

TOP/TEN

THE TOP TEN

- | | | |
|---|---|----|
| 1. Citizen Kane (Welles, 1941) | | 22 |
| 2. L'Avventura (Antonioni, 1960) | | 20 |
| 3. La Règle du Jeu (Renoir, 1939) | | 19 |
| 4. Greed (von Stroheim, 1924) | | 17 |
| Ugetsu Monogatari (Mizoguchi, 1953) | } | |
| 6. Battleship Potemkin (Eisenstein, 1925) | | 16 |
| Bicycle Thieves (De Sica, 1949) | | 14 |
| Ivan the Terrible (Eisenstein, 1943-46) | | |
| 9. La Terra Trema (Visconti, 1948) | | |
| 10. L'Atalante (Vigo, 1933) | | |

RUNNERS-UP

- | | | |
|---|---|----|
| 1. Hiroshima, mon Amour (Resnais, 1959) | | 11 |
| Pather Panchali (Ray, 1955) | | |
| Zéro de Conduite (Vigo, 1933) | } | |
| 2. City Lights (Chaplin, 1930) | | 10 |
| The Childhood of Maxim Gorki (Donskoï, 1938) | | |
| The Gold Rush (Chaplin, 1925) | | |
| 3. Sunrise (Murnau, 1927) | 9 | |
| 4. Earth (Dovzhenko, 1929) | | |
| Monsieur Verdoux (Chaplin, 1947) | 8 | |
| 5. The General (Keaton, 1927) | | |
| La Grande Illusion (Renoir, 1937) | | |
| Ikiru (Kurosawa, 1952) | } | |
| Nazarin (Buñuel, 1958) | | 7 |
| October (Eisenstein, 1928) | | |
| Umberto D (De Sica, 1951) | | |
| 6. L'Année Dernière à Marienbad (Resnais, 1961) | | 6 |
| Intolerance (Griffith, 1916) | | |
| Limelight (Chaplin, 1952) | | |
| Nuit et Brouillard (Resnais, 1955) | | |
| The Passion of Joan of Arc (Dreyer, 1928) | | |
| Pickpocket (Bresson, 1959) | | |
| Tokyo Story (Ozu, 1953) | | |
| Wild Strawberries (Bergman, 1957) | | |

VOTING BY DIRECTORS

- | | | |
|------------------------|---|----|
| Sergei Eisenstein | | 46 |
| Charles Chaplin | | 43 |
| Jean Renoir | | 35 |
| Orson Welles | | 30 |
| Michelangelo Antonioni | | 27 |
| Vittorio De Sica | | 25 |
| Alain Resnais | } | 24 |
| Jean Vigo | | 23 |
| Kenji Mizoguchi | | 20 |
| Erich von Stroheim | | |
| Luis Buñuel | | |
| Luchino Visconti | | |

THE TOP TEN, 1952

- | | | |
|---|---|----|
| 1. Bicycle Thieves (De Sica, 1949) | | 25 |
| 2. City Lights (Chaplin, 1930) | | 19 |
| The Gold Rush (Chaplin, 1925) | } | |
| 4. Battleship Potemkin (Eisenstein, 1925) | | 16 |
| 5. Louisiana Story (Flaherty, 1947) | | |
| Intolerance (Griffith, 1916) | | |
| 7. Greed (von Stroheim, 1924) | | |
| Le Jour se Lève (Carné, 1939) | } | 12 |
| The Passion of Joan of Arc (Dreyer, 1928) | | |
| 10. Brief Encounter (Lean, 1945) | | 11 |
| Le Million (Clair, 1930) | | |
| La Règle du Jeu (Renoir, 1939) | | |

ALMOST TEN YEARS AGO a referendum was organised from Brussels in which film directors were asked to nominate the ten best films in cinema history. *SIGHT AND SOUND*, following in Brussels' wake, extended the same invitation to critics. Both lists were duly published (they both agreed, incidentally, on the four top choices, though not in the same order). Since then, the game has been played again, during the Brussels Exhibition a few years ago. And now we have asked the critics to have another go, not because we think—or imagine they think—that anyone's individual list, or the consensus of opinion reached by totting up the various choices, involves any definitive judgment, but precisely because no judgments can be definitive. One doesn't arrive at an objective review of the best films ever made (how could one?) but at an indication of how opinion is moving and what the cinema looks like in the perspective of 1962.

The cinema has been given a shake-up in the last few years: the New Wave in France; the advances in Italy; the West's discovery of the Oriental cinemas; the new cinemas of Eastern Europe and Latin America, and so on. Every six months a new movement or school is discovered somewhere, and critical opinion fluctuates like a barometer in a storm. We thought it would be interesting to see whether taste had significantly changed in the last ten years, how far the 'new cinema' might be shouldering out the established classics, and how much the rise of a post-war generation of critics, people to whom the silent cinema has none of the pull it still exerts on their elders, might have shifted the balance.

The letter we sent out to just over a hundred critics, in this country and overseas, made only one stipulation. We asked people to send us really personal selections, not to let themselves be influenced by academic orthodoxy into nominating films they might not have seen for twenty or thirty years and remembered as misty landmarks. We've received 70 answers, the majority from this country, the United States and France, but also from Sweden, Denmark, Finland, Belgium, Italy, Spain, Poland and the Soviet Union. We'd like to thank everyone who responded, and also to apologise to those whose individual lists we have been unable to print because of pressure on space. We're sorry, too, that there isn't room to print more of the comments we've received. From Poland, a claim to a record number of titles seen—13,000; a number of agonised *cris de cœur*, from critics who could have given us a hundred titles with ease but jibbed desperately at ten; explanations of choices and forecasts of winners. "Every film critic's favourite parlour game," said one of our contributors; "yes, it is difficult and impossible but we will try again," said another. We've tried, as on the previous occasion, to print individual lists which cover the widest range of titles and cross-section of opinion; and we've limited our invitation to working critics, with the few exceptions (Karel Reisz here, Curtis Harrington in the U.S.A.) of critics who have become film-makers since they took part in the same feature ten years ago.

* * *

What has changed in ten years? Of the twelve 'best' titles in 1952 (three dead-heating for tenth place), four remain in our present list. *La Règle du Jeu* and *Greed* have gained ground (tenth place to third and seventh to fourth) and *Bicycle Thieves* and *Potemkin* have lost a little (first place to sixth and fourth to sixth). *Bicycle Thieves* was then a runaway winner; this time *L'Avventura*, *Citizen Kane* and *La Règle du Jeu* have been neck and neck at all stages in the voting—one new film, one which rather surprisingly failed to make

the top ten last time, and one whose recent revival, in the complete version, has added to its reputation. There were six silent films in the 1952 list against two this time—which was predictable. But the new list contains only one really recent picture, as with *Bicycle Thieves* on the last occasion.

Other points worth noting: the high place of *Ugetsu Monogatari*, never yet shown commercially in this country; the fact that the two Vigo features have gained so much in the voting; the startlingly few votes received by some films from the 1952 list—*Louisiana Story* (two), *Le Million* (three), *Le Jour se Lève* (one). Flaherty, Clair and Carné are not at the moment fashionable names; and Bergman, the most widely trumpeted film-maker of the last few years, is far down the list.

One giant has disappeared from the top ten: Chaplin. But we thought it would be interesting to supplement the list by totalling up votes by directors as well as by film titles. Here Chaplin remains close to the top, though, as with any film-maker who is remembered for the whole body of his work rather than for one masterpiece, the votes are split among a number of titles. Eisenstein, Chaplin, Renoir as the giants; Welles, Antonioni, Vigo as the experimentalists: this is how it looks in the perspective of 1962.



A SELECTION OF LISTS

HENRI AGEL (France)

1. Sunrise
2. Broken Blossoms (Griffith)
3. City Lights
4. Greed
5. L'Atalante
6. The Childhood of Maxim Gorki
7. Bicycle Thieves
8. Madame de... (Ophüls)
9. The Golden Coach (Renoir)
10. Voyage en Italie (Rossellini)

EDGAR ANSTEY (Great Britain)

1. Bicycle Thieves
2. Wild Strawberries
3. Kameradschaft (Pabst)
4. La Strada (Fellini)
5. Battleship Potemkin
6. Earth
7. The Cranes are Flying (Kalatozov)
8. Les Enfants du Paradis (Carné)
9. The Grapes of Wrath (Ford)
10. Le Jour se Lève (Carné)

GUIDO ARISTARCO (Italy)

1. Chapaev (Vasiliev)
2. Monsieur Verdoux
3. Limelight
4. The Passion of Joan of Arc
5. Battleship Potemkin
6. Ivan the Terrible
7. La Terra Tremò
8. Earth
9. Mother (Pudovkin)
10. Paisa (Rossellini)

GIDEON BACHMANN (U.S.A.)

1. L'Avventura
2. Ugetsu Monogatari
3. Sawdust and Tinsel (Bergman)
4. Chronique d'un Eté (Rouch)
5. Citizen Kane
6. Miss Julie (Sjöberg)
7. The Gold Rush
8. Strike (Eisenstein)
9. La Règle du Jeu
10. Fires on the Plain (Ichikawa)

PETER BAKER (Great Britain)

1. Strike
2. The Gold Rush
3. Intolerance
4. Greed
5. Bicycle Thieves
6. La Grande Illusion
7. Citizen Kane
8. The Italian Straw Hat (Clair)
9. Kanal (Wajda)
10. L'Année Dernière à M-riénbad

JOSH BILLINGS (Great Britain)

1. All Quiet on the Western Front (Milestone)
2. Moulin Rouge (Huston)
3. Richard III (Olivier)
4. Shane (Stevens)
5. Mutiny on the Bounty (Frank Lloyd)
6. Saturday Night and Sunday Morning (Reisz)
7. Ninotchka (Lubitsch)
8. The Third Man (Reed)
9. The Kid (Chaplin)
10. Ben-Hur (Wyler)

... Although I see all foreign films I haven't included one because I flatly refuse to believe a person can fairly judge a "talkie" spoken in a language that he cannot fully understand... But the critics—I'm a reviewer, which is a very different thing—are bound eagerly to step in where I fear to tread, so I'll hazard a guess at the result of the 1961 poll. The winner? *Hiroshima, mon Amour*."

LEON BUKOWIECKI (Poland)

1. Ugetsu Monogatari
2. The End of St. Petersburg (Pudovkin)
3. Citizen Kane
4. Bicycle Thieves
5. Greed
6. The Best Years of our Lives (Wyler)
7. Our Hospitality (Keaton)
8. Les Enfants du Paradis
9. Battleship Potemkin
10. Le Testament d'Orphée (Cocteau)

... In my personal opinion the best known best pictures aren't and many others are..."

"La Règle du Jeu".



"Citizen Kane".

GIULIO CESARE CASTELLO (Italy)

- | | |
|----------------------------------|--------------------------------|
| 1. Wedding March
(Stroheim) | 5. Païsa (Rossellini) |
| 2. La Grande Illusion | 6. Le Silence est d'Or (Clair) |
| 3. Alexander Nevsky (Eisenstein) | 7. La Terra Trema |
| 4. Day of Wrath (Dreyer) | 8. Limelight |
| | 9. Hiroshima, mon Amour |
| | 10. La Dolce Vita (Fellini) |

"I have selected not only ten single pictures, but also their directors; so when I say Nevsky I mean also Potemkin; when I say Day of Wrath I mean also *The Passion of Joan of Arc* . . ."

PAUL DEHN (Great Britain)

- | | |
|----------------------|--------------------------------------|
| 1. Metropolis (Lang) | 7. Umberto D |
| 2. City Lights | 8. Nuit et Brouillard |
| 3. Citizen Kane | 9. Les Quatre Cents Coups (Truffaut) |
| 4. Henry V (Olivier) | 10. A Taste of Honey (Richardson) |
| 5. Orphée (Cocteau) | |
| 6. Wild Strawberries | |

"The last-named is, of course, still so close that I can only gamble instinctively on its durability."

JEAN DOUCHET (France)

- | | |
|--|------------------------------------|
| 1. The Empress Yang Kwei Fei (Mizoguchi) | 6. The Naked and the Dead (Walsh) |
| 2. The Tiger of Eschnapur (Lang) | 7. Vertigo (Hitchcock) |
| 3. Tabu (Flaherty) | 8. The General |
| 4. Exodus (Preminger) | 9. Bigger than Life (Nicholas Ray) |
| 5. Rio Bravo (Hawks) | 10. A Star is Born (Cukor) |

" . . . J'ai cédé, en définitive, à une position esthétique générale qui m'a fait sacrifier Losey, Chaplin, Donskoi, Rossellini, Renoir, Minnelli, etc."

PETER JOHN DYER (Great Britain)

- | | |
|-----------------------|--------------------------------------|
| 1. Earth | 6. Tokyo Story |
| 2. L'Atalante | 7. Tol'able David (King) |
| 3. Ugetsu Monogatari | 8. Signora senza Camelie (Antonioni) |
| 4. M (Lang) | 9. Vampyr (Dreyer) |
| 5. Wagonmaster (Ford) | 10. A Generation (Wajda) |

LOTTE EISNER (France)

- | | |
|--|--------------------------------|
| 1. The Idiot (Kurosawa) | 6. Fires on the Plain |
| 2. Ugetsu Monogatari | 7. Greed |
| 3. Nazarin | 8. Sunrise |
| 4. Ivan the Terrible (Colour Sequence, Part 2) | 9. Partie de Campagne (Renoir) |
| 5. Monsieur Verdoux | 10. Zéro de Conduite |

"I do not believe in your formula of the ten best films—the ones I give you here are the ones I can see over and over again . . ."

JOHN GILLETT (Great Britain)

- | | |
|-------------------------------------|----------------------------------|
| 1. The Devil is a Woman (Sternberg) | 6. Pather Panchali (Eisenstein) |
| 2. Earth | 7. Que Viva Mexico! (Eisenstein) |
| 3. Listen to Britain (Jennings) | 8. La Règle du Jeu |
| 4. Nazarin | 9. Sansho Dayu (Mizoguchi) |
| 5. Our Hospitality | 10. Tokyo Story |
| | <i>Alphabetical order.</i> |

CURTIS HARRINGTON (U.S.A.)

- | | |
|-------------------------|--|
| 1. Greed | 6. Les Dames du Bois de Boulogne (Bresson) |
| 2. Zéro de Conduite | 7. Rashomon (Kurosawa) |
| 3. La Règle du Jeu | 8. I Vitelloni (Fellini) |
| 4. The Devil is a Woman | 9. Citizen Kane |
| 5. Dura Lex (Kuleshov) | 10. L'Avventura |

DEREK HILL (Great Britain)

- | | |
|----------------------|----------------------------------|
| 1. Ikiru | 9. Fires Were Started (Jennings) |
| 2. The Apu Trilogy | 10. Hotel des Invalides (Franju) |
| 5. The Gorki Trilogy | O Dreamland (Anderson) |
| 8. L'Atalante | |

MARGARET HINXMAN (Great Britain)

- | | |
|--|-----------------------------------|
| 1. Bicycle Thieves | 6. Dead End (Wyler) |
| 2. Citizen Kane | 7. All Quiet on the Western Front |
| 3. Letter from an Unknown Woman (Ophuls) | 8. The Italian Straw Hat |
| 4. 42nd Street (Lloyd Bacon) | 9. Monsieur Verdoux |
| 5. The Set Up (Robert Wise) | 10. La Grande Illusion |

PENELOPE HOUSTON (Great Britain)

- | | |
|---------------------------------|--------------------------------|
| 1. L'Année Dernière à Marienbad | 6. The Maltese Falcon (Huston) |
| 2. L'Atalante | 7. October |
| 3. L'Avventura | 8. La Règle du Jeu |
| 4. Citizen Kane | 9. La Terra Trema |
| 5. The General | 10. Ugetsu Monogatari |
| | <i>Alphabetical order.</i> |

ARTHUR KNIGHT (U.S.A.)

- | | |
|-------------------------|----------------------------|
| 1. Bicycle Thieves | 6. The Last Laugh (Murnau) |
| 2. Citizen Kane | 7. Moana (Flaherty) |
| 3. City Lights | 8. The Apu Trilogy |
| 4. Hiroshima, mon Amour | 9. Battleship Potemkin |
| 5. Ikiru | 10. La Strada |

ANDRE S. LABARTHE (France)

- | | |
|---------------------------------------|--------------------------------------|
| 1. Pickpocket | 6. Anatomy of a Murder (Preminger) |
| 2. The Night of the Hunter (Laughton) | 7. Rio Bravo |
| 3. L'Age d'Or (Buñuel) | 8. Bébé mange sa Soupe (Lumière) |
| 4. Freaks (T. Browning) | 9. Shin Heike Monogatari (Mizoguchi) |
| 5. La Pyramide Humaine (Rouch) | 10. Les Vampires (Feuillade) |

No special order. "N.B. J'ai volontairement passé sous silence les titres qui viendront sous la plume de tout un chacun (Griffith, Stroheim, Murnau, Dreyer, Renoir, Rossellini, Hitchcock, Welles, Chaplin et quelques autres) préférant citer des films moins susceptibles de l'être . . . Il est évident que dans huit jours cette liste serait fort différente de ce qu'elle est aujourd'hui. Heureusement."

GAVIN LAMBERT (Great Britain/U.S.A.)

- | | |
|---|----------------------------------|
| 1. L'Age d'Or | 6. Ivan the Terrible |
| 2. El (Buñuel) | 7. Modern Times (Chaplin) |
| 3. Nazarin | 8. Moana |
| 4. Zéro de Conduite | 9. Love of Jeanne Ney (Pabst) |
| 5. Never Give a Sucker an Even Break (Edward Cline) | 10. Gone With the Wind (Fleming) |

"The task becomes rigorously unacademic for an ex-critic!"

DWIGHT MACDONALD (U.S.A.)

1. Birth of a Nation (Griffith)
2. Intolerance
3. October
4. Sherlock, Jnr. (Keaton)
5. The Gorki Trilogy
6. La Grande Illusion
7. Citizen Kane
8. Les Enfants du Paradis
9. Hiroshima, mon Amour
10. L'Avventura

"What no Chaplin, no Stroheim, no Dovzhenko, no Pudovkin, no Clair, no Pabst, no Murnau, no De Sica, no Rossellini, no Visconti, no Fellini, no Ford, no Wellman, no Flaherty? Well, it's your idea."

AITO MAKINEN (Finland)

1. Ugetsu Monogatari
2. Pather Panchali
3. La Terra Tremante
4. Zéro de Conduite
5. Nanook of the North (Flaherty)
6. The Magnificent Ambersons (Welles)
7. Wagonmaster
8. Nazarin
9. Pickpocket
10. L'Avventura

ROGER MANVELL (Great Britain)

1. L'Avventura
2. Saturday Night and Sunday Morning
3. Louisiana Story (Flaherty)
4. Brief Encounter (Lean)
5. Intolerance
6. Battleship Potemkin
7. Greed
8. The Gold Rush
9. Bicycle Thieves
10. On the Town (Kelly/Donen)

"For the first four titles I take history backwards, in other words select from among the films I have found most impressive or exciting or moving or influential in the search for new kinds of presentation or in the fulfilment of the older-established styles. For the next four I go back to the beginning and take from the silent period some of the films that still seem to me to matter most, even though they are by now ancient history, the great 'conventions' which once broke convention. In between these groups lies the whole historical development of the sound film . . ."

LOUIS MARCORELLES (France)

1. Poem of the Sea (Dovzhenko/Solntseva)
2. Une Femme est une Femme (Godard)
3. Ivan the Terrible
4. Greed
5. The Passion of Joan of Arc
6. It Happened One Night (Capra)
7. Mr. Smith goes to Washington (Capra)
8. Stella Dallas (King Vidor)
9. Limelight
10. We Are the Lambeth Boys (Reisz)

JONAS MEKAS (U.S.A.)

1. Battleship Potemkin
2. Citizen Kane
3. The Gold Rush
4. Greed
5. Intolerance
6. Ivan the Terrible
7. Lola Montès (Ophuls)
8. Nanook of the North
9. Le Sang d'un Poète (Cocteau)
10. Zéro de Conduite

Alphabetical order.

IB MONTY (Denmark)

1. Shoulder Arms (Chaplin)
2. Greed
3. The Navigator (Keaton/Donald Crisp)
4. Zéro de Conduite
5. Partie de Campagne
6. The Grapes of Wrath
7. Listen to Britain
8. On the Town
9. Ugetsu Monogatari
10. Nazarin

"... Of course it is impossible to make a beauty contest concerning works of art, but nevertheless: here is my personal choice, in chronological order . . ."

GENE MOSKOWITZ (U.S.A.)

1. The Life of O-Haru (Mizoguchi)
2. Rocco and his Brothers (Visconti)
3. The World of Apu (Ray)
4. L'Avventura
5. Nazarin
6. The Quiet Man (Ford)
7. Limelight
8. Ivan the Terrible
9. Greed
10. Earth



"L'Atalante".

LUC MOULLET (France)

1. Voyage en Italie
2. Sunrise
3. One Exciting Night (Griffith)
4. La Règle du Jeu
5. Ugetsu Monogatari
6. Rebel Without a Cause (Ray)
7. The Thing from another World (Nyby/Hawks)
8. The Merry Widow (Stroheim)
9. Charlotte et son Jules (Godard)
10. Pickpocket

ENNO PATALAS (East Germany)

1. Chaplin's Mutual Films
2. La Terra Tremante
3. La Règle du Jeu
4. Citizen Kane
5. L'Avventura
6. Ivan the Terrible
7. Greed
8. Les Vacances de M. Hulot (Tati)
9. Fires Were Started
10. Les Astronautes (Borowczyk)

DILYS POWELL (Great Britain)

1. City Lights
2. The General
3. The Italian Straw Hat
4. Monsieur Verdoux
5. Hail the Conquering Hero (Preston Sturges)
6. On the Town
7. Partie de Campagne
8. The Childhood of Maxim Gorki
9. A Time out of War (Sanders Bros.)
10. L'Avventura

"Last week I might have voted for Hiroshima, mon Amour and Umberto D, next week I may want Rocco (which everybody is so busy explaining away) and all his cousins. Today I feel that fifty per cent at least of the durable films are comedies."

DEREK PROUSE (Great Britain)

1. L'Age d'Or
2. L'Atalante
3. Mutter Krausen's Fahrt ins Glück (Piel Jutzi)
4. The Childhood of Gorki
5. October
6. Citizen Kane
7. La Terra Tremante
8. Rashomon
9. Tokyo Story
10. L'Année Dernière à Marienbad

JEAN QUEVAL (France)

1. The Gold Rush
2. Que Viva Mexico!
3. The Gorki Trilogy
4. Sous les Toits de Paris (Clair)
5. Casque d'Or (Becker)
6. Neighbours (McLaren)
7. Nuit et Brouillard
8. La Notte (Antonioni)
9. A Star is Born
10. O Dreamland

"... Above list ludicrous. Made up partly through elimination of the best. Couldn't decide which best work by Vigo, Prevert-Carné, Renoir, Flaherty, Visconti, Bergman, Buñuel, Stroheim. So left them out . . . swear not to play your game ten years hence."

KAREL REISZ (Great Britain)

1. L'Atalante
2. City Lights
3. Earth
4. Listen to Britain
5. Los Olvidados (Buñuel)
6. Palm Beach Story (Sturges)
7. Wagonmaster
8. L'Avventura
9. Umberto D
10. Due Soldi di Speranza (Castellani)
La Règle du Jeu

JACQUES RIVETTE (France)

1. The Life of O-Haru
2. Germany Year Zero (Rossellini)
3. True Heart Susie (Griffith)
4. Sunrise
5. The River (Renoir)
6. Ivan the Terrible
7. L'Atalante
8. Day of Wrath
9. Monsieur Verdoux
10. Confidential Report (Welles)

DAVID ROBINSON (Great Britain)

1. Viridiana (Buñuel)
2. La Terra Trema
3. City Lights
4. The Apu Trilogy
5. The Gorki Trilogy
6. Ivan the Terrible
7. Tokyo Story
8. Wedding March
9. Les Quatre Cents Coups
10. Anthology of the works of W.C. Fields

Supporting programme:
Le Mélomane (Méliès)

"I could not attempt or presume to choose the ten best; all I can do is to name the films which I would choose to console a solitary exile. Can I cheat by choosing one, a trilogy, two, an incomplete trilogy, and three, a non-existent anthology?"

ERIC ROHMER (France)

1. True Heart Susie
2. The General
3. Sunrise
4. La Règle du Jeu
5. Ivan the Terrible
6. Voyage en Italie
7. Red River (Hawks)
8. Vertigo
9. Pickpocket
10. La Pyramide Humaine

Chronological order. "Ces films sont ceux qui, à mes yeux, si le cinéma venait à disparaître, donneraient la plus juste idée de ses meilleures réussites, au sein de ses plus hautes ambitions."

RICHARD ROUD (U.S.A./Great Britain)

1. L'Année Dernière à Marienbad
2. L'Atalante
3. Citizen Kane
4. Cronaca di un Amore (Antonioni)
5. Les Dames du Bois de Boulogne
6. Hiroshima, mon Amour
7. La Notte
8. Pickpocket
9. La Règle du Jeu
10. Tokyo Story

"Ugetsu Monogatari".



GEORGES SADOU (France)

1. Battleship Potemkin
2. Modern Times
3. Toni (Renoir)
4. Mother
5. Earth
6. Le Million (Clair)
7. Greed
8. Bicycle Thieves
9. Ugetsu Monogatari
10. Hiroshima, mon Amour

JACQUES SICLIER (France)

1. Intolerance
2. Nosferatu (Murnau)
3. The Gold Rush
4. La Règle du Jeu
5. Citizen Kane
Chronological order.
6. Ivan the Terrible
7. Senso (Visconti)
8. Voyage en Italie
9. Vertigo
10. Pickpocket

JOHN RUSSELL TAYLOR (Great Britain)

1. Journal d'un Curé de Campagne (Bresson)
2. Orphée
3. The Magnificent Ambersons
4. Singin' in the Rain (Kelly/Donen)
5. Triumph of the Will (Riefenstahl)
6. The Spiral Staircase (Siodmak)
7. The General
8. Kind Hearts and Coronets (Hamer)
9. Senso
10. Sunrise

ROBERT VAS (Hungary/Great Britain)

1. Ashes and Diamonds (Wajda)
2. A Diary for Timothy (Jennings)
3. The Grapes of Wrath
4. The Great Citizen (Ermler)
5. Ikiru
Alphabetical order.
6. Journal d'un Curé de Campagne
7. Los Olvidados
8. Our Hospitality
9. La Règle du Jeu
10. Umberto D

ILYA VEISFELD (U.S.S.R.)

1. Battleship Potemkin
2. The Gold Rush
3. Earth
4. La Grande Illusion
5. Bicycle Thieves
6. The Red Balloon (Lamorisse)
7. Ballad of a Soldier (Chukhrai)
8. Mother Joan of the Angels (Kawalerowicz)
9. The Naked Island (Kaneto Shindo)
10. Tutti a Casa (Comencini)

ALEXANDER WALKER (Great Britain)

1. Viridiana
2. Citizen Kane
3. Wild Strawberries
4. L'Avventura
5. La Règle du Jeu
6. The Gold Rush
7. Hiroshima, mon Amour
8. La Terra Trema
9. Some Like it Hot (Wilder)
10. A Bout de Souffle (Godard)

"... My guess is that La Règle du Jeu will occupy the same position in your list as Bicycle Thieves did last time."

ARCHER WINSTEN (U.S.A.)

1. Farrebique (Rouquier)
2. The Stars Look Down (Reed)
3. Our Town (Sam Wood)
4. Bicycle Thieves
5. Day of Wrath
6. Henry V
7. The Asphalt Jungle (Huston)
8. The Apu Trilogy
9. Hiroshima, mon Amour
10. L'Avventura

COLIN YOUNG (U.S.A.)

1. Citizen Kane
2. The Gold Rush
3. Man of Aran (Flaherty)
4. October
5. Song of Ceylon (Wright)
6. L'Avventura
7. Pather Panchali
8. Rashomon
9. The Seventh Seal (Bergman)
10. Umberto D