

EXPOSURE

Autumn 2017

A winning combo?
Take a look at the makings of successful actor-director duos



The A-teams
What are the top team-ups?

I get by with a little help from my...fan
How fans have influenced film productions

TEAMWORK

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Ellie Schenk finds out...

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Check out our ultra-colourful, helpful schedule of all YSC screenings- put them in your diary now!

A Note From the Editor



It's a new term, it's a new year, and I'm feeling....scared out of my wits as I enter my last year of undergraduate study! But I am determined to be positive. There is a lot to smile about: I'm back in York, seeing friends I've been separated from for 3 months and returning to my familiar haunts. And as our last issue about conspiracy and world domination by evil corporations and power-hungry leaders was not the most upbeat we felt it would be good, especially with the new start that Freshers heralds, to look at something more positive in our Autumn 2017 issue: cooperation, community, teamwork. We will be looking at those team-ups that saved the day, those team-ups behind the camera and those ones that really changed things.

Even more cause to be happy is that the York Student Cinema is back! After a little make-over, inside and out, we will again be showing some exciting films this term including Dunkirk, Wonder Woman, Kingsman: the Golden Circle and Blade Runner: 2049. And what's more you can see them for just £4, or less as a member. And as you can tell from the lovely-gloss magazine you hold in your hand this amazingness does not just stop at the cinema door: YSC has EXPOSURE- our termly magazine and blog to keep you up to date on all the latest film and television news, trailers and issues. You can also get involved in all parts of the YSC from punching tickets, putting on a film through the projector, writing for the blog and magazine, selling 2 for 1 popcorn bags, contributing to decisions on the cinema's future and joining socials (which range from casual meet-ups over food and drinks to all-out battles of laser-tag).

Well that's enough for now, I'll let you turn the page and let our writers take it from here. Have a great first term and I hope to see you at the YSC, in front or behind the scenes!



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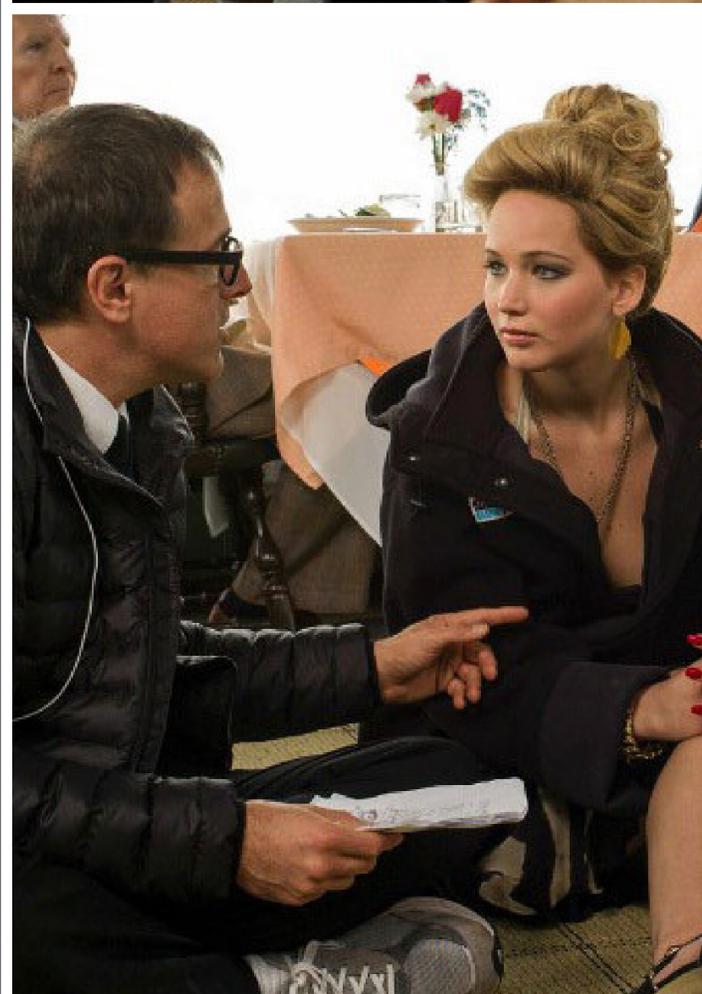
Lily Hambly and Holly Huxter

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MEETING OF THE MINDS

Many actor and director collaborations have been successful- as measured in Oscar nods and wins, critical acclaim, audience reception and the continuation of the collaboration. But what makes the cogs of these partnerships tick? And tick so well?



One of today's perhaps most interesting pairings comes between Wes Anderson and the self-professed “difficult” actor Bill Murray. Anderson creates characters that play to Murray’s strengths, yet this does not mean they become stilted or samey.

Each role is witty and welcomed, whether as an animated badger or even just a cameo (such as the framing scenes in *The Darjeeling Limited* (2007)), and Murray has received critical acclaim for his roles. In turn, Murray recognises Anderson’s artistic ability as since starring in the relatively unknown director’s second film *Rushmore* (1988) Murray has gone on to participate in all further Andersonian creations.



Understanding and trust is also important in those relationships between a relatively young actor and their director. This is true of Jennifer Lawrence and David O. Russell, whose three collaborations have already spawned various nominations and an Oscar win for Lawrence. Lawrence, who first started working with the actor at age 20, says there is a “100% trust in his ability” (Hollywood Reporter, 2015). Russell has offered roles that have allowed Lawrence to showcase her talent and develop as an actor whether that be playing a bi-polar former sex addict (*Silver Linings Playbook*, 2012) or determined matriarch of a business empire (*Joy*, 2015).

It also helps if the actor and director share an artistic viewpoint. Michael Fassbender, for example, talks about being on the “same wavelength” as British director Steve McQueen during their first collaboration of *Hunger* in 2008 (Indiewire, 2011). This has continued with films such as *Shame* (2011) and *Twelve Years a Slave* (2013). Although it is the director who steers the project an actor’s engagement with the direction, not just compliance, is necessary. This collaboration also has a friendship at the heart of it, which is also true of the Simon Pegg and Edgar Wright duo.

From first working together on TV projects, they have since produced their most successful collaboration to date, The Cornetto Trilogy, which grossed over \$150, 000, 000 worldwide. All of the trilogy were co-written by Pegg and Wright and feature friend Nick Frost. The collaboration launched Pegg’s career, taking him to blockbuster heights that include the rebooted Star Trek franchise. Wright has also gone onto direct films such as this summer’s hit- *Baby Driver*. This collaboration is definitely a meeting of the minds- that being male nerd minds. Really, it seems as if their films are the home movies of two friends who have hashed out a script in one of their bedrooms and roped in some mates, but with bigger budgets, better cameras and more fake blood, and that create something that gains worldwide audience and critical attention.



And of course, being married to your director might also help, as is the case with Joel Coen and Frances McDormand.

McDormand has appeared in many Coen brothers' creations whether in starring or smaller roles. Oscars have been won (e.g. *Fargo*, 1996) and acclaim has been received for all involved.

Yet the closeness of this relationship, which is definitely kept in the family, demonstrates how autonomy is important too. An actor and director cannot depend on each other for employment or success. This is true of Coen and McDormand, with

McDormand being an established actor in her own right. It would seem there has to be some spontaneity where a director can turn to an actor and suddenly there is a fusing of passions for the project: minds meet. **-ES**



Photo: AFP Photo



THE MORE THE MERRIER. LESS IS MORE. TOO MANY COOKS SPOIL THE BROTH. MANY HANDS MAKE LIGHT WORK. PROVERBS ARE OFTEN CONFUSING AND DIRECTLY CONFLICTING WITH ONE ANOTHER. IN THE CASE OF FILM, THE PENDULUM CAN SWING EITHER WAY; TOO MANY CHARACTERS WITH NOT ENOUGH DEVELOPMENT AND THE PIECE CAN BECOME OVERWROUGHT AND UNFOCUSED. TOO FEW AND AUDIENCES CAN BECOME DISSATISFIED WITH THE SMALLER SCALE. HOWEVER, SOME FILMS MANAGE TO AVOID THESE POTENTIAL PITFALLS, WEAVING ENTERTAINING AND, AT TIMES, TOUCHING DEPICTIONS OF TEAM-UPS AND FRIENDSHIPS. IN LIEU OF A TIME WHERE PEOPLE COMING TOGETHER FOR SUPPORT AND SOLIDARITY IS NEEDED MORE THAN EVER, EXPOSURE TAKES A LOOK AT SOME OF THE MOST MEMORABLE AND ICONIC CHARACTER GROUPINGS AND PARTNERSHIPS IN CINEMA.

TOP TEAM- UPS



Perhaps no unity of characters was more anticipated than that of 2012's blockbuster smash *The Avengers*. Five stand alone films preceded it, with each installation presenting new details and acting as a progression toward their eventual team-up. This comes when Loki, Thor's mischievous and maniacal brother (he's adopted) makes his intention to lead supreme over the world (with help of the invasion of an alien race) very clear, Agent Coulson and Nick Fury conclude that there's only one solution to this catastrophic problem - assemble a team of the most capable and enhanced beings in the world: The Avengers.



A multi-millionaire narcissist, an entitled God of Thunder, a soldier out of time, a doctor with anger issues and two S.H.I.E.L.D agents with a rich history. They hardly sound like the perfect cocktail of people and fireworks certainly do fly between the group. But when New York is in danger of obliteration, they put aside their differences and band together to save it. Watching these emblematic Marvel characters do what they do best - kick ass - is enough to induce fist pumps and tears galore, and this feverish excitement translated into critical praise and mega box office rewards.

As the Marvel Cinematic Universe expanded, so has the nuances and intricacies between characters. Tony Stark and Steve Rogers often clashed with their opposing views, a narrative that came to a head in *Captain America: Civil War*. New characters have also been introduced into the fold, such as Ant-Man, Black Panther and Doctor Strange. And Marvel is bringing all of them together for *Avengers: Infinity War*, an epic culmination of their 10 year established universe that sees every hero from every Marvel film fighting against Thanos in a bid to save the world. The visual effects will be outstanding and the scope of the piece unimaginable. But it'll be the Avengers' team work and camaraderie that'll resonate the most deeply.





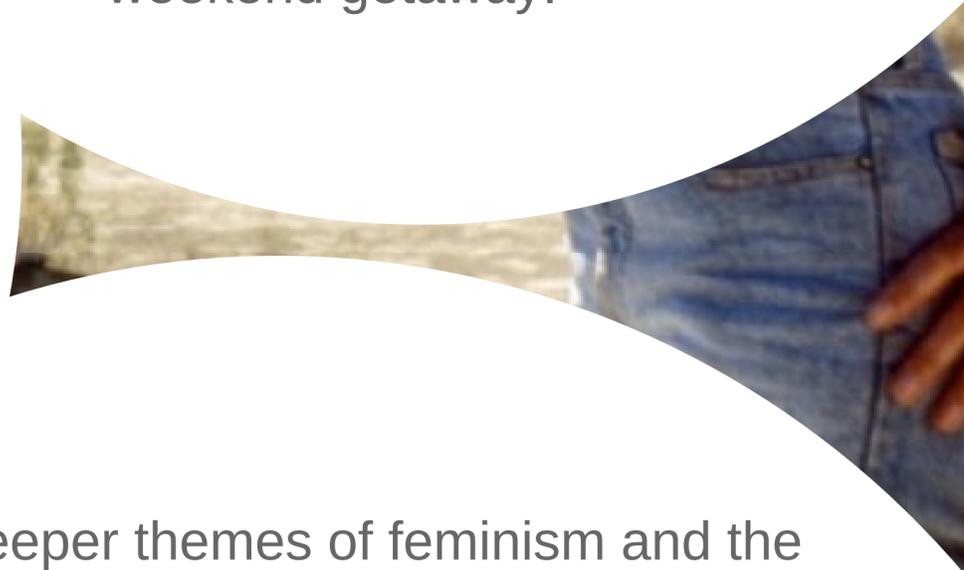
Thelma lets her hair down immediately as she and Louise go dancing and drinking but their good time is cut short in the most disturbing way as Thelma is sexually assaulted. Louise comes to her aid just in time and kills her assailant.

The two ordinary women become wanted criminals, on the run for Louise's act of protection - but they know the law won't see it that way and hitting the road is the only solution.



Without the inflated budget and galactic scale of *The Avengers*, the 1991 film *Thelma and Louise* resulted in one of the most beautiful and realised pairings ever. Thelma is a submissive and dissatisfied housewife with a neglectful husband. Louise is an independently minded waitress harbouring hurt in her past.

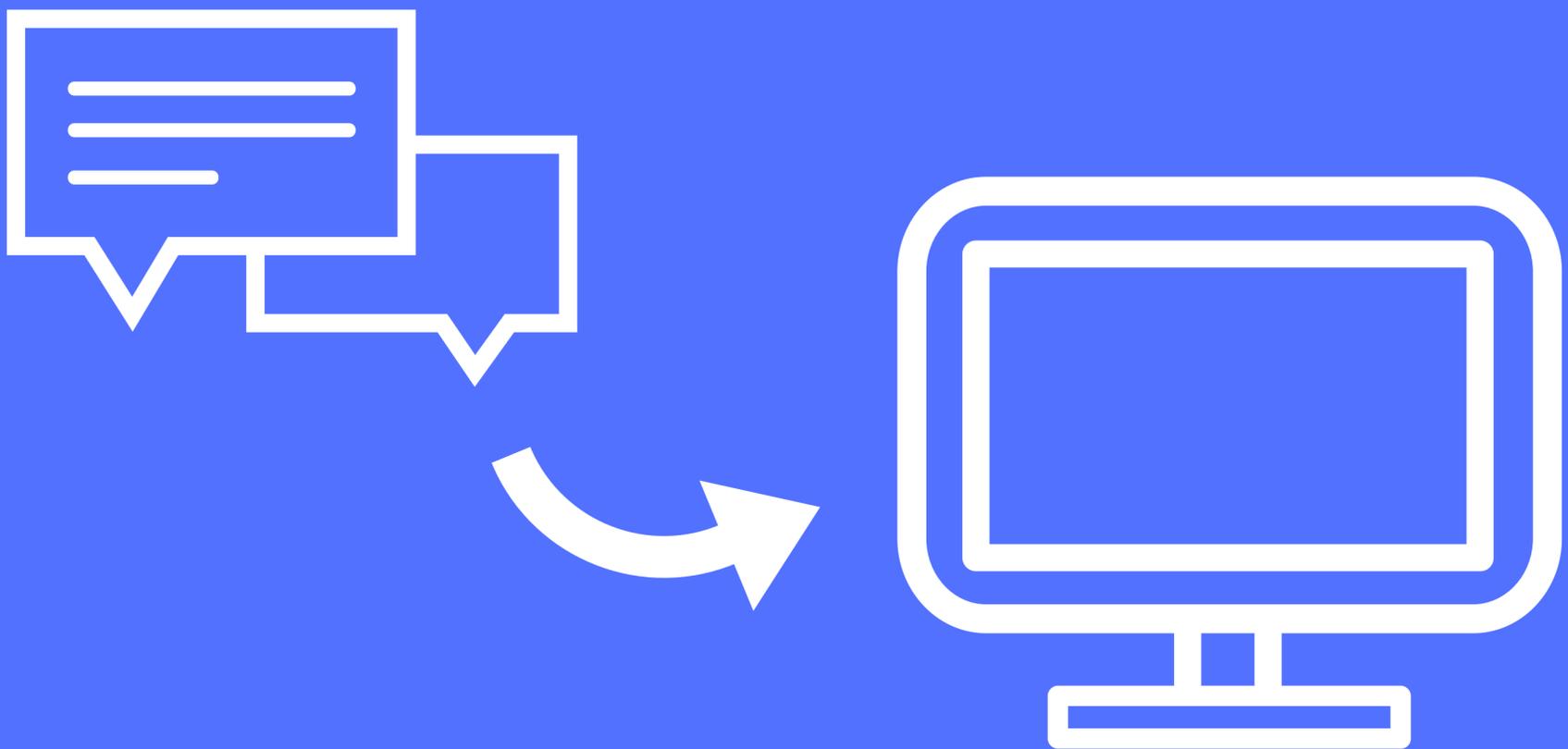
They're both looking for an adventure beyond their routined lives and set off on a girls weekend getaway.



Much deeper themes of feminism and the patriarchy are at play but the realistic friendship of the titular characters is the unforgettable fixture. After her ordeal, Thelma is understandably shaken and cannot come to terms with the dramatic turn of events. On the other hand, Louise is rational and is the woman-with-the-plan. However, once Louise's master plan falls through, the roles shift and Thelma assumes control and breaks laws on her own accord. As the police close in on them and their chances of evasion dwindle, the women's bond only grows stronger and the final scene is the epitome of sisterhood and togetherness. **-EB**

THE

FAN/CREATOR RELATIONSHIP



As fans of TV shows and movies, we often feel a strong connection not only to the characters on the screen, but the writers, creators and actors behind them. With the increasing popularisation of social media as a way of fostering (sometimes direct) communication between fans and creators, the entertainment industry is becoming more and more reliant on its fans to tell them exactly what they should do next.

In a lot of ways this is a very positive thing: by listening to fans and those who are passionate about the show, the writers gain insight into how people feel towards particular storylines and relationships between characters and can take this into account when creating future movies or episodes. It means that avenues that weren't originally explored but that viewers are interested in will be looked into- and in some cases it has taken outside audiences for the writers to notice chemistry between characters that may not have been apparent from an inside perspective.

However, this can often garner accusations of simply “pandering to the fans.” While giving your most dedicated viewers the satisfaction they want is good to an extent (what's the point in making something if people don't like it?), in sequels such as *Guardians of the Galaxy Volume 2*, it seems like the filmmakers took note of what people liked most about the first film and simply redid it. There were all the basic elements of the original: a great soundtrack, humorous moments that showed the relationships between characters, whose quirks are what make them so endearing. But it seemed almost forced, and tonally a bit... off. There was something inorganic about it. It was too obvious that the filmmakers had tried to recreate what made the original so great, and succeeded only in an awkward succession of elements that didn't fully gel together in the story as a whole.



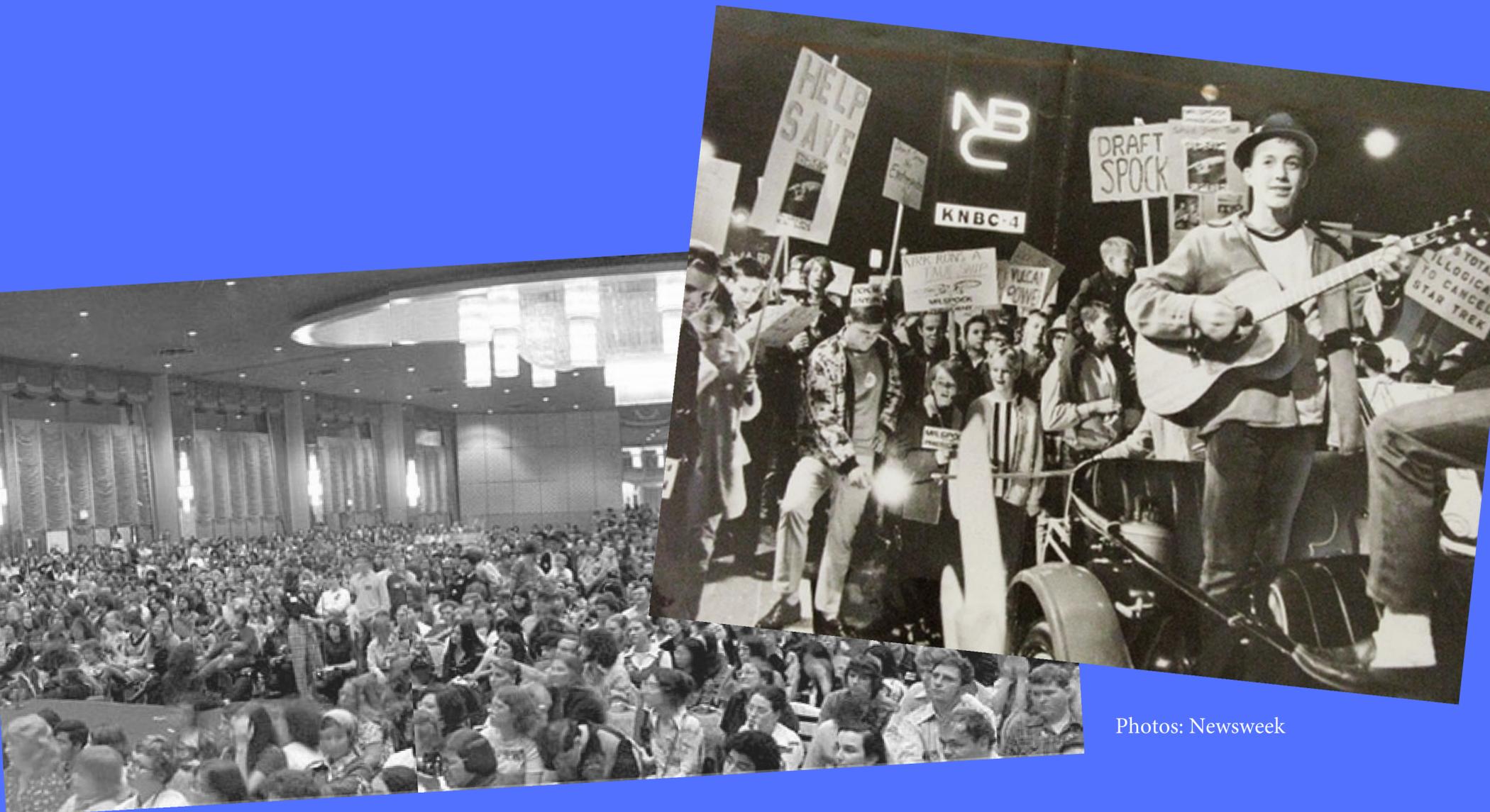


In other cases, such as with *Star Wars: The Force Awakens*, the creators took all the best bits of *A New Hope* and made a new Star Wars for a new generation. What makes it different from *Guardians of the Galaxy Volume Two* is that there were original characters with new relationships and backstories that were hinted at, and though the story was very similar in plot and tone, it was still updated for a newer age. Rather than being simply repetitive, the time difference between the films allowed *The Force Awakens* to be at once both nostalgic and fresh.

The close interaction between fans and creators is even more strikingly seen in the television industry. Because TV shows run over a number of years, and creators are able to see their viewers' reactions to the storylines while still in the process of writing the story, it is much easier for the audience to have an impact on the storyline. Mediums such as twitter allow the creators/writers/actors to directly interact with fans, often live-tweeting while the episodes air. Rather than simply relying on printed reviews, they can see the real-time reactions and feelings of their most dedicated fans- the ones who they rely on to tune in weekly and support the show. However, this is a slightly dangerous route for writers in particular to take. *Once Upon a Time* writers and creators Adam Horowitz and Edward Kitsis have openly acknowledged that at some points in the series they chose to change the direction of a storyline midway after interacting with fans on twitter who had predicted correctly what was going to happen.



Honestly, this is lazy storytelling. Changing a well-thought out storyline just because you want to keep people on their toes means that already-aired episodes simply don't make sense. It's important for writers and creators to ensure that they are creating their work from their own ideas rather than letting the audience influence their work too directly.



Photos: Newsweek

Fans can also have a very positive influence on the success and future of a TV show. It is the audience numbers and reaction towards a show that helps the network decided whether or not the show will be renewed for more seasons. Notably, after its initially high ratings began to drop, NBC threatened to cancel *Star Trek* (The Original Series) during its second season. However a group of the show's fans banded together and wrote letters to the network asking them to keep the show on the air- and although NBC went on to cancel the show in its next season, *Star Trek's* dedicated fan base has made the show the cult classic that it remains today.

Needless to say, interactions between fans and creators has always had a huge impact on the success of the movie or TV series. Now that social media has opened up the industry, it only remains to be seen how closely fans will be involved in the direct influencing of the entertainment industry. - **HH**

YORKSHIRE'S

CONNECTION TO FILM

Yorkshire may just be a county in the north of the England, far-from the glitz and glam of Hollywood, but do not be deceived. Within this county is a host of talented, creative and experienced production companies and studios...

We've already established that Yorkshire has a stronger connection to film than people think. However, something we haven't covered is the co-operative nature of many of the film production companies and facilities situated in the north of England. With less money invested in the North of England, collaboration is particularly common, and important when creating quality pieces of Film and Television. Here are just a few examples...

North Light Studios

North Light Studios is a four stage studio deep in the heart of the Yorkshire Dales. Converted from a 19th century wooden mill, it has become a popular setting for a number of UK dramas, particularly on ITV. Titles include Jericho, Jamaica Inn and most notably, Happy Valley which has been renewed for a third season, and Peaky Blinders, starring Cillian Murphy. North Light Studios co-operates with a large number of production companies from all over the UK, including Red Production Company, Origin pictures and Tiger Aspect Productions.

I, Daniel Blake

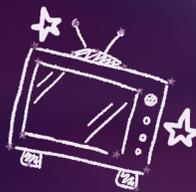
This critical success by social realist veteran, Ken Loach, was filmed in Newcastle. However, there were numerous different production companies behind the making of this film, including two distributors. Production companies involved were Sixteen Films, British Film Institute, Why Not Productions, Wild Bunch and BBC Films. The film went on to be nominated for five BAFTAS and managed to secure the BAFTA for Best British Film. - AC

Red Production Company

Whilst on the topic of Happy Valley, Red production Company,' is a Manchester-based production company which collaborated with North Light Studios for the making of 'Happy Valley,' but this is only one of the company's many collaborations, since many of its dramas are co-produced. Titles include, 'Cucumber,' a Russell T Davis written drama, which was co-produced by Aspect Production and 'Blood,' a feature film starring Paul Bettany and Stephen Graham whilst collaborating with numerous other companies, including BBC Films. Other notable titles include 'Scott and Bailey' and 'Last Tango in Halifax,' the latter two sharing the same writer as 'Happy Valley,' Sally Wainwright, who appears to be a very frequent collaborator with Red Production Company.



(movie) Horoscopes



Aquarius (January 20 - February 18)

It may be difficult but this month try and establish an easier, warmer rapport with people one-on-one. Take Will Hunting in, well, *Good Will Hunting* – he’s a young man with a genius level IQ but has real trouble connecting with people until he gets treatment from therapist Sean Maguire (Robin Williams).

Pisces (February 19 – March 20)

You’ll experience an intensification of feelings and passions this month so make sure you channel your extra creative energy into more constructive outlets. Olive Penderghast certainly did in *Easy A* – after becoming the talk of the town for her fictitious sexual escapades, she challenges the status quo in the most inventive way imaginable.

Aries (March 21 – April 19)

You’re deeply ambitious and are looking for a thrilling career. However, you must be mindful to balance your professional goals with family issues, much like Dustin Hoffman’s character in *Kramer Vs Kramer*. It’s a heart-wrenching film accompanied by emotional performances but it emphasises how important it is to prioritise.

Taurus (April 20 – May 20)

This month, look to enhancing your pre-existing skills in order to further your career or studies. British director Edgar Wright certainly did with his latest flick *Baby Driver* in which he directs some of the most arresting and innovative car chases ever seen in film. His efforts have been rewarded with glowing reviews and an impressive box office haul.

Gemini (May 21 – June 20)

On the up side, your health is wonderful! On the downside, the love relations in your life are chaotic and complex. Perhaps the period drama *Sense and Sensibility* will show that even when the course of true love doesn’t run smoothly, it always eventually prevails.

Cancer (June 21 – July 22)

For all those Cancer signs out there who are single and ready to mingle, this is your lucky month! With your magnetic personality alone, you’ll be able to attract your desired suitor – you and Bridget Jones of *Bridget Jones’ Diary* are kindred spirits. Sure, she’s awkward and occasionally socially inept but she nabs her Mr Darcy in the end. And he likes her very much. Just the way she is.

Leo (July 23 – August 22)

You're a restless individual, but this month you must resist the urge to spend all of your energy – relax and you'll soon discover that what you want will find its way to you naturally. Watch Richard Linklater's 1995 film *Before Sunrise* as inspiration; the two lead characters, Jesse and Celine, find love with one another after a chance meeting on a train and the rest is cinematic history.

Libra (September 23 – October 22)

Libras – you've harboured a persistent vision for a while now, but the time has come to bring that vision to fruition. However, you can take comfort in the knowledge that it took legendary director Martin Scorsese over 20 years to bring his passion project *Silence* to the big screen. Watch the acclaimed picture to serve as motivation and inspiration.

Sagittarius (November 22 – December 21)

Great news! There are countless doors opening to new and previously unconsidered projects, pursuits and partnerships, much like the film *Sunshine Cleaning* in which two down on their luck sisters (played by Amy Adams and Emily Blunt) form a successful crime-scene clean-up business together.

Virgo (August 23 – September 22)

This month you get the opportunity to exercise your third eye as you will be able to see and think more clearly about others than perhaps they can themselves. Auteur Sofia Coppola employs the same deep insight into character in her films, most notably *Marie Antoinette* where she explores the psyche of France's iconic but ill-fated Queen.

Scorpio (October 23 – November 21)

Be sure to keep your eyes peeled this month for new and exciting opportunities that could potentially be heading your way. Much like William Miller in *Almost Famous* who is contacted by the editor of Rolling Stone magazine and hires him to write a story – not realising that he is only 15 years old. William seizes the chance and has to experience of a lifetime touring with up and coming band Stillwater.

Capricorn (December 22 – January 19)

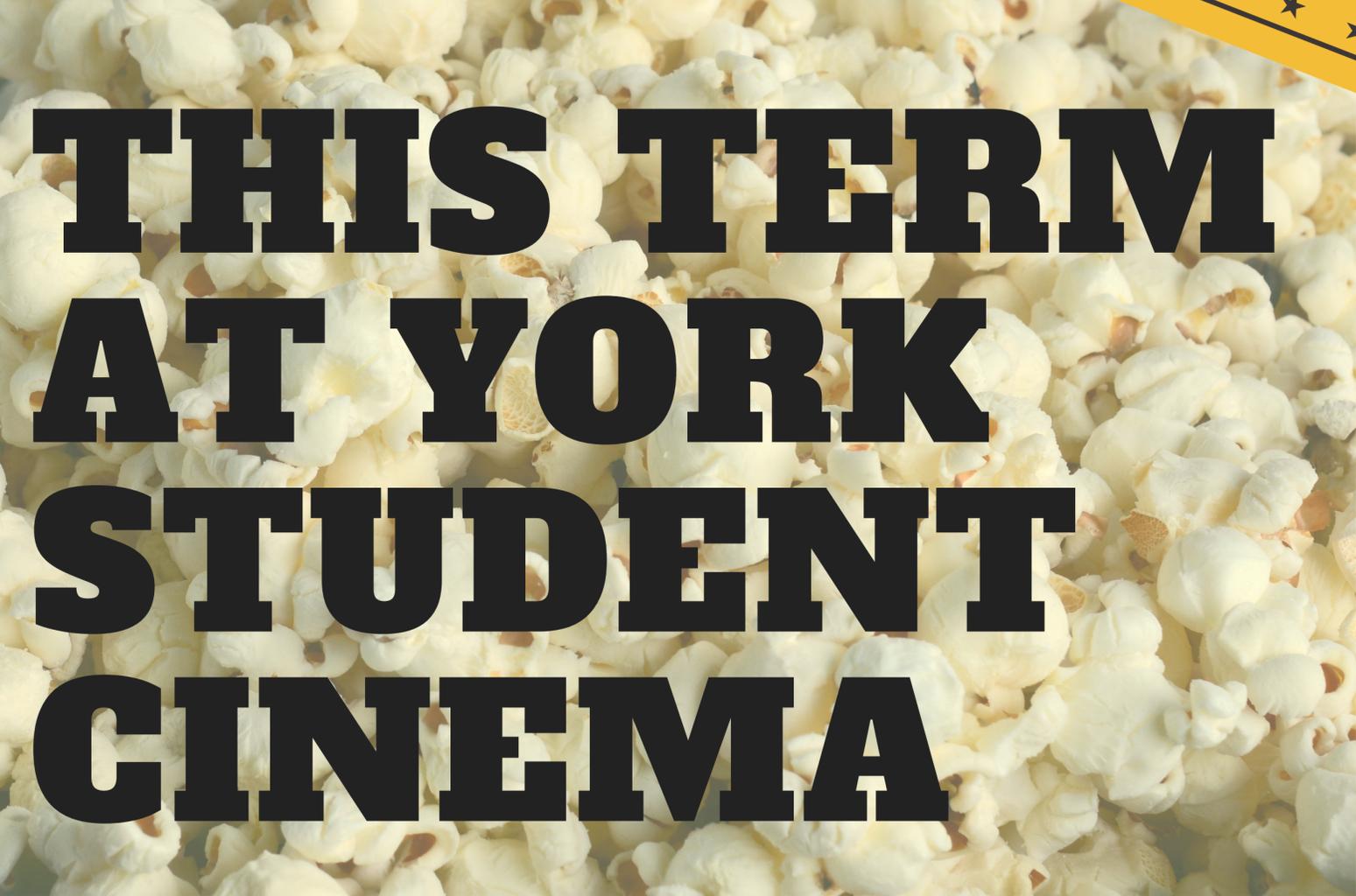
You're usually a shy and introverted person, but this month you'll feel empowered to be bold and innovative in a way that you never have before. Look to the titular character in *Napoleon Dynamite* who performs an elaborate dance routine to ensure that his best pal Pedro has a shot at becoming the class president.



movie maths

- 1.The Blues Brothers set a world record for the most cars wrecked on-set, a grand total of 103 cars.
- 2.If you're ever in need of a star to topline your buddy comedy, Will Smith is your guy- he's starred in six already.
- 3.And he'll shortly be adding to his tally with Netflix's *Bright*, in which he plays a human cop paired up to Joel Edgerton's orc. It's rumoured to be the most expensive film ever commissioned by the streaming giant.
- 4.Beverly Hills Cop was the first of 12 Eddie murphy movies in a row to hit #1 at the box office.
- 5.Genre enthusiast Shane Black made a career out of buddy movies. He's written seven in total, including *Lethal Weapon*, *Kiss Kiss Bang Bang* and *The Nice Guys*.
- 6.That rises to eight if you count Tony Stark's reluctant team-up with a kid in *Iron Man 3*.
- 7.*Lethal Weapon* (where Mel Gibson's Riggs and Danny Glover's Murtaugh are forced to work together) featured eight different martial art styles, including Shotokan Karate and Muay Thai.
8. Jackie Chan's supposed favourite number, 32, is referenced repeatedly in *Rush Hour 2*, where he teams-up with Chris Tucker's LAPD detective, Carter. -SA





THIS TERM AT YORK STUDENT CINEMA

Thinking of coming along for a film? Our members review some of the highlights of this term.

Screenings every Monday, Thursday and Friday. Tickets £4 for non-members and £3 for members. Come along to our meetings every Monday at 6.15 to find out about how to get involved.

THIS TERM AT YSC

WONDER WOMAN [Friday week 2]



Her DC male counterparts, Superman and Batman, have had multiple cinematic depictions but Wonder Woman has never been given her chance to shine on the big screen. Until now. Thankfully, the excruciatingly long wait has been worth it as helmer Patty Jenkins and star Gal Gadot deliver an action filled and comedic superhero flick that has dominated conversation since its release.

Photo: Warner Bros.

THE E FACTOR

It doesn't just pack a punch – it also packs a lot of heart and sincerity as the titular character saves the world with her endless optimism and faith in humanity.



HIDDEN FIGURES [Monday week 3]



I have seen this film three times and was unfailingly blown away with each viewing. Working for NASA, in a male dominated industry, during a time where the colour of their skin determined their inferiority regardless of gender, three unheard of African-American female GENIUSES – played by Hollywood queens Octavia Spencer, Taraji P. Henson and Janelle Monae – fought civil discrimination in order to realise their dreams. And yes this is a true story. Their work helped shape the world of space-science and engineering, yet have you heard of them? I certainly had not. And now I consider them some of the most incredible humans in all of history. If you need that spark of inspiration, this is for you.



Photo: 20th Century Fox

THE E FACTOR

This story should be shown for centuries to come- a story of how far you can go with female power, strong intellect and loving humanity.

THIS TERM AT YSC

BABY DRIVER [Friday week 4]



From the moment Baby Driver starts its audience is thrown into a world of perfectly choreographed action that is both sleek and intense. The first and final acts especially show off just why Edgar Wright is the master of editing, mixing driving and gun scenes to music with expert precision. These are so well done that it makes the faults in the film seem that much more inexcusable. The penultimate act is slow and the lead character, Baby (Ansel Elgort), is completely overshadowed by the supporting cast.

THE E FACTOR

Nevertheless, this is still a fantastic experience that should not be missed.



Photo: TriStar Pictures

ATOMIC BLONDE [Thursday week 5]



Following in the footsteps of Wonder Woman, Atomic Blonde is 2017's second female-led action film. However, Atomic Blonde bears stronger similarities to the John Wick franchise that relies on practical effects and tightly choreographed, brutally visceral fight sequences. Charlize Theron plays Lorraine Broughton, an elite MI6 spy who is sent on a mission to Berlin nearing the end of the Cold War to retrieve a priceless dossier and take down an espionage ring.

THE E FACTOR

Theron gives a fearless performance in this relentlessly entertaining action thriller.



Photo: Focus Features

THIS TERM AT YSC

DUNKIRK *[Friday week 8]*



If I could describe Christopher Nolan's Dunkirk in one word it would be: Tense. From beginning to end there is no respite from the action. This is not to say it is just a plethora of endless gunfire, explosions and officers looking concernedly at each other as with other war films. There is all that, but it is expertly crafted into three strands (beach, sea and air) that all converge at a satisfying finale. I could mention the phenomenal cast involved (from Kenneth Brannagh to newcomer Harry Styles), but this film is not so much about individuals- it is about the bigger picture.



Photo: Warner Bros.

THE E FACTOR

A smartly crafted film that keeps you tensed on the edge, even if we all know how history played out.

THE BIG SICK *[Monday week 10]*



Based on the true experience of co-writers Kumail Nanjiani and Emily V. Gordon's courtship, The Big Sick tells the story of Pakistani comic (Nanjiani) and American grad student (Emily, played wonderfully by Zoe Kazan) who meet at one of his stand-up shows. Their relationship blossoms and Kumail worries what his traditional Muslim parents will think of his new girlfriend. Unexpected tragedy strikes when Emily becomes ill and is left in a coma, forcing Kumail to develop a bond with her parents.

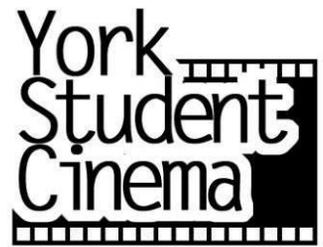
THE E FACTOR

Hilarious and heartwarming, The Big Sick is one of the most delightful films of the year.



Photo: Lionsgate

WE ARE



| | |
|-------------------------------------|---|
| CHAIR | JJ Danks-Smith |
| SECRETARY | Lily Hambly |
| TREASURER | Katie Lou |
| PROJECTIONISTS | Isaac Smith, Roger Pickles, Ewan Marshall Atherton, Oliver William Binns |
| HOUSE MANAGERS | George Hadley and Emma Wright |
| REFRESHMENTS MANAGERS | Elisabeth Ginn and Megan Harris |
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| SOCIAL SECRETARIES | Cameron Partridge and Isaac Smith |
| HEALTH AND SAFETY OFFICER | Joshua Ferris |

Our cinema has full wheelchair access and is fitted with infrared hearing systems for anyone with a hearing impairment. Please speak to our house managers for more information.

Special thanks to the University porters, YUSU and YuFund.



At the time of going to press, all of the films on our schedule were confirmed by our booking agents. Unfortunately, there may be unforeseen circumstances which force us to reschedule, replace, or even cancel a film. These rare situations are beyond our control, and in such cases we will make every effort to publicise the changes in our schedule and to show the film in question at a later date, if possible.

| MONDAY | | TUES-WEDS | | THURSDAY | | FRIDAY | |
|---------|--|-----------|--|---|--|--------|--|
| WEEK 1 | 25 Guardians of the Galaxy Vol. 2 | | 28 Red Turtle | 29 | | | |
| WEEK 2 | 2 Pirates of the Caribbean: Dead Men Tell No Tales | | 5 Bay Watch | 6 Wonder Woman | | | |
| WEEK 3 | 9 Hidden Figures | | 12 *Family Screening* Captain Underpants | 13 Logan | | | |
| WEEK 4 | | | 19 Spiderman: Homecoming | 20 Baby Driver | | | |
| WEEK 5 | 23 Mindhorn | | 26 Atomic Blonde | 27 Dark Tower | | | |
| WEEK 6 | 30 *Halloween special* IT | | 2 Alien: Covenant | 3 *Family Scееning* Despicable Me 3 | | | |
| WEEK 7 | 6 *Family Screening* Beauty and the Beast | | 9 Kingsman: The Golden Circle | 10 Kingsman: The Golden Circle | | | |
| WEEK 8 | 13 Get out | | 16 * 8:30 screening* The House | 17 Dunkirk | | | |
| WEEK 9 | 20 The Mummy | | 23 The Hitman's Bodyguard | 24 War for the Planet of the Apes | | | |
| WEEK 10 | 27 The Big Sick | | 30 Blade Runner 2049 | 1 Thor: Ragnarok | | | |