Silent Night, Deadly Night Part II	1987	NA	NA	5.2	NA	NA	0.14	NA	Horror
Silent Tongue	1993	NA	NA	6.2	NA	NA	0.06	NA	Western
Silkwood	1983	NA	NA	6.7	NA	NA	35.6	NA	Thriller
Silverado	1985	***½	NA	7.2	NA	NA	33.2	NA	Action/Western
Silverhawks	1986	NA	NA	NA	NA	NA	NA	NA	Action/Adventure/Animation Children's
Simon Birch	1998	***	NA	7.9	20	3.32	18.25	NA	Drama
Simoom: A Passion in the Desert	1998	NA	NA	7.2	NA	0.03	0.25	NA	Adventure/Drama
Simple Men	1992	**	NA	8.7	NA	NA	0.14	NA	Comedy/Drama
Simple Plan, A	1998	****	NA	8.2	17	0.39	2.52	NA	Crime/Drama/Thriller
Simple Twist of Fate, A	1994	**½	NA	7.5	NA	1.4	3.43	NA	Drama
Simple Wish, A*	1997	*½	**½	5	28	2.73	8.12	NA	Fantasy
Simply Irresistible	1999	NA	NA	NA	6	NA	NA	NA	Comedy/Romance
Sing	1989	***	NA	8.7	NA	NA	2.26	NA	Drama
Single White Female	1992	***	NA	6.8	NA	NA	47.92	NA	Thriller
Singles	1992	***	NA	7.3	NA	NA	18.47	NA	Comedy/Drama/Romance
Sister Act	1992	**½	NA	6.3	NA	NA	139.61	92	Comedy/Crime
Sister Act 2: Back in the Habit	1993	**	NA	5.5	NA	NA	57.32	NA	Comedy
Sister My Sister	1994	NA	NA	8.2	NA	NA	0.22	NA	Drama
Sister, Sister	1987	NA	NA	6.5	NA	NA	0.74	NA	Horror
Six Days Seven Nights*	1998	NA	NA	6.2	NA	16.49	74.29	82	Action/Adventure/Comedy Romance
Six Degrees of Separation	1993	NA	NA	8	NA	NA	6.41	NA	Drama/Mystery
Six Weeks	1982	NA	NA	6.6	NA	NA	6.7	NA	Drama
Six-String Samurai	1998	NA	NA	6.8	NA	0.04	0.12	NA	Action/Adventure/Sci-Fi
Sixteen Candles	1984	NA	NA	7.5	NA	NA	20.5	NA	Comedy
Sixth Man, The*	1997	*½	*½	7.2	NA	4.13	14.71	NA	Comedy
Sizzle Beach, U.S.A.	1986	NA	NA	3.5	NA	NA	NA	NA	Comedy
Ski Patrol	1990	NA	NA	5.9	NA	NA	8.53	NA	Action/Comedy
Skin Deep	1989	***	NA	5.7	NA	NA	19.67	NA	Comedy
Slacker	1991	***	NA	7.8	0.1	NA	1.23	NA	Comedy/Drama
Slam	1998	**½	NA	7.8	1	0.03	0.98	NA	Drama
Slamdance	1987	**	NA	6.3	NA	NA	0.41	NA	Thriller
Slappy and the Stinkers	1998	NA	NA	5.5	NA	0.03	0.03	NA	Comedy
Slaves of New York	1989	½	NA	6.1	NA	NA	0.46	NA	Drama
Sleep with Me	1994	**½	NA	7.8	NA	NA	0.16	NA	Comedy/Drama
Sleepers*	1996	***	**½	7.5	44	12.31	53.3	1.5	Crime/Drama
Sleeping with the Enemy	1991	*½	NA	6	NA	NA	101.58	71.4	Drama/Thriller
Sleepless in Seattle	1993	***	NA	7.4	21	17.2	126.53	101.2	Comedy/Romance
Sleepwalkers	1992	NA	NA	5.2	NA	NA	30.52	NA	Horror
Sleepy Hollow	1999	NA	NA	NA	NA	NA	NA	NA	Horror/Romance
Sliding Doors	1998	**	NA	7.7	NA	0.83	11.88	NA	Comedy/Romance
Sling Blade	1996	***½	NA	8.2	NA	0.04	24.48	NA	Drama

Slipping Down Life, A	1999	NA	NA	NA	NA	NA	NA	NA	Drama/Romance
Sliver	1993	NA	NA	5.2	NA	NA	36.3	80	Thriller
Slumber Party Massacre III	1990	NA	NA	5.9	NA	NA	1.24	NA	Horror/Thriller
Slums of Beverly Hills	1998	***	NA	7.3	5	0.13	5.48	NA	Comedy
Small Soldiers*	1998	**½	NA	6.7	40	14.05	53.96	16.6	Action/Adventure/Comedy
Smile Like Yours, A	1997	NA	NA	5.3	18	1.16	3.25	NA	Comedy
Smoke	1995	***	NA	7.9	7	NA	8.35	NA	Drama
Smoke Signals	1998	***	NA	8.8	NA	0.04	6.72	NA	Comedy/Drama
Smokey and the Bandit	1977	NA	NA	6.6	NA	NA	126.74	NA	Comedy
Smokey and the Bandit II	1980	NA	NA	4.5	NA	NA	NA	NA	Comedy
Snake Eyes*	1998	*	NA	5.9	73	16.31	55.59	10	Action/Mystery/Thriller
Snapdragon	1993	NA	NA	7.4	NA	NA	NA	NA	Thriller
Sneakers	1992	**½	NA	7.4	NA	NA	51.43	NA	Action/Comedy/Crime Drama/Mystery/Romance Thriller
Sniper	1993	***	NA	7.3	NA	NA	18.99	NA	Action/Drama
Snow White	1997	NA	NA	7.6	NA	NA	NA	NA	Fantasy/Thriller
Snowriders	1996	NA	NA	5.8	NA	0.23	2.04	NA	Documentary
Snowriders II	1997	NA	NA	NA	NA	NA	2.29	NA	Documentary
So Fine	1981	NA	NA	4.7	NA	NA	NA	NA	Comedy
So I Married an Axe Murderer	1993	**½	NA	7.8	NA	NA	11.59	NA	Comedy/Romance/Thriller
Soapdish	1991	***½	NA	6.7	NA	NA	36.49	NA	Comedy
Solarbabies	1986	**	NA	5	NA	NA	1.58	NA	Sci-Fi
Soldier*	1998	NA	NA	5.8	75	6.45	14.57	NA	Action/Sci-Fi/Thriller
Soldier's Daughter Never Cries, A	1998	***½	NA	7.7	NA	0.04	1.76	NA	Drama
Soldier's Story, A	1984	NA	NA	7.2	NA	NA	22.1	NA	Drama
Solo*	1996	NA	**	5.1	NA	2.23	4.93	NA	Action/Sci-Fi/Thriller
Solstice	1993	NA	NA	NA	0.13	NA	NA	NA	Drama
Some Girls	1989	NA	NA	8.2	NA	NA	0.4	NA	Comedy/Drama/Romance
Some Kind of Wonderful	1987	***	NA	7.8	NA	NA	18.55	NA	Drama/Romance
Some Nudity Required	1998	NA	NA	NA	NA	0.01	0.01	NA	Documentary
Someone to Watch Over Me	1987	**	NA	6.6	NA	NA	10.28	NA	Action/Crime/Thriller
Something to Talk About	1995	***½	NA	6	NA	NA	50.89	NA	Comedy/Drama/Romance
Something Wild	1986	***½	NA	7.2	NA	NA	8.36	NA	Comedy/Drama
Somewhere in the City	1997	NA	NA	NA	NA	0.01	0.01	NA	Comedy/Drama
Sommersby	1993	**	NA	6.7	NA	NA	50.08	90	Drama/Mystery/Romance
Son in Law	1993	NA	NA	6.4	NA	NA	36.45	NA	Comedy
Son of the Pink Panther	1993	NA	NA	4.4	NA	NA	2.46	NA	Comedy
Songs of Dreams and Death	1996	NA	NA	NA	NA	NA	NA	NA	Documentary
Sophie's Choice	1982	NA	NA	7.8	NA	NA	NA	NA	Drama
Sorcerer	1977	NA	NA	8.2	22	NA	NA	NA	Thriller
Soul Food	1997	***½	NA	8.4	7.5	11.2	43.49	NA	Comedy/Drama
Soul in the Hole	1997	NA	NA	7	NA	0.01	0.01	NA	Documentary
Soul Man	1986	*	NA	5.2	NA	NA	27.82	NA	Comedy
Soul Man	1997	NA	NA	NA	NA	NA	NA	NA	Comedy
Souler Opposite, The	1997	NA	NA	NA	NA	0	0	NA	NA
Sour Grapes	1998	Zero	NA	6.2	NA	0.12	0.22	NA	Comedy
South Central	1992	***	NA	7.9	NA	NA	1.37	NA	Drama
Space Jam*	1996	***½	***	6.4	NA	27.53	90.44	NA	Adventure/Comedy/Sci-Fi
Spaceballs	1987	**½	NA	7	NA	NA	38.12	NA	Comedy/Sci-Fi
SpaceCamp	1986	*½	NA	5.7	NA	NA	9.7	NA	Adventure/Sci-Fi
Spaced Invaders	1990	*½	NA	6.4	NA	NA	15.37	NA	Sci-Fi
Spacehunter: Adventures in the Forbidden Zone	1983	NA	NA	4.7	14.4	NA	16.5	NA	Sci-Fi
Spanish Prisoner, The	1997	***½	NA	8.2	NA	0.12	10.16	NA	Drama/Film-Noir/Mystery Thriller
Spanking the Monkey	1994	NA	NA	7.5	0.2	NA	1.36	NA	Comedy/Drama
Spare Me	1993	NA	NA	NA	0.04	NA	NA	NA	NA
Sparkler	1998	NA	NA	NA	NA	NA	NA	NA	NA
Spawn*	1997	***½	**	5	40	21.21	54.97	15	Action/Animation/Crime Fantasy
Specialist, The	1994	**	NA	4.7	NA	14.3	57.36	113	Action

Species*	1995	**	NA	5.8	35	NA	60.05	NA	Action/Sci-Fi
Species II*	1998	NA	*	4.1	NA	7.27	19.17	7.6	Action/Horror/Sci-Fi Thriller
Speechless	1994	**	NA	6.2	NA	NA	20.66	NA	Comedy/Romance
Speed*	1994	****	NA	7	30	NA	121.23	162	Action/Thriller
Speed 2: Cruise Control*	1997	***	*	4.1	110	16.16	48.07	102.4	Action/Thriller
Speed Zone!	1989	NA	NA	5	NA	NA	3.08	NA	Comedy
Speedway Junky	1999	NA	NA	NA	1	NA	NA	NA	Drama
Spellbinder	1988	NA	NA	7	NA	NA	1.94	NA	Thriller
Sphere*	1998	*½	*½	5.4	80	18.59	36.98	13.1	Sci-Fi/Thriller
Spies Inc.	1988	NA	NA	NA	NA	NA	NA	NA	Adventure/Comedy
Spies Like Us	1985	NA	NA	5.9	NA	NA	16.33	NA	Comedy
Spike of Bensonhurst	1988	***	NA	5.9	NA	NA	0.62	NA	Comedy/Drama
Spitfire Grill, The	1996	**	NA	8.1	6	0.15	12.64	NA	Drama
Splash	1984	NA	NA	6.5	NA	NA	62.1	NA	Comedy/Fantasy/Romance
Split Decisions	1988	NA	NA	5.6	NA	NA	0.7	NA	NA
Split, The	1998	NA	NA	6	NA	NA	NA	NA	Comedy/Crime/Drama
Spring Fever	1982	NA	NA	NA	4.3	NA	NA	NA	Comedy
Spring Forward	1999	NA	NA	NA	2	NA	NA	NA	Drama
Sprung*	1997	*½	NA	5.5	NA	3	7.55	NA	Comedy
Spy Hard	1996	NA	NA	5.5	18	NA	26.91	NA	Comedy
Squanto: A Warrior's Tale	1994	*½	NA	6.8	NA	NA	3.34	NA	NA
Square Dance	1987	*	NA	6.8	NA	NA	0.23	NA	Drama
Squeeze	1996	NA	NA	NA	0.16	0.01	0.01	NA	Drama
Squeeze, The	1987	*	NA	3.9	NA	NA	2.23	NA	Comedy
St. Elmo's Fire	1985	NA	NA	6.8	NA	NA	37.8	NA	Drama/Romance
Stag	1997	NA	NA	6.7	3	NA	NA	NA	Action/Drama/Thriller
Stakeout	1987	***	NA	6.9	NA	NA	65.67	NA	Comedy/Crime/Romance Thriller
Stamp and Deliver	1998	NA	NA	NA	NA	NA	NA	NA	Crime
Stand and Deliver	1987	**½	NA	7.4	NA	NA	13.99	NA	Drama
Stand by Me	1986	NA	NA	8	NA	NA	52.29	NA	Adventure/Drama
Stand by Your Man	1999	NA	NA	NA	14	NA	NA	NA	Comedy
Stand der Dinge, Der	1982	NA	NA	8.4	NA	NA	6	NA	Drama
Standoff, The	1999	NA	NA	NA	0	NA	NA	NA	Action/Adventure/Crime Thriller
Stanley & Iris	1990	NA	NA	6.3	NA	NA	5.82	NA	Drama/Romance
Star 80	1983	NA	NA	5.6	NA	NA	6.5	NA	Drama
Star Chamber, The	1983	NA	NA	6.3	NA	NA	5.6	NA	Action/Drama
Star Kid*	1997	***	NA	6.9	12	3.03	7.02	NA	Adventure/Sci-Fi
Star Maps	1997	**	NA	7.6	NA	0.09	0.59	NA	Comedy/Drama
Star Trek III: The Search for Spock	1984	NA	NA	6.2	NA	NA	76.4	NA	Action/Sci-Fi
Star Trek IV: The Voyage Home	1986	***½	NA	7.3	NA	NA	109.71	NA	Action/Sci-Fi
Star Trek V: The Final Frontier	1989	**	NA	4.8	NA	NA	55.21	NA	Action/Sci-Fi
Star Trek VI: The Undiscovered Country*	1991	NA	***	7.3	NA	NA	74.89	NA	Action/Sci-Fi
Star Trek: First Contact*	1996	***½	***	7.9	45	30.72	92	NA	Action/Sci-Fi
Star Trek: Generations*	1994	**	***	6.8	35	23.1	75.67	NA	Action/Adventure/Sci-Fi
Star Trek: Insurrection*	1998	**	NA	7.4	70	22.05	58.64	NA	Action/Sci-Fi
Star Trek: The Experience	1998	NA	NA	6.1	70	NA	NA	NA	Action/Adventure/Sci-Fi
Star Trek: The Motion Picture	1979	NA	NA	5.8	35	NA	82.3	NA	Action/Sci-Fi
Star Trek: The Wrath of Khan*	1982	NA	***	7.5	NA	NA	78.9	NA	Action/Sci-Fi
Star Truckers	1997	NA	NA	5.8	NA	NA	NA	NA	Comedy/Sci-Fi
Star Wars*	1977	NA	***½	8.8	11	35.91	460.94	191	Action/Adventure/Fantasy Sci-Fi
Star Wars: Episode I - The Phantom Menace	1999	NA	NA	NA	110	NA	NA	NA	Action/Adventure/Drama Sci-Fi/War
Star Wars: Episode II	2002	NA	NA	NA	NA	NA	NA	NA	Action/Adventure/Sci-Fi
Star Wars: Episode III	2005	NA	NA	NA	NA	NA	NA	NA	Action/Adventure/Sci-Fi
Starfucker	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Stargate*	1994	*	**½	6.7	55	NA	71.57	125	Action/Adventure/Sci-Fi
Staring at Headlights	1999	NA	NA	NA	0.01	NA	NA	NA	NA

Stark Raving Mad	1982	NA	NA	NA	NA	NA	NA	NA	NA
Starman	1984	NA	NA	6.9	NA	NA	28.7	NA	Adventure/Drama/Romance Sci-Fi
Stars and Bars	1988	NA	NA	5.5	NA	NA	0.11	NA	Comedy
Stars Fell on Henrietta, The	1995	**	NA	7.4	NA	NA	0.1	NA	Drama
Starship Troopers*	1997	**	***	6.9	95	22.06	54.7	65	Action/Adventure/Sci-Fi War
Starting Over	1979	NA	NA	7.1	NA	NA	NA	NA	Comedy
State of Grace	1990	***	NA	8.2	NA	NA	1.91	NA	Crime/Drama
Statistics	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Stay Tuned	1992	NA	NA	5.8	NA	NA	10.74	NA	Comedy
Staying Alive	1983	NA	NA	4.8	NA	NA	63.8	NA	Comedy/Drama/Musical
Staying Together	1989	**	NA	7.2	NA	NA	4.35	NA	Comedy/Drama
Steal Big, Steal Little	1995	*½	NA	5.6	35	NA	6.28	NA	NA
Stealing Home	1988	*	NA	7.7	NA	NA	7.47	NA	Drama
Steel	1997	NA	NA	3.3	16	0.87	1.69	NA	Action/Fantasy
Steel Dawn	1987	NA	NA	5.5	NA	NA	0.56	NA	Action/Sci-Fi
Steel Magnolias	1989	***	NA	7.4	NA	NA	83.76	NA	Drama
Steele Justice	1987	NA	NA	4.8	NA	NA	1.33	NA	Action
Stella	1990	***½	NA	6.8	NA	NA	20.24	NA	Drama
Stepfather II	1989	NA	NA	5.4	NA	NA	1.52	NA	Horror
Stepfather, The	1987	**½	NA	6.8	NA	NA	2.49	NA	Horror
Stepmom	1998	**	NA	7.2	NA	19.14	50.02	NA	Comedy/Drama
Stepping Out	1991	**	NA	7.2	NA	NA	0.24	NA	Musical
Sticks	1998	NA	NA	NA	NA	NA	NA	NA	NA
Sticky Fingers	1988	NA	NA	6.1	NA	NA	0.21	NA	Comedy
Still Breathing	1998	NA	NA	7.6	NA	0.09	0.21	NA	Comedy/Romance
Sting II, The	1983	NA	NA	4.6	NA	NA	6.3	NA	Comedy/Crime
Stir Crazy	1980	NA	NA	6.3	NA	NA	101.3	NA	Comedy
Stir of Echoes, A	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
Stone Cold	1991	NA	NA	5.5	NA	NA	9.29	NA	Action
Stop! Or My Mom Will Shoot	1992	½	NA	3.7	NA	NA	28.41	NA	Action/Comedy
Storefront Hitchcock	1998	NA	NA	9.5	NA	0	0	NA	Documentary
Stormy Monday	1988	***½	NA	7.1	NA	NA	1.79	NA	Crime
Story of Us, The	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Storyville	1992	***½	NA	6.5	NA	NA	0.42	NA	Drama/Thriller
Straight Out of Brooklyn	1991	***	NA	7.1	0.45	NA	2.71	NA	Drama
Straight Talk	1992	**	NA	6.6	NA	NA	21.2	NA	Comedy
Strange Brew	1983	NA	NA	7.8	4	NA	NA	NA	Comedy
Strange Days*	1995	****	**½	7.6	42	NA	7.92	NA	Action/Crime/Mystery Romance/Sci-Fi
Strangeland	1998	NA	NA	3.9	2	0.37	0.63	NA	Horror/Thriller
Stranger Among Us, A	1992	*½	NA	6.5	NA	NA	12.28	NA	Action
Stranger Than Paradise	1984	NA	NA	8.2	0.09	NA	NA	NA	Comedy
Streamers	1983	NA	NA	8	NA	NA	NA	NA	Drama/War
Street Fighter	1994	NA	NA	3.9	NA	NA	33.42	NA	Action
Street Knight	1993	NA	NA	6.6	NA	NA	0.84	NA	Action/Crime
Street Smart	1987	***	NA	5.7	NA	NA	1.12	NA	Crime/Drama
Streets	1990	NA	NA	7.6	NA	NA	1.51	NA	Action
Streets of Fire	1984	NA	NA	7.5	NA	NA	5.6	NA	Action/Romance
Streets of Gold	1986	**½	NA	6.8	NA	NA	2.55	NA	Action
Stricken	1997	NA	NA	NA	NA	NA	NA	NA	Drama/Thriller
Strictly Business	1991	**½	NA	5.8	NA	NA	7.68	NA	Comedy/Romance
Strike	1998	NA	NA	8.4	NA	0.31	0.78	NA	Comedy
Striking Distance	1993	*½	NA	5.8	NA	NA	23.8	NA	Action/Mystery/Thriller
Stripes	1981	NA	NA	7.2	NA	NA	85.3	NA	Comedy
Striptease	1996	**	NA	5.3	50	12.3	32.8	74.7	Comedy/Crime
Stroker Ace	1983	NA	NA	4.7	NA	NA	13	NA	Comedy
Stuart Saves His Family	1995	***	NA	6.6	NA	NA	0.91	NA	NA
Stuck on You	1984	NA	NA	3.2	NA	NA	NA	NA	NA
Stud City	1999	NA	NA	NA	0.11	NA	NA	NA	Drama
Stunt Man, The	1980	NA	NA	7.9	NA	NA	NA	NA	Action/Comedy/Thriller

Stupids, The*	1996	NA	NA	4.7	25	1.59	2.42	NA	Comedy
Sub Down	1997	NA	NA	6	17	NA	NA	NA	Drama
Substance of Fire, The	1996	***	NA	7.5	NA	0.06	0.06	NA	Drama
Substitute, The	1996	*	NA	6.6	NA	NA	14.75	NA	Action
Suburban Commando	1991	*	NA	5.2	NA	NA	6.95	NA	Comedy/Sci-Fi
SubUrbia	1997	***½	NA	7.4	NA	0.07	0.48	NA	Comedy/Drama
Sudden Death	1995	**½	NA	5.8	NA	NA	22	NA	Action
Sudden Impact	1983	NA	NA	6.4	NA	NA	NA	NA	Crime/Drama
Sue	1997	NA	NA	8.2	NA	0.01	0.01	NA	NA
Suicide Kings	1997	NA	NA	7.9	5	0.56	1.69	NA	Comedy/Drama/Mystery Thriller
Suicide, the Comedy	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Summer Heat	1987	NA	NA	5.9	NA	NA	0.35	NA	Drama
Summer School	1987	½	NA	6.3	NA	NA	35.66	NA	Comedy/Romance
Sunchaser, The*	1996	NA	*½	6.4	NA	NA	NA	NA	Drama
Sunday	1997	***	NA	8	NA	0.03	0.29	NA	Drama/Romance
Sundown: The Vampire in Retreat	1989	NA	NA	8.2	NA	NA	NA	NA	Comedy/Horror/Western
Sunset	1988	**	NA	5.9	NA	NA	4.59	NA	Action/Comedy/Thriller Western
Sunset Park	1996	**	NA	7.7	NA	NA	10	NA	NA
Super Force	1990	NA	NA	NA	NA	NA	NA	NA	Fantasy/Sci-Fi
Super Mario Bros.	1993	NA	NA	4.4	NA	NA	20.92	NA	Action/Adventure/Fantasy Sci-Fi
Super, The	1991	**	NA	5.4	NA	NA	11	NA	Comedy
Supergirl	1984	NA	NA	4.6	35	NA	13.6	NA	Action/Fantasy
Superman IV: The Quest for Peace	1987	NA	NA	3.5	NA	NA	15.68	NA	Action/Fantasy
Superman Lives	2000	NA	NA	NA	NA	NA	NA	NA	Sci-Fi
Supernova	1999	NA	NA	NA	75	NA	NA	NA	Adventure/Sci-Fi
Sure Thing, The	1985	NA	NA	7.6	NA	NA	18.14	NA	Comedy
Surf Ninjas	1993	NA	NA	5	NA	NA	4.92	NA	Comedy
Surrender	1987	**	NA	5.5	NA	NA	5.71	NA	Comedy
Surviving Picasso	1996	**½	NA	7	16	0.09	1.99	NA	NA
Surviving the Game	1994	NA	NA	6.3	NA	NA	7.69	NA	Action
Susan's Plan	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Suspect	1987	**½	NA	6.6	NA	NA	18.78	NA	Thriller
Suture	1993	**½	NA	7.4	NA	NA	0.1	NA	Film-Noir/Thriller
Swan Princess II, The	1997	NA	NA	6.3	NA	0.05	0.24	NA	Animation
Swan Princess, The	1994	***	NA	8.1	NA	NA	9.77	NA	Animation
Sweeper	1998	NA	NA	NA	12.5	NA	NA	NA	NA
Sweet Hearts Dance	1988	**	NA	5.8	NA	NA	3.79	NA	Drama
Sweet Liberty	1986	**½	NA	5.6	NA	NA	14.21	NA	Comedy
Sweet Nothing	1995	***	NA	6.7	NA	0.02	0.08	NA	Drama
Swimming to Cambodia	1987	***	NA	8.5	NA	NA	1.09	NA	Drama
Swimming with Sharks	1994	***	NA	8.4	NA	NA	0.38	NA	Comedy/Drama
Swing Kids	1993	*	NA	8.2	NA	NA	5.63	NA	Drama
Swing Shift	1984	NA	NA	6	NA	NA	6.7	NA	Drama
Swingers	1996	***	NA	8	0.2	0.07	4.51	NA	Comedy/Drama
Switch	1991	**½	NA	6.1	NA	NA	15.55	NA	Comedy
Switchback*	1997	**	**½	6.8	38	2.7	6.48	NA	Action/Mystery/Thriller
Switching Channels	1988	***	NA	5.8	NA	NA	9.13	NA	Comedy
Swoon	1992	***	NA	7.3	0.25	NA	0.34	NA	Crime/Drama
Sword and the Sorcerer, The	1982	NA	NA	6.2	NA	NA	39.1	NA	Action/Adventure/Fantasy
Sworn to Justice	1996	NA	NA	NA	NA	NA	NA	NA	Action
Table for Five	1983	NA	NA	7.5	NA	NA	2.4	NA	Drama
Taillights Fade	1999	NA	NA	NA	NA	NA	NA	NA	Action/Comedy
Tainted	1998	NA	NA	NA	0.03	NA	NA	NA	Comedy/Thriller
Tai-Pan	1986	*	NA	5.3	NA	NA	4.01	NA	Adventure
Take It Like a Man	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Take This Job and Shove It	1981	NA	NA	4.6	NA	NA	17.57	NA	Comedy
Takedown	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
Taking Care of Business	1991	NA	NA	7.3	NA	NA	20.01	NA	Comedy

Taking of Beverly Hills, The	1992	NA	NA	4.6	NA	NA	0.94	NA	Action
Talent for the Game	1991	NA	NA	7.5	NA	NA	0.34	NA	Drama
Talented Mr. Ripley, The	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Tales from the Darkside: The Movie	1990	NA	NA	6.1	NA	NA	16.32	NA	Horror
Tales from the Hood*	1995	NA	NA	6.9	NA	NA	11.8	NA	Horror
Talk of Angels	1998	NA	NA	NA	NA	0.01	0.02	NA	Drama
Talk Radio	1988	****	NA	7.2	NA	NA	3.47	NA	Drama
Talkin' Dirty After Dark	1991	NA	NA	NA	NA	NA	0.98	NA	Comedy
Talking Walls	1987	NA	NA	NA	NA	NA	NA	NA	Drama
Tall Tale	1994	NA	NA	5.6	32	NA	8.25	2.8	Adventure
Tango & Cash	1989	NA	NA	5.7	NA	NA	63.41	NA	Action/Comedy
Tank Girl	1995	**	NA	7.1	25	NA	4.06	2.5	Action/Comedy/Sci-Fi
Tap	1989	***	NA	8	NA	NA	9.11	NA	Drama
Tapeheads	1988	*½	NA	7.9	NA	NA	0.34	NA	Comedy
Taps	1981	NA	NA	6.7	NA	NA	NA	NA	Drama
Target	1985	NA	NA	6.1	NA	NA	NA	NA	Action/Thriller
Tarzan and the Lost City	1998	NA	NA	3.6	NA	1.11	2.15	NA	Action/Adventure
Tarzan, the Ape Man	1981	NA	NA	3.8	NA	NA	NA	NA	Action/Adventure
Tears of Julian Po, The	1997	NA	NA	5.5	NA	0.03	0.03	NA	Drama
Teen Alien	1978	NA	NA	NA	NA	NA	NA	NA	Sci-Fi
Teen Wolf	1985	NA	NA	5.3	NA	NA	33.09	NA	Comedy/Fantasy
Teen Wolf Too	1987	NA	NA	2.9	NA	NA	7.89	NA	Comedy/Fantasy
Teenage Catgirls in Heat	1997	NA	NA	6.1	NA	NA	NA	NA	Comedy/Horror
Teenage Mutant Ninja Turtles	1990	**½	NA	5.6	NA	NA	135.27	NA	Action/Drama/Fantasy
Teenage Mutant Ninja Turtles II: The Secret of the Ooze	1991	*	NA	5.1	NA	NA	78.66	NA	Action
Teenage Mutant Ninja Turtles III*	1993	NA	NA	5	NA	NA	42.66	NA	Action
Telling Lies in America	1997	***	NA	7.7	NA	0.01	0.25	NA	Drama
Temp, The	1993	NA	NA	6	NA	NA	6.42	NA	Drama/Thriller
Ten Benny	1996	NA	NA	8.2	0.2	0.01	0.01	NA	Drama
Tequila Sunrise	1988	**½	NA	6.4	NA	NA	41.29	NA	Action/Romance/Thriller
Teresa's Tattoo	1994	NA	NA	7.2	NA	NA	NA	NA	Comedy
Terminal Bliss	1992	NA	NA	4.4	NA	NA	0.22	NA	Drama
Terminal Velocity	1994	**	NA	6	NA	NA	16.48	NA	Action/Adventure/Mystery
Terminator 2: Judgment Day*	1991	***½	**½	7.8	100	31.8	204.84	310	Action/Sci-Fi
Terminator, The	1984	NA	NA	7.7	6.4	NA	36.9	NA	Action/Sci-Fi
Terms of Endearment	1983	NA	NA	7.2	NA	NA	108.4	NA	Comedy/Drama
Terror Train	1980	NA	NA	5.6	3.5	NA	NA	NA	Horror
Terror Within, The	1988	NA	NA	4.5	NA	NA	0.86	NA	Horror/Sci-Fi
Texas Chainsaw Massacre 2, The	1986	NA	NA	6.2	NA	NA	8.03	NA	Horror
Texasville	1991	***½	NA	6.6	NA	NA	2.27	NA	Drama
Thank God It's Friday	1978	NA	NA	6.3	NA	NA	7.3	NA	Comedy
That Darn Cat	1997	NA	NA	5.7	NA	6.42	18.24	NA	Action/Comedy/Mystery
That Old Feeling	1997	*	NA	7.1	NA	5.1	16.33	NA	Comedy/Romance
That Thing You Do!	1996	***	NA	7.7	NA	6.21	25.81	NA	Comedy
That's Entertainment! III	1994	***½	NA	8.4	NA	NA	0.27	NA	Musical
That's Life!	1986	**½	NA	5.8	NA	NA	4.08	NA	Drama
Thelma & Louise	1991	NA	NA	7.4	NA	NA	45.36	NA	Action/Drama
Theodore Rex	1995	NA	NA	3.8	33	NA	NA	NA	Comedy/Fantasy
There Goes My Baby	1993	NA	NA	7.8	NA	NA	0.13	NA	Comedy/Drama
There's Something About Mary	1998	***	NA	7.9	25	13.74	174.71	140.5	Comedy/Romance
They Live	1988	NA	NA	7.4	NA	NA	13.01	NA	Sci-Fi/Thriller
Thick as Thieves	1999	NA	NA	NA	NA	NA	NA	NA	Crime/Drama
Thief	1981	NA	NA	7.8	NA	NA	4.3	NA	Action/Crime/Drama Film-Noir/Thriller
Thief of Hearts	1984	NA	NA	5.8	NA	NA	10.4	NA	Drama
Thieves	1999	NA	NA	NA	NA	NA	NA	NA	Crime/Drama
Thin Blue Line, The	1988	***½	NA	8.3	NA	NA	1.21	NA	Documentary
Thin Line Between Love and Hate, A*	1996	NA	NA	5.8	NA	NA	34.92	NA	Comedy

Thin Red Line, The*	1998	***	NA	6.9	52	0.22	1.02	NA	Action/Drama/War
Thing Called Love, The	1993	*	NA	8	14	NA	1.03	NA	Drama
Thing, The	1982	NA	NA	7.7	NA	NA	NA	NA	Action/Horror/Sci-Fi Thriller
Things Change	1988	***	NA	7.5	NA	NA	3.53	NA	Comedy
Things to Do in Denver when You're Dead	1995	**½	NA	7.3	NA	NA	0.53	NA	Crime/Drama/Romance
Thinner	1996	NA	NA	5.9	NA	5.68	15.17	NA	Horror/Thriller
Third Miracle, The	1999	NA	NA	NA	NA	NA	NA	NA	Drama
This Boy's Life	1993	***½	NA	8.1	NA	NA	4.1	NA	Drama
This Is My Father	1998	NA	NA	NA	NA	NA	NA	NA	Romance
This Is My Life	1992	***	NA	7	NA	NA	2.92	NA	Drama
This Space Between Us	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama/Romance
This World, Then the Fireworks	1996	NA	NA	6.5	NA	0.01	0.02	NA	Crime/Drama
Thomas Crown Affair, The	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
Thousand Acres, A	1997	**	NA	6.2	NA	2.93	7.93	NA	Drama
Thousand Pieces of Gold	1990	NA	NA	7.8	NA	NA	0.72	NA	NA
Three Amigos!	1986	NA	NA	6.1	NA	NA	39.25	NA	Comedy/Western
Three for the Road	1987	NA	NA	5.2	NA	NA	1.54	NA	Drama
Three Fugitives	1989	NA	NA	5.9	NA	NA	40.59	NA	Action/Comedy
Three Men and a Baby	1987	***	NA	5.7	NA	NA	167.7	NA	Comedy
Three Musketeers, The	1993	**	NA	7	NA	NA	53.9	NA	Action/Adventure/Comedy
Three O'Clock High	1987	*	NA	7.5	NA	NA	3.69	NA	Comedy
Three of Hearts	1993	***	NA	6.8	NA	NA	5.5	NA	Comedy/Romance
Three to Tango	1999	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Three Wishes	1995	*½	NA	7.7	NA	NA	7.03	NA	Drama
Threesome	1994	***	NA	7.7	NA	NA	14.82	NA	Comedy/Romance
Thrill Ride: The Science of Fun	1997	NA	NA	6.9	NA	0.06	11.69	NA	Adventure/Documentary
Thrillkill	1986	NA	NA	NA	0.8	NA	NA	NA	Crime/Thriller
Throw Momma from the Train	1987	**	NA	5.8	NA	NA	57.92	NA	Comedy/Mystery
Thumbelina	1994	NA	NA	6.7	NA	NA	11.37	NA	Animation
Thunder Run	1985	NA	NA	NA	NA	NA	0.15	NA	Action/Thriller
Thunderheart	1992	***½	NA	7.6	NA	NA	22.66	NA	Crime/Mystery/Thriller
Thursday	1998	NA	NA	5.5	NA	0	0	NA	NA
Tie That Binds, The	1995	NA	NA	5.5	NA	NA	5.78	NA	Drama/Thriller
Ties To Rachel	1997	NA	NA	NA	NA	NA	NA	NA	Drama
Tiger Warsaw	1988	NA	NA	4.7	NA	NA	0.42	NA	Drama
Tightrope	1984	NA	NA	6.4	NA	NA	NA	NA	Thriller
'Til There Was You	1997	*½	NA	5.9	23	1.32	3.48	NA	Romance
Time of Destiny, A	1988	***½	NA	5.2	NA	NA	1.21	NA	Drama/War
Time Served	1999	NA	NA	NA	NA	NA	NA	NA	NA
Time to Kill, A	1996	***	NA	7.6	40	19.63	108.71	36.9	Drama
Time Walker	1982	NA	NA	3.5	0.75	NA	NA	NA	Horror/Sci-Fi
Timecop*	1994	**	NA	6.3	NA	NA	44.45	NA	Action/Sci-Fi
Tin Cup	1996	***	NA	6.8	45	10.13	53.85	22	Comedy/Drama/Romance
Tin Men	1987	***	NA	6.5	11	NA	25.41	NA	Comedy/Drama
Titanic*	1997	****	***½	8.1	200	28.64	600.78	1214	Drama/Romance
Titanic Too: It Missed the Iceberg	1999	NA	NA	NA	25	NA	NA	NA	Comedy/Romance
Titus	1999	NA	NA	NA	NA	NA	NA	NA	Drama
To Be or Not to Be	1983	NA	NA	6.5	NA	NA	13	NA	Comedy
To Die For	1995	***½	NA	6.6	NA	NA	21.2	NA	Drama
To Gillian on Her 37th Birthday	1996	**	NA	7.4	NA	0.08	4.14	NA	Drama/Romance
To Live and Die in L.A.	1985	****	NA	7.2	NA	NA	0.97	NA	Action/Crime/Drama Thriller
To Sleep with Anger	1990	**½	NA	7	NA	NA	1.16	NA	Drama
To Take Her Back	1999	NA	NA	NA	0	NA	NA	NA	Drama/Romance/Short Western
To the Moon	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
To Wong Foo, Thanks for Everything, Julie Newmar	1995	NA	NA	6.8	NA	NA	36.48	NA	Comedy
Tom and Huck	1995	NA	NA	8.1	NA	NA	23.74	NA	Adventure
Tom and Jerry: The Movie	1992	NA	NA	4.8	NA	NA	3.56	NA	Animation/Children's/Comedy

Tombstone	1993	NA	NA	7.9	NA	NA	56.51	NA	Action/Drama/Western
Tommy Boy*	1995	*	NA	7.3	NA	NA	32.7	NA	Comedy
Tomorrow Never Dies*	1997	***	***½	7	110	25.14	125.33	210	Action/Adventure/Thriller
Tonight Show with Jay Leno, The	1992	NA	NA	NA	NA	NA	NA	NA	Comedy
Tootsie	1982	NA	NA	7.4	NA	NA	177.2	NA	Comedy/Romance
Top Dog	1995	*	NA	5.7	6	NA	5.09	NA	Action/Comedy/Crime Thriller
Top Gun	1986	**½	NA	6.9	NA	NA	176.78	168	Action/Drama/Romance
Top Secret!	1984	NA	NA	7.4	NA	NA	NA	NA	Comedy
Torch Song Trilogy	1988	***½	NA	8.6	NA	NA	4.87	NA	Drama
Torn Apart	1990	NA	NA	NA	NA	NA	0.21	NA	Drama/Romance
Toscano	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Total Recall*	1990	***½	***	7.1	65	NA	119.4	142	Action/Adventure/Sci-Fi Thriller
Totally F***ed Up	1993	NA	NA	7.4	NA	NA	0.1	NA	Drama
Touch	1997	**½	NA	7.3	NA	0.2	0.41	NA	Comedy/Drama/Romance
Touch and Go	1986	***½	NA	5.7	NA	NA	1.25	NA	Comedy
Tough Guys	1986	**	NA	6	NA	NA	21.46	NA	Comedy
Tough Guys Don't Dance	1987	**½	NA	5.8	NA	NA	0.86	NA	Drama
Tougher Than Leather	1988	NA	NA	6.6	NA	NA	3.58	NA	NA
Town and Country	1999	NA	NA	NA	NA	NA	NA	NA	Comedy
Toxic Avenger Part III: The Last Temptation of Toxie, The	1989	NA	NA	4.9	NA	NA	0.36	NA	Comedy/Sci-Fi
Toxic Avenger, Part II, The	1989	NA	NA	5.3	NA	NA	0.79	NA	Comedy/Horror
Toy Soldiers	1991	*	NA	7.5	NA	NA	15.07	NA	Action/Drama
Toy Story*	1995	***½	NA	7.9	30	NA	191.8	162.5	Animation/Comedy/Fantasy
Toy, The	1982	NA	NA	5.3	NA	NA	50.4	NA	Comedy
Toys	1992	**½	NA	5.6	NA	NA	21.45	NA	Action/Comedy/Fantasy
Traces of Red	1992	**	NA	6.2	NA	NA	3.21	NA	Thriller
Track 29	1988	***	NA	6.2	5	NA	0.43	NA	Drama/Mystery
Trading Mom	1994	NA	NA	5.7	NA	NA	0.32	NA	Comedy/Drama
Trading Places	1983	NA	NA	7.3	NA	NA	90.4	NA	Comedy
Traffic Circle, The	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Traffik	2000	NA	NA	NA	NA	NA	NA	NA	Drama
Transcendental Slave, The	1996	NA	NA	NA	0.01	NA	NA	NA	NA
Transformers: The Movie, The	1986	NA	NA	8	NA	NA	5.85	NA	Action/Animation/Fantasy Sci-Fi/Thriller/War
Trapped	1982	NA	NA	NA	2	NA	NA	NA	NA
Trapped in Paradise	1994	½	NA	5.9	NA	NA	5.78	NA	Comedy
Trapper County War	1989	NA	NA	7.5	NA	NA	NA	NA	NA
Traveller	1997	***	NA	7.3	NA	0.03	0.5	NA	Drama
Trees Lounge	1996	***½	NA	8.2	NA	0.04	0.67	NA	Drama
Tremors	1990	NA	NA	7.2	NA	NA	16.67	NA	Comedy/Horror
Trespass	1992	**½	NA	6.9	NA	NA	13.75	NA	Action/Thriller
T-Rex: Back to the Cretaceous	1998	NA	NA	5.4	NA	0.12	2.87	NA	Adventure
Tri avgustovskikh dnya	1992	NA	NA	NA	NA	NA	NA	NA	Drama
Trial and Error	1997	***	NA	6.8	NA	4.9	13.55	NA	Comedy/Romance
Trial by Jury	1994	NA	NA	5	NA	NA	6.97	NA	Thriller
Tribute	1980	NA	NA	6.7	8.4	NA	NA	NA	Comedy/Drama
Trick or Treat	1986	NA	NA	7	NA	NA	6.8	NA	Horror
Trigger Effect, The*	1996	NA	**½	5.9	NA	1.89	3.59	NA	Drama/Thriller
Trip to Bountiful, The	1985	***½	NA	8.1	NA	NA	7.47	NA	Drama
Tripwire	1990	NA	NA	NA	NA	NA	NA	NA	Action
Triumph of the Spirit	1989	*	NA	7.6	NA	NA	0.41	NA	Drama
Triumphs of a Man Called Horse	1982	NA	NA	6.3	NA	NA	NA	NA	Western
Troll	1986	NA	NA	5	NA	NA	5.45	NA	Adventure/Fantasy/Horror
Troll in Central Park, A	1993	NA	NA	6.8	NA	NA	0.07	NA	Animation
Tron	1982	NA	NA	7	NA	NA	33	NA	Action/Adventure/Sci-Fi
Troop Beverly Hills	1989	**	NA	5.2	NA	NA	8.51	NA	Comedy
Trotsky	1993	NA	NA	NA	1.5	NA	NA	NA	Drama
Trouble on the Corner	1997	NA	NA	NA	NA	NA	NA	NA	Comedy
Trouble with Spies, The	1987	NA	NA	4.7	NA	NA	0.21	NA	Comedy

True Believer	1989	***	NA	6.9	NA	NA	8.74	NA	Crime
True Colors	1991	**	NA	6.7	NA	NA	0.42	NA	Drama
True Crime	1999	NA	NA	NA	NA	NA	NA	NA	Thriller
True Identity	1991	NA	NA	5.6	NA	NA	4.69	NA	Comedy
True Lies*	1994	***	***	7.2	100	NA	146.26	218	Action/Adventure/Comedy Romance/Thriller
True Love	1989	***	NA	7.7	NA	NA	1.35	NA	Adult/Comedy
True Romance	1993	***	NA	7.8	NA	NA	12.28	NA	Action/Crime/Romance
True Stories	1986	***½	NA	7.2	NA	NA	2.55	NA	Comedy
Truly	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Truman Show, The*	1998	****	**½	8.2	60	31.54	125.6	113.4	Drama/Fantasy/Romance
Trust	1990	**	NA	8.7	NA	NA	0.36	NA	Comedy/Drama
Truth About Cats & Dogs, The	1996	NA	NA	7.3	NA	NA	34.07	NA	Comedy/Romance
Truth or Consequences, N.M.	1997	NA	NA	7.2	NA	0.02	0.05	NA	Action/Comedy/Crime Drama/Romance
Tucker: The Man and His Dream	1988	**½	NA	7.1	NA	NA	19.65	NA	Drama
Tune in Tomorrow...	1990	NA	NA	7.3	NA	NA	1.79	NA	Comedy/Romance
Turbo: A Power Rangers Movie	1997	NA	NA	6.8	NA	3.3	8.11	NA	Action/Adventure/Children's
Turbulence*	1997	*	**½	4.6	55	4.46	11.47	NA	Action/Thriller
Turk 182!	1985	NA	NA	5.2	NA	NA	1.9	NA	Action/Comedy/Drama
Turner & Hooch	1989	NA	NA	5.9	NA	NA	71.08	NA	Comedy/Crime
Twelfth Night: Or What You Will	1996	NA	NA	8.4	NA	0.03	0.55	NA	Comedy/Drama/Romance
Twelve Monkeys	1995	NA	NA	7.8	29	NA	56.88	101	Drama/Sci-Fi
Twice in a Lifetime	1985	***½	NA	6.3	NA	NA	5.67	NA	Drama
Twilight	1998	**	NA	6.1	NA	5.87	15.03	NA	Drama/Thriller
Twilight Zone: The Movie	1983	NA	NA	6.1	NA	NA	29.5	NA	Adventure/Sci-Fi
Twilight's Last Gleaming	1977	NA	NA	7.4	NA	NA	NA	NA	Thriller
Twin Peaks: Fire Walk with Me	1992	NA	NA	7.3	NA	NA	4.16	NA	Drama/Mystery
Twins	1988	***	NA	6.2	NA	NA	111.94	NA	Comedy
Twisted	1996	NA	NA	7.9	NA	NA	NA	NA	NA
Twister*	1996	**½	***	6.6	92	NA	241.7	231	Action/Thriller
Two Bits	1995	NA	NA	7.4	NA	NA	NA	NA	NA
Two Evil Eyes	1990	NA	NA	6.6	NA	NA	0.35	NA	Horror
Two Girls and a Guy	1997	***	NA	6.2	1	0.65	1.95	NA	Comedy/Drama
Two if by Sea	1996	NA	NA	6	NA	NA	10.7	NA	Comedy/Romance
Two Jakes, The	1990	***½	NA	6.1	NA	NA	10.01	NA	Drama
Two Moon Junction	1988	**	NA	6.9	NA	NA	1.55	NA	Drama
Two Much	1996	*½	NA	6.2	NA	NA	0.59	NA	Comedy

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
U Turn	1997	NA	NA	6.8	19	2.73	6.63	NA	Drama/Thriller
U.S. Marshals*	1998	***½	NA	6.5	60	16.86	57.82	31	Action/Thriller
U2: Rattle and Hum	1988	NA	NA	8.3	NA	NA	8.6	NA	Documentary
U-571	1999	NA	NA	NA	NA	NA	NA	NA	Action/Drama/Thriller
UHF	1989	*	NA	7.6	NA	NA	6.16	NA	Comedy
Ulee's Gold	1997	***½	NA	8	2.7	0.09	3.05	NA	Drama
Ultra Warrior	1992	NA	NA	2.7	NA	NA	0.41	NA	Action/Adventure/Sci-Fi
Unbearable Lightness of Being, The	1988	****	NA	7.8	NA	NA	10.01	NA	Drama
Unbelievable Truth, The	1990	***	NA	8.7	NA	NA	0.55	NA	Comedy/Drama
Unborn, The	1991	NA	NA	4.8	NA	NA	1.16	NA	Sci-Fi
Uncle Buck	1989	*½	NA	6.9	NA	NA	66.76	NA	Comedy
Under Fire	1983	NA	NA	7.6	NA	NA	5.7	NA	Drama
Under Heaven	1998	NA	NA	NA	NA	NA	NA	NA	Drama/Romance
Under Siege	1992	***	NA	6.6	NA	NA	83.36	73	Action/Thriller
Under Siege 2: Dark Territory*	1995	***	**	6.1	NA	NA	50.02	NA	Action
Under the Boardwalk	1989	NA	NA	7	NA	NA	0.15	NA	Comedy
Under the Cherry Moon	1986	NA	NA	6.7	NA	NA	10.09	NA	Drama/Musical
Undercover Blues	1993	NA	NA	7.4	NA	NA	12.42	NA	Comedy
Underneath	1995	NA	NA	7.3	NA	NA	0.54	NA	NA
Unforgettable	1996	*½	NA	6.7	18	NA	2.78	NA	Sci-Fi/Thriller
Unforgiven	1992	NA	NA	7.8	NA	NA	101.16	NA	Thriller/Western
Unholy, The	1988	NA	NA	5.5	NA	NA	6.34	NA	Horror
Unhook the Stars	1996	***	NA	8.1	NA	0.03	0.23	NA	Drama
Universal Soldier	1992	**	NA	5.7	NA	NA	36.3	NA	Action/Sci-Fi
Universal Soldier II	1999	NA	NA	NA	NA	NA	NA	NA	Action/Adventure
Unlawful Entry	1992	***	NA	6.1	NA	NA	57.14	NA	Crime/Thriller
Unmade Beds	1997	**½	NA	8	NA	0.01	0.01	NA	Documentary
Unstrung Heroes	1995	***½	NA	7.9	NA	NA	7.93	NA	Drama
Untamed Heart	1993	NA	NA	8.1	NA	NA	18.9	NA	Drama/Romance
Untouchables, The	1987	**½	NA	7.7	NA	NA	76.27	NA	Action/Crime/Drama
Unzipped	1995	***	NA	7.3	NA	NA	2.88	NA	Documentary
Up at the Villa	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Up Close and Personal	1996	***	NA	6.9	60	NA	51.05	NA	Drama/Romance
Up in Smoke	1978	NA	NA	7.7	NA	NA	NA	NA	Comedy
Up the Creek	1984	NA	NA	5.2	NA	NA	11.7	NA	Comedy
Upstairs Neighbour, The	1994	NA	NA	NA	0.1	NA	NA	NA	Horror
Urban Cowboy	1980	NA	NA	6.2	NA	NA	NA	NA	Drama
Urban Legend	1998	**	NA	5.9	14	10.52	37.86	NA	Horror/Thriller
Urban Relics	1998	NA	NA	NA	0.5	NA	NA	NA	Comedy/Crime
Us Begins with You	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Used People	1992	**	NA	6	NA	NA	17.96	NA	Comedy/Drama
Usual Suspects, The	1995	*½	NA	8.6	6	NA	23.27	NA	Crime/Film-Noir/Thriller
V.I. Warshawski	1991	***	NA	5	NA	NA	11.13	NA	Comedy/Crime
Vacation	1983	NA	NA	7	NA	NA	61.4	NA	Comedy
Valmont	1989	***½	NA	7.8	NA	NA	1.13	NA	Drama/Romance
Vamp	1986	**	NA	5	NA	NA	4.94	NA	Comedy/Horror/Thriller
Vampire Conspiracy	1995	NA	NA	NA	0.05	NA	NA	NA	Horror
Vampire in Brooklyn*	1995	*	**	5.6	NA	NA	19.9	NA	Comedy/Horror/Romance
Vampires	1998	NA	NA	6.4	20	9.11	19.92	NA	Action/Horror/Thriller
Vampire's Kiss	1989	NA	NA	6.6	NA	NA	0.73	NA	Comedy/Drama/Horror
Vampyre	1989	NA	NA	NA	0.02	NA	NA	NA	Horror
Vanishing, The	1993	*	NA	6.5	NA	NA	14.54	NA	Mystery/Thriller
Vanya on 42nd Street	1994	***½	NA	8.4	NA	NA	1.75	NA	Drama
Varsity Blues	1999	**	NA	6.7	NA	NA	NA	NA	Comedy/Drama
Vegas Run	1998	NA	NA	NA	NA	NA	NA	NA	Adventure
Vegas Vacation	1997	NA	NA	6	NA	12.84	36.43	NA	Comedy
Velocity of Gary, The	1998	NA	NA	NA	4	NA	NA	NA	Comedy/Romance

Velvet Goldmine	1998	**	NA	7	NA	0.3	1.04	NA	Drama
Venice/Venice	1992	**	NA	7.7	NA	NA	0.66	NA	Drama
Verdict, The	1982	NA	NA	7.3	NA	NA	54	NA	Drama
Versace Murder, The	1998	NA	NA	NA	4	NA	NA	NA	Crime/Drama
Very Bad Things	1998	*	NA	6.1	10	3.25	9.8	NA	Comedy/Thriller
Very Brady Sequel, A	1996	***½	NA	6.2	15	7.05	21.4	NA	Comedy
Vibes	1988	*	NA	6.7	NA	NA	1.88	NA	Adventure/Comedy
Vice Versa	1988	***½	NA	5.6	NA	NA	13.66	NA	Comedy
Vicious Circle	1996	NA	NA	NA	NA	NA	1.18	NA	NA
Victor/Victoria	1982	NA	NA	7.6	NA	NA	NA	NA	Comedy/Musical
Videodrome	1983	NA	NA	7.1	5.95	NA	NA	NA	Horror/Thriller
Village of the Damned*	1995	NA	**½	6	NA	NA	9.42	NA	Horror/Sci-Fi
Vindicator, The	1986	NA	NA	NA	4.21	NA	NA	NA	Action
Violator, The	1999	NA	NA	NA	NA	NA	NA	NA	Action/Adventure/Horror Thriller
Violets Are Blue...	1986	NA	NA	6.4	NA	NA	4.74	NA	NA
Virgin Suicides, The	1999	NA	NA	NA	6	NA	NA	NA	Comedy
Virtual Combat	1996	NA	NA	5	NA	NA	NA	NA	Action
Virtuosity*	1995	***	*½	5.8	NA	NA	24.05	NA	Action/Sci-Fi/Thriller
Virus*	1999	*	NA	4.7	75	NA	NA	NA	Action/Sci-Fi/Thriller
Visions of Light: The Art of Cinematography	1992	***½	NA	8.9	NA	NA	0.8	NA	Documentary
Vital Signs	1990	NA	NA	5.4	NA	NA	1.22	NA	Drama
Volcano*	1997	*½	***	5.7	90	14.58	47.47	72.6	Action/Thriller

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
Wag the Dog	1997	****	NA	7.1	15	0.09	43.02	NA	Comedy
Wagons East*	1994	NA	NA	4.8	NA	NA	4.36	NA	Comedy/Western
Waiting for Guffman	1996	***	NA	8.5	NA	0.04	2.89	NA	Comedy
Waiting for the Light	1990	**	NA	7.4	NA	NA	0.81	NA	Comedy
Waiting for the Moon	1987	NA	NA	7.4	NA	NA	0.75	NA	NA
Waiting to Exhale	1995	***	NA	5.7	15	NA	66.22	NA	Comedy/Drama
Waking the Dead	1999	NA	NA	NA	NA	NA	NA	NA	Drama
Walk in the Clouds, A	1995	****	NA	7.2	NA	NA	50.01	NA	Drama/Romance/War
Walk Like a Man	1987	NA	NA	3.5	NA	NA	0.46	NA	Comedy
Walker	1988	Zero	NA	6.4	0.01	NA	0.26	NA	Action/Adventure/War
Walking Across Egypt	1999	NA	NA	NA	4.5	NA	NA	NA	Drama
Walking and Talking	1996	***	NA	8	1	0.06	1.28	NA	Comedy/Romance
Walking Dead, The	1995	NA	NA	5.6	NA	NA	6.01	NA	Drama/War
Walking Thunder	1997	NA	NA	8.8	NA	NA	NA	NA	NA
Wall Street	1987	***½	NA	7.1	NA	NA	43.85	NA	Crime/Drama
Wanted: Dead or Alive	1987	*½	NA	6.5	NA	NA	7.56	NA	Action
War at Home, The	1996	NA	NA	7.7	NA	0.02	0.03	NA	Drama
War of the Roses, The	1989	***	NA	6.4	NA	NA	83.7	NA	Comedy/Drama
War Party	1989	*	NA	7.9	NA	NA	0.66	NA	Action/Drama
War Room, The	1993	***½	NA	8.2	NA	NA	0.9	NA	Documentary
War, The	1994	**	NA	8	NA	NA	16.55	NA	Adventure/Drama/War
WarGames	1983	NA	NA	7.2	NA	NA	79.57	NA	Action/Thriller/War
Warlock	1989	NA	NA	6.4	NA	NA	9.09	NA	Action/Horror
Warlock: The Armageddon	1993	NA	NA	6.3	NA	NA	3.9	NA	Horror
Warning Sign	1985	NA	NA	6.2	NA	NA	NA	NA	Drama/Sci-Fi
Warriors of Virtue	1997	**	NA	5.3	35	3.28	6.45	NA	Action/Adventure/Fantasy
Warriors, The	1979	NA	NA	8.2	NA	NA	NA	NA	Drama
Washington Square	1997	***	NA	7.6	NA	0.01	1.71	NA	Drama/Romance
Watch It	1993	NA	NA	7.9	NA	NA	0.12	NA	Comedy
Waterboy, The	1998	*	NA	6.7	23	39.41	150.04	NA	Comedy
Waterdance, The	1992	***½	NA	8.3	NA	NA	1.72	NA	Drama
Waterworld*	1995	**½	***	5.7	175	NA	88.25	167	Action/Adventure/Sci-Fi
Waxwork	1988	NA	NA	6.1	NA	NA	0.81	NA	Horror
Way Past Cool	1998	NA	NA	NA	NA	NA	NA	NA	NA
Wayne's World	1992	***	NA	6.8	NA	NA	121.7	61.4	Comedy
Wayne's World 2	1993	***	NA	5.9	NA	NA	47.97	NA	Comedy
Wedding Bell Blues	1996	NA	NA	8	NA	0.03	0.03	NA	Comedy
Wedding Singer, The	1998	*	NA	7.4	NA	21.32	80.22	NA	Comedy/Romance
Weeds	1987	***	NA	6.5	NA	NA	2.33	NA	Drama
Weekend at Bernie's	1989	*	NA	6	NA	NA	30.22	NA	Adventure/Comedy
Weekend at Bernie's II	1993	NA	NA	4.7	NA	NA	12.74	NA	Comedy
Weekend Pass	1984	NA	NA	NA	NA	NA	21.06	NA	Comedy
Weekend Warriors	1986	NA	NA	6.3	NA	NA	0.35	NA	Comedy
Weird Science	1985	***	NA	6.5	NA	NA	16.3	NA	Comedy/Fantasy
Welcome Home	1989	**	NA	6.6	NA	NA	1.03	NA	Drama
Welcome Home, Roxy Carmichael	1990	**	NA	6.8	NA	NA	3.99	NA	Drama
Welcome To Sarajevo	1997	**	NA	7.7	9	0.09	0.34	NA	Drama/War
Welcome to the Dollhouse	1995	****	NA	8.1	0.8	NA	4.43	NA	Comedy
We're Back! A Dinosaur's Story	1993	*	NA	6.6	NA	NA	9.32	NA	Animation
We're No Angels	1989	***	NA	5.6	NA	NA	10.56	NA	Drama
Wes Craven's New Nightmare	1994	***	NA	7.2	NA	NA	18.09	NA	Drama/Horror
Whales of August, The	1987	***	NA	7.3	NA	NA	1.34	NA	Drama
What About Bob?	1991	NA	NA	7.1	NA	NA	63.71	NA	Comedy
What Dreams May Come*	1998	***½	NA	7	85	15.83	55.35	16	Drama/Romance
What Happened Was...	1994	NA	NA	8.1	0.12	NA	0.33	NA	Comedy/Drama/Romance
What He's Got	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Romance
Whatever	1998	***	NA	7.7	NA	0.05	0.31	NA	NA

What's Eating Gilbert Grape	1993	****	NA	7.8	NA	NA	9.17	NA	Comedy/Drama
What's Love Got to Do with It	1993	***½	NA	8.1	NA	NA	39.1	NA	Drama
Wheels with Willy T. Ribbs	1997	NA	NA	NA	NA	NA	NA	NA	NA
When a Man Loves a Woman	1994	****	NA	8	NA	NA	50.02	NA	Drama
When Harry Met Sally...	1989	NA	NA	7.8	NA	8.8	92.82	NA	Comedy/Romance
When Pigs Fly	1993	NA	NA	6.1	NA	NA	NA	NA	NA
When Time Ran Out...	1980	NA	NA	3.2	20	NA	NA	NA	Adventure
When We Were Kings	1996	***	NA	8.9	NA	NA	2.67	NA	Documentary
Where the Boys Are '84	1984	NA	NA	4.5	NA	NA	10.5	NA	Comedy
Where the Day Takes You	1992	***	NA	8.7	NA	NA	0.39	NA	Drama
Where the Heart Is	1990	*½	NA	7.4	NA	NA	1.11	NA	Comedy/Drama
Where the Money Is	1999	NA	NA	NA	NA	NA	NA	NA	NA
Where the River Runs Black	1986	***	NA	7	NA	NA	0.68	NA	Adventure
Where the Rivers Flow North	1993	NA	NA	8.9	NA	NA	0.6	NA	Drama
While You Were Sleeping	1995	***	NA	7.5	17	NA	81.06	101	Comedy/Romance
Whispers in the Dark	1992	NA	NA	6.3	NA	NA	11.12	NA	Thriller
White Fang	1991	***	NA	7.2	NA	NA	34.79	NA	Adventure
White Fang II: Myth of the White Wolf	1994	NA	NA	7.3	NA	NA	8.88	NA	Adventure
White Hot	1989	NA	NA	4.6	NA	NA	NA	NA	Drama
White Hunter, Black Heart	1990	***	NA	6.7	NA	NA	2.32	NA	Adventure/Drama
White Man's Burden	1995	**	NA	5.9	NA	NA	3.76	NA	Drama
White Men Can't Jump	1992	***½	NA	6.3	NA	NA	76.25	NA	Comedy
White Nights	1985	**½	NA	6.2	NA	NA	13.05	NA	Drama
White Palace	1991	***½	NA	6.8	NA	NA	17.49	NA	Drama
White Sands	1992	NA	NA	6.2	NA	NA	9.01	NA	Drama/Thriller
White Squall	1996	***	NA	8	38	NA	10.3	NA	Adventure
White Water Summer	1987	NA	NA	6.7	NA	NA	0.3	NA	Adventure
Who Framed Roger Rabbit	1988	****	NA	7.2	NA	NA	154.22	195	Comedy/Fantasy
Whole Wide World, The	1996	***	NA	8.8	1.3	0	0.14	NA	NA
Whoopee Boys, The	1986	NA	NA	8.4	NA	NA	0.44	NA	Comedy
Whore	1991	***	NA	5.7	NA	NA	1.01	NA	Drama
Who's Harry Crumb?	1989	NA	NA	5.8	NA	NA	10.98	NA	Comedy
Who's That Girl?	1987	NA	NA	4.9	NA	NA	7.31	NA	Comedy
Who's the Man?	1993	***	NA	6.7	NA	NA	11.3	NA	Comedy/Mystery
Why Do Fools Fall In Love	1998	**	NA	7.1	NA	3.95	12.41	NA	Drama
Wide Awake	1998	**	NA	7.6	NA	0.1	0.26	NA	Children's/Comedy/Drama
Wife	1998	NA	NA	NA	NA	NA	NA	NA	Thriller
Wigstock: The Movie	1995	**	NA	8	NA	NA	0.69	NA	Documentary
Wild America*	1997	NA	NA	8.2	NA	2.88	7.32	NA	Adventure
Wild at Heart	1990	**½	NA	7.4	NA	NA	14.56	NA	Drama/Romance
Wild Bill	1995	**	NA	5.7	NA	NA	2.17	NA	Western
Wild Flowers	1998	NA	NA	NA	NA	NA	NA	NA	NA
Wild Hearts Can't Be Broken	1991	**	NA	8.7	NA	NA	7.3	NA	Drama/Romance
Wild Man Blues	1998	***	NA	7.5	NA	0.05	0.43	NA	Documentary
Wild Orchid	1990	*	NA	5.8	NA	NA	11.06	NA	Drama
Wild Orchid II: Two Shades of Blue	1992	**	NA	5.7	NA	NA	0.57	NA	Drama
Wild Things	1998	***	NA	7.3	20	9.62	29.75	NA	Crime/Drama/Mystery Thriller
Wild, Wild West, The	1999	NA	NA	NA	90	NA	NA	NA	Action/Sci-Fi/Western
Wildcats	1986	*½	NA	6.1	NA	NA	26.29	NA	Comedy
Willow*	1988	**½	***	7.2	NA	NA	57.27	NA	Action/Adventure/Comedy Fantasy
Willy/Milly	1986	NA	NA	7.3	NA	NA	0.24	NA	Comedy
Wind	1992	***	NA	8.1	NA	NA	5.52	NA	Action
Wind on Water	1998	NA	NA	NA	1.75	NA	NA	NA	Drama
Wind River	1998	NA	NA	NA	5.5	NA	NA	NA	NA
Winding Stair	1998	NA	NA	NA	15	NA	NA	NA	Thriller
Windwalker	1980	NA	NA	8.5	NA	NA	18.64	NA	Adventure
Wing Commander	1999	NA	NA	NA	30	NA	NA	NA	Action
Wings of Courage	1995	***	NA	7.7	NA	NA	13.95	NA	Adventure/Romance
Wings of the Dove, The	1997	NA	NA	7.7	NA	0.18	13.72	NA	Drama/Romance

Winslow Boy, The	1998	NA	NA	NA	NA	NA	NA	NA	Drama
Winter Guest, The	1997	**½	NA	8	NA	0.02	0.78	NA	Drama
Winter People	1989	*	NA	7.3	NA	NA	2.02	NA	Drama
Wired	1989	*½	NA	4.8	NA	NA	1.09	NA	NA
Wired to Kill	1986	NA	NA	4.2	NA	NA	0.19	NA	NA
Wirey Spindell	1998	NA	NA	NA	NA	NA	NA	NA	Comedy
Wisdom	1986	NA	NA	5.9	NA	NA	5.72	NA	Crime
Wise Guys	1986	***½	NA	6	NA	NA	8.48	NA	Comedy
Wishmaster*	1997	NA	*½	6	5	6.04	15.72	NA	Horror/Thriller
Witchboard	1985	NA	NA	5.6	2	NA	7.37	NA	Horror
Witchboard 2	1993	NA	NA	5.2	NA	NA	0.17	NA	Horror/Mystery
Witches of Eastwick, The	1987	***½	NA	6.3	NA	NA	63.77	NA	Comedy/Drama/Fantasy Horror
With Honors	1994	**½	NA	7.9	NA	NA	20.04	NA	Comedy/Drama
Without Limits	1998	***	NA	7.7	25	0.06	0.78	NA	Drama
Without You I'm Nothing	1990	***	NA	7.5	NA	NA	1.22	NA	Comedy/Musical
Witness	1985	NA	NA	7.7	NA	NA	NA	NA	Drama/Romance/Thriller
Wizard of Loneliness, The	1988	NA	NA	8	NA	NA	0.14	NA	Drama
Wizard, The	1989	*	NA	7.2	NA	NA	14.28	NA	Comedy/Drama
Wolf*	1994	***	***	6.2	70	NA	65.01	NA	Drama/Horror
Woman in Red, The	1984	NA	NA	5.5	NA	NA	25.3	NA	Comedy/Romance
Women in Production	1998	NA	NA	NA	NA	NA	NA	NA	Documentary
Woo	1998	*½	NA	4.5	13	2.52	8.03	NA	Comedy/Romance
Woody Allen Fall Project 1998	1998	NA	NA	NA	NA	NA	NA	NA	Comedy/Drama
Word Universe: A Journey to West Africa, The	1995	NA	NA	8.9	0.03	NA	NA	NA	Documentary
Working Girl	1988	****	NA	6.6	NA	NA	64	NA	Comedy/Romance
Working Girls	1986	***	NA	7.7	NA	NA	1.78	NA	Drama
World According to Garp, The	1982	NA	NA	7.1	NA	NA	NA	NA	Drama
World and Time Enough	1994	NA	NA	8.4	NA	NA	0.07	NA	Drama
World Gone Wild	1988	NA	NA	5	NA	NA	0.31	NA	Action/Sci-Fi
Worth Winning	1989	NA	NA	6.5	NA	NA	3.69	NA	Comedy
Wraith, The	1986	NA	NA	6.7	NA	NA	3.5	NA	Horror
Wrestling Ernest Hemingway	1993	***	NA	7.9	NA	NA	0.23	NA	Drama
Wrong Guys, The	1988	NA	NA	6	NA	NA	1.15	NA	Comedy
Wrongfully Accused*	1998	NA	NA	5.9	NA	3.5	9.6	NA	Action/Comedy
Wu-Tang	1998	NA	NA	NA	NA	NA	NA	NA	NA
Wyatt Earp	1994	**	NA	6.5	NA	NA	25.05	NA	Western
X Files, The*	1998	NA	NA	7.7	66	30.14	83.89	99.7	Action/Mystery/Sci-Fi Thriller
Xanadu	1980	NA	NA	6.5	NA	NA	10.2	NA	Fantasy/Musical/Romance

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Title	Year	Ebert	Maltin	IMDB	BGT	OW	DG	FG	Genre
Yards, The	1999	NA	NA	NA	NA	NA	NA	NA	Crime/Mystery
Year of the Comet	1992	NA	NA	6.8	NA	NA	2.79	NA	Comedy
Year of the Dragon	1985	NA	NA	6.5	NA	NA	NA	NA	Action/Crime/Drama Thriller
Year of the Gun	1991	***	NA	6	NA	NA	1.18	NA	Thriller
Year of the Horse	1997	*	NA	8.1	NA	0.01	0.19	NA	Documentary
Yentl	1983	NA	NA	6.7	NA	NA	30.4	NA	Drama
You Can't Hurry Love	1988	NA	NA	4.8	NA	NA	0.33	NA	Comedy
You So Crazy	1994	NA	NA	5.3	NA	NA	10.18	NA	Comedy
Young Guns	1988	NA	NA	6.7	NA	NA	44.73	NA	Action/Drama/Western
Young Guns II	1990	**	NA	6.5	NA	NA	44.14	NA	Action/Comedy/Drama War/Western
Young Sherlock Holmes*	1985	***	**	6.8	NA	NA	4.25	NA	Action/Adventure/Fantasy Mystery
Youngblood	1986	**	NA	6.2	NA	NA	15.45	NA	Action/Drama
Your Friends & Neighbors	1998	NA	NA	7	5	0.34	4.71	NA	Drama
You've Got Mail	1998	***	NA	7.5	NA	18.43	77.94	NA	Comedy/Romance
Yume	1990	NA	NA	8.1	NA	NA	1.96	NA	Fantasy
Zebrahead	1992	**	NA	6.9	NA	NA	1.47	NA	Drama
Zelig	1983	NA	NA	7.5	NA	NA	11.8	NA	Comedy
Zero Effect	1998	***½	NA	8	NA	0.43	1.98	NA	Comedy/Thriller
Zeus and Roxanne	1997	NA	NA	6.5	NA	2.76	7.18	NA	Children's
Zig and Zag	1998	NA	NA	NA	NA	NA	NA	NA	Comedy

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Correlations, all movies

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.26 (3.6%) [769]	NA	NA	0.2 (2%)
Year	Opening Weekend	-0.09 (0.4%) [635]	NA	-0.33 (5.8%)	-0.2 (2%)
Year	Domestic Gross	-0.04 (0.1%) [2889]	NA	-0.21 (2.4%)	-0.11 (0.6%)
Year	Non-USA Gross	-0.25 (3.2%) [265]	NA	-0.44 (10.4%)	-0.3 (4.7%)
Year	IMDB rating	0.13 (0.9%) [3196]	NA	0.15 (1.2%)	0.14 (1%)
Year	Ebert rating	-0.01 (0%) [1724]	NA	0 (0%)	-0.01 (0%)
Year	Maltin rating	-0.21 (2.2%) [177]	NA	-0.23 (2.7%)	-0.22 (2.5%)
Year	Computer use	0.18 (1.7%) [3709]	NA	0.04 (0.1%)	NA
Year	Action	0.08 (0.3%) [3463]	NA	0.1 (0.6%)	0.1 (0.5%)
Year	Adventure	0 (0%) [3463]	NA	0.04 (0.1%)	0.01 (0%)
Year	Adult	0.02 (0%) [3463]	NA	0.05 (0.1%)	0.03 (0%)
Year	Animation	0.07 (0.2%) [3463]	NA	0.1 (0.5%)	0.08 (0.3%)
Year	Children's	0 (0%) [3463]	NA	-0.02 (0%)	0 (0%)
Year	Comedy	-0.03 (0%) [3463]	NA	-0.02 (0%)	-0.02 (0%)
Year	Crime	-0.01 (0%) [3463]	NA	-0.02 (0%)	-0.02 (0%)
Year	Drama	0.03 (0%) [3463]	NA	0.06 (0.2%)	0.04 (0%)
Year	Documentary	0.09 (0.4%) [3463]	NA	0.08 (0.3%)	0.1 (0.5%)
Year	Fantasy	0.09 (0.4%) [3463]	NA	0.03 (0%)	0.07 (0.2%)
Year	Film-Noir	-0.01 (0%) [3463]	NA	-0.1 (0.5%)	-0.04 (0%)
Year	Horror	-0.06 (0.1%) [3463]	NA	-0.08 (0.3%)	-0.06 (0.2%)
Year	Musical	-0.08 (0.3%) [3463]	NA	-0.05 (0.1%)	-0.09 (0.4%)
Year	Mystery	-0.05 (0.1%) [3463]	NA	-0.13 (0.8%)	-0.08 (0.4%)
Year	Romance	0.02 (0%) [3463]	NA	0.02 (0%)	0.02 (0%)
Year	Sci-Fi	-0.03 (0%) [3463]	NA	-0.05 (0.1%)	-0.04 (0%)
Year	Short	0.01 (0%) [3463]	NA	0 (0%)	0.01 (0%)
Year	Thriller	0.01 (0%) [3463]	NA	0.02 (0%)	0.02 (0%)
Year	War	-0.06 (0.2%) [3463]	NA	-0.07 (0.3%)	-0.08 (0.3%)
Year	Western	0.01 (0%) [3463]	NA	-0.12 (0.7%)	-0.02 (0%)
Budget	Opening Weekend	0.6 (20%) [285]	0.65 (24.3%)	NA	0.48 (12.3%)
Budget	Domestic Gross	0.5 (13.5%) [506]	0.53 (15.5%)	NA	0.41 (9.1%)
Budget	Non-USA Gross	0.47 (11.7%) [166]	0.57 (18.4%)	NA	0.43 (9.9%)
Budget	IMDB rating	-0.05 (0.1%) [602]	-0.09 (0.4%)	NA	-0.04 (0.1%)
Budget	Ebert rating	-0.06 (0.1%) [380]	-0.05 (0.1%)	NA	-0.07 (0.2%)
Budget	Maltin rating	0.03 (0%) [99]	0.1 (0.5%)	NA	0.01 (0%)
Budget	Computer use	0.55 (16.8%) [769]	0.53 (15.4%)	NA	NA
Budget	Action	-0.08 (0.3%) [713]	-0.11 (0.6%)	NA	-0.03 (0%)
Budget	Adventure	-0.13 (0.9%) [713]	-0.14 (1%)	NA	-0.15 (1.2%)
Budget	Adult	-0.09 (0.4%) [713]	-0.1 (0.5%)	NA	-0.09 (0.4%)
Budget	Animation	-0.08 (0.3%) [713]	-0.1 (0.5%)	NA	-0.06 (0.2%)
Budget	Children's	0.08 (0.3%) [713]	0.08 (0.3%)	NA	0.09 (0.4%)
Budget	Comedy	-0.03 (0%) [713]	-0.02 (0%)	NA	-0.03 (0%)
Budget	Crime	0.02 (0%) [713]	0.03 (0%)	NA	0.02 (0%)
Budget	Drama	-0.09 (0.4%) [713]	-0.1 (0.5%)	NA	-0.1 (0.5%)
Budget	Documentary	0.06 (0.2%) [713]	0.04 (0%)	NA	0.08 (0.3%)
Budget	Fantasy	0.2 (2.1%) [713]	0.18 (1.7%)	NA	0.16 (1.3%)
Budget	Film-Noir	0.28 (4.2%) [713]	0.3 (4.6%)	NA	0.25 (3.3%)
Budget	Horror	0.07 (0.2%) [713]	0.09 (0.4%)	NA	0.07 (0.3%)
Budget	Musical	-0.12 (0.8%) [713]	-0.1 (0.5%)	NA	-0.16 (1.4%)
Budget	Mystery	0.26 (3.5%) [713]	0.29 (4.3%)	NA	0.2 (2%)
Budget	Romance	0.01 (0%) [713]	0 (0%)	NA	0 (0%)
Budget	Sci-Fi	0.06 (0.1%) [713]	0.07 (0.2%)	NA	0.05 (0.1%)
Budget	Short	0.06 (0.2%) [713]	0.06 (0.2%)	NA	0.07 (0.2%)

Budget	Thriller	-0.02 (0%) [713]	-0.02 (0%)	NA	-0.02 (0%)
Budget	War	0.04 (0%) [713]	0.06 (0.1%)	NA	-0.01 (0%)
Budget	Western	0.45 (10.9%) [713]	0.46 (11.6%)	NA	0.4 (8.5%)
Opening Weekend	Domestic Gross	0.76 (35.9%) [634]	0.76 (35.9%)	0.67 (26.1%)	0.73 (32.6%)
Opening Weekend	Non-USA Gross	0.55 (16.5%) [146]	0.54 (16.2%)	0.38 (7.5%)	0.52 (14.6%)
Opening Weekend	IMDB rating	-0.06 (0.2%) [619]	-0.05 (0.1%)	-0.04 (0%)	-0.06 (0.1%)
Opening Weekend	Ebert rating	0 (0%) [456]	0 (0%)	0.03 (0%)	0 (0%)
Opening Weekend	Maltin rating	0.17 (1.4%) [92]	0.15 (1.1%)	0.18 (1.7%)	0.16 (1.3%)
Opening Weekend	Computer use	0.42 (9.6%) [635]	0.45 (11%)	0.14 (1%)	NA
Opening Weekend	Action	-0.2 (2%) [615]	-0.19 (1.9%)	-0.18 (1.7%)	-0.17 (1.5%)
Opening Weekend	Adventure	-0.03 (0%) [615]	-0.03 (0%)	0.06 (0.1%)	-0.03 (0%)
Opening Weekend	Adult	-0.02 (0%) [615]	-0.02 (0%)	0.03 (0%)	-0.02 (0%)
Opening Weekend	Animation	-0.12 (0.8%) [615]	-0.12 (0.7%)	-0.09 (0.4%)	-0.12 (0.7%)
Opening Weekend	Children's	0.13 (0.9%) [615]	0.13 (0.9%)	0.11 (0.6%)	0.14 (1.1%)
Opening Weekend	Comedy	NA	NA	NA	NA
Opening Weekend	Crime	-0.02 (0%) [615]	-0.02 (0%)	-0.04 (0.1%)	-0.02 (0%)
Opening Weekend	Drama	-0.03 (0%) [615]	-0.03 (0%)	0.02 (0%)	-0.03 (0%)
Opening Weekend	Documentary	0.02 (0%) [615]	0.03 (0%)	-0.02 (0%)	0.02 (0%)
Opening Weekend	Fantasy	0.17 (1.5%) [615]	0.18 (1.7%)	0.07 (0.2%)	0.14 (0.9%)
Opening Weekend	Film-Noir	0.16 (1.4%) [615]	0.16 (1.4%)	0 (0%)	0.12 (0.7%)
Opening Weekend	Horror	0.07 (0.3%) [615]	0.07 (0.2%)	0.04 (0.1%)	0.08 (0.3%)
Opening Weekend	Musical	0.05 (0.1%) [615]	0.05 (0.1%)	0.16 (1.4%)	0.05 (0.1%)
Opening Weekend	Mystery	0.37 (7.3%) [615]	0.37 (7.2%)	0.28 (4%)	0.33 (5.7%)
Opening Weekend	Romance	0.06 (0.2%) [615]	0.06 (0.2%)	0.07 (0.2%)	0.05 (0.1%)
Opening Weekend	Sci-Fi	0.07 (0.2%) [615]	0.07 (0.2%)	0.05 (0.1%)	0.07 (0.2%)
Opening Weekend	Short	0.08 (0.3%) [615]	0.08 (0.3%)	0.05 (0.1%)	0.08 (0.3%)
Opening Weekend	Thriller	-0.03 (0%) [615]	-0.03 (0%)	-0.03 (0%)	-0.03 (0%)
Opening Weekend	War	0.1 (0.5%) [615]	0.09 (0.4%)	0.09 (0.4%)	0.06 (0.2%)
Opening Weekend	Western	0.38 (7.6%) [615]	0.38 (7.7%)	0.15 (1.1%)	0.32 (5.3%)
Domestic Gross	Non-USA Gross	0.8 (40.8%) [265]	0.82 (43%)	0.74 (33.5%)	0.79 (39.6%)
Domestic Gross	IMDB rating	0.05 (0.1%) [2835]	0.06 (0.1%)	0.09 (0.4%)	0.06 (0.2%)
Domestic Gross	Ebert rating	0.13 (0.9%) [1712]	0.13 (0.9%)	0.19 (1.9%)	0.14 (1%)
Domestic Gross	Maltin rating	0.35 (6.6%) [175]	0.35 (6.5%)	0.39 (7.9%)	0.35 (6.6%)
Domestic Gross	Computer use	0.3 (4.9%) [2889]	0.32 (5.4%)	0.04 (0%)	NA
Domestic Gross	Action	-0.08 (0.3%) [2789]	-0.08 (0.3%)	-0.04 (0.1%)	-0.05 (0.1%)
Domestic Gross	Adventure	0.05 (0.1%) [2789]	0.05 (0.1%)	0.14 (1%)	0.06 (0.2%)
Domestic Gross	Adult	0 (0%) [2789]	0 (0%)	0.05 (0.1%)	0 (0%)
Domestic Gross	Animation	-0.08 (0.3%) [2789]	-0.08 (0.3%)	-0.05 (0.1%)	-0.07 (0.2%)
Domestic Gross	Children's	0.07 (0.3%) [2789]	0.07 (0.3%)	0.04 (0.1%)	0.08 (0.3%)
Domestic Gross	Comedy	-0.01 (0%) [2789]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Domestic Gross	Crime	0.03 (0%) [2789]	0.03 (0%)	0.02 (0%)	0.03 (0%)
Domestic Gross	Drama	-0.01 (0%) [2789]	-0.01 (0%)	0.03 (0%)	-0.01 (0%)
Domestic Gross	Documentary	0.09 (0.4%) [2789]	0.1 (0.5%)	0.07 (0.2%)	0.1 (0.5%)
Domestic Gross	Fantasy	0.08 (0.3%) [2789]	0.08 (0.4%)	-0.02 (0%)	0.05 (0.1%)
Domestic Gross	Film-Noir	0.15 (1.2%) [2789]	0.15 (1.2%)	0.01 (0%)	0.12 (0.7%)
Domestic Gross	Horror	0.09 (0.4%) [2789]	0.08 (0.3%)	0.06 (0.2%)	0.09 (0.4%)
Domestic Gross	Musical	-0.03 (0%) [2789]	-0.03 (0%)	0.03 (0%)	-0.04 (0%)
Domestic Gross	Mystery	0.14 (1%) [2789]	0.14 (1%)	0.01 (0%)	0.09 (0.4%)
Domestic Gross	Romance	0.01 (0%) [2789]	0.01 (0%)	0 (0%)	0 (0%)
Domestic Gross	Sci-Fi	0.04 (0%) [2789]	0.04 (0%)	0.01 (0%)	0.03 (0%)
Domestic Gross	Short	0.06 (0.2%) [2789]	0.07 (0.2%)	0.04 (0%)	0.06 (0.2%)
Domestic Gross	Thriller	-0.02 (0%) [2789]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Domestic Gross	War	0.15 (1.1%) [2789]	0.14 (1.1%)	0.15 (1.1%)	0.12 (0.7%)
Domestic Gross	Western	0.2 (2.1%) [2789]	0.2 (2.1%)	-0.02 (0%)	0.14 (1%)
Non-USA Gross	IMDB rating	0.17 (1.4%) [265]	0.21 (2.3%)	0.22 (2.6%)	0.18 (1.7%)
Non-USA Gross	Ebert rating	0.2 (2%) [225]	0.2 (2.1%)	0.26 (3.4%)	0.2 (2.1%)
Non-USA Gross	Maltin rating	0.33 (5.6%) [80]	0.29 (4.4%)	0.35 (6.4%)	0.32 (5.4%)
Non-USA Gross	Computer use	0.21 (2.2%) [265]	0.27 (3.7%)	-0.06 (0.2%)	NA
Non-USA Gross	Action	-0.08 (0.3%) [265]	-0.06 (0.2%)	-0.04 (0.1%)	-0.06 (0.1%)
Non-USA Gross	Adventure	-0.05 (0.1%) [265]	-0.05 (0.1%)	0.01 (0%)	-0.05 (0.1%)
Non-USA Gross	Adult	NA	NA	NA	NA

Non-USA Gross	Animation	NA	NA	NA	NA
Non-USA Gross	Children's	0.07 (0.2%) [265]	0.07 (0.2%)	0.03 (0%)	0.07 (0.2%)
Non-USA Gross	Comedy	NA	NA	NA	NA
Non-USA Gross	Crime	0.01 (0%) [265]	0.01 (0%)	0 (0%)	0.01 (0%)
Non-USA Gross	Drama	-0.08 (0.3%) [265]	-0.07 (0.3%)	-0.04 (0.1%)	-0.08 (0.3%)
Non-USA Gross	Documentary	0.06 (0.2%) [265]	0.09 (0.4%)	0.03 (0%)	0.06 (0.2%)
Non-USA Gross	Fantasy	-0.06 (0.1%) [265]	-0.04 (0%)	-0.18 (1.6%)	-0.08 (0.4%)
Non-USA Gross	Film-Noir	0.1 (0.5%) [265]	0.09 (0.5%)	-0.04 (0%)	0.07 (0.2%)
Non-USA Gross	Horror	0.09 (0.4%) [265]	0.08 (0.3%)	0.07 (0.2%)	0.09 (0.4%)
Non-USA Gross	Musical	-0.08 (0.3%) [265]	-0.11 (0.6%)	-0.03 (0%)	-0.09 (0.4%)
Non-USA Gross	Mystery	0.17 (1.4%) [265]	0.16 (1.3%)	0.05 (0.1%)	0.13 (0.9%)
Non-USA Gross	Romance	-0.08 (0.3%) [265]	-0.08 (0.3%)	-0.1 (0.5%)	-0.09 (0.4%)
Non-USA Gross	Sci-Fi	0.08 (0.3%) [265]	0.07 (0.2%)	0.05 (0.1%)	0.07 (0.2%)
Non-USA Gross	Short	0.1 (0.5%) [265]	0.11 (0.6%)	0.08 (0.3%)	0.1 (0.5%)
Non-USA Gross	Thriller	-0.05 (0.1%) [265]	-0.05 (0.1%)	-0.05 (0.1%)	-0.05 (0.1%)
Non-USA Gross	War	0.06 (0.1%) [265]	0.04 (0.1%)	0.04 (0.1%)	0.04 (0%)
Non-USA Gross	Western	0.06 (0.2%) [265]	0.07 (0.2%)	-0.18 (1.7%)	0.01 (0%)
IMDB rating	Ebert rating	0.42 (9.4%) [1718]	0.43 (9.7%)	0.42 (9.3%)	0.42 (9.4%)
IMDB rating	Maltin rating	0.51 (14.5%) [177]	0.56 (17.5%)	0.52 (14.7%)	0.52 (14.7%)
IMDB rating	Computer use	-0.03 (0%) [3196]	-0.06 (0.1%)	0 (0%)	NA
IMDB rating	Action	0.31 (5%) [3082]	0.3 (4.7%)	0.3 (4.9%)	0.31 (4.9%)
IMDB rating	Adventure	-0.11 (0.6%) [3082]	-0.11 (0.6%)	-0.12 (0.7%)	-0.11 (0.6%)
IMDB rating	Adult	0.05 (0.1%) [3082]	0.05 (0.1%)	0.04 (0.1%)	0.05 (0.1%)
IMDB rating	Animation	0.18 (1.8%) [3082]	0.18 (1.6%)	0.18 (1.7%)	0.18 (1.7%)
IMDB rating	Children's	0.04 (0.1%) [3082]	0.04 (0.1%)	0.05 (0.1%)	0.04 (0.1%)
IMDB rating	Comedy	0 (0%) [3082]	0.01 (0%)	0 (0%)	0 (0%)
IMDB rating	Crime	0 (0%) [3082]	0 (0%)	0 (0%)	0 (0%)
IMDB rating	Drama	0.03 (0%) [3082]	0.02 (0%)	0.02 (0%)	0.03 (0%)
IMDB rating	Documentary	0.1 (0.5%) [3082]	0.09 (0.4%)	0.11 (0.6%)	0.1 (0.5%)
IMDB rating	Fantasy	-0.04 (0.1%) [3082]	-0.06 (0.1%)	-0.03 (0%)	-0.04 (0.1%)
IMDB rating	Film-Noir	-0.05 (0.1%) [3082]	-0.04 (0.1%)	-0.03 (0%)	-0.04 (0.1%)
IMDB rating	Horror	0.04 (0%) [3082]	0.05 (0.1%)	0.04 (0.1%)	0.04 (0.1%)
IMDB rating	Musical	-0.14 (1%) [3082]	-0.13 (0.9%)	-0.15 (1.2%)	-0.14 (1%)
IMDB rating	Mystery	-0.1 (0.5%) [3082]	-0.1 (0.5%)	-0.09 (0.4%)	-0.1 (0.5%)
IMDB rating	Romance	0.01 (0%) [3082]	0.01 (0%)	0.02 (0%)	0.02 (0%)
IMDB rating	Sci-Fi	0.04 (0%) [3082]	0.04 (0.1%)	0.04 (0.1%)	0.04 (0%)
IMDB rating	Short	0.01 (0%) [3082]	0.01 (0%)	0.01 (0%)	0.01 (0%)
IMDB rating	Thriller	0.07 (0.3%) [3082]	0.07 (0.2%)	0.07 (0.2%)	0.07 (0.3%)
IMDB rating	War	0 (0%) [3082]	0 (0%)	0 (0%)	0 (0%)
IMDB rating	Western	-0.13 (0.9%) [3082]	-0.14 (1%)	-0.12 (0.8%)	-0.13 (0.9%)
Ebert rating	Maltin rating	0.42 (9.4%) [146]	0.43 (9.7%)	0.42 (9.6%)	0.42 (9.4%)
Ebert rating	Computer use	0 (0%) [1724]	0 (0%)	0.04 (0%)	NA
Ebert rating	Action	0.22 (2.6%) [1681]	0.23 (2.6%)	0.22 (2.5%)	0.22 (2.6%)
Ebert rating	Adventure	-0.14 (1%) [1681]	-0.14 (1%)	-0.15 (1.2%)	-0.14 (1%)
Ebert rating	Adult	NA	NA	NA	NA
Ebert rating	Animation	0.06 (0.2%) [1681]	0.06 (0.2%)	0.05 (0.1%)	0.06 (0.2%)
Ebert rating	Children's	0.04 (0.1%) [1681]	0.04 (0.1%)	0.05 (0.1%)	0.04 (0.1%)
Ebert rating	Comedy	0 (0%) [1681]	0 (0%)	0 (0%)	0 (0%)
Ebert rating	Crime	-0.03 (0%) [1681]	-0.03 (0%)	-0.03 (0%)	-0.03 (0%)
Ebert rating	Drama	0.07 (0.2%) [1681]	0.07 (0.3%)	0.07 (0.2%)	0.07 (0.2%)
Ebert rating	Documentary	0.04 (0.1%) [1681]	0.04 (0.1%)	0.05 (0.1%)	0.04 (0.1%)
Ebert rating	Fantasy	-0.03 (0%) [1681]	-0.02 (0%)	-0.01 (0%)	-0.03 (0%)
Ebert rating	Film-Noir	-0.03 (0%) [1681]	-0.03 (0%)	-0.01 (0%)	-0.03 (0%)
Ebert rating	Horror	0.04 (0%) [1681]	0.04 (0%)	0.04 (0.1%)	0.04 (0%)
Ebert rating	Musical	-0.07 (0.2%) [1681]	-0.07 (0.2%)	-0.08 (0.3%)	-0.07 (0.2%)
Ebert rating	Mystery	-0.03 (0%) [1681]	-0.03 (0%)	-0.02 (0%)	-0.03 (0%)
Ebert rating	Romance	0 (0%) [1681]	0 (0%)	0 (0%)	0 (0%)
Ebert rating	Sci-Fi	0.03 (0%) [1681]	0.03 (0%)	0.04 (0%)	0.03 (0%)
Ebert rating	Short	0.02 (0%) [1681]	0.02 (0%)	0.03 (0%)	0.02 (0%)
Ebert rating	Thriller	0.05 (0.1%) [1681]	0.05 (0.1%)	0.05 (0.1%)	0.05 (0.1%)
Ebert rating	War	0.02 (0%) [1681]	0.02 (0%)	0.02 (0%)	0.02 (0%)

Ebert rating	Western	-0.07 (0.2%) [1681]	-0.07 (0.2%)	-0.05 (0.1%)	-0.07 (0.3%)
Maltin rating	Computer use	0.05 (0.1%) [177]	0.09 (0.4%)	0.04 (0%)	NA
Maltin rating	Action	0.12 (0.7%) [176]	0.14 (1%)	0.12 (0.8%)	0.12 (0.8%)
Maltin rating	Adventure	0.04 (0%) [176]	0.04 (0%)	0.04 (0.1%)	0.04 (0%)
Maltin rating	Adult	NA	NA	NA	NA
Maltin rating	Animation	NA	NA	NA	NA
Maltin rating	Children's	-0.05 (0.1%) [176]	-0.05 (0.1%)	-0.06 (0.1%)	-0.05 (0.1%)
Maltin rating	Comedy	NA	NA	NA	NA
Maltin rating	Crime	0.03 (0%) [176]	0.03 (0%)	0.03 (0%)	0.03 (0%)
Maltin rating	Drama	-0.07 (0.3%) [176]	-0.07 (0.2%)	-0.07 (0.2%)	-0.07 (0.3%)
Maltin rating	Documentary	0.12 (0.7%) [176]	0.15 (1.1%)	0.12 (0.7%)	0.12 (0.7%)
Maltin rating	Fantasy	-0.06 (0.1%) [176]	-0.04 (0%)	-0.07 (0.2%)	-0.07 (0.2%)
Maltin rating	Film-Noir	0.04 (0.1%) [176]	0.04 (0.1%)	0.03 (0%)	0.04 (0%)
Maltin rating	Horror	-0.03 (0%) [176]	-0.05 (0.1%)	-0.04 (0%)	-0.03 (0%)
Maltin rating	Musical	-0.11 (0.6%) [176]	-0.13 (0.8%)	-0.1 (0.5%)	-0.11 (0.6%)
Maltin rating	Mystery	0.12 (0.8%) [176]	0.12 (0.7%)	0.12 (0.7%)	0.12 (0.7%)
Maltin rating	Romance	0 (0%) [176]	0.01 (0%)	0 (0%)	0 (0%)
Maltin rating	Sci-Fi	0.05 (0.1%) [176]	0.04 (0.1%)	0.05 (0.1%)	0.05 (0.1%)
Maltin rating	Short	0.06 (0.1%) [176]	0.06 (0.2%)	0.05 (0.1%)	0.06 (0.1%)
Maltin rating	Thriller	0.06 (0.1%) [176]	0.06 (0.2%)	0.06 (0.1%)	0.06 (0.1%)
Maltin rating	War	-0.04 (0%) [176]	-0.05 (0.1%)	-0.04 (0%)	-0.04 (0.1%)
Maltin rating	Western	-0.03 (0%) [176]	-0.02 (0%)	-0.05 (0.1%)	-0.04 (0.1%)
Computer use	Action	-0.1 (0.5%) [3463]	-0.12 (0.7%)	-0.06 (0.2%)	NA
Computer use	Adventure	-0.01 (0%) [3463]	-0.01 (0%)	0.07 (0.2%)	NA
Computer use	Adult	-0.01 (0%) [3463]	-0.02 (0%)	0.03 (0%)	NA
Computer use	Animation	-0.04 (0.1%) [3463]	-0.06 (0.1%)	0 (0%)	NA
Computer use	Children's	0 (0%) [3463]	0 (0%)	-0.04 (0%)	NA
Computer use	Comedy	0 (0%) [3463]	0 (0%)	0.01 (0%)	NA
Computer use	Crime	0 (0%) [3463]	0.01 (0%)	-0.01 (0%)	NA
Computer use	Drama	-0.01 (0%) [3463]	-0.02 (0%)	0.03 (0%)	NA
Computer use	Documentary	0 (0%) [3463]	-0.02 (0%)	-0.04 (0.1%)	NA
Computer use	Fantasy	0.12 (0.7%) [3463]	0.1 (0.5%)	0 (0%)	NA
Computer use	Film-Noir	0.13 (0.9%) [3463]	0.14 (0.9%)	-0.03 (0%)	NA
Computer use	Horror	0.01 (0%) [3463]	0.02 (0%)	-0.03 (0%)	NA
Computer use	Musical	0.02 (0%) [3463]	0.03 (0%)	0.11 (0.6%)	NA
Computer use	Mystery	0.18 (1.6%) [3463]	0.19 (1.9%)	0.04 (0%)	NA
Computer use	Romance	0.03 (0%) [3463]	0.02 (0%)	0.03 (0%)	NA
Computer use	Sci-Fi	0.03 (0%) [3463]	0.03 (0%)	0 (0%)	NA
Computer use	Short	0.01 (0%) [3463]	0.01 (0%)	-0.02 (0%)	NA
Computer use	Thriller	0 (0%) [3463]	-0.01 (0%)	0 (0%)	NA
Computer use	War	0.1 (0.5%) [3463]	0.11 (0.6%)	0.09 (0.4%)	NA
Computer use	Western	0.23 (2.7%) [3463]	0.23 (2.7%)	-0.02 (0%)	NA
Action	Adventure	-0.29 (4.3%) [3463]	-0.29 (4.4%)	-0.3 (4.8%)	-0.29 (4.4%)
Action	Adult	-0.02 (0%) [3463]	-0.02 (0%)	-0.03 (0%)	-0.02 (0%)
Action	Animation	-0.11 (0.6%) [3463]	-0.11 (0.7%)	-0.12 (0.7%)	-0.11 (0.6%)
Action	Children's	-0.08 (0.3%) [3463]	-0.08 (0.3%)	-0.07 (0.3%)	-0.08 (0.3%)
Action	Comedy	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Action	Crime	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Action	Drama	0.05 (0.1%) [3463]	0.05 (0.1%)	0.05 (0.1%)	0.05 (0.1%)
Action	Documentary	0.07 (0.2%) [3463]	0.06 (0.1%)	0.07 (0.2%)	0.07 (0.2%)
Action	Fantasy	-0.16 (1.3%) [3463]	-0.17 (1.5%)	-0.15 (1.1%)	-0.15 (1.1%)
Action	Film-Noir	-0.14 (1%) [3463]	-0.14 (1%)	-0.12 (0.7%)	-0.13 (0.8%)
Action	Horror	-0.04 (0.1%) [3463]	-0.04 (0.1%)	-0.04 (0%)	-0.04 (0.1%)
Action	Musical	-0.19 (1.8%) [3463]	-0.18 (1.7%)	-0.2 (2.1%)	-0.18 (1.8%)
Action	Mystery	-0.15 (1.2%) [3463]	-0.15 (1.1%)	-0.13 (0.9%)	-0.13 (0.9%)
Action	Romance	-0.02 (0%) [3463]	-0.03 (0%)	-0.02 (0%)	-0.02 (0%)
Action	Sci-Fi	0.07 (0.2%) [3463]	0.07 (0.2%)	0.07 (0.2%)	0.07 (0.2%)
Action	Short	-0.08 (0.3%) [3463]	-0.08 (0.3%)	-0.08 (0.3%)	-0.08 (0.3%)
Action	Thriller	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Action	War	-0.07 (0.3%) [3463]	-0.07 (0.2%)	-0.07 (0.2%)	-0.06 (0.2%)
Action	Western	-0.17 (1.5%) [3463]	-0.17 (1.5%)	-0.15 (1.1%)	-0.15 (1.2%)

Adventure	Adult	-0.01 (0%) [3463]	-0.01 (0%)	-0.02 (0%)	-0.01 (0%)
Adventure	Animation	-0.1 (0.5%) [3463]	-0.11 (0.6%)	-0.12 (0.7%)	-0.11 (0.6%)
Adventure	Children's	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Adventure	Comedy	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adventure	Crime	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Adventure	Drama	-0.09 (0.4%) [3463]	-0.09 (0.4%)	-0.11 (0.6%)	-0.09 (0.4%)
Adventure	Documentary	0.13 (0.9%) [3463]	0.13 (0.9%)	0.14 (1%)	0.13 (0.9%)
Adventure	Fantasy	-0.25 (3.2%) [3463]	-0.25 (3.3%)	-0.23 (2.7%)	-0.25 (3.2%)
Adventure	Film-Noir	-0.09 (0.4%) [3463]	-0.09 (0.4%)	-0.05 (0.1%)	-0.09 (0.4%)
Adventure	Horror	0 (0%) [3463]	0 (0%)	0.01 (0%)	0 (0%)
Adventure	Musical	-0.12 (0.7%) [3463]	-0.12 (0.7%)	-0.14 (1%)	-0.12 (0.7%)
Adventure	Mystery	-0.09 (0.4%) [3463]	-0.09 (0.4%)	-0.05 (0.1%)	-0.09 (0.4%)
Adventure	Romance	-0.05 (0.1%) [3463]	-0.06 (0.1%)	-0.05 (0.1%)	-0.05 (0.1%)
Adventure	Sci-Fi	-0.06 (0.2%) [3463]	-0.06 (0.2%)	-0.06 (0.1%)	-0.06 (0.2%)
Adventure	Short	0.01 (0%) [3463]	0.01 (0%)	0.02 (0%)	0.01 (0%)
Adventure	Thriller	-0.04 (0%) [3463]	-0.04 (0%)	-0.04 (0.1%)	-0.04 (0%)
Adventure	War	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adventure	Western	-0.18 (1.6%) [3463]	-0.18 (1.6%)	-0.13 (0.9%)	-0.18 (1.7%)
Adult	Animation	0.08 (0.3%) [3463]	0.08 (0.3%)	0.07 (0.3%)	0.08 (0.3%)
Adult	Children's	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adult	Comedy	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adult	Crime	0.03 (0%) [3463]	0.03 (0%)	0.04 (0%)	0.03 (0%)
Adult	Drama	-0.01 (0%) [3463]	-0.01 (0%)	-0.02 (0%)	-0.01 (0%)
Adult	Documentary	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adult	Fantasy	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	0 (0%)
Adult	Film-Noir	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Adult	Horror	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adult	Musical	0 (0%) [3463]	0 (0%)	-0.01 (0%)	0 (0%)
Adult	Mystery	0 (0%) [3463]	0 (0%)	0.02 (0%)	0 (0%)
Adult	Romance	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	0 (0%)
Adult	Sci-Fi	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adult	Short	0.02 (0%) [3463]	0.02 (0%)	0.03 (0%)	0.02 (0%)
Adult	Thriller	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Adult	War	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Adult	Western	0 (0%) [3463]	0 (0%)	0.04 (0.1%)	0 (0%)
Animation	Children's	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Animation	Comedy	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Animation	Crime	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Animation	Drama	-0.03 (0%) [3463]	-0.04 (0%)	-0.04 (0.1%)	-0.04 (0%)
Animation	Documentary	-0.05 (0.1%) [3463]	-0.06 (0.2%)	-0.05 (0.1%)	-0.05 (0.1%)
Animation	Fantasy	-0.06 (0.2%) [3463]	-0.07 (0.2%)	-0.05 (0.1%)	-0.06 (0.1%)
Animation	Film-Noir	-0.03 (0%) [3463]	-0.03 (0%)	-0.01 (0%)	-0.03 (0%)
Animation	Horror	-0.02 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.02 (0%)
Animation	Musical	-0.04 (0.1%) [3463]	-0.04 (0%)	-0.05 (0.1%)	-0.04 (0.1%)
Animation	Mystery	-0.04 (0%) [3463]	-0.03 (0%)	-0.02 (0%)	-0.03 (0%)
Animation	Romance	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Animation	Sci-Fi	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Animation	Short	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Animation	Thriller	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Animation	War	-0.03 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Animation	Western	-0.07 (0.2%) [3463]	-0.07 (0.2%)	-0.04 (0%)	-0.06 (0.2%)
Children's	Comedy	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Children's	Crime	0.02 (0%) [3463]	0.02 (0%)	0.02 (0%)	0.02 (0%)
Children's	Drama	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Children's	Documentary	-0.02 (0%) [3463]	-0.02 (0%)	-0.03 (0%)	-0.02 (0%)
Children's	Fantasy	-0.05 (0.1%) [3463]	-0.05 (0.1%)	-0.07 (0.2%)	-0.05 (0.1%)
Children's	Film-Noir	0.01 (0%) [3463]	0.01 (0%)	0 (0%)	0.01 (0%)
Children's	Horror	0.21 (2.3%) [3463]	0.21 (2.3%)	0.2 (2.2%)	0.21 (2.3%)
Children's	Musical	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Children's	Mystery	0 (0%) [3463]	0 (0%)	-0.02 (0%)	0 (0%)
Children's	Romance	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)

Children's	Sci-Fi	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Children's	Short	0.37 (7.3%) [3463]	0.37 (7.3%)	0.37 (7.1%)	0.37 (7.3%)
Children's	Thriller	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Children's	War	0.08 (0.3%) [3463]	0.08 (0.3%)	0.08 (0.3%)	0.08 (0.3%)
Children's	Western	-0.01 (0%) [3463]	-0.01 (0%)	-0.06 (0.1%)	-0.01 (0%)
Comedy	Crime	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Comedy	Drama	0 (0%) [3463]	0 (0%)	-0.01 (0%)	0 (0%)
Comedy	Documentary	-0.01 (0%) [3463]	0 (0%)	-0.01 (0%)	-0.01 (0%)
Comedy	Fantasy	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Comedy	Film-Noir	0 (0%) [3463]	-0.01 (0%)	0 (0%)	0 (0%)
Comedy	Horror	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Comedy	Musical	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	0 (0%)
Comedy	Mystery	0 (0%) [3463]	-0.01 (0%)	0 (0%)	0 (0%)
Comedy	Romance	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Comedy	Sci-Fi	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Comedy	Short	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Comedy	Thriller	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Comedy	War	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Comedy	Western	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Crime	Drama	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Crime	Documentary	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Crime	Fantasy	-0.02 (0%) [3463]	-0.02 (0%)	-0.03 (0%)	-0.02 (0%)
Crime	Film-Noir	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Crime	Horror	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Crime	Musical	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Crime	Mystery	0 (0%) [3463]	0 (0%)	-0.01 (0%)	0 (0%)
Crime	Romance	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Crime	Sci-Fi	0.02 (0%) [3463]	0.02 (0%)	0.01 (0%)	0.02 (0%)
Crime	Short	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Crime	Thriller	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Crime	War	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Crime	Western	0.02 (0%) [3463]	0.02 (0%)	0.01 (0%)	0.02 (0%)
Drama	Documentary	-0.04 (0%) [3463]	-0.04 (0.1%)	-0.03 (0%)	-0.04 (0%)
Drama	Fantasy	0.09 (0.4%) [3463]	0.09 (0.4%)	0.12 (0.7%)	0.1 (0.5%)
Drama	Film-Noir	-0.03 (0%) [3463]	-0.03 (0%)	-0.01 (0%)	-0.03 (0%)
Drama	Horror	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
Drama	Musical	-0.05 (0.1%) [3463]	-0.05 (0.1%)	-0.06 (0.2%)	-0.05 (0.1%)
Drama	Mystery	-0.04 (0%) [3463]	-0.04 (0%)	-0.01 (0%)	-0.03 (0%)
Drama	Romance	0.08 (0.3%) [3463]	0.08 (0.3%)	0.08 (0.3%)	0.08 (0.3%)
Drama	Sci-Fi	-0.03 (0%) [3463]	-0.03 (0%)	-0.03 (0%)	-0.03 (0%)
Drama	Short	-0.03 (0%) [3463]	-0.03 (0%)	-0.03 (0%)	-0.03 (0%)
Drama	Thriller	0.14 (1%) [3463]	0.14 (1%)	0.14 (0.9%)	0.14 (1%)
Drama	War	-0.03 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Drama	Western	0.06 (0.1%) [3463]	0.06 (0.1%)	0.11 (0.6%)	0.06 (0.2%)
Documentary	Fantasy	-0.08 (0.3%) [3463]	-0.09 (0.4%)	-0.09 (0.4%)	-0.08 (0.3%)
Documentary	Film-Noir	-0.01 (0%) [3463]	-0.01 (0%)	-0.03 (0%)	-0.01 (0%)
Documentary	Horror	0.01 (0%) [3463]	0.01 (0%)	0 (0%)	0.01 (0%)
Documentary	Musical	-0.08 (0.3%) [3463]	-0.08 (0.3%)	-0.08 (0.3%)	-0.08 (0.3%)
Documentary	Mystery	-0.06 (0.2%) [3463]	-0.06 (0.2%)	-0.09 (0.4%)	-0.06 (0.2%)
Documentary	Romance	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Documentary	Sci-Fi	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Documentary	Short	-0.01 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.01 (0%)
Documentary	Thriller	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Documentary	War	0.01 (0%) [3463]	0.02 (0%)	0.01 (0%)	0.02 (0%)
Documentary	Western	-0.07 (0.3%) [3463]	-0.08 (0.3%)	-0.12 (0.7%)	-0.08 (0.3%)
Fantasy	Film-Noir	-0.02 (0%) [3463]	-0.02 (0%)	-0.09 (0.4%)	-0.04 (0.1%)
Fantasy	Horror	-0.05 (0.1%) [3463]	-0.04 (0.1%)	-0.06 (0.2%)	-0.05 (0.1%)
Fantasy	Musical	0.09 (0.4%) [3463]	0.1 (0.5%)	0.12 (0.8%)	0.09 (0.4%)
Fantasy	Mystery	0.04 (0.1%) [3463]	0.05 (0.1%)	0 (0%)	0.02 (0%)
Fantasy	Romance	0.17 (1.4%) [3463]	0.16 (1.4%)	0.17 (1.4%)	0.16 (1.4%)
Fantasy	Sci-Fi	-0.03 (0%) [3463]	-0.03 (0%)	-0.05 (0.1%)	-0.04 (0%)

Fantasy	Short	-0.05 (0.1%) [3463]	-0.06 (0.1%)	-0.07 (0.2%)	-0.06 (0.1%)
Fantasy	Thriller	0.1 (0.5%) [3463]	0.1 (0.5%)	0.11 (0.6%)	0.1 (0.5%)
Fantasy	War	-0.05 (0.1%) [3463]	-0.05 (0.1%)	-0.06 (0.2%)	-0.06 (0.2%)
Fantasy	Western	0.18 (1.7%) [3463]	0.18 (1.6%)	0.1 (0.5%)	0.16 (1.3%)
Film-Noir	Horror	0 (0%) [3463]	0 (0%)	-0.01 (0%)	0 (0%)
Film-Noir	Musical	-0.04 (0.1%) [3463]	-0.05 (0.1%)	-0.01 (0%)	-0.05 (0.1%)
Film-Noir	Mystery	0.14 (1%) [3463]	0.14 (1%)	0.07 (0.2%)	0.12 (0.7%)
Film-Noir	Romance	-0.01 (0%) [3463]	-0.01 (0%)	-0.02 (0%)	-0.02 (0%)
Film-Noir	Sci-Fi	0 (0%) [3463]	0 (0%)	-0.01 (0%)	0 (0%)
Film-Noir	Short	0.12 (0.8%) [3463]	0.12 (0.8%)	0.11 (0.6%)	0.12 (0.8%)
Film-Noir	Thriller	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Film-Noir	War	0.22 (2.4%) [3463]	0.22 (2.4%)	0.21 (2.4%)	0.21 (2.2%)
Film-Noir	Western	0.19 (1.9%) [3463]	0.19 (2%)	0.07 (0.3%)	0.17 (1.5%)
Horror	Musical	-0.01 (0%) [3463]	-0.02 (0%)	0 (0%)	-0.01 (0%)
Horror	Mystery	-0.02 (0%) [3463]	-0.03 (0%)	-0.04 (0.1%)	-0.02 (0%)
Horror	Romance	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Horror	Sci-Fi	-0.01 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.01 (0%)
Horror	Short	0.13 (0.8%) [3463]	0.13 (0.8%)	0.12 (0.7%)	0.12 (0.8%)
Horror	Thriller	-0.01 (0%) [3463]	0 (0%)	0 (0%)	-0.01 (0%)
Horror	War	0.04 (0%) [3463]	0.03 (0%)	0.03 (0%)	0.04 (0%)
Horror	Western	-0.03 (0%) [3463]	-0.03 (0%)	-0.07 (0.3%)	-0.04 (0%)
Musical	Mystery	0.07 (0.2%) [3463]	0.07 (0.2%)	0.11 (0.6%)	0.07 (0.2%)
Musical	Romance	0.01 (0%) [3463]	0.02 (0%)	0.02 (0%)	0.01 (0%)
Musical	Sci-Fi	-0.03 (0%) [3463]	-0.03 (0%)	-0.02 (0%)	-0.03 (0%)
Musical	Short	-0.04 (0.1%) [3463]	-0.04 (0%)	-0.03 (0%)	-0.04 (0.1%)
Musical	Thriller	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Musical	War	0.01 (0%) [3463]	0.01 (0%)	0.02 (0%)	0.01 (0%)
Musical	Western	-0.03 (0%) [3463]	-0.03 (0%)	0.02 (0%)	-0.03 (0%)
Mystery	Romance	0 (0%) [3463]	0 (0%)	0 (0%)	0 (0%)
Mystery	Sci-Fi	0 (0%) [3463]	0 (0%)	-0.01 (0%)	0 (0%)
Mystery	Short	0 (0%) [3463]	0 (0%)	-0.02 (0%)	0 (0%)
Mystery	Thriller	0.01 (0%) [3463]	0.01 (0%)	0.01 (0%)	0.01 (0%)
Mystery	War	0.04 (0.1%) [3463]	0.04 (0.1%)	0.03 (0%)	0.03 (0%)
Mystery	Western	0.17 (1.5%) [3463]	0.17 (1.5%)	0.06 (0.1%)	0.13 (0.9%)
Romance	Sci-Fi	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Romance	Short	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Romance	Thriller	0.16 (1.4%) [3463]	0.16 (1.4%)	0.17 (1.4%)	0.17 (1.4%)
Romance	War	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Romance	Western	0.02 (0%) [3463]	0.02 (0%)	0.02 (0%)	0.01 (0%)
Sci-Fi	Short	-0.02 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Sci-Fi	Thriller	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Sci-Fi	War	-0.01 (0%) [3463]	-0.02 (0%)	-0.02 (0%)	-0.02 (0%)
Sci-Fi	Western	0.08 (0.3%) [3463]	0.08 (0.3%)	0.06 (0.1%)	0.07 (0.2%)
Short	Thriller	-0.01 (0%) [3463]	-0.01 (0%)	0 (0%)	-0.01 (0%)
Short	War	0.04 (0%) [3463]	0.04 (0%)	0.03 (0%)	0.03 (0%)
Short	Western	-0.05 (0.1%) [3463]	-0.05 (0.1%)	-0.09 (0.4%)	-0.05 (0.1%)
Thriller	War	-0.01 (0%) [3463]	-0.01 (0%)	-0.01 (0%)	-0.01 (0%)
Thriller	Western	-0.02 (0%) [3463]	-0.02 (0%)	-0.01 (0%)	-0.02 (0%)
War	Western	0.08 (0.3%) [3463]	0.08 (0.3%)	0.07 (0.2%)	0.06 (0.2%)

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.32 (5.3%)
Budget	0.23 (2.8%)
Opening Weekend	0.27 (3.7%)
Domestic Gross	0.43 (9.9%)
Non-USA Gross	0.19 (1.8%)
IMDB rating	0.4 (8.6%)
Ebert rating	0.23 (2.7%)
Maltin rating	0.08 (0.3%)
Computer use	0.43 (9.8%)
Action	0.62 (21.7%)
Adventure	0.59 (19.4%)
Adult	0.11 (0.6%)
Animation	0.38 (7.8%)
Children's	0.43 (9.9%)
Comedy	0.06 (0.1%)
Crime	0.1 (0.5%)
Drama	0.23 (2.8%)
Documentary	0.24 (3.1%)
Fantasy	0.47 (12%)
Film-Noir	0.39 (8.1%)
Horror	0.25 (3.3%)
Musical	0.36 (6.8%)
Mystery	0.31 (5.2%)
Romance	0.23 (2.9%)
Sci-Fi	0.16 (1.3%)
Short	0.41 (9.1%)
Thriller	0.24 (2.9%)
War	0.28 (4.1%)
Western	0.46 (11.4%)

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Correlations, computer movies

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.15 (1.2%) [153]	NA	NA	NA
Year	Opening Weekend	-0.13 (0.8%) [141]	NA	-0.24 (2.9%)	NA
Year	Domestic Gross	-0.25 (3.3%) [272]	NA	-0.34 (6.1%)	NA
Year	Non-USA Gross	-0.18 (1.6%) [107]	NA	-0.28 (4.1%)	NA
Year	IMDB rating	-0.14 (1.1%) [276]	NA	-0.14 (1%)	NA
Year	Ebert rating	-0.17 (1.5%) [212]	NA	-0.16 (1.3%)	NA
Year	Maltin rating	-0.2 (2.2%) [176]	NA	-0.21 (2.4%)	NA
Year	Action	0.09 (0.4%) [274]	NA	0.09 (0.4%)	NA
Year	Adventure	0.07 (0.2%) [274]	NA	0.11 (0.6%)	NA
Year	Adult	NA	NA	NA	NA
Year	Animation	NA	NA	NA	NA
Year	Children's	0.02 (0%) [274]	NA	0.03 (0%)	NA
Year	Comedy	NA	NA	NA	NA
Year	Crime	-0.04 (0%) [274]	NA	NA	NA
Year	Drama	0.02 (0%) [274]	NA	0.04 (0%)	NA
Year	Documentary	0.02 (0%) [274]	NA	0 (0%)	NA
Year	Fantasy	0.09 (0.4%) [274]	NA	0.07 (0.2%)	NA
Year	Film-Noir	-0.18 (1.6%) [274]	NA	-0.21 (2.3%)	NA
Year	Horror	-0.05 (0.1%) [274]	NA	-0.03 (0%)	NA
Year	Musical	0.06 (0.1%) [274]	NA	0.09 (0.4%)	NA
Year	Mystery	-0.14 (1%) [274]	NA	-0.17 (1.5%)	NA
Year	Romance	-0.02 (0%) [274]	NA	-0.01 (0%)	NA
Year	Sci-Fi	-0.01 (0%) [274]	NA	-0.01 (0%)	NA
Year	Short	0.08 (0.3%) [274]	NA	0.09 (0.4%)	NA
Year	Thriller	0.05 (0.1%) [274]	NA	0.06 (0.2%)	NA
Year	War	-0.25 (3.3%) [274]	NA	-0.22 (2.6%)	NA
Year	Western	-0.06 (0.2%) [274]	NA	-0.12 (0.8%)	NA
Budget	Opening Weekend	0.48 (12.6%) [102]	0.51 (14.5%)	NA	NA
Budget	Domestic Gross	0.38 (7.5%) [152]	0.44 (10.2%)	NA	NA
Budget	Non-USA Gross	0.45 (10.7%) [85]	0.49 (12.9%)	NA	NA
Budget	IMDB rating	-0.05 (0.1%) [153]	-0.03 (0%)	NA	NA
Budget	Ebert rating	-0.08 (0.3%) [131]	-0.05 (0.1%)	NA	NA
Budget	Maltin rating	0.04 (0%) [98]	0.07 (0.3%)	NA	NA
Budget	Action	0.04 (0%) [153]	0.02 (0%)	NA	NA
Budget	Adventure	-0.22 (2.6%) [153]	-0.24 (2.9%)	NA	NA
Budget	Adult	NA	NA	NA	NA
Budget	Animation	NA	NA	NA	NA
Budget	Children's	-0.05 (0.1%) [153]	-0.06 (0.1%)	NA	NA
Budget	Comedy	NA	NA	NA	NA
Budget	Crime	NA	NA	NA	NA
Budget	Drama	-0.1 (0.6%) [153]	-0.11 (0.6%)	NA	NA
Budget	Documentary	0.1 (0.5%) [153]	0.1 (0.5%)	NA	NA
Budget	Fantasy	0.14 (1%) [153]	0.13 (0.8%)	NA	NA
Budget	Film-Noir	0.16 (1.4%) [153]	0.2 (2%)	NA	NA
Budget	Horror	-0.08 (0.3%) [153]	-0.07 (0.3%)	NA	NA
Budget	Musical	-0.18 (1.7%) [153]	-0.19 (1.9%)	NA	NA
Budget	Mystery	0.16 (1.4%) [153]	0.19 (1.9%)	NA	NA
Budget	Romance	-0.07 (0.2%) [153]	-0.06 (0.2%)	NA	NA
Budget	Sci-Fi	0 (0%) [153]	0 (0%)	NA	NA
Budget	Short	-0.01 (0%) [153]	-0.02 (0%)	NA	NA
Budget	Thriller	-0.07 (0.2%) [153]	-0.08 (0.3%)	NA	NA
Budget	War	-0.22 (2.5%) [153]	-0.19 (1.8%)	NA	NA

Budget	Western	0.33 (5.8%) [153]	0.35 (6.4%)	NA	NA
Opening Weekend	Domestic Gross	0.65 (24.6%) [141]	0.64 (24%)	0.58 (18.8%)	NA
Opening Weekend	Non-USA Gross	0.48 (12.6%) [70]	0.47 (11.9%)	0.34 (6%)	NA
Opening Weekend	IMDB rating	0.11 (0.6%) [141]	0.09 (0.4%)	0.16 (1.3%)	NA
Opening Weekend	Ebert rating	0.07 (0.3%) [115]	0.05 (0.1%)	0.13 (0.9%)	NA
Opening Weekend	Maltin rating	0.17 (1.5%) [91]	0.15 (1.1%)	0.17 (1.5%)	NA
Opening Weekend	Action	-0.07 (0.2%) [141]	-0.05 (0.1%)	-0.1 (0.5%)	NA
Opening Weekend	Adventure	-0.1 (0.6%) [141]	-0.1 (0.5%)	0 (0%)	NA
Opening Weekend	Adult	NA	NA	NA	NA
Opening Weekend	Animation	NA	NA	NA	NA
Opening Weekend	Children's	-0.01 (0%) [141]	-0.01 (0%)	0.01 (0%)	NA
Opening Weekend	Comedy	NA	NA	NA	NA
Opening Weekend	Crime	-0.06 (0.1%) [141]	-0.06 (0.2%)	NA	NA
Opening Weekend	Drama	-0.07 (0.2%) [141]	-0.07 (0.2%)	-0.02 (0%)	NA
Opening Weekend	Documentary	0.05 (0.1%) [141]	0.06 (0.1%)	0 (0%)	NA
Opening Weekend	Fantasy	0.01 (0%) [141]	0.02 (0%)	-0.06 (0.2%)	NA
Opening Weekend	Film-Noir	0.15 (1.1%) [141]	0.12 (0.8%)	0.07 (0.3%)	NA
Opening Weekend	Horror	-0.08 (0.4%) [141]	-0.09 (0.4%)	-0.05 (0.1%)	NA
Opening Weekend	Musical	-0.09 (0.4%) [141]	-0.09 (0.4%)	0 (0%)	NA
Opening Weekend	Mystery	0.37 (7.4%) [141]	0.36 (6.9%)	0.34 (6.1%)	NA
Opening Weekend	Romance	0 (0%) [141]	-0.01 (0%)	0.03 (0%)	NA
Opening Weekend	Sci-Fi	0.08 (0.3%) [141]	0.08 (0.3%)	0.1 (0.5%)	NA
Opening Weekend	Short	-0.06 (0.2%) [141]	-0.05 (0.1%)	-0.07 (0.2%)	NA
Opening Weekend	Thriller	-0.05 (0.1%) [141]	-0.04 (0.1%)	-0.01 (0%)	NA
Opening Weekend	War	0.04 (0%) [141]	0.01 (0%)	0.18 (1.6%)	NA
Opening Weekend	Western	0.3 (4.7%) [141]	0.29 (4.5%)	0.16 (1.4%)	NA
Domestic Gross	Non-USA Gross	0.82 (43.7%) [107]	0.82 (42.8%)	0.79 (39.1%)	NA
Domestic Gross	IMDB rating	0.3 (4.7%) [272]	0.27 (3.9%)	0.35 (6.4%)	NA
Domestic Gross	Ebert rating	0.26 (3.7%) [211]	0.23 (2.8%)	0.32 (5.4%)	NA
Domestic Gross	Maltin rating	0.35 (6.6%) [174]	0.32 (5.3%)	0.37 (7.1%)	NA
Domestic Gross	Action	0.04 (0%) [270]	0.07 (0.2%)	0.03 (0%)	NA
Domestic Gross	Adventure	-0.04 (0%) [270]	-0.02 (0%)	0.04 (0.1%)	NA
Domestic Gross	Adult	NA	NA	NA	NA
Domestic Gross	Animation	NA	NA	NA	NA
Domestic Gross	Children's	0.08 (0.3%) [270]	0.09 (0.4%)	0.11 (0.6%)	NA
Domestic Gross	Comedy	NA	NA	NA	NA
Domestic Gross	Crime	-0.02 (0%) [270]	-0.03 (0%)	NA	NA
Domestic Gross	Drama	-0.07 (0.2%) [270]	-0.06 (0.2%)	-0.03 (0%)	NA
Domestic Gross	Documentary	0.16 (1.3%) [270]	0.17 (1.5%)	0.13 (0.8%)	NA
Domestic Gross	Fantasy	-0.02 (0%) [270]	0 (0%)	-0.08 (0.3%)	NA
Domestic Gross	Film-Noir	0.19 (1.9%) [270]	0.15 (1.2%)	0.14 (1%)	NA
Domestic Gross	Horror	-0.01 (0%) [270]	-0.02 (0%)	0.02 (0%)	NA
Domestic Gross	Musical	-0.14 (1.1%) [270]	-0.13 (0.9%)	-0.08 (0.3%)	NA
Domestic Gross	Mystery	0.18 (1.6%) [270]	0.15 (1.1%)	0.13 (0.8%)	NA
Domestic Gross	Romance	-0.08 (0.3%) [270]	-0.09 (0.4%)	-0.06 (0.1%)	NA
Domestic Gross	Sci-Fi	0.05 (0.1%) [270]	0.04 (0.1%)	0.05 (0.1%)	NA
Domestic Gross	Short	0.02 (0%) [270]	0.04 (0.1%)	0.03 (0%)	NA
Domestic Gross	Thriller	-0.04 (0%) [270]	-0.02 (0%)	-0.01 (0%)	NA
Domestic Gross	War	0.16 (1.3%) [270]	0.1 (0.5%)	0.27 (3.8%)	NA
Domestic Gross	Western	0.18 (1.6%) [270]	0.16 (1.4%)	0.05 (0.1%)	NA
Non-USA Gross	IMDB rating	0.27 (3.7%) [107]	0.25 (3.2%)	0.33 (5.7%)	NA
Non-USA Gross	Ebert rating	0.26 (3.5%) [95]	0.23 (2.9%)	0.33 (5.8%)	NA
Non-USA Gross	Maltin rating	0.33 (5.6%) [79]	0.3 (4.7%)	0.34 (6.2%)	NA
Non-USA Gross	Action	0.08 (0.3%) [107]	0.1 (0.5%)	0.07 (0.2%)	NA
Non-USA Gross	Adventure	-0.06 (0.2%) [107]	-0.05 (0.1%)	0.04 (0%)	NA
Non-USA Gross	Adult	NA	NA	NA	NA
Non-USA Gross	Animation	NA	NA	NA	NA
Non-USA Gross	Children's	-0.02 (0%) [107]	-0.02 (0%)	0 (0%)	NA
Non-USA Gross	Comedy	NA	NA	NA	NA
Non-USA Gross	Crime	NA	NA	NA	NA
Non-USA Gross	Drama	-0.13 (0.9%) [107]	-0.13 (0.8%)	-0.09 (0.4%)	NA

Non-USA Gross	Documentary	0.17 (1.5%) [107]	0.18 (1.7%)	0.14 (1%)	NA
Non-USA Gross	Fantasy	-0.1 (0.5%) [107]	-0.09 (0.4%)	-0.19 (1.9%)	NA
Non-USA Gross	Film-Noir	0.02 (0%) [107]	0 (0%)	-0.05 (0.1%)	NA
Non-USA Gross	Horror	0.04 (0.1%) [107]	0.04 (0%)	0.09 (0.4%)	NA
Non-USA Gross	Musical	-0.12 (0.7%) [107]	-0.11 (0.6%)	-0.04 (0.1%)	NA
Non-USA Gross	Mystery	0.12 (0.7%) [107]	0.09 (0.4%)	0.05 (0.1%)	NA
Non-USA Gross	Romance	-0.08 (0.3%) [107]	-0.09 (0.4%)	-0.05 (0.1%)	NA
Non-USA Gross	Sci-Fi	0.14 (1%) [107]	0.14 (1%)	0.16 (1.3%)	NA
Non-USA Gross	Short	-0.02 (0%) [107]	-0.01 (0%)	-0.02 (0%)	NA
Non-USA Gross	Thriller	NA	NA	NA	NA
Non-USA Gross	War	0 (0%) [107]	-0.04 (0.1%)	0.11 (0.7%)	NA
Non-USA Gross	Western	0 (0%) [107]	-0.02 (0%)	-0.19 (1.8%)	NA
IMDB rating	Ebert rating	0.54 (16.1%) [212]	0.53 (15.3%)	0.54 (16%)	NA
IMDB rating	Maltin rating	0.52 (14.7%) [176]	0.5 (13.8%)	0.52 (14.9%)	NA
IMDB rating	Action	0.24 (3.1%) [274]	0.26 (3.6%)	0.25 (3.2%)	NA
IMDB rating	Adventure	-0.05 (0.1%) [274]	-0.04 (0%)	-0.06 (0.2%)	NA
IMDB rating	Adult	NA	NA	NA	NA
IMDB rating	Animation	NA	NA	NA	NA
IMDB rating	Children's	0.13 (0.8%) [274]	0.13 (0.9%)	0.12 (0.8%)	NA
IMDB rating	Comedy	NA	NA	NA	NA
IMDB rating	Crime	-0.02 (0%) [274]	-0.03 (0%)	NA	NA
IMDB rating	Drama	-0.03 (0%) [274]	-0.03 (0%)	-0.04 (0%)	NA
IMDB rating	Documentary	0.24 (2.9%) [274]	0.24 (3%)	0.24 (3.1%)	NA
IMDB rating	Fantasy	-0.13 (0.9%) [274]	-0.12 (0.7%)	-0.12 (0.8%)	NA
IMDB rating	Film-Noir	0.03 (0%) [274]	0 (0%)	0.04 (0%)	NA
IMDB rating	Horror	0.07 (0.2%) [274]	0.06 (0.2%)	0.07 (0.2%)	NA
IMDB rating	Musical	-0.13 (0.8%) [274]	-0.12 (0.7%)	-0.14 (1%)	NA
IMDB rating	Mystery	-0.04 (0%) [274]	-0.06 (0.1%)	-0.03 (0%)	NA
IMDB rating	Romance	0.04 (0%) [274]	0.04 (0%)	0.04 (0%)	NA
IMDB rating	Sci-Fi	0.13 (0.9%) [274]	0.13 (0.9%)	0.13 (0.9%)	NA
IMDB rating	Short	0.06 (0.1%) [274]	0.07 (0.2%)	0.06 (0.1%)	NA
IMDB rating	Thriller	0.06 (0.2%) [274]	0.07 (0.3%)	0.06 (0.2%)	NA
IMDB rating	War	0.1 (0.5%) [274]	0.06 (0.2%)	0.08 (0.4%)	NA
IMDB rating	Western	-0.07 (0.2%) [274]	-0.08 (0.3%)	-0.05 (0.1%)	NA
Ebert rating	Maltin rating	0.42 (9.6%) [145]	0.4 (8.6%)	0.43 (9.9%)	NA
Ebert rating	Action	0.23 (2.8%) [212]	0.26 (3.4%)	0.24 (2.9%)	NA
Ebert rating	Adventure	-0.11 (0.6%) [212]	-0.1 (0.5%)	-0.13 (0.9%)	NA
Ebert rating	Adult	NA	NA	NA	NA
Ebert rating	Animation	NA	NA	NA	NA
Ebert rating	Children's	0.18 (1.7%) [212]	0.19 (1.8%)	0.18 (1.6%)	NA
Ebert rating	Comedy	NA	NA	NA	NA
Ebert rating	Crime	-0.01 (0%) [212]	-0.02 (0%)	NA	NA
Ebert rating	Drama	0.05 (0.1%) [212]	0.06 (0.1%)	0.04 (0.1%)	NA
Ebert rating	Documentary	0.21 (2.4%) [212]	0.22 (2.5%)	0.22 (2.6%)	NA
Ebert rating	Fantasy	-0.14 (1%) [212]	-0.12 (0.8%)	-0.13 (0.8%)	NA
Ebert rating	Film-Noir	-0.01 (0%) [212]	-0.04 (0.1%)	0 (0%)	NA
Ebert rating	Horror	-0.01 (0%) [212]	-0.02 (0%)	-0.02 (0%)	NA
Ebert rating	Musical	-0.09 (0.4%) [212]	-0.08 (0.3%)	-0.11 (0.6%)	NA
Ebert rating	Mystery	-0.06 (0.1%) [212]	-0.08 (0.3%)	-0.04 (0.1%)	NA
Ebert rating	Romance	-0.01 (0%) [212]	-0.01 (0%)	-0.01 (0%)	NA
Ebert rating	Sci-Fi	0.12 (0.7%) [212]	0.12 (0.7%)	0.12 (0.7%)	NA
Ebert rating	Short	0.14 (0.9%) [212]	0.15 (1.2%)	0.14 (0.9%)	NA
Ebert rating	Thriller	0.11 (0.6%) [212]	0.12 (0.8%)	0.1 (0.6%)	NA
Ebert rating	War	0.13 (0.9%) [212]	0.09 (0.4%)	0.12 (0.7%)	NA
Ebert rating	Western	-0.08 (0.3%) [212]	-0.09 (0.4%)	-0.06 (0.1%)	NA
Maltin rating	Action	0.12 (0.7%) [175]	0.14 (1%)	0.11 (0.7%)	NA
Maltin rating	Adventure	0.03 (0%) [175]	0.05 (0.1%)	0.04 (0.1%)	NA
Maltin rating	Adult	NA	NA	NA	NA
Maltin rating	Animation	NA	NA	NA	NA
Maltin rating	Children's	-0.05 (0.1%) [175]	-0.05 (0.1%)	-0.05 (0.1%)	NA
Maltin rating	Comedy	NA	NA	NA	NA

Maltin rating	Crime	0.03 (0%) [175]	0.02 (0%)	NA	NA
Maltin rating	Drama	-0.07 (0.3%) [175]	-0.07 (0.2%)	-0.07 (0.2%)	NA
Maltin rating	Documentary	0.12 (0.7%) [175]	0.13 (0.8%)	0.12 (0.7%)	NA
Maltin rating	Fantasy	-0.05 (0.1%) [175]	-0.03 (0%)	-0.06 (0.2%)	NA
Maltin rating	Film-Noir	0.04 (0.1%) [175]	0 (0%)	0.03 (0%)	NA
Maltin rating	Horror	-0.03 (0%) [175]	-0.05 (0.1%)	-0.03 (0%)	NA
Maltin rating	Musical	-0.11 (0.6%) [175]	-0.1 (0.5%)	-0.1 (0.5%)	NA
Maltin rating	Mystery	0.12 (0.8%) [175]	0.09 (0.4%)	0.12 (0.7%)	NA
Maltin rating	Romance	0 (0%) [175]	0 (0%)	0 (0%)	NA
Maltin rating	Sci-Fi	0.05 (0.1%) [175]	0.05 (0.1%)	0.05 (0.1%)	NA
Maltin rating	Short	0.06 (0.1%) [175]	0.08 (0.3%)	0.06 (0.1%)	NA
Maltin rating	Thriller	0.06 (0.1%) [175]	0.07 (0.2%)	0.06 (0.2%)	NA
Maltin rating	War	-0.04 (0%) [175]	-0.1 (0.5%)	-0.03 (0%)	NA
Maltin rating	Western	-0.02 (0%) [175]	-0.04 (0%)	-0.04 (0%)	NA
Action	Adventure	-0.19 (1.8%) [274]	-0.2 (2%)	-0.18 (1.7%)	NA
Action	Adult	NA	NA	NA	NA
Action	Animation	NA	NA	NA	NA
Action	Children's	-0.07 (0.2%) [274]	-0.07 (0.2%)	-0.07 (0.2%)	NA
Action	Comedy	NA	NA	NA	NA
Action	Crime	0.01 (0%) [274]	0.02 (0%)	NA	NA
Action	Drama	0.12 (0.7%) [274]	0.11 (0.7%)	0.12 (0.7%)	NA
Action	Documentary	0.14 (1%) [274]	0.14 (1%)	0.14 (1%)	NA
Action	Fantasy	-0.12 (0.7%) [274]	-0.13 (0.8%)	-0.12 (0.8%)	NA
Action	Film-Noir	-0.17 (1.5%) [274]	-0.15 (1.2%)	-0.18 (1.6%)	NA
Action	Horror	-0.07 (0.2%) [274]	-0.06 (0.2%)	-0.07 (0.2%)	NA
Action	Musical	-0.07 (0.2%) [274]	-0.08 (0.3%)	-0.06 (0.2%)	NA
Action	Mystery	-0.15 (1.1%) [274]	-0.13 (0.9%)	-0.16 (1.2%)	NA
Action	Romance	-0.02 (0%) [274]	-0.01 (0%)	-0.01 (0%)	NA
Action	Sci-Fi	0.2 (2%) [274]	0.2 (2%)	0.2 (2%)	NA
Action	Short	-0.08 (0.3%) [274]	-0.09 (0.4%)	-0.08 (0.3%)	NA
Action	Thriller	-0.02 (0%) [274]	-0.03 (0%)	-0.02 (0%)	NA
Action	War	-0.01 (0%) [274]	0 (0%)	0 (0%)	NA
Action	Western	-0.2 (2.1%) [274]	-0.2 (2%)	-0.23 (2.7%)	NA
Adventure	Adult	NA	NA	NA	NA
Adventure	Animation	NA	NA	NA	NA
Adventure	Children's	0.04 (0%) [274]	0.04 (0%)	0.03 (0%)	NA
Adventure	Comedy	NA	NA	NA	NA
Adventure	Crime	0.09 (0.4%) [274]	0.1 (0.5%)	NA	NA
Adventure	Drama	-0.08 (0.3%) [274]	-0.08 (0.3%)	-0.11 (0.6%)	NA
Adventure	Documentary	0.09 (0.4%) [274]	0.09 (0.4%)	0.12 (0.7%)	NA
Adventure	Fantasy	-0.39 (8%) [274]	-0.4 (8.4%)	-0.37 (7.2%)	NA
Adventure	Film-Noir	-0.12 (0.7%) [274]	-0.1 (0.5%)	-0.08 (0.3%)	NA
Adventure	Horror	0.04 (0%) [274]	0.04 (0.1%)	0.02 (0%)	NA
Adventure	Musical	-0.17 (1.5%) [274]	-0.18 (1.6%)	-0.22 (2.6%)	NA
Adventure	Mystery	-0.21 (2.3%) [274]	-0.2 (2.1%)	-0.18 (1.7%)	NA
Adventure	Romance	-0.09 (0.4%) [274]	-0.09 (0.4%)	-0.11 (0.6%)	NA
Adventure	Sci-Fi	-0.06 (0.2%) [274]	-0.06 (0.2%)	-0.06 (0.2%)	NA
Adventure	Short	0 (0%) [274]	0 (0%)	0 (0%)	NA
Adventure	Thriller	-0.04 (0.1%) [274]	-0.04 (0.1%)	-0.06 (0.2%)	NA
Adventure	War	-0.03 (0%) [274]	-0.01 (0%)	-0.08 (0.4%)	NA
Adventure	Western	-0.41 (9.2%) [274]	-0.41 (9%)	-0.37 (7.2%)	NA
Adult	Animation	NA	NA	NA	NA
Adult	Children's	NA	NA	NA	NA
Adult	Comedy	NA	NA	NA	NA
Adult	Crime	NA	NA	NA	NA
Adult	Drama	NA	NA	NA	NA
Adult	Documentary	NA	NA	NA	NA
Adult	Fantasy	NA	NA	NA	NA
Adult	Film-Noir	NA	NA	NA	NA
Adult	Horror	NA	NA	NA	NA
Adult	Musical	NA	NA	NA	NA

Adult	Mystery	NA	NA	NA	NA
Adult	Romance	NA	NA	NA	NA
Adult	Sci-Fi	NA	NA	NA	NA
Adult	Short	NA	NA	NA	NA
Adult	Thriller	NA	NA	NA	NA
Adult	War	NA	NA	NA	NA
Adult	Western	NA	NA	NA	NA
Animation	Children's	NA	NA	NA	NA
Animation	Comedy	NA	NA	NA	NA
Animation	Crime	NA	NA	NA	NA
Animation	Drama	NA	NA	NA	NA
Animation	Documentary	NA	NA	NA	NA
Animation	Fantasy	NA	NA	NA	NA
Animation	Film-Noir	NA	NA	NA	NA
Animation	Horror	NA	NA	NA	NA
Animation	Musical	NA	NA	NA	NA
Animation	Mystery	NA	NA	NA	NA
Animation	Romance	NA	NA	NA	NA
Animation	Sci-Fi	NA	NA	NA	NA
Animation	Short	NA	NA	NA	NA
Animation	Thriller	NA	NA	NA	NA
Animation	War	NA	NA	NA	NA
Animation	Western	NA	NA	NA	NA
Children's	Comedy	NA	NA	NA	NA
Children's	Crime	-0.01 (0%) [274]	-0.01 (0%)	NA	NA
Children's	Drama	0.08 (0.4%) [274]	0.08 (0.3%)	0.08 (0.3%)	NA
Children's	Documentary	-0.05 (0.1%) [274]	-0.05 (0.1%)	-0.04 (0.1%)	NA
Children's	Fantasy	-0.09 (0.4%) [274]	-0.1 (0.5%)	-0.09 (0.4%)	NA
Children's	Film-Noir	-0.07 (0.2%) [274]	-0.07 (0.2%)	-0.06 (0.2%)	NA
Children's	Horror	0.14 (1.1%) [274]	0.14 (1.1%)	0.14 (1%)	NA
Children's	Musical	-0.05 (0.1%) [274]	-0.05 (0.1%)	-0.06 (0.1%)	NA
Children's	Mystery	-0.08 (0.3%) [274]	-0.07 (0.2%)	-0.07 (0.2%)	NA
Children's	Romance	-0.03 (0%) [274]	-0.03 (0%)	-0.03 (0%)	NA
Children's	Sci-Fi	-0.02 (0%) [274]	-0.02 (0%)	-0.02 (0%)	NA
Children's	Short	0.27 (3.7%) [274]	0.26 (3.6%)	0.27 (3.7%)	NA
Children's	Thriller	0 (0%) [274]	-0.01 (0%)	-0.01 (0%)	NA
Children's	War	0.11 (0.6%) [274]	0.12 (0.7%)	0.1 (0.5%)	NA
Children's	Western	-0.09 (0.4%) [274]	-0.09 (0.4%)	-0.07 (0.3%)	NA
Comedy	Crime	NA	NA	NA	NA
Comedy	Drama	NA	NA	NA	NA
Comedy	Documentary	NA	NA	NA	NA
Comedy	Fantasy	NA	NA	NA	NA
Comedy	Film-Noir	NA	NA	NA	NA
Comedy	Horror	NA	NA	NA	NA
Comedy	Musical	NA	NA	NA	NA
Comedy	Mystery	NA	NA	NA	NA
Comedy	Romance	NA	NA	NA	NA
Comedy	Sci-Fi	NA	NA	NA	NA
Comedy	Short	NA	NA	NA	NA
Comedy	Thriller	NA	NA	NA	NA
Comedy	War	NA	NA	NA	NA
Comedy	Western	NA	NA	NA	NA
Crime	Drama	-0.02 (0%) [274]	-0.02 (0%)	NA	NA
Crime	Documentary	-0.04 (0%) [274]	-0.04 (0%)	NA	NA
Crime	Fantasy	-0.08 (0.3%) [274]	-0.07 (0.2%)	NA	NA
Crime	Film-Noir	-0.06 (0.1%) [274]	-0.06 (0.2%)	NA	NA
Crime	Horror	-0.01 (0%) [274]	-0.02 (0%)	NA	NA
Crime	Musical	-0.04 (0%) [274]	-0.03 (0%)	NA	NA
Crime	Mystery	0 (0%) [274]	0 (0%)	NA	NA
Crime	Romance	-0.02 (0%) [274]	-0.02 (0%)	NA	NA
Crime	Sci-Fi	-0.02 (0%) [274]	-0.02 (0%)	NA	NA

Crime	Short	-0.02 (0%) [274]	-0.01 (0%)	NA	NA
Crime	Thriller	0 (0%) [274]	0 (0%)	NA	NA
Crime	War	-0.04 (0%) [274]	-0.05 (0.1%)	NA	NA
Crime	Western	0 (0%) [274]	0 (0%)	NA	NA
Drama	Documentary	0.03 (0%) [274]	0.03 (0%)	0.04 (0.1%)	NA
Drama	Fantasy	0.01 (0%) [274]	0.01 (0%)	0.03 (0%)	NA
Drama	Film-Noir	-0.01 (0%) [274]	-0.01 (0%)	0 (0%)	NA
Drama	Horror	-0.03 (0%) [274]	-0.03 (0%)	-0.04 (0%)	NA
Drama	Musical	-0.07 (0.2%) [274]	-0.07 (0.2%)	-0.09 (0.4%)	NA
Drama	Mystery	-0.07 (0.2%) [274]	-0.06 (0.2%)	-0.05 (0.1%)	NA
Drama	Romance	0.12 (0.7%) [274]	0.12 (0.7%)	0.11 (0.6%)	NA
Drama	Sci-Fi	-0.04 (0%) [274]	-0.04 (0%)	-0.04 (0%)	NA
Drama	Short	-0.03 (0%) [274]	-0.03 (0%)	-0.03 (0%)	NA
Drama	Thriller	-0.01 (0%) [274]	-0.01 (0%)	-0.02 (0%)	NA
Drama	War	0.04 (0%) [274]	0.05 (0.1%)	0.01 (0%)	NA
Drama	Western	0.04 (0.1%) [274]	0.04 (0.1%)	0.08 (0.3%)	NA
Documentary	Fantasy	-0.16 (1.2%) [274]	-0.16 (1.3%)	-0.17 (1.6%)	NA
Documentary	Film-Noir	0.02 (0%) [274]	0.03 (0%)	0 (0%)	NA
Documentary	Horror	-0.05 (0.1%) [274]	-0.05 (0.1%)	-0.04 (0.1%)	NA
Documentary	Musical	-0.08 (0.3%) [274]	-0.08 (0.3%)	-0.06 (0.2%)	NA
Documentary	Mystery	-0.08 (0.3%) [274]	-0.07 (0.3%)	-0.1 (0.5%)	NA
Documentary	Romance	0.02 (0%) [274]	0.02 (0%)	0.03 (0%)	NA
Documentary	Sci-Fi	0.05 (0.1%) [274]	0.05 (0.1%)	0.05 (0.1%)	NA
Documentary	Short	0 (0%) [274]	0 (0%)	0 (0%)	NA
Documentary	Thriller	-0.02 (0%) [274]	-0.02 (0%)	-0.01 (0%)	NA
Documentary	War	0.02 (0%) [274]	0.03 (0%)	0.05 (0.1%)	NA
Documentary	Western	-0.1 (0.5%) [274]	-0.1 (0.5%)	-0.15 (1.2%)	NA
Fantasy	Film-Noir	-0.02 (0%) [274]	-0.01 (0%)	-0.05 (0.1%)	NA
Fantasy	Horror	-0.09 (0.4%) [274]	-0.09 (0.4%)	-0.08 (0.3%)	NA
Fantasy	Musical	0.17 (1.4%) [274]	0.16 (1.3%)	0.2 (2%)	NA
Fantasy	Mystery	0.04 (0.1%) [274]	0.06 (0.1%)	0.02 (0%)	NA
Fantasy	Romance	0.07 (0.2%) [274]	0.08 (0.3%)	0.08 (0.3%)	NA
Fantasy	Sci-Fi	-0.12 (0.8%) [274]	-0.12 (0.8%)	-0.12 (0.8%)	NA
Fantasy	Short	-0.06 (0.2%) [274]	-0.07 (0.2%)	-0.06 (0.2%)	NA
Fantasy	Thriller	-0.03 (0%) [274]	-0.04 (0.1%)	-0.02 (0%)	NA
Fantasy	War	-0.2 (2%) [274]	-0.18 (1.7%)	-0.17 (1.5%)	NA
Fantasy	Western	0.32 (5.5%) [274]	0.33 (5.8%)	0.3 (4.6%)	NA
Film-Noir	Horror	-0.01 (0%) [274]	-0.02 (0%)	0 (0%)	NA
Film-Noir	Musical	-0.16 (1.4%) [274]	-0.15 (1.2%)	-0.14 (0.9%)	NA
Film-Noir	Mystery	0.15 (1.1%) [274]	0.13 (0.8%)	0.12 (0.8%)	NA
Film-Noir	Romance	-0.02 (0%) [274]	-0.03 (0%)	-0.01 (0%)	NA
Film-Noir	Sci-Fi	0 (0%) [274]	0 (0%)	0 (0%)	NA
Film-Noir	Short	-0.03 (0%) [274]	-0.01 (0%)	-0.02 (0%)	NA
Film-Noir	Thriller	-0.02 (0%) [274]	-0.02 (0%)	-0.01 (0%)	NA
Film-Noir	War	0.3 (4.8%) [274]	0.27 (3.8%)	0.35 (6.6%)	NA
Film-Noir	Western	0.28 (4%) [274]	0.27 (3.8%)	0.24 (2.9%)	NA
Horror	Musical	-0.05 (0.1%) [274]	-0.04 (0.1%)	-0.06 (0.2%)	NA
Horror	Mystery	-0.08 (0.3%) [274]	-0.08 (0.3%)	-0.06 (0.2%)	NA
Horror	Romance	-0.03 (0%) [274]	-0.03 (0%)	-0.03 (0%)	NA
Horror	Sci-Fi	-0.02 (0%) [274]	-0.02 (0%)	-0.02 (0%)	NA
Horror	Short	0.12 (0.7%) [274]	0.12 (0.8%)	0.12 (0.7%)	NA
Horror	Thriller	0 (0%) [274]	0 (0%)	-0.01 (0%)	NA
Horror	War	0.11 (0.6%) [274]	0.1 (0.5%)	0.09 (0.4%)	NA
Horror	Western	-0.04 (0%) [274]	-0.04 (0.1%)	-0.01 (0%)	NA
Musical	Mystery	0.05 (0.1%) [274]	0.06 (0.1%)	0.08 (0.3%)	NA
Musical	Romance	-0.01 (0%) [274]	-0.01 (0%)	-0.03 (0%)	NA
Musical	Sci-Fi	-0.06 (0.2%) [274]	-0.06 (0.2%)	-0.06 (0.2%)	NA
Musical	Short	-0.05 (0.1%) [274]	-0.06 (0.2%)	-0.06 (0.1%)	NA
Musical	Thriller	-0.02 (0%) [274]	-0.02 (0%)	-0.03 (0%)	NA
Musical	War	-0.11 (0.6%) [274]	-0.1 (0.5%)	-0.16 (1.3%)	NA
Musical	Western	-0.12 (0.8%) [274]	-0.12 (0.7%)	-0.07 (0.2%)	NA

Mystery	Romance	0.08 (0.3%) [274]	0.08 (0.3%)	0.1 (0.5%)	NA
Mystery	Sci-Fi	-0.01 (0%) [274]	-0.01 (0%)	0 (0%)	NA
Mystery	Short	-0.09 (0.4%) [274]	-0.08 (0.3%)	-0.09 (0.4%)	NA
Mystery	Thriller	0.11 (0.6%) [274]	0.12 (0.7%)	0.12 (0.8%)	NA
Mystery	War	-0.09 (0.4%) [274]	-0.14 (1%)	-0.06 (0.1%)	NA
Mystery	Western	0.24 (3%) [274]	0.24 (2.9%)	0.2 (2.1%)	NA
Romance	Sci-Fi	-0.04 (0%) [274]	-0.04 (0%)	-0.04 (0%)	NA
Romance	Short	-0.03 (0%) [274]	-0.03 (0%)	-0.03 (0%)	NA
Romance	Thriller	0.27 (3.7%) [274]	0.27 (3.8%)	0.26 (3.6%)	NA
Romance	War	-0.02 (0%) [274]	-0.02 (0%)	-0.03 (0%)	NA
Romance	Western	0.09 (0.4%) [274]	0.09 (0.4%)	0.12 (0.8%)	NA
Sci-Fi	Short	-0.03 (0%) [274]	-0.03 (0%)	-0.03 (0%)	NA
Sci-Fi	Thriller	-0.01 (0%) [274]	-0.01 (0%)	-0.01 (0%)	NA
Sci-Fi	War	-0.06 (0.2%) [274]	-0.07 (0.2%)	-0.07 (0.2%)	NA
Sci-Fi	Western	0 (0%) [274]	0 (0%)	0.01 (0%)	NA
Short	Thriller	-0.01 (0%) [274]	-0.01 (0%)	-0.01 (0%)	NA
Short	War	-0.05 (0.1%) [274]	-0.03 (0%)	-0.06 (0.2%)	NA
Short	Western	-0.12 (0.7%) [274]	-0.11 (0.6%)	-0.12 (0.7%)	NA
Thriller	War	-0.02 (0%) [274]	0 (0%)	-0.03 (0%)	NA
Thriller	Western	-0.05 (0.1%) [274]	-0.05 (0.1%)	-0.03 (0%)	NA
War	Western	0.07 (0.2%) [274]	0.06 (0.1%)	0.16 (1.3%)	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.44 (10.5%)
Budget	0.45 (10.8%)
Opening Weekend	0.46 (11.5%)
Domestic Gross	0.67 (26.1%)
Non-USA Gross	0.45 (10.7%)
IMDB rating	0.57 (18%)
Ebert rating	0.49 (12.8%)
Maltin rating	0.42 (9.3%)
Computer use	NA
Action	0.54 (16.3%)
Adventure	0.67 (26.5%)
Adult	NA
Animation	NA
Children's	0.42 (9.6%)
Comedy	NA
Crime	0.17 (1.5%)
Drama	0.28 (4.1%)
Documentary	0.37 (7.4%)
Fantasy	0.58 (19%)
Film-Noir	0.49 (13.2%)
Horror	0.27 (3.9%)
Musical	0.4 (8.3%)
Mystery	0.47 (11.7%)
Romance	0.36 (6.9%)
Sci-Fi	0.29 (4.4%)
Short	0.37 (7.4%)
Thriller	0.35 (6.5%)
War	0.51 (14.5%)
Western	0.65 (24.3%)

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Correlations, genre = Action

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.36 (6.7%) [190]	NA	NA	0.24 (3%)
Year	Opening Weekend	-0.11 (0.6%) [121]	NA	-0.32 (5.4%)	-0.26 (3.4%)
Year	Domestic Gross	0 (0%) [505]	NA	-0.1 (0.6%)	-0.13 (0.9%)
Year	Non-USA Gross	-0.23 (2.8%) [117]	NA	-0.38 (7.6%)	-0.34 (6.2%)
Year	IMDB rating	-0.02 (0%) [543]	NA	0 (0%)	-0.05 (0.1%)
Year	Ebert rating	-0.1 (0.5%) [277]	NA	-0.05 (0.1%)	-0.13 (0.9%)
Year	Maltin rating	-0.43 (10%) [88]	NA	-0.48 (12.3%)	-0.49 (12.9%)
Year	Computer use	0.32 (5.4%) [606]	NA	0.18 (1.7%)	NA
Budget	Opening Weekend	0.43 (9.9%) [82]	0.51 (14.2%)	NA	0.32 (5.3%)
Budget	Domestic Gross	0.26 (3.4%) [148]	0.28 (4%)	NA	0.1 (0.5%)
Budget	Non-USA Gross	0.29 (4.4%) [83]	0.42 (9.2%)	NA	0.2 (2.1%)
Budget	IMDB rating	-0.07 (0.3%) [163]	-0.07 (0.2%)	NA	-0.13 (0.9%)
Budget	Ebert rating	-0.17 (1.4%) [110]	-0.14 (1%)	NA	-0.22 (2.6%)
Budget	Maltin rating	0.03 (0%) [58]	0.22 (2.5%)	NA	0 (0%)
Budget	Computer use	0.48 (12.3%) [190]	0.41 (8.8%)	NA	NA
Opening Weekend	Domestic Gross	0.74 (33.7%) [121]	0.75 (34.2%)	0.73 (31.7%)	0.71 (29.7%)
Opening Weekend	Non-USA Gross	0.77 (36.7%) [67]	0.77 (36.7%)	0.75 (34%)	0.75 (34.6%)
Opening Weekend	IMDB rating	0.17 (1.6%) [121]	0.17 (1.6%)	0.23 (2.9%)	0.16 (1.3%)
Opening Weekend	Ebert rating	0.09 (0.4%) [86]	0.07 (0.3%)	0.18 (1.7%)	0.07 (0.2%)
Opening Weekend	Maltin rating	0.3 (4.6%) [48]	0.28 (4%)	0.32 (5.2%)	0.29 (4.3%)
Opening Weekend	Computer use	0.35 (6.3%) [121]	0.41 (9%)	0.17 (1.6%)	NA
Domestic Gross	Non-USA Gross	0.74 (33.3%) [117]	0.76 (35.6%)	0.72 (31%)	0.72 (31%)
Domestic Gross	IMDB rating	0.25 (3.3%) [495]	0.25 (3.3%)	0.28 (4.2%)	0.24 (3%)
Domestic Gross	Ebert rating	0.24 (2.9%) [276]	0.24 (2.9%)	0.3 (4.6%)	0.23 (2.8%)
Domestic Gross	Maltin rating	0.51 (14.3%) [87]	0.57 (17.9%)	0.52 (14.9%)	0.52 (14.8%)
Domestic Gross	Computer use	0.36 (6.8%) [505]	0.38 (7.7%)	0.28 (4%)	NA
Non-USA Gross	IMDB rating	0.23 (2.8%) [117]	0.23 (2.8%)	0.27 (3.7%)	0.22 (2.5%)
Non-USA Gross	Ebert rating	0.12 (0.7%) [91]	0.09 (0.4%)	0.18 (1.6%)	0.1 (0.5%)
Non-USA Gross	Maltin rating	0.37 (7.3%) [55]	0.31 (5%)	0.38 (7.6%)	0.36 (7%)
Non-USA Gross	Computer use	0.25 (3.2%) [117]	0.36 (6.7%)	0.13 (0.8%)	NA
IMDB rating	Ebert rating	0.41 (9.1%) [277]	0.41 (9.1%)	0.41 (8.8%)	0.41 (9%)
IMDB rating	Maltin rating	0.66 (25%) [88]	0.72 (31.2%)	0.66 (25.5%)	0.66 (24.9%)
IMDB rating	Computer use	0.07 (0.3%) [543]	0.09 (0.4%)	0.13 (0.9%)	NA
Ebert rating	Maltin rating	0.29 (4.4%) [72]	0.27 (3.9%)	0.3 (4.7%)	0.29 (4.3%)
Ebert rating	Computer use	0.05 (0.1%) [277]	0.09 (0.4%)	0.16 (1.3%)	NA
Maltin rating	Computer use	0.08 (0.3%) [88]	0.26 (3.5%)	0.07 (0.2%)	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.35 (6.5%)
Budget	0.23 (2.7%)
Opening Weekend	0.34 (6%)
Domestic Gross	0.48 (12.5%)
Non-USA Gross	0.35 (6.5%)
IMDB rating	0.28 (4%)
Ebert rating	0.21 (2.2%)
Maltin rating	0.2 (2%)
Computer use	0.47 (12%)

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Correlations, genre = Adventure

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.4 (8.6%) [75]	NA	NA	0.34 (6%)
Year	Opening Weekend	-0.2 (2.1%) [57]	NA	-0.39 (8.1%)	-0.38 (7.5%)
Year	Domestic Gross	-0.19 (1.8%) [219]	NA	-0.24 (3.1%)	-0.31 (5.1%)
Year	Non-USA Gross	-0.32 (5.3%) [55]	NA	-0.45 (11.1%)	-0.37 (7.3%)
Year	IMDB rating	0.01 (0%) [238]	NA	0.09 (0.4%)	0 (0%)
Year	Ebert rating	-0.05 (0.1%) [121]	NA	-0.03 (0%)	-0.07 (0.3%)
Year	Maltin rating	-0.47 (11.9%) [40]	NA	-0.52 (14.7%)	NA
Year	Computer use	0.25 (3.2%) [262]	NA	0.08 (0.3%)	NA
Budget	Opening Weekend	0.32 (5.4%) [31]	0.46 (11.2%)	NA	0.15 (1.1%)
Budget	Domestic Gross	0.08 (0.3%) [58]	0.18 (1.6%)	NA	-0.09 (0.4%)
Budget	Non-USA Gross	0.21 (2.3%) [36]	0.4 (8.3%)	NA	0.16 (1.4%)
Budget	IMDB rating	-0.18 (1.7%) [65]	-0.21 (2.2%)	NA	-0.24 (3%)
Budget	Ebert rating	-0.06 (0.2%) [45]	-0.04 (0.1%)	NA	-0.1 (0.6%)
Budget	Maltin rating	0.01 (0%) [29]	0.25 (3.2%)	NA	NA
Budget	Computer use	0.43 (10.1%) [75]	0.38 (7.5%)	NA	NA
Opening Weekend	Domestic Gross	0.65 (24.4%) [57]	0.64 (23.2%)	0.66 (25.3%)	0.58 (19%)
Opening Weekend	Non-USA Gross	0.78 (38.5%) [29]	0.77 (37.3%)	0.77 (37.2%)	0.82 (43.1%)
Opening Weekend	IMDB rating	-0.03 (0%) [56]	-0.03 (0%)	0.02 (0%)	-0.07 (0.3%)
Opening Weekend	Ebert rating	-0.08 (0.3%) [38]	-0.09 (0.4%)	-0.06 (0.2%)	-0.13 (0.8%)
Opening Weekend	Maltin rating	0.16 (1.3%) [20]	0.07 (0.2%)	0.16 (1.4%)	NA
Opening Weekend	Computer use	0.46 (11.6%) [57]	0.55 (16.5%)	0.38 (7.6%)	NA
Domestic Gross	Non-USA Gross	0.74 (33.5%) [55]	0.73 (32.4%)	0.74 (33.7%)	0.75 (34.1%)
Domestic Gross	IMDB rating	0.24 (3%) [215]	0.25 (3.2%)	0.26 (3.6%)	0.23 (2.8%)
Domestic Gross	Ebert rating	0.23 (2.8%) [121]	0.22 (2.6%)	0.24 (2.9%)	0.22 (2.5%)
Domestic Gross	Maltin rating	0.53 (15.7%) [39]	0.51 (14.4%)	0.53 (15.8%)	NA
Domestic Gross	Computer use	0.37 (7.1%) [219]	0.44 (10.2%)	0.37 (7.1%)	NA
Non-USA Gross	IMDB rating	0.31 (5.1%) [55]	0.33 (5.9%)	0.37 (7.2%)	0.31 (4.9%)
Non-USA Gross	Ebert rating	0.16 (1.3%) [43]	0.15 (1.1%)	0.18 (1.7%)	0.15 (1.2%)
Non-USA Gross	Maltin rating	0.41 (9.1%) [25]	0.31 (5.2%)	0.42 (9.5%)	NA
Non-USA Gross	Computer use	0.15 (1.1%) [55]	0.25 (3.2%)	0.06 (0.2%)	NA
IMDB rating	Ebert rating	0.45 (11%) [121]	0.45 (11%)	0.45 (10.8%)	0.45 (10.8%)
IMDB rating	Maltin rating	0.53 (15.6%) [40]	0.61 (21.1%)	0.54 (16.3%)	NA
IMDB rating	Computer use	0.07 (0.2%) [238]	0.07 (0.2%)	0.17 (1.5%)	NA
Ebert rating	Maltin rating	0.32 (5.5%) [33]	0.34 (6%)	0.33 (5.6%)	NA
Ebert rating	Computer use	0.07 (0.2%) [121]	0.08 (0.3%)	0.11 (0.6%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.35 (6.4%)
Budget	0.2 (2%)
Opening Weekend	0.28 (4.2%)
Domestic Gross	0.51 (14.4%)
Non-USA Gross	0.34 (6.1%)
IMDB rating	0.28 (4%)
Ebert rating	0.2 (2.2%)
Maltin rating	0.19 (1.9%)
Computer use	0.46 (11.5%)

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Correlations, genre = Adult

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	NA	NA	NA	NA
Year	Opening Weekend	NA	NA	NA	NA
Year	Domestic Gross	0.41 (9%) [3]	NA	NA	NA
Year	Non-USA Gross	NA	NA	NA	NA
Year	IMDB rating	-0.91 (60.2%) [3]	NA	NA	NA
Year	Ebert rating	-1 (100%) [2]	NA	NA	NA
Year	Maltin rating	NA	NA	NA	NA
Year	Computer use	NA	NA	NA	NA
Budget	Opening Weekend	NA	NA	NA	NA
Budget	Domestic Gross	NA	NA	NA	NA
Budget	Non-USA Gross	NA	NA	NA	NA
Budget	IMDB rating	NA	NA	NA	NA
Budget	Ebert rating	NA	NA	NA	NA
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	NA	NA	NA	NA
Opening Weekend	Domestic Gross	NA	NA	NA	NA
Opening Weekend	Non-USA Gross	NA	NA	NA	NA
Opening Weekend	IMDB rating	NA	NA	NA	NA
Opening Weekend	Ebert rating	NA	NA	NA	NA
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	NA	NA	NA	NA
Domestic Gross	Non-USA Gross	NA	NA	NA	NA
Domestic Gross	IMDB rating	-0.02 (0%) [3]	0.99 (99.9%)	NA	NA
Domestic Gross	Ebert rating	NA	NA	NA	NA
Domestic Gross	Maltin rating	NA	NA	NA	NA
Domestic Gross	Computer use	NA	NA	NA	NA
Non-USA Gross	IMDB rating	NA	NA	NA	NA
Non-USA Gross	Ebert rating	NA	NA	NA	NA
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	NA	NA	NA	NA
IMDB rating	Ebert rating	1 (100%) [2]	NA	NA	NA
IMDB rating	Maltin rating	NA	NA	NA	NA
IMDB rating	Computer use	NA	NA	NA	NA
Ebert rating	Maltin rating	NA	NA	NA	NA
Ebert rating	Computer use	NA	NA	NA	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.06 (0.2%)
Budget	NA
Opening Weekend	NA
Domestic Gross	0.66 (24.9%)
Non-USA Gross	NA
IMDB rating	0.48 (12.3%)
Ebert rating	0.82 (42.7%)
Maltin rating	NA
Computer use	NA

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Correlations, genre = Animation

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.45 (11.1%) [17]	NA	NA	0.46 (11.2%)
Year	Opening Weekend	-0.25 (3.2%) [17]	NA	-0.24 (2.9%)	-0.24 (3%)
Year	Domestic Gross	0.23 (2.6%) [56]	NA	0.21 (2.3%)	0.16 (1.2%)
Year	Non-USA Gross	-0.69 (28.2%) [13]	NA	-0.67 (26.6%)	-0.68 (27.4%)
Year	IMDB rating	-0.05 (0.1%) [58]	NA	-0.13 (0.8%)	-0.09 (0.4%)
Year	Ebert rating	0.12 (0.7%) [33]	NA	-0.13 (0.9%)	0.03 (0%)
Year	Maltin rating	NA	NA	NA	NA
Year	Computer use	0.26 (3.4%) [63]	NA	0.26 (3.5%)	NA
Budget	Opening Weekend	-0.08 (0.3%) [12]	0.03 (0%)	NA	-0.08 (0.3%)
Budget	Domestic Gross	0.08 (0.3%) [15]	-0.02 (0%)	NA	0.07 (0.2%)
Budget	Non-USA Gross	-0.24 (2.9%) [11]	0.12 (0.7%)	NA	-0.23 (2.8%)
Budget	IMDB rating	0.12 (0.7%) [16]	0.17 (1.4%)	NA	0.11 (0.7%)
Budget	Ebert rating	0.5 (13.4%) [15]	0.5 (13.5%)	NA	0.51 (14.2%)
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	0.05 (0.1%) [17]	-0.07 (0.2%)	NA	NA
Opening Weekend	Domestic Gross	0.81 (41.3%) [17]	0.92 (61.4%)	0.82 (43.2%)	0.87 (52.3%)
Opening Weekend	Non-USA Gross	0.82 (43.8%) [10]	0.93 (65.2%)	0.83 (44.8%)	0.82 (44%)
Opening Weekend	IMDB rating	-0.11 (0.6%) [17]	-0.13 (0.8%)	-0.1 (0.5%)	-0.1 (0.5%)
Opening Weekend	Ebert rating	0 (0%) [15]	0.03 (0%)	0.05 (0.1%)	0.02 (0%)
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	-0.06 (0.2%) [17]	0 (0%)	-0.05 (0.1%)	NA
Domestic Gross	Non-USA Gross	0.95 (70%) [13]	NA	NA	NA
Domestic Gross	IMDB rating	0.24 (2.9%) [54]	0.26 (3.4%)	0.23 (2.7%)	0.21 (2.2%)
Domestic Gross	Ebert rating	0.51 (14.1%) [33]	0.5 (13.5%)	0.54 (16.2%)	0.45 (10.7%)
Domestic Gross	Maltin rating	NA	NA	NA	NA
Domestic Gross	Computer use	0.32 (5.2%) [56]	0.27 (3.9%)	0.31 (5.1%)	NA
Non-USA Gross	IMDB rating	0.35 (6.5%) [13]	0.43 (10.1%)	0.4 (8.3%)	0.38 (7.6%)
Non-USA Gross	Ebert rating	0.13 (0.8%) [13]	0.3 (4.7%)	0.3 (4.6%)	0.2 (2%)
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	-0.15 (1.1%) [13]	0.04 (0%)	-0.14 (1%)	NA
IMDB rating	Ebert rating	0.63 (23.1%) [32]	0.65 (24.2%)	0.67 (25.9%)	0.64 (23.2%)
IMDB rating	Maltin rating	NA	NA	NA	NA
IMDB rating	Computer use	0.12 (0.8%) [58]	0.14 (1.1%)	0.12 (0.7%)	NA
Ebert rating	Maltin rating	NA	NA	NA	NA
Ebert rating	Computer use	0.35 (6.5%) [33]	0.33 (5.8%)	0.37 (7.4%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.32 (5.3%)
Budget	0.17 (1.6%)
Opening Weekend	0.48 (12.6%)
Domestic Gross	0.54 (16.4%)
Non-USA Gross	0.48 (12.4%)
IMDB rating	0.39 (8.3%)
Ebert rating	0.48 (12.8%)
Maltin rating	NA
Computer use	0.41 (9.1%)

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Correlations, genre = Children's

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.15 (1.1%) [16]	NA	NA	0.05 (0.1%)
Year	Opening Weekend	-0.33 (5.6%) [23]	NA	-0.27 (7.2%)	-0.33 (5.6%)
Year	Domestic Gross	0.08 (0.2%) [65]	NA	0.01 (0%)	0 (0%)
Year	Non-USA Gross	-0.65 (24.7%) [9]	NA	-0.65 (24.1%)	-0.62 (21.8%)
Year	IMDB rating	-0.03 (0%) [72]	NA	-0.07 (0.2%)	-0.05 (0.1%)
Year	Ebert rating	-0.04 (0.1%) [38]	NA	-0.25 (3.2%)	-0.16 (1.3%)
Year	Maltin rating	NA	NA	NA	NA
Year	Computer use	0.3 (4.6%) [77]	NA	0.26 (3.6%)	NA
Budget	Opening Weekend	0.19 (2%) [11]	0.26 (3.6%)	NA	0.23 (2.7%)
Budget	Domestic Gross	0.34 (5.9%) [14]	0.33 (5.7%)	NA	0.29 (4.4%)
Budget	Non-USA Gross	-0.31 (5.1%) [6]	-0.29 (4.3%)	NA	-0.23 (2.8%)
Budget	IMDB rating	0.21 (2.3%) [15]	0.22 (2.5%)	NA	0.21 (2.2%)
Budget	Ebert rating	0.75 (34.9%) [13]	0.77 (36.9%)	NA	0.72 (31.4%)
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	0.34 (6.2%) [16]	0.32 (5.3%)	NA	NA
Opening Weekend	Domestic Gross	0.85 (48.4%) [23]	0.93 (64%)	0.85 (48.3%)	0.88 (53.6%)
Opening Weekend	Non-USA Gross	0.87 (51.1%) [7]	0.92 (61.1%)	NA	0.9 (56.6%)
Opening Weekend	IMDB rating	0.06 (0.1%) [23]	0.05 (0.1%)	0.02 (0%)	0.06 (0.2%)
Opening Weekend	Ebert rating	0.15 (1.1%) [18]	0.14 (1%)	0 (0%)	0.18 (1.6%)
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	-0.05 (0.1%) [23]	0.05 (0.1%)	-0.13 (0.8%)	NA
Domestic Gross	Non-USA Gross	0.96 (72.5%) [9]	NA	NA	NA
Domestic Gross	IMDB rating	0.26 (3.5%) [65]	0.26 (3.5%)	0.2 (2.1%)	0.25 (3.3%)
Domestic Gross	Ebert rating	0.45 (10.8%) [38]	0.45 (11.1%)	0.31 (5.2%)	0.41 (9.1%)
Domestic Gross	Maltin rating	NA	NA	NA	NA
Domestic Gross	Computer use	0.2 (2%) [65]	0.19 (1.8%)	0.09 (0.4%)	NA
Non-USA Gross	IMDB rating	0.4 (8.7%) [9]	0.51 (14%)	0.51 (14.4%)	0.44 (10.6%)
Non-USA Gross	Ebert rating	0.35 (6.6%) [9]	0.43 (9.8%)	0.97 (75.8%)	0.51 (13.9%)
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	-0.3 (4.7%) [9]	-0.14 (1.1%)	-0.21 (2.4%)	NA
IMDB rating	Ebert rating	0.41 (8.8%) [38]	0.41 (8.8%)	0.38 (7.8%)	0.41 (9.1%)
IMDB rating	Maltin rating	NA	NA	NA	NA
IMDB rating	Computer use	0.05 (0.1%) [72]	0.06 (0.2%)	-0.02 (0%)	NA
Ebert rating	Maltin rating	NA	NA	NA	NA
Ebert rating	Computer use	0.32 (5.5%) [38]	0.36 (6.7%)	0.1 (0.5%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.31 (5.1%)
Budget	0.21 (2.3%)
Opening Weekend	0.47 (12.1%)
Domestic Gross	0.54 (16%)
Non-USA Gross	0.33 (5.6%)
IMDB rating	0.28 (4.1%)
Ebert rating	0.41 (9.1%)
Maltin rating	NA
Computer use	0.4 (8.5%)

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Correlations, genre = Comedy

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.25 (3.2%) [230]	NA	NA	0.17 (1.4%)
Year	Opening Weekend	-0.03 (0%) [249]	NA	-0.22 (2.6%)	-0.11 (0.7%)
Year	Domestic Gross	-0.08 (0.3%) [1098]	NA	-0.24 (2.9%)	-0.14 (1.1%)
Year	Non-USA Gross	-0.31 (5.2%) [86]	NA	-0.43 (9.7%)	-0.37 (7.3%)
Year	IMDB rating	0.13 (0.9%) [1207]	NA	0.16 (1.3%)	0.14 (0.9%)
Year	Ebert rating	-0.03 (0%) [669]	NA	-0.05 (0.1%)	-0.03 (0%)
Year	Maltin rating	0.13 (0.9%) [57]	NA	0.12 (0.7%)	NA
Year	Computer use	0.21 (2.3%) [1321]	NA	0.09 (0.4%)	NA
Budget	Opening Weekend	0.56 (17.6%) [97]	0.59 (19.9%)	NA	0.48 (12.7%)
Budget	Domestic Gross	0.46 (11.6%) [166]	0.51 (13.9%)	NA	0.41 (8.8%)
Budget	Non-USA Gross	0.3 (4.7%) [45]	0.42 (9.2%)	NA	0.24 (3%)
Budget	IMDB rating	-0.09 (0.4%) [189]	-0.13 (0.9%)	NA	-0.1 (0.5%)
Budget	Ebert rating	0.09 (0.4%) [126]	0.1 (0.5%)	NA	0.1 (0.5%)
Budget	Maltin rating	0.06 (0.2%) [22]	0.03 (0%)	NA	NA
Budget	Computer use	0.52 (15.1%) [230]	0.5 (13.4%)	NA	NA
Opening Weekend	Domestic Gross	0.78 (38.1%) [249]	0.78 (38.2%)	0.71 (30%)	0.77 (36.2%)
Opening Weekend	Non-USA Gross	0.62 (22.1%) [41]	0.65 (24%)	0.58 (18.5%)	0.61 (20.7%)
Opening Weekend	IMDB rating	-0.02 (0%) [246]	-0.02 (0%)	0.03 (0%)	-0.02 (0%)
Opening Weekend	Ebert rating	0.02 (0%) [181]	0.02 (0%)	-0.03 (0%)	0.02 (0%)
Opening Weekend	Maltin rating	0.11 (0.6%) [25]	0.12 (0.7%)	0.09 (0.4%)	NA
Opening Weekend	Computer use	0.34 (5.9%) [249]	0.35 (6.5%)	0.05 (0.1%)	NA
Domestic Gross	Non-USA Gross	0.79 (39.8%) [86]	0.81 (42.2%)	0.77 (37.3%)	0.79 (38.7%)
Domestic Gross	IMDB rating	0.07 (0.2%) [1091]	0.08 (0.3%)	0.13 (0.8%)	0.07 (0.2%)
Domestic Gross	Ebert rating	0.19 (1.8%) [664]	0.18 (1.8%)	0.16 (1.4%)	0.19 (1.9%)
Domestic Gross	Maltin rating	0.15 (1.2%) [57]	0.17 (1.5%)	0.14 (1%)	NA
Domestic Gross	Computer use	0.24 (3.1%) [1098]	0.27 (3.8%)	0 (0%)	NA
Non-USA Gross	IMDB rating	0.11 (0.6%) [86]	0.16 (1.3%)	0.14 (1%)	0.11 (0.6%)
Non-USA Gross	Ebert rating	0.28 (4.1%) [74]	0.28 (4.2%)	0.26 (3.6%)	0.28 (4.2%)
Non-USA Gross	Maltin rating	0.38 (7.8%) [17]	0.46 (11.2%)	0.38 (7.7%)	NA
Non-USA Gross	Computer use	0.18 (1.7%) [86]	0.27 (3.9%)	0.03 (0%)	NA
IMDB rating	Ebert rating	0.39 (7.9%) [667]	0.39 (8.3%)	0.4 (8.5%)	0.39 (7.9%)
IMDB rating	Maltin rating	0.38 (7.8%) [57]	0.37 (7.3%)	0.39 (8.2%)	NA
IMDB rating	Computer use	0 (0%) [1207]	-0.03 (0%)	0.05 (0.1%)	NA
Ebert rating	Maltin rating	0.57 (18%) [50]	0.58 (18.7%)	0.57 (17.9%)	NA
Ebert rating	Computer use	0.01 (0%) [669]	0.01 (0%)	-0.04 (0.1%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.27 (3.8%)
Budget	0.18 (1.7%)
Opening Weekend	0.24 (3%)
Domestic Gross	0.35 (6.3%)
Non-USA Gross	0.12 (0.8%)
IMDB rating	0.23 (2.8%)
Ebert rating	0.22 (2.6%)
Maltin rating	0.04 (0%)
Computer use	0.34 (6.1%)

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Correlations, genre = Crime

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.2 (2%) [50]	NA	NA	0.13 (0.9%)
Year	Opening Weekend	-0.3 (4.7%) [42]	NA	-0.55 (17%)	-0.38 (7.7%)
Year	Domestic Gross	-0.01 (0%) [160]	NA	-0.09 (0.4%)	-0.04 (0.1%)
Year	Non-USA Gross	-0.41 (9.2%) [17]	NA	-0.38 (7.9%)	-0.39 (8.3%)
Year	IMDB rating	0.07 (0.2%) [175]	NA	0.07 (0.2%)	0.09 (0.4%)
Year	Ebert rating	-0.2 (2.1%) [117]	NA	-0.25 (3.2%)	-0.2 (2.1%)
Year	Maltin rating	-0.43 (10.1%) [8]	NA	-0.48 (12.2%)	NA
Year	Computer use	0.16 (1.3%) [205]	NA	0.06 (0.1%)	NA
Budget	Opening Weekend	0.61 (21.1%) [17]	0.72 (31.3%)	NA	0.55 (16.7%)
Budget	Domestic Gross	0.35 (6.3%) [35]	0.36 (6.8%)	NA	0.31 (4.9%)
Budget	Non-USA Gross	-0.24 (3%) [10]	-0.18 (1.6%)	NA	-0.15 (1.2%)
Budget	IMDB rating	-0.01 (0%) [43]	-0.03 (0%)	NA	0.05 (0.1%)
Budget	Ebert rating	0.18 (1.7%) [30]	0.23 (2.8%)	NA	0.23 (2.8%)
Budget	Maltin rating	0.13 (0.8%) [5]	0.25 (3.2%)	NA	NA
Budget	Computer use	0.56 (17.7%) [50]	0.55 (16.7%)	NA	NA
Opening Weekend	Domestic Gross	0.8 (40.2%) [42]	0.83 (45.2%)	0.79 (39.1%)	0.8 (40%)
Opening Weekend	Non-USA Gross	0 (0%) [11]	-0.13 (0.9%)	0.21 (2.2%)	0.08 (0.3%)
Opening Weekend	IMDB rating	-0.25 (3.2%) [41]	-0.24 (2.9%)	-0.3 (4.8%)	-0.23 (2.6%)
Opening Weekend	Ebert rating	0.31 (4.9%) [34]	0.26 (3.6%)	0.25 (3.2%)	0.33 (5.7%)
Opening Weekend	Maltin rating	0.17 (1.5%) [5]	0.05 (0.1%)	0.12 (0.7%)	NA
Opening Weekend	Computer use	0.32 (5.4%) [42]	0.39 (8.3%)	-0.03 (0%)	NA
Domestic Gross	Non-USA Gross	0.75 (34.4%) [17]	0.82 (43.3%)	0.92 (62.5%)	0.82 (43.1%)
Domestic Gross	IMDB rating	0.01 (0%) [155]	0.02 (0%)	0.02 (0%)	0.03 (0%)
Domestic Gross	Ebert rating	0.18 (1.8%) [115]	0.18 (1.8%)	0.13 (0.9%)	0.19 (1.9%)
Domestic Gross	Maltin rating	0.35 (6.4%) [8]	0.38 (7.7%)	0.33 (5.6%)	NA
Domestic Gross	Computer use	0.17 (1.5%) [160]	0.18 (1.6%)	-0.03 (0%)	NA
Non-USA Gross	IMDB rating	0.19 (1.9%) [17]	0.25 (3.2%)	0.2 (2%)	0.18 (1.6%)
Non-USA Gross	Ebert rating	0.1 (0.5%) [14]	0.01 (0%)	0.15 (1.2%)	0.1 (0.5%)
Non-USA Gross	Maltin rating	0.35 (6.5%) [5]	0.21 (2.2%)	0.4 (8.5%)	NA
Non-USA Gross	Computer use	-0.21 (2.2%) [17]	-0.15 (1.2%)	-0.08 (0.3%)	NA
IMDB rating	Ebert rating	0.44 (10.4%) [117]	0.47 (11.7%)	0.45 (11%)	0.44 (10.4%)
IMDB rating	Maltin rating	0.58 (18.5%) [8]	0.68 (26.9%)	0.58 (19%)	NA
IMDB rating	Computer use	-0.1 (0.6%) [175]	-0.12 (0.7%)	-0.12 (0.7%)	NA
Ebert rating	Maltin rating	0.25 (3.1%) [8]	0.18 (1.6%)	0.23 (2.7%)	NA
Ebert rating	Computer use	-0.01 (0%) [117]	0.01 (0%)	-0.15 (1.1%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.21 (2.4%)
Budget	0.21 (2.3%)
Opening Weekend	0.23 (2.8%)
Domestic Gross	0.28 (4.2%)
Non-USA Gross	0.14 (1%)
IMDB rating	0.32 (5.4%)
Ebert rating	0.34 (5.9%)
Maltin rating	0.08 (0.3%)
Computer use	0.32 (5.3%)

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Correlations, genre = Drama

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.24 (2.9%) [257]	NA	NA	0.16 (1.7%)
Year	Opening Weekend	0.05 (0.1%) [255]	NA	-0.15 (1.2%)	-0.01 (0%)
Year	Domestic Gross	-0.05 (0.1%) [1040]	NA	-0.28 (4%)	-0.1 (0.5%)
Year	Non-USA Gross	-0.19 (1.9%) [88]	NA	-0.5 (13.9%)	-0.25 (3.2%)
Year	IMDB rating	0.12 (0.7%) [1129]	NA	0.13 (0.8%)	0.12 (0.8%)
Year	Ebert rating	0 (0%) [755]	NA	-0.01 (0%)	-0.01 (0%)
Year	Maltin rating	-0.01 (0%) [40]	NA	-0.05 (0.1%)	NA
Year	Computer use	0.15 (1.2%) [1262]	NA	0.03 (0%)	NA
Budget	Opening Weekend	0.68 (27.5%) [117]	0.69 (28.3%)	NA	0.59 (19.7%)
Budget	Domestic Gross	0.64 (23.6%) [195]	0.67 (26.5%)	NA	0.6 (20%)
Budget	Non-USA Gross	0.68 (27%) [59]	0.76 (35.9%)	NA	0.66 (24.9%)
Budget	IMDB rating	-0.01 (0%) [219]	-0.04 (0%)	NA	0 (0%)
Budget	Ebert rating	0.02 (0%) [165]	0.03 (0%)	NA	0 (0%)
Budget	Maltin rating	0.15 (1.1%) [25]	0.15 (1.2%)	NA	NA
Budget	Computer use	0.53 (15.6%) [257]	0.52 (14.6%)	NA	NA
Opening Weekend	Domestic Gross	0.72 (30.9%) [255]	0.72 (31.4%)	0.5 (13.5%)	0.68 (27.5%)
Opening Weekend	Non-USA Gross	0.41 (8.9%) [52]	0.43 (9.8%)	-0.11 (0.6%)	0.33 (5.8%)
Opening Weekend	IMDB rating	-0.03 (0%) [250]	-0.04 (0.1%)	-0.04 (0%)	-0.03 (0%)
Opening Weekend	Ebert rating	0.1 (0.5%) [209]	0.1 (0.5%)	0.11 (0.6%)	0.09 (0.4%)
Opening Weekend	Maltin rating	0.39 (8.1%) [24]	0.39 (8.2%)	0.4 (8.7%)	NA
Opening Weekend	Computer use	0.44 (10.4%) [255]	0.44 (10.3%)	0.12 (0.7%)	NA
Domestic Gross	Non-USA Gross	0.88 (52.5%) [88]	0.88 (54.1%)	0.78 (38.3%)	0.86 (50.6%)
Domestic Gross	IMDB rating	0.01 (0%) [1027]	0.01 (0%)	0.02 (0%)	0.01 (0%)
Domestic Gross	Ebert rating	0.19 (1.8%) [751]	0.19 (1.8%)	0.22 (2.6%)	0.18 (1.7%)
Domestic Gross	Maltin rating	0.35 (6.3%) [39]	0.35 (6.3%)	0.33 (5.8%)	NA
Domestic Gross	Computer use	0.3 (4.6%) [1040]	0.31 (5%)	-0.07 (0.2%)	NA
Non-USA Gross	IMDB rating	0.23 (2.7%) [88]	0.26 (3.5%)	0.32 (5.5%)	0.24 (3%)
Non-USA Gross	Ebert rating	0.29 (4.4%) [82]	0.29 (4.5%)	0.37 (7.3%)	0.29 (4.4%)
Non-USA Gross	Maltin rating	0.3 (4.7%) [19]	0.3 (4.8%)	0.27 (3.9%)	NA
Non-USA Gross	Computer use	0.27 (3.8%) [88]	0.31 (5.1%)	-0.14 (1.1%)	NA
IMDB rating	Ebert rating	0.32 (5.3%) [754]	0.32 (5.4%)	0.32 (5.3%)	0.32 (5.3%)
IMDB rating	Maltin rating	0.61 (20.8%) [40]	0.61 (21.3%)	0.62 (21.5%)	NA
IMDB rating	Computer use	-0.01 (0%) [1129]	-0.03 (0%)	0 (0%)	NA
Ebert rating	Maltin rating	0.68 (27.5%) [37]	0.68 (27.5%)	0.69 (27.9%)	NA
Ebert rating	Computer use	0.04 (0%) [755]	0.04 (0%)	0.03 (0%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.21 (2.2%)
Budget	0.28 (4.1%)
Opening Weekend	0.3 (4.6%)
Domestic Gross	0.4 (8.4%)
Non-USA Gross	0.21 (2.2%)
IMDB rating	0.22 (2.6%)
Ebert rating	0.24 (2.9%)
Maltin rating	0.06 (0.2%)
Computer use	0.35 (6.4%)

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Correlations, genre = Documentary

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	-0.78 (38%) [6]	NA	NA	NA
Year	Opening Weekend	-0.08 (0.3%) [22]	NA	NA	NA
Year	Domestic Gross	-0.3 (4.6%) [71]	NA	NA	NA
Year	Non-USA Gross	NA	NA	NA	NA
Year	IMDB rating	-0.06 (0.2%) [67]	NA	NA	NA
Year	Ebert rating	0.14 (1%) [34]	NA	NA	NA
Year	Maltin rating	NA	NA	NA	NA
Year	Computer use	NA	NA	NA	NA
Budget	Opening Weekend	NA	NA	NA	NA
Budget	Domestic Gross	NA	NA	NA	NA
Budget	Non-USA Gross	NA	NA	NA	NA
Budget	IMDB rating	-0.95 (71.1%) [3]	NA	NA	NA
Budget	Ebert rating	NA	NA	NA	NA
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	NA	NA	NA	NA
Opening Weekend	Domestic Gross	0.26 (3.5%) [22]	0.25 (3.1%)	NA	NA
Opening Weekend	Non-USA Gross	NA	NA	NA	NA
Opening Weekend	IMDB rating	0.2 (2%) [18]	0.19 (1.9%)	NA	NA
Opening Weekend	Ebert rating	0.1 (0.5%) [8]	0.11 (0.6%)	NA	NA
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	NA	NA	NA	NA
Domestic Gross	Non-USA Gross	NA	NA	NA	NA
Domestic Gross	IMDB rating	-0.15 (1.1%) [63]	-0.17 (1.6)	NA	NA
Domestic Gross	Ebert rating	0.25 (3.4%) [34]	0.32 (5.2%)	NA	NA
Domestic Gross	Maltin rating	NA	NA	NA	NA
Domestic Gross	Computer use	NA	NA	NA	NA
Non-USA Gross	IMDB rating	NA	NA	NA	NA
Non-USA Gross	Ebert rating	NA	NA	NA	NA
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	NA	NA	NA	NA
IMDB rating	Ebert rating	0.56 (17.4%) [34]	0.58 (18.7%)	NA	NA
IMDB rating	Maltin rating	NA	NA	NA	NA
IMDB rating	Computer use	NA	NA	NA	NA
Ebert rating	Maltin rating	NA	NA	NA	NA
Ebert rating	Computer use	NA	NA	NA	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.25 (3.4%)
Budget	0.07 (0.3%)
Opening Weekend	0.12 (0.8%)
Domestic Gross	0.29 (4.3%)
Non-USA Gross	NA
IMDB rating	0.25 (3.4%)
Ebert rating	0.2 (2%)
Maltin rating	NA
Computer use	NA

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Correlations, genre = Fantasy

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.4 (8.5%) [39]	NA	NA	0.32 (5.5%)
Year	Opening Weekend	-0.42 (9.6%) [21]	NA	-0.81 (42.5%)	-0.69 (28.3%)
Year	Domestic Gross	-0.32 (5.4%) [109]	NA	-0.33 (5.8%)	-0.46 (11.3%)
Year	Non-USA Gross	-0.6 (20%) [24]	NA	-0.66 (25%)	-0.66 (25.6%)
Year	IMDB rating	-0.19 (1.8%) [126]	NA	-0.07 (0.2%)	-0.23 (2.7%)
Year	Ebert rating	-0.07 (0.3%) [60]	NA	0.06 (0.2%)	-0.15 (1.2%)
Year	Maltin rating	-0.63 (22.6%) [22]	NA	-0.61 (21.5%)	NA
Year	Computer use	0.29 (4.4%) [133]	NA	0.16 (1.2%)	NA
Budget	Opening Weekend	0.51 (14.5%) [17]	0.83 (45.6%)	NA	0.4 (8.4%)
Budget	Domestic Gross	-0.04 (0.1%) [31]	0.09 (0.4%)	NA	-0.19 (2%)
Budget	Non-USA Gross	0.01 (0%) [20]	0.34 (6.2%)	NA	-0.03 (0%)
Budget	IMDB rating	-0.3 (4.8%) [37]	-0.25 (3.3%)	NA	-0.37 (7.4%)
Budget	Ebert rating	-0.33 (5.8%) [22]	-0.33 (5.7%)	NA	-0.47 (12.1%)
Budget	Maltin rating	-0.19 (1.8%) [16]	0.09 (0.4%)	NA	NA
Budget	Computer use	0.39 (8.3%) [39]	0.32 (5.2%)	NA	NA
Opening Weekend	Domestic Gross	0.66 (25.7%) [21]	0.62 (21.5%)	0.81 (41.9%)	0.62 (21.8%)
Opening Weekend	Non-USA Gross	0.6 (20.2%) [11]	0.47 (12.2%)	0.69 (28.5%)	0.63 (22.6%)
Opening Weekend	IMDB rating	0.12 (0.7%) [20]	0.04 (0%)	0.34 (6.1%)	0.08 (0.3%)
Opening Weekend	Ebert rating	0.22 (2.5%) [14]	0.21 (2.2%)	0.49 (13%)	0.13 (0.8%)
Opening Weekend	Maltin rating	0.26 (3.4%) [11]	-0.01 (0%)	0.43 (9.7%)	NA
Opening Weekend	Computer use	0.5 (13.4%) [21]	0.72 (31.3%)	0.37 (7.2%)	NA
Domestic Gross	Non-USA Gross	0.73 (32.3%) [24]	0.71 (30%)	0.73 (32.5%)	0.74 (32.9%)
Domestic Gross	IMDB rating	0.31 (5%) [108]	0.26 (3.6%)	0.31 (5%)	0.29 (4.5%)
Domestic Gross	Ebert rating	0.22 (2.5%) [60]	0.21 (2.2%)	0.22 (2.5%)	0.16 (1.4%)
Domestic Gross	Maltin rating	0.63 (22.6%) [21]	0.58 (18.8%)	0.63 (22.9%)	NA
Domestic Gross	Computer use	0.31 (5%) [109]	0.45 (10.8%)	0.36 (6.8%)	NA
Non-USA Gross	IMDB rating	0.53 (15.5%) [24]	0.53 (15.5%)	0.56 (17.6%)	0.53 (15.2%)
Non-USA Gross	Ebert rating	0.36 (6.9%) [18]	0.4 (8.3%)	0.39 (8%)	0.35 (6.4%)
Non-USA Gross	Maltin rating	0.36 (7%) [13]	-0.01 (0%)	0.37 (7.4%)	NA
Non-USA Gross	Computer use	0.11 (0.6%) [24]	0.38 (7.7%)	0.12 (0.7%)	NA
IMDB rating	Ebert rating	0.45 (11%) [60]	0.45 (10.8%)	0.39 (8.1%)	0.45 (10.7%)
IMDB rating	Maltin rating	0.52 (14.9%) [22]	0.53 (15.3%)	0.49 (13.3%)	NA
IMDB rating	Computer use	0.09 (0.4%) [126]	0.1 (1.2%)	0.24 (3.1%)	NA
Ebert rating	Maltin rating	0.28 (4.2%) [15]	0.3 (4.8%)	0.24 (2.9%)	NA
Ebert rating	Computer use	0.22 (2.5%) [60]	0.26 (3.5%)	0.41 (9.1%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.47 (12.2%)
Budget	0.28 (4.2%)
Opening Weekend	0.29 (4.3%)
Domestic Gross	0.51 (14.4%)
Non-USA Gross	0.28 (4%)
IMDB rating	0.34 (6.2%)
Ebert rating	0.22 (2.6%)
Maltin rating	0.21 (2.4%)
Computer use	0.48 (12.5%)

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Correlations, genre = Film-Noir

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	-0.17 (1.5%) [6]	NA	NA	-0.26 (3.4%)
Year	Opening Weekend	0.69 (28.4%) [6]	NA	NA	0.68 (27.5%)
Year	Domestic Gross	0.19 (1.9%) [17]	NA	0.38 (7.8%)	0.2 (2%)
Year	Non-USA Gross	NA	NA	NA	NA
Year	IMDB rating	0 (0%) [18]	NA	-0.13 (0.9%)	0 (0%)
Year	Ebert rating	-0.22 (2.5%) [13]	NA	-0.2 (2.1%)	-0.31 (4.9%)
Year	Maltin rating	NA	NA	NA	NA
Year	Computer use	0.22 (2.5%) [20]	NA	0.29 (4.4%)	NA
Budget	Opening Weekend	0.89 (54.7%) [3]	NA	NA	0.89 (54.5%)
Budget	Domestic Gross	0.6 (20.5%) [5]	0.66 (25.3%)	NA	0.63 (22.8%)
Budget	Non-USA Gross	NA	NA	NA	NA
Budget	IMDB rating	-0.6 (20.3%) [6]	-0.61 (21%)	NA	-0.62 (21.6%)
Budget	Ebert rating	0.95 (70.9%) [4]	0.95 (70.7%)	NA	0.95 (69.7%)
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	0.3 (4.6%) [6]	0.35 (6.5%)	NA	NA
Opening Weekend	Domestic Gross	0.57 (18.5%) [6]	0.62 (22.2%)	0.1 (0.5%)	0.65 (24.2%)
Opening Weekend	Non-USA Gross	-0.99 (99.9%) [2]	NA	NA	NA
Opening Weekend	IMDB rating	-0.1 (0.5%) [6]	-0.14 (1%)	NA	-0.09 (0.4%)
Opening Weekend	Ebert rating	0.38 (7.5%) [6]	0.77 (36.5%)	NA	0.29 (4.3%)
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	0.46 (11.6%) [6]	0.44 (10.5%)	0.46 (11.2%)	NA
Domestic Gross	Non-USA Gross	NA	NA	NA	NA
Domestic Gross	IMDB rating	0.36 (6.8%) [17]	0.37 (7.1%)	NA	0.36 (6.8%)
Domestic Gross	Ebert rating	0.15 (1.2%) [13]	0.21 (2.2%)	NA	0.16 (1.3%)
Domestic Gross	Maltin rating	NA	NA	NA	NA
Domestic Gross	Computer use	0 (0%) [17]	-0.04 (0%)	-0.23 (2.8%)	NA
Non-USA Gross	IMDB rating	NA	NA	NA	NA
Non-USA Gross	Ebert rating	NA	NA	NA	NA
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	NA	NA	NA	NA
IMDB rating	Ebert rating	0.11 (0.6%) [13]	0.12 (0.7%)	NA	0.13 (0.9%)
IMDB rating	Maltin rating	NA	NA	NA	NA
IMDB rating	Computer use	-0.04 (0%) [18]	-0.04 (0%)	0.18 (1.7%)	NA
Ebert rating	Maltin rating	NA	NA	NA	NA
Ebert rating	Computer use	0.28 (4%) [13]	0.35 (6.3%)	-0.02 (0%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.36 (6.7%)
Budget	0.4 (8.4%)
Opening Weekend	0.4 (8.6%)
Domestic Gross	0.52 (15%)
Non-USA Gross	0.22 (2.6%)
IMDB rating	0.38 (7.8%)
Ebert rating	0.37 (7.1%)
Maltin rating	NA
Computer use	0.42 (9.5%)

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Correlations, genre = Horror

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.44 (10.3%) [81]	NA	NA	0.35 (6.3%)
Year	Opening Weekend	0.37 (7.4%) [34]	NA	0.22 (2.6%)	0.33 (5.8%)
Year	Domestic Gross	0.01 (0%) [210]	NA	-0.24 (3%)	-0.04 (0%)
Year	Non-USA Gross	-0.6 (20%) [12]	NA	NA	-0.71 (30.3%)
Year	IMDB rating	0.08 (0.3%) [253]	NA	0.04 (0%)	0.08 (0.3%)
Year	Ebert rating	-0.01 (0%) [65]	NA	-0.17 (1.5%)	-0.01 (0%)
Year	Maltin rating	-0.1 (0.5%) [17]	NA	-0.15 (1.2%)	NA
Year	Computer use	0.34 (5.9%) [282]	NA	0.18 (1.7%)	NA
Budget	Opening Weekend	0.43 (10%) [23]	0.32 (5.4%)	NA	0.39 (8.2%)
Budget	Domestic Gross	0.46 (11.5%) [45]	0.51 (14.2%)	NA	0.44 (10.5%)
Budget	Non-USA Gross	0.89 (56.2%) [7]	NA	NA	0.92 (61.4%)
Budget	IMDB rating	0.09 (0.4%) [65]	0.06 (0.2%)	NA	0.09 (0.4%)
Budget	Ebert rating	0.3 (4.8%) [16]	0.34 (6.2%)	NA	0.33 (5.7%)
Budget	Maltin rating	0.06 (0.2%) [9]	0.13 (0.8%)	NA	NA
Budget	Computer use	0.42 (9.4%) [81]	0.32 (5.4%)	NA	NA
Opening Weekend	Domestic Gross	0.75 (34.3%) [34]	0.8 (41.2%)	0.69 (27.7%)	0.74 (33.4%)
Opening Weekend	Non-USA Gross	0.53 (15.5%) [9]	NA	0.36 (6.8%)	0.51 (14.4%)
Opening Weekend	IMDB rating	0.25 (3.2%) [34]	0.24 (2.9%)	0.23 (2.8%)	0.25 (3.2%)
Opening Weekend	Ebert rating	0 (0%) [16]	0 (0%)	-0.16 (1.3%)	0 (0%)
Opening Weekend	Maltin rating	0 (0%) [11]	0.05 (0.1%)	-0.02 (0%)	NA
Opening Weekend	Computer use	0.2 (2%) [34]	0.08 (0.3%)	0.01 (0%)	NA
Domestic Gross	Non-USA Gross	0.61 (21.2%) [12]	0.78 (37.5%)	0.5 (13.8%)	0.6 (20.3%)
Domestic Gross	IMDB rating	0.13 (0.9%) [210]	0.13 (0.9%)	0.1 (0.5%)	0.13 (0.9%)
Domestic Gross	Ebert rating	0.28 (4.2%) [64]	0.28 (4.2%)	0.17 (1.5%)	0.29 (4.3%)
Domestic Gross	Maltin rating	-0.05 (0.1%) [17]	-0.05 (0.1%)	-0.1 (0.5%)	NA
Domestic Gross	Computer use	0.15 (1.2%) [210]	0.16 (1.3%)	-0.04 (0.1%)	NA
Non-USA Gross	IMDB rating	0.43 (9.9%) [12]	0.6 (20.5%)	0.8 (40.6%)	0.43 (10.1%)
Non-USA Gross	Ebert rating	0.32 (5.5%) [8]	0.39 (8.3%)	0.12 (0.7%)	0.33 (5.6%)
Non-USA Gross	Maltin rating	0.4 (8.5%) [6]	0.42 (9.5%)	0.78 (37.8%)	NA
Non-USA Gross	Computer use	0.18 (1.7%) [12]	0.51 (14.4%)	-0.49 (13.3%)	NA
IMDB rating	Ebert rating	0.28 (4.2%) [65]	0.28 (4.2%)	0.27 (3.7%)	0.28 (4.2%)
IMDB rating	Maltin rating	0.42 (9.4%) [17]	0.43 (10%)	0.42 (9.2%)	NA
IMDB rating	Computer use	0.01 (0%) [253]	-0.01 (0%)	-0.02 (0%)	NA
Ebert rating	Maltin rating	0.15 (1.2%) [11]	0.15 (1.2%)	0.14 (1%)	NA
Ebert rating	Computer use	0 (0%) [65]	0.01 (0%)	-0.13 (0.9%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.36 (7%)
Budget	0.2 (2.1%)
Opening Weekend	0.17 (1.5%)
Domestic Gross	0.22 (2.6%)
Non-USA Gross	0.13 (0.8%)
IMDB rating	0.13 (0.8%)
Ebert rating	0.1 (0.5%)
Maltin rating	0.07 (0.3%)
Computer use	0.37 (7.3%)

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Correlations, genre = Musical

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.37 (7%) [18]	NA	NA	0.4 (8.6%)
Year	Opening Weekend	-0.04 (0%) [18]	NA	-0.12 (0.8%)	0 (0%)
Year	Domestic Gross	0 (0%) [48]	NA	-0.07 (0.2%)	-0.01 (0%)
Year	Non-USA Gross	-0.32 (5.3%) [12]	NA	-0.15 (1.1%)	-0.37 (7.2%)
Year	IMDB rating	0.43 (9.7%) [58]	NA	0.59 (19.9%)	0.44 (10.2%)
Year	Ebert rating	0.19 (1.8%) [34]	NA	-0.08 (0.3%)	0.25 (3.2%)
Year	Maltin rating	1 (100%) [2]	NA	NA	NA
Year	Computer use	0.25 (3.1%) [60]	NA	0.3 (4.8%)	NA
Budget	Opening Weekend	0.19 (1.9%) [11]	0.23 (2.7%)	NA	0.18 (1.7%)
Budget	Domestic Gross	0.15 (1.2%) [16]	0.17 (1.4%)	NA	0.16 (1.2%)
Budget	Non-USA Gross	-0.56 (17.2%) [9]	-0.5 (13.4%)	NA	-0.55 (16.8%)
Budget	IMDB rating	-0.27 (3.9%) [18]	-0.52 (14.7%)	NA	-0.27 (3.9%)
Budget	Ebert rating	0.67 (26.5%) [15]	0.66 (25.4%)	NA	0.67 (26.3%)
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	-0.09 (0.4%) [18]	-0.2 (2.1%)	NA	NA
Opening Weekend	Domestic Gross	0.85 (48.7%) [18]	0.85 (48.7%)	0.85 (48%)	0.87 (51.5%)
Opening Weekend	Non-USA Gross	0.84 (47.2%) [10]	0.88 (53.1%)	NA	0.89 (54.8%)
Opening Weekend	IMDB rating	0.08 (0.3%) [17]	0.11 (0.6%)	0.15 (1.1%)	0.08 (0.4%)
Opening Weekend	Ebert rating	0.24 (3.1%) [17]	0.26 (3.4%)	0.15 (1.2%)	0.22 (2.5%)
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	-0.16 (1.3%) [18]	-0.15 (1.2%)	-0.15 (1.1%)	NA
Domestic Gross	Non-USA Gross	0.95 (70.1%) [12]	NA	NA	0.96 (72%)
Domestic Gross	IMDB rating	0.16 (1.4%) [46]	0.18 (1.7%)	0.22 (2.5%)	0.16 (1.3%)
Domestic Gross	Ebert rating	0.31 (4.9%) [34]	0.31 (5.2%)	0.28 (4%)	0.32 (5.3%)
Domestic Gross	Maltin rating	NA	NA	NA	NA
Domestic Gross	Computer use	0.02 (0%) [48]	0.02 (0%)	0.03 (0%)	NA
Non-USA Gross	IMDB rating	-0.12 (0.8%) [12]	0.01 (0%)	-0.35 (6.5%)	-0.12 (0.8%)
Non-USA Gross	Ebert rating	-0.34 (5.9%) [12]	-0.29 (4.6%)	0.06 (0.2%)	-0.32 (5.4%)
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	0.13 (0.9%) [12]	0.23 (2.8%)	0.1 (0.5%)	NA
IMDB rating	Ebert rating	0.49 (13.1%) [34]	0.46 (11.5%)	0.97 (76.5%)	0.5 (13.8%)
IMDB rating	Maltin rating	1 (100%) [2]	NA	NA	NA
IMDB rating	Computer use	0.01 (0%) [58]	-0.1 (0.5%)	-0.01 (0%)	NA
Ebert rating	Maltin rating	-1 (100%) [2]	NA	NA	NA
Ebert rating	Computer use	-0.18 (1.7%) [34]	-0.24 (3.1%)	-0.17 (1.4%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.51 (13.9%)
Budget	0.3 (4.6%)
Opening Weekend	0.56 (17.8%)
Domestic Gross	0.47 (11.7%)
Non-USA Gross	0.54 (16.1%)
IMDB rating	0.51 (14%)
Ebert rating	0.42 (9.3%)
Maltin rating	0.05 (0.1%)
Computer use	0.31 (5.2%)

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Correlations, genre = Mystery

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.19 (1.9%) [27]	NA	NA	0.12 (0.7%)
Year	Opening Weekend	0.27 (3.7%) [24]	NA	0.2 (2.1%)	0.23 (2.8%)
Year	Domestic Gross	0.21 (2.3%) [89]	NA	0.14 (1%)	0.19 (1.9%)
Year	Non-USA Gross	-0.71 (30.4%) [17]	NA	-0.77 (36.7%)	-0.72 (31%)
Year	IMDB rating	0.06 (0.1%) [91]	NA	0.08 (0.3%)	0.06 (0.2%)
Year	Ebert rating	-0.08 (0.3%) [65]	NA	-0.04 (0%)	-0.07 (0.2%)
Year	Maltin rating	0.28 (4.1%) [10]	NA	NA	NA
Year	Computer use	0.19 (1.9%) [99]	NA	0.12 (0.7%)	NA
Budget	Opening Weekend	0.47 (12%) [15]	0.44 (10.6%)	NA	0.42 (9.4%)
Budget	Domestic Gross	0.44 (10.3%) [22]	0.41 (9.1%)	NA	0.44 (10.3%)
Budget	Non-USA Gross	0.15 (1.2%) [10]	0.43 (10.1%)	NA	0.2 (2%)
Budget	IMDB rating	-0.12 (0.7%) [22]	-0.13 (0.9%)	NA	-0.12 (0.8%)
Budget	Ebert rating	-0.21 (2.3%) [17]	-0.2 (2.1%)	NA	-0.22 (2.5%)
Budget	Maltin rating	-0.98 (80.6%) [4]	NA	NA	NA
Budget	Computer use	0.45 (11.1%) [27]	0.43 (10%)	NA	NA
Opening Weekend	Domestic Gross	0.77 (37.3%) [24]	0.76 (35.8%)	0.72 (30.7%)	0.78 (37.5%)
Opening Weekend	Non-USA Gross	0.66 (25.6%) [11]	NA	0.68 (26.9%)	0.7 (28.8%)
Opening Weekend	IMDB rating	-0.2 (2%) [24]	-0.22 (2.6%)	-0.16 (1.3%)	-0.2 (2.1%)
Opening Weekend	Ebert rating	-0.11 (0.6%) [18]	-0.09 (0.4%)	-0.01 (0%)	-0.1 (0.6%)
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	0.24 (2.9%) [24]	0.2 (2%)	0.03 (0%)	NA
Domestic Gross	Non-USA Gross	0.6 (20.6%) [17]	NA	0.6 (20.6%)	0.61 (21.4%)
Domestic Gross	IMDB rating	0.01 (0%) [89]	0 (0%)	0.07 (0.2%)	0.01 (0%)
Domestic Gross	Ebert rating	0.01 (0%) [65]	0.02 (0%)	0.12 (0.7%)	0.01 (0%)
Domestic Gross	Maltin rating	0.09 (0.4%) [10]	0.03 (0%)	NA	NA
Domestic Gross	Computer use	0.1 (0.6%) [89]	0.07 (0.2%)	-0.11 (0.6%)	NA
Non-USA Gross	IMDB rating	0.15 (1.1%) [17]	0.28 (4.1%)	0.17 (1.5%)	0.15 (1.1%)
Non-USA Gross	Ebert rating	0.13 (0.9%) [14]	0.1 (0.5%)	0.17 (1.5%)	0.13 (0.8%)
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	-0.04 (0.1%) [17]	0.13 (0.8%)	-0.13 (0.9%)	NA
IMDB rating	Ebert rating	0.49 (13.2%) [65]	0.5 (13.7%)	0.48 (12.6%)	0.49 (13.2%)
IMDB rating	Maltin rating	0.34 (6.2%) [10]	0.34 (6.1%)	NA	NA
IMDB rating	Computer use	-0.01 (0%) [91]	-0.02 (0%)	0.04 (0.1%)	NA
Ebert rating	Maltin rating	0.61 (21%) [10]	0.66 (25.5%)	NA	NA
Ebert rating	Computer use	-0.03 (0%) [65]	-0.02 (0%)	0.07 (0.2%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.27 (3.9%)
Budget	0.23 (2.7%)
Opening Weekend	0.28 (4.2%)
Domestic Gross	0.31 (4.9%)
Non-USA Gross	0.15 (1.1%)
IMDB rating	0.33 (5.6%)
Ebert rating	0.33 (5.8%)
Maltin rating	0.09 (0.4%)
Computer use	0.25 (3.3%)

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Correlations, genre = Romance

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.17 (1.5%) [95]	NA	NA	0.11 (0.6%)
Year	Opening Weekend	-0.13 (0.8%) [108]	NA	-0.31 (4.9%)	-0.23 (2.7%)
Year	Domestic Gross	-0.05 (0.1%) [338]	NA	-0.19 (1.8%)	-0.11 (0.6%)
Year	Non-USA Gross	-0.12 (0.7%) [54]	NA	-0.33 (5.7%)	-0.17 (1.4%)
Year	IMDB rating	0.18 (1.6%) [361]	NA	0.17 (1.6%)	0.17 (1.4%)
Year	Ebert rating	0 (0%) [258]	NA	-0.05 (0.1%)	-0.02 (0%)
Year	Maltin rating	-0.4 (8.6%) [19]	NA	-0.44 (10.2%)	NA
Year	Computer use	0.14 (1%) [409]	NA	0.05 (0.1%)	NA
Budget	Opening Weekend	0.62 (21.7%) [47]	0.66 (25%)	NA	0.48 (12.2%)
Budget	Domestic Gross	0.56 (17.5%) [74]	0.58 (18.9%)	NA	0.47 (11.7%)
Budget	Non-USA Gross	0.67 (26.4%) [36]	0.71 (30.1%)	NA	0.65 (24.5%)
Budget	IMDB rating	0.02 (0%) [80]	-0.01 (0%)	NA	-0.03 (0%)
Budget	Ebert rating	0.26 (3.6%) [67]	0.27 (3.7%)	NA	0.22 (2.5%)
Budget	Maltin rating	0.13 (0.9%) [15]	0.22 (2.6%)	NA	NA
Budget	Computer use	0.56 (17.4%) [95]	0.55 (16.7%)	NA	NA
Opening Weekend	Domestic Gross	0.7 (28.7%) [108]	0.7 (28.7%)	0.54 (15.9%)	0.64 (23.7%)
Opening Weekend	Non-USA Gross	0.47 (11.7%) [34]	0.46 (11.3%)	0.08 (0.3%)	0.39 (8.3%)
Opening Weekend	IMDB rating	0 (0%) [106]	0.02 (0%)	-0.01 (0%)	-0.04 (0.1%)
Opening Weekend	Ebert rating	0.19 (1.9%) [93]	0.19 (1.9%)	0.04 (0%)	0.14 (1%)
Opening Weekend	Maltin rating	0.49 (13.1%) [10]	0.48 (12.7%)	0.53 (15.3%)	NA
Opening Weekend	Computer use	0.49 (12.9%) [108]	0.52 (14.6%)	0.21 (2.4%)	NA
Domestic Gross	Non-USA Gross	0.91 (59.9%) [54]	0.91 (60.3%)	0.87 (52.3%)	0.91 (58.7%)
Domestic Gross	IMDB rating	0.11 (0.6%) [335]	0.12 (0.7%)	0.11 (0.7%)	0.08 (0.3%)
Domestic Gross	Ebert rating	0.24 (2.9%) [257]	0.24 (2.9%)	0.11 (0.6%)	0.2 (2%)
Domestic Gross	Maltin rating	0.57 (18%) [19]	0.6 (20.1%)	0.6 (20.5%)	NA
Domestic Gross	Computer use	0.35 (6.6%) [338]	0.37 (7.1%)	0.05 (0.1%)	NA
Non-USA Gross	IMDB rating	0.16 (1.3%) [54]	0.19 (1.8%)	0.2 (2%)	0.14 (1%)
Non-USA Gross	Ebert rating	0.36 (6.9%) [50]	0.36 (7%)	0.26 (3.4%)	0.34 (5.9%)
Non-USA Gross	Maltin rating	0.44 (10.6%) [10]	0.44 (10.2%)	0.49 (12.8%)	NA
Non-USA Gross	Computer use	0.27 (3.9%) [54]	0.3 (4.6%)	-0.17 (1.4%)	NA
IMDB rating	Ebert rating	0.41 (9.2%) [257]	0.42 (9.5%)	0.42 (9.7%)	0.41 (8.9%)
IMDB rating	Maltin rating	0.51 (14%) [19]	0.64 (23.9%)	0.51 (14.1%)	NA
IMDB rating	Computer use	0.08 (0.3%) [361]	0.06 (0.2%)	0.09 (0.4%)	NA
Ebert rating	Maltin rating	0.64 (23.3%) [18]	0.7 (28.7%)	0.63 (22.7%)	NA
Ebert rating	Computer use	0.15 (1.1%) [258]	0.15 (1.1%)	0 (0%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.23 (2.7%)
Budget	0.31 (5.1%)
Opening Weekend	0.35 (6.3%)
Domestic Gross	0.5 (13.7%)
Non-USA Gross	0.32 (5.5%)
IMDB rating	0.32 (5.5%)
Ebert rating	0.33 (5.8%)
Maltin rating	0.11 (0.6%)
Computer use	0.4 (8.4%)

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Correlations, genre = Sci-Fi

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.54 (16.3%) [78]	NA	NA	0.44 (10.4%)
Year	Opening Weekend	0.05 (0.1%) [40]	NA	-0.25 (3.2%)	-0.08 (0.3%)
Year	Domestic Gross	-0.1 (0.5%) [178]	NA	-0.28 (4%)	-0.29 (4.5%)
Year	Non-USA Gross	-0.18 (1.6%) [36]	NA	-0.36 (6.9%)	-0.25 (3.3%)
Year	IMDB rating	-0.08 (0.3%) [207]	NA	-0.04 (0%)	-0.16 (1.3%)
Year	Ebert rating	-0.18 (1.7%) [95]	NA	0.03 (0%)	-0.21 (2.2%)
Year	Maltin rating	-0.45 (11.1%) [49]	NA	-0.37 (7.4%)	NA
Year	Computer use	0.38 (7.5%) [232]	NA	0.14 (1%)	NA
Budget	Opening Weekend	0.45 (10.8%) [33]	0.5 (13.6%)	NA	0.34 (5.9%)
Budget	Domestic Gross	0.23 (2.6%) [59]	0.34 (6.1%)	NA	0.03 (0%)
Budget	Non-USA Gross	0.21 (2.3%) [29]	0.38 (7.6%)	NA	0.16 (1.4%)
Budget	IMDB rating	-0.09 (0.4%) [68]	-0.05 (0.1%)	NA	-0.2 (2%)
Budget	Ebert rating	-0.39 (8%) [42]	-0.35 (6.4%)	NA	-0.47 (11.8%)
Budget	Maltin rating	-0.28 (4%) [33]	-0.04 (0%)	NA	NA
Budget	Computer use	0.5 (13.5%) [78]	0.37 (7.4%)	NA	NA
Opening Weekend	Domestic Gross	0.64 (23.3%) [39]	0.65 (24.2%)	0.62 (21.5%)	0.58 (18.8%)
Opening Weekend	Non-USA Gross	0.78 (37.7%) [23]	0.8 (41.1%)	0.78 (38.3%)	0.79 (38.9%)
Opening Weekend	IMDB rating	0.17 (1.6%) [40]	0.18 (1.7%)	0.24 (3.1%)	0.13 (0.9%)
Opening Weekend	Ebert rating	-0.15 (1.2%) [29]	-0.15 (1.1%)	0.02 (0%)	-0.18 (1.6%)
Opening Weekend	Maltin rating	0.12 (0.8%) [28]	0.17 (1.5%)	0.3 (4.6%)	NA
Opening Weekend	Computer use	0.35 (6.4%) [40]	0.35 (6.6%)	0.16 (1.3%)	NA
Domestic Gross	Non-USA Gross	0.76 (35%) [36]	0.75 (34.7%)	0.74 (33.5%)	0.77 (36.8%)
Domestic Gross	IMDB rating	0.35 (6.6%) [178]	0.35 (6.3%)	0.39 (8%)	0.32 (5.5%)
Domestic Gross	Ebert rating	0.18 (1.7%) [94]	0.17 (1.4%)	0.3 (4.8%)	0.18 (1.8%)
Domestic Gross	Maltin rating	0.45 (10.7%) [49]	0.45 (11%)	0.55 (16.6%)	NA
Domestic Gross	Computer use	0.39 (8.1%) [178]	0.47 (11.8%)	0.33 (5.7%)	NA
Non-USA Gross	IMDB rating	0.22 (2.6%) [36]	0.21 (2.4%)	0.25 (3.3%)	0.21 (2.2%)
Non-USA Gross	Ebert rating	0.11 (0.6%) [29]	0.08 (0.3%)	0.22 (2.5%)	0.11 (0.6%)
Non-USA Gross	Maltin rating	0.37 (7.1%) [27]	0.32 (5.5%)	0.46 (11.2%)	NA
Non-USA Gross	Computer use	0.13 (0.9%) [36]	0.23 (2.6%)	0.03 (0%)	NA
IMDB rating	Ebert rating	0.45 (10.8%) [95]	0.44 (10.4%)	0.45 (10.8%)	0.45 (10.8%)
IMDB rating	Maltin rating	0.6 (20.2%) [49]	0.63 (22.7%)	0.6 (20.2%)	NA
IMDB rating	Computer use	0.15 (1.1%) [207]	0.2 (2%)	0.23 (2.7%)	NA
Ebert rating	Maltin rating	0.44 (10.6%) [39]	0.41 (9.1%)	0.38 (7.6%)	NA
Ebert rating	Computer use	0.03 (0%) [95]	0.11 (0.6%)	0.28 (4.1%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.45 (11.1%)
Budget	0.3 (4.6%)
Opening Weekend	0.35 (6.6%)
Domestic Gross	0.52 (14.6%)
Non-USA Gross	0.39 (7.9%)
IMDB rating	0.34 (6.3%)
Ebert rating	0.23 (2.8%)
Maltin rating	0.28 (4%)
Computer use	0.53 (15.5%)

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Correlations, genre = Short

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	-0.19 (1.9%) [7]	NA	NA	NA
Year	Opening Weekend	NA	NA	NA	NA
Year	Domestic Gross	NA	NA	NA	NA
Year	Non-USA Gross	NA	NA	NA	NA
Year	IMDB rating	-0.99 (91.3%) [3]	NA	NA	NA
Year	Ebert rating	NA	NA	NA	NA
Year	Maltin rating	NA	NA	NA	NA
Year	Computer use	NA	NA	NA	NA
Budget	Opening Weekend	NA	NA	NA	NA
Budget	Domestic Gross	NA	NA	NA	NA
Budget	Non-USA Gross	NA	NA	NA	NA
Budget	IMDB rating	NA	NA	NA	NA
Budget	Ebert rating	NA	NA	NA	NA
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	NA	NA	NA	NA
Opening Weekend	Domestic Gross	NA	NA	NA	NA
Opening Weekend	Non-USA Gross	NA	NA	NA	NA
Opening Weekend	IMDB rating	NA	NA	NA	NA
Opening Weekend	Ebert rating	NA	NA	NA	NA
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	NA	NA	NA	NA
Domestic Gross	Non-USA Gross	NA	NA	NA	NA
Domestic Gross	IMDB rating	-0.99 (99.9%) [2]	NA	NA	NA
Domestic Gross	Ebert rating	NA	NA	NA	NA
Domestic Gross	Maltin rating	NA	NA	NA	NA
Domestic Gross	Computer use	NA	NA	NA	NA
Non-USA Gross	IMDB rating	NA	NA	NA	NA
Non-USA Gross	Ebert rating	NA	NA	NA	NA
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	NA	NA	NA	NA
IMDB rating	Ebert rating	NA	NA	NA	NA
IMDB rating	Maltin rating	NA	NA	NA	NA
IMDB rating	Computer use	NA	NA	NA	NA
Ebert rating	Maltin rating	NA	NA	NA	NA
Ebert rating	Computer use	NA	NA	NA	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.42 (9.5%)
Budget	0.15 (1.2%)
Opening Weekend	NA
Domestic Gross	0.7 (29.3%)
Non-USA Gross	NA
IMDB rating	0.73 (32.1%)
Ebert rating	NA
Maltin rating	NA
Computer use	NA

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Correlations, genre = Thriller

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.26 (3.4%) [171]	NA	NA	0.15 (1.2%)
Year	Opening Weekend	0.06 (0.2%) [120]	NA	-0.08 (0.3%)	-0.01 (0%)
Year	Domestic Gross	0.12 (0.7%) [419]	NA	-0.01 (0%)	0.05 (0.1%)
Year	Non-USA Gross	-0.34 (6.1%) [89]	NA	-0.46 (11.5%)	-0.41 (9.1%)
Year	IMDB rating	0.07 (0.3%) [468]	NA	0.09 (0.4%)	0.1 (0.5%)
Year	Ebert rating	-0.11 (0.6%) [277]	NA	-0.1 (0.5%)	-0.09 (0.4%)
Year	Maltin rating	-0.34 (6%) [59]	NA	-0.33 (5.7%)	-0.37 (7.4%)
Year	Computer use	0.25 (3.2%) [535]	NA	0.13 (0.9%)	NA
Budget	Opening Weekend	0.51 (14.4%) [77]	0.51 (14.5%)	NA	0.43 (10.1%)
Budget	Domestic Gross	0.51 (14.1%) [125]	0.5 (13.5%)	NA	0.43 (10%)
Budget	Non-USA Gross	0.31 (5%) [58]	0.44 (10.4%)	NA	0.24 (3.1%)
Budget	IMDB rating	-0.05 (0.1%) [144]	-0.07 (0.2%)	NA	0 (0%)
Budget	Ebert rating	-0.01 (0%) [89]	0.01 (0%)	NA	0.02 (0%)
Budget	Maltin rating	-0.07 (0.3%) [35]	0.01 (0%)	NA	-0.15 (1.1%)
Budget	Computer use	0.53 (15.7%) [171]	0.5 (13.7%)	NA	NA
Opening Weekend	Domestic Gross	0.9 (57.2%) [120]	0.9 (57.3%)	0.86 (50.5%)	0.89 (55.2%)
Opening Weekend	Non-USA Gross	0.78 (37.6%) [51]	0.85 (48.8%)	0.76 (35.3%)	0.77 (36.5%)
Opening Weekend	IMDB rating	0.02 (0%) [120]	0.02 (0%)	0.06 (0.1%)	0.05 (0.1%)
Opening Weekend	Ebert rating	-0.06 (0.2%) [89]	-0.05 (0.1%)	-0.06 (0.1%)	-0.04 (0%)
Opening Weekend	Maltin rating	0.11 (0.6%) [34]	0.14 (1%)	0.18 (1.6%)	0.09 (0.4%)
Opening Weekend	Computer use	0.3 (4.8%) [120]	0.3 (4.6%)	0.04 (0%)	NA
Domestic Gross	Non-USA Gross	0.81 (42.6%) [89]	0.92 (61.8%)	0.8 (41%)	0.81 (41.6%)
Domestic Gross	IMDB rating	0.18 (1.6%) [414]	0.17 (1.5%)	0.24 (2.9%)	0.21 (2.3%)
Domestic Gross	Ebert rating	0.09 (0.4%) [272]	0.1 (0.6%)	0.12 (0.7%)	0.12 (0.7%)
Domestic Gross	Maltin rating	0.39 (8.2%) [59]	0.47 (11.7%)	0.51 (14%)	0.38 (7.8%)
Domestic Gross	Computer use	0.29 (4.5%) [419]	0.27 (3.9%)	0.03 (0%)	NA
Non-USA Gross	IMDB rating	0.16 (1.3%) [89]	0.2 (2.1%)	0.18 (1.8%)	0.18 (1.7%)
Non-USA Gross	Ebert rating	0.11 (0.6%) [71]	0.07 (0.3%)	0.12 (0.7%)	0.12 (0.8%)
Non-USA Gross	Maltin rating	0.47 (12%) [33]	0.4 (8.5%)	0.52 (15.1%)	0.46 (11.6%)
Non-USA Gross	Computer use	0.2 (2%) [89]	0.31 (5.1%)	0.04 (0%)	NA
IMDB rating	Ebert rating	0.43 (9.7%) [276]	0.44 (10.3%)	0.43 (9.7%)	0.42 (9.5%)
IMDB rating	Maltin rating	0.62 (21.5%) [59]	0.69 (27.7%)	0.61 (21.4%)	0.63 (22.5%)
IMDB rating	Computer use	-0.08 (0.3%) [468]	-0.1 (0.5%)	-0.06 (0.2%)	NA
Ebert rating	Maltin rating	0.27 (3.8%) [48]	0.25 (3.2%)	0.27 (3.8%)	0.28 (4%)
Ebert rating	Computer use	-0.07 (0.3%) [277]	-0.05 (0.1%)	-0.08 (0.3%)	NA
Maltin rating	Computer use	0.08 (0.3%) [59]	0.19 (1.8%)	0.15 (1.2%)	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.27 (3.9%)
Budget	0.27 (3.7%)
Opening Weekend	0.3 (4.7%)
Domestic Gross	0.43 (9.9%)
Non-USA Gross	0.3 (4.6%)
IMDB rating	0.3 (4.6%)
Ebert rating	0.22 (2.6%)
Maltin rating	0.15 (1.2%)
Computer use	0.4 (8.6%)

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Correlations, genre = War

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	0.45 (10.9%) [26]	NA	NA	0.34 (6.1%)
Year	Opening Weekend	-0.03 (0%) [11]	NA	-0.46 (11.6%)	-0.26 (3.6%)
Year	Domestic Gross	0.17 (1.6%) [58]	NA	0.03 (0%)	0.04 (0%)
Year	Non-USA Gross	0 (0%) [10]	NA	0 (0%)	-0.26 (3.6%)
Year	IMDB rating	0.12 (0.7%) [67]	NA	0.12 (0.8%)	0.09 (0.4%)
Year	Ebert rating	0 (0%) [39]	NA	-0.03 (0%)	-0.07 (0.2%)
Year	Maltin rating	0.18 (1.7%) [6]	NA	0.36 (6.7%)	NA
Year	Computer use	0.36 (6.7%) [72]	NA	0.18 (1.8%)	NA
Budget	Opening Weekend	0.63 (22.9%) [8]	0.73 (31.9%)	NA	0.52 (14.9%)
Budget	Domestic Gross	0.33 (5.9%) [18]	0.29 (4.4%)	NA	0.18 (1.7%)
Budget	Non-USA Gross	0.01 (0%) [8]	0.01 (0%)	NA	-0.35 (6.4%)
Budget	IMDB rating	0.01 (0%) [22]	-0.04 (0%)	NA	-0.03 (0%)
Budget	Ebert rating	0.07 (0.2%) [15]	0.08 (0.3%)	NA	-0.01 (0%)
Budget	Maltin rating	-0.27 (3.8%) [5]	-0.4 (8.7%)	NA	NA
Budget	Computer use	0.46 (11.6%) [26]	0.36 (6.9%)	NA	NA
Opening Weekend	Domestic Gross	0.97 (75.6%) [11]	0.99 (87.7%)	NA	0.97 (76.1%)
Opening Weekend	Non-USA Gross	0.94 (66.2%) [6]	0.94 (66.3%)	NA	0.92 (61.1%)
Opening Weekend	IMDB rating	0.07 (0.2%) [11]	0.07 (0.2%)	0.07 (0.2%)	0.02 (0%)
Opening Weekend	Ebert rating	0.33 (5.7%) [10]	0.33 (5.7%)	0.37 (7.2%)	0.28 (4%)
Opening Weekend	Maltin rating	-0.58 (18.7%) [3]	-0.58 (19%)	-0.55 (16.5%)	NA
Opening Weekend	Computer use	0.5 (13.6%) [11]	0.55 (16.7%)	0.3 (4.6%)	NA
Domestic Gross	Non-USA Gross	0.94 (67.9%) [10]	0.96 (72.9%)	NA	0.95 (70.7%)
Domestic Gross	IMDB rating	0.14 (1%) [58]	0.12 (0.8%)	0.14 (1.1%)	0.11 (0.6%)
Domestic Gross	Ebert rating	0.36 (6.7%) [39]	0.36 (6.9%)	0.35 (6.6%)	0.31 (5.1%)
Domestic Gross	Maltin rating	-0.18 (1.8%) [6]	-0.23 (2.6%)	-0.1 (0.5%)	NA
Domestic Gross	Computer use	0.39 (8.2%) [58]	0.36 (6.8%)	0.28 (4.2%)	NA
Non-USA Gross	IMDB rating	-0.07 (0.2%) [10]	-0.07 (0.2%)	-0.07 (0.2%)	-0.16 (1.3%)
Non-USA Gross	Ebert rating	0.18 (1.6%) [8]	0.18 (1.6%)	0.18 (1.6%)	0.09 (0.4%)
Non-USA Gross	Maltin rating	-0.62 (22%) [3]	-0.63 (23%)	-0.64 (23.8%)	NA
Non-USA Gross	Computer use	0.57 (17.9%) [10]	0.61 (20.9%)	0.64 (23.1%)	NA
IMDB rating	Ebert rating	0.37 (7.1%) [39]	0.37 (7.3%)	0.37 (7.1%)	0.36 (6.7%)
IMDB rating	Maltin rating	0.53 (15.5%) [6]	0.52 (14.9%)	0.56 (17.2%)	NA
IMDB rating	Computer use	0.1 (0.5%) [67]	0.06 (0.2%)	0.11 (0.6%)	NA
Ebert rating	Maltin rating	0.7 (28.9%) [4]	0.71 (30.1%)	0.75 (34.3%)	NA
Ebert rating	Computer use	0.18 (1.8%) [39]	0.2 (2%)	0.17 (1.5%)	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.38 (7.8%)
Budget	0.28 (4.1%)
Opening Weekend	0.48 (12.6%)
Domestic Gross	0.52 (14.6%)
Non-USA Gross	0.46 (11.3%)
IMDB rating	0.21 (2.3%)
Ebert rating	0.31 (5.1%)
Maltin rating	0.16 (1.4%)
Computer use	0.5 (13.6%)

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Correlations, genre = Western

Field 1	Field 2	Pearson's r	r.Year	r.Budget	r.Computer Use
Year	Budget	-0.04 (0.1%) [7]	NA	NA	NA
Year	Opening Weekend	-0.82 (43%) [3]	NA	NA	-0.85 (48.3%)
Year	Domestic Gross	-0.08 (0.3%) [32]	NA	-0.11 (0.6%)	-0.11 (0.6%)
Year	Non-USA Gross	NA	NA	NA	NA
Year	IMDB rating	-0.04 (0%) [37]	NA	-0.12 (0.7%)	-0.01 (0%)
Year	Ebert rating	-0.54 (16.2%) [21]	NA	NA	-0.58 (18.5%)
Year	Maltin rating	-0.98 (81.1%) [3]	NA	NA	NA
Year	Computer use	0.19 (1.8%) [41]	NA	NA	NA
Budget	Opening Weekend	NA	NA	NA	NA
Budget	Domestic Gross	-0.44 (10.3%) [4]	-0.44 (10.6%)	NA	NA
Budget	Non-USA Gross	NA	NA	NA	NA
Budget	IMDB rating	-0.78 (37.8%) [5]	-0.78 (38.2%)	NA	NA
Budget	Ebert rating	-0.9 (58.5%) [3]	NA	NA	NA
Budget	Maltin rating	NA	NA	NA	NA
Budget	Computer use	NA	NA	NA	NA
Opening Weekend	Domestic Gross	0.99 (99.6%) [3]	NA	NA	NA
Opening Weekend	Non-USA Gross	NA	NA	NA	NA
Opening Weekend	IMDB rating	0.26 (3.6%) [3]	0.41 (8.8%)	NA	0.28 (4.1%)
Opening Weekend	Ebert rating	-0.82 (43%) [3]	NA	NA	-0.83 (45.5%)
Opening Weekend	Maltin rating	NA	NA	NA	NA
Opening Weekend	Computer use	0.08 (0.3%) [3]	0.42 (9.5%)	NA	NA
Domestic Gross	Non-USA Gross	NA	NA	NA	NA
Domestic Gross	IMDB rating	0.37 (7.2%) [32]	0.37 (7.2%)	0.05 (0.1%)	0.4 (8.4%)
Domestic Gross	Ebert rating	0.73 (32.4%) [21]	0.82 (43.9%)	0.9 (56.6%)	0.73 (32.1%)
Domestic Gross	Maltin rating	0.65 (24.4%) [3]	NA	NA	NA
Domestic Gross	Computer use	0.12 (0.8%) [32]	0.14 (1%)	NA	NA
Non-USA Gross	IMDB rating	0.99 (99.9%) [2]	NA	NA	NA
Non-USA Gross	Ebert rating	NA	NA	NA	NA
Non-USA Gross	Maltin rating	NA	NA	NA	NA
Non-USA Gross	Computer use	NA	NA	NA	NA
IMDB rating	Ebert rating	0.47 (11.7%) [21]	0.53 (15.4%)	-0.94 (66.1%)	0.49 (13.1%)
IMDB rating	Maltin rating	-0.18 (1.8%) [3]	NA	NA	NA
IMDB rating	Computer use	-0.15 (1.1%) [37]	-0.14 (1%)	NA	NA
Ebert rating	Maltin rating	0.32 (5.5%) [3]	NA	NA	NA
Ebert rating	Computer use	0.1 (0.5%) [21]	0.25 (3.3%)	NA	NA
Maltin rating	Computer use	NA	NA	NA	NA

Multiple Correlations

Field	Multiple Correlation (all fields)
Year	0.25 (3.2%)
Budget	0.07 (0.2%)
Opening Weekend	0.1 (0.5%)
Domestic Gross	0.58 (18.6%)
Non-USA Gross	0.19 (1.9%)
IMDB rating	0.35 (6.6%)
Ebert rating	0.58 (18.8%)
Maltin rating	0.07 (0.2%)
Computer use	0.29 (4.3%)

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The Program

A large proportion of the hours I devoted to this project were spent in the production of an elaborate program to parse and analyze movie data obtained from the Internet Movie Database. The program is designed to make use of a number of databases -- information for movie titles, genres, business information, Roger Ebert & Leonard Maltin ratings, use or non-use of computers, and country of origin -- and to produce, from the data in these files, the hundreds of pages of charts and tables that are used in this project. Although the program was written from scratch, there is a small section of the code -- that used to perform Gaussian elimination on matrices -- which I downloaded from the public domain. Appropriate credit is given to the author in the module descriptions below. What follows is a generalized, technical description of the program's design, and a set of links to the various files that make up the program's code.

The program consists of three modules. The first, *TABLEGEN*, is the largest, and performs the majority of the work. In this module is the code to load and parse the data from a number of files (in a number of formats), to output this data as a set of HTML tables, to calculate statistical correlations between various fields in the data, and to output the results of these calculations in another set of HTML tables. The second, *STATS*, contains code to calculate Pearson, partial, and multiple correlations. The routines in this module are called by those in *TABLEGEN* to perform computations. Finally, the *GAUSS* module performs Gaussian elimination on a matrix, which is a technique used to solve systems of linear equations. The code in the *GAUSS* module was written by Paul Bourke, and is available through the worldwide web at: http://www.mhri.edu.au/~pdb/other/gausselim/.

Here, then, are links to the source code:

TABLEGEN.HPP
TABLEGEN.CPP
STATS.HPP
STATS.CPP
GAUSS.HPP
GAUSS.CPP
STATTEST.CPP

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TABLEGEN.HPP

```
// Copyright Matt Streeter, 1999

#ifndef __TABLEGEN_HPP__
#define __TABLEGEN_HPP__

#include <iostream.h>
#include <stdio.h>
#include <string.h>
#include <stdlib.h>
#include <conio.h>
#include <fstream.h>
#include <math.h>

#include "stats.hpp"
#include "gauss.hpp"

#define BUSINESS_PATH                           "business.txt"
#define RATINGS_PATH                            "ratings.txt"
#define EBERT_PATH                                      "ebert.txt"
#define MALTIN_PATH                                     "maltin.txt"
#define GENRE_PATH                                      "genres.txt"
#define COUNTRIES_PATH                          "country.txt"
#define COMP_INFO_PATH                          "complist.txt"
#define MASTER_LIST_PATH                        "mstrlist.txt"

#define DO_BUSINESS                                     1
#define DO_RATINGS                                      1
#define DO_GENRE                                        1
#define DO_EBERT                                        1
#define DO_MALTIN                                       1
#define DO_COMP_INFO                            1

#define DO_STATISTICS                           1
#define DO_PEARSON_CORRELATIONS         1
#define DO_MULTIPLE_CORRELATIONS        1
#define DO_PARTIAL_CORRELATIONS         1
#define DO_GENRE_CORRELATIONS           1

#define PARTIAL_USE_THREEVAR            1
#define WARNINGS_ON                                     0

#define GEN_MASTER_LIST                         0

#define PROGRESS_LINES                          1000

#define GENRES_PER_LINE                         3

typedef unsigned char byte;

struct Movie
{
        int year;
        char *title;
        long budget; // -1 for foreign currency (temp)
        long opening_weekend;
        long domestic_gross;
        long non_usa_gross;
        float imdb_rating;
        byte ebert_half_stars;
        byte maltin_half_stars;
        unsigned long genre_flags;
        byte uses_computers;
};

#define FIELD_YEAR                              0
#define FIELD_BUDGET                    1
#define FIELD_OPENING_WEEKEND   2
#define FIELD_DOMESTIC_GROSS    3
#define FIELD_NON_USA_GROSS     4
#define FIELD_IMDB_RATING               5
```

```
#define FIELD_EBERT_RATING              6
#define FIELD_MALTIN_RATING             7
#define FIELD_USES_COMPUTERS    8

#define NUM_PRIMARY_FIELDS              9
#if(!DO_GENRE_CORRELATIONS)
#define NUM_FIELDS                              9
#endif

#define FIELD_ACTION                    9
#define FIELD_ADVENTURE                 10
#define FIELD_ADULT                             11
#define FIELD_ANIMATION                 12
#define FIELD_CHILDRENS                 13
#define FIELD_COMEDY                    14
#define FIELD_CRIME                             15
#define FIELD_DRAMA                             16
#define FIELD_DOCUMENTARY               17
#define FIELD_FANTASY                   18
#define FIELD_FILMNOIR                  19
#define FIELD_HORROR                    20
#define FIELD_MUSICAL                   21
#define FIELD_MYSTERY                   22
#define FIELD_ROMANCE                   23
#define FIELD_SCIFI                             24
#define FIELD_SHORT                             25
#define FIELD_THRILLER                  26
#define FIELD_WAR                               27
#define FIELD_WESTERN                   28

#if(DO_GENRE_CORRELATIONS)
#define NUM_FIELDS                              29
#endif

// tbd: genre fields

#define MAX_MOVIES              10000
#define MAX_LINE_LEN    2048
#define SILENT                  1
#define MORE                    1

struct genre_table_entry
{
        char *name;
        long flag;
};

// Genre flags
#define GFLAG_DRAMA                     0x01L
#define GFLAG_COMEDY            0x02L
#define GFLAG_SHORT                     0x04L
#define GFLAG_DOCUMENTARY       0x08L
#define GFLAG_ANIMATION         0x10L
#define GFLAG_ADULT                     0x20L
#define GFLAG_WESTERN           0x40L
#define GFLAG_CRIME                     0x80L
#define GFLAG_ROMANCE           0x100L
#define GFLAG_THRILLER          0x200L
#define GFLAG_ADVENTURE         0x400L
#define GFLAG_MUSICAL           0x800L
#define GFLAG_HORROR            0x1000L
#define GFLAG_SCIFI                     0x2000L
#define GFLAG_MYSTERY           0x4000L
#define GFLAG_WAR                       0x8000L
#define GFLAG_CHILDRENS         0x10000L
#define GFLAG_FILMNOIR          0x20000L
#define GFLAG_FANTASY           0x40000L
#define GFLAG_ACTION            0x80000L

typedef long double stat_type;

// function prototypes
int calculate_statistics(struct Movie *pListMovies,int num_list_movies);
void output_correlation(ostream &out,stat_type r,int& samples);
int is_defined(struct Movie *pMovie,int field);
stat_type field_stat_value(struct Movie *pMovie,int field);

int gen_table(struct Movie *pListMovies,int num_list_movies);
void gen_table_row(ostream& table,struct Movie *pMovie,int full_table);
```

```
void gen_table_header(ostream& table,int full_table);
void gen_table_footer(ostream& table);
int print_master_movie_list(struct Movie *pMasterMovies,int
        num_master_movies);
int load_movie_list(FILE *list,struct Movie *pMovies);
int load_business_filter(FILE *business_db,struct Movie *pMovies);
int imdb_filter(struct Movie *pMovie);
int filter_countries(FILE *countries_db,struct Movie *pMovies,
        int num_movies);
int add_ratings_info(FILE *ratings_db,struct Movie *pListMovies,
        int num_list_movies);
int add_business_info(FILE *business_db,struct Movie *pListMovies,
        int num_list_movies);
int add_genre_info(FILE *genres_db,struct Movie *pListMovies,
        int num_list_movies);
int add_ebert_ratings(FILE *ebert_ratings,struct Movie *pListMovies,
        int num_list_movies);
int add_maltin_ratings(FILE *maltin_ratings,struct Movie *pListMovies,
        int num_list_movies);
int add_comp_info(FILE *comp_info,struct Movie *pListMovies,
        int num_list_movies);
int get_business_stats(struct Movie *pMovies,int num_movies);
int parse_rating(char *value,struct Movie *pMovie);
int parse_MV(char *value,struct Movie *pMovie,int dup_title=0);
int parse_BT(char *value,struct Movie *pMovie);
int parse_OW(char *value,struct Movie *pMovie);
int parse_GR(char *value,struct Movie *pMovie);
int parse_genre(char *value,struct Movie *pMovie);
int parse_maltin(char *value,struct Movie *pMovie);
int movie_match(struct Movie *pMovie1,struct Movie *pMovie2);
int title_match(char *title1,char *title2);
long atol_w_commas(char *value);
void print_movie(struct Movie *pMovie);
float round_million_dollar_amount(long amount);
void init_movie(struct Movie *pMovie);

#endif
```

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TABLEGEN.CPP

```
// Copyright Matt Streeter, 1999

// Matt Streeter
// 2/1/99
// Program to gather statistics from the IMDB (Internet Movie Database)
// text files.

// Possible extensions:
// Fields to add: Awards
// Specify some movies as effects-laden.
// filter out video games, TV shows, etc.
// Calculate effect of computers on genre popularity.
// Filter out movies that haven't come out yet.
// Can use pairs where only one field is defined in Pearson correlation.
//  (see p.93 of "Introduction to Applied Statistics")
// Minor genre keywords
// Correlate w/profit ratios.

#include "tablegen.hpp"

struct genre_table_entry genre_table[]={
{"Action",GFLAG_ACTION},
{"Adventure",GFLAG_ADVENTURE},
{"Adult",GFLAG_ADULT},
{"Animation",GFLAG_ANIMATION},
{"Children's",GFLAG_CHILDRENS},
{"Comedy",GFLAG_COMEDY},
{"Crime",GFLAG_CRIME},
{"Drama",GFLAG_DRAMA},
{"Documentary",GFLAG_DOCUMENTARY},
{"Fantasy",GFLAG_FANTASY},
{"Film-Noir",GFLAG_FILMNOIR},
{"Horror",GFLAG_HORROR},
{"Musical",GFLAG_MUSICAL},
{"Mystery",GFLAG_MYSTERY},
{"Romance",GFLAG_ROMANCE},
{"Sci-Fi",GFLAG_SCIFI},
{"Short",GFLAG_SHORT},
{"Thriller",GFLAG_THRILLER},
{"War",GFLAG_WAR},
{"Western",GFLAG_WESTERN},
};

#define NUM_GENRES (sizeof(genre_table)/sizeof(genre_table_entry))

char *field_strings[NUM_FIELDS]={
        "Year",
        "Budget",
        "Opening Weekend",
        "Domestic Gross",
        "Non-USA Gross",
        "IMDB rating",
        "Ebert rating",
        "Maltin rating",
        "Computer use",
#if(DO_GENRE_CORRELATIONS)
        "Action",
        "Adventure",
        "Adult",
        "Animation",
        "Children's",
        "Comedy",
        "Crime",
        "Drama",
        "Documentary",
        "Fantasy",
        "Film-Noir",
        "Horror",
        "Musical",
        "Mystery",
```

```
        "Romance",
        "Sci-Fi",
        "Short",
        "Thriller",
        "War",
        "Western",
#endif
};

char *stat_table_names[]={
        "allstats.htm",
        "cstats.htm",
        "saction.htm",
        "sadventr.htm",
        "sadult.htm",
        "sanim.htm",
        "schildrn.htm",
        "scomedy.htm",
        "scrime.htm",
        "sdrama.htm",
        "sdocum.htm",
        "sfantasy.htm",
        "snoir.htm",
        "shorror.htm",
        "smusical.htm",
        "smystery.htm",
        "sromance.htm",
        "sscifi.htm",
        "sshort.htm",
        "sthrill.htm",
        "swar.htm",
        "swestern.htm"
};

#define TD_HEADER_START "<TD><H1>"
#define TD_START                "<TD><H2>"

int negative_one=-1; // helps avoid stupid warning

int main()
{
#if(GEN_MASTER_LIST)
        /* Load IMDB movies */
        FILE *business_db=fopen(BUSINESS_PATH,"r");
        if(!business_db)
        {
                cerr << "Couldn't open business information database: "
                        << BUSINESS_PATH << endl;
                return(-1);
        }

        struct Movie *pMasterMovies=new Movie[MAX_MOVIES];
        int num_master_movies=
                load_business_filter(business_db,pMasterMovies);
        if(num_master_movies<0)
        {
                return(-1);
        }

        fclose(business_db);

        /* Filter out non-American movies */
        FILE *countries_db=fopen(COUNTRIES_PATH,"r");
        if(!countries_db)
        {
                cerr << "Couldn't open country information database: "
                        << COUNTRIES_PATH << endl;
                return(-1);
        }

        num_master_movies=filter_countries(countries_db,pMasterMovies,
                num_master_movies);

        print_master_movie_list(pMasterMovies,num_master_movies);

#else // GEN_MASTER_LIST

        /* Load Movie List */
        FILE *list=fopen(MASTER_LIST_PATH,"r");
```

```
        if(!list)
        {
                cerr << "Couldn't open movie list: "
                        << MASTER_LIST_PATH << endl;
                return(-1);
        }

        struct Movie *pListMovies=new Movie[MAX_MOVIES];
        int num_list_movies=load_movie_list(list,pListMovies);
        if(num_list_movies<0)
        {
                return(-1);
        }

        fclose(list);

#if(DO_BUSINESS)
        /* Load Business Information */
        FILE *business_db=fopen(BUSINESS_PATH,"r");
        if(!business_db)
        {
                cerr << "Couldn't open business information database: "
                        << BUSINESS_PATH << endl;
                return(-1);
        }

        if(add_business_info(business_db,pListMovies,num_list_movies)<0)
        {
                return(-1);
        }

        fclose(business_db);
#endif

#if(DO_RATINGS)
        /* Load IMDB Ratings information */
        FILE *ratings_db=fopen(RATINGS_PATH,"r");
        if(!ratings_db)
        {
                cerr << "Couldn't open ratings information database: "
                        << RATINGS_PATH << endl;
                return(-1);
        }

        if(add_ratings_info(ratings_db,pListMovies,num_list_movies)<0)
        {
                return(-1);
        }

        fclose(ratings_db);
#endif

#if(DO_GENRE)
        /* Load Genre Information */
        FILE *genres_db=fopen(GENRE_PATH,"r");
        if(!genres_db)
        {
                cerr << "Couldn't open genre information database: "
                        << GENRE_PATH << endl;
                return(-1);
        }

        add_genre_info(genres_db,pListMovies,num_list_movies);

        fclose(genres_db);
#endif

#if(DO_EBERT)
        FILE *ebert_ratings=fopen(EBERT_PATH,"r");
        if(!ebert_ratings)
        {
                cerr << "Couldn't open Ebert ratings list: "
                        << EBERT_PATH << endl;
                return(-1);
        }

        add_ebert_ratings(ebert_ratings,pListMovies,num_list_movies);

        fclose(ebert_ratings);
```

```
#endif

#if(DO_MALTIN)
        FILE *maltin_ratings=fopen(MALTIN_PATH,"r");
        if(!maltin_ratings)
        {
                cerr << "Couldn't open Maltin ratings list: "
                        << MALTIN_PATH << endl;
                return(-1);
        }

        add_maltin_ratings(maltin_ratings,pListMovies,num_list_movies);

        fclose(maltin_ratings);
#endif

#if(DO_COMP_INFO)
        FILE *comp_info=fopen(COMP_INFO_PATH,"r");
        if(!comp_info)
        {
                cerr << "Couldn't open Computer Information list: "
                        << COMP_INFO_PATH << endl;
                return(-1);
        }

        add_comp_info(comp_info,pListMovies,num_list_movies);

        fclose(comp_info);
#endif
        /* Generate HTML table with info for each movie */
        if(gen_table(pListMovies,num_list_movies)<0)
        {
                return(-1);
        }

#if(DO_STATISTICS)
        if(calculate_statistics(pListMovies,num_list_movies)<0)
        {
                return(-1);
        }
#endif
#endif // GEN_MASTER_LIST
        return(0);
}

int calculate_statistics(struct Movie *pListMovies,int num_list_movies)
{
int n,m;
stat_type r;
int table;
int (*filter)(struct Movie *pMovie);
int defined_rows;
int samples;

        // allocate stats table
        stat_type **pColumns=new (stat_type*[NUM_FIELDS]);
        for(n=0;n<NUM_FIELDS;n++)
        {
                pColumns[n]=new stat_type[num_list_movies];
        }

        stat_type **pPartialColumns=new (stat_type*[NUM_FIELDS]);

        // allocate table correlations caches
        stat_type **pPearsonCorrelations=new (stat_type*[2+NUM_GENRES]);
        stat_type **pPartialCorrelations1=new (stat_type*[2+NUM_GENRES]);
        stat_type **pPartialCorrelations2=new (stat_type*[2+NUM_GENRES]);
        stat_type **pPartialCorrelations3=new (stat_type*[2+NUM_GENRES]);
        int **pPearsonSamples=new (int*[2+NUM_GENRES]);
        int cache_size=(NUM_PRIMARY_FIELDS*(NUM_PRIMARY_FIELDS-1))/2;
        for(n=0;n<2+NUM_GENRES;n++)
        {
                pPearsonCorrelations[n]=new stat_type[cache_size];
                pPartialCorrelations1[n]=new stat_type[cache_size];
                pPartialCorrelations2[n]=new stat_type[cache_size];
                pPartialCorrelations3[n]=new stat_type[cache_size];
                pPearsonSamples[n]=new int[cache_size];
                // initialize caches to all "NA"
                for(m=0;m<cache_size;m++)
```

```
                {
                        pPearsonCorrelations[n][m]=-2.0;
                        pPartialCorrelations1[n][m]=-2.0;
                        pPartialCorrelations2[n][m]=-2.0;
                        pPartialCorrelations3[n][m]=-2.0;
                        pPearsonSamples[n][m]=-1.0;
                }
        }

        cout << "Calculating statistics";

#if(DO_PEARSON_CORRELATIONS||DO_PARTIAL_CORRELATIONS)
        for(table=0;table<2+NUM_GENRES;table++)
        {
                ofstream *stats_ptr=new ofstream(stat_table_names[table]);

                ofstream& stats=*stats_ptr;
                stats << "<HTML>\n<TITLE>Movie Statistics</TITLE>\n\n";
                stats << "<LINK REL=STYLESHEET TYPE=\"text/css\""
                          " HREF=\"text.css\">\n";
                stats << "<BODY bgcolor=#000000 text=#ffffff link=#0000ff"
                         " vlink=#0000ff>\n";
                stats << "\nReturn to <A HREF=\"qm.htm#StatsIndex\" TARGET=\"Main\">"
                 "Table Index</A>.\n<BR><BR>\n";

                int num_active_fields=table<2?NUM_FIELDS:NUM_PRIMARY_FIELDS;

                if(table==0)
                {
                        stats << "<B>Correlations, all movies</B>\n"
                                 << endl;
                }
                else if(table==1)
                {
                        stats << "<B>Correlations, computer movies</B>\n" << endl;
                }
                else
                {
                        stats << "<B>Correlations, genre = "
                               << genre_table[table-2].name << "</B>\n";
                }

                stats << "<HR><BR>\n<TABLE BORDER=1 CELLSPACING=0 WIDTH=100%>\n";


                stats << "<TR><TD><H2>Field 1<TD><H2>Field 2";
#if(DO_PEARSON_CORRELATIONS)
                stats << "<TD><H2>Pearson's r\n";
#endif
#if(DO_PARTIAL_CORRELATIONS)
                stats << "<TD><H2>r.Year<TD><H2>r.Budget"
                        "<TD><H2>r.Computer Use\n";
#endif

                // fill stats table, filtering out irrelevant entries
                for(n=0;n<num_active_fields;n++)
                {
                        int i=0;
                        for(m=0;m<num_list_movies;m++)
                        {
                                int filtered=0;
                                if(table==1 && !pListMovies[m].uses_computers)
                                {
                                        filtered=1;
                                }
                                else if(table>=2 && !(pListMovies[m].genre_flags
                                        &(genre_table[table-2].flag)))
                                {
                                        filtered=1;
                                }
                                if(!filtered)
                                {
                                        if(is_defined(&(pListMovies[m]),n))
                                        {
                                                pColumns[n][i++]=field_stat_value(
                                                        &(pListMovies[m]),n);
                                        }
                                        else
                                        {
```

```
                                        pColumns[n][i++]=-1;
                                }
                        }
                }
                defined_rows=i;
        }

        int cache_index=0;
        for(n=0;n<num_active_fields;n++)
        {
                for(m=n+1;m<num_active_fields;m++)
                {
                        cout << ".";
                        if(table!=1 ||
                                ((n!=FIELD_USES_COMPUTERS)&&(m!=FIELD_USES_COMPUTERS)))
                        {
                                stats << "<TR><TD><H3>" << field_strings[n]
                                        << "<TD><H3>" << field_strings[m];
#if(DO_PEARSON_CORRELATIONS)
                                stats << "<TD><H3>";
                                r=pearson_correlation(pColumns[n],pColumns[m],
                                        defined_rows,samples);
                                output_correlation(stats,r,samples);
                                if(n<NUM_PRIMARY_FIELDS && m<NUM_PRIMARY_FIELDS)
                                {
                                        pPearsonCorrelations[table][cache_index]=r;
                                        pPearsonSamples[table][cache_index]=samples;
                                }
#endif
#if(DO_PARTIAL_CORRELATIONS)
                                // fill in partial columns
                                pPartialColumns[0]=pColumns[n];
                                pPartialColumns[1]=pColumns[m];
                                int j=0;
                                for(int i=2;i<num_active_fields;i++)
                                {
                                        if(j==n)
                                        {
                                                j++;
                                        }
                                        if(j==m)
                                        {
                                                j++;
                                        }
                                        pPartialColumns[i]=pColumns[j];
                                        j++;
                                }

/*
                                stats << "<TD><H3>";
                                r=partial_correlation(pPartialColumns,num_active_fields,
                                        defined_rows);
                                output_correlation(stats,r,negative_one);
*/

                                // r.Year
                                stats << "<TD><H3>";
                                if(n!=FIELD_YEAR && m!=FIELD_YEAR)
                                {
                                        pPartialColumns[2]=pColumns[FIELD_YEAR];
#if(!PARTIAL_USE_THREEVAR)
                                        r=partial_correlation(pPartialColumns,3,
                                                defined_rows);
#else
                                        r=partial_correlation_3(pPartialColumns,
                                                defined_rows);
#endif
                                        output_correlation(stats,r,negative_one);
                                        if(n<NUM_PRIMARY_FIELDS && m<NUM_PRIMARY_FIELDS)
                                        {
                                                pPartialCorrelations1[table][cache_index]=r;
                                        }
                                }
                                else
                                {
                                        stats << "NA";
                                }

                                // r.Budget
```

```
                                        stats << "<TD><H3>";
                                        if(n!=FIELD_BUDGET && m!=FIELD_BUDGET)
                                        {
                                                pPartialColumns[2]=pColumns[FIELD_BUDGET];
#if(!PARTIAL_USE_THREEVAR)
                                                r=partial_correlation(pPartialColumns,3,
                                                        defined_rows);
#else
                                                r=partial_correlation_3(pPartialColumns,
                                                        defined_rows);
#endif
                                                output_correlation(stats,r,negative_one);
                                                if(n<NUM_PRIMARY_FIELDS && m<NUM_PRIMARY_FIELDS)
                                                {
                                                        pPartialCorrelations2[table][cache_index]=r;
                                                }
                                        }
                                        else
                                        {
                                                stats << "NA";
                                        }

                                        // r.Computer Use
                                        stats << "<TD><H3>";
                                        if(n!=FIELD_USES_COMPUTERS
                                                && m!=FIELD_USES_COMPUTERS)
                                        {
                                                pPartialColumns[2]=pColumns[FIELD_USES_COMPUTERS];
#if(!PARTIAL_USE_THREEVAR)
                                                r=partial_correlation(pPartialColumns,3,
                                                        defined_rows);
#else
                                                r=partial_correlation_3(pPartialColumns,
                                                        defined_rows);
#endif
                                                output_correlation(stats,r,negative_one);
                                                if(n<NUM_PRIMARY_FIELDS && m<NUM_PRIMARY_FIELDS)
                                                {
                                                        pPartialCorrelations3[table][cache_index]=r;
                                                }
                                        }
                                        else
                                        {
                                                stats << "NA";
                                        }
#endif
                                }
                                if(n<NUM_PRIMARY_FIELDS && m<NUM_PRIMARY_FIELDS)
                                {
                                        cache_index++;
                                }
                        }
                        stats << endl;
                }
                stats << "</TABLE>\n";
#if(DO_MULTIPLE_CORRELATIONS)
                // now for the multiple correlations
                stats << "<BR>\n<TABLE BORDER=1 CELLSPACING=0 WIDTH=100%>";
                stats << "<CAPTION>Multiple Correlations</CAPTION>";
                stats << "<TR><TD><H2>Field<TD><H2>Multiple Correlation (all fields)\n";
                for(n=0;n<num_active_fields;n++)
                {
                        // fill in "partial" columns
                        int j=0;
                        for(int i=0;i<num_active_fields;i++)
                        {
                                if(i!=n)
                                {
                                pPartialColumns[j++]=pColumns[i];
                                }
                        }
                        pPartialColumns[num_active_fields-1]=pColumns[n];

                        stats << "<TR><TD><H3>" << field_strings[n] << "<TD><H3>";

                        stat_type correlation=multiple_correlation(pPartialColumns,
                                num_active_fields,defined_rows);

                        output_correlation(stats,correlation,negative_one);
```

```
                        stats << endl;
                }
                stats << "</TABLE>\n";
#endif
                stats << "\n<BR>Return to <A HREF=\"qm.htm#MovieIndex\""
                                " TARGET=\"Main\">Table Index</A>.";
                stats << "\n</HTML>";
                stats.close();
                delete(stats_ptr);
        }
#endif

        // Generate correlations by genre table

        ofstream stats("gstats.htm");

        stats << "<HTML>\n<TITLE>Movie Statistics</TITLE>\n\n";
        stats << "<LINK REL=STYLESHEET TYPE=\"text/css\""
                        " HREF=\"text.css\">\n";
        stats << "<BODY bgcolor=#000000 text=#ffffff link=#0000ff"
                        " vlink=#0000ff>\n";
        stats << "\nReturn to <A HREF=\"qm.htm#StatsIndex\" TARGET=\"Main\">"
                "Table Index</A>.\n<BR><BR>\n";
        stats << "<B>Correlations by genre</B>\n";
        stats << "<HR><BR>\n<TABLE BORDER=1 CELLSPACING=0>";
        stats << "\n<TR><TD><H2>Correlation<TD><H2>All<TD><H2>Computers-only"
                        "<TD><H2>Highest Genre<TD><H2>Lowest Genre";
        for(n=0;n<NUM_GENRES;n++)
        {
                stats << "<TD><H2>" << genre_table[n].name;
        }

        int cache_index=0;
        for(n=0;n<NUM_PRIMARY_FIELDS;n++)
        {
                for(m=n+1;m<NUM_PRIMARY_FIELDS;m++,cache_index++)
                {
                        for(int l=0;l<4;l++)
                        {
                                stats << "\n<TR><TD><H3>" << field_strings[n] << "<->"
                                        << field_strings[m] << ", ";
                                switch(l)
                                {
                                case 0:
                                        stats << "Pearson's r";
                                        break;
                                case 1:
                                        stats << "r.Year";
                                        break;
                                case 2:
                                        stats << "r.Budget";
                                        break;
                                case 3:
                                        stats << "r.Computer Use";
                                        break;
                                };
                                for(int i=0;i<2+NUM_GENRES;i++)
                                {
                                        if(i==2)
                                        {
                                                // output highest, lowest genre correlations
                                                stat_type highest=-1.0;
                                                stat_type lowest=1.0;
                                                int highest_index=-1,lowest_index=-1;
                                                int highest_samples=-1,lowest_samples=-1;

                                                for(int j=0;j<NUM_GENRES;j++)
                                                {
                                                        stat_type r;
                                                        switch(l)
                                                        {
                                                        case 0:
                                                                r=pPearsonCorrelations[j+2][cache_index];
                                                                break;
                                                        case 1:
                                                                r=pPartialCorrelations1[j+2][cache_index]
                                                                break;
                                                        case 2:
                                                                r=pPartialCorrelations2[j+2][cache_index]
```

```
                                                        break;
                                                case 3:
                                                        r=pPartialCorrelations3[j+2][cache_index]
                                                        break;
                                                };

                                                if(r>=-1.0 && r<=1.0)
                                                {
                                                        if(r>highest)
                                                        {
                                                                highest=r;
                                                                highest_index=j;
                                                                if(!l)
                                                                {
                                                                        highest_samples=pPearsonS
                                                                                [cache_index];
                                                                }
                                                        }
                                                        if(r<lowest)
                                                        {
                                                                lowest=r;
                                                                lowest_index=j;
                                                                if(!l)
                                                                {
                                                                        lowest_samples=pPearsonSa
                                                                                [cache_index];
                                                                }
                                                        }
                                                }
                                        }
                                        stats << "<TD><H3>";
                                        if(highest_index!=-1)
                                        {
                                                output_correlation(stats,highest,highest_samples)
                                                stats << " (" << genre_table[highest_index].name
                                                        << ")";
                                        }
                                        else
                                        {
                                                stats << "NA";
                                        }
                                        stats << "<TD><H3>";
                                        if(lowest_index!=-1)
                                        {
                                                output_correlation(stats,lowest,lowest_samples);
                                                stats << " (" << genre_table[lowest_index].name
                                                        << ")";
                                        }
                                        else
                                        {
                                                stats << "NA";
                                        }
                                }
                                stat_type r;
                                switch(l)
                                {
                                case 0:
                                        r=pPearsonCorrelations[i][cache_index];
                                        break;
                                case 1:
                                        r=pPartialCorrelations1[i][cache_index];
                                        break;
                                case 2:
                                        r=pPartialCorrelations2[i][cache_index];
                                        break;
                                case 3:
                                        r=pPartialCorrelations3[i][cache_index];
                                        break;
                                };
                                stats << "<TD><H3>";
                                output_correlation(stats,r,l?negative_one:
                                        pPearsonSamples[i][cache_index]);
                        }
                }
        }
}
stats << "\n</TABLE>\n<BR>Return to <A HREF=\"qm.htm#MovieIndex\""
        " TARGET=\"Main\">Table Index</A>.";
stats << "\n</HTML>";
```

```
        stats.close();

        cout << "Done\n";

        for(n=0;n<NUM_FIELDS;n++)
        {
                delete(pColumns[n]);
        }
        delete(pColumns);

        delete(pPartialColumns);

        // free correlation caches
        for(n=0;n<2+NUM_GENRES;n++)
        {
                delete(pPearsonCorrelations[n]);
                delete(pPartialCorrelations1[n]);
                delete(pPartialCorrelations2[n]);
                delete(pPartialCorrelations3[n]);
                delete(pPearsonSamples[n]);
        }
        delete(pPearsonCorrelations);
        delete(pPartialCorrelations1);
        delete(pPartialCorrelations2);
        delete(pPartialCorrelations3);
        delete(pPearsonSamples);

        return(0);
}

void output_correlation(ostream &out,stat_type r,int& samples)
{
        if(r>=-1.0 && r<=1.0)
        {
                out << stat_type(int(r*100.0))/100.0 << " (";
                stat_type E=predictive_efficiency(r);
                out << stat_type(int(E*1000.0))/10.0 << "%) ";
                if(samples!=-1)
                {
                        out << "[" << samples << "] ";
                }
        }
        else
        {
                out << "NA";
        }
}

int is_defined(struct Movie *pMovie,int field)
{
        switch(field)
        {
        case FIELD_YEAR:
                return(pMovie->year!=0);
        case FIELD_BUDGET:
                return(pMovie->budget!=-1);
        case FIELD_OPENING_WEEKEND:
                return(pMovie->opening_weekend!=0);
        case FIELD_DOMESTIC_GROSS:
                return(pMovie->domestic_gross!=0);
        case FIELD_NON_USA_GROSS:
                return(pMovie->non_usa_gross!=0);
        case FIELD_IMDB_RATING:
                return(pMovie->imdb_rating!=0);
        case FIELD_EBERT_RATING :
                return(pMovie->ebert_half_stars!=255);
        case FIELD_MALTIN_RATING:
                return(pMovie->maltin_half_stars!=255);
        case FIELD_USES_COMPUTERS:
                return(1);
        case FIELD_ACTION:
        case FIELD_ADVENTURE:
        case FIELD_ADULT:
        case FIELD_ANIMATION:
        case FIELD_CHILDRENS:
        case FIELD_COMEDY:
        case FIELD_CRIME:
        case FIELD_DRAMA:
        case FIELD_DOCUMENTARY:
```

```
        case FIELD_FANTASY:
        case FIELD_FILMNOIR:
        case FIELD_HORROR:
        case FIELD_MUSICAL:
        case FIELD_MYSTERY:
        case FIELD_ROMANCE:
        case FIELD_SCIFI:
        case FIELD_SHORT:
        case FIELD_THRILLER:
        case FIELD_WAR:
        case FIELD_WESTERN:
                return(pMovie->genre_flags!=0);
        }
        return(0);
}

stat_type field_stat_value(struct Movie *pMovie,int field)
{
        switch(field)
        {
        case FIELD_YEAR:
                return(stat_type(pMovie->year-1977));
        case FIELD_BUDGET:
                return(stat_type(pMovie->budget)/1000000.0);
        case FIELD_OPENING_WEEKEND:
                return(stat_type(pMovie->opening_weekend)/100000.0);
        case FIELD_DOMESTIC_GROSS:
                return(stat_type(pMovie->domestic_gross)/1000000.0);
        case FIELD_NON_USA_GROSS:
                return(stat_type(pMovie->non_usa_gross)/1000000.0);
        case FIELD_IMDB_RATING:
                return(stat_type(pMovie->imdb_rating-1.0)); // scale starts at 1 star
        case FIELD_EBERT_RATING :
                return(stat_type(pMovie->ebert_half_stars));
        case FIELD_MALTIN_RATING:
                return(stat_type(pMovie->maltin_half_stars-1)); // scale stars at 1 star
        case FIELD_USES_COMPUTERS:
                return(stat_type(pMovie->uses_computers));
        case FIELD_ACTION:
        case FIELD_ADVENTURE:
        case FIELD_ADULT:
        case FIELD_ANIMATION:
        case FIELD_CHILDRENS:
        case FIELD_COMEDY:
        case FIELD_CRIME:
        case FIELD_DRAMA:
        case FIELD_DOCUMENTARY:
        case FIELD_FANTASY:
        case FIELD_FILMNOIR:
        case FIELD_HORROR:
        case FIELD_MUSICAL:
        case FIELD_MYSTERY:
        case FIELD_ROMANCE:
        case FIELD_SCIFI:
        case FIELD_SHORT:
        case FIELD_THRILLER:
        case FIELD_WAR:
        case FIELD_WESTERN:
                return(stat_type((pMovie->genre_flags&
                        ((unsigned long)pow(2L,field-FIELD_ACTION)))!=0));
        }
        return(0);
}

int gen_table(struct Movie *pListMovies,int num_list_movies)
{
int n,m;
char table_path[200];
int table_num=1;
char firstchar;

        cout << "Generating table";

        ofstream *table_ptr=0;
        ofstream computer_table("ctable.htm");

        gen_table_header(computer_table,0);

        for(n=0;n<num_list_movies;n++)
```

```
        {
                firstchar=pListMovies[n].title[0];
                if(firstchar>='a'&&firstchar<='z')
                {
                        firstchar=firstchar-'a'+'A';
                }
                // divide database into AB, CD, EF, etc.
                if(!n||((firstchar<='Z') && (firstchar>'A')
                        && (int(firstchar-'A')/2==table_num-1)))
                {
                        // calculate new filename
                        strcpy(table_path,"table");
                        itoa(table_num,&(table_path[strlen(table_path)]),10);
                        strcat(table_path,".htm");

                        // end existing table, if any
                        if(table_ptr)
                        {
                                gen_table_footer(*table_ptr);
                                table_ptr->close();
                        }

                        table_ptr=new ofstream(table_path);

                        gen_table_header(*table_ptr,1);

                        table_num++;
                }
                gen_table_row(*table_ptr,&(pListMovies[n]),1);
                if(pListMovies[n].uses_computers)
                {
                        gen_table_row(computer_table,&(pListMovies[n]),0);
                }

                if(!(n%PROGRESS_LINES))
                {
                        cout << ".";
                }

        }

        gen_table_footer(*table_ptr);
        table_ptr->close();

        gen_table_footer(computer_table);

        cout << "Done.\n";

        return(0);
}

void gen_table_row(ostream& table,struct Movie *pMovie,int full_table)
{
int m;

        table << "<TR>" << TD_START <<pMovie->title;
#if(DO_COMP_INFO)
        if(full_table && pMovie->uses_computers)
        {
                table << "*";
        }
#endif
        if(pMovie->year>0)
        {
                table << TD_START << pMovie->year ;
        }
        else
        {
                table << TD_START << "????";
        }
#if(DO_EBERT)
        if(pMovie->ebert_half_stars &&
                pMovie->ebert_half_stars!=255)
        {
                table << TD_START;
                for(int m=2;m<=pMovie->ebert_half_stars;m+=2)
                {
                        table << "*";
                }
```

```
                if(m-1==pMovie->ebert_half_stars)
                {
                        table << "½";
                }
        }
        else if(!pMovie->ebert_half_stars)
        {
                table << TD_START << "Zero";
        }
        else
        {
                table << TD_START << "NA";
        }
#endif
#if(DO_MALTIN)
        if(pMovie->maltin_half_stars>1 &&
                pMovie->maltin_half_stars!=255)
        {
                table << TD_START;
                for(int m=2;m<=pMovie->maltin_half_stars;m+=2)
                {
                        table << "*";
                }
                if(m-1==pMovie->maltin_half_stars)
                {
                        table << "½";
                }
        }
        else if(pMovie->maltin_half_stars==1)
        {
                table << TD_START << "BOMB";
        }
        else
        {
                table << TD_START << "NA";
        }
#endif
#if(DO_RATINGS)
        if(pMovie->imdb_rating>0)
        {
                table << TD_START << pMovie->imdb_rating;
        }
        else
        {
                table << TD_START << "NA";
        }
#endif
#if(DO_BUSINESS)
        if(pMovie->budget>0)
        {
                table << TD_START << round_million_dollar_amount(
                        pMovie->budget);
        }
        else
        {
                table << TD_START << "NA";
        }
        if(pMovie->opening_weekend>0)
        {
                table << TD_START << round_million_dollar_amount(
                        pMovie->opening_weekend);
        }
        else
        {
                table << TD_START << "NA";
        }
        if(pMovie->domestic_gross>0)
        {
                table << TD_START << round_million_dollar_amount(
                        pMovie->domestic_gross);
        }
        else
        {
                table << TD_START << "NA";
        }
        if(pMovie->non_usa_gross>0)
        {
                table << TD_START << round_million_dollar_amount(
                        pMovie->non_usa_gross);
```

```
        }
        else
        {
                table << TD_START << "NA";
        }
#endif
#if(DO_GENRE)
        table << TD_START;
        int genre_count=0;
        if(!pMovie->genre_flags)
        {
                table << "NA";
        }
        else
        {
                for(m=0;m<NUM_GENRES;m++)
                {
                        if(pMovie->genre_flags&genre_table[m].flag)
                        {
                                if(genre_count)
                                {
                                        if(!(genre_count%GENRES_PER_LINE))
                                        {
                                                table << "<BR>";
                                        }
                                        else
                                        {
                                                table << "/";
                                        }
                                }
                                table << genre_table[m].name;
                                genre_count++;
                        }
                }
        }
        table << endl;
#endif
}

void gen_table_header(ostream& table,int full_table)
{
        table << "<HTML>\n<TITLE>Movie Table</TITLE>\n\n";
        table << "<BODY bgcolor=#000000 text=#ffffff link=#0000ff vlink=#0000ff>\n";
        table << "<LINK REL=STYLESHEET TYPE=\"text/css\" HREF=";
        if(full_table)
        {
                table << "\"table.css\">";
        }
        else
        {
                table << "\"ctable.css\">";
        }
        table << "\nReturn to <A HREF=\"qm.htm#MovieIndex\" TARGET=\"Main\">"
                        "Table Index</A>.\n<BR><BR>\n";

        table << "\n<TABLE BORDER=1 CELLSPACING=0 WIDTH=100%>\n";

        table << "<TR>" << TD_HEADER_START << "Title" << TD_HEADER_START
                << "Year";

#if(DO_EBERT)
        table << TD_HEADER_START << "Ebert";
#endif
#if(DO_MALTIN)
        table << TD_HEADER_START << "Maltin";
#endif
#if(DO_RATINGS)
        table << TD_HEADER_START << "IMDB";
#endif
#if(DO_BUSINESS)
        table << TD_HEADER_START << "BGT"
                << TD_HEADER_START << "OW"
                << TD_HEADER_START << "DG"
                << TD_HEADER_START << "FG";
#endif
#if(DO_GENRE)
        table << TD_HEADER_START << "Genre</B>\n";
#endif
}
```

```
void gen_table_footer(ostream &table)
{
        table << "</TABLE>\n";
        table << "\n<BR>Return to <A HREF=\"qm.htm#MovieIndex\" TARGET=\"Main\">"
                        "Table Index</A>.";
        table << "\n</HTML>";
}

int print_master_movie_list(struct Movie *pMasterMovies,int
        num_master_movies)
{
        ofstream master_list(MASTER_LIST_PATH);

        cout << "Generating Master List";
        for(long n=0;n<num_master_movies;n++)
        {
                if(!(n%PROGRESS_LINES))
                {
                        cout << ".";
                }
                master_list << pMasterMovies[n].title << " ("
                        << pMasterMovies[n].year << ")" << endl;
        }
        cout << "Done.\n";

        return(0);
}

int load_movie_list(FILE *list,struct Movie *pMovies)
{
        char line[MAX_LINE_LEN];
        long num_movies=0;

        cout << "Loading movie list";

        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,list))
        {
                if(!(num_movies%PROGRESS_LINES))
                {
                        cout << ".";
                }
                if(num_movies>=MAX_MOVIES)
                {
                        cerr << "# of movies exceeds MAX_MOVIES (" << MAX_MOVIES << ")"
                                << endl;
                        return(-1);
                }
                init_movie(&(pMovies[num_movies]));
                if(parse_MV(line,&(pMovies[num_movies]),1)<0)
                {
                        cerr << "parse_MV() failed.\n";
                        return(-1);
                }
                num_movies++;
        }

        cout << "Done.\n";

        return(num_movies);
}

int load_business_filter(FILE *business_db,struct Movie *pMovies)
{
        char line[MAX_LINE_LEN];
        int n,result;
        long num_movies=0;

        cout << "Loading IMDB business info w/filter";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,business_db))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
                }
                line_num++;
```

```
                char *prefix=strtok(line,":");
                if(prefix)
                {
                        char *value=&(prefix[strlen(prefix)+1]);
                        if(!stricmp(prefix,"MV"))
                        {
                                if(num_movies>=MAX_MOVIES)
                                {
                                        cerr << "Max Movies reached!\n";
                                        return(num_movies);
                                }
                                init_movie(&(pMovies[num_movies]));
                                if(parse_MV(value,&(pMovies[num_movies]),1)<0)
                                {
                                        cerr << "parse_MV() failed.\n";
                                        return(-1);
                                }
                                if(imdb_filter(&(pMovies[num_movies])))
                                {
                                        num_movies++;
                                }
                        }
                }
        }

        cout << "Done.\n";
        return(num_movies);
}

int imdb_filter(struct Movie *pMovie)
{
        if(pMovie->year>=1977)
        {
                return(1);
        }
        else
        {
                return(0);
        }
}

int filter_countries(FILE *countries_db,struct Movie *pMovies,
        int num_movies)
{
        struct Movie Movie;
        char line[MAX_LINE_LEN];
        long n;

        cout << "Filtering w/IMDB Countries info";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,countries_db))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
                }
                line_num++;

                char *country=strchr(line,')');
                if(!country)
                {
                        cout << "invalid country entry; line="<<line<<endl;
                        return(-1);
                }
                country++;
                *country='\0';
                country++;
                init_movie(&Movie);
                if(parse_MV(line,&Movie)<0)
                {
                        cerr << "parse_MV() failed.\n";
                        return(-1);
                }
                // skip whitespace
                while(*country==' '||*country=='\t')
                {
                        country++;
```

```
                }
                strtok(country," \r\n");
                if(!stricmp(country,"USA"))
                {
                        // mark this one as domestic
                        for(n=0;n<num_movies;n++)
                        {
                                if(movie_match(&(pMovies[n]),&Movie))
                                {
                                        pMovies[n].domestic_gross=1; // used as flag
                                        break;
                                }
                        }
                }
        }

        long num_filtered_movies=0;

        // compact array
        for(n=0;n<num_movies;n++)
        {
                if(pMovies[n].domestic_gross)
                {
                        pMovies[num_filtered_movies]=pMovies[n];
                        num_filtered_movies++;
                }
        }

        cout << "Done.\n";

        return(num_filtered_movies);
}

int add_ratings_info(FILE *ratings_db,struct Movie *pListMovies,
        int num_list_movies)
{
        struct Movie Movie;
        char line[MAX_LINE_LEN];
        int n,result;

        cout << "Adding ratings info";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,ratings_db))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
                }
                line_num++;
                if(parse_rating(line,&Movie)<0)
                {
                        cerr << "parse_rating() failed.\n";
                        return(-1);
                }

                for(n=0;n<num_list_movies;n++)
                {
                        if(movie_match(&(pListMovies[n]),&Movie))
                        {
                                pListMovies[n].imdb_rating=Movie.imdb_rating;
                                pListMovies[n].year=Movie.year;
                                break;
                        }
                }
        }

        cout << "Done.\n";
        return(0);
}

int add_business_info(FILE *business_db,struct Movie *pListMovies,
        int num_list_movies)
{
        struct Movie Movie;
        char line[MAX_LINE_LEN];
        int n,result;
        int iMovies=0;
        int known_movie=0;
```

```
        cout << "Adding business info";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,business_db))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
                }
                line_num++;

                char *prefix=strtok(line,":");
                if(prefix)
                {
                        char *value=&(prefix[strlen(prefix)+1]);
                        if(!stricmp(prefix,"MV"))
                        {
                                init_movie(&Movie);
                                if(parse_MV(value,&Movie)<0)
                                {
                                        cerr << "parse_MV() failed.\n";
                                        return(-1);
                                }
                                known_movie=0;
                                for(n=0;n<num_list_movies;n++)
                                {
                                        if(movie_match(&(pListMovies[n]),&Movie))
                                        {
                                                known_movie=1;
                                                iMovies=n;
                                                pListMovies[n].year=Movie.year;
                                                break;
                                        }
                                }
                        }
                        else if(!stricmp(prefix,"BT"))
                        {
                                if(known_movie)
                                {
                                        parse_BT(value,&(pListMovies[iMovies]));
                                }
                        }
                        else if(!stricmp(prefix,"OW"))
                        {
                                if(known_movie)
                                {
                                        parse_OW(value,&(pListMovies[iMovies]));
                                }
                        }
                        else if(!stricmp(prefix,"GR"))
                        {
                                if(known_movie)
                                {
                                        parse_GR(value,&(pListMovies[iMovies]));
                                }
                        }
                }
        }

        cout << "Done.\n";
        return(0);
}

int add_genre_info(FILE *genres_db,struct Movie *pListMovies,
        int num_list_movies)
{
        struct Movie Movie;
        char line[MAX_LINE_LEN];
        int n,result;

        cout << "Adding genre info";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,genres_db))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
```

```
                }
                line_num++;
                Movie.genre_flags=0;
                result=parse_genre(line,&Movie);
                if(result<0)
                {
                        cerr << "parse_genre() failed.\n";
                        return(-1);
                }
                else if(result==1)
                {
                        for(n=0;n<num_list_movies;n++)
                        {
                                if(movie_match(&(pListMovies[n]),&Movie))
                                {
                                        pListMovies[n].genre_flags|=Movie.genre_flags;
                                        pListMovies[n].year=Movie.year;
                                        break;
                                }
                        }
                }
        }

        cout << "Done.\n";
        return(0);
}

int add_ebert_ratings(FILE *ebert_ratings,struct Movie *pListMovies,
        int num_list_movies)
{
        int n;
        char line[MAX_LINE_LEN];

        cout << "Adding Roger Ebert ratings";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,ebert_ratings))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
                }
                line_num++;

                char *title=strstr(line,"<B>");
                if(title)
                {
                        title+=3;
                        strtok(title,"<");
                        char *rating_str=&(title[strlen(title)+1]);
                        char *endp=&(title[strlen(title)-1]);
                        while(*endp==' ')
                        {
                                endp--;
                        }
                        *(endp+1)='\0';

                        for(n=0;n<num_list_movies;n++)
                        {
                                if(title_match(pListMovies[n].title,title))
                                {
                                        // parse rating string
                                        pListMovies[n].ebert_half_stars=0;

                                        char *half_star=strstr(rating_str,"halfstar");
                                        if(half_star)
                                        {
                                                pListMovies[n].ebert_half_stars++;
                                        }

                                        char *one_star;

                                        while((one_star=strstr(rating_str,"onestar"))
                                                && (!half_star || one_star<half_star))
                                        {
                                                rating_str=one_star+7;
                                                pListMovies[n].ebert_half_stars+=2;
                                        }
                                        break;
```

```
                                }
                        }
                }
        }

        cout << "Done.\n";
        return(0);
}

int add_maltin_ratings(FILE *maltin_ratings,struct Movie *pListMovies,
        int num_list_movies)
{
        struct Movie Movie;
        char line[MAX_LINE_LEN];
        int n,result;

        cout << "Adding Leonard Maltin ratings";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,maltin_ratings))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
                }
                line_num++;
                Movie.maltin_half_stars=255;
                result=parse_maltin(line,&Movie);
                if(result<0)
                {
                        cerr << "parse_maltin() failed.\n";
                        return(-1);
                }
                for(n=0;n<num_list_movies;n++)
                {
                        if(movie_match(&(pListMovies[n]),&Movie))
                        {
                                pListMovies[n].maltin_half_stars=Movie.maltin_half_stars;
                                break;
                        }
                }
        }

        cout << "Done.\n";
        return(0);
}

int add_comp_info(FILE *comp_info,struct Movie *pListMovies,
        int num_list_movies)
{
        struct Movie Movie;
        char line[MAX_LINE_LEN];
        int n,result;

        cout << "Adding Computer Info";
        long line_num=0;
        // loop, reading 1 line at a time
        while(fgets(line,MAX_LINE_LEN,comp_info))
        {
                if(!(line_num%PROGRESS_LINES))
                {
                        cout << ".";
                }
                line_num++;
                if(parse_MV(line,&Movie)<0)
                {
                        cerr << "parse_MV() failed.\n";
                        return(-1);
                }
                for(n=0;n<num_list_movies;n++)
                {
                        //if(movie_match(&Movie,&(pListMovies[n])))
                        if(title_match(Movie.title,pListMovies[n].title))
                        {
                                pListMovies[n].uses_computers=1;
                                break;
                        }
                }
#if(WARNINGS_ON)
```

```
                if(n==num_list_movies)
                {
                        cerr << "Warning: No match for \""
                                << Movie.title << "\"\n";
                }
#endif
        }

        cout << "Done.\n";
        return(0);

}

int get_business_stats(struct Movie *pMovies,int num_movies)
{
        int n;
#if(!SILENT)
        for(n=0;n<num_movies;n++)
        {
                cout << n+1 << ". ";
                print_movie(&(pMovies[n]));
                cout << endl;
#if(MORE)
                if(n && !((n+1)%24))
                {
                        cout << "[More]";
                        getch();
                        cout << '\r';
                }
#endif
        }
#endif
        stat_type total_budget=0;
        long movies_with_budget=0;
        stat_type yearly_budgets[50]={0};
        for(n=0;n<num_movies;n++)
        {
                if(pMovies[n].budget!=-1)
                {
                        total_budget+=pMovies[n].budget;
                        movies_with_budget++;
                        if(pMovies[n].year>=1950 && pMovies[n].year<2000)
                        {
                                yearly_budgets[pMovies[n].year-1950]+=pMovies[n].budget;
                        }
                }
        }
        cout << "\nTotal budget = " << total_budget;
        for(n=0;n<50;n++)
        {
                cout << n+1950 << ": " << yearly_budgets[n] << endl;
        }
        cout << "\n# Movies w/budget info = " << movies_with_budget;
        cout << "\nTotal # Movies=" << num_movies;
        return(0);
}

int parse_rating(char *value,struct Movie *pMovie)
{
//f.e.:      0001111000    1029   5.2  'Crocodile' Dundee II (1988)

        // skip leading whitespace
        while(*value==' '||*value=='\t')
                value++;
        // skip distribution
        while((*value>='0' && *value<='9')||*value=='.')
                value++;
        // skip whitespace
        while(*value==' '||*value=='\t')
                value++;
        // skip # voters
        while(*value>='0' && *value<='9')
                value++;
        // skip whitespace
        while(*value==' '||*value=='\t')
                value++;
        pMovie->imdb_rating=atof(value);
        // skip rating
        while((*value>='0' && *value<='9')||*value=='.')
```

```
                value++;
        // skip whitespace
        while(*value==' '||*value=='\t')
                value++;
        return(parse_MV(value,pMovie));
}

int parse_MV(char *value,struct Movie *pMovie,int dup_title)
{
        char *title=strtok(value,"(\r\n");
        if(title)
        {
                char *title_copy;
                if(dup_title)
                {
                        title_copy=new char[strlen(title)+1];
                        strcpy(title_copy,title);
                }
                else
                {
                        title_copy=title;
                }
                // tbd: get rid of quotes, spaces, etc.
                while(*title_copy==' '||*title_copy=='\"')
                {
                        title_copy++;
                }
                char *end_title=&(title_copy[strlen(title_copy)-1]);
                while(*end_title==' '||*end_title=='\"')
                {
                        end_title--;
                }
                *(end_title+1)='\0';
                pMovie->title=title_copy;
                char *year=strtok(0,"/)\r\n");
                if(year)
                {
                        pMovie->year=atoi(year);
                }
        }
        else
        {
                cerr << "\nUnable to parse title.";
                return(-1);
        }
        return(0);
}

int parse_BT(char *value,struct Movie *pMovie)
{
        char *budget=strtok(value,"\r\n");
        while(*budget==' ')
        {
                budget++;
        }
        if(*budget=='$')
        {
                budget++;
                pMovie->budget=atol_w_commas(budget);
        }
        return(0);
}

int parse_OW(char *value,struct Movie *pMovie)
{
// Examples:
// OW: œ2,732,785 (UK) (9 August 1998) (445 screens)
// OW: $36,089,972 (USA) (5 July 1998) (3,127 screens)

        // skip whitespace
        while(*value==' '||*value=='\t')
        {
                value++;
        }
        if(*value=='$')
        {
                value++;
                char *amount=strtok(value," (\r\n");
                char *country=strtok(0,")\r\n");
```

```
                if(country)
                {
                        if(*country=='(')
                        {
                                country++;
                        }
                        if(!stricmp(country,"USA"))
                        {
                                pMovie->opening_weekend=atol_w_commas(amount);
                        }
                }
        }
        return(0);
}

int parse_GR(char *value,struct Movie *pMovie)
{
// Examples:
// GR: $251,200,000 (Non-USA) (20 December 1998)
// GR: $201,573,391 (USA) (6 December 1998)

        // skip whitespace
        while(*value==' '||*value=='\t')
        {
                value++;
        }
        if(*value=='$')
        {
                value++;
                char *amount=strtok(value," (\r\n");
                int amount_val=atol_w_commas(amount);
                char *country=strtok(0,")\r\n");
                if(country)
                {
                        if(*country=='(')
                        {
                                country++;
                        }
                        if(!stricmp(country,"USA"))
                        {
                                if(amount_val>pMovie->domestic_gross)
                                {
                                        pMovie->domestic_gross=amount_val;
                                }
                        }
                        else if(!stricmp(country,"Non-USA"))
                        {
                                if(amount_val>pMovie->non_usa_gross)
                                {
                                        pMovie->non_usa_gross=amount_val;
                                }
                        }
                }
        }
        return(0);
}

int parse_genre(char *value,struct Movie *pMovie)
{
        if(!strnicmp(value,"Upgraded",8))
        {
                return(0);
        }
        char *genre=strchr(value,')');
        if(!genre)
        {
                cout << "parse_genre() error; value="<<value<<endl;
                return(-1);
        }
        genre++;
        *genre='\0';
        genre++;
        parse_MV(value,pMovie);

        // skip whitespace
        while(*genre==' '||*genre=='\t')
        {
                genre++;
        }
```

```
        strtok(genre," \r\n");
        for(int n=0;n<NUM_GENRES;n++)
        {
                if(!stricmp(genre,genre_table[n].name))
                {
                        pMovie->genre_flags|=genre_table[n].flag;
                        return(1);
                }
        }
        return(0);
}

int parse_maltin(char *value,struct Movie *pMovie)
{
        char *maltin=strchr(value,'[');
        if(!maltin)
        {
                return(-1);
        }
        *maltin='\0';
        maltin++;
        parse_MV(value,pMovie);
        strtok(maltin,"]\r\n");
        if(!stricmp(maltin,"NA"))
        {
                .
                pMovie->maltin_half_stars=255;
                return(0);
        }
        pMovie->maltin_half_stars=(byte)(atof(maltin)*2.0);
        if(!pMovie->maltin_half_stars)
        {
                pMovie->maltin_half_stars=255;
                return(-1);
        }
        return(0);
}

int movie_match(struct Movie *pMovie1,struct Movie *pMovie2)
{
        if(pMovie1->year && pMovie2->year && pMovie1->year!=pMovie2->year)
        {
                return(0);
        }
        return(title_match(pMovie1->title,pMovie2->title));
}

int title_match(char *title1,char *title2)
{
        // title2 may be of the form The Abyss rather than Abyss, The
        if(!strnicmp(title2,"A ",2)||!strnicmp(title2,"THE ",4))
        {
                int result;
                char *comma=strchr(title1,',');
                if(comma)
                {
                        *comma='\0';
                        char *article=comma+1;
                        // skip whitespace
                        while(*article==' '||*article=='\t')
                        {
                                article++;
                        }
                        if(title2[0]=='t'||title2[0]=='T')
                        {
                                if(stricmp(article,"THE"))
                                {
                                        *comma=',';
                                        return(0);
                                }
                                title2+=4;
                        }
                        else
                        {
                                if(stricmp(article,"A"))
                                {
                                        *comma=',';
                                        return(0);
                                }
                                title2+=2;
```

```
                        }
                        result=!stricmp(title1,title2);
                        *comma=',';
                        return(result);
                }
                return(0);
        }
        return(!stricmp(title1,title2));
}

long atol_w_commas(char *value)
{
        // get rid of commas
        int iread,iwrite=0;
        for(iread=0;(value[iread]>='0' && value[iread]<='9')
                || value[iread]==',';iread++)
        {
                if(value[iread]!=',')
                {
                        value[iwrite++]=value[iread];
                }
        }
        value[iwrite]='\0';
        return(atol(value));
}

void print_movie(struct Movie *pMovie)
{
        if(pMovie->title)
        {
                cout << pMovie->title;
        }
        else
        {
                cout << "[No Title]";
        }
        if(pMovie->budget!=-1)
        {
                cout << " $" << pMovie->budget;
        }
        if(pMovie->year!=-1)
        {
                cout << " (" << pMovie->year<<")";
        }
}

float round_million_dollar_amount(long amount)
{
// 67320000 -> 67.32
        return(((float)((amount+5000L)/10000L))/100.0);
}

void init_movie(struct Movie *pMovie)
{
        pMovie->budget=-1;
        pMovie->year=0;
        pMovie->opening_weekend=0;
        pMovie->domestic_gross=0;
        pMovie->non_usa_gross=0;
        pMovie->imdb_rating=0;
        pMovie->ebert_half_stars=255;
        pMovie->maltin_half_stars=255;
        pMovie->genre_flags=0;
        pMovie->uses_computers=0;
}
```

Return to the Program Page.

Return to the Program Page.

STATS.HPP

```
// Copyright Matt Streeter, 1999

#ifndef __STATS_HPP__
#define __STATS_HPP__

#include <iostream.h>
#include <math.h>

typedef long double stat_type;

stat_type pearson_correlation(stat_type *pColumn1,stat_type *pColumn2,
        int iRows,int& samples);
stat_type multiple_correlation(stat_type **pColumns,int iColumns,int iRows);
stat_type partial_correlation(stat_type **pColumns,int iColumns,int iRows);
stat_type partial_correlation_3(stat_type **pColumns,int iRows);
stat_type predictive_efficiency(stat_type r);

#endif
```

Return to the Program Page.

Return to the Program Page.

STATS.CPP

```
// Copyright Matt Streeter, 1999

#include "stats.hpp"
#include "gauss.hpp"

// tbd: use half-defined pairs
stat_type pearson_correlation(stat_type *pColumn1,stat_type *pColumn2,
        int iRows,int& samples)
{
stat_type Ex=0,Ey=0,Ex2=0,Ey2=0,Exy=0;
stat_type x,y;

        samples=0;

        for(int n=0;n<iRows;n++)
        {
                if(pColumn1[n]!=-1 && pColumn2[n]!=-1)
                {
                        x=pColumn1[n];
                        y=pColumn2[n];
                        Ex+=x;
                        Ey+=y;
                        Ex2+=x*x;
                        Ey2+=y*y;
                        Exy+=x*y;
                        samples++;
                }
        }

        if(!samples)
        {
                cerr << "pearson_correlation(): No defined pairs!\n";
                return(-2);
        }
        stat_type numerator=(stat_type(samples)*Exy-Ex*Ey);
        stat_type radicand=(stat_type(samples)*Ex2-Ex*Ex)
                *(stat_type(samples)*Ey2-Ey*Ey);

        if(radicand<0)
        {
                cerr << "pearson_correlation(): Radicand < 0!\n";
                return(-2);
        }

        stat_type denominator=sqrt(radicand);

        if(!denominator)
        {
                cerr << "pearson_correlation(): division by zero!\n";
                return(-2);
        }

        stat_type result=numerator/denominator;
        if(result<-1.0 || result>1.0)
        {
                cerr << "pearson correlation(): result out of range!\n";
                return(-2);
        }
        return(result);
}

// last column is "Y"
stat_type multiple_correlation(stat_type **pColumns,int iColumns,int iRows)
{
        int n,m;
        stat_type **pGMatrix=new (stat_type*[iColumns]);
        for(n=0;n<iColumns;n++)
        {
                pGMatrix[n]=new stat_type[iColumns-1];
        }
```

```
// fill in the matrix.
// n is the column index, m is the row index
for(n=0;n<iColumns;n++)
{
        for(m=0;m<iColumns-1;m++)
        {
                // calculate G(n,m)
                stat_type sum_n=0,sum_m=0,sum_of_products=0;
                int defined_pairs=0;
                for(int i=0;i<iRows;i++)
                {
                        if(pColumns[n][i]!=-1 && pColumns[m][i]!=-1)
                        {
                                stat_type n_value,m_value;
                                n_value=pColumns[n][i];
                                m_value=pColumns[m][i];
                                sum_n+=n_value;
                                sum_m+=m_value;
                                sum_of_products+=n_value*m_value;
                                defined_pairs++;
                        }
                }
                pGMatrix[n][m]=stat_type(defined_pairs)*sum_of_products
                        -sum_n*sum_m;
        }
}

// Calculate Gyy
stat_type Ey=0,Ey2=0;
int defined_vals=0;
for(n=0;n<iRows;n++)
{
        if(pColumns[iColumns-1][n]!=-1)
        {
                stat_type y=pColumns[iColumns-1][n];
                Ey+=y;
                Ey2+=y*y;
                defined_vals++;
        }
}
stat_type Gyy=stat_type(defined_vals)*Ey2-Ey*Ey;

if(!Gyy)
{
        cerr << "multiple_correlation(): division by zero!\n";
        return(-2);
}

stat_type *pSolutions=new stat_type[iColumns-1];

// make copy of last column for later use
stat_type *pLastGColumn=new stat_type[iColumns-1];
for(n=0;n<iColumns-1;n++)
{
        pLastGColumn[n]=pGMatrix[iColumns-1][n];
}

GSolve(pGMatrix,iColumns-1,pSolutions);

stat_type numerator=0;
for(n=0;n<iColumns-1;n++)
{
        numerator+=pSolutions[n]*pLastGColumn[n];
}

stat_type radicand=numerator/Gyy;

if(radicand<0)
{
        cerr << "multiple_correlation(): radicand < 0!\n";
        return(-2);
}
stat_type result=sqrt(radicand);

// only significant to hundredths
// result=stat_type(long(radicand*100.0))/100.0;

// fix rounding errors
```

```
        if(result>1.0 && result<1.2)
        {
                result=1.0;
        }
        if(result<-1.0 && result>-1.2)
        {
                result=-1.0;
        }

        if(result<-1.0 || result>1.0)
        {
                cerr << "multiple_correlation(): result out of range!\n";
                return(-2);
        }
        return(result);
}

// first two columns are variable, all others held constant
stat_type partial_correlation(stat_type **pColumns,int iColumns,int iRows)
{
        int n;

        stat_type **pNewColumns=new (stat_type*[iColumns]);
        for(n=0;n<iColumns;n++)
        {
                pNewColumns[n]=pColumns[(n+1)%iColumns];
        }
        stat_type R_full=multiple_correlation(pNewColumns,iColumns,iRows);

        for(n=0;n<iColumns-2;n++)
        {
                pNewColumns[n]=pColumns[(n+2)%iColumns];
        }
        pNewColumns[iColumns-2]=pColumns[0];
        stat_type R_partial=multiple_correlation(pNewColumns,iColumns-1,iRows);

        delete(pNewColumns);

        stat_type radicand=R_full*R_full-R_partial*R_partial;
        if(radicand<0.0)
        {
                cerr << "partial_correlation(): radicand < 0!\n";
                return(-2.0);
        }

        return(sqrt((radicand)/(1.0-R_partial*R_partial)));
}

stat_type partial_correlation_3(stat_type **pColumns,int iRows)
{
        stat_type rxy,rxz,ryz;
        int samples;

        rxy=pearson_correlation(pColumns[0],pColumns[1],iRows,samples);
        if(rxy==-2.0)
        {
                return(-2.0);
        }
        rxz=pearson_correlation(pColumns[0],pColumns[2],iRows,samples);
        if(rxz==-2.0)
        {
                return(-2.0);
        }
        ryz=pearson_correlation(pColumns[1],pColumns[2],iRows,samples);
        if(ryz==-2.0)
        {
                return(-2.0);
        }

        stat_type radicand1=1.0-rxz*rxz;
        stat_type radicand2=1.0-ryz*ryz;

        if(radicand1<0.0||radicand2<0.0)
        {
                cerr << "partial_correlation_3(): radicand < 0!\n";
                return(-2.0);
        }

        stat_type denominator=sqrt(radicand1)*sqrt(radicand2);
```

```
        if(!denominator)
        {
                cerr << "partial_correlation_3(): division by zero!\n";
                return(-2.0);
        }
        return((rxy-rxz*ryz)/denominator);
}

stat_type predictive_efficiency(stat_type r)
{
        if(r<-1.0||r>1.0)
        {
                cerr << "predictive_efficiency(): r out of range!; r="<<r<<"\n";
                return(0);
        }
        return(1.0-sqrt(1.0-r*r));
}
```

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GAUSS.HPP

```
// Copyright Matt Streeter, 1999

#ifndef __GAUSS_HPP__
#define __GAUSS_HPP__

#include "stats.hpp"

#define ABS(x) (x < 0 ? -(x) : (x))
#define EPS 0.00001
#define TRUE  1
#define FALSE 0

#include <malloc.h>
#include <stdio.h>
#include <iostream.h>

int GSolve(stat_type **a,int n,stat_type *x);
void WriteSolution(stat_type **a,int n,stat_type *x);

#endif
```

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GAUSS.CPP

```
// Copyright Matt Streeter, 1999

// Most of this code was written by Paul Bourke and is available at:
// http://www.mhri.edu.au/~pdb/other/gausselim/

#include "gauss.hpp"

int GSolve(stat_type **a,int n,stat_type *x)
{
   int i,j,k,maxrow;
   stat_type tmp;

   for (i=0;i<n;i++) {

      /* Find the row with the largest first value */
      maxrow = i;
      for (j=i+1;j<n;j++) {
         if (ABS(a[i][j]) > ABS(a[i][maxrow]))
            maxrow = j;
      }

      /* Swap the maxrow and ith row */
      for (k=i;k<n+1;k++) {
         tmp = a[k][i];
         a[k][i] = a[k][maxrow];
         a[k][maxrow] = tmp;
      }

      /* Singular matrix? */
      if (ABS(a[i][i]) < EPS)
                {
                        break;
                }

      /* Eliminate the ith element of the jth row */
      for (j=i+1;j<n;j++) {
             for (k=n;k>=i;k--) {
            a[k][j] -= a[k][i] * a[i][j] / a[i][i];
         }
          }
   }

   /* Do the back substitution */
   for (j=n-1;j>=0;j--) {
      tmp = 0;
      for (k=j+1;k<n;k++)
         tmp += a[k][j] * x[k];
      if(a[j][j])
      {
        x[j] = (a[n][j] - tmp) / a[j][j];
          }
      else
      {
        x[j]=0;
      }
   }

   return(TRUE);
}
```

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STATTEST.CPP

```
// Copyright Matt Streeter, 1999

#include <iostream.h>

#include "stats.hpp"

#define TABLE_COLUMNS   3
#define TABLE_ROWS              4

int main()
{
        stat_type table[TABLE_COLUMNS][TABLE_ROWS]={
                {1,2,3,4},              // Ex=10, E(x^2)=30,    (Ex)^2=100
                {5,7,6,8},              // Ey=26, E(y^2)=174,   (Ey)^2=676
                {11,10,9,12},   // Ez=42, E(z^2)=446,   (Ez)^2=1764
        };
        // Exy=69, Eyz=275, Exz=106
        // Pearson's r=(n*Exy-Ex*Ey)/sqrt((n*Ex2-(Ex)^2)*(n*Ey2-(Ey)^2))
        // Pearson's r X->Y=(4*69-10*26)/sqrt((4*30-100)*(4*174-676))
        //                              =(16)/sqrt(20*20)=.8
        // Pearson's r Y->Z=(4*275-26*42)/sqrt((4*174-676)*(4*446-1764))
        //                              =(8)/sqrt(20*20)=.4
        // Pearson's r X->Z=(4*106-10*42)/sqrt((4*30-100)*(4*446-1764))
        //                              =(4)/sqrt(20*20)=.2

        int n,m;
        for(n=0;n<TABLE_COLUMNS;n++)
        {
                cout << "Pearson correlation " << char('X'+n) << "->"
                        << char('X'+((n+1)%3)) << " = ";
                stat_type correlation=pearson_correlation(table[n],table[(n+1)%3],
                        TABLE_ROWS);
                if(correlation>-2.0)
                {
                        cout << correlation;
                }
                else
                {
                        cout << "NA";
                }
                cout << endl;
        }

        // Rx.yz=sqrt((rxy^2+rxz^2-2*rxy*rxz*ryz)/(1-Ryz^2)
        //              =sqrt((.8^2+.2^2-2*.8*.2*.4)/(1-.4^2)
        //              =sqrt(.552/.84)=.811
        stat_type *pMultipleColumns[3]={table[2],table[1],table[0]};
        cout << "Multiple correlation Rx.yz="
                << multiple_correlation(pMultipleColumns,TABLE_COLUMNS,TABLE_ROWS)
                << endl;

        // Rxy.z=(rxy-rxz*ryz)/(sqrt(1-rxz^2)*sqrt(1-ryz^2))
        //              =(.8-.2*.4)/(sqrt(1-.2^2)*sqrt(1-.4^2))
        //              =(.72)/(sqrt(.96)*sqrt(.84))=.8017837
        // Ryx.z should be identical.

        stat_type *pPartialColumns[3]={table[0],table[1],table[2]};
        cout << "Partial correlation Rxy.z="
                << partial_correlation(pPartialColumns,TABLE_COLUMNS,TABLE_ROWS)
                << endl;

        stat_type *pPartialColumnsYX[3]={table[1],table[0],table[2]};
        cout << "Partial correlation Ryx.z="
                << partial_correlation(pPartialColumnsYX,TABLE_COLUMNS,TABLE_ROWS)
                << endl;

        return(0);
}
```

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