

I'm not robot!



"I'm not mad, I'm proud of you. You took your first pinch like a man and you learn two great things in your life. Look at me, never rat on your friends and always keep your mouth shut." - Jimmy Conway



Go to the contentGo to the footerAll lists are made to start arguments, but a list of the greatest movies of all time is particularly loaded. No other art form has evolved so drastically over the last century and a half. Sure, kids these days may prefer Harry Styles to The Beatles, but a good song is always going to be a good song – a great melody never ages, and a hot beat stays hot forever. But is it possible for modern audiences to see Citizen Kane the same way audiences in the 1940s did? Can Hitchcock still be considered the master of suspense after decades of directors stealing his tricks? It's barely been 14 years since The Dark Knight and there's a whole generation that likely considers Christopher Nolan's take on Batman old hat. Ranking the best films ever made clearly isn't easy. But that wasn't going to stop us from trying. On this ever-evolving list, you'll find box-office blockbusters to cult classics; comedies, both romantic and ridiculous; horror flicks to crime capers. It spans over a hundred years and multiple countries. And even with all that ground covered, it's sure not to please every reader. You might get angry. But hey, that's what lists are for, right? Just don't yell too loudly, please. Written by Abbey Bender, Dave Calhoun, Phil de Semlyen, Bilge Ebiri, Ian Freer, Stephen Garrett, Tomris Laffly, Joshua Rothkopf, Anna Smith and Matthew Singer Recommended: The most deserving Oscar winners of all-time The best thriller films of all-time The best funny films of all-time The best foreign films of all-time By entering your email address you agree to our Terms of Use and Privacy Policy and consent to receive emails from Time Out about news, events, offers and partner promotions. Awesome, you're subscribed!Thanks for subscribing! Look out for your first newsletter in your inbox soon!The greatest film ever made began with the meeting of two brilliant minds: Stanley Kubrick and sci-fi seer Arthur C Clarke. 'I understand he's a nut who lives in a tree in India somewhere,' noted Kubrick when Clarke's name came up – along with those of Isaac Asimov, Robert A Heinlein and Ray Bradbury – as a possible writer for his planned sci-fi epic. Clarke was actually living in Ceylon (not in India, or a tree), but the pair met, hit it off, and forged a story of technological progress and disaster (hello, HAL) that's steeped in humanity, in all its brilliance, weakness, courage and mad ambition. An audience of stoners, wowed by its eye-candy Star Gate sequence and pioneering visuals, adopted it as a pet movie. Were it not for them, 2001 might have faded into obscurity, but it's hard to imagine it would have stayed there. Kubrick's frighteningly clinical vision of the future – AI and all – still feels prophetic, more than 50 years on.–Phil de SemlyenParamount PicturesIMDb©DRMiramaxMetropolisPhoto: Courtesy of 20th Century FoxShow moreShow moreBy entering your email address you agree to our Terms of Use and Privacy Policy and consent to receive emails from Time Out about news, events, offers and partner promotions. Awesome, you're subscribed!Thanks for subscribing! Look out for your first newsletter in your inbox soon!More on Time In 2007 American film by Paul Thomas Anderson This article is about the film. For other uses, see There Will Be Blood (disambiguation). "TWBB" redirects here. For the Chinese company, see Tianwei Baobian Electric. There Will Be BloodTheatrical release posterDirected byPaul Thomas AndersonScreenplay byPaul Thomas AndersonBased onOil!by Upton SinclairProduced by JoAnne Sellar Paul Thomas Anderson Daniel Lupi Starring Daniel Day-Lewis Paul Dano Kevin J. O'Connor Ciaran Hinds Dillon Freasier CinematographyRobert ElswitEdited byDylan TichenorMusic byJonny GreenwoodProductioncompaniesGhoulardi Film CompanyScott Rudin Productions[1]Distributed by Paramount Vantage (United States)[2] Miramax Films (International)[3][note 1] Release dates September 27, 2007 (2007-09-27) (Fantastic Fest) December 26, 2007 (2007-12-26) (United States) Running time158 minutesCountryUnited StatesLanguageEnglishBudget\$25 million[2]Box office\$76.2 million[2] There Will Be Blood is a 2007 American epic period drama film written and directed by Paul Thomas Anderson, loosely based on the 1927 novel Oil! by Upton Sinclair.[4] It stars Daniel Day-Lewis as Daniel Plainview, a silver miner turned oilman on a ruthless quest for wealth during Southern California's oil boom of the late 19th and early 20th centuries. Paul Dano, Kevin J. O'Connor, Ciarán Hinds, and Dillon Freasier co-star. The film was produced by Ghoulardi Film Company and distributed by Paramount Vantage and Miramax Films. At the 2008 Berlin International Film Festival it won the Silver Bear Award for Best Director and a Special Artistic Contribution Award for Jonny Greenwood's score. The film grossed \$76.2 million worldwide against its \$25 million budget. There Will Be Blood received widespread critical acclaim for its cinematography, direction, screenplay, score, and the performances of Day-Lewis and Dano. Day-Lewis won the Academy Award, BAFTA, Golden Globe, Screen Actors Guild, NYFCC and IFTA death Leading Actor awards for the role. It has been widely regarded by critics as one of the greatest films of the 21st century.[5][6] and it appeared on many critics' "top ten" lists for 2007, including the American Film Institute,[7] the National Society of Film Critics, the National Board of Review, and the Los Angeles Film Critics Association. At the 80th Academy Awards, the film was nominated for eight Oscars (tying with another Paramount Vantage/Miramax co-production No Country for Old Men). The nominations included Best Picture, Best Director and Best Adapted Screenplay for Anderson. Along with Day-Lewis' Oscar for Best Actor, Robert Elswit won the award for Best Cinematography. [8] Plot In 1898, Daniel Plainview finds silver while prospecting in New Mexico but breaks his leg. Dragging himself from the pit, he takes a sample to an assay office and receives a silver and gold claim. In 1902, he discovers oil near Los Angeles and establishes a drilling company. Following the death of a worker in an accident, Daniel adopts the man's orphaned son. The boy, H.W., becomes his nominal business partner, allowing Daniel to present himself to potential investors as a family man. In 1911, Daniel is approached by Paul Sunday, a young man who tells him of an oil deposit under his family's property in Little Boston, California. Daniel visits the Sundays' property and meets Paul's identical twin brother Eli, who is a local preacher. Daniel attempts to purchase the farm from the Sundays at a bargain price under the ruse of using it to hunt quail, but his motives are questioned by Eli who knows the land has drilling potential. In exchange for the rights to the property, Eli demands \$10,000 for his church. An agreement is made and Daniel acquires all the available land in and around the Sunday property, save for one holdout, William Bandy, after he neglected to negotiate with him. Eli requests to bless the well prior to drilling, to which Daniel initially agrees, but denies him when the time arises. Oil drilling commences and a series of misfortunes occur: an accident kills one worker and a gas blowout deafens H.W. and destroys the drilling infrastructure. Eli blames the disasters on the well not being properly blessed. When Eli publicly demands the money still owed to him, Daniel beats and humiliates him. At the dinner table that night, Eli attacks and berates his father for trusting Daniel. A man arrives at Daniel's doorstep claiming to be his half brother, Henry. Daniel hires him and the two grow close. A jealous H.W. sets fire to their house, intending to kill Henry. Daniel sends H.W. away to a school for the deaf in San Francisco. A representative from Standard Oil offers to buy out Daniel's local interests, but, after a perceived slight, Daniel refuses and strikes a deal with Union Oil to build a pipeline to the California coast. However, Bandy's ranch remains an impediment. Reminiscing about their childhood home, Daniel becomes suspicious of Henry's story and confronts him one night at gunpoint. "Henry" confesses that he was a friend of the real Henry, who died of tuberculosis, and that he impersonated Henry in hopes of gaining employment with Daniel. In a fit of rage, Daniel murders the impostor and buries his body. Daniel drinks heavily and weeps. The next morning, Daniel is awakened by Bandy, who knows of Daniel's crime and wants Daniel to publicly repent in Eli's church in exchange for the pipeline easement on his land. As part of his baptism, Eli humiliates Daniel and coerces him into confessing that he abandoned his son. Some time later, as the pipeline is under construction, H.W. is reunited with Daniel, and Eli leaves Little Boston for missionary work. In 1927, H.W. marries Mary Sunday, the younger sister of Paul and Eli. He visits Daniel, who is now a wealthy, alcoholic recluse living in a large mansion. Through a sign language interpreter, H.W. asks his father to dissolve their partnership so that he can establish his own independent drilling company in Mexico. Daniel reacts angrily and mocks H.W.'s deafness before revealing his true origins as a "bastard from a basket". H.W. tells Daniel he is glad that they are not related and walks out. Daniel continues to jeer at H.W. as he departs. Daniel is visited by Eli while drunk in the private bowling alley in his mansion. Eli, now a radio preacher, offers to sell Daniel the property rights to the Bandy ranch, as Bandy has recently died. Daniel agrees on the condition that Eli denounces his faith and his own credibility. Eli acquiesces, only for Daniel to coldly reveal that the property is now worthless because Daniel's neighboring wells have already tapped and drained the same oil reservoir. Desperate, Eli confesses to losing money in the dire financial straits and to having strayed morally. Daniel taunts Eli before chasing him around the bowling alley and beating him to death with a bowling pin. When his butler appears to ask about the commotion, Daniel announces, "I'm finished." Cast Daniel Day-Lewis as Daniel Plainview Paul Dano as Paul Sunday and Eli Sunday Kevin J. O'Connor as Henry Ciarán Hinds as Fletcher Hamilton Dillon Freasier as H. W. Plainview Russell Harvard as adult H. W. Plainview Sydney McCallister as young Mary Sunday Colleen Foy as adult Mary Sunday David Willis as Abel Sunday Hans Howes as Bandy Paul F. Tompkins as Prescott Jim Downey as Al Rose David Warshofsky as H. M. Tilford Barry Del Sherman as H. B. Ailman Themes and analysis Many have seen the film as a commentary on the nature of capitalism and greed, and its inherent national presence in America.[9] Daniel Plainview's "I have a competition in me" speech has been looked upon as key when analyzing the film from this angle.[10] David Denby of The New Yorker described the film as being about "... the driving force of capitalism as it both creates and destroys the future..." and goes on to say that "this movie is about the vanishing American frontier. The thrown-together buildings look scraggly and unkempt, the homesteaders are modest, stubborn, and reticent, but, in their undreamed-of future, Wal-Mart is on the way." [11] Others have noted themes of faith, religion, and family.[12] James Christopher of The Times viewed the film as "...a biblical parable about America's failure to square religion and greed." [13] Production Development Paul Thomas Anderson and Daniel Day-Lewis in New York, December 2007. After Eric Schlosser finished writing Fast Food Nation, reporters kept asking him about Upton Sinclair. Although he had read Sinclair's book The Jungle, he did not know about his other works or anything about Sinclair himself. He decided to read most of Sinclair's works, and eventually read the novel Oil!, which he loved. Schlosser, who found the book to be exciting and thought it would make a great film, sought out the Sinclair estate and purchased the film rights. He thought that he would try to find a director who was as passionate about the book as he was, but director Paul Thomas Anderson approached him first.[14] Anderson had been working on a screenplay about two fighting families. He struggled with the script and soon realized it was not working.[15] Homesick, he purchased a copy of Oil! in London, drawn to its cover illustration of a California oilfield.[16] He also read up on oil tycoon Edward Doheny, upon whom Sinclair's book is loosely based.[26] Filming Principal photography began in June 2006 on a ranch in Marfa, Texas,[17] and took three months.[16] Other location shooting took place in Los Angeles. The film was shot using Panavision XL 35 mm cameras outfitted primarily with Panavision C series and high-speed anamorphic lenses.[27] Anderson tried to shoot the script in sequence with most of the sets on the ranch.[17] Two weeks in, Anderson replaced the actor playing Eli Sunday with Paul Dano, who had originally only been cast in the much smaller role of Paul Sunday, the brother who tipped off Plainview about the oil on the Sunday ranch. A profile of Day-Lewis in The New York Times Magazine suggested that the original actor, Kel O'Neill, had been intimidated by Day-Lewis's intensity and habit of staying in character on and off the set.[17][26] Anderson, Day-Lewis, and O'Neill all denied this claim.[17][26][28] and Day-Lewis stated, "I absolutely don't believe that it was because he was intimidated by me. I happen to believe that—and I hope I'm right." [29] O'Neill ascribed his dismissal to a poor working relationship with Anderson and his growing disinterest in acting.[28] Anderson first saw Dano in The Ballad of Jack and Rose and thought that he would be perfect to play Paul Sunday, a role he originally envisioned to be a 12- or 13-year-old boy. Dano only had four days to prepare for the much larger role of Eli Sunday,[30] but he researched the time period that the film is set in as well as evangelical preachers.[15] The previous two weeks of scenes with Sunday and Plainview had to be re-shot with Dano instead of O'Neill.[17] The interior mansion scenes were filmed at the Greystone Mansion in Beverly Hills, the former real-life home of Edward Doheny Jr., a gift from his father, Edward Doheny. Scenes filmed at Greystone involved the careful renovation of the basement's two-lane bowling alley.[31] Anderson said it was "a particular situation, because it was so narrow that there could only be a very limited number of people at any given time, maybe five or six behind the camera and then the two boys." [18] Day-Lewis later broke a rib in a fall during filming.[32] Anderson dedicated the film to Robert Altman, who died during editing.[15] Music Further information: There Will Be Blood (soundtrack) Anderson had been a fan of Radiohead's music and was impressed with Jonny Greenwood's scoring of the film Bodysong. While writing the script for There Will Be Blood, Anderson heard Greenwood's orchestral piece "Popcorn Superhet Receiver," which prompted him to ask Greenwood to work with him. After initially agreeing to score the film, Greenwood had doubts and thought about backing out, but Anderson's reassurance and enthusiasm for the film convinced him to stick with it.[33][34] Anderson gave Greenwood a copy of the film and three weeks later he came back with two hours of music recorded at Abbey Road Studios in London.[15] Concerning his approach to composing the soundtrack, Greenwood said to Entertainment Weekly: I think it was about not necessarily just making period music, which very traditionally you would do. But because they were traditional orchestral sounds, I suppose that's what we hoped was a little unsettling, even though you know all the sounds you're hearing are coming from very old technology. You can just do things with the classical orchestra that do unsettle you, that are sort of slightly wrong, that have some kind of undercurrent that's slightly sinister.[35] In December 2008, Greenwood's score was nominated for a Grammy in the category of "Best Score Soundtrack Album for Motion Picture, Television or Other Visual Media" for the 51st Grammy Awards.[36] It features classical music, such as the third movement ("Vivace Non Troppo") of Johannes Brahms's Violin Concerto in D Major and Arvo Pärt's "Frates" for cello and piano.[37] Greenwood's score was awarded the Silver Bear for outstanding artistic contribution (music) at the 58th Berlin International Film Festival in 2008.[38] Release Critical response On review aggregator Rotten

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