

Get Out [15] 2017|USA|104 min

UK release date **17th March 2017**

Director **Jordan Peele**

Screenplay **Jordan Peele**

Cinematography **Toby Oliver**

Cast **Daniel Kaluuya** (Chris Washington); **Allison Williams** (Rose Armitage); **Bradley Whitford** (Dean Armitage); **Catherine Keener** (Missy Armitage); **Caleb Landry Jones** (Jeremy Armitage); **LilRey Howery** (Rod Williams)

Jordan Peele's debut feature is something special: a movie that is bloody and macabre enough to work as grindhouse genre fare, funny enough to qualify as full-blown comedy but one that is acutely observant of race relations in post-Obama, early-Trump, "Black Lives Matter" America.

Get Out begins with a prelude showing a young black man wandering at night through white suburbia. He is lost and is sticking out "like a sore thumb". Chris (Daniel Kaluuya) is a photographer. He's young, handsome, and successful. He has a white girlfriend, Rose (Allison Williams), who dotes on him. They've been going out for five months and she has invited him to the family house in the country to meet the parents. "Do they know I'm black," he asks. The answer is seemingly not.

Peele relishes highlighting the casual racism of the parents and their friends. Rose's father (played in bluff, hearty fashion by Bradley Whitford) wastes no time in telling his new guest that he thought Obama was the best President in his lifetime and that he would have voted for him for a third time if only that had been possible.

Rose's mother Missy (Catherine Keener in a role that allows her to be both cuddly and sinister) wants to hypnotise him so she can stop him smoking. Rose's very creepy brother Jeremy (Caleb Landry Jones) seems determined to wrestle with Chris. When they have a big family gathering, the conversation turns to Jesse Owens, Tiger Woods and to bizarre chit chat about Chris's "genetic makeup". He is very aware that he is among people who "haven't met a black person who doesn't work for them."

Every so often, Peele will throw in a shot from the point of view of the black groundsman Walter (Marcus Henderson) or of the maid Georgina (Betty Gabriel). Both behave in bizarre fashion, smiling falsely and looking as if they've had lobotomies or are on some soul-sapping drugs.

As in *Invasion Of The Bodysnatchers*-style horror films, everybody seems so excessively normal that we guess immediately that they are not. Peele has a flair for deadpan and ironic humour but, as the film progresses, the jokiness subsides and the storytelling becomes ever creepier. There are moments where it looks as if *Get Out* is about to veer off into Eli Roth-style torture porn territory but Peele will always leaven proceedings.

The comic foil here is Chris's best friend Rod (Lil Rel Howery), who is back in the city house sitting for him and looking after his dog. Whenever Chris is at the moment of maximum peril, Peele will cut away to Rod, who's a TSA security guard and is the only one who suspects that Chris is in danger.

Occasionally, the storytelling here becomes just a little too preposterous. This, though, is still inspired filmmaking: witty, trenchant, very topical, sometimes utterly bloodcurdling but always with plenty of polemical points to make.

After Geoffrey MacNab, *The Independent*, March 2017

Coming Soon....

Monday 18th September 7.30pm: *The Bride Wore Black (12)* + talk

[This screening will include a talk form Dr Patrick Glen from University College London who has been researching into cinema-going in the 1960s]

Thursday 28th September 7.30pm: *Aquarius (18)*

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