Most home invasions have to do with taking people’s property, but the villains of IN THEIR SKIN are after something more. The film, originally titled REPLICAS (see review here), arrives in theaters this Friday, and its creators and cast discuss it below.

IN THEIR SKIN stars DIARY OF THE DEAD’s Joshua Close, HELLBOY’s Selma Blair and TRICK ’R TREAT’s Quinn Lord as a grieving family recovering at their remote vacation house, and James D’Arcy (soon to be seen as Anthony Perkins in HITCHCOCK), PENNY DREADFUL’s Rachel Miner and Alex Ferris as a neighboring brood who drop by with what seem like friendly intentions that soon prove sinister. At this year’s Tribeca Film Festival, where the movie had its world premiere, Fango got to sit down with director Jeremy Power Regimbal, making his feature debut after helming commercials and music videos, Close, who also scripted, Miner and Lord for a lively discussion.

FANGORIA: Josh, how did you make the transition from acting to screenwriting, and team up Jeremy for this film?

JOSHUA CLOSE: Well, my brother Justin Close, who also produced the film, and Jeremy and myself have been collaborating on music videos for the past five or six years. So we all decided that we were going to take a road trip from Vancouver to LA and come up with a movie concept, and IN THEIR SKIN was what we came up with. Once we got to LA, I wrote the script.

FANG: Are you guys fans of the home-invasion/thriller genre?

JEREMY POWER REGIMBAL: I really like thrillers or mysteries in general. I definitely wouldn’t say that I prefer home-invasion movies by any means. It just happened that that’s where the story led us.

RACHEL MINER: One of the things I enjoy about this film is, it doesn’t necessarily fit into that category too much. Obviously, there is a home invasion, but on the other hand, there are a lot of other characters involved and so forth. To me, that’s a make-break.

FANG: An it’s not an invasion in the violent sense; the Sakowskis worm their way into the Hugheses’ home. Was that a conscious choice, to go against the grain of this kind of film?

CLOSE: Definitely. We knew we were going to make a thriller within the confines of a house, and we wanted it to be similar to films that inspired us, like WITH A FRIEND LIKE HARRY…, FUNNY GAMES, obviously, and THE STRANGERS. But we wanted to add that humanity to both sides, so it wasn’t simply a slasher film.

MINER: And in that respect, when there *is* violence, it really impacts. It’s fun watching the movie with an audience, because at those moments where something violent does happen, people are jumping and yelping and things like that, as opposed to getting numb to it because it’s constant throughout the film. And I think audiences are getting savvy at this point; genre audiences, especially, know exactly what’s going to happen next, so you have to change up the paradigm and try new things.

FANG: It’s startling when the Hughes’ son is the first to be threatened, because you don’t typically see children put in too much peril in this kind of film.

CLOSE: That scene was actually improvised, wasn’t it? [*Laughter from the group*]

QUINN LORD: Yeah, they stuck me in the room with someone who wandered on set with a knife… “Yeah, that should be a scene.”

FANG: Were any of the scenes scary for you to do?

LORD: No, not at all.

CLOSE: No? You’re a lot tougher than all of us.

LORD: I love being held at knifepoint! [*Laughter*]

FANG: Josh, in terms of writing a character for yourself, some people would be inclined to write themselves the villain’s role, which is more colorful.

CLOSE: It’s such a cool role, isn’t it? [*Laughter*] After I saw it, I was like, “Damn!” I didn’t write Mark for myself, actually. I just wrote the script for us to collaborate on, and I wasn’t going to be in it until about three weeks before shooting. Everyone was starting to come together, and I was like, “You know, I really want to play the part.”

FANG: Rachel, this is a very different part for you. I must admit, I didn’t recognize you in the early portions of the film.

MINER: I try to change things up as much as possible. The exciting thing about acting is getting to change and inhabit different people, and get inside their heads.

FANG: There’s great tension in the dinner-table scene; it’s clear something’s wrong with your

and D’Arcy’s characters, but it takes a while for that to come out. Was it difficult to project a sense of being sinister without being too overt?

MINER: This was actually one of those things where a part is so well-written, it’s not hard to figure out what to do. That scene was a case where everything just fell together naturally. So much of my character was just about reacting to what was going on. I didn’t plan anything ahead, so I wasn’t worried about how it was going to come off—was I going to seem weird or evil or whatever. I just was in her head as she’s constantly trying to make everything OK, and do what Bobby wants, and copy what the Hugheses are doing. It was almost like a game of “Simon says.”

REGIMBAL: Jane is so innocent and genuinely interested in them. You aren’t really trying to intimidate, and for me that’s what’s so creepy; you’re just so interested, and don’t understand why they’re getting awkward.

FANG: Was playing Jane emotionally challenging?

MINER: I have to say, as much of a rollercoaster as I was sent on as this character, I didn’t find any of it especially trying. Part of it was that when you’re working with nice people you enjoy being with, it doesn’t feel difficult. It just feels like play, even when it’s dark.

REGIMBAL: It was a very comfortable set. Everyone really got along, so I feel like we were more comfortable going to these weird, dark places. I can’t really think of something that was the most challenging, to be honest.

CLOSE: It felt more freeing at times than it did challenging.

REGIMBAL: Some of the weirdest, craziest scenes felt like they flowed and happened with the most ease, and on my first film, I was worried it was going to be the complete opposite. I was approaching some of those moments going, “Oh my God!” [*Laughs*]

[redacted]