

Get Out - Audience engagement - Script

Visuals	Script
	The opening scene of Jordan Peele's <i>Get Out</i> is a masterful example of how cinematic techniques including camera, acting, mise-en-scene, lighting, and sound can be used to create suspense.
Pan and zoom screenplay of <i>Get Out</i>.	In an early draft of the script, the scene played out quite differently. During Dre's abduction, Peele intended to cut to the interior of a house where a white family were oblivious to the abduction taking place through the window behind them.
Pull quote.	"Ultimately, it became much more important for the audience to be immersed in the experience of being a black man walking down the street in a white neighbourhood and from that point forward, know that race is the monster that we're fearing," he said during an interview with the Directors Guild of America.
Start with the scene, gaussian blur and freeze frame on definition of 'one-er'.	To create a sense of fear, Peele decided to film the scene using a one-er.
Shots from <i>Jaws</i>, <i>Gravity</i> and <i>1917</i>.	Directors like Steven Spielberg, Alfonso Cuarón, and Sam Mendes have all used long takes to create immersive and engaging scenes.
Steadicam shot of camera orbiting Dre.	Peele decided that shooting the opening scene of <i>Get Out</i> as a one-er would help the audience identify with the experience of being a black man in a white neighbourhood.
Shots from <i>The Shining</i> and <i>Halloween</i>.	Steeped in horror history and inspired by films like <i>The Shining</i> and <i>Halloween</i> , he also felt that the ethereal motion of a Steadicam would create the nagging feeling that the audience is being watched.
Annotated shots of the opening scene.	The scene opens with the Steadicam shot that slowly pulls back. It's a subtle but important few seconds that helps to establish a sense of place and isolation. Dre tells his girlfriend that he feels like a sore thumb. Combined with this line of dialogue, the ornate street lamps, towering oaks, and large houses all suggest that he's in a presumably white suburban neighbourhood.
Pull quote.	A neighbourhood, that Peele explains, seen through other eyes, would be "idyllic and welcoming".
Allow the opening scene to play, pausing on: glance, white car.	Another aspect of this opening shot that helps to build this sense of fear is the low key lighting cast by the ornate street lamps and the impenetrable shadows that fill much of the frame. When it comes to audience engagement, enough can't be said about the performance of Lakeith Stanfield, who plays Dre. His light-hearted banter about being lost in a "creepy-ass suburb" makes him immediately likeable. Yet, there's a sense of disquiet as he emerges from the shadows and glances suspiciously off-camera. This sense of unease builds as he stops for a moment, then the camera pans and he turns the corner, revealing a white car driving slowly down the darkened street.
Camera orbits Dre.	It's this moment where the one-er really helps to engage the audience as the camera orbits Dre, tracking the car as it slows and turns around and, for a few unsettling seconds, the audience recognizes the threat before Dre does.
Pause on car stopping, photo of Flannagan and Allen.	One of the things that's most effective about this scene is the way the long take works with other techniques, particularly music, to convey this sense of threat. As the car pulls to a stop, the unsettling sound of Flannagan and Allen's 1939 song "Run Rabbit Run" comes from the car. It's a surreal and disconcerting moment. Again, Stanfield's performance really helps the audience to identify with his character. When perturbed by the car following him, he says exactly what the audience is thinking and abruptly turns around.
Continue one-er, pull quote about imagination.	It's in the next few moments that this precisely planned and rehearsed one-er is most unsettling. In his interview with the Directors Guild of America, Peele explained that effective horror exploits the imagination of the audience. As Dre turns around and the camera tracks him walking in the opposite direction, the car is out of frame for a few excruciating seconds and the audience is kept

	<p>in suspense by being denied a clear view of the threat. This suspense continues to build as he crosses the road and the camera pans to reveal the idling car with its door hanging open.</p>
<p>Freeze frame on Dre grappling with Jeremy.</p>	<p>As a first-time viewer, one of the more distressing moments is what occurs next. The low-key lighting and shadows mean the audience doesn't get a clear look at the figure or the bizarre helmet that he's wearing. After the struggle, the camera pulls back slightly, but the audience still can't get a clear view of Dre's assailant as he is being dragged towards the car with its red taillights.</p> <p>All of this is underscored by the creepy non-diegetic use of "Run Rabbit Run".</p>
<p>Cut to wide shot.</p>	<p>The scene ends on an ominous note as Peele makes his first cut to a wide shot of Dre being callously bundled into the trunk of the car. The door slams shut and it drives away.</p>
<p>News article</p>	<p>When it comes to audience engagement in this scene, however, we're dealing with more than just the masterful use of camera and sound. As an audience, we bring our knowledge of the terrible crimes that occurred in America before the film's release.</p>
<p>Dre walking, pull quote.</p>	<p>This knowledge heightens our anxiety as the film navigates the treacherously thin line between fiction and reality. As Peele said in an interview with Fangoria, "the greatest monster that a horror movie can deal with is society".</p>
	<p>And that's the opening scene of Get Out. It's an elegant single take, encouraging the audience to identify with the character in seconds that builds suspense and sets up the film's examination of racism in America.</p>