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*Get Out* (2016) Review

*Get Out* opens on a long shot of LaKeith Stanield wandering around an affluent neighborhood. He can’t quite find where he’s supposed to be going. The tension builds. After he’s kidnapped the film blasts its wonderfully creepy score (composed by Michael Abels) and the title card appears – the movie already feels like a classic. That is exactly what *Get Out* is, a modern-day classic.

There’s not enough credit I can give Jordan Peele for this debut, especially his writing. The screenplay is concise and works on every level. The horror aspects are thrilling, the comedy adds much needed levity, and the social commentary is on point. Peele smartly avoids clichés by incorporating the rich liberal family instead of an over-the-top southern family. This decision allows for a more nuanced film that’s more reflective of the current political scene.

Having watched *Us* (2019) and *Nope* (2022), Peele’s direction has improved with every film. *Nope*, especially, shows Peele’s mastery of the craft. After spoiling the audience with this mastery, you can see where he has improved looking back on *Get Out*. Peele seems to play it safe, not trust his instincts, and rely too much on coverage in some scenes. Peele’s direction shines best here during the “sunken place” sequences. The editing helps these sequences work and the audience almost feels like they’re getting hypnotized themselves.

I would be remiss to not praise the performances. Daniel Kaluuya gives a career-best performance here as Chris Washington. While I’ve enjoyed him in every movie he stars in, Peele gives him material he can show off with. Other notable performances worth mentioning are Allison Williams as Rose and Lil Rel Howery as the best friend Rod.

While *Get Out* might not be my favorite film of Peele’s (*Nope* takes that prize), it is arguably his best. Looking back on the past decade, the movie already stands out as one of the quintessential pictures of the 2010s.