



The top ten

Citizen Kane (Welles, 1941)	32
La Règle du Jeu (Renoir, 1939)	28
Battleship Potemkin (Eisenstein, 1925)	16
8½ (Fellini, 1963)	15
L'Avventura (Antonioni, 1960)	12
Persona (Bergman, 1967)	12
The Passion of Joan of Arc (Dreyer, 1928)	11
The General (Keaton/Bruckman, 1926)	10
The Magnificent Ambersons (Welles, 1942)	10
Ugetsu Monogatari (Mizoguchi, 1953)	9
Wild Strawberries (Bergman, 1957)	9

Voting by Directors

Orson Welles	46
Jean Renoir	41
Ingmar Bergman	37
Luis Buñuel	33
Sergei Eisenstein	29
John Ford	28
Jean-Luc Godard	28
Buster Keaton	25
Federico Fellini	23
Michelangelo Antonioni	22
Charles Chaplin	22
Carl Dreyer	22

Runners-up

The Gold Rush (Chaplin, 1925)	8	}
Hiroshima mon Amour (Resnais, 1959)		
Ikiru (Kurosawa, 1952)		
Ivan the Terrible (Eisenstein, 1943-46)		
Pierrot le Fou (Godard, 1965)		
Vertigo (Hitchcock, 1958)	7	}
La Grande Illusion (Renoir, 1937)		
Mouchette (Bresson, 1966)		
The Searchers (Ford, 1956)		
Sunrise (Murnau, 1927)		
2001: A Space Odyssey (Kubrick, 1968)	7	}
Viridiana (Buñuel, 1961)		

The top ten, 1962

Citizen Kane (Welles, 1941)	22
L'Avventura (Antonioni, 1960)	20
La Règle du Jeu (Renoir, 1939)	19
Greed (von Stroheim, 1924)	17
Ugetsu Monogatari (Mizoguchi, 1953)	17
Battleship Potemkin (Eisenstein, 1925)	16
Bicycle Thieves (De Sica, 1949)	16
Ivan the Terrible (Eisenstein, 1943-46)	14
La Terra Trema (Visconti, 1948)	14
L'Atalante (Vigo, 1933)	13

TOP TEN

72

It is ten years since SIGHT AND SOUND last invited critics to play the Top Ten game. We had first done it back in 1952, when it seemed a good idea to find out what critics thought in answer to a Brussels referendum among film-makers. (On that occasion, *Bicycle Thieves*, *City Lights*, *The Gold Rush* and *Potemkin* were top four for both critics and film-makers.) In our January 1962 issue we repeated the exercise; and we felt we couldn't let this anniversary pass without staging a third round.

Obviously, Top Ten lists are best approached with trepidation or amusement by compilers and with some scepticism by readers. It's manifestly impossible to name the 'best' of anything; but it's fractionally less impossible to come up with a list of personal choices. Critics, as in 1962, were

invited to be as subjective and idiosyncratic as they chose—to list the films they would personally want to see again, or could least imagine having to live without, rather than to try to think themselves into positions of impossible objectivity. We wanted to see, among other things, how the screen classics stood up in the light of 1972, how much the international perspective might have shifted, whether the silent cinema still held its ground. (Plainly it does: three silents in the top ten this time, against only *Potemkin* and *Greed* in 1962.)

We're grateful to all our contributors, and apologetic about the affront to their sense of critical justice in that arbitrary figure of ten. 'Plus, plus, plus...' comes the repeated cry. Several people have made a point of precisely dating their lists: on another day, at another hour, the titles would be different. We also apologise to critics whose lists reached us too late for publication, though we have been able to add their votes to the main tally. Altogether, 89 critics' views are represented.

And what emerges? First, something very obvious, but perhaps worth repeating: that film really is the most international of all the arts which use the written or spoken word. It would often be difficult to guess from an individual list which continent, let alone which country, the critic came from. Though, again, there are exceptions. Amita Malik is one of several people who have pointed out the problems and restrictions on actually seeing films. 'For instance,' she writes, 'had I seen all the Buñuels my choice might not have been *Nazarin*. Having seen only *Los Olvidados* and *Nazarin*, I am putting the second in more as a vote for Buñuel.'

Again, *Citizen Kane* tops the list—astoundingly, it didn't even make the top ten back in 1952. Philip French's unnervingly accurate prediction—*Kane* and *La Règle du Jeu* out in front, *L'Avventura* and *Bicycle Thieves* off the list, and *8½* and *Persona* as likeliest newcomers—missed out only on the *L'Avventura* guess. *Kane* and *La Règle du Jeu*, respectively first and third in a close-run finish in 1962, have this time left the rest of the field standing. In general, the enormous range of individual choices reflects what one would expect: a more splintered, fragmented film culture. But in another sense that is belied by the agreement on these two films.

The final consensus is also rather strikingly on the side of the classics. In 1952 *Bicycle Thieves* (1949) topped the poll; in 1962 *L'Avventura* (1960) took second place and *Hiroshima mon Amour* (1959) led the runners-up. This time round, the only 1960s films come from Bergman and Fellini, neither of whom could exactly be called new men. In the voting, the underground remains largely underground; *Pierrot le Fou* wins out over the political Godard of recent years; and there's surprisingly little evidence of what is sometimes suggested as another mood of the times—a move away from fiction towards fact. No one, incidentally, listed a television film.

Buster Keaton was probably the great rediscovery of the 1960s, and among directors Keaton just edges past Chaplin. But if there are surprises, they are less in what's new than in some apparent re-

assessments. Dreyer has gained ground; Stroheim has lost it. Vigo, sadly, seems to have faded for the time being from the international critical consciousness: *L'Atalante* and *Zéro de Conduite*, which in 1962 collected 24 votes between them, now muster only a pitiful half-dozen.

It would be foolish to risk generalisations on the shaky evidence of this kind of poll, but it's hard to resist one or two speculative conclusions. That, allowing for every variation in outlook and taste, the 1972 list is weighted more heavily than might have been expected (no less solidly than the 1962 list) towards orthodoxy. In this country, certainly, the 1950s were the decade which opened up previously unknown areas—the discovery of Japanese and Indian cinema, the first big retrospectives at the National Film Theatre. The 1960s have produced nothing to equal, in worldwide impact, the effect of neo-realism in the 1940s or of everything summed up in the phrase 'new wave' at the end of the 1950s. The discoveries of the past decade have been of the kind that split rather than unite critical opinion; and when the votes are added agreement settles on the proven masters. The most potent word in the cinema, it seems, is still *Rosebud*.

Critics' Lists

Jan Aghed

Sweden SYDSVENSKA DAGBLADET SNALLPOSTEN
My Darling Clementine, The Man Who Shot Liberty Valance, Pierrot le Fou, Oz Fuzis (*Guerra*), Vertigo, The Wild Bunch, La Hora de los Hornos (*Solanas*), Greed, L'Atalante, The Magnificent Ambersons.

... A silly and extremely unpleasant little pastime, from which I extract myself with the above, partly no doubt ephemeral list, and profound guilt feelings towards many absentees.

Adriano Aprà

Italy FILMSTUDIO '70
Chronicle of Anna Magdalena Bach, La Concentration (*Philippe Garrel*), Ice (*Robert Kramer*), Mare's Tail (*David Larcher*), My Hustler (*Warhol*), Nostra Signora dei Turchi (*Carmelo Bene*), Partisan Zenshi (*Noriaki Tsuchimoto*), Pierrot le Fou, He Died After the War (*Oshima*), The 'Ile aux Coudres' Trilogy (*Pierre Perrault*).
Films of the sixties made by directors of the sixties.

Francisco Aranda

Spain
L'Age d'Or, Battleship Potemkin, Citizen Kane, Monsieur Verdoux, The Passion of Joan of Arc, Paths of Glory, Tabu, La Terra Trema, Haxan (*Christensen*), You Only Live Once.

José Carlos Avellar

Brazil JORNAL DO BRASIL
Pierrot le Fou, Ivan the Terrible, The Hour of the Wolf, Terra em Transe (*Rocha*), The Last Laugh, L'Année Dernière à Marienbad, Vidas Secas (*Nelson Pereira dos Santos*), Tristana, La Hora de los Hornos (*Solanas*), Pickpocket.

Gianalberto Bendazzi

Italy AVANTI!
Battleship Potemkin, Man of Aran, The Passion of Joan of Arc, A Nous la Liberté, *8½*, Citizen Kane, Au Hasard, Balthazar, It's a Wonderful Life (*Capra*), The Deserter and the Nomads

(*Jakubisko*), Pas de Deux (*McLaren*).

I give you my list not like a critic but like a spectator. These ten are the films I loved more, and the reason was silent.

Claude Beylie

France CINEMA 71
Band of Angels (*Walsh*), Birth of a Nation, A Countess from Hong Kong, Gertrud, M (*Lang*), La Règle du Jeu, Sansho Dayu, Shanghai Gesture, Sunrise, Young Mr. Lincoln.

Stig Björkman

Sweden CHAPLIN
Citizen Kane, Vertigo, Pierrot le Fou, Lola, L'Avventura, Rio Bravo, La Carrosse d'Or, Persona, Sherlock Jr., Les Vampires (*Feuillade*).
Regretfully, I have had to disregard film-makers like Buñuel and Chabrol, Lewis and Losey, Mizoguchi and Rossellini, Vertov and Vigo, or singular masterpieces like 'Freaks' or 'Night of the Hunter'.

Peter Bogdanovich

United States
Only Angels Have Wings, Young Mr. Lincoln, The Magnificent Ambersons, Red River, She Wore a Yellow Ribbon, The Searchers, Rio Bravo, Touch of Evil, Vertigo, North by Northwest.

I don't have favourite movies as much as I have favourite directors—men whose company I enjoy. And it depends very much on my mood which of their various works I feel like being with; whether I want to be in the presence of Hawks in his 'Bringing Up Baby' mood or his 'Only Angels Have Wings' mood. This is, at best, a rough list based on an attempt to guess which mood I'm most often in. The order is chronological.

Jaroslav Broz

Czechoslovakia
La Notte, The Silence, The Marat/Sade, Viridiana, La Dolce Vita, Kwaidan (*Kobayashi*), 2001: A Space Odyssey, Ivan Detstvo (*Tarkovsky*), Jules et Jim, Ashes and Diamonds.
... Films of still established directors released during the last fifteen years.

Edoardo Bruno

Italy FILMCRTICA
Viaggio in Italia, The Night of the Hunter, Ivan the Terrible, The Exterminating Angel, La Nuit de Carrefour (*Renoir*), Shanghai Gesture, The Trial (*Welles*), L'Atalante, Chronicle of Anna Magdalena Bach, Les Carabiniers.
Un programma incompleto che mi piacerebbe vedere come esempio di un 'cinema di tendenza'.

Felix Bucher

Switzerland
Les Enfants du Paradis, Citizen Kane, Man of Aran, The General, Andrei Roublev, La Marseillaise, The Last Laugh, Intolerance, *8½*, An Autumn Afternoon.

'Andrei Roublev'



Ian Cameron

Great Britain MOVIE

Adieu Philippine (Jacques Rozier), The Awful Truth (McCarey), Judex (Franju), North by Northwest, La Règle du Jeu, Shin Heike Monogatari (Mizoguchi), The Switchboard Operator, A Time to Love and a Time to Die (Sirk), Viva L'Italia, Wild River.

The ten films I feel I can least do without today...

Giulio Cesare Castello

Italy

Haxan (Christensen), Go West (Keaton), The Wedding March, Trouble in Paradise, Love Me Tonight, Limelight, Paths of Glory, Hiroshima mon Amour, La Dolce Vita, The Leopard (just the ball sequence, but I would perhaps prefer a Visconti anthology including also 'Senso' and 'Death in Venice').

Henry Chapier

France COMBAT

America, America, Andrei Roublev, L'Année Dernière à Marienbad, La Chinoise, The Damned, Fellini-Satyricon, Harakiri (Kobayashi), The Servant, Teorema, La Voie Lactée.



'La Voie Lactée'

Carlos Clarens

United States

La Règle du Jeu, Lola Montès, Ugetsu Monogatari, The Bandwagon, Our Hospitality, A Star is Born (Cukor), Persona, The Searchers, The Scarlet Empress, Psycho.

Jay Cocks

United States TIME

The General, Jules et Jim, The Magnificent Ambersons, Persona, The Searchers, The Seven Samurai, The Third Man, 2001: A Space Odyssey, The Wild Bunch, Zéro de Conduite.

John Coleman

Great Britain NEW STATESMAN

Boudou Sauvés des Eaux, The Cameraman, Charulata, The Exterminating Angel, I Fidan-zati, Ikiru, The Magnificent Ambersons, Les Quatre Cents Coups, Sawdust and Tinsel, Singin' in the Rain.

Philip Coorey

CEYLON

The Apu Trilogy, Citizen Kane, If... The Man Who Shot Liberty Valance, Memories of Underdevelopment (Tomas Alea), Monsieur Verdoux, The Passion of Joan of Arc, Point Blank, Psycho, The Seven Samurai.

I should point out the very few opportunities we get here of seeing the films that we read about...

Richard Corliss

United States FILM COMMENT

Sunrise, La Règle du Jeu, His Girl Friday, The Lady Eve, Citizen Kane, Casablanca, Les Enfants du Paradis, Letter from an Unknown Woman, The Searchers, The Seventh Seal, Psycho, Chinese Fire Drill (Will Hindle).

I have cheated outrageously... a dozen cinematic saviours of which I am one grateful disciple.

I rather resist letting these films be identified by the director's name alone. Perhaps half of them are distinguished as much by the writing...

Jaime E. Costa

Uruguay CINE UNIVERSITARIO

Citizen Kane, La Dolce Vita, Hamlet (Olivier), Les Quatre Cents Coups, Singin' in the Rain, An American in Paris, A Star is Born (Cukor), Some Like It Hot, North by Northwest, My Darling Clementine.

Peter Cowie

Great Britain INTERNATIONAL FILM GUIDE

The Seventh Seal, Les Enfants du Paradis, L'Avventura, Duck Soup, Senso, Le Feu Follet, Jules et Jim, Hiroshima mon Amour, Les Parapluies de Cherbourg, She Wore a Yellow Ribbon.

This choice consists unashamedly of films I like more each time I see them, films that are all incurably romantic.

Edgardo Cozarinsky

Argentina

True Heart Susie, Sunrise, Trouble in Paradise, La Règle du Jeu, My Darling Clementine, The Fountainhead (Vidor), Vertigo, Persona, Deux ou trois Choses que je sais d'elle, Fritz Lang's complete works as one multi-episodic film.

October 11, 1971, 4 p.m. ... two days later or one hour earlier my choice could have been other.

Judith Crist

United States NEW YORK MAGAZINE

City Lights, La Règle du Jeu, Citizen Kane, La Grande Illusion, 8½, La Guerre est Finie, Ikiru, Winter Light, War and Peace (Bondarchuk), The Maltese Falcon.

Adina Darian

Romania CINEMA

The Cameraman, Ivan the Terrible, Citizen Kane, Bicycle Thieves, Hamlet (Olivier), Salvatore Giuliano, Blow-Up, If... Romeo and Juliet (Zeffirelli), Butch Cassidy and the Sundance Kid.

Jan Dawson

Great Britain MONTHLY FILM BULLETIN

The Birds Come to Die in Peru (Romain Gary), La Femme Infidèle, Hellzapoppin, Le Mépris, Mouchette, Muriel, Nicht Versöhnt, Our Hospitality, The Passion of Joan of Arc, Paths of Glory.

An alphabetical list that got as far as 'P'... very unfair to 'The Red Desert', 'La Règle du Jeu', 'The Spider's Strategy', 'Tirez sur le Pianiste', 'Walkabout' and 'Weekend'.

Mauritz Edström

Sweden DAGENS NYHETER

Los Olvidados, Nazarin, The Exterminating Angel, The General, Day of Wrath, Mouchette, La Jetée (Marker), Teorema, The Iron Horse, La Hora de los Hornos (Solanas).

This is just a contemporary choice. I have classics too! The whole list could have been Buñuel, the most classic and most contemporary of them all.

'La Jetée'



Lotte Eisner

France

Earth, Greed, Ivan the Terrible (Part Two, colour sequences), The Idiot (Kurosawa), M (Lang), Monsieur Verdoux, The Passion of Joan of Arc, La Règle du Jeu, Senso, Sunrise.

Allen Eyles

Great Britain FOCUS ON FILM

Late Autumn (Ozu), She Wore a Yellow Ribbon, Intolerance, The Magnificent Ambersons, A Night at the Opera, Le Amiche, Palm Beach Story (Sturges), Summer Holiday (Mamoulian), Duel in the Sun, Ride the High Country (Peckinpah).

This is today's list, not yesterday's, not tomorrow's...

Stephen Farber

United States

Citizen Kane, 8½, Jules et Jim, Lawrence of Arabia (the uncut version), The Manchurian Candidate, Masculin Féminin, The Night of the Hunter, Performance, Persona, La Règle du Jeu.

Jean-Paul Fargier, Gerard LeBlanc

France CINETHIQUE

British Sounds, Chapayev, The East is Red (Anon; China), Enthusiasm (Vertov), Forward, Soviet (Vertov), Lotte in Italia (Godard), Pravda (Godard), Red Detachment of Women (Anon; China), The Sixth Part of the World (Vertov), Un Film comme les Autres (Godard).

Voici notre liste des dix meilleurs films de ce que les critiques de cinéma appellent 'l'histoire du cinéma'.

Goffredo Fofi

Italy OMBRE ROSSI

Citizen Kane, La Règle du Jeu, October, Modern Times, M (Lang), Viridiana, Paisa, Day of Wrath, The Servant, La Hora de los Hornos (Solanas).

Philip French

Great Britain

Battleship Potemkin, The General, The Lady Vanishes, La Règle du Jeu, Stagecoach, Citizen Kane, Singin' in the Rain, Ikiru, Salvatore Giuliano, Winter Light.

Strictly a Desert Island selection, though I wouldn't be happy about a Ten Best list that didn't include a thriller, a silent comedy, a Western and a musical. Only four of my ten favourite directors are represented.

John Gillett

Great Britain

L'Avventura, Early Autumn (Ozu), Happiness (Medvedkin), Ivan the Terrible, Nazarin, Olympic Games 1936 (Riefenstahl), La Règle du Jeu, Sansho Dayu, The Searchers, Seven Chances.

... and it breaks my heart to exclude Stroheim, Ophuls and Dreyer.

Penelope Gilliatt

Great Britain THE NEW YORKER

The Navigator, La Règle du Jeu, 8½, Persona, Ikiru, Citizen Kane, The Apu Trilogy, Battleship Potemkin, Jules et Jim, Weekend.

... and I can't find the room I should for 'Zéro de Conduite'.

Verina Glaessner

Great Britain TIME OUT

The Man with a Movie Camera, Happiness (Medvedkin), King Kong, The Shame, Wave-length (Mike Snow), The Boy (Oshima), Chelsea Girls, Nosferatu, Le Boucher, Sex and the Single Girl (Quine).

Giovanni Grazzini

Italy CORRIERE DELLA SERA

Battleship Potemkin, The Circus, La Grande

Illusion, Bicycle Thieves, 8½, Antonio das Mortes, The Passion of Joan of Arc, Silence and Cry (*Jancsó*), Mouchette, Andrei Roublev.

Nina Hibbin

Great Britain MORNING STAR

Ikiru, Tristana, Death in Venice, Man of Aran, La Règle du Jeu, Battleship Potemkin, The Great Dictator, Il Posto, Kes, The End of St. Petersburg.

Margaret Hinxman

Great Britain SUNDAY TELEGRAPH

All Quiet on the Western Front, Citizen Kane, Gone with the Wind, Letter from an Unknown Woman, Accident, Tristana, The Grapes of Wrath, Wild Strawberries, Sunset Boulevard, La Grande Illusion.

Penelope Houston

Great Britain SIGHT AND SOUND

Au Hasard, Balthazar, Charulata, Citizen Kane, The Eclipse, The General, Miracle of Morgan's Creek (*Sturges*), Muriel, La Règle du Jeu, Silence and Cry (*Jancsó*), 2001: A Space Odyssey.



'Miracle of Morgan's Creek'

Gilles Jacob

France

The Exterminating Angel, L'Avventura, Singin' in the Rain, The Navigator, Lady from Shanghai, Foolish Wives, Lumière d'Été (*Grémillon*), La Règle du Jeu, Duck Soup, Smiles of a Summer Night.

Stanley Kauffmann

United States NEW REPUBLIC

The Gold Rush, Battleship Potemkin, The General, The Passion of Joan of Arc, La Grande Illusion, Citizen Kane, Rashomon, Tokyo Story, L'Avventura, Persona.

Arthur Knight

United States SATURDAY REVIEW

A Nous la Liberté, Bicycle Thieves, Citizen Kane, City Lights, Ikiru, La Notte, The Passion of Joan of Arc, Persona, Punishment Park (*Peter Watkins*), Who's Afraid of Virginia Woolf?

Onat Kutlar

Turkey FILM

Battleship Potemkin, Mother, The Gold Rush, Battle of Algiers, Ugetsu Monogatari, Los Olvidados, Antonio das Mortes, Death in Venice, Hiroshima mon Amour, Hamlet (*Kozintsev*).

John Francis Lane

Great Britain/Italy

Intolerance, The Passion of Joan of Arc, Battleship Potemkin, Modern Times, Citizen Kane, Rome, Open City, I Vitelloni, Wild Strawberries, L'Avventura, A Bout de Souffle.

Obviously these are not my ten favourite films of all time: they are those that, according to my vision of the cinema, represent the ten most influential films in the history of the cinema.

Jay Leyda

United States

L'Age d'Or, Rashomon, The World of Apu, 8½, Storm (*Chin Shan*), The Shame, The Money Order (*Sembene*), Andrei Roublev, The Conformist, Day by Day (*Ioseliani*).

I've stuck to the absurd Ten, but made them all post-1930. Otherwise, madness.

Anthony Macklin

United States FILM HERITAGE

Birth of a Nation, Bonnie and Clyde, Citizen Kane, 8½, Les Jeux Interdits, The General, The Gold Rush, L'Avventura, Battleship Potemkin, The Seventh Seal.

Derek Malcolm

Great Britain THE GUARDIAN

Earth, Sons of the Desert (*Laurel and Hardy*), La Règle du Jeu, Fantasia, The Magnificent Ambersons, Day of Wrath, Ugetsu Monogatari, Wild Strawberries, An Autumn Afternoon, Vivre sa Vie.

Not the greatest, but those I could least bear never to see again—at the moment. All change next week.

Amita Malik

India THE STATESMAN

The Apu Trilogy, The Battle of Algiers, Citizen Kane, Closely Observed Trains, The Gold Rush, La Grande Illusion, Hiroshima mon Amour, Nazarin, Rashomon, Wild Strawberries.

Roger Manvell

Great Britain

La Notte, Persona, The Gold Rush, Battleship Potemkin, 8½, The General, Hamlet (*Kozintsev*), Mother, Aparajito, Hiroshima mon Amour.

Marcel Martin

France CINEMA '71

Alexander Nevsky, La Règle du Jeu, Senso, Ugetsu Monogatari, Hiroshima mon Amour, L'Avventura, Lola Montès, Pierrot le Fou, Mouchette, A Passion.

Paul Mayersberg

Great Britain

L'Age d'Or, L'Année Dernière à Marienbad, Chappaqua (*Conrad Rooks*), Citizen Kane, Mouchette, Orphée, Persona, Rome, Open City, Strike, Vertigo.

Boleslaw Michalek

Poland

Nanook of the North, Strike, The Gold Rush, Citizen Kane, Ossessione, Rashomon, Les Vacances de M. Hulot, Viridiana, Wild Strawberries, 8½.

Tom Milne

Great Britain

French Can-Can, Les Yeux sans Visage, The Night of the Hunter, The Sun Shines Bright, Love Me Tonight, Au Hasard, Balthazar, Our Hospitality, El, The Magnificent Ambersons, L'Amour Fou (*Rivette*).

Ib Monty

Denmark

20th Century (*Hawks*), Une Partie de Campagne, The Magnificent Ambersons, Listen to Britain, On the Town, Wagonmaster, Tokyo Story, Ugetsu Monogatari, The Seven Samurai, Playtime.

Morando Morandini

Italy

Wild Strawberries, Un Condamné à Mort s'est Echappé, Nazarin, Day of Wrath, Ivan the Terrible, Ugetsu Monogatari, La Grande Illusion, La Guerre est Finie, Paisa, Senso.

I've played the game with sound films . . . It's a pity for my beloved Keaton, Chaplin, Murnau, Stroheim . . .



'Deus e o Diabo na Terra do Sol'

Gene Moskowitz

United States VARIETY

Young Mr. Lincoln, The Life of O-Haru (*Mizoguchi*), Limelight, A Generation, Earth, La Règle du Jeu, Ivan the Terrible, No Greater Glory (*Borzage*), Andrei Roublev, Tristana.

Rui Nogueira

France

America, America, Os Deuses e os Mortes (*Guerra*), The Devil is a Woman, Gertrud, Her Man (*Tay Garnett*), Only Angels Have Wings, Queen Kelly, A Star is Born (*Cukor*), Sunrise, They Died With Their Boots On (*Walsh*).

Enno Patalas

West Germany FILMKRITIK

Intolerance (*toned and tinted version*), Austernprinzessin (*Lubitsch*), Phantom (*Murnau*), The Saga of Anatahan, Gertrud, Pierrot le Fou, Deus e o Diabo na Terra do Sol (*Rocha*), Chronicle of Anna Magdalena Bach, Neurasia (*Werner Schroeter*), Vent d'Est.

Not 'best' ten, but the ones which impressed/shocked/interested/moved my thoughts and feelings most . . . during the ten years since the last poll.

Morten Pii

Denmark KOSMORAMA

La Baie des Anges, The Bandwagon, Le Boucher, Listen to Britain, Lola, Peeping Tom, Sherlock Jr., Tirez sur le Pianiste, Touch of Evil, Les Vacances de M. Hulot.

A strictly emotional list with no regard for historical significance . . .

Dilys Powell

Great Britain SUNDAY TIMES

Ashes and Diamonds, Belle de Jour, Citizen Kane, The General, The Lady with the Little Dog, The Last Day of Summer (*Konwicki/Laskowski*), Lonely Are the Brave (*David Miller*), Il Mare, Le Million, Rear Window.

'Death in Venice' is too recent, and anyway I feel like giving some of the great current names—Visconti, Antonioni, Fellini, Resnais, Renoir—a rest. Resisting the temptation to list ten of the short Laurel and Hardy funnies . . .

'Twentieth Century'



Björn Rasmussen

Denmark

Viridiana, Battleship Potemkin, Citizen Kane, On the Town, The Gold Rush, Vampyr, The Cameraman, Ugetsu Monogatari, Duck Soup, The Seven Samurai.

Plus, plus, plus . . . from now on, 'S and S' must stand for 'Sadists of Sinema' . . .

David Robinson

Great Britain FINANCIAL TIMES

The Wedding March, L'Age d'Or, Our Hospitality, L'Enfant Sauvage, Le Mélomane (Méliès), Tokyo Story, City Lights, La Règle du Jeu, Belle de Jour, Stagecoach.

Richard Roud

United States/Great Britain

La Règle du Jeu, L'Atalante, Citizen Kane, Tokyo Story, Les Dames du Bois de Boulogne, Deux ou Trois Choses que je sais d'elle, Not Reconciled, The Spider's Strategy, The Go-Between, Muriel.

Andrew Sarris

United States VILLAGE VOICE

Madame De . . ., Lola Montès, Ugetsu Monogatari, La Règle du Jeu, Vertigo, The Searchers, Sherlock Jr., Francesco Giullare di Dio (Rossellini), Magnificent Ambersons, Belle de Jour.

Tadao Sato

Japan

Battleship Potemkin, Brief Encounter, Paiza, Tokyo Story, Pather Panchali, Wild Strawberries, Ashes and Diamonds, L'Année Dernière à Marienbad, West Side Story, Nippon Konchyuki (Shohei Imamura).

Hans Schiller

Sweden SVENSKA DAGBLADET

Sunrise, Zéro de Conduite, La Règle du Jeu, Ugetsu Monogatari, Bande à Part, Gertrud, Marnie, Blow-Up, Mouchette, Rendez-vous à Bray (Delvaux).

Siegfried Schober

West Germany SÜDDEUTSCHE ZEITUNG

Citizen Kane, The Birds, Viaggio in Italia, Antonio das Mortes, Partner (Bertolucci), Pierrrot le Fou, La Règle du Jeu, Chelsea Girls, L'Amour Fou (Rivette), To Have and Have Not.

Paul Schrader

United States CINEMA

An Autumn Afternoon, Journal d'une Curé de Campagne, My Darling Clementine, The Passion of Joan of Arc, Masculin Féminin, La Règle du Jeu, Viaggio in Italia, Kiss Me Deadly (Aldrich), Lolita, Performance.

'Sansho Dayu'



Your ten film limit stipulation . . . threatens to reduce the critic to a familiar litany of 'Introduction to the Art of the Cinema' greats. Therefore I have let Jennings ('Fires Were Started'), Welles ('Touch of Evil') and Murnau ('Nosferatu') suffer at the hands of Aldrich, Kubrick and Cammell/Reag; but what of 'Comanche Station', 'Naked Spur' and 'Gun Crazy'?

Josef Sryck

Israel HAARETZ

Umberto D., The Czech Year (Trnka), Ikiru, Eva (Losey), The Invention of Evil (Karel Zeman), Five Easy Pieces (Rafelson), Wild Strawberries, 8½, Closely Observed Trains, To Be Or Not To Be (Lubitsch).

'Bicycle Thieves' and 'Citizen Kane' are the kind of films I ought to see again. . . . Here are the films I like to see again, today and at this moment.

Elliott Stein

United States

The Bat Whispers (Roland West), The Bride of Frankenstein (Whale), The Dance of Life (John Cromwell), Das Stahltier (Willy Ziehlke), Gertrud, King Kong, The Magnificent Ambersons, Peter Pan (Brenon), Scorpion Rising (Anger), An Actor's Revenge.

Philip Strick

Great Britain

L'Avventura, Marnie, Meet Me in St. Louis, Persona, Rashomon, The Searchers, Teorema, 2001: A Space Odyssey, Viridiana, Weekend.

John Russell Taylor

Great Britain THE TIMES

Le Journal d'un Curé de Campagne, Funny Face, 8½, The General, Triumph of the Will, The Old Dark House (Whale), La Voie Lactée, Psycho, Kind Hearts and Coronets, Teorema.

Tomorrow I might change half the list, but there would still be one Keaton, one Bresson, one Fellini, one Buñuel, one Hitchcock, one musical, one horror film . . . I think!

Christian Braad Thomsen

Denmark

A Bout de Souffle, Pierrrot le Fou, Weekend, Antonio das Mortes, Der Leone Have Sept Cabeças (Rocha), Os Deuses e os Mortes (Guerra), Lola, Tirez sur le Pianiste, La Peau Douce, Au Hasard, Balthazar.

Véra Volmane

France

Wild Strawberries, 8½, Fellini-Satyricon, Ivan the Terrible, Viridiana, L'Avventura, Hiroshima mon Amour, Andrei Roublev, Johnny Got His Gun (Dalton Trumbo), The Go-Between.

J'ai pensé à des films relativement récents . . .



'The Bat Whispers'

Alexander Walker

Great Britain EVENING STANDARD

Dr. Strangelove, Citizen Kane, La Règle du Jeu, 2001: A Space Odyssey, The Gold Rush, Blow-Up, The Wind (Sjöström), L'Année Dernière à Marienbad, L'Avventura, 42nd Street.

Mike Wallington

Great Britain CINEMA

Shin Heike Monogatari (Mizoguchi), La Signora di Tutti (Ophüls), Arsenal, The Saga of Anatahan, Francesco Giullare di Dio (Rossellini), His Butler's Sister (Borzage), Written on the Wind (Sirk), Vertigo, Magick Lantern Cycle (Anger), Vampyr.

Plus . . . Vigo, Murnau, Keaton, Welles, Vidor, Beavers and Kubelka.

David Wilson

Great Britain SIGHT AND SOUND

The Burmese Harp, Citizen Kane, Letter from an Unknown Woman, Love Me Tonight, Mr. Smith Goes to Washington, The Navigator, Paths of Glory, Persona, La Règle du Jeu, The Scarlet Empress.

No Eisenstein, no Pudovkin, no Vertov; no Murnau, no Lang, no Cocteau; no Antonioni, no Resnais; no Wajda, no Ray. They're on tomorrow's list, as would be 'The Ladykillers' and Laurel and Hardy.

John Weisman

United States ROLLING STONE

A Night at the Opera, A Walk in the Sun (Milestone), Berlin: Rhythm of a City (Ruttmann), The Hustler, Point Blank, Red River, The Servant, The Seventh Seal, The Wild Bunch.

Films I'd most like to see again . . . and again . . . and again.

Robin Wood

Great Britain

Sansho Dayu, Letter from an Unknown Woman, A Passion, La Règle du Jeu, Rio Bravo, Sunrise, Vertigo, Bigger than Life (Nicholas Ray), Days and Nights in the Forest (Satyajit Ray), Viaggio in Italia.

Francis Wyndham

Great Britain SUNDAY TIMES MAGAZINE

Alice Adams (Stevens), Battle of Algiers, Citizen Kane, Les Dames du Bois de Boulogne, Le Deuxième Souffle (Melville), The Eclipse, Flesh (Paul Morrissey), Imitation of Life (Sirk), Meet Me in St. Louis, A Star is Born (Cukor).

Paul D. Zimmerman

United States NEWSWEEK

A Nous la Liberté, Les Enfants du Paradis, Intolerance, Kind Hearts and Coronets, Modern Times, Zéro de Conduite, Olympic Games 1936, The Seven Samurai, The Lady Vanishes, La Grande Illusion.