



Presents

IT COMES AT NIGHT

A film by Trey Edward Shults
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SYNOPSIS



SYNOPSIS

Imagine the end of the world. Now imagine something worse.

Award-winning filmmaker Trey Edward Shults follows his breakout debut KRISHA with the psychological horror thriller IT COMES AT NIGHT, centering on a teenage boy (Kelvin Harrison, Jr.) as he grapples with mounting terrors — both external and internal — in the aftermath of an unnamed cataclysm.

Secure within a desolate home with his vigilant, protective, and heavily armed parents (Joel Edgerton and Carmen Ejogo), 17-year-old Travis navigates fear, grief and paranoia amid scarce resources as a desperate young couple (Christopher Abbott and Riley Keough) seeks refuge in his family home with their young child.

Despite the best intentions of both families, panic and mistrust boil over as the horrors of the outside world creep ever closer. But they are nothing compared to the horrors within, as Travis discovers that his father's commitment to protecting the family may cost him his soul.



ABOUT

THE

PRODUCTION



ABOUT THE PRODUCTION

For his follow-up to the award-winning and critically acclaimed KRISHA, Texas-based writer-director Trey Edward Shults returns to the familiar subject of family — more specifically families confronting violent forces from inside and out. In the psychological horror thriller IT COMES AT NIGHT, an unnamed plague has disrupted daily life on an unimaginable scale. Confined to a rural home at the story's outset, one extended family member puts to death an elderly member who is afflicted with the mysterious contagion. The family's teenage son, Travis, is deeply traumatized by the mercy killing, though he tries his best to create order from this chaotic new reality. On a daily basis, he must also confront the looming presence of his well-meaning but overprotective father. A fever dream of complex family dynamics, IT COMES AT NIGHT examines these encroaching forces as they metastasize and threaten the delicate bonds of everyone involved.

KRISHA, winner of both the Grand Jury and Audience Awards at the 2015 South by Southwest Film Festival as well as an official selection of Critics' Week at the Cannes Film Festival, told the story of one woman's return to the Houston family she abandoned years before. Set over the course of a turbulent Thanksgiving gathering, Shults cast his own family members in key roles, elevating a glorified home movie to the level of psychological horror and Greek tragedy. IT COMES AT NIGHT is no less personal in its domestic vision, wandering outside the home and following the tension that builds following a disruptive arrival — in this case, a second family seeking shelter from cataclysm in the outside world.

Fans of KRISHA likened it to a horror movie, in which Shults examined the psychological dimensions of a personality in free-fall. The film moved from dark humor to deep pathos and even horror-movie intensity as the titular protagonist gradually spins out of control. IT COMES AT NIGHT is an actual horror movie set in a similar milieu of baroque family dysfunction, capturing a wide range of emotions as its diverse cast of characters endures a more expansive collapse. "Visually KRISHA was influenced by horror movies, and this one is too," Shults explains. "But more than an emotionally tinged horror movie, IT COMES AT NIGHT is a story about weighty subjects — death, fear, and regret."



ABOUT THE PRODUCTION



Shults adopts a decidedly different atmosphere for his second feature, one that is presented on a grander scale. He employs seasoned professionals — including Joel Edgerton (LOVING, THE GREAT GATSBY), Christopher Abbott (JAMES WHITE, “Girls”) and Riley Keough (AMERICAN HONEY, “The Girlfriend Experience”) — in addition to up-and-comer Kelvin Harrison, Jr. (THE BIRTH OF A NATION), who brings a soulful dimension to a central protagonist struggling to negotiate the fraught line between the comforts and security of home and the chaotic insanity of the outside world, where death could come at any moment.

The uncomfortable subject matter in IT COMES AT NIGHT originated from experiences involving Shults’ own family. “KRISHA was very close to autobiography and IT COMES AT NIGHT is just as personal, but in a different way,” Shults admits. “I’m drawing from heavy personal experiences and placing it into a fictional narrative, hoping the same emotions come through. At its heart, this is a movie about mortality.”

Like its predecessor, Shults’ latest film examines the upsetting of one family’s domestic order by an intrusive force, in this case another family altogether. Following a violent home invasion, in which Edgerton’s vigilant patriarch clashes with a young prowler in search of water, the new family slowly opens to this intruder, Will (Christopher Abbott), and his wife and young son. The two families could not be more different — one is middle-class, mixed-race, suburban, and deeply rooted in their multi-generational rural family home, while the other is working-class, free-spirited, peripatetic, and fleeing unspoken havoc in New York City.

Caught in the middle is 17-year-old Travis (Harrison), who begins spying on the newcomers out of curiosity. Openly affectionate and doting toward their toddler son, the young Brooklyn couple strongly contrasts with Travis’ own parents. After a midnight encounter between Travis and one of the newcomers threatens to destroy the carefully preserved harmony of the shared home, IT COMES AT NIGHT erupts in horrors both psychological and literal.

FINDING PEACE IN DEATH

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."



SUBJECTIVE

DELIRIUM



As its title suggests, *IT COMES AT NIGHT* is rooted in nightmares both literal and figurative. Awash in dream references, deceptive in the way it shifts from reality to phantasm, the story unravels as a waking nightmare from Travis's perspective, as he tries to process the combined terrors of the plague, an overprotective father, his own unpredictable mindset, and the destabilizing presence of a new family that changes the dynamics of his carefully organized home.

IT COMES AT NIGHT uses everything from cinematography and production design to sound effects and score to animate Travis's tortured psyche. "With *KRISHA* I made a nosedive into her subjective delirium, where some things are really happening and others aren't," Shults explains. "It's the same with Travis — you don't always know where he's coming from, or even what he's experiencing because he's surrounded by so much chaos. This is Travis's journey, how he manages to navigate this chaos."

Travis's world comes to life in a symphony of cinematic craft, with Shults collaborating behind-the-scenes with some of the most exciting, fast-rising talents in the industry. Shults fuses together the probing camera work of Texas-born cinematographer Drew Daniels, the propulsive score of Brian McOmber (both previous Shults collaborators), and the eerie, claustrophobic production design of Karen Murphy—who previously worked with Baz Luhrmann on *MOULIN ROUGE!* and *THE GREAT GATSBY*—to transform *IT COMES AT NIGHT* into a highly unique, emotional horror film, steeped in mood, menace, and mayhem.

Close viewers of *KRISHA* will recognize some of the same tracking shots in ominous corridors decked with family portraits and mementos, signaling the themes of legacy and inheritance that are staples of Shults's work. Travis is a pensive outsider who is constantly observing from a distance, peering around corners or through holes in the floor, taking in information while privately grappling with the weight of his own heritage.

THE STUFF OF NIGHTMARES

IT COMES AT NIGHT examines the horrors inside us, whether they come from our parents and other family members, or exist as part of the trial by fire that is adolescence, with all its conflicts, urges, uncertainties and fears. "Travis is trying to find his place in the world," Shults says. "He's discovering the kind of person he wants to be. But this is also a cautionary tale about losing one's humanity — how fear and uncertainty can destroy someone from within. This can be a fate worse than death."

Travis is revealed as a work in progress. He takes cues from the people around him — including his father, whose specific version of masculinity clashes with Travis's burgeoning self-image, and Will's more relaxed family, whose introduction into the household complicates the dynamic. Some of the most effective suspense in IT COMES AT NIGHT derives from Travis's personal battle over who he wants to become. Will he turn into a simmering powder keg like Paul, who will go to any length to protect his family, or will the new energy brought to the table by Will's family — including Kim, for whom Travis harbors secret feelings — conspire to change him? Can he perhaps transcend both these influences and carve out his own unique identity despite the confusion and unease that surrounds him?

Travis's struggles, whether subjective or external, become the stuff of nightmares in IT COMES AT NIGHT. "This movie is about Travis confronting his demons and processing the trauma of this world," Shults explains. "He is battling his own subconscious from the moment he walks through the red door at the end of the corridor and sees his grandfather dying from disease." Ultimately Travis's journey is finding out how to make peace with what terrifies him the most: himself, his own family, and death.



SINS OF THE FATHER

IT COMES AT NIGHT also explores the deep bonds of father and son pushed to the brink by invading forces inside and outside the family. Edgerton delivers a shattering performance as a dutiful provider who puts family above everything else when seemingly there is nothing else. Meticulously prepared, almost maniacally cautious in his efforts to preserve domesticity amid looming chaos, the former high-school history teacher is seen on several occasions rigidly lecturing his son. Employing a kind of tough love that frequently erupts into caustic aggression, Paul emerges as a complex figure with many deceptive layers — a ticking time bomb with good intentions.

With his stern admonition that “you can’t trust anyone but family,” Paul undergoes a devastating transformation from protective force to withered paterfamilias over the course of the film. His character illuminates a crisis of power, masculinity and fatherhood that echoes Shults’ own self-examination in the wake of his father’s death. “I’ve been struggling with the notion of putting family first since before I began writing both features,” Shults remarks. “One subtext of this movie is the conflict that emerges when you are pressured to follow in the same footsteps as your parents. Another subtext is the failure of parenting — fatherhood specifically — epitomized by Paul and Will’s struggles to protect their children.”

With brute force, Edgerton brings to life an unforgettable screen character who strives to be a good husband, father and role model to his son under incredibly challenging circumstances. When Travis begins to question his father’s power, and Will and Kim’s presence subtly undermines his dominion, Paul finds himself infected by paranoia. Shults, continuing his astute examination of psychological turmoil bubbling up in extended families under pressure, reveals in Paul another embattled personality in free-fall, who, like Krisha before him, comes to embody a tragic grandeur through his flawed methods of parenting.



DOOMSDAY PREPPING



Shults was living in the same Houston house that served as KRISHA's set piece when he wrote *IT COMES AT NIGHT*. Working intermittently for a family member who harbors a survivalist's instincts and habits, Shults found himself buying guns and prepared foods to be stored in the event of a cataclysm — and thinking about doomsday scenarios in which protecting one's own family versus helping or harboring others might become a terrifying dilemma. "While I was stockpiling supplies, I started listening to his fears about the world and what he was preparing for," Shults explains. "I'm not a doomsday prepper myself, but the idea of diminishing resources and society falling apart became horrifying to me."

Shults opted to keep the dystopian elements of his story vague — whatever has afflicted civil society in *IT COMES AT NIGHT* remains at the margins of story, mass casualties only hinted at, as Will's family arrives to settle inside Paul's meticulously ordered household. "We don't know what's out there, some kind of epidemic has spread," Shults says. "The only clue you get is the Brueghel painting in Travis's room. How bad things get in our microcosm — inside this house — suggests how bad they might be in the rest of the world. I feel like it's inevitable that we're going to destroy ourselves, so I was more interested in the people experiencing this kind of event than the world-building itself — placing people in tense situations and watching what happens."

THE TRIUMPH OF DEATH



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."

IT COMES AT NIGHT

A
HOUSE
DIVIDED

IT COMES AT NIGHT was filmed in Upstate New York in a sprawling complex that is part of the Byrdcliffe artist's colony near Woodstock. Replete with peasant's quarters — where Paul houses Will's family in the movie — the location provided an ideal setting for Shults' leafy domesticity tested by a menacing unseen apocalypse. Much of the story unravels in a single location, amid a series of corridors and rooms, which over time become the battlefield on which two families engage in physical and psychological warfare. "In my previous film, the central focus was a singular loved one who comes back into the fold after being away for a long time," Shults explains. "For this one it was the opposite: we start with one family before the outsiders come in and we observe how they deal with each other from there. I'm always interested in confining characters to one location and seeing what erupts."



A
FAMILY
AFFAIR

For his previous feature, Shults cast actual blood relatives and extended family, including his aunt, Krisha Fairchild, in the lead role of both the short film and debut feature that bore her name. But with a breakout indie sensation came bigger casting opportunities for its follow-up, and Shults opted to work with established names. Through his friend Jeff Nichols, the writer-director of *LOVING*, *MIDNIGHT SPECIAL* and *MUD*, Shults cast Joel Edgerton in the role of Paul, the history teacher turned survivalist whose psychological resolve is tested over the course of the film. Edgerton in turn recommended his friend Christopher Abbott for the role of Will, the working-class mechanic who tries his best to get along with Paul until a terrifying showdown threatens to destroy both families.

Additionally, Shults sought out Riley Keough for the role of Will's wife, Kim, a Brooklyn housewife turned refugee, after binge-viewing Starz' critically acclaimed series "The Girlfriend Experience," in which Keough plays a mild-mannered law student who becomes a self-assured call girl. "I thought it was such an amazing and challenging role," Shults notes. "We have so many great male anti-heroes on TV — Tony Soprano, Walter White, Don Draper — but Keough helped make this character truly unique through her incredible transformation into a fully realized woman. After that, I watched anything with Riley I could get my hands on, she's very special."

Through expert casting director Avy Kaufman, who has cast films by Ang Lee, Robert Redford, Ridley Scott, Steven Spielberg and Michael Mann, Shults found Kelvin Harrison, Jr. after auditioning dozens of young actors. "We had a Skype interview and he rose to the top right away," Shults says. "I tried to see if he could cry on cue — which he couldn't — but I knew in my gut he was Travis even though he was certain he didn't get the part. He had another layer, a different dimension — this tortured quality during certain moments that was more interesting than other kids."

Harrison suffers exquisitely as Travis — watching his grandfather die early in the story, battling his father's oppressive control and descending progressively into delusion and madness as the walls close in. "Travis's character is extremely tortured," Shults explains. "The movie fluctuates between his horrific reality and his equally horrific nightmares. Amid all this, he tries to figure out the path he's going to take through this darkness."



ABOUT

THE

CAST



ABOUT THE CAST

JOEL EDGERTON (Paul) was born in Blacktown, New South Wales. He attended the Nepean Drama School in western Sydney before transitioning into stage and screen roles. Edgerton launched his film career in *STAR WARS EPISODE II: ATTACK OF THE CLONES* and *STAR WARS EPISODE III: REVENGE OF THE SITH* portraying a young Owen Lars, stepbrother of Anakin Skywalker and uncle to Luke Skywalker.

Recently, Edgerton appeared in *LOVING*, directed by Jeff Nichols, for which he has earned a Golden Globe Award nomination for Best Actor. He co-stars alongside Ruth Negga, Michael Shannon and Nick Kroll in the film, which tells the true story of an interracial married couple who were sentenced to prison in 1958 Virginia. The film was released by Focus Features on November 4, 2016.

Currently, Edgerton is in production on *BRIGHT*, alongside Will Smith and Noomi Rapace. The film is directed by David Ayer. Recently, Edgerton completed production on the *UNTITLED NASH EDGERTON PROJECT*, alongside Charlize Theron, Amanda Seyfried and Thandie Newton.

In January 2016, Edgerton starred in the Western *JANE GOT A GUN* opposite Natalie Portman. Directed by Gavin O'Connor and released by The Weinstein Company, the film follows a woman who asks her ex-lover to help her save her outlaw husband from a gang out to kill him. In March 2016, Edgerton also appeared in the Jeff Nichols film *MIDNIGHT SPECIAL* opposite Michael Shannon and Kirtsten Dunst. The film was distributed by Warner Brothers and eOne.

In September 2015, Edgerton starred in Scott Cooper's action crime-drama *BLACK MASS* alongside Johnny Depp, Benedict Cumberbatch and Dakota Johnson. Based on the 2001 book by Dick Lehr and Gerard O'Neill, the story unveils the true-life events of infamous South Boston criminal Whitey Bulger, the brother of a state senator who became an FBI informant to take down a Mafia family invading his territory. Edgerton plays Bulger's childhood friend and corrupt FBI agent John Connolly. The film had its world premiere at the 72nd Annual Venice Film Festival and was released by Warner Brothers. *BLACK MASS* was also featured at the Telluride Film Festival and the 2015 Toronto International Film Festival and earned Edgerton the Santa Barbara International Film Festival Virtuoso Award, which celebrates breakthrough performances.

August 2015 marked Edgerton's feature directorial debut with *THE GIFT*, starring Jason Bateman. Edgerton co-starred with Rebecca Hall in the story that explores the relationship of Bateman and Hall, a husband and wife seeking to reinvent their



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marriage in a new town, only to have their life disrupted by a “friend” from the past. Edgerton wrote the script and produced the film, and was nominated for a Directors Guild of America Award for First-Time Feature Film Direction. *THE GIFT* was distributed by STX Entertainment.

In December 2014, Edgerton starred in Ridley Scott’s epic retelling of the Biblical story *EXODUS: GODS AND KINGS*. Edgerton paired with Christian Bale as they played on-screen brothers Moses and Rhamses. The film was produced by 20th Century Fox. Earlier in 2014, Edgerton appeared in the psychological thriller *FELONY*, which he wrote, produced, and starred in. Edgerton portrays an officer who runs a young cyclist off the road after an evening of celebratory drinking and subsequently lies about the accident to his fellow officers. The Australian film premiered at the 2013 Toronto International Film Festival.

In 2013, Edgerton portrayed the character of Tom Buchanan in Baz Luhrmann’s remake of *THE GREAT GATSBY*, starring alongside Leonardo DiCaprio and Carey Mulligan. Warner Brothers released the film, based on the famous novel by F. Scott Fitzgerald, on May 10th, 2013. It premiered that same year at the Festival de Cannes.

In December 2012, Edgerton had a pivotal role alongside Jessica Chastain and Chris Pratt in Kathryn Bigelow’s *ZERO DARK THIRTY*. The film chronicles the search and ultimate death of Osama Bin Laden by U.S. special troops in Pakistan and was nominated for Best Picture at the 85th Annual Academy Awards. Joel also appeared in *THE ODD LIFE OF TIMOTHY GREEN* opposite Jennifer Garner, the critically acclaimed, mixed-martial-arts drama *WARRIOR* opposite Nick Nolte and Tom Hardy, and the prequel of John Carpenter’s *THE THING*, opposite Mary Elizabeth Winstead.

In 2010, Edgerton starred in the Australian film *ANIMAL KINGDOM*, a powerful crime drama that explores the intense battle between a criminal family and the police, and the ordinary lives caught in the middle. The film received the World Cinema Jury Prize at the 2010 Sundance Film Festival and was also awarded the Australian Film Institute/ AFI Awards for AFI Best Film and AFI Member’s Choice. Edgerton was honored with an AFI Award for Best Supporting Actor on behalf of the film.

In 2008, Edgerton was seen in the film *THE SQUARE*, directed by his brother Nash Edgerton. That same year, Edgerton starred in *ACOLYTES*, an Australian



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film about teenagers who get revenge on a serial killer. In 2007, Edgerton was seen in the film WHISPER with Josh Holloway. He also had a significant role in the 2006 American film SMOKIN' ACES.

In 2005, Edgerton appeared in the British comedy KINKY BOOTS in a lead role alongside Chiwetel Ejiofor, as the son of a deceased shoemaker who must find a niche market in the 21st century. That same year, Edgerton lent his voice to the title character of "The Mysterious Geographic Explorations of Jasper Morello," an Academy Award-nominated animated short film.

Off-screen Edgerton starred alongside Cate Blanchett as Stanley in the Sydney Theatre Company's acclaimed 2009 production of A Streetcar Named Desire. Edgerton and Blanchett also performed the play to sold-out audiences at the Kennedy Center in November 2009, followed by a run at the Brooklyn Academy of Music in December 2009. He has appeared in multiple stage productions, most notably at The Sydney Theatre Company (Blackrock, Third World Blues and Love for Love) and Bell Shakespeare (Henry IV). On television, Edgerton is known for playing the role of Will on the series "The Secret Life of Us" for which he was nominated for an AFI Award.

Edgerton currently splits his time between Australia and Los Angeles.

CHRISTOPHER ABBOTT (Will) is an acclaimed stage, screen and television actor. He starred in Josh Mond's award-winning film JAMES WHITE, which was released by The Film Arcade in 2015 and garnered him Best Actor nominations from both the Independent Spirit and Gotham Awards. Abbott also appeared for two seasons as Charlie in Lena Dunham's HBO series "Girls." He was named by Variety as one of 10 Actors to Watch in 2015.

Other film work includes WHISKEY TANGO FOXTROT with Tina Fey, J.C. Chandor's A MOST VIOLENT YEAR with Oscar Isaac and Jessica Chastain, Jackie Earle Haley's CRIMINAL ACTIVITIES, Mona Fastvold's THE SLEEPWALKER, and Carlos Puga's BURMA. His lead role in Oscilloscope's HELLO I MUST BE GOING earned him the Sundance Film Festival's Fresh Face In Film recognition. Christopher first burst onto the screen opposite Elizabeth Olsen in Sean Durkin's MARTHA MARCY MAY MARLENE, for which he was nominated for a Gotham Award for Best Ensemble.



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On stage, the Stamford, Connecticut native made his Broadway debut in John Guare's *The House of Blue Leaves*. Other theatrical work includes *The Rose Tattoo* with Marisa Tomei at The Williamstown Theatre Festival, Lucy Thurber's *Where We're Born* at The Rattlestick Theatre, Annie Baker's *John* at The Signature Theatre and Sam Shepard's *Fool For Love* at The Williamstown Theatre Festival.

Christopher will next be seen in the independent film *KATIE SAYS GOODBYE* with Olivia Cooke.

RILEY KEOUGH (Kim) is one of Hollywood's rising stars. At the age of 12, she appeared in her first campaign for Tommy Hilfiger and at the age of 15 she ignited a media firestorm when she walked the runway for Christian Dior.

From a young age, Riley wanted to explore her talents within the film industry, and by the age of 19 she dedicated herself to developing her acting craft for the camera. In 2010, she made her big-screen debut as Marie Curie in *THE RUNAWAYS*, starring opposite Kristen Stewart and Dakota Fanning. Shortly thereafter, she starred alongside Orlando Bloom in *THE GOOD DOCTOR*, directed by Lance Daly. Riley's memorable work in the film, which premiered at the Tribeca Film Festival in 2010, earned her a nomination for Best Supporting Actress at the Milan International Film Festival in 2012.

Riley's talents landed her a title-lead as Jack in Bradley Rust Gray's werewolf feature *JACK AND DIANE*. She also appeared alongside Channing Tatum and Matthew McConaughey in *MAGIC MIKE*, directed by Steven Soderbergh, which grossed nearly \$167 million worldwide. Further in 2011, she completed work on director Nick Cassavetes' film *YELLOW*, starring alongside Sienna Miller, Melanie Griffith and Ray Liotta, as well as the Xan Cassavetes film *KISS OF THE DAMNED*.

As her camera talent evolves alongside her creative growth, so do the roles she is meant to play. In 2015, Keough starred in the highly anticipated fourth installment of director George Miller's cult-classic *Mad Max* series, *MAD MAX: FURY ROAD*, alongside a distinguished cast including Tom Hardy, Charlize Theron, Zoe Kravitz and Nicholas Hoult. Riley recently wrapped filming Peer Pederson's feature *THE GREENS ARE GONE*, alongside Cary Elwes, Anton Yelchin, and Catherine Keener; *LOVESONG*, opposite Jena Malone and Brooklyn Decker, and Hank Bedford's *DIXIELAND*, co-starring Faith Hill and Chris Zylka.



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Currently, Riley stars in Steven Soderbergh's original 13-part series "The Girlfriend Experience," which premiered on Starz in April 2016. The show is inspired by the 2009 film of the same title, and is directed by Lodge Kerrigan and Amy Seimetz.

CARMEN EJOGO (Sarah) has established a distinguished career in both feature films and television. She is best known thus far for her leading role of civil rights activist 'Coretta Scott King' opposite David Oyelowo in Ava DuVernay's universally acclaimed SELMA as well as being singled out for her 'mind-blowing' lead role as Sister in SPARKLE alongside Whitney Houston and Jordin Sparks. Carmen was most recently seen playing the key role of Seraphina Picquery, President of the Magical Congress of the United States of America in J.K.Rowling's FANTASTIC BEASTS AND WHERE TO FIND THEM alongside an all-star cast including Eddie Redmayne, Colin Farrell, Ezra Miller, Jon Voigt and Samantha Morton.

Released on the 19th of May, Carmen will next take on a key role in Ridley Scott's highly anticipated prequel ALIEN: COVENANT with Noomi Rapace, Michael Fassbender and Katherine Waterston. The story follows 2012's Oscar-nominated PROMETHEUS as the crew of the colony ship Covenant discover what they think is an uncharted paradise, but is actually a dark, dangerous world, whose sole inhabitant is the synthetic David, survivor of the doomed Prometheus expedition.

Carmen is currently filming the second series of Starz' acclaimed drama "The Girlfriend Experience" from executive producers Steven Soderbergh and Philip Fleishman. In one of two parallel storylines, she will play the role of Bria Jones who, after discovering disturbing information about a regular client, is forced to relocate to a remote location in New Mexico. Unable to shake her desire for risky relationships and the finer things in life, Bria navigates her new penniless and surreal existence by forming eerily intimate transactional relationships. While Bria's ghosts from the past continue to haunt, her new connections with men redefine the meaning of the Girlfriend Experience.

Earlier last year Carmen won plaudits for her lead role opposite Ethan Hawke in the lauded independent feature BORN TO BE BLUE, depicting jazz legend Chet Baker's musical comeback in the late '60s. She made her U.S. film debut opposite Eddie Murphy playing Veronica 'Ronnie' Tate in the 1997 comedy



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METRO. She then went on to star in films such as Kenneth Branagh's adaptation of Shakespeare's *Love's Labour's Lost*, *WHAT'S THE WORST THAT COULD HAPPEN?* opposite Martin Lawrence, Neil Jordan's *THE BRAVE ONE* opposite Terrence Howard and Jodie Foster, Gavin O'Connor's *PRIDE AND GLORY* opposite Ed Norton, and in Sam Mendes' 2009 indie hit *AWAY WE GO* opposite Maya Rudolph.

On television, Carmen garnered the attention of critics and audiences alike for her portrayal of Sally Hemmings, the title character in the 2000 CBS miniseries "*Sally Hemmings: An American Scandal*". She played the role of Coretta Scott King in HBO's critically acclaimed film for television *BOYCOTT*, opposite Jeffrey Wright and Terrence Howard. Her role earned her a 2001 Image Award nomination for Outstanding Actress in a TV film or miniseries. She also starred in HBO's Emmy nominated "*Lackwanna Blues*" where her role as Alean earned her a second Image Award nomination for Outstanding Actress in a TV film or miniseries. Ejogo also starred as FBI agent 'Becca Sunjata' in the ABC television series "*Zero Hour*" opposite Anthony Edwards.

KELVIN HARRISON, JR. (Travis) is bringing to life some of the most dynamic and diverse characters on screens both big and small. 2017 is set to be a big year for Harrison as he appears in FOX's new series "*Shots Fired*" and upcoming films like Sundance favorite, *MUDBOUND*, the Netflix-acquired period drama starring Garrett Hedlund, Carey Mulligan and Jason Clark, the hyper-stylized *ASSASSINATION NATION*, from producer David Goyer, and the screen adaptation of the popular and topical book *MONSTER*, which will serve as his first leading role. *MONSTER* is based on the popular William Dean Norris novel of the same title.

Born and raised in New Orleans, Harrison grew up alongside his twin sisters surrounded by the influence of music. His family of musicians shared their passion with Kelvin at an early age, which he embraced wholeheartedly by learning to play the piano and trumpet. After studying jazz instrumental at the prestigious New Orleans Center for Creative Art, Harrison further discovered his passion for performing and began doing local theater and musicals before enrolling at the University of New Orleans to study film. Shortly after, Harrison realized that acting was what he was meant to do when he booked a small role in the action sci-fi film *ENDER'S GAME*. He continued to book projects including AMC's "*Into the Badlands*," Crackle's "*StartUp*," WGN's "*Underground*" and NBC's "*Chicago P.D.*" before landing the role of Winslow in The History Channel's epic miniseries "*Roots*." In 2016, Harrison delivered an emotional performance in FOX Searchlight's *THE BIRTH OF A NATION*

ABOUT THE CAST

as Simon, the runaway slave who joins Nat Turner in his rebellion. *THE BIRTH OF A NATION* premiered at the 2016 Sundance Film Festival to a rapturous standing ovation and won the Audience Award and Grand Jury Prize in the U.S. Dramatic Competition. Harrison will also return for season two of "StartUp" alongside Martin Freeman and Adam Brody.

The 22-year-old Harrison loves his craft and enjoys researching and prepping for characters he plays. He is inspired by the work of actor Chiwetel Ejiofor and director Mike Nichols. Besides being a gifted actor, Kelvin is also a black belt in Korean martial arts and enjoys playing music. When not working, Harrison enjoys hanging out with friends, playing board games and watching reruns of "The Office."

DAVID PENDLETON (Bud) has appeared in contract roles on "All My Children," "Guiding Light" and "The Edge of Night," as well as running roles on others. Other TV includes the Emmy-nominated TV movie *LUKE WAS THERE*, the TV movie *RELENTLESS*, and the TV series "The Jeffersons," "What's Happening," "Police Story," "Starsky and Hutch," "Elder Skelton" (a.k.a. "Unlucky Stiffs"), and in "Gotham" and "The Slap." Theatrical movie roles include *YOUNGBLOOD* and *ABDUCTION: THE PATTY HEARST STORY*. David appeared on Broadway in *No Place To Be Somebody* and *Don't Bother Me, I Can't Cope*. His several LORT productions include *The King And I* (as the King of Siam) and *Same Time Next Year* (opposite Diahann Carroll). He has performed in several Shakespeare productions and with the vocal group *Tony Williams & The Platters*. He also appeared in the 2009 and 2010 Provincetown Tennessee Williams Festival as well as in Ernest Hemingway's *The Old Man and the Sea*. David also appeared in Williams' *Orpheus Descending* in New York City.

GRIFFIN ROBERT FAULKNER (Andrew) makes his feature film debut in *IT COMES AT NIGHT*. He appears as Nat Faxon and Annie Parisse's son in the upcoming Netflix original series "Friends From College." Other credits include the short film "Pickup," "Law & Order: SVU," the hit podcast "Uncanny County," and several commercials.

ABOUT

THE

FILMMAKERS



ABOUT THE FILMMAKERS

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.

DAVID KAPLAN (Producer) One of the co-founders of New York City based production company Animal Kingdom, Kaplan's credits include Destin Daniel Cretton's SHORT TERM 12, Joe Swanberg's DRINKING BUDDIES, Gillian Robespierre's OBVIOUS CHILD, David Robert Mitchell's IT FOLLOWS, Justin Tipping's KICKS, and Adam Leon's TRAMPS. Over the past five years Kaplan's films have won awards at Sundance, South by Southwest, Tribeca and Locarno, in addition to having been recognized multiple times by the Independent Spirit Awards, The Gotham Awards and the National Board of Review. Kaplan has previously served as a single picture finance executive at Cinetic Media and as the director of development at Killer Films. He was named one of Daily Variety's 10 Producers to Watch in 2014 and one of Screen International's Future Leaders in 2015.

ANDREA ROA (Producer) came up in independent film, with production credits that include films by Jim Jarmusch, Steven Soderbergh and John Waters. Roa's producer credits include Adam Leon's, TRAMPS, which premiered at TIFF, Kris Swanberg's, UNEXPECTED, which premiered in competition at Sundance, as well as Joe Swanberg's DRINKING BUDDIES. She is in pre-production on Eva

ABOUT THE FILMMAKERS

Vives' upcoming NINA and in development on Sophia Takal's SECOND SATURN and Celia Rowson-Hall's next feature. She is a lab fellow of IFP and Rotterdam's Producer labs and was nominated for an Independent Spirit Award for Producer of the Year.

CHASE JOLIET (Associate Producer) is a trained actor and independent film producer. He was the recipient of the John Cassavettes Award at the 2016 Independent Spirit Awards for Best Feature Under \$500,000, as well as winning both the SXSW 2016 Grand Jury Prize and Audience Award for his work on KRISHA. He got his start acting in Austin, Texas with a small role on "Friday Night Lights" and from there has gone on to star in a number of independent films. He is currently writing and developing a number of projects, always searching for new avenues to express himself. He is an avid painter and musician. He now resides in Los Angeles.

WILSON SMITH (Associate Producer) was born in Columbus, Georgia. He attended Auburn University, graduating with a Bachelor's Degree in Radio/Television/Film Communications in 2011. He then moved to Austin to work for the Austin Film Society. Since then he has been fortunate enough to work with directors such as Terrence Malick, Jeff Nichols, Michael Bay, and David Gordon Green. In 2014 he produced his first feature film: KRISHA, written and directed by Trey Edward Shults. It premiered at the 2015 South by Southwest Film Festival, where it won both the Grand Jury Prize and the Audience Award for Narrative Feature. Subsequently the film was chosen to play Critics Week at the 2015 Cannes International Film Festival. KRISHA was also awarded the John Cassavettes Award at the 2016 Independent Spirit Awards, given to the best film made for under \$500,000. Since then he has acted as producer on another feature, HERE WE ARE, currently in the final stages of post-production, as well as myriad short films and music videos. His next project is LONELY PEOPLE by Jack Mayer.

JUSTIN CHAN (Associate Producer) is an American filmmaker. His previous work with Trey Edward Shults includes Shults' debut short and feature films, "Krisha" (SXSW 2014) and KRISHA (Cannes 2015, Independent Spirit John Cassavettes Award). He is originally from Houston, Texas.



ABOUT THE FILMMAKERS

BRIAN MCOMBER (Composer) is a composer-performer and biologist whose background in research science strongly influenced his approach towards film scoring. From 2006 to 2012, as he studied the molecular ecology of Lyme disease at the University of Pennsylvania, he also toured extensively and recorded with the Grammy-nominated band Dirty Projectors. As a drummer, Brian has recorded or performed on six continents with a variety of other artists including Alarm Will Sound, Björk, David Byrne, Doudou N'Diaye Rose, Mira Calix, The Roots, St. Vincent and Yeasayer.

Since shifting his focus to film scoring in 2013, McOmber has gone on to write music for films that have premiered at festivals such as Berlin, Cannes, Rotterdam, Sundance, SXSW and Venice. In 2016, after his score for Trey Shults' film KRISHA, Filmmaker Magazine named McOmber one of the 25 New Faces of Independent Film. In 2017, he received an American Independent Film Award for Best Score for KRISHA.

DREW DANIELS (Cinematographer) is a Texan cinematographer whose credits include the 2016 Sundance Grand Jury Award-winning short film "Thunder Road" as well as KRISHA, the 2015 SXSW Grand Jury and Audience Award winning feature film. He shoots features, shorts, music videos and commercials all around the world but currently resides in Los Angeles. He's currently working on a Rough House Pictures production in New Mexico.

KAREN MURPHY (Production Designer) started in production design art directing on films by directors Michael Auted, Marc Forster, Lana & Lilly Wachowski, Gavin Hood and Alex Proyas. She has been a long-time key creative collaborator of Catherine Martin's with credits on Baz Luhrmann films MOULIN ROUGE! and AUSTRALIA. She co-designed THE GREAT GATSBY, for which the design department was presented with Academy, BAFTA and Art Directors Guild Awards in 2014. She also production designed features, short films and commercials in her native Australia with independent film directors Justin Kurzel, Joel Edgerton, Mirrah Foulkes, Luke Doolan and Matthew Saville.



ABOUT THE FILMMAKERS

Most recently she designed director Derek Cianfrance's period film, *THE LIGHT BETWEEN OCEANS* (nominated for a Golden Lion at the 2016 Venice Film Festival), the Baz Luhrmann-created Netflix original series *THE GET DOWN* as well as a remake of *A STAR IS BORN* with Bradley Cooper.

Other awards and nominations for her work include three Art Directors Guild Awards for *THE GREAT GATSBY*, *THE CHRONICLES OF NARNIA* and *THE KITE RUNNER*, respectively. She also won two AACTA Awards for *THE GREAT GATSBY* and *AUSTRALIA*.

AVY KAUFMAN (Casting Director) has worked with directors Ang Lee, Robert Redford, Steven Spielberg, Ridley Scott, Michael Mann, Ira Sachs, Tom Tykwer, Lars Von Trier and Wes Craven on such acclaimed films as *LIFE OF PI*, *THE CONSPIRATOR*, *LINCOLN*, *PROMETHEUS*, *PUBLIC ENEMIES*, *AMERICAN GANGSTER*, and others. A few upcoming films include *THE PROMISE*, *THE CIRCLE*, *CROWN HEIGHTS* and *REBEL IN THE RYE*.

Kaufman was honored in 2005 as the Casting Director of the Year at the Hollywood Film Festival, and in 2013 received the Angela Award for lifetime achievement at the Subtitle European Film Festival in Ireland. She won an Emmy Award in 2008 for her work on the pilot of Showtime's "Damages." She was also the recipient of several Artios Awards from her colleagues and is featured in Helena Lumme's book *Great Women of Film*.

MEGHAN KASPERLIK (Costume Designer) has made a name for herself in the world of feature films after first cutting her teeth in the fashion industry and then television. Kasperlik worked with Michael Wilkinson as an assistant on such films as David O. Russell's *AMERICAN HUSTLE* and *JOY*, and Darren Aronofsky's *NOAH*. She also was the Assistant Costume Designer to Lindy Hemming on the New York unit of *THE DARK KNIGHT RISES*.

As a costume designer, Kasperlik's works include Ramin Bahrani's *99 HOMES* starring Michael Shannon and Andrew Garfield, which was an Official Selection for the 2015 Sundance Film Festival, and *CROWN HEIGHTS*, by Matt Ruskin, which received the Audience Award at the 2017 Sundance Film Festival for best dramatic film. Other credits include *LITTLE ACCIDENTS*, written and directed by



ABOUT THE FILMMAKERS

Sara Colangelo, starring Elizabeth Banks and Boyd Holdbrook, which received a Film Independent Spirit Award nomination. Kasperlik is currently in the pre-production stage of designing the highly anticipated FAHRENHEIT 451 from HBO Films.

MATTHEW HANNAM (Co-Editor) is a Canadian editor based in Toronto and Los Angeles.

He has been editing movies and television for the past 12 years and has had the pleasure of working with directors including Guy Maddin (in his hometown of Winnipeg) to recent projects with Denis Villeneuve, Brandon Cronenberg and DANIELS. Villeneuve's ENEMY earned 19 awards internationally including a Canadian Screen Award for Editing. JAMES WHITE premiered at Sundance in 2015 where it won "Best of NEXT" followed by a number of prizes and two Independent Spirit nominations. Recently, he worked on SWISS ARMY MAN, which won the Directing prize at Sundance in 2016. He also recently worked on "The OA" for Netflix and Plan B for Dir. Zal Batmanglij. He is currently working on Paul Dano's WILDLIFE starring Jake Gyllenhaal and Carey Mulligan.

NAOMI MUNRO (Art Director) is a member of United Scenic Artists 829 in production design and art direction. Munro studied Architecture at MIT and went on to work in the television and film industry. As a Production Designer she has worked projects that have premiered at Sundance, BAM and The Whitney Museum. As an Art Director she's worked on I SMILE BACK, NASTY BABY, MA and "Inside Amy Schumer," which won an Emmy Award.

SALLY LEVI (Set Decorator) is a trained installation artist, set decorator and art director known for PATTI CAKE\$ (2017, Sundance, Cannes), THE BOY DOWNSTAIRS (2017, Tribeca), HEAVEN'S FLOOR (2016, Cinequest), FIVE NIGHTS IN MAINE (2015, Toronto), and the upcoming SPINNING MAN (2018). She designed a range of commercial campaigns, music videos and television pilots, with clients including Funny or Die, Sonos, Dell, MasterClass, and Sony Music. She has also participated in the Sundance Director's Lab.



C R E D I T S



CREDITS



Unit Production Manager
First Assistant Director
Second Assistant Director

MARY BETH MINTHORN
DAVID KETTERER
ALICE JOHNSON

CAST

Paul
Will
Sarah
Kim
Travis
Andrew
Bud
Stanley
Man #1
Man #2

JOEL EDGERTON
CHRISTOPHER ABBOTT
CARMEN EJOGO
RILEY KEOUGH
KELVIN HARRISON JR.
GRIFFIN ROBERT FAULKNER
DAVID PENDLETON
MIKEY
CHASE JOLIET
MICK O'ROURKE

Stunt Coordinators

DREW LEARY
BRANDON SMITH
MITCHELL MACK

Stunts Performer

1st Assistant Camera
2nd Assistant Camera
Steadicam Operator
D.I.T.
Camera PA

TROY "TEDDY" DICKERSON
JONATHAN ROSENBLIT
ORLANDO DUGUAY
AARON PEER
ANTHONY STRACQUADANIO

Additional Director of Photography
2nd Unit Camera Operator
Additional Camera Assistants

KATELIN ARIZMENDI
LYON TAYLOR
CAMERON BERTRON
THOM CAMERON
YUYA KUDO

Script Supervisor

T.J. LARSON

Sound Mixer
Boom Operator

DIMITRI KOURI
SAM WEINER

Gaffer
Best Boy Electric
Company Electric

ANDREW HUBBARD
LORI DINSMORE
MARIO COLLI

CREDITS



Additional Electrics

CJ BAKER
ALEX CROWE
DAN FETHKE
CHRIS HEITZMAN
KRISTIN MURPHY
ALEXA WOLFE

Key Grip Best Boy Grip Dolly Grip Company Grip Additional Grips

ETHAN JUNE
KENNETH KILDEE
EVAN CHILDS
CHRISTOPHER CHYBA
GARLAND BERENZY
JOHN BLAZZI
CHRIS HEITZMAN
PATRICK KINNEY
GABRIEL SOLORZANO

Location Manager Assistant Location Manager Additional Locations Labor

JUSTIN STOWELL
JONATHAN YI
GEORGE MARRO
FELIX RIVERA
MATTHEW WEINBERGER

Location Scouts

STEVEN HARRIS
WOLFGANG HERTING
RYAN PIOTROWICZ
BRAD REICHEL

Security

PAUL MILLER
ED MILLER
PATTY SOURA
KEVIN SOURA
JASON GIBSON

Art Director Assistant Art Director Art Department Coordinator Construction Coordinator

NAOMI MUNRO
TOMMY LOVE
CLARE MCLAY
JASON SINGLETON

CREDITS



Property Master
Assistant Property Master
Props Shopper

Set Decorator
On-Set Dresser
Additional Set Dressers

Leadman
Set Dresser
Scenic Artists

Shoppers

Truck PAs

Art Interns

Assistant Costumer Designer
Interim Assistant Costume Designer
On-Set Costumer
Additional On-Set Costumer
Ager & Dyer
Wardrobe PA
Additional Wardrobe Assistants

Make Up Artist
Hair Stylist
Additional Hair Stylist
Special Effects Makeup

Special Effects Supervisor
Special Effects Technicians

STEPHEN PHELPS
CHRISTOPHER LAUDERDALE
JONATHAN PHELPS

SALLY LEVI
ROBERT YAPKOWITZ
SEAN CALLAGHAN
RAYMOND MORRIS
SAVANNAH RICE
NATHAN DICKERSIN-PROKOPP
TANIA MATHEUS
ALLEGRA CROWTHER
MICHELLE MARCHESSAULT

SYLVA DEAN VENTIKO
STORM GARNER
GUS MULLER
DANNY BONILLA
TALIA ESHEL
NABI JUNG

RACHEL DAINER-BEST
NIKKI MALTEZOS
ZOEY ZIMBICKI
TAYLOR SMITH
DYLAN ROSSMAN
JENNIFER HARRINGTON
ARIELLE COOPER-LETHAM
MIA FLANAGAN
MELISSA GANGI

SASHA GROSSMAN
ALEXA QUIROGA
KRISTEN SMITH
JESSIE EDEN

BRIAN SCHULEY
JOHN DEBLASIO
NICK POYNER

IT COMES AT NIGHT

CREDITS



Production Supervisor	KARA JANECKO
Prep U.P.M.	AMANDA MESSENGER
Additional U.P.M.	DAVID DUQUE-ESTRADA
Production Coordinator	RACHEL THOMPSON
Production Secretary	LAUREN ROHS
Office PA	DANA HAYES
Office Runner	KELLEY HARTMANN
2nd 2nd Assistant Director	MAX O'BRASKY
Key Production Assistant	SPENCER PAZER
1st Team Production Assistant	RASHID HARRISON
Paperwork Production Assistant	PATRICK COTNOIR
Set Production Assistant	D.J. MAIORANA
Additional Production Assistants	CHRISTOPHER ESCANDON NICK FLAVIN MICHAEL FULLER LUKE HEATER JOHN HAZLETT SAMUEL MILSTEIN RICHARD MOLLOY JACKSON O'BRASKY TESS RAIH
Stills Photographer	ERIC McNATT
Production Accounting Services	JFA
Production Accountant	MICHELE MILLER
Asst. Production /	
Post Production Accountant	NADIRAH GOLDSTEIN
Cast Payroll Services	INDIEPAY SERVICES
Production Counsel	GRAY KRAUSS STRATFORD SANDLER DES ROCHERS KRISTINA CHEN, ESQ.
Screen Actors Guild Representative	JENNIFER AMBROSE

CREDITS



Lead Animal Trainer
On-Set Trainers
Farm Animals Supplied by
Caterer
Head Chef
Assistant Chefs
Craft Service Head
Key Craft Service
Assistant Craft Service
Additional Assistant Craft Service
Set Medic
Assistant Editors
Re-Recording Mixer
Dialogue Editors
FX Editors
Foley Editor
Foley Artist
Foley Mixer
Location Foley Field Recordist
Foley Recording
Sound Department Technicians
Sound Engineer
Sound Mix Facility Producer
Harbor Sound GM

WILLIAM BERLONI
THERESA CARROLL
BRIAN HOFFMAN
GRACE TOY
TRIBE ROAD CATERING
ANDREW GILBERT
DAVID BUMPUS
JACOB MEIS
DANIELLE WILSON
TRYPHOSE LALANE
XAVIER BARKER
VERONICA HERRERA
KEVIN CALLAHAN
AARON PEER
MICHAEL SWEENEY
DAMIAN VOLPE
MARY ELLEN PORTO
TONY MARTINEZ
KRIS FENSKE, MPSE
ROBERT HEIN
WILLIAM SWEENEY
JAY PECK
MICAH BLAICHMAN
MATT HAASCH
STEPPING STONE FOLEY, INC.
DUNCAN McRAE
GIUSEPPE CAPPELLO
AVI LANIADO
GABRIELA CELI
DARRELL SMITH

IT COMES AT NIGHT

CREDITS



ADR Mixer	BOBBY JOHANSON
ADR Recordist	MICHAEL RIVERA
ADR Coordinator	TRICIA SCHULTZ
ADR Voice Casting	DANN FINK & BRUCE WINANT
Post Production Sound Services	HARBOR
On-Set Visual Effects Supervisor	CHRISTINA MITROTTI
Visual Effects by	BRIDGET FULLAN
Visual Effects by	PHOSPHERE
Visual Effects Supervisor	JOHN BAIR
Visual Effects Executive Producer	VIVIAN CONNOLLY
Visual Effects Producer	MATT GRIFFIN
Technical Director	SCOTT WINSTON
Compositors	NAVID BAGHERZADEH
	AMY CHRISTENSEN
	JOSE MARIN
	TIM VAN HORN
	JOSH CHILD
	GREG RADCLIFFE
	DJUNA WAHLRAB
Digital Dailies Creation by	NICE DISSOLVE
Dailies Manager	AARON PEER
Digital Intermediate by	THE MILL
Colorist	DAMIEN VAN DER CRUYSSSEN
Group Director of Color	DEE ALLEN
Senior Color Producer	NATALIE WESTERFIELD
Color Production Coordinator	ELIZABETH NAGLE
Color Assistants	NATE SEYMOUR
	ZACK WILPON
	DANIEL MOISOFF
	AMANDA BERNHARDT

CREDITS



Conform and Deliverables by
SVP Theatrical Services
VP Creative Services
Account Executive
DI Producer
Conform Editor
Baselight Assist

Music Editor
String Arranger & Asst. Composer

Musical Collaborators

MUSICIANS

Microtonal Guitar
Modular Synthesizer
Percussion

Piano Table & Wind Spinners

Violin
Viola
Cello

Synthesizer / Electronics

TECHNICOLOR POSTWORKS NEW YORK
CLARK HENDERSON
BEN MURRAY
BARBARA JEAN KEARNEY
ANDREW McKAY
SEAN PERRY
RYAN DUFFY

KATHERINE MILLER
JORDAN DYKSTRA

BEN GREENBERG
JORDAN DYKSTRA
PAUL WIANCKO
ROBERT AIKI AUBREY LOWE
STEVE FLATO

STEVE FLATO
ROBERT AIKI AUBREY LOWE
BRIAN McOMBER
JORDAN DYKSTRA
TOMEK ARNOLD
MICHAEL PESTEL

BEN RUSSELL
JORDAN DYKSTRA & AYANE KOZASA
PAUL WIANCKO

ANGEL DERADOORIAN
BEN GREENBERG
BRIAN McOMBER
DANIEL SCHLETT
JORDAN DYKSTRA
KYP MALONE
LIAM O'NEIL
STEVE FLATO

CREDITS



Additional Music Preparation
BRIAN McOMBER
DAVE SCANLON
JORDAN DYKSTRA

Score Recorded by
BEN GREENBERG
BRIAN McOMBER
JORDAN DYKSTRA
PAUL WIANCKO

Score Recorded at
STRANGE WEATHER
CONTROL
THE PURPLE BOX
CROWELL MUSIC HALL, WESLEYAN
UNIVERSITY
BEN GREENBERG
PYTHON PATROL
STRANGE WEATHER
VACATION ISLAND RECORDINGS

Score Mixed by
Score Mixed at
PYTHON PATROL
STRANGE WEATHER
VACATION ISLAND RECORDINGS

Title Design by
BIG FILM DESIGN
RANDY BALSMEYER

Camera, Grip and Lighting Equipment
PANAVISION
EASTERN EFFECTS
HAND HELD FILMS
THAT CAT

Script Clearance Research
Production Insurance Provided by
CAROL COMPTON, INDIECLEAR
MOMENTOUS INSURANCE
DOMINIQUE BUTLER

Vehicles Provided by
COURIER CAR RENTAL
EDGE AUTO RENTAL
ENTERPRISE

IT COMES AT NIGHT

CREDITS

SPECIAL THANKS

Ashley (Bumble Bee) Myers
Joshua Astrachan
Danny Bensi
Lauren Elmer
James Farrell
Ryan Feldman
Frederick W Green
Gabby Green
Bethany Haynes
Kim Hodgert

Jeanie Igoe
Saunder Jurriaans
Craig Kestel
Jeff Nichols
Brad Becker Parton
Samantha Racanelli
Stephanie Ritz
Noah Sacco
Bob Wallerstein
Alan Wertheimer

PRODUCERS WISH TO THANK

Jeremy Adams, Antonio Fascilla, and Megan Daly
at Woodstock Byrdcliffe Guild
Kevin Peters at Woodstock Fire Company
David Mason at Saugerties Fire Company
Miles Schillinger
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Marni Zimmerman at Panavision
Susan Larkin Fine Art
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Lagunitas Brewing Company
Kings County Distillery
Woodstock Hardware
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