

Mise aux points

Numéro 168, janvier 1994

URI : <https://id.erudit.org/iderudit/49994ac>

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Éditeur(s)

La revue Séquences Inc.

ISSN

0037-2412 (imprimé)

1923-5100 (numérique)

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Citer ce document

(1994). Mise aux points. *Séquences*, (168), 60–60.

MISE AUX POINTS

- ● ● ● ● REMARQUABLE
- ● ● ● EXCELLENT
- ● ● TRÈS BON
- ● BON
- PASSABLE
- MÉDIOCRE
- NUL



Tim Burton's *The Nightmare Before Christmas*



Médecins de coeur

	Beaulieu	Bonneville	Castiel	Elia	Girard	Larue
<i>A cause d'elle</i> (p. 40)	●●	●●	●●	●●		
<i>A Perfect World</i> (p. 39)	●●		●●	●●		
<i>Addams Family Values</i> (p. 51)		●●	●●	●	●●	
<i>André Mathieu, musicien</i> (No 167, p. 40)	●●●	●●●	●●●	●		●●●
<i>The Ballad of Little Jo</i> (p. 45)			●●●		●●	
<i>Baraka</i> (p. 47)	●●	●●●	●●●	●		●●●
<i>Carlito's Way</i> (p. 32)			●●●	●●	●●●	●●●●
<i>Cible émouvante</i> (p. 50)	●●	●●	●●	●●		
<i>Dazed and Confused</i> (p. 52)			●●			
<i>Deux actrices</i> (p. 41)	●●●		●●●			
<i>Fatal Instinct</i>			●●	●		
<i>Fearless</i> (p. 49)	●●●		●●	●●		
<i>Les Fiancés de la Tour Eiffel</i> (p. 49)	●●		●●			
<i>Flesh and Bone</i> (p. 51)			●	●		
<i>Fortress</i> (No 167, p. 9)	●		●	○	●	
<i>Hélas pour moi</i> (p. 47)	●	●	●●	●		
<i>Josh and S.A.M.</i>	●●		●●		●	
<i>Kanehsatake: 270 ans de résistance</i> (p. 7)			●●			●●●●
<i>The Legend of Overfiend</i>					○	
<i>La Légende</i>	●		●			
<i>Look Who's Talking Now!</i>	○○		○○		○○	
<i>Louis, enfant roi</i> (p. 44)	●	●●	●●	●		
<i>The Lotus Eaters</i> (No 166, p. 19)	●	●●	●●	●	●	
<i>Man's Best Friend</i>			○		○	
<i>Mrs. Doubtfire</i> (p. 39)	●●	●●	●●	●●	●●	●
<i>My Life</i> (p. 52)	●		●		●	
<i>The Neighbor</i> (p. 52)			○			
<i>Paris, France</i> (No 167, p. 7)		○	●●	●●		
<i>The Piano</i> (p. 38)	●●●●	●●●●●	●●●	●●●	●●●●	●●●●●
<i>The Remains of the Day</i> (p. 42)	●●●●		●●●●	●●●●		
<i>Return of the Living Dead 3</i> (No 166, p. 9)			●		○	○
<i>Robocop 3</i>			●			●
<i>Romper Stomper</i> (p. 52)			●●		○○	
<i>The Silent Touch</i> (p. 50)			●●			
<i>Stepping Razor - Red X</i> (p. 52)			●●	●●		●●
<i>Thirty-Two Short Films About Glenn Gould</i> (p. 37)	●●●	●●●●	●●●●	●●●		
<i>The Three Musketeers</i> (p. 52)			●●			
<i>Tim Burtons The Nightmare Before Christmas</i> (p. 43)	●●●		●●●	●●●●	●●●●	●●●●
<i>Tous pour un, un pour tous</i> (p. 50)	●		●			
<i>The Wedding Banquet</i> (p. 46)	●●●	●●●	●●●	●●●	●●	