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<td>The Magnificent Ambersons/</td>
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<td>Welles/1942</td>
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<td>Ugetsu Monogatari/Mizoguchi</td>
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<td>Wild Strawberries/Bergman</td>
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This is the fourth time that SIGHT AND SOUND has invited critics to play the Top Ten game. The exercise began back in 1952, to complement a Brussels referendum among film-makers. Since then, the temptation to test the critical climate every ten years, to find out whether the old assumptions still hold and how great is the impact of new films and ideas, has so far proved irresistible.

In writing to ask critics for their votes, we suggested that 1982 might well turn out to be the final replay, on the eve of the onslaught by video, cable, satellite and laser disc. The idea has always been 'Top Ten' rather than 'Best'. We have asked as many critics as we could muster to name the films that have been for them the most relevant, stimulating or plainly enjoyable, their choices for a desert island or their first entries in a cassette collection. Personal choice, open to idiosyncrasy and the mood of the moment, is less daunting than some impossible objective assessment. But as the range of material steadily widens, along with changes in the methods of transmitting or distributing it, the whole exercise becomes increasingly difficult—even perhaps constricting. Apart from Geoffrey Nowell-Smith, whose list is made up of shorts films, most critics hold to the orthodoxy of the theatrical fiction feature, no longer by any means the dominant form. We also seriously wondered whether any consensus view would emerge, given the range of approaches to film criticism currently being practised and the fact that to name merely a film and a director inevitably smacks of auteurism. Bob Baker of Film Dope suggested that we might find 247 titles fighting for first place; we would not ourselves have been surprised.

The range of titles that turn up in individual lists is probably greater than ever. But when the votes are totted up, it appears that astonishingly little has changed—a conclusion likely to depress some as much as it may reassure others. Citizen Kane, a narrow winner in 1962 and an outright winner in 1972, has pulled clean away from the field; La Règle du Jeu remains runner-up; Battle- ship Potemkin is still there. Even the newcomers to the top ten are very old stagers: Seven Samurai, now available in its splendiferous Criterion version, Singin' in the Rain, which seems to have been with us for ever and perhaps stands up to repeated TV screenings better than some of its contemporaries, and two runners-up from 1972, Vertigo and The Searchers, whose elevation is unlikely to surprise anyone.

The most recent film is 8½, made almost twenty years ago. Is this rather overwhelming vote for the past a sign that film criticism is becoming an ageing profession, which may be the case? Is it that movies are not what they used to be? Or that younger critics are less convinced about their immediate enthusiasms than those of 1952, when a new film, Bicycle Thieves, came out on top, or 1962, when another new film, L’Avventura, was runner-up? Whatever the reason, the films and film-makers of the 1970s come out rather poorly, in individual lists as well as in the final count.

In 1972 we suggested that the exercise was not to be taken too seriously and that it would be rash to risk generalisations on the basis of shaky evidence. All the same, there are undoubted pointers, such as a vote for Hitchcock which reflects the hard work of the Hitchcock critical industry in the last two decades. The big names of the 1950s—Antonioni and Bergman and Godard—were likely to lose ground, given the pendulum swing of fashion. In fact they have lost less than might have been expected, and Fellini stoutly holds his place. We also noted ten years ago that the 60s 'had produced nothing to equal in worldwide impact the effect of neo-realism in the 40s or of everything summed up in the phrase “new wave” at the end of the 50s. 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. That comment survives unchanged ten years later. And in 1992, if there should be another round of the game, we won't be at all surprised if the verdict is still Citizen Kane first, the rest nowhere.

As to some details of the poll, we invited critics to include films made for television or video, although not TV programmes as such (one TV series has been listed, by Ivor Montagu, and it would be churlish to banish it). We wanted to publish all the 122 lists we received, and to save space have taken a rather arbitrary line about identifying directors, doing so only when a title might seem obscure or unfamiliar or when there might be confusion over similar or identical titles or between different versions of a play or novel. Titles are given in the form in which they are most generally recognisable in Britain—with apologies to overseas readers. Finally, we would like to thank all the critics who have sent us their lists and their comments (regretting that we have not space to publish more of the latter). An individual list sometimes signals its country of origin, more often not, and the film community remains genuinely and encouragingly international. It could be that Japanese critics admire Willi Forest, or that Finns vote for Ozu, might seem surprising if one were talking about the equivalent novels or plays or television programmes. With movies we take this sort of thing for granted.

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**TOP TEN 1982**

<table>
<thead>
<tr>
<th>TOP TEN</th>
<th>RUNNERS-UP</th>
<th>DIRECTORS</th>
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<tbody>
<tr>
<td>Citizen Kane/Welles 1941 45</td>
<td>2001: A Space Odyssey/Kubrick 1968 10</td>
<td>Orson Welles 71</td>
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<tr>
<td>La Règle du Jeu/Renoir 1939 31</td>
<td>Andrei Rouhlev/Tarkovsky 1966 10</td>
<td>Jean Renoir 51</td>
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<td>Seven Samurai/Kurosawa 1954 15</td>
<td>Greed/von Stroheim 1924 9</td>
<td>Charles Chaplin 37</td>
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<td>Singin' in the Rain/Donen &amp; Kelly 1952 15</td>
<td>Jules et Jim/Truffaut 1961 9</td>
<td>John Ford 34</td>
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<td>8½/Fellini 1963 14</td>
<td>The Third Man/Reed 1949 9</td>
<td>Luis Buñuel 33</td>
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<td>Battleship Potemkin/Eisenstein 1925 13</td>
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<td>Akira Kurosawa 33</td>
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<td>L'Avventura/Antonioni 1960 12</td>
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<td>Federico Fellini 32</td>
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<td>The Magnificent Ambersons/Welles 1942 12</td>
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<td>Alfred Hitchcock 32</td>
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<td>Vertigo/Hitchcock 1958 12</td>
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<td>Jean-Luc Godard 30</td>
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<td>The General/Keaton &amp; Bruckman 1926 11</td>
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<td>Buster Keaton 30</td>
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<td>The Searchers/Ford 1956 11</td>
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Under Capricorn, and all the Busby Berkeley numbers produced for Warner Brothers.

CHRIS PETT
UK
Les Dames du Bois de Boulogne, Le Deuxième Souffle (Michelangelo Antonioni), The Keepers' Fear of the Penalty, I Know Where I'm Going, The Man with the X-Ray Eyes, The Big Sleep (Tourneur), Passion (Godard), Ride Lonesome (Boetticher), Spine, Voyage in Italy.

HANS GÜNTHER PFLAUM
West Germany Süddeutsche Zeitung
Un Condanné à Mort s'Échappe, Francesco, Gesättigter Kreis, Une Partie de Campagne, Pierrot le Fou, La Chamade Du Tramvia (Breuttou), Nosferatu (Murnau), Stagecoach, Red River, Stalker, The Third Generation (Fastavzsky, future decades will justify that choice).

DAVID PIRIE
UK Time Out

The more films I see the more I marvel at how good a medium cinema is at conveying emotion and how comparatively poor it is at conveying intellectual ideas. Sam Fuller's dictum that the cinema is "in a word... emotion" from Pierrot seems to me almost exactly right.

DILYS POWELL
UK Sunday Telegraph
Anna Karenina (Brown), Citizen Kane, City Lights, The General, The Grapes of Wrath, The Lady With the Little Dog, Le Million, On the Town, Reeder, Umberto D.

Just ten out of the scores I should like to see again. Do I want to see Potemkin again? Frankly no; but I do want a Garbo, even if it isn't a masterpiece.

DEREK PROUSE
UK
L'Atlante, Citizen Kane, El Manhat- tan, Mutter Krafft's Fahrt ins Gleich (Piel Jutzi), October, Orgybe, Possessions, The Palm Beach Story, Three Brothers.

TIM PULLEINE
UK
L'Atlante, Barry Lyndon, Blow Up, Citizen Kane, Fires Were Started, It Happened One Night, Le Mépris, Naked City, North by Northwest, The Third Man.

JOHN PYM
UK Sight and Sound
A Bout de Souffle, Chimes at Midnight, Pat City, I Was Born But... (Ozu), Limelight, Manhattan, The Music Room, My Childhood Trilogy (Bill Douglas), The Palm Beach Story, Une Partie de Campagne.

MILAN RANKOVIC
Yugoslavia
Amarcord, Andrei Rouleb, Ashes and Diamonds, Battleground Potemkin, Citizen Kane, 1900, Elia Kazan, Arc, Rashomon, The Virgin Spring, Vertigo, La Strada.

DON RANVAUD
UK Framework
La Hora de los Hornos (Solanas), L'Hypothèse du Tableau Vôlant (Rouleb), Invisible Adversaries (Valie Export), La Luna, The Man with a Movie

Camera, Rear Window, Salo, We Can't Go Home Again (Nicholas Ray), West Side Story (Rita, Zorn, Lemmen (Frampton).

TONY RAYNS
UK
A Farewell to Arms (Borzage), Die Geburt der Nation (Klaus Wybyour), The House on Trubnaya Square, A Mat- tress (Mash, Lenke, Wirth), The Miracle (Joshi), Pierrot le Fou, Los Scarlet Empress, Street Angel (Yuan Muzhi), Tale of the Large Chest-Moun- tains (Mitsuzo), Touch of Evil.

JOÃO CARLOS RODRIGUES
Brazil Filme Cultura

JONATHAN ROSENBAM
USA
Playtime, Gertrud, A Bout de Souffle, The Eclipse, Tale of the Late Chysan- themums, City Lights, Celine et Julie vont en Bateau, La Nuit du Carrousel, Provencide, Too Early, Too Late (Strub-Hauser).

PAUL ROTHA
UK
Battleship Potemkin, Earth, Greed, Intolerance, Kameradschaft, Moana, The Last Laugh, Los Olvidados, Song of Ceylon, Umberto D.

E. RUBINSTEIN
USA
Bel de Jour, City Lights, How Green Was My Valley, Journal d'un Curé de Campagne, Madame de... The Magnificent Ambersons, Notorious, Le Juge du Jus, Steamboat Bill, Jr., Vivre sa Vie.

For the absence of oriental films, I will (somewhat disingenuously) attempt to put my feelings in the face of very alien cul- tural assumptions. For the absence of Murnau and Lang, Sternberg and Hawks, Traustaf and Remnau, I have no explanation whatever.

ANDREW SARRIS
USA
The Great Dictator, The Flowers of St Francis (Rossellini), Madame de...

YOSHIO SHIRAI
Japan
La Fave Vila, Hiroshima mon Amour, The Life Of Ohara, Ludwig (Visconti), Outcast of the Islands, Der Best ist Schwiegen (Kratzes), Salvator, Giuliano, Die Stunderin (Willi Forst), Teorema, Tokyo Story.

SUSAN SONTAG
USA
Two or Three Things you Should Sais d'Elle, Europa '81, High and Low (Kurosawa), Hitler, a Film from Germany, Le Mepris, Napoleon, La Règle du Jeu, Storm Over Asia, Tokyo Story, 2001: A Space Odyssey.

ELISABETH SÖRENSEN
Sweden Svenska Dagbladet
Chart Stepped on Blood, Cries and Whispers, Fellini Roma, Une Giornata Particolare (Fellini), The Marriage of Maria Braun, Miracolo a Milano, Mining, Molère (Arsène Mouchoir), 1969, Tree of the Wooden Clogs.

MICHAEL SHARROW
USA Rolling Stone

ELLIOTT STEIN
USA
Akatrinki (Ghatak), An Actor's Revenge, The Tat Whispers (Rolland Gertrud), Chandernanga (I. V. Sison), Gertrud, Gunnar Hedes Saga, King Kong, The "Lally of Broadway" number in Gold Diggers of 1935 (Busby Berkeley), The Magnificent Ambersons, Why Not? (Shohei Imamura).

DAVID STRATTON
Australia
Amerika, Greed, The General, La Grande Illusion, Citizen Kane, The Grapes of Wrath, The Jazz Singer, North West, Northwest, Dr Strangelove, Une Mariee Mariesse.

PHILIP STRICK
UK

ELIZABETH SUSSEX
USA
An Age of Crises and Whispers, The Man with the Movie Camera, Maurice, My Homeland, Native Nuit and Brouillard, Orgybe, Pather Panchali, Stalker, Tokyo Story.

ALBERTO TABBA
Argentina
Angel (Lubitsch), Badlands, Barry Lynch, Citizen Kane, The Crown, Dishonoured, Midnight (Leisen), Our Hospitality, La Règle du Jeu, Tokyo Story.

JOHN RUSSELL TAYLOR
UK

PAUL TAYLOR
USA
Time Out
Chimes at Midnight, Gun Crazy (Lewis), Kings of the Road, A Matter of Life and Death, Once Upon a Time in the West, Out One: Spectre, Pat Garrett and Billy the Kid, Performance (Coppola/Baxie), Pickpocket, Le Samourai (Melville).

Each title arbitrarily reading an unannotated list of ten—at least. Fog Line (Larry Gottheim) or Straight and Narrow (Tony and Beverly Conover) would be the shorts to put me in the mood for any of the above.

MAX TESSIER
France

DAVID THOMSON
UK/USA
Celine et Julie vont en Bateau, Citizen Kane, The Deseert Charm of the Bour- geoise, Lola Montès, The Night of the Hunter, The Passenger, The River, Shanghai Express, To Have and Have Not, Ugetsu Monogatari, and as necessary cheat, Bringing up Baby (for Cary Grant).

MARKKU TUULI
Finland
Aguire, Wrath of God, Camouflage (Zinnziss), City Girl (Murnau), Fire- side, Inspectorator, I Was Born But... Love Me Tonight, Mahagonni, Our Hospitality, The Searchers.

ALEXANDER WALKER
UK The Standard

DAVID WILSON
UK
L'Avventura, The Barmese Harp, Citizen Kane, Letter from an Unknown Woman, The Navigator, The Night of the Hunter, Persona, Red River, La Règle du Jeu, The Travelling Players. Some reminders that the cinema can surprise and astonish, at a time when the fewest surprises are few and astonish- ment belongs to the past.

ROBIN WOOD
UK

BASIL WRIGHT
UK

KOICHI YAMADA
Japan The Asahi Newspaper
8½, E, The Pale of Lee Khan (Kang Hu), Hangmen Also Die, Hatarí, The Man Who Disappeared Yesterday (Masahiro Matso), North by North- west, La Règle du Jeu, Sherlock Jr, To Be or Not to Be.

HELENA VÅLEN
Finland Helsinki Sanomat