



**SIGHT AND SOUND GREATEST FILMS OF ALL TIME 2022: 95=**

# Get Out

Thrilling and thought provoking, *Get Out* takes the concept of meeting-the-parents to horrifying new heights. Daniel Kaluuya's Chris becomes increasingly aware that the overly accommodating behaviour of his girlfriend's family is not just their awkward attempts at accepting an interracial relationship, but something much more sinister. Jordan Peele's smart script and effortless direction challenge racial stereotypes and viewer's expectations all the way to its end.

**Chantelle Boyea, [bfi.org.uk](http://bfi.org.uk)**

Turning the creeping hypocrisy of modern racism into the scenario of a horror classic was a genius move by Jordan Peele. A parable about never assuming that the other shoe won't drop when you're Black in a majority-white society.

**Arike Oke, *Sight and Sound*, Winter 2022-23**

Peele upends the anticipated rhythms of horror by elongating suspense and throwing in jump scares at will, like a jazz drummer who's so confident of the beat he's simply decided to work around it.

**Rebecca Harrison, *Sight and Sound*, Winter 2022-23**

Ever since the days of *Night of the Living Dead* and *The Texas Chain Saw Massacre* it's been a critical truism that the horror genre offers its own running commentary on the distressed state of modern America. With levels of onscreen carnage escalating over the years, however, it's heartening to see a filmmaker opt not to deliver even more of the same, but instead return to the fantasy-inflected unease that made TV's *The Twilight Zone* a pop-cultural barometer for the anxieties of an earlier American generation. Writer-director Jordan Peele's remarkable debut feature is very much a product of our own Black Lives Matter era – provocatively so indeed – but one that purposefully uses Serling-esque surrealism as a fantastical container for a whole array of hot-button issues.

Get ready then for a movie that plunges into white insecurities about black sexuality and the lingering toxicity of slavery on the national psyche with such candour you'd probably have to go back decades to Richard Fleischer's *Mandingo* (1975) and photographer Robert Mapplethorpe's images of athletic African-American men to find anything more contentious. Setting itself up as a nightmare spin on the reassuring affirmation of *Guess Who's Coming to Dinner* (1967), *Get Out* casts Daniel Kaluuya in the Sidney Poitier role as the nice guy a tad wary of meeting his white girlfriend's rich folks, then plunges him into a bizarre horror scenario where it's not so much his self-respect that's up for grabs but his very status as a sentient being.

Best not reveal too much about the gleeful B-flick twists in store for him, but suffice to say that the likes of *Society* (1989), *Seconds* (1966) and even (really!) *The Man with Two Brains* (1983) might come to mind, as Peele's invention takes flight yet somehow remains grounded in the troubled realities of today's America, evidently born of an African-American consciousness racked with fear and anger.

Actually, given that the scary white parents are super-wealthy professionals – brilliantly embodied by Bradley Whitford and Catherine Keener as smiley, ultra-reasonable hosts until suddenly they’re not – you could argue that Peele, previously best known as one half of Emmy-winning comedy duo Key and Peele, has tapped into two prime social currents in Trump’s US of A – rising racial tension and mistrust of the liberal elite. These ideas in themselves wouldn’t count for that much, however, were they not folded into a smart and effective piece of storytelling.

The big reveal in horror formula terms, for instance, doesn’t disappoint because it’s even weirder than we might have imagined, though the real achievement here is in the consistently unsettling first hour, hypersensitive to every infelicity of language and behaviour as Kaluuya’s easygoing protagonist is buffeted off balance, while a wonderfully imaginative recasting of the everyday conjures insidious terror from a teaspoon stirring in a bone-china cup. Thematically it’s full-on, yet the nuanced craft and narrative guile bring audiences along for the scares and not a few chuckles, before they realise the radical adventure they’ve just experienced. Is it too early to call this a modern genre classic?

**Trevor Johnston, *Sight and Sound*, April 2017**

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#### **GET OUT**

*Directed by:* Jordan Peele

*Executive Producers:* Raymond Mansfield, Couper Samuelson, Shaun Redick, Jeanette Volturno

*Produced by:* Sean McKittrick, Jason Blum, Edward H. Hamm Jr, Jordan Peele

*Co-producers:* Beatriz Sequeira, Marcei A. Brown, Gerard DiNardi, Phillip Dawe

*Fairhope Unit Line Producer:* Gerard DiNardi

*Associate Producer:* Chris Ryan

*Fairhope Unit Unit Production Managers:* Marcei A. Brown, Rick A. Osako

*Production Co-ordinator:* Jax Baker

*Production Accountant:* Sean Carville

*Location Manager:* Bass Hampton

*Post-production Supervisor:* Jennifer Scudder Trent

*1st Assistant Director:* Gerard DiNardi

*2nd Assistant Director:* Ram Paul Silbey

*Casting by:* Terri Taylor, Elizabeth Coulon

*Extras Casting:* Suzanne Massingill

*Written by:* Jordan Peele

*Director of Photography:* Toby Oliver

*Camera Operators:* Damian Church, Timothy Dixon

*Steadicam Operator:* Damian Church

*1st Assistant Camera:* Brian Udoff, Troy Wagner

*2nd Assistant Camera:* Alex Waters, Geoffrey Waters

*Digital Imaging Technician:* Stephan Fousanon

*Gaffer:* Sean Finnegan

*Key Grip:* Eric Damazio

*Still Photographer:* Justin Lubin

*Visual Effects by:* Ingenuity Studios

*Special Effects Supervisor:* Matt Harris

*Edited by:* Gregory Plotkin

*Production Designer:* Rusty Smith

*Art Director:* Chris Craine

*Art Co-ordinators:* Jackson Rambo, Elizabeth Boller

*Set Decorator:* Leonard Spears

*Graphic Designer:* John Pundt

*Storyboard Artist:* Eric Yamamoto

*Property Master:* Twig Leveque

*Costume Designer:* Nadine Haders

*Costume Supervisor:* Rachel Stringfellow

*Department Head Make-up:* Remi Savva

*Key Make-up Artist:* Melanie Deforrest

*SPFX Makeup Artists:* Scott Wheeler, Carlos H.E. Savant

*Department Head Hair:* Voni Hinkle

*Main Titles Designed and Produced by:* Filmograph

*Title Designer:* Aaron Becker

*Digital Intermediate Colourist:* Aidan Stanford

*Music by:* Michael Abels

*Additional Music:* Timothy Williams

*Orchestra:* Budapest Scoring Orchestra

*Music Supervisor:* Christopher Mollere

*Production Sound Mixer:* Jeff Bloomer

*Boom Operator:* Kellen Bloomer

*Sound Utility:* Brett Murray

*Stunt Co-ordinator:* Mark Vanselow

#### **Cast**

Daniel Kaluuya (*Chris Washington*)

Allison Williams (*Rose Armitage*)

Bradley Whitford (*Dean Armitage*)

Caleb Landry Jones (*Jeremy Armitage*)

Stephen Root (*Jim Hudson*)

Lakeith Stanfield (*Andrew Logan King*)

Catherine Keener (*Missy Armitage*)

Marcus Henderson (*Walter*)

Betty Gabriel (*Georgina*)

Lil Rel Howery (*Rod Williams*)

Ashley Leconte Campbell (*Lisa Deets*)

John Wilmot (*Gordon Greene*)

Caren Larkey (*Emily Greene*)

Julie Ann Doan (*April Dray*)

Rutherford Cravens (*Parker Dray*)

USA/Japan 2017

104 mins

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## SIGHT AND SOUND GREATEST FILMS OF ALL TIME 2022

### **The General**

Sun 1 Jan 12:10; Sun 29 Jan 15:10

### **The Leopard (Il gattopardo)**

Sun 1 Jan 14:10; Thu 5 Jan 18:40; Fri 20 Jan 14:00

### **Sunset Boulevard**

Sun 1 Jan 15:50; Fri 27 Jan 14:30; Mon 30 Jan 17:50

### **Metropolis**

Sun 1 Jan 17:55 (+ intro by Bryony Dixon, BFI Curator); Sun 15 Jan 14:40; Mon 30 Jan 16:30 BFI IMAX

### **L'avventura (The Adventure)**

Sun 1 Jan 18:05; Sun 22 Jan 15:20; Mon 30 Jan 20:15

### **Touki-Bouki**

Mon 2 Jan 13:40; Tue 31 Jan 17:40

### **The Red Shoes**

Mon 2 Jan 13:50; Tue 24 Jan 18:05

### **Once Upon a Time in the West (C'era una volta il West)**

Mon 2 Jan 15:20; Sat 7 Jan 17:15; Sun 15 Jan 16:15 BFI IMAX

### **Get Out**

Mon 2 Jan 18:40; Fri 6 Jan 17:50

### **Pierrot le Fou**

Tue 3 Jan 18:10; Wed 4 Jan 20:30; Thu 19 Jan 20:30

### **My Neighbour Totoro (Tonari no Totoro)**

Tue 3 Jan 18:20; Sun 22 Jan 10:00 BFI IMAX; Sat 28 Jan 13:40

### **A Man Escaped (Un Condamné à mort s'est échappé)**

Tue 3 Jan 18:30; Sat 28 Jan 20:30

### **Black Girl (La Noire de...)**

Tue 3 Jan 20:30; Thu 12 Jan 18:15 (+ intro)

### **Ugetsu Monogatari**

Tue 3 Jan 20:50; Tue 17 Jan 20:30

### **Madame de...**

Wed 4 Jan 14:30; Fri 20 Jan 18:10 (+ intro by Ruby McGuigan, Cultural Programme Manager)

### **Yi Yi (A One and a Two...)**

Wed 4 Jan 18:40; Sun 22 Jan 14:00 (+ intro by Hyun Jin Cho, Film Programmer, BFI Festivals)

### **The Shining**

Fri 6 Jan 20:10; Tue 10 Jan 20:10; Sat 21 Jan 20:30 BFI IMAX

### **Spirited Away (Sen to Chihiro no Kamikakushi)**

Sat 7 Jan 12:10; Sun 22 Jan 12:30 BFI IMAX

### **Tropical Malady (Sud pralad)**

Sat 7 Jan 13:50; Mon 9 Jan 20:40

### **Histoire(s) du cinema**

Sat 7 Jan 16:30

### **Blue Velvet**

Sat 7 Jan 20:30; Fri 20 Jan 20:35; Tue 24 Jan 21:00 BFI IMAX

### **Sátántangó**

Sun 8 Jan 11:15; Sat 21 Jan 13:30

### **Celine and Julie Go Boating (Céline et Julie vont en bateau)**

Sun 8 Jan 14:45; Sat 21 Jan 17:00

### **Journey to Italy (Viaggio in Italia)**

Sun 8 Jan 18:20; Mon 23 Jan 14:30; Fri 27 Jan 20:50

### **Parasite (Gisaengchung)**

Mon 9 Jan 17:50; Wed 18 Jan 17:30 BFI IMAX

### **The Gleaners and I (Les glaneurs et la glaneuse) + La Jetée**

Wed 11 Jan 20:30; Mon 23 Jan 18:10

### **A Matter of Life and Death**

Thu 12 Jan 20:40; Sun 22 Jan 11:30

### **Chungking Express (Chung Him sam lam)**

Thu 12 Jan 20:45; Tue 17 Jan 20:50; Sat 21 Jan 14:15

### **Modern Times**

Fri 13 Jan 17:45; Sun 22 Jan 13:10

### **A Brighter Summer Day (Guling jie shaonian sha ren shijian)**

Mon 16 Jan 18:30; Sat 28 Jan 16:00

### **Imitation of Life**

Wed 18 Jan 20:30; Wed 25 Jan 14:30; Sun 29 Jan 12:30

### **The Spirit of the Beehive (El espíritu de la colmena)**

Thu 19 Jan 18:00; Sat 28 Jan 13:50

### **Sansho the Bailiff (Sansho Dayu)**

Fri 20 Jan 17:45; Thu 26 Jan 17:50

### **Andrei Rublev**

Thu 26 Jan 18:40; Sun 29 Jan 17:20

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