

UNIVERSAL PICTURES Presents
A BLUMHOUSE/QC ENTERTAINMENT Production
In Association with MONKEYPAW PRODUCTIONS

A JORDAN PEELE Film

DANIEL KALUUYA

GET OUT

ALLISON WILLIAMS
BRADLEY WHITFORD
CALEB LANDRY JONES
STEPHEN ROOT
LAKEITH STANFIELD
and
CATHERINE KEENER

Executive Producers
RAYMOND MANSFIELD
COUPER SAMUELSON
SHAUN REDICK
JEANETTE VOLTURNO

Produced by
SEAN MCKITTRICK, p.g.a.
JASON BLUM, p.g.a.
EDWARD H. HAMM JR., p.g.a.
JORDAN PEELE, p.g.a.

Written and Directed by
JORDAN PEELE

Production Information

In Universal Pictures' **Get Out**, a speculative thriller from Blumhouse (producers of *The Visit* and *Insidious* series, *The Gift*) and the mind of JORDAN PEELE, when a young African-American man visits his white girlfriend's family estate, he becomes ensnared in a more sinister real reason for the invitation.

Now that Chris Washington (DANIEL KALUUYA, *Sicario*) and his girlfriend, Rose Armitage (ALLISON WILLIAMS, *Girls*), have reached the meet-the-parents milestone of dating, she invites him for a weekend getaway upstate with Missy (CATHERINE KEENER, *Captain Phillips*) and Dean (BRADLEY WHITFORD, *The Cabin in the Woods*).

At first, Chris reads the family's overly accommodating behavior as nervous attempts to deal with their daughter's interracial relationship, but as the weekend progresses, a series of increasingly disturbing discoveries leads him to a truth that he could have never imagined.

Equal parts gripping thriller and provocative commentary, *Get Out* is written and directed by Peele (*Key and Peele*) and produced by Blumhouse's JASON BLUM (*Split*), as well as QC Entertainment's SEAN MCKITTRICK (*Donnie Darko*, *Bad Words*), QC's EDWARD H. HAMM JR. (*Bad Words*) and Peele.

The film *Variety* calls a "bombshell social critique" that "proves positively fearless," and *The Hollywood Reporter* raves is "one of the most satisfying thrillers in years," co-stars CALEB LANDRY JONES (*X-Men* series) as Jeremy, Rose's younger brother; STEPHEN ROOT (*No Country for Old Men*) as Jim Hudson, an eccentric art dealer who takes a liking to Chris; MILTON "LIL REL" HOWERY (*The Carmichael Show*) as Rod Williams, Chris' best friend and the amateur detective who refuses to believe his buddy is safe; BETTY GABRIEL (*The Purge: Election Year*) as Georgina, the Armitage's housekeeper; MARCUS HENDERSON (*Pete's Dragon*) as Walter, the family's groundskeeper; and LAKEITH STANFIELD (*Straight Outta Compton*) as Logan King, a young guest at the weekend celebration who seems oddly out of place with his elderly wife.

Joining Peele behind the camera are a talented group of collaborators, including director of photography TOBY OLIVER (upcoming *Insidious: Chapter 4*), production designer RUSTY SMITH (*Meet the Fockers*), editor GREGORY PLOTKIN (*Paranormal Activity* series), costume designer NADINE HADERS (TV's *Into the Badlands*) and composer MICHAEL ABELS.

The executive producers of *Get Out* are RAYMOND MANSFIELD (*The Messenger*), COUPER SAMUELSON (*Whiplash*), SHAUN REDICK (*The Messenger*) and JEANETTE VOLTURNO (*The Purge* series).

ABOUT THE PRODUCTION

An American Monster: Get Out Takes Form

When most audiences hear the name Jordan Peele, they think of one-half of the brilliant duo of *Key and Peele* and the star of *Keanu*. An actor known as much for his comedic writing as he is for starring in film and television comedies, Peele is equally accomplished in voiceover work and impersonations. But what many do not realize is that the comic mastermind and Emmy Award winner has long been a fan of a genre of another sort. His directorial debut would occur with Universal Pictures, the studio that had invented the monster movie of another kind, and it would happen with Universal's partner in horror, Jason Blum's Blumhouse Productions.

Peele, who got his start as a writer and actor on *MADtv*, has long been a fan of horror movies and believes that terror and comedy draw from the same well of inspiration...and that both are grounded in our need to explore the absurdity of our humanity. He appreciates the fact that we deal with our troubles and fears through the visceral, cathartic experience that comes from laughing or allowing ourselves to become scared. In sum, if we can master the emotions, we can move through the experience.

The filmmaker offers that this tension and release can be viscerally satisfying for the audiences: "In one, you're trying to get a laugh, and in the other, you're trying to get

a scare. It was exciting for me to use everything I've learned in comedy for my favorite genre, which is 'thriller.'"

No stranger to mining the absurd from reality, when he began the screenplay, Peele outlined a premise that was equal parts terrifying and social commentary. The result was *Get Out*, a provocative thriller that blended humor, satire and horror...and wasn't afraid to tackle the current state of race relations in America head on. "This idea came from my wanting to contribute something to the genres of thriller and horror that was unique to my voice," he says. "The fact that it goes to race goes to the area I've worked in a lot, which is comedy. This was a movie that reflects real fears of mine and issues that I've dealt with before."

Peele imagined a protagonist named Chris, an African-American photographer and artist in New York City who is taking his relationship with his Caucasian girlfriend to the next level by meeting her parents over a long weekend. As soon as Chris arrives at the family's rural, upstate home, he begins to suspect that everything is not as it seems. When he discovers that a number of black men have gone missing in that suburb, his suspicion reveals itself to be more than unfounded paranoia. What starts out as a mundane, obligatory weekend spirals and builds toward a crazy, horrific, thrilling, terrifying, and likewise fun, conclusion.

The filmmaker admits that he enjoys playing with the audience's expectations of what could happen and upending a foregone conclusion. "A big piece of the premise to *Get Out* is that you have white girl bringing a black guy home, and she hasn't thought through all of the social ramifications of that," Peele gives. "She assumes her family is going to be fine with it. They turn out to be, but there are some subtler works at play that we begin to see a part of something much more sinister."

This series of not-quite-right moments that make Chris more and more suspicious unfold slowly. Whether it is curiosity about the odd behavior of the Armitage's help—or feeling like he stepped into another world during the family's annual celebration of their departed grandfather—Chris realizes that he isn't the one who is going insane. "The trick was to make sure that nothing so crazy happened so fast that we wouldn't believe the characters would stay in this situation," Peele reveals. "The

element that starts to alarm Chris is meeting the help, and finding that they're a little off. "They're not like anybody he's ever met."

Still, the writer/director says that it was of the utmost importance for the hero of the thriller to never do anything the audience wouldn't. "I hate that in a movie," laughs Peele. "Especially in a thriller, when you want somebody to just pick up the phone, call the damn cops and get out of the house. That's what I allowed Chris to be—an actual, smart, logical human being—because it is so satisfying."

As do the most provocative of horror offerings—from George Romero's *Dawn of the Dead*'s exploration of the height-of-Vietnam era to Wes Craven's *The Last House on the Left* examination of the inherently violent nature of humans—*Get Out* greets audiences with a provocation that is much more than simple entertainment. "This movie is about a lot of things," states Peele. "It's about the way America deals with race and the idea that racism itself is a demon; it's an American monster. It's also about the notion of neglect and the idea that, if we allow ourselves to do so, humans can stand by while atrocities happen." He felt it was critical to mine the genre and discuss how race can have an impact on horror. "It's an important piece of this conversation."

While many would have expected the multihyphenate to make his theatrical debut with a light-hearted physical comedy, Peele knew he wanted *Get Out* to be his fore into directing. "Writing and directing are easier than *not* doing both," he says. "The beauty is that they're done at separate times, so you don't have to overlap the responsibility. It's a great advantage to feel the confidence to change something on set, and know that you're not missing what the writer intended."

To help him bring his screenplay to the big screen, Peele and veteran producers Sean McKittrick and Edward H. Hamm Jr.—who have guided many actors making their directorial debuts, including Jason Bateman on the ingenious *Bad Words*—turned to producing maestro Jason Blum, who has reinvented the genre since he shepherded *Paranormal Activity* to staggering heights. His latest project, *Split*, from writer/director/producer M. Night Shyamalan, recently hit No. 1 for three weeks on the box-office charts, and the distribution deal Blum has with Universal offered Peele his entry point into theatrical distribution.

Blum reflects on his reason for wanting to join Peele on this journey: “Jordan is a unique combination of someone who is incredibly talented and collaborative. I see every scary movie and read every scary script, and never saw anything like this. As for Jordan making the transition, I believe there are a lot of parallels between comedy and horror; they are the two types of genres in which people have physical reactions in the theater. The timing of a joke and a scare—as well as the way you construct both in a movie—are very similar. The combination of that and the way Jordan talked about *Get Out* gave me the confidence to roll the dice on this movie.”

McKittrick first connected with the writer/director through a mutual friend: “I get to thank Keegan-Michael Key, who introduced me to Jordan, mainly because Jordan is obsessed with horror films. He pitched me the idea for *Get Out*, and I had never heard anything like it. Whether they are *The Stepford Wives* or *Rosemary’s Baby*, the greatest forms of horror unveil the social commentary that leaks beneath the surface of our society. I immediately said, ‘We absolutely have to make this movie.’”

The producer, who cut his teeth in the industry by producing the cult-classic *Donnie Darko*, was more than impressed with the burgeoning directorial talent he found in Peele. McKittrick commends: “It’s been one of the best experiences I’ve ever had. Jordan is an incredibly hard worker who knows exactly what he’s doing. Comedy and horror are such close cousins that he was a master of this before he even came in. He studied horror his entire life.”

Blum is the first to admit he is drawn to films that are so much more than linear fare. “*Get Out* gives you all the thrills and the scares of a great scary movie, but there’s more to it,” he reflects. “It reminded me of what we did with *The Purge*, which is a scary, thriller, action franchise, but one that also says something about our society. *Get Out* works in a similar way in that it delivers everything you want from a great genre movie, but it also says a lot about the world. Jordan has figured out a terrific way to shine a light and talk about race...then take this to a level that’s grotesque. The story is very disarming because you are convinced you’re going to see certain events unfold in a way that you’re used to; in fact, they unfold in exactly the opposite way.”

You've Been Chosen:
Casting the Thriller

To set up the culture clash at the heart of *Get Out*, Peele cast a wide net to find his players. From critically lauded performers to young upstarts who are just breaking into the business, he filled the thriller's roster with an unexpected array of talent. For Peele, all his experience as a performer would prove quite valuable as he directed his actors. "Jordan's been in front of the camera for so many years that he understood what they were going through," says McKittrick. "He was able to put all the actors at ease. He has complete control and understanding of what each character is because he created them. Each actor was able to bring a different perspective to their part, which Jordan fed on and added to."

Central to the thriller is Chris Washington, an aspiring photographer and an artist with whom Rose has fallen in love. Peele explains that his protagonist has a complicated past: "Chris is a highly intelligent guy who has had emotional trauma, and someone who expresses his pain through art."

For Peele, it was important to cast a performer who could emote the confusion Chris has—especially toward his preconceived notions of how he will be received by a white family. "The element that makes Chris the most nervous is the fact that Rose gave them no warning that he's black. He's anticipating an awkward situation. I would say that Chris is 'woke.' He's in love, but he's approaching this situation with an open mind."

Chris needed to be portrayed by a performer who could walk the line between agreeable newcomer to the Armitage family and credible outsider. The production team found their hero in British performer Daniel Kaluuya. "Daniel is a total star," lauds Peele. "He has a relatability that is infectious, and he has an ability to be in the moment that is totally masterful, and I love him from *Black Mirror* and *Sicario*. He carries the film."

While Chris tries to put his suspicions behind him and enjoy the weekend, he begins to feel that he should trust his instincts about the Armitage family, especially

Rose’s mother, Missy, a psychiatrist who insists that her daughter’s new boyfriend should try her unique brand of therapy. Although Chris wants to quit smoking, he is no rush; still, that doesn’t stop the good doctor from pushing the issue. “Chris sees that Missy is intense,” explains Kaluuya, “and that she is an in-your-face kind of woman that gets what she wants without trying. He finds himself late at night in her room hypnotized.”

The reason Rose chose this weekend to bring her new boyfriend up is to celebrate the annual tradition of her late grandfather and grandmother’s garden party. The gathering of friends and extended family to honor the patriarch is initially heartwarming for Chris, as he lost his own mother at a young age and has had to fend for himself for the majority of his life. Kaluuya sets up the scene: “So much of this film is about the anticipation of what is going to happen. Chris notices that something is off at this party, and he senses an intense amount of undercover racism. He has an interaction which immediately proves the environment isn’t for him, and he’s ready to leave. He knows he does not fit in, and is not feeling good about it.”

In the character of Rose, Peele wrote the perfect girlfriend for the story’s hero; indeed, she is just as mortified by her family’s behavior toward Chris as he is embarrassed about it. “It was very important for this film that, at its core, it’s a love story,” he says. “This is a couple that we’re rooting for. She’s not perfect, because there are elements to being in an interracial relationship that she wakes up to as the movie goes on, but she is trying to understand what Chris is going through. She’s a very supportive, understanding and funny-smart character.”

To portray the young nurse Rose, the production brought aboard Allison Williams, a performer whose stand-out work in HBO’s *Girls* and work in musical theater brought her to the team’s attention. For Blum, this offered the chance to work with a dear friend. “I have been friends with Allison for a long time,” he states, “so it was a really cool opportunity to finally get to work with her. She did an amazing job.”

“Allison gives us the comfort and the love that is at the core of this movie,” agrees Peele. “She gives us something to root for in their relationship.”

“Rose is the girl next-door, very progressive, liberal and loving,” adds McKittrick. “She has her own reservations about what her parents are going to think of her black boyfriend, but you never get the sense that she’s siding with what might be wrong with the family. You believe she’s always on Chris’ side and is truly in love with him.”

The actresses appreciated portraying a young woman whose true intentions are just beneath the surface. She introduces us to her character: “Rose takes her black boyfriend home to meet her white family, and something is not quite right once they arrive. Rose is torn between her allegiance to her family and her new boyfriend, but she is committed to Chris. She is willing to shake things up with her family in order to salvage their relationship.”

Williams appreciated Peele’s interest in pushing the story outside of horror tropes, and sums the cast’s feelings about working with him on set: “It is a bonus to have the writer also be your director—that there is a continuity of vision, thought and intention.”

The young performers are in the majority of scenes of *Get Out*, and their chemistry and skills was not lost on the filmmakers. Shares McKittrick of the pair: “Allison was the first one to board the film, although Daniel had been chasing the film for quite a while. They are the two anchors of the film. Allison is an incredible actress; both on- and off-screen, she’s a wonderful person. Daniel is an exceptional actor who acts with his entire body. I’ve never seen anything like it. He put so much into it that he’s actually exhausted between takes. His intensity anchored the film entirely because the audience has to relate to Chris as someone who is an everyman.”

When it came to casting the parts of Rose’s parents, the retired surgeon Dean and psychiatrist Missy, the team selected two performers who have navigated the worlds of comedy their entire careers. In two-time Oscar[®] nominee Catherine Keener, as riveting in *Being John Malkovich* and *Captain Phillips* as she is *The 40-Year-Old Virgin*, and three-time Golden Globe Award nominee Bradley Whitford, who was just as fascinating in *The West Wing* and *Transparent* as he was *The Cabin in the Woods*, the producers found actors to play anything but stereotypical villains.

What Blum appreciated about the heads of the Armitage family is that they embody the liberal elite that Peele skewers in his screenplay. While Rose hasn't told them that Chris is black, she is certain they will be fine with his being of another race. What Chris finds, however, is far from that. "The parents start to say things that are on the edge of racist. They just make everyone feel uncomfortable," says Blum. "They ask Chris if he likes golf...then tell him they're big fans of Tiger Woods. They are painted as part of the white, liberal elite—very sensitive about race. In fact they're quite the opposite."

As was Williams, Whitford was thrilled to be a part of the production. "I am such a fan of Jordan's that I would have done yard work for him," the actor laughs. On the shock factor of the film, Whitford says: "I think people will have an odd reaction to this. It flips your idea of genre upside down."

Peele shares a bit about their characters and the actors' work: "Bradley plays Dean Armitage, the disarmingly kind, and kind of goofy, father. With him, it turns out there's more than meets the eye. Catherine does this beautiful performance as Missy, who hypnotizes Chris and gives him an experience completely out of his comfort zone. She is the perfect mother-in-law on paper, and then as the movie goes on, you realize, 'Oh. There's something darker going on here.'"

The final member of Rose's immediate family is her younger brother, Jeremy, who is as interested in provoking Chris as he is in getting to know him. Portrayed by Caleb Landry Jones, who first came to audience's attention with television's *Friday Night Lights*, and then rocketed to fame as the memorable Banshee in *X-Men: First Class*, Jones brings to the role of Jeremy an inexplicable creepiness that sets Chris off from the moment he encounters him. Raves Peele; "Caleb can channel so much menace, and yet he's so fun and infinitely engaging to watch. He's a great tonal centerpiece for the movie, in that way."

Portraying the parts of the Armitage's live-in help are *The Purge: Election Year* and Amazon's *Good Girls Revolt*'s Betty Gabriel as Georgina, the family's housekeeper, and *Django Unchained* and *Pete's Dragon*'s Marcus Henderson as Walter, the groundskeeper. When Chris first encounters the pair, he finds them symptomatic of just

how strange the rural community is toward African-Americans. Whether it is Walter's dead-eyed run about the grounds in the middle of the night or Georgina's staring blankly into a mirror, neither of them seem like they are all there.

With every black person Chris encounters during his trip upstate, he gets the opposite of what he expects. The situation in which Chris has found himself is just as uncomfortable for him as it is for the audience. Peele crafted his story to make sure that was the case: "They are sort of traditional African-American servants at this place, and Chris is being brought in as a family member. With Georgina and Walter, Chris doesn't get the African-American camaraderie he's looking for in them, and that proves to be very isolating and alienating."

While the set-up is par for the course for the Armitage family, it feels very uncomfortable for their weekend guest. "It's so weird for Chris," explains Kaluuya. "Rose's family is white, and the servants who are helping are black. That's just a bit odd for him, especially coming from the city in New York, which is one of the most modern cultural cities in the world."

The charming Chris often encounters Georgina glaring at him...or herself. "Georgina has a love of herself," states Gabriel. "She likes the way she looks, so she looks at herself as often as she can."

The character begins to show her true colors at the Armitage annual get-together. "The party is a family tradition to honor Rose's grandparents and keep their memory alive," explains Gabriel. "It is shocking for Chris, and everyone is genuinely interested in him being there... Maybe a little too interested."

Chris gets the feeling that the groundskeeper is just as protective of the Armitage secret as Georgina is. "Walter is the Armitage's groundskeeper, and he is very attached to the family," adds Henderson. "Something is a little off about him, the way he sees things comes from a different place." The performer appreciated that the story is cloaked in shadow...until it all explodes. "My character is hiding a huge secret. Jordan gave me a note on set that said, 'You have this secret you really want to tell, but you cannot,' which lit my five-year-old self up. That made this production fun."

Georgina and Walter are not the only African-Americans that Chris encounters when he makes his way to the primarily-Caucasian enclave over the weekend. Lakeith Stanfield, who stole his scenes as Snoop Dogg in 2015's smash *Straight Outta Compton* was brought aboard the team to play Logan King, a young man just as remarkable in his old-fashioned dress as he is speech and mannerisms. The only other guest who is also black, Logan seems quite out of place with his elderly white wife. "Logan knows Rose's family intimately," explains the performer. "He has known them for years, and is glad to celebrate with them at the party."

Much like his counterparts, Logan isn't remotely who or what he seems, especially with a flash from Chris' cell phone gives him an apparent seizure...one that makes him grab Chris and scream at him to get out of the house. "He undergoes a scary transition during the film," says Stanfield. "During this transition, he turns into someone who is a separate cultural expression of the guy everyone thinks they know."

McKittrick explains the instantaneous transformation: "The flash on Chris's phone as he takes a photo of Logan triggers something inside of Logan where he attacks Chris. He has blood coming out of his nose, and we know it's something that's serious. It takes Missy, who is a psychiatrist, to bring Logan back to what they want him to be."

Peele could not have been prouder of the work of his core young supporting cast. Of their talents, he lauds: "Betty just did this-ass performance as Georgina, as did Marcus as Walter, the groundskeeper. Lakeith plays such a unique character; he shows this range that is totally impressive, and he committed himself fully for the role."

One of the final principal curious guests of the annual garden-party celebration is Jim Hudson, played by the inimitable character actor Stephen Root, known for his brilliant voiceover work, as well as comedy in films from *Dodgeball* to *Office Space* and serious fare in *Boardwalk Empire* and *Trumbo*. "My character is blind and might be a person that you would not want to cross, or he might be a swell man from the city," explains Root.

It remains just as important to the cast as it does for Peele and the other producers that the secrets of *Get Out* remain intact for the audience. Root typifies that mandate when he coyly states: "Chris is a handsome young man, and everyone wants

to meet him—just not necessarily for the same reasons. Nothing is quite what it seems, including the party and the guests. The audience does not find out what is actually going on for a while.”

The film’s knight in shining armor is in the form of an annoyed TSA agent who also happens to be Chris’ best friend back home: Rod Williams. Played by Milton “Lil Rel” Howery, a stand-up who has taken his whip-smart timing to TV series such as *The Carmichael Show*, Rod is the voice of the audience. “Rod is the character giving us that voice at a horror movie where everybody should be screaming, ‘Get out! Get out of the house. Don’t turn around. Don’t back up into the closet. He has several phone calls with Chris throughout Chris’ time at Rose’s family’s house. At the same time, Rod is figuring out some of what’s going on, and he’s also getting a lot of it wrong. He’s our comic relief and our voice of reason at the same time.”

Something’s Weird:

Design of the Thriller

The production of *Get Out* took place in Mobile, Alabama, and Peele set up a core team led by production designer Rusty Smith, cinematographer Toby Oliver, editor Gregory Plotkin, costume designer Nadine Haders, music supervisor Christopher Mollere and composer Michael Abels. The film had its share of good-weather shooting between rain spells—and trying to keep the extras dry—and the general feeling of creating a project that was more than the sum of their parts permeated the production.

While the team had many challenges that lie ahead—notably shooting in the dark corners of the Armitage house in the middle of the night—perhaps the most complex was the garden party sequences in which Logan attacks Chris. Whitford sets up the scene: “This auction is the most important charity. There are a lot of charities that deal with sickness, difficulties in the world, but what we’re supporting here is something that transcends illness.”

Haders outfitted the party guests in finery befitting a bespoke group of upper-crust members of the upstate New York elite. Smith crafted a setting designed to make every single guest feel at ease...save the one member of the party who is certain he

doesn't belong with his odd hosts. Each shot from Oliver was intended to amplify that feeling for Chris. Even though everyone is genteel and patronizingly sweet to him, the menace lurks just outside every frame—as close-up shots of staring partygoers leer when they think Chris isn't looking.

“It is a scene that is a great representation of what the movie is,” shares Peele. “It's both a scary sequence, but also kind of funny. Chris' feeling of isolation at being the only black guy at the party is all over his face. Everybody who speaks with Rose and Chris is bringing up their connection to the African-American culture.”

This moment struck a chord with many of the players. “This happens in real life a lot,” states Peele. “Chris is denied an experience where he's anything but the token black guy. That scene is a symbol for the deeper horrors going on. At one point, Chris sees Logan at the party. There's a sigh of relief to see another African-American guy, but when Chris goes up to say what's up, it becomes clear that Logan is not having the same experience as Chris is. He is in this weird *Stepford*-zone, where he feels more aligned with the party than with Chris.”

Production wrapped, the team reflects upon their hopes for *Get Out*. “First and foremost I want audiences to feel like they had a fun ride,” says McKittrick. “Then I want them talking about the social commentary in the film, which is our own natural prejudices that are built from birth, from wherever we were raised and whomever raised us.”

For Blum, *Get Out* proved to be a successful exercise in genre-blending, which makes for his favorite type of film. “While this is a scary movie and not a horror-comedy, it's important for horror movies to have comedy in them,” he ends. “It makes the horror work much better when you give the audience a chance to laugh. That disarms them, and then when you scare them, they're much more scared after all.”

For the man who created the universe we've just discussed, his hopes for moviegoers is that they enjoy his film on the multiple levels it is intended. Concludes Peele: “First and foremost, I always want to entertain, so I hope people experience that in the theater. *Get Out* is a loud experience. It's fun, scary and titillating, and I want

audiences to laugh. After that, I hope that they have a discussion about race and horror films that they haven't had before.”

Universal Pictures presents a Blumhouse/QC Entertainment production—in association with Monkeypaw productions—of a Jordan Peele film: Daniel Kaluuya in *Get Out*, starring Allison Williams, Bradley Whitford, Caleb Landry Jones, Stephen Root, Lakeith Stanfield and Catherine Keener. Casting for the film is by Terri Taylor, CSA, and the music supervisor is Christopher Mollere. *Get Out*'s music is by Michael Abels, and the costume designer is Nadine Haders. The film is edited by Gregory Plotkin, and its production designer is Rusty Smith. The director of photography is Toby Oliver, ACS, and the co-producers are Beatriz Sequeira, Marcei A. Brown, Gerard DiNardi. The executive producers are Raymond Mansfield, Couper Samuelson, Shaun Redick, Jeanette Volturno. *Get Out* is produced by Sean McKittrick, Jason Blum, Edward H. Hamm Jr., Jordan Peele. The film is written and directed by Jordan Peele. © 2017 Universal Studios. www.getoutfilm.com

ABOUT THE CAST

British actor **DANIEL KALUUYA** (Chris) will next star opposite Chadwick Boseman, Michael B. Jordan, Forest Whitaker and Lupita Nyong'o in Marvel's *Captain America: Civil War* spinoff, *Black Panther*. In 2015, he appeared in Denis Villeneuve's drug-war thriller *Sicario* for Lionsgate, which also starred Emily Blunt, Benicio Del Toro and Josh Brolin. Kaluuya came to prominence when portraying wannabe gangster Posh Kenneth on the British teen drama *Skins*, the BAFTA Award-winning show for which he was also a member of the writing team.

Other film credits include *Kick-Ass 2*, Eran Creevy's *Welcome to the Punch* and Working Title's *Johnny English Reborn* opposite Rowan Atkinson.

He is a celebrated stage actor having won the 2010 Evening Standard Theatre Editor's Award for Shooting Star and the 2010 Critics' Circle Theatre Award for Outstanding Newcomer for his performance as a boxer in the play *Sucker Punch* at the

Royal Court Theatre in London. Kaluuya's theater credits include *Trelawny of the Wells* at the Donmar Warehouse and *A Season in the Congo* opposite Chiwetel Ejiofor at the Young Vic.

On television, he will next be seen starring in Danny Boyle's satirical police miniseries *Babylon* for Channel 4. Other notable television credits include *Black Mirror* also for Channel 4 and Jack Thorne's *The Fades* and *Psychoville* for the BBC.

He was born in London, England, and was cited as one of BAFTA's 2011 Brits to Watch.

ALLISON WILLIAMS (Rose) is best known as Marnie on HBO's Primetime Emmy Award- and Golden Globe Award-winning television series *Girls*. The Lena Dunham and Judd Apatow comedy is about four friends facing the ups and downs of life as 20 somethings in New York City. The sixth and final season of *Girls* will premiere on February 12, 2017.

Williams won over critics from *The New York Times* to *The Hollywood Reporter* when she starred as Peter Pan in NBC's live-action musical event *Peter Pan Live!*, which aired on December 4, 2014.

Williams is currently a face of Keds and the former face of Simple skincare.

In January 2013, Williams guest-starred on the television series *The Mindy Project*. In 2011, she starred as Kate Middleton in a four-part, self-written original miniseries for Funnyordie.com called *Will & Kate: Before Happily Ever After*.

In spring 2010, Williams graduated from Yale University. Afterwards, she began working on a video that was released on YouTube in October 2010 entitled "Mad Men Theme Song...With a Twist." She moved to Los Angeles just before releasing the video, which quickly became a viral sensation and garnered much attention in the blog and entertainment world. Among the video's fans were Judd Apatow and the executives at HBO, who, upon seeing the video, reached out to Williams for an audition for *Girls*. Ironically, within a month of moving to Los Angeles, Williams was back in New York, filming the pilot episode.

While she may have found success quickly, Williams has been honing her craft for years. She has been involved in theater since an early age and, while at Yale, she refined her improv skills as a member of the improvisational comedy group Just Add Water. She graduated with a bachelor of arts in English and is trained in acting and singing as well.

Born and raised in Connecticut, Williams declared to her parents at the age of four that she wanted to be an actress. Brian and Jane Stoddard Williams—who required their daughter graduate from college before pursuing an acting career—are both involved in the media. Jane has a weekly radio show on Bloomberg Radio called *Bloomberg EDU* which discusses the education issues in the U.S. Brian is the anchor and managing editor of *NBC Nightly News*. Williams enjoys singing, improvisational comedy and writing fiction. She currently resides in New York City.

BRADLEY WHITFORD (Dean), a classically trained stage actor, quickly gained overnight fame as the sarcastic yet vulnerable Josh Lyman on NBC's *The West Wing*. One of the few actors working successfully and simultaneously in theater, film and television, Whitford has become one of Hollywood's most sought-after talents.

Whitford can currently be seen in the Netflix-acquired independent film *Other People*, written and directed by *Saturday Night Live* writer Chris Kelly. Whitford stars opposite Jesse Plemons, Molly Shannon, Zach Woods and June Squibb. The film was nominated for the Grand Jury prize at the 2016 Sundance Film Festival and has earned four Independent Spirit Award nominations.

Whitford recently wrapped production on the TNT pilot *Civil*, written and executive produced by Scott Smith and directed by Allen Coulter. The ensemble cast includes Courtney B. Vance, Enrique Murciano and Toby Jones. Prior to that, he starred in HBO's Lyndon B. Johnson biopic *All the Way*, opposite Bryan Cranston. The film received numerous accolades such as four Critics' Choice Award nominations and eight Primetime Emmy Award nominations.

Whitford currently recurs on Amazon's award-winning comedy series, *Transparent*, opposite Jeffrey Tambor, which won the 2015 Golden Globe Award for

Best Television Series—Musical or Comedy, and for which Whitford won both a 2015 Primetime Emmy Award for Outstanding Guest Actor in a Comedy Series and Critics' Choice Television Award for Best Guest Performer in a Comedy Series. Additional television credits include Showtime's comedy *Happyish*, opposite Steve Coogan and Kathryn Hahn; ABC's comedy series *Trophy Wife*, opposite Malin Akerman and Marcia Gay Harden; *The Good Guys*, which also starred Colin Hanks; *Studio 60 on the Sunset Strip*; *ER*; *The X-Files*; and *NYPD Blue*. His performance as Josh Lyman on *The West Wing* earned him a 2001 Primetime Emmy Award as well as Golden Globe Award nominations in 2001 and 2002.

He will next be seen in *Megan Leavey*, starring opposite Kate Mara and Edie Falco; *The Philosophy of Phil*, which also stars Greg Kinnear who also made his directorial debut with this independent film; *A Happening of Monumental Proportions*, the directorial debut of Judy Greer, which features an ensemble cast including Jennifer Garner, Allison Janney, Common and Anders Holm; Jon Avnet's independent film *Three Christs*, the adaptation of the Milton Rokeach book "The Three Christs of Ypsilanti"; and *Unicorn Store*, Brie Larson's directorial debut based on the screenplay of the same name about a woman who moves back in with her parents and receives an invitation to a store that will test her ideas of what it really means to grow up.

Whitford's additional film credits include Sony Pictures Classic's Hank Williams biopic *I Saw the Light*; Walt Disney Pictures' *Saving Mr. Banks*, opposite Emma Thompson, Tom Hanks, Colin Farrell, Paul Giamatti and Jason Schwartzman; *The Cabin in the Woods*, written by Joss Whedon; the gritty true-crime drama *An American Crime*, which also starred Catherine Keener and Ellen Page; *The Sisterhood of the Traveling Pants*, Alcon Entertainment's adaptation of the best-selling Ann Brashares book which also starred Amber Tamblyn and Alexis Bledel; *Little Manhattan*, a romantic comedy directed by Mark Levin and written by Jennifer Flackett; Miramax's romantic comedy *Kate & Leopold*, opposite Meg Ryan and Hugh Jackman; *The Muse*, which also starred Albert Brooks; *Bicentennial Man*, opposite Robin Williams; *Scents of a Woman*; *A Perfect World*; *Philadelphia*; *The Client*; *My Life*; *Red Corner*; *Presumed Innocent*; and *My Fellow Americans*.

Growing up in Wisconsin, Whitford studied theater and English literature at Wesleyan University and attended the Juilliard Theater Center. Whitford received rave reviews for his return to the stage in the production of *Boeing-Boeing* at the Longacre Theatre opposite Mark Rylance, Christine Baranski, Kathryn Hahn, Gina Gershon and Mary McCormack. Whitford appeared on Broadway in Aaron Sorkin's military courtroom drama *A Few Good Men*, and his professional performance debut was in the off-Broadway production of *Curse of the Starving Class* opposite Kathy Bates. Additional theater credits include *Three Days of Rain* at the Manhattan Theatre Club, *Measure for Measure* at Lincoln Center Theater and the title role in *Coriolanus* at the Folger Shakespeare Library in Washington, D.C.

One of Hollywood's top emerging young actors, **CALEB LANDRY JONES** (Jeremy) will next be seen in Doug Liman's *American Made* opposite Tom Cruise and Martin McDonagh's *Three Billboards Outside Ebbing, Missouri* opposite Frances McDormand and Sam Rockwell.

In 2012, Jones starred in Brandon Cronenberg's directorial debut *Antiviral*, which also starred Sarah Gadon and Malcolm McDowell. *Antiviral* premiered at the Cannes Film Festival, had its North American premiere at the Toronto International Film Festival and was released by IFC Films. Cronenberg won Best Canadian First Feature Film at the Toronto International Film Festival, and Jones' performance was cited as one of the Best Performances of 2012 by *Indiewire* alongside the likes of Daniel Day Lewis, Joaquin Phoenix, Denis Lavant and Michelle Williams.

In 2014, Jones starred in Joshua and Benny Safdie's *Heaven Knows What*, which was released by RADiUS-TWC and was awarded the Tokyo Grand Prix at the Tokyo International Film Festival after premiering at the Venice Film Festival and it screened in Toronto and New York. That same year, he starred in John Boorman's *Queen & Country*, which premiered at the Cannes Film Festival, and he was seen in John Slattery's directorial debut *God's Pocket*, which starred the late Philip Seymour Hoffman.

Other film credits include the upcoming Gerardo Naranjo's English-language film *Viena and the Fantomes*, opposite Dakota Fanning and Evan Rachel Wood; Roland Emmerich's *Stonewall*; and John Michael McDonagh's film *War on Everyone*, opposite Theo James and Michael Peña.

In 2012, Jones starred opposite Saoirse Ronan, Gemma Arterton and Sam Riley in Neil Jordan's *Byzantium*, in which he played a young man dying of leukemia and struggling with his mortality. He also starred in 20th Century Fox's summer blockbuster *X-Men: First Class* and in Universal Pictures' box-office hit *Contraband* opposite Mark Wahlberg and Kate Beckinsale.

Two-time Academy Award[®] nominee (*Capote*, *Being John Malkovich*)

CATHERINE KEENER (Missy) continues to be a dominant force on screen appearing next in Sony Pictures' highly anticipated crime-drama *November Criminals*, directed by Sacha Gervasi opposite Chloë Grace Moretz and Ansel Elgort. 2017 will mark Keener's directorial debut with *Friend of Bill* for Gloria Sanchez Productions which stars Lizzy Caplan. She will also be seen opposite Josh Brolin and Benicio Del Toro in Black Label Media's *Sicario* sequel *Soldado*, written by Taylor Sheridan and directed by Stefano Sollima.

In 2015, Keener was seen in Paul Haggis' six-part HBO miniseries *Show Me a Hero*, which also starred Oscar Isaac and was written by David Simon. In 2013, she was seen in longtime collaborator and acclaimed director Nicole Holofcener's *Enough Said*, alongside Julia Louis-Dreyfus and the late James Gandolfini. That same year, Keener voiced the role of Ugga in the animated hit *The Croods* for DreamWorks Animation (with a sequel set for release in 2018), and in John Carney's *Begin Again*, which also starred Mark Ruffalo and Keira Knightley.

ABOUT THE FILMMAKERS

JORDAN PEELE, p.g.a. (Written and Directed by/Produced by) is the co-star and co-creator of Comedy Central's *Key and Peele*, which in 2014 won a Peabody Award and an American Comedy Award for Best Alternative Comedy Series. The show has become a television and internet sensation, with 12 Primetime Emmy Award nominations and over 900 million online hits. Additionally, Peele was named among *TIME* magazine's "Most Influential People" of 2014 and *Entertainment Weekly's* "Entertainers of the Year" of 2012. Peele and his co-star and co-creator, Keegan-Michael Key, have also been featured on the cover of *TIME* magazine's "The Ideas Issue" and the cover of *Entertainment Weekly's* "Comedy Issue," which they also edited.

Peele recurred on the Primetime Emmy Award-winning FX series *Fargo*, the CBS series *Life in Pieces*, FOX's *Bob's Burgers* and Adult Swim's *Children's Hospital*. Peele was a series regular on FOX's *MADtv* for five seasons, where he received a Primetime Emmy Award nomination for his music video "Sad 50 Cent." He has also appeared on *Modern Family*, the Netflix series *Wet Hot American Summer: First Day of Camp*, *Workaholics*, *The Mindy Project*, *Reno 911!*, *Little Fockers* and *Wanderlust*.

Most recently, Peele starred in the New Line feature *Keanu*, alongside Key. Peele also produced and co-wrote the script with *Key and Peele* writer Alex Rubens. *Get Out* is his directorial debut.

SEAN MCKITTRICK, p.g.a. (Produced by) and executive producer Ted Hamm formed Darko Entertainment in 2007 to produce and finance director-driven films by supporting filmmakers with unique voices and helping their films reach a wider audience. The diverse range of Darko films that McKittrick developed and produced include Jason Bateman's directorial debut *Bad Words*—which starred Bateman as a high school dropout who discovers a loophole that allows him to enter the Golden Quill National Spelling Bee—was picked up for distribution by Focus Features following its premiere at the 2013 Toronto International Film Festival.

Other Darko films include John Ridley's *Jimi: All Is by My Side*, which starred André Benjamin as Jimi Hendrix in an intimate story of how Jimmy James became the music legend, which premiered at the 2013 Toronto International Film Festival; the co-directorial debut of actors/screenwriters Thomas Lennon and Robert Ben Garant's *Hell Baby*, which starred Rob Corddry and Leslie Bibb as an expectant couple who move into the most haunted house in New Orleans and must call upon the services of the Vatican's elite exorcism team to save them from their demonic baby, and had its world premiere at the 2013 Sundance Film Festival; and writer/director Bobcat Goldthwait's critically acclaimed films *God Bless America*, which starred Joel Murray, and *World's Greatest Dad*, which starred the late Robin Williams.

In 2016, McKittrick and Hamm along with Movie Package Company's Ray Mansfield and Shaun Redick formed QC Entertainment, a partnership which finances and produces director-driven films. A one-stop solution entertainment finance and production company, QC develops, produces on set, finances productions, handles sales and distribution and everything in between.

Among QC projects include Zoe Lister-Jones' directorial debut *Band Aid*, starring Lister-Jones, Adam Pally and Fred Armisen, centering around a couple who can't stop fighting and embark on a last-ditch effort to save their marriage: turning their fights into songs and starting a band, which premiered at the Sundance Film Festival in U.S. Dramatic Competition; producing and financing the true-crime thriller *Green River Killer*, which will mark the feature film directorial debut of acclaimed actor Michael Sheen, who will also star in the film based on his script adapted from the award-winning graphic novel; and Burr Steers' *Pride and Prejudice and Zombies*, a fresh twist on Jane Austen's classic released by Screen Gems in 2016.

McKittrick graduated from UCLA, going on to develop and produce *Donnie Darko* at 24 years of age. The film has gone on to become one of the most successful cult classic films in the past 20 years.

JASON BLUM, p.g.a. (Produced by) is an Academy Award®-nominated and two-time Primetime Emmy Award- and Peabody Award-winning producer. His multi-media company, Blumhouse Productions, pioneered a new model of studio filmmaking: producing high-quality, micro-budget films.

Blumhouse, which is in the midst of a 10-year first-look deal with Universal Pictures, has produced the highly profitable *The Purge*, *Insidious*, *Ouija* and *Paranormal Activity* franchises, which have grossed approximately \$2 billion worldwide. Blumhouse’s model began with the original *Paranormal Activity*, which was made for \$15,000 and was released by Paramount Pictures, grossing approximately \$200 million worldwide, making it the most profitable film in the history of Hollywood.

Blum, who was nominated for an Academy Award® for producing *Whiplash*, was added to *Vanity Fair*’s “New Establishment List 2015” and received the Producer of the Year Award at 2016’s CinemaCon.

For television, Blum won Primetime Emmy Awards for producing HBO’s *The Normal Heart* and *The Jinx: The Life and Deaths of Robert Durst*; he also produced the Peabody Award winner *How to Dance in Ohio*. Blumhouse is currently producing HBO’s *Sharp Objects*, based on Gillian Flynn’s best-selling novel, which stars Amy Adams.

Blumhouse has recently expanded its multi-platform offerings by launching BH Tilt, a distribution company that takes advantage of new marketing strategies; Blumhouse.com, a consumer-facing web site for all things scary; and Blumhouse Live, which produces live, hair-raising events for companies like AB InBev.

Blumhouse has also produced a variety of live events, including The Blumhouse of Horrors, a haunted-house experience in the heart of downtown Los Angeles.

Blum is a member of the Sundance Institute’s Director’s Advisory Group. Before Blumhouse, Blum served as co-head of the acquisitions and co-productions department at Miramax Films in New York. He began his career as the producing director of the Malaparte Theater Company, which was founded by Ethan Hawke.

EDWARD H. HAMM, JR., p.g.a. (Produced by) and producer Sean McKittrick formed Darko Entertainment in 2007 to produce and finance director-driven films by supporting filmmakers with unique voices and helping their films reach a wider audience. The diverse range of Darko films for which Hamm served as executive producer include Jason Bateman's directorial debut *Bad Words*, which starred Bateman as a high school dropout who discovers a loophole that allows him to enter the Golden Quill National Spelling Bee and was picked up for distribution by Focus Features following its premiere at the 2013 Toronto International Film Festival.

Other Darko films include John Ridley's *Jimi: All Is by My Side*, which starred André Benjamin as Jimi Hendrix in an intimate story of how Jimmy James became the music legend, which premiered at the 2013 Toronto International Film Festival; the co-directorial debut of actors/screenwriters Thomas Lennon and Robert Ben Garant's *Hell Baby*, which starred Rob Corddry and Leslie Bibb as an expectant couple who move into the most haunted house in New Orleans and must call upon the services of the Vatican's elite exorcism team to save them from their demonic baby, and had its world premiere at the 2013 Sundance Film Festival; and writer/director Bobcat Goldthwait's critically acclaimed films *God Bless America*, which starred Joel Murray, and *World's Greatest Dad*, which starred the late Robin Williams.

In 2016, Hamm and McKittrick along with Movie Package Company's Ray Mansfield and Shaun Redick formed QC Entertainment, a partnership which finances and produces director-driven films. A one-stop solution entertainment finance and production company, QC develops, produces on set, finances productions, handles sales and distribution and everything in between.

Among QC projects include Zoe Lister-Jones' directorial debut *Band Aid*, starring Lister-Jones, Adam Pally and Fred Armisen, centering around a couple who can't stop fighting and embark on a last-ditch effort to save their marriage: turning their fights into songs and starting a band, which premiered at the Sundance Film Festival in U.S. Dramatic Competition; producing and financing the true crime thriller *Green River Killer*, which will mark the feature film directorial debut of acclaimed actor Michael Sheen who will also star in the film based on his script adapted from the award-winning graphic

novel; and Burr Steers' *Pride and Prejudice and Zombies*, a fresh twist on Jane Austen's classic released by Screen Gems in 2016.

In addition to his busy feature film slate, Hamm currently is a board member on several corporations including Northern Homelands Company, Mackay Envelope Corporation, Acoma Oil Corporation, Northern Star Foundation, The Hershey Foundation, Hamm Clinic and Maxum Specialty Insurance Group, where he serves as vice president. He is a graduate of Brown University.

RAYMOND MANSFIELD (Executive Producer) has been integrally involved in film production, as well as production and distribution financing for more than 15 years.

In 2009, he and industry veteran Shaun Redick formed Movie Package Company (MPC), combining their years of professional, entertainment industry experience and executive deal-making in all components of the filmmaking process from creative conception and development to packaging, financing, production and worldwide distribution.

Before forming MPC, Mansfield worked with management/production company The Collective, where he undertook a critical role in the Motion Picture Finance and Sales Division. Mansfield's efforts at The Collective contributed to the packaging, finance and successful sale and distribution of dozens of high-profile independent films, including multiple Academy-Award® nominee and Berlin International Film Festival winner *The Messenger*, which starred Woody Harrelson, Ben Foster, Steve Buscemi and Samantha Morton.

Additionally, Mansfield spent several years working with Bernie Mac and Steven Greener at management/production company 3 Arts Entertainment, where he played a fundamental role in 20th Century Fox's television series *The Bernie Mac Show*, and feature films *Mr. 3000* and *Guess Who*.

In 2016, MPC's Mansfield and Redick along with Darko Entertainment's Sean McKittrick and Ted Hamm formed QC Entertainment, a partnership which finances and produces director-driven films. A one-stop solution entertainment finance and

production company, QC develops, produces on-set, finances productions, handles sales and distribution and everything in between.

QC projects include Zoe Lister-Jones' directorial debut *Band Aid*, starring Lister-Jones, Adam Pally and Fred Armisen, centering around a couple who can't stop fighting and embark on a last-ditch effort to save their marriage: turning their fights into songs and starting a band, which premiered at the Sundance Film Festival in U.S. Dramatic Competition; producing and financing the true-crime thriller *Green River Killer*, which will mark the feature film directorial debut of acclaimed actor Michael Sheen who will also star in the film based on his script adapted from the award-winning graphic novel; and Burr Steers' *Pride and Prejudice and Zombies*, a fresh twist on Jane Austen's classic released by Screen Gems in 2016.

Mansfield graduated from the University of Texas at Austin.

COUPER SAMUELSON (Executive Producer) is the president of feature films at Blumhouse Productions. Blumhouse, which has a first-look deal with Universal Pictures, has produced the highly profitable *Paranormal Activity*, *The Purge*, *Insidious* and *Ouija* franchises, which have grossed more than \$1.7 billion worldwide.

Blumhouse's model began with the original *Paranormal Activity*, which was made for \$15,000 and grossed approximately \$200 million worldwide, making it the most profitable film in Hollywood history. Blumhouse's award-winning projects include *The Normal Heart* and *Whiplash*, the latter of which Samuelson incubated from a Blumhouse-produced short film to the lowest-budget feature film in Hollywood history to win three Oscars®.

In 2015, he shepherded the critically acclaimed thriller *The Gift*, which was the directorial debut of Joel Edgerton, and the path-breaking supernatural thriller *Unfriended*, which grossed nearly \$35 million in the U.S. on a budget of \$1 million.

Samuelson began his career at Mark Cuban's 2929, where he co-produced movies including James Gray's *We Own the Night* and *Two Lovers*, both of which were nominated for the Cannes Palme d'Or.

With almost two decades as one of the industry's leading motion picture packagers, **SHAUN REDICK** (Executive Producer) has successfully solidified himself among a limited number of experts in the field of feature film packaging, financing, production and worldwide distribution.

In 2009, he and industry veteran Ray Mansfield formed Movie Package Company (MPC), combining their years of professional, entertainment industry experience and executive deal-making in all components of the filmmaking process from creative conception and development to packaging, financing, production and worldwide distribution.

Before forming MPC, Redick's extensive level of knowledge and relationships began as a literary and international feature agent working for more than a decade with top writers, directors, stars, producers, financiers and distributors while at two of the industry's leading talent agencies: International Creative Management (ICM), reporting to former CEO Jeff Berg; and William Morris, working directly with former head of WMA Independent Cassian Elwes.

In 2015, MPC released multiple Independent Spirit Award nominee *Kumiko, the Treasure Hunter*, co-produced with Academy Award® winner Alexander Payne and starring Academy Award® nominee Rinko Kikuchi. Other MPC releases include Rob Reiner's romantic comedy *And So It Goes*, which starred Michael Douglas and Diane Keaton; Joe Manganiello's *La Bare*, a documentary about the history, lives and culture of the world's most popular male strip club La Bare Dallas; the highbrow horror thriller *Nothing Left to Fear*, produced with and featuring original music by iconic rock-star guitarist Slash; and John Stockwell's *In the Blood*, which starred MMA fighter/action-star Gina Carano along with an ensemble cast of Danny Trejo, Stephen Lang and Luis Guzmán. Additional recent credits include multiple Academy Award® nominees such as *The Messenger*, which starred Woody Harrelson, Ben Foster, Steve Buscemi and Samantha Morton; and *Powder Blue*, which starred Forest Whitaker, Jessica Biel, Eddie Redmayne, Patrick Swayze and Ray Liotta.

Before starting MPC, Redick was integrally involved in more than 100 movies, including *Thirteen*, which starred Evan Rachel Wood and Holly Hunter; *The Cooler*,

which starred Alec Baldwin and William H. Macy and garnered an Academy Award® nomination for Baldwin; *Running Scared*, which starred the late Paul Walker; MGM's *The Flock*, which starred Richard Gere and Claire Danes; *The Upside of Anger*, which starred Joan Allen and Kevin Costner; *Unknown*, which starred Jim Caviezel, Barry Pepper and Greg Kinnear; and *Penelope*, which starred Reese Witherspoon and Christina Ricci.

In 2016, MPC's Redick and Mansfield along with Darko Entertainment's Sean McKittrick and Ted Hamm formed QC Entertainment, a partnership which finances and produces director-driven films. A one-stop solution, entertainment finance and production company, QC develops, produces on set, finances productions, handles sales and distribution and everything in between.

QC projects include Zoe Lister-Jones' directorial debut *Band Aid*, starring Lister-Jones, Adam Pally and Fred Armisen, centering around a couple who can't stop fighting and embark on a last-ditch effort to save their marriage: turning their fights into songs and starting a band, which premiered at the Sundance Film Festival in U.S. Dramatic Competition; producing and financing the true-crime thriller *Green River Killer*, which will mark the feature film directorial debut of acclaimed actor Michael Sheen, who will also star in the film based on his script adapted from the award-winning graphic novel; and Burr Steers' *Pride and Prejudice and Zombies*, a fresh twist on Jane Austen's classic released by Screen Gems in 2016.

JEANETTE VOLTURNO (Executive Producer) is the head of physical production at Blumhouse Productions. In this role, Volturno oversees the physical production of Blumhouse's films, including the *Paranormal Activity*, *The Purge*, *Insidious* and *Ouija* franchises, as well as a variety of Blumhouse's television shows.

She co-produced *Insidious: Chapter 2* and *Insidious: Chapter 3* and executive produced *The Purge*, *The Purge: Anarchy* and *The Purge: Election Year*.

Volturno brings over 20 years of experience to Blumhouse, having previously run her own company CatchLight Films, where she served as line producer for a wide variety of successful films.

TOBY OLIVER, ACS (Director of Photography) is an award-winning cinematographer whose career extends from his native Australia to the U.S. and internationally. Oliver currently resides in Los Angeles, California, and has forged a remarkable and varied range of credits on feature films, documentaries and television.

In the U.S., Oliver has lensed Greg Mclean's Blumhouse Productions thriller *The Darkness*, which starred Kevin Bacon and Radha Mitchell and, in New York, he shot the indie fantasy drama *Wildling* for Maven Pictures and director Fritz Böhm with Liv Tyler, Bel Powley and Brad Dourif. He has continued his documentary cinematography work shooting the indie doc *Roller Dreams* in and around Los Angeles' Venice Beach. Oliver has also performed additional photography on the features *Blood Father* with Mel Gibson, Brad Peyton's *Incarnate* and Akiva Goldsman's *Stephanie*. Oliver finished up a busy 2016 with back-to-back shoots for Adam Robitel's *Insidious: Chapter 4* followed by Christopher Landon's thriller *Half to Death*.

A graduate of Melbourne's renowned Swinburne Film School, early in his career Oliver went on to create many notable film images, from the beautifully lit gritty black and white of his debut feature *Everynight...Everynight*, which premiered at the Venice Film Festival; to the box-office hit teen movie and Australian Film Institute winner *Looking for Alibrandi*; and the painterly approach of *Tom White*, which won the Australian Cinematographers Society Golden Tripod Award in 2005. His work has been seen at major festivals around the world, including Venice, Sundance, Sydney, Melbourne, Busan, Montreal, Tokyo, Shanghai and Toronto.

Oliver's work on the Australian WWI suspense war drama *Beneath Hill 60* earned him his third Australian Academy nomination, and the television movie *Beaconsfield* about a pair of miners trapped over a kilometer underground in a tiny cage, won a number of awards, including a Gold Australian Cinematographers Society (ACS) Award and the ACS Best in Show. Oliver picked up another ACS Gold Award for his dynamic and vivid outback cinematography on the action-horror sequel *Wolf Creek 2*, which premiered at the Venice Film Festival in 2013, and he gathered another Australian Academy nod for the glamorous showgirls of the television movie *Carlotta*. Oliver has also worked extensively in mainland China, shooting the hit Chinese-language rom-com

Waiting Alone in Beijing and also the Australia/China co-production *33 Postcards*, which starred Guy Pearce.

Oliver has been an accredited member of the ACS since 2004, and a member of the Australian Academy of Cinema and Television Arts (AACTA) and IATSE Local 600.

RUSTY SMITH (Production Designer) is a production designer with a strong comedic background. Smith has managed to have a large presence in the industry with hilarious movies such as *Austin Powers: The Spy Who Shagged Me*, *Meet the Parents* and *Elf*. Although he can make an excellent comedy, he is not limited to the genre.

Smith designed the Primetime Emmy Award-nominated *61 for HBO, *Teen Wolf* and the pilot episode of *Scream: The TV Series* for MTV. Smith's latest project is the Melissa McCarthy feature *Life of the Party*.

GREGORY PLOTKIN (Edited by) is a Los Angeles native who grew up enamored with the film industry, specifically editing and directing. He graduated from UCLA with a bachelor's degree in English and started his editorial career assisting on such films as *Pleasantville*, *The Insider* and *Pay It Forward*. He made the transition to editor by associate editing the features *Friday Night Lights*, *Dreamer: Inspired by a True Story* and *Fracture*. In 2009, Plotkin made his studio debut as lead editor on *Untraceable*, which starred Diane Lane after honing his skills as the lead editor on several independent films. He then went on to edit *Paranormal Activity 2* for Paramount Studios and Blumhouse Productions.

Paranormal Activity 2 helped shape the fledgling genre of found footage and his work on that film set the language not only for the franchise, but also the found footage field in general. Plotkin went on to edit *Paranormal Activity 3*, *Paranormal Activity 4* and the spin-off *Paranormal Activity: The Marked Ones*. While on the latter three films, Plotkin also added the title of co-producer to his responsibilities. Additionally, he also served as executive producer on the feature film *Nightlight*.

In 2014, Plotkin made his directorial debut on the short virtual-reality film *Black Mass*. The film was shot using the cutting-edge technology of the Jaunt VR camera for

an immersive virtual reality horror experience. He directed his first feature film, *Paranormal Activity: The Ghost Dimension*, which was released by Paramount Pictures on October 23, 2015.

Plotkin will next cut *Half to Death* for director Christopher Landon. After that, he will begin prepping to direct the feature film *Cold*, which he hopes to shoot in mid-2017.

NADINE HADERS (Costume Designer) is a talented costume designer who works in both film and television.

Haders' most recent work can be seen every Friday night on the hit first season of CBS' *MacGyver*, which is shooting in Atlanta, Georgia.

Some of Haders' previous television credits include *Into the Badlands*, *Legends*, *Raising Hope*, *Leverage* and *John from Cincinnati*.

Haders is a versatile artist who is committed to collaboration and authenticity. When not on location, she calls Los Angeles, California, home.

MICHAEL ABELS (Music by) is an African-American composer primarily known for his orchestra works *Global Warming*, *Delights & Dances* and *Dance for Martin's Dream*, and choral pieces such as *Be The Change* and *Limitless*. His music has been commissioned by the National Endowment for the Arts, Los Angeles Opera and many orchestras throughout the country. In his concert career, he has worked with James Earl Jones, Doc Severinsen and a diverse group of other musical artists. Abels wrote the score for *Fantasea* at Chicago's Shedd Aquarium. *Get Out* is his first feature film.

CAST

Chris Washington	DANIEL KALUUYA
Rose Armitage	ALLISON WILLIAMS
Missy Armitage	CATHERINE KEENER
Dean Armitage	BRADLEY WHITFORD
Jeremy Armitage	CALEB LANDRY JONES
Walter	MARCUS HENDERSON
Georgina	BETTY GABRIEL
Andrew Logan King	LAKEITH STANFIELD
Jim Hudson	STEPHEN ROOT
Rod Williams	LIL REL HOWERY
Lisa Deets	ASHLEY LECONTE CAMPBELL
Gordon Greene	JOHN WILMOT
Emily Greene	CAREN LARKEY
April Dray	JULIE ANN DOAN
Parker Dray	RUTHERFORD CRAVENS
Philomena King	GERALDINE SINGER
Hiroki Tanaka	YASUHIKO OYAMA
Roman Armitage	RICHARD HERD
Detective Latoya	ERIKA ALEXANDER
Detective Drake	JERONIMO SPINX
Detective Garcia	IAN CASSELBERRY
Officer Ryan	TREY BURVANT
Police Officer #1 Stunt	JOHN DONOHUE
Police Officer #2 Stunt	SEAN PAUL BRAUD
Chris (11 Years Old)	ZAILAND ADAMS
Stunt Coordinator	MARK VANSELOW
Chris Stunt Double	FLOYD ANTHONY JOHNS, JR.
Rose Stunt Double #1	CHELSEA BRULAND
Rose Stunt Double #2	ELENA SANCHEZ
Missy Stunt Double	VANESSA MOTTA
Missy Stunt Double #2	REBECCA VICKERS
Dean Stunt Double	TIM BELL
Jeremy Stunt Double	JOHN BERNECKER
Georgina Stunt Double	SCHERYL W. BROWN
Walter Stunt Double	BUDDY “LOVE” SOSTHAND
Stunt Rigger #1	JAY CAPUTO
Stunt Rigger #2	PAUL MAURICE
Creature Puppeteer	BRUCE LARSEN
Creature Puppeteer	WILLIAM LEGG

CREW

Written and Directed by	JORDAN PEELE
Produced by	SEAN MCKITTRICK, p.g.a. JASON BLUM, p.g.a. EDWARD H. HAMM, JR., p.g.a. JORDAN PEELE, p.g.a.
Executive Producers	RAYMOND MANSFIELD COUPER SAMUELSON SHAUN REDICK JEANETTE VOLTURNO
Co-Producers	BEATRIZ SEQUEIRA MARCEI A. BROWN GERARD DINARDI
Director of Photography	TOBY OLIVER ACS
Production Designer	RUSTY SMITH
Edited by	GREGORY PLOTKIN
Costume Designer	NADINE HADERS
Music by	MICHAEL ABELS
Music Supervisor	CHRISTOPHER MOLLERE
Casting by	TERRI TAYLOR CSA
Co-Producer	PHILLIP DAWE
Associate Producer	CHRIS RYAN
Unit Production Manager	MARCEI A. BROWN
First Assistant Director	GERARD DINARDI
Second Assistant Director	RAM PAUL SILBEY
Postproduction Supervisor	JENNIFER SCUDDER TRENT
Art Director	CHRIS CRAINE
Art Coordinators	JACKSON RAMBO ELIZABETH BOLLER
Set Decorator	LEONARD SPEARS
Graphic Designer	JOHN PUNDT
Storyboard Artist	ERIC YAMAMOTO
Art Production Assistant	BLAKELEY FAGAN
Property Master	TWIG LEVEQUE
Assistant Property Master	JANETTE LUTTRELL
Props Assistant	JASON SAUCIER
Leadman	BRIAN BECNEL
On Set Dresser	ZACH DEPOLO
Set Dressers	APRIL HOPKINS MARK TERRY KYLE DESCENNA
Camera Operators	DAMIAN CHURCH TIMOTHY DIXON
First Assistant Camera	BRIAN UDOFF

Second Assistant Camera	TROY WAGNER ALEX WATERS GEOFFREY WATERS
Steadicam Operator	DAMIAN CHURCH
Digital Utility	ERIN MCFARLAND
DIT	STEPHAN FOUSANON
Production Sound Mixer	JEFFREE BLOOMER
Boom Operator	KELLEN BLOOMER
Sound Utility	BRETT MURRAY
Gaffer	SEAN FINNEGAN
Best Boy Electrics	SCOTT ZUCHOWSKI
Electrics	BENNETT BARTLEY JOE PAOLUCCI BERNIE SAWYER LYLE WESTON JOSH OLIVER
Key Grip	ERIC DAMAZIO
Best Boy Grip	TONY DAMAZIO
Dolly Grip	GREG LOMAS
Grips	SOK DIRA GLEN FENDLEY CHRIS LUMPKIN
Special Effects Coordinator	MATT HARRIS
Special Effects Foreman	TOM WISEMAN
Special Effects Technician	RYAN M. COX
Costume Supervisor	RACHEL STRINGFELLOW
On Set Costumer	STEPHANIE DURKAC
Costumers	MELISSA JOHNSON JACLYN M. BANNER
Department Head Makeup	REMI SAVVA
Key Makeup Artist	MELANIE DEFORREST
SPFX Makeup Artists	SCOTT WHEELER CARLOS SAVANT
Department Head Hair	VONI HINKLE
Key Hair Stylist	HALEY HINKLE
Script Supervisor	RHONA RUBIO
Location Manager	BASS HAMPTON
Assistant Location Managers	BRANDON GOERTZ KYLE BUCHER
Location Assistant	MATT BANFIELD
Location Production Assistants	CODY GILKESON JOSHUA JERNNIGAN
Production Accountant	SEAN CARVILLE
Payroll Accountant	EDWARD POVEDA
Accountant Assistant	ANDY RHEAUME

Accounting Clerk	LISA RUPPRECHT
Production Coordinator	JAX BAKER
Travel Coordinator APOC	MADISON LACERTE
2 nd 2 nd Assistant Director	MAGGIE BALLARD
Production Secretary	KELI MAZZA
Location Casting by	ELIZABETH COULON
Location Casting Associate	AMELIA CHEN-MILEY
Extras Casting	SUZANNE MASSINGILL
Still Photographer	JUSTIN LUBIN
Assistant to Ms. Williams	ALEXA STERN
Assistant to Mr. McKittrick	JASON SHERADSKY
Production Assistants	ALEX BOYUM
	JAMES BURKE
	JH CARTER
	ZACH EDWARDS
	JOHNNY RADCLIFF
	JILLIAN ROSADICH
	MARCIANN WHITE
	JESI JOHNSON
	JENNIFER BENDER
Construction Coordinator	JOHN REZNER
Construction	JAKE REZNER
	JOSHUA CANE
Scenic	APRIL LIVINGSTON
Transportation Captain	JESSE BRAGGS
Picture Car Consultant	TOMMY BADGER
Drivers	OSCAR BEGUIRSTAIN
	LARRY BEARD
	MIKE BANES
	TORRE BRAGGS
	DERRIC BURRELL
	KAYLON DAMAZIO
	KENNETH LEWIS
	GEORGE MILLS
	BRANDON SALMON
	KEVIN SIEVE
	STEVE SMITHERMAN
	MACK TATE
Craft Service	MARGARET LANCASTER
Craft Service Assistant	CHARLOTTE LANCASTER
Catering	GOAT FEATHERS CATERING
	BRIAN ANDERSON
	MELISSA ANDERSON
	MITCH BRYARS, JR.
	BILLY DELAUGHTER

Medics	TRAVIS SEAL TOMMY GEBHART JEREMY MORRIS STONEY WEAVER
Set Teachers	TRIN OLLINGER CHANDRA FORD
Dog Trainer	JAMIE STIMACH
Creature Design and Fabrications	BRUCE LARSEN
Creature Design Assistants	BROCK LARSEN WILLIAM LEGG

FAIRHOPE UNIT

Line Producer	GERARD DINARDI
Unit Production Manager	RICK A. OSAKO
Production Supervisor	LAURA ALTMANN
Production Coordinator	MADISON LACERTE
Production Secretary	STEPHANIE LOUIE
Office Production Assistants	MORGAN CARTER JEFF PENFIELD
Production Accountant	JUSTIN CARVILLE
Accounting Clerk	CHAD HEFFELFINGER
Second Assistant Director	MARC NEWLAND
Production Assistants	SEAN BECK DANIEL KRONE
Director of Photography	DENSON BAKER
Camera Operator/Steadicam	MICHAEL STRUMPF
First Assistant Camera	KATE “KT” MOSS
Digital Utility	CHARLES PHANTHAPANNHA
DIT	BRIAN STEGEMAN
Catering	FRENCHY’S CATERING CASSIUS NEILSON RYAN ASHMORE MANNY RAMOS
Construction Coordinator	DAVID H. NASH
Scenic Artist	BRIAN THOMAS
Craft Service	BRAXTON MCMURPHY
Gaffer	KEVIN GAZDIK
Best Boy Electric	BRAD GREMILLION
Electrics	BRIAN FREED BRANDON MORGAN JOHN PITRE RICHARD VANCOUTREN
Greensman	MIKE ARENA

Key Grip	TONY DAMAZIO
Best Boy Grip	JOSH OLIVER
Dolly Grip	GLEN FENDLEY
Grips	SODRIC DIRA
	RICK MALAHY
	LYLE WESTON
Department Head Hair	CARL VARISTE
Key Hair Stylist	DONNA S. JONES
Key Makeup Stylist	JOE SAVVA
Location Manager	KYLE BUCHER
Location Scout	MATT BANFIELD
Location Production Assistants	COLIN PERRY
	NATHAN SMITH
Prop Master	JANETTE LUTTRELL
Leadman	JOSEPH NADEAU
Set Dressers	JONATHAN DOSSMAN
	BRETT FAHLE
Sound Mixer	ROBERT C. BIGELOW
Boom Op	JACK BIGELOW
Sound Utility	TYLER SHIELDS
Special Effects Coordinator	DAVID NAMI
Special Effects Foreman	BRAD MANIS
Transportation Coordinator	OSCAR BEGUIRISTAIN
Transportation Captain	FRANCIS ROBINSON
Picture Car Assist	WADE MILLER
Drivers	CARLOS BEGUIRSTAIN
	MICKEY DOUGLAS
	TITUS EDWARDS
	MYKEL SANCHEZ
	ANDREW WILLIAMS
Visual Effects Supervisor	OLIVER TAYLOR

NEW YORK UNIT

Associate Producer	JASON SOKOLOFF
Second Assistant Director	JACK MCKENNA
Property Master	KATY PORTER
Camera Operator	QUENELLE JONES
First Assistant Camera	BOBBY ARNOLD
Second Assistant Camera	OLIVIA KIMMEL
Loader	PATRICK MCKEOWN
Sound Mixer	JOHN D'AQUINO
Boom Operator	HEATHER FINK
Gaffer	DOUG SHANNON
Best Boy	BRETT HEICHER

Electricians	JARED DUBINSKI MIKE ROGERS ADAM OMELJANUK
Key Grip	KEITH GORDON
Best Boy	BILL DUNCAN
Grips	DIVINE COX CHRIS WESHANAN
Costume Supervisor	FELICITY GIFFORD
Makeup Artist	LINDSEY INTERRANTE
Hair Stylist	KRISTEN CASTELLANO
Location Manager	KURT ENGER
Extras Casting	BARBARA MCNAMARA
Production Assistants	ANTHONY LOTE HAYLEY HOLBROOK RYAN HOFFMAN MIKE MUSHKIN JOSE DENIZARD HAROLD ELKINS MARC BROUSSEAU KENNY CHAN
Transportation Coordinator	KENNY SWANSON
Craft Service	DAVID DREISHPOON
Animal Wrangler	BONNIE WASELESKI
Set Medic	DIMITRY KOMARNITSKY
Chris' Photographs Provided by	BOOGIE
Assistant Editors	DAVID ZIMMERMAN BRIAN JEREMIAH SMITH TREVOR S. LINDBORG CARMELO CASALENUOVO
2 nd Assistant Editor	MATTHEW PRESCOTT
Postproduction Coordinator	RICKI REISNER
Postproduction Assistant	MELANIE KUAN
Sound Postproduction	WILDFIRE SONIC MAGIC
Supervising Sound Editor	TREVOR GATES
Re-Recording Mixer	JONATHAN WALES
ADR/Dialogue Editor	XANDER LOTT
Additional Dialogue Editors	RYAN BRILEY BRAD FLICK
Sound Effects Editors	JOSHUA ADENIJI BRYAN PARKER
Music Editor	BRETT SNACKY PIERCE
Foley Mixer	GREG MAUER
Foley Artist	DOUG MADICK
Assistant Sound Editor	JAMES PARNELL
ADR Mixer	TRAVIS MACKAY

ADR Facility Coordinator	KASEY DESTACHE
Studio Manager	ROBERT DEHN
Loop Group Provided by	LOOP WHO'S TALKING
Loop Group Coordinators	SUSAN BOYAJIAN
	FABIANA ARRASTIA
Additional Music	TIMOTHY WILLIAMS
Score Mixer	JOHN RODD
Music Coordinator	KIERAN KIELY
Orchestrations	TIMOTHY WILLIAMS
	SACHA CHABAN
	DREW KRASSOWSKI
Music Preparation	ROSS DEROCHE
Score Technical Engineers	ORLANDO PEREZ ROSSO
	JUSTIN DICENZO
	JARED RICHARDSON
Vocal Engineer	ANDREW MURDOCK
Orchestra	BUDAPEST SCORING ORCHESTRA
Chorus	DEREAU K. FARRAR, LEADER
	MARGARET BEST-COLLINS
	PHILLIP BRANDON
	TAMRA LAMESE DOZIER
	JYVONNE HASKIN
	RONALD O'HANNON
	CATHERINE OLSEN
	LOREN SMITH
Soloists	MARGARET BEST-COLLINS
	LOREN SMITH
Digital Intermediate Colorist	AIDAN STANFORD
Online Conform	MATTEO SARADINI
Dailies by	BLING DIGITAL
Dailies Workflow Supervisor	BRIAN LONANO
Dailies Technician	BRETT PIERCE
Visual Effects by	INGENUITY STUDIOS
Visual Effects Supervisors	DAVID LEBENSFELD
	GRANT MILLER
Executive Producers	MATTHEW POLIQUIN
	OLIVER TAYLOR
Chief Operating Officer	MATT KEARNEY
Head of Production	ALEX POPKIN
VFX Producers	KIELEY CULBERTSON
	LINDSAY MCCLUNG
VFX Coordinator	MIKE STRACK
Supervising Compositors	HAN CAO
	ZHE CHONG
	BRIAN HARRIS

	JEEWON KIM
	TASHA MARLIN
	PHILIP MCGUIRE
Compositors	DAVID REYNOLDS
	DANNY CORONA
	YIWEN DING
	MJ KWON
	RAY KU
	REBECCA LIN
	MARK NAZAL
	MATT ROBILLARD
	ARDIT SADIKU
	ANDREW STEIDMANN
	TIFFANY VOCHATZER
	ROUTIAN ZHANG
	ETHAN ZHAO
CG Supervisor	ZHENYA HOVHANNISAN
CG Artists	PAUL BARAN
	TIFFANY CHOU
	ZIMING LIU
	CHRIS PURSE
	JACK WESSON
	FAITH ZENG
Animator	CHRIS CANNAVO
FX Supervisor	ALEKSANDR KILIMNIK
FX Artists	IONNA MAILLI
	NEMA SAFVATI
VFX Editorial	JUSTIN OWADES
Tools Developer	KENJI ENDO
VFX Intern	NICK DONATELLI
Production Support	ANNIE CARRILLO
VFX Artist	CHAD GOEI
VFX Artist	CAFÉ NOIR
Main Titles Designed and Produced by	FILMOGRAPH
Title Designer	AARON BECKER
Executive Producer	SETH KLEINBERG
Production Legal	BRADY L. SMOOT REDER & FEIG LLP

FOR BLUMHOUSE

Head of Business Affairs	ZAC LOCKE
Head of Production Finance	AARON KRISTEUS
Assistants to Mr. Blum	CAITLYN WILLIAMS

Chief of Staff	ERIC ODIOSO
Assistant to Beatriz Sequeira/ Charles Layton	OLIVIA MASCHERONI
Coordinator of Physical Production	MONICA MABREY
Manager of Production Finance	COURTNEY NICHOLAS
	CODY HEFFELFINGER

Filmed on Location in Alabama

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Creature from the Haunted Sea Courtesy of
Classic Images Stock Footage, LLC

“Run Rabbit Run”
Written by Ralph Butler and Noel Gay
Performed by Flanagan and Allen
Courtesy of Decca Music Group Limited
Under license from Universal Music Enterprises

“Redbone”
Written by Donald Glover and Ludwig Göransson
Performed by Childish Gambino
Courtesy of Glassnote Entertainment Group, LLC

“(I’ve Had) The Time Of My Life”
Written by John DeNicola, Donald Markowitz and Franke Previte
Performed by Bill Medley & Jennifer Warnes
Courtesy of RCA Records
By arrangement with Sony Music Licensing

SPECIAL THANKS
Hollywood Trucks, LLC
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The Lane Family
Ian Cooper
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Win Rosenfeld

American Humane Association monitored the animal action. No animals were harmed®.
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Animated Universal Parks and Resorts Tag

Credits as of January 9, 2017.

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