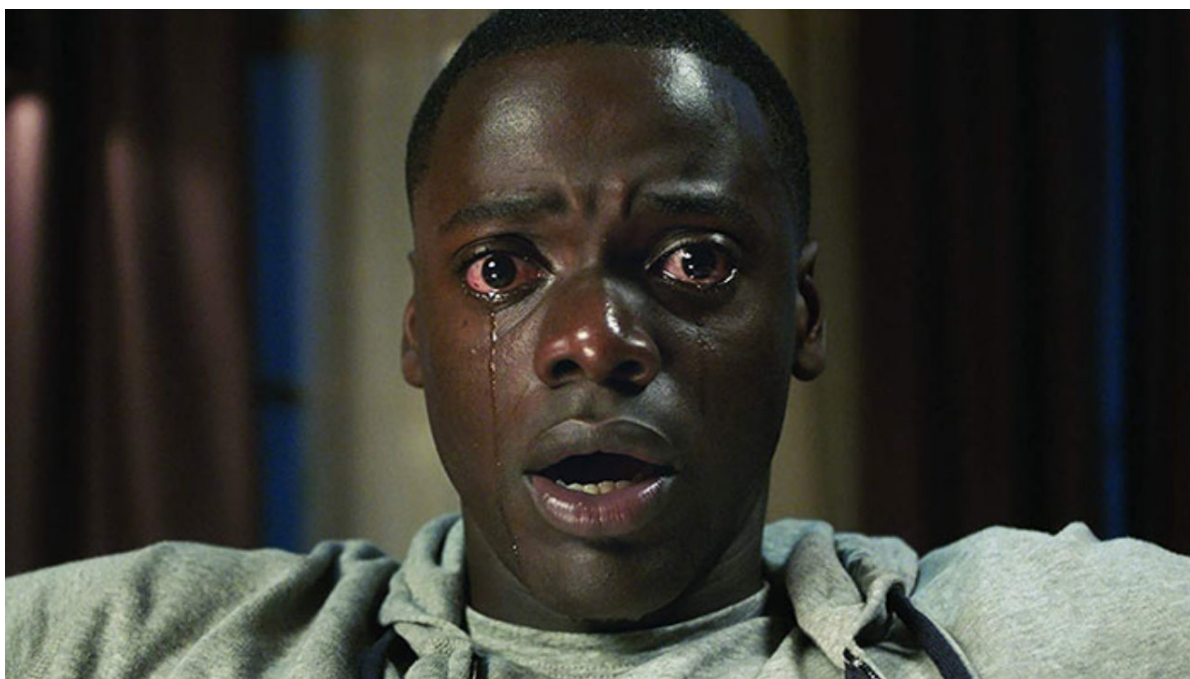# Films of 2017

Rules: 1) Must be English language, 2) Must be a non-documentary feature. Sorry, otherwise this list adds another 20 or so films and I do not have that much time. 3) US Theatrical release in 2017 (some of these films might have imdb years for earlier due to film festival releases).

Selection Criteria: 1) Oscar Nominated (Picture, Director, Acting, Writing, Editing, Cinematography) 2) Golden Globe Nominated (Picture, Directing, Lead Acting (for drama), Writing) 3) BAFTA (Film, Directing, Lead Acting) 4) Independent Spirit Awards (Film, Director, Lead Acting, Screenplay, First Screenplay, Cinematography, Editing, etc) 5) GLAAD Awards (Picture) 6) NAACP Image 7) AACTA Awards 8) Sundance, 9) SAG Awards, 10) AFI top 10, 11) National Board of Review 12) My own idiosyncratic preferences 13) Some heterogenous-minimum Rotten Tomatoes score regardless if nominated.

Within a Tier, you can convince me my ordering is wrong. Between tiers I feel there is a distinct difference in quality.

Tier 10: Avoid

121. **Wonder:** Possibly the most cliche movie of all time. A waste of the acting talent.

120. **Wonder Wheel:** Woody Allen made an all-too-predictable movie that was also an all-too-slow movie.

119. **Free in Deed:** Extremely slow. The religious aspect also was a major turn off.

Tier 9: Not Good

118. **Everything, Everything:** Amandla Stenberg is good, but this is another not-good YA love-story movie.

117. **War Machine:** A satire that isn't that funny, drags on, and wastes Brad Pitt.

116. **It:** It isn't a good horror film. There are (much) better horror films and Stephen King films on this list.

115. **Alien: Covenant:** Why is Ridley Scott still making these movies? Fassbender was good, but couldn't overcome a bad plot.

114. **The Outskirts:** Also known as *The Outcasts*, it is a standard teen comedy recycling a lot of C-level former teen actors.

113. **The Lego Batman Movie:** Why did we need a follow up Lego Movie? Had none of the charm of the first.

112. **Beatriz at Dinner:** A little too on the nose for the current times that it comes across as forced.

111. **Downsizing:** Took a great concept then did nothing with it, ran around lost in circles, and then never really had anything of value to say. Someone should remake this in 30 years.

Tier 8: Too many flaws or just ehh popular movies

110. **Suburbicon:** Took a good concept then did almost nothing with it, ran around lost in circles, and then never really had anything of value to say. But Oscar Issac was great.

109. **The Glass Castle:** A movie with this cast should be better (Brie Larson, Woody Harrison, among others). Except it is a tad too slow, with a bad ending. Basically a much much worse Captain Fantastic.

108. **Free Fire:** A movie with this cast should be better (Brie Larson, Armie Hammer, among others). Except it is a tad too slow, and not as funny as it should be.

107. **The Leveling:** A slow developing, and dragging film, which at least tried to have some interesting family dynamics

106. **Victoria & Abdul:** Dame Judi Dench is a world treasure. Except the movie is a tad slow, and a tad over the top.

105. **Fireworks:** This anime is an Everett Hypothesis where all the boys get the hot girl (for a day). The animation is rather good though.

104. **Okja:** GMOs are good. This movie is not.

103. **1922:** Within the first ten minutes you know the entire plot. From there everything is drag, and it shouldn't be. A good psychological horror is here, but this film isn't it.

102. **Deidra & Laney Rob a Train:** Much too predictable, with a lack of character development. The film also has an uneven tone.

101. **Kong: Skull Island:** The film isn't bad. It at least attempts to have characters and a plot. There a long-shot argument John C Reilly deserved some supporting actor nominations for his performance.

100. **The Greatest Showman:** Yes the music was good. But the plot wasn't that good/also a tad forced. Oh and P.T. Barnum was also a kinda bad person in real life.

99. **Ferdinand:** John Cena is the best part of the movie; the whole voice cast is rather good. However, the animation is not anything to write home about. Also the plot is rather basic.

98. **Murder on the Orient Express:** The assembled cast is great, but are rarely given a chance to shine. The film is plodding and is only held together by the quality of the source material.

97. **Split:** A nice comeback from M. Night Shyamalan. James McAvoy was good, the portrayal of mental illness was a tad iffy. Anya Taylor-Joy (*The Witch*) was good. Also Haley Lu Richardson (who will be mentioned later) was good in a very small role.

96. **The Babysitter:** A fun teen horror-comedy that nailed its campy flavor.

95. **Guardians of the Galaxy Vol 2:** The first was better. This one didn't know what it was trying to do.

94. **Thor: Ragnarok:** The best of the Thor movies and rather enjoyable as a film. Just, that, there wasn't much too it at the end of the day.

93. **Wonder Woman:** Had this movie ended 20 minutes earlier it would be ranked about forty spots higher. The ending was awful. However the lead up was a well-made movie from all aspects (acting, cinematography, costume design)

92. **Star Wars: The Last Jedi:** This is the least-worst new Star Wars movie. The red room battle was great. Adam Driver is clinically underrated, still.

Tier 7: Decent films that do not offer much

91. **Jawbone:** A well-shot, well-acted film. But it ads almost nothing to the boxing subgenre, and, if anything, retreads a lot of themes. Nothing new.

90. **The Hero:** The film relies much to heavily on Sam Elliot being Sam Elliot. The plot is much too cliché and predictable. It retreads a lot of the older-man-and-aging-former-star-with-a-poor-family-relationship genre.

89. **Prevenge:** A much worse *Babadook*, in a sense. It is an interesting take on the slasher film, but a tad too heavy handed and slow for a 90 minute movie.

88. **Creep 2:** An interesting take on the sequel, which tries to break new ground in the series. Except it just doesn't come together as well, and lacks what made the first film so special.

87. **Berlin Syndrome:** An interesting take on a psychological thriller film. Except there just isn't enough character development and, for a thriller, the pacing was much too slow. The female lead, Teresa Palmer, might be worth keeping an eye on.

86. **A Patch of Fog:** An interesting take on a psychological thriller film. Except there just isn't enough character development and, for a thriller, the pacing was much too slow. Stephen Graham was rather good.

85. **Win It All:** Another down-on-their-luck gambler film that doesn't offer much in the way of a new take on the genre. What it does offer is Jake Johnson.

Tier 6: Good films that have flaws

84. **Hostiles:** Stunningly shot. Bale and Pike are both rather good. The issue is length and pace. At two hours and thirteen minutes, the movie feels even longer. Which is shame, given the underlying quality of the cast and cinematography.

83. **Donald Cried:** At times slow, at times unoriginal. Kristopher Avedisian was great (writer, director, lead) and worth keeping an eye on.

82. **Good Time:** Robert Pattinson is great. The movie itself, is a tad outlandish at times; making it difficult to really invest in the outcome of the film.

81. **Super Dark Times:** There is an interesting underlying premise for a coming-of-age movie, except (like most movies in this tier) it was slow/outlandish at times.

80. **Battle of the Sexes:** Everyone knows how good Emma Stone is. Steve Carrel might, still, somehow, be underrated. The movie does make an important social statement. It just wasn't anything special.

79. **All the Money in the World:** Solid acting, visually the film was nice. But there wasn't anything memorable. Rather it was a well-made movie, that didn't have much to offer. I'd rather spend two hours at The Getty Center than rewatch this film.

78. **Lady Macbeth:** Nice costumes. Florence Pugh is the real breakthrough; an amazing job in the titular role (seriously, a few days after I wrote this The Ringer had a glowing review of her in a new mini-series). A tad slow at times.

77. **Three Billboards Outside Ebbing, Missouri:** Yes, Frances McDormand is amazing. That is why this film is ranked this high. Otherwise, just about everything about this film was bad. This is a ranking in how much a top-tier performance can impact a ranking.

76. **Roman J Israel, Esq:** Yes, Denzel Washington is great. That is why this film is ranked this high. Otherwise, just about everything about this film was meh. This is a ranking in how much a near-top-tier performance can impact a ranking.

75. **Ingrid Goes West:** A sneaky good cast (Aubrey Plaza, Elizabeth Olson, O'Shea Jackson Jr), with a good take on the social-media driven world/personal satisfaction. Sadly, at times, it is a little slow.

74. **A Dark Song:** A slow-developing horror film with some interesting directions, but not enough new to earn a higher ranking.

73. **The Zookeeper's Wife:** Jessica Chastain is great, as always. Daniel Bruhl was solid as well. It does not add much to the Holocaust genre.

72. **Hounds of Love:** A nice take on the kidnapping film, but there are a few cliches.

71. **Wind River:** Beautifully shot, suspenseful, but not as suspenseful as it wants to be. Elizabeth Olson is great as always. However, it doesn't have enough meat to it.

70. **I Don't Feel at Home in this World Anymore:** Great use of Melanie Lynskey in the lead, and Elijah Wood as her unlikely friend. A fun film, but it aimed low.

69. **Cars 3:** A return to form after the dud that was *Cars 2*. Part of what made the original good, was the NASCAR references and roots. *Cars 3* got back to that and produced a good film (even if it is below Pixar's usual quality).

68. **Brigsby Bear:** A delightful and feel-good film that you can't help wish was a little funnier, and tad better paced. Even at 97 minutes, the film takes a while to get going. There are some funny moments, but a few more laughs would have been preferred.

67. **The Meyerowitz Stories**: An interesting ensemble cast (Adam Sandler, Ben Stiller, Dustin Hoffman, Emma Thompson, among others). Somehow Adam Sandler is the standout. Written and directed by Noah Baumbach, who is making consistently good (not great) movies.

66. **My Friend Dahmer:** A fresh look at a serial killer (Jerrfery Dahmer) as a teenager. Almost, as if, a much better *Childhood of a Leader* was made. Ross Lynch (*Austin & Ally*, a Disney Channel show; which I can also gladly review for you) was cast very much against type and does well.

65. **Jumanji: Into the Jungle:** Plain fun. The cast is great; in particular Jack Black and Dwayne Johnson. The movie has enough plot and meaning (even if heavy handed at times) to keep the viewer engaged.

64. **John Wick Chapter 2:** A decent sequel that maintains much of what made the original such a sleeper hit, but doesn't bring enough new stuff to the table.

63. **Atomic Blonde:** A lazy description would be a female John Wick. Except, everything that made John Wick great, makes Atomic Blonde great. Except, John Wick came out a few years earlier.

62. **Spider-man Homecoming:** One of the best Marvel films. Keaton is possibly the best Marvel villain. The car scene before the dance is amazing, and has nothing to do with being a superhero movie. Also the 'new' Aunt May is refreshing.

61. **Colossal:** Anne Hathaway takes on an interest role, relative to her usual roles. Jason Sudeikis is rather good as well. The premise might not be for all, but if you accept it, the film becomes a good watch.

60. **The Trip to Spain:** Honestly, just look up whatever I wrote for *The Trip to Italy*. *The Trip* series is good, light, fun, with enough serious items to provide some backbone. Hopefully they keep making these.

59. **Maudie:** Sally Hawkins and Ethan Hawke carry this film, Hawkins especially. The film is a slow at times, and drags at the end. The framing could have been a little better as well.

58. **Film Stars Don't Die in Liverpool:** Annette Bening was absolutely great. It is also a decent love story.

57. **Mary and the Witch's Flower:** Well animated, and the influence of Studio Ghibli is easily seen. The film has a decent story, but you can't help wishing that the film was better.

Tier 5: Decent Movies with a Low Ceiling or Semi-Major Items Needing Fixing

56. **Last Flag Flying:** Great cast (Cranston, Carrel, Fishburne) carries the film. But sadly the film doesn't know what it wants to say about manhood, religion, war, service, or really any topic in the film.

55. **The Lost City of Z:** Nice visuals, nice acting. However, it needed to be a little shorter. Also had a few too many themes it was trying to juggle.

54. **Darkest Hour:** Solid acting, visually the film was nice. But there wasn't anything memorable. Rather it was a well-made movie, that didn't have much to offer. (I copy and pasted this from *All the Money in the World*) Except the visuals were much better and this film was less slow.

53. **Beach Rats:** Great performance by the lead, Harris Dickinson. An interesting film about coming to terms with one's sexuality, coming of age, and a few other themes. The movie does a good job of balancing these ideas without seeming cliche or over the top.

52. **Patti Cake\$:** Danielle MacDonald was great as the lead. An eclectic ensemble rounds out the cast. Some tropes are retreads but enough is new to make it a fun and interesting watch.

51. **A Quiet Passion:** Cynthia Nixon is great, in a well-made biopic of Emily Dickinson.

50. **Molly's Game**: Jessica Chastain is great (as always), there are enough interesting points that make up for what could have been a very bland film. Really Chastain is single-handedly responsible for *Molly's Game* and *Zookeeper* being as high as they are. Watch everything she is in.

49. **I, Tonya:** Margot Robbie was rather good, but the performance was probably overrated. Allison Janney was good, but her performance was way overrated; how she won Best Supporting Actress is beyond me. The documentary-like set up was a nice way of filming a biopic, although it might turn some people off. Honestly, the set up was the best part of the movie; not the acting.

48. **Detroit:** Good visuals, great editing, great tension (as you'd expect from a Bigelow film). Except the movie never settled in on what it wanted to tell. The dialogue was weak at times. And it needed to be shorter.

47. **Crown Heights:** Lakeith Stanfield is really good. Nnamdi Asomugha (the former NFL player) is shockingly good (in the sense that you wouldn't expect this from an NFL player. He puts Manning to shame when it comes to acting chops). the film drags at times, but offers a glimpse into the glaring racial faults within the criminal justice system.

46. **mother!:** A little too slow developing, and few more minutes could have been cut. The visuals are amazing. The payoff is rather good, it just takes a long-ass time to reach the payoff. It is probably worth a rewatch to catch everything you missed the first time, except I am not sure I want to wait almost two hours for the payoff again. Easily one of the more art house films of the year.

45. **Song to Song:** A little too slow developing, and few more minutes could have been cut. The visuals are amazing. The payoff is rather good, it just takes a long-ass time to reach the payoff. It is probably worth a rewatch to catch everything you missed the first time, except I am not sure I want to wait almost two hours for the payoff again. Easily the most art house film of the year. I will continue to watch each Malick film, but his output after *Tree of Life* has not been as good.

44. **The Breadwinner:** The animation is good, not great. The story is rather good and a great look at life under the Taliban. Except the film has a story within the film, that does not add much to the overall film. Yet this story takes up a fair bit of screen time. Eliminating the story would improve the film, but then the film is probably closer to an hour.

Tier 4: Visually Impressive, Good Fun/Entertainment while High Quality, or Well Made and no Real Flaws

43. **Beauty and the Beast:** Ok, I never said my rankings were perfect and that sometimes my idiosyncratic preferences win out over objective ranking.

42. **The Disaster Artist:** <semi-endless loop of gifs from *The Room*> The movie didn't have lofty goals; depict the making the of the (best-)worst film of all time. And it captured all the crazy involved in an endearing, and comedic manner.

41. **God's Own Country:** A slower, not-as-good, English-countryside *Brokeback Mountain.*

40. **Jasper Jones:** A film that tries a little to hard with subplots, but behind all of them are a refreshing (although not exactly new) take on coming of age, racism, and family life.

39. **War for the Planet of the Apes:** Not the best installment in the series, but a nice conclusion to the trilogy. The series should have won more awards for visual effects than it did.

38. **Blade Runner 2049:** Absolutely stunning visuals. The visuals are the reason it places this high. Except the plot pales in comparison to the first Blade Runner; nor does it achieve the same level of introspection regarding humanity as the first.

37. **Dunkirk:** Absolutely stunning visuals. The visuals are the reason it places this high, and Tom Hardy. Tom Hardy should be in everything. The film itself is a tad too disjointed and lacking in the way of plot and character development. The second best Dunkirk film of the year (there were at least three; *Darkest Hour* has already appeared).

36. **Loving Vincent:** Absolutely stunning visuals. The visuals are the reason it places this high. It is almost an animated *Citizen Kane*. Except, where *Citizen Kane*'s non-linear plot was innovative, the plot here seems like a retread. And the character development isn't where it should be. But if you said this was the most visually beautiful film of the year, I wouldn't argue.

35. **It Comes at Night:** A simplistic take on the end-of-the-world-alone film. Except it delivers. Watching the tension slowly build between the two families is great. The film itself is not that scary (it is billed as a horror film); instead it offers nice insights on loss and survival.

34. **Their Finest:** The best film about Dunkirk this year; technically a film about making a film about Dunkirk, but it counts. Given my love of old Hollywood, I could be slightly biased in my ranking, but the film takes a fresh take and avoid common pitfalls/cliches. Also more feminist than one would expect (which is a major benefit).

33. **Mindhorn:** Easily the film that aims the lowest in this tier. It is just great fun, not super hilarious, but funny. A campy take on the cheesy action films/shows of the 80s, done in a rather British way.

32. **The Beguiled:** An all-star cast (Nicole Kidman, Kirsten Dunst, Elle Fanning, Angourie Rice, and Collin Farrell). Sadly a little too slow at times, and the film isn't long to begin with. Excellent visuals.

31. **Stronger:** I did not have the best Boston Marathon Bombing film starring Jake Gyllenhaal of all people. However the character dynamics of the film are great, Gyllenhaal is great (as always), and the film does a good job at looking at the road to recovery and dealing with PTSD.

30. **Marshall:** Chadwick Boseman is great. Josh Gad is surprisingly good (in a more dramatic role than he usually takes). The rest of the cast is rather good. As far as a biopic it is rather straight forward and in many ways unoriginal. Except, that it is a biopic about the first Africa-American Supreme Court Justice; and the relation to present day issues is not hard to miss.

29. **A Silent Voice:** An artfully animated look at bullying. Easily one of the better films about bullying and life in middle/high school. At 130 minutes, the film is too long; especially the epilogue. Though, part of the reason the epilogue drags is a great climax.

28. **The Shape of Water:** Seriously, if a film can get you to actively root for human-fish creature intercourse it accomplished something. A knockout job by the cast (I will never not shout out Michael Shannon). The visuals were rather good, but a set below the *Dunkirk's* and *Loving Vincent's* of the year. The film was thoroughly enjoyable, it just was lacking that extra something to make it a top film of the year.

27. **Personal Shopper:** Sometimes too slow, sometime too out-there. Except Kristen Stewart is a god and carries the film. If you are not watching everything she is in, you are missing out. It has semi-interesting things to say about loss, but could have been packaged better. Decent visuals as well.

26. **Logan Lucky:** A comedy about stealing money during a NASCAR race with Adam Driver in a supporting role? Yes. yes. YES. The rest of the cast is rather good; Tatum, Craig, etc (Riley Keough has a supporting role and was in *It Comes at Night*; a sneaky good actress to watch). The film is just comedic fun, with enough character development to ensure the film isn't dull or cliche.

25. **Ali's Wedding:** Hilarious. New (a love story about Muslims in Australia). Heart-warming. This film is one of the benefits of increasing diversity; no white person could have made this film.

24. **The Blackcoat's Daughter:** A slow-building horror film that really brings new insight into the possession subgenre, and who's payoff is worth the wait. Visually the film was rather good. The three female leads were great (Emma Roberts, Lucy Boynton, Kiernan Shipka).

23. **Marjorie Prime:** An innovative sci-film in which humanity has created holograms of loved ones that learn to act and behave as the deceased. So although there is the sci-fi element, the film is really about family, aging, death, loss. A shockingly good cast (Jon Hamm, Lois Smith, Tim Robbins) that do a great job blurring the lines between humans and computers.

22. **Call Me By Your Name:** Great visuals. Armie Hammer. Timothee Chalamet (sadly all Chalamet stock has been purchased by the time of this writing; hopefully you bought in already). *God's Own Country* and *Beach Rats* might have had a better underlying foundation; except *CMBYN* benefits from a better cast, better production values.

21. **The Post:** It is on par with Spotlight. Yes the cast (and acting) along with the writing were good. However the best part is the feminist subplot. That being said, the film doesn't really contribute much new.

20. **Princess Cyd:** One of the favorite under the radar films from 2017. I can't heap enough praise on writer/director Stephen Cone. (His previous film, *Henry Gamble's Birthday Party* was also very good) Jessie Pinnick stars as Cyd in what should be a breakout role (but given how under the radar the film her true breakout will probably be in a year or two). The film is so simplistic in set-up; yet the depth of the human interactions is amazing. Such emotional depth is packed into 96 minutes.

19. **Paddington 2:** Much like the first, the sequel is pure fun and joy. Every scene inside the prison is an absolute delight. The only potential knock is that Hugh Grant is a tad overboard at times. The *Paddington* franchise is fun, well-shot, and worth watching.

18. **Coco:** What else can I add to one of the films, I hope everyone has seen and enjoyed?

17. **Your Name:** Possibly the best body-swap film of all-time. The plot is rather amazing (though there are are some plot holes, they are easily forgiven). The animation is top notch; in particular, the skyscapes are gorgeous. *Your Name* is a wonderfully made and moving film.

16. **Logan:** This is probably the best super hero film of all time. Yes, I know the Nolan *Batman's* exist. Never before has there been as much depth to a character. For practical purposes this isn't a super hero movie; it just happens to be a movie about a super hero. Also the cinematography and editing were amazing.

15. **A Ghost Story:** I am going to claim this as a horror film, even though it isn't scary, and is more of an art house film. Like *Marjorie Prime*, this is a film that will leave you thinking for hours after it ends. It is such a simplistic idea, that you wish you came up with it. A truly profound take on love, loss, life, and time.

14. **Gerald's Game:** Anyone who tells you that *It* was the best Stephen King film of 2017 is wrong. *Gerald's Game* is the best Stephen King adaptation of 2017. The film is all my bondage fears come to life: what if while restrained your partner dies? That is the premise, and the films then becomes a character study; a great one. Once again, horror is currently the best genre in film.

13. **The Florida Project:** Written and directed by Sean Baker, whose films *Starlet* and *Tangerine* have both made Top–15 appearances in earlier lists. Baker makes these deeply intimate films, often using first-time actors. Here he gets great performances out of a bunch of children. William Dafoe excellently plays the endearing motel manager. The film might seem slow at times. The visuals are well constructed.

12. **Baby Driver:** This should have won the Oscar for Best Editing. Easily. Not even close. It probably should have won a sound related Oscar as well. Between *Baby Driver* and *Darkest Hour*, Lily James had a great year. *Baby Driver* is how all popular movies should be made: great attention to detail (editing) with actual, deep, character development.

11. **Girl's Trip:** Easily the funniest film of 2017. The film exactly hits it mark: funny, good deal of character development, and avoids enough cliches.

10. **The Girl With All the Gifts:** One of the best zombie films of all-time. Because, what if, just maybe, the Zombie might be better than Humans? That premise, turns the genre on its head and it delivers. Good editing and cinematography only help; along with touching on some important themes.

9. **As You Are:** Wow. A great coming of age film, told in a flashback manner (which helps hold the film together from a narrative standpoint, while adding to the suspense/mystery). The film handles sexuality and gender in great ways. There is a lot of heavy material packed into this film, and it pulls it off.

8. **Women Who Kill:** A 90 minute film that packs in the intrigue. The visuals are great; a lot is done with color and framing. The two lead characters are well developed. Although the film might seem like a thriller, it really is a well-made drama with great characters. Ingrid Jungermann's directorial debut, and it is a great one.

7. **Mudbound:** Rightly nominated for Best Cinematography. It is an excellent look at life in the Jim Crow South, and combines it with post-WWII issues. Even minor characters are given the chance to shine. Carey Mulligan is great, as always (I've been a large stock owner since 2009 for her performance in *An Education*); one of the few actors I will watch anything they are in. Jason Mitchell was also rather good, and rounded out an impressive year (*Detroit*, *The Disaster Artist*) after previously being in *Straight Outta Compton*.

Tier 2: Elite Films

6. **Columbus:** *Dunkirk*, *Blade Runner*, *Loving Vincent*, *Mudbound*; all looked amazing. Yet, somehow, *Columbus* might be the most visually impressive film of the year. Moving beyond the visuals, Haley Lu Richardson (who I told you about last year in *Edge of Seventeen*) is great. The film adds deep characters and emotions to create an amazing film.

5. **The Killing of the Sacred Deer:** This film and *The Lobster* back to back by Yorgos Lanthimos could be an all-time sequence. His films are the most original films going. Nicole Kidman is clinically underrated. Collin Ferrell is still underrated. I haven't even mentioned how good the film looked.

4. **Lady Bird:** This film is hella good. There are so many small, and yet much bigger after the moment, moments in this film. Greta Gerwig absolutely nailed her feature debut. It is such a moving depiction of high school, family life, class and religion. (I am obligated to make a snarky comment about Northern California now that I live in Southern California; come on it is the 5 freeway.)

3. **The Big Sick:** I said it before, I'll say it again, this should have won Best Original Screenplay (*Get Out* and *Lady Bird* were also in this category; *Sacred Deer* wasn't even nominated!). *Girl's Trip* was funnier, but *The Big Sick* is probably the second funniest; which is saying something, given that it is about someone getting deathly sick. Like the other films in this tier (and even the above) it is the depth of the supporting characters that really helps to round out and elevate the film. It is the best rom-com in years.

2. **Phantom Thread:** An acting tour de force. If you said it should have won Best Actor (Daniel Day-Lewis), Best Actress (Vicky Krieps) and Best Supporting Actress (Lesley Manville), I wouldn't argue with you. If you think it should have won Best Cinematography (Paul Thomas Anderson) I wouldn't argue with you. If you think it should have won Best Score (Jonny Greenwood) I wouldn't argue with you. It is also produced the best collection of gifs of any film from 2017. That being said, it might not be for everyone; it can seem slow, and at times pointless.

Tier 1: You Knew it was an Instant Classic in February 2017

1. **Get Out:** For years I have been saying horror is currently the best genre in film. And Get Out showed that with authority. At times, I have to use this spot to lobby for you to go see the top film. I feel safe in saying I don't need to sell you anything. That not only was this film easily the best of 2017, it was also immensely popular.