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IT COMES AT NIGHT



release: 28/06/2017

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Synopsis

• NL •

Stel je het einde van de wereld voor - maar dan nog erger

In *It Comes at Night* verschuilen vader Paul (Joel Edgerton en Carmen Ejogo) en zijn gezin zich in een afgelegen huis voor een bovennatuurlijke dreiging. Het kwaad dat zijn gezin teistert blijkt nog maar het begin van de verschrikking die hen te wachten staat wanneer een ander wanhopig gezin (Christopher Abbott en Riley Keough) plots voor de deur staat. Ondanks de goede bedoelingen tussen beide families krijgen paranoia en wantrouwen al snel de overhand. Terwijl buiten het gevaar steeds dichterbij sluipt, haalt het beschermen van zijn eigen gezin het meest monsterlijke in Paul naar boven.

• FR •

Imaginez la fin du monde. Maintenant imaginez quelque chose de pire.

Sécurisé dans une maison désolée avec ses parents (Joel Edgerton et Carmen Ejogo) vigilants, protecteurs et fortement armés, Travis, 17 ans, navigue dans la peur, le deuil et la paranoïa au milieu de ressources limitées alors qu'un jeune couple désespéré (Christopher Abbott et Riley Keough) cherche refuge dans sa maison.

Malgré les meilleures intentions des deux familles, la panique et la méfiance bouillonnent au fur et à mesure que les horreurs du monde extérieur se rapprochent. Mais ils ne sont rien comparé aux horreurs à l'intérieur, où Travis découvre que l'engagement de son père à protéger la famille peut lui coûter son âme.

Specificaties / Spécifications

duur / durée: 97 min.

productie / production: USA

ondertiteling: Nederlands & Frans, dialogen in het Engels

sous-titres: néerlandais & français, dialogues en anglais

formaat / format: 1.85 : 1

geluid / son: Dolby

Cast

Paul	Joel Edgerton
Will	Christopher Abbott
Sarah	Carmen Ejogo
Kim	Riley Keough
Travis	Kelvin Harrison Jr.
Andrew	Griffin Robert Faulkner
Bud	David Pendleton
Stanley	Mikey
Man #1	Chase Joliet
Man #2	Mike O'Rourke



Crew

regie / réalisation: Trey Edward Shults

scenario / scénario: Trey Edward Shults

art direction / direction artistique: Naomi Munroe

production design: Karen Murphy

cinematografie / photographie: Drew Daniels

montage: Matthew Hannam en/et Trey Edward Shults

productie / production: David Kaplan en/et Andrea Roa

productiehuis / société de production: A24 Films en/et Animal Kingdom

geluid / son: Kris Fenske

muziek / musique: Katherine G. Miller

casting: Avy Kaufman

decors / décors: Sally Levi

kostuums / costumes: Meghan Kasperlik

Trey Edward Shults

TREY EDWARD SHULTS (Writer, Director, Co-Editor) made his feature filmmaking debut with the highly acclaimed drama KRISHA. The film premiered at the 2015 South by Southwest Film Festival and won both the Grand Jury and Audience Awards for Narrative Feature. It would go on to play at many additional film festivals, including the Critics Weeks section of Cannes, and was released

to great critical acclaim in March 2016 by A24. The movie picked up a slew of year-end prizes, including the John Cassavetes Award from the Independent Spirits, The Bingham Ray Breakthrough Director Prize from the Gotham Awards, the Best Directorial Debut Award from The National Board of Review, the New Generation Award from the Los Angeles Film Critics Association, and the Best First Film Award from the New York Film Critics Circle.

Prior to the feature film version of KRISHA, Shults made a short film of the same title that premiered at the 2014 South by Southwest Film Festival, where it was awarded Special Jury Recognition for Cinematography. Shults got his start in film working in various capacities on the productions of three Terrence Malick films —VOYAGE OF TIME, THE TREE OF LIFE and SONG TO SONG.

Director's comment

Shults began writing IT COMES AT NIGHT in between KRISHA's yearlong transformation from short film (which premiered at South By Southwest in 2014) to feature-length debut. In that period of time, he lost his father, whose long battle with addiction had been an inspiration for Krishna's character. A seven-year estrangement led to a deathbed reconciliation with his father, which in turn became a powerful inspiration for the filmmaker's subsequent feature. "He was full of regret for the way he had lived his life, all I could do was try and help him find peace before he died," Shults explains. "It fed into my own fears about mortality. My biggest fear is being on my deathbed with regrets." These concerns led to Shults probing larger ideas of parent/child relationships, and thinking about how a younger generation can transcend what they see as the mistakes and drawbacks of their parents. Another concern was finding a way to move on from the tragedy of losing a parent, a personal reflection that came to haunt the film.

IT COMES AT NIGHT opens with the indelible image of an elderly man being comforted on his deathbed by his daughter Sarah (Carmen Ejogo) before he is carried to a gravesite in the forest and executed by the family patriarch, Paul (Joel Edgerton). His body is dumped in a shallow grave and burned while Sarah and Travis watch mournfully from a distance. “What Sarah says to her father before Paul puts him out of his misery to protect the family is exactly what I said to my father as he was dying,” Shults explains. “The rest of the movie sprung out of that singular image.

Filmography

2017 It Comes at Night

2015 Krisha

2014 Krisha (Short) (as Trey Shults)

2011 Two to One (Short) (as Trey Shults)

2010 Mother and Son (Short) (as Trey Shults)



Pieter Bruegel

The apocalyptic veneer of *IT COMES AT NIGHT* was inspired by several tableaux by the Renaissance painter Pieter Breughel, including the 1562 plague vision *The Triumph of Death*, which appears early in the film as a foreshadowing of Travis's subjective delirium. Shults holds a deep fascination for Breughel's hellscapes — they appear in *KRISHA* and also held prominence alongside firearms on the walls of his grandparents' Texas farm, which became a powerful influence on the filmmaker's young imagination. To this day, Breughel prints hang in Shults' own bedroom, weighing heavily on his cinematic vision. "Breughel's work, with its fire, destruction and corpses, has always been a huge inspiration," Shults says. "When I was imagining the world of *IT COMES AT NIGHT*, I thought about my grandparents' home, but my interest in those hellscapes goes beyond the literal."

More harrowing than the chaos raging outside in *IT COMES AT NIGHT* is the horror of a family under attack from the inside. The fear and threat of outsiders, symbolized by Will's home invasion early in the story, result in two families coming together as one after Paul, out of empathy, agrees to share resources with Will and Kim. As in *KRISHA*, the blending of an extended family amid escalating crisis — and the invasion of an outsider — makes for a particular kind of horror, rooted in the destructive forces of fear, paranoia and mistrust that course through every family line, and every society. "I'm interested in examining how far families will go to preserve themselves," Shults explains. "Some subjects are ingrained and family is one of them for me. There are no bad guys here. Just people trying to protect their families and survive this cataclysm."



Triumph of death, c.1562



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