

EXPOSURE

AUTUMN 2015

ACTION SPECIAL!

STUNTS AND SOMERSAULTS

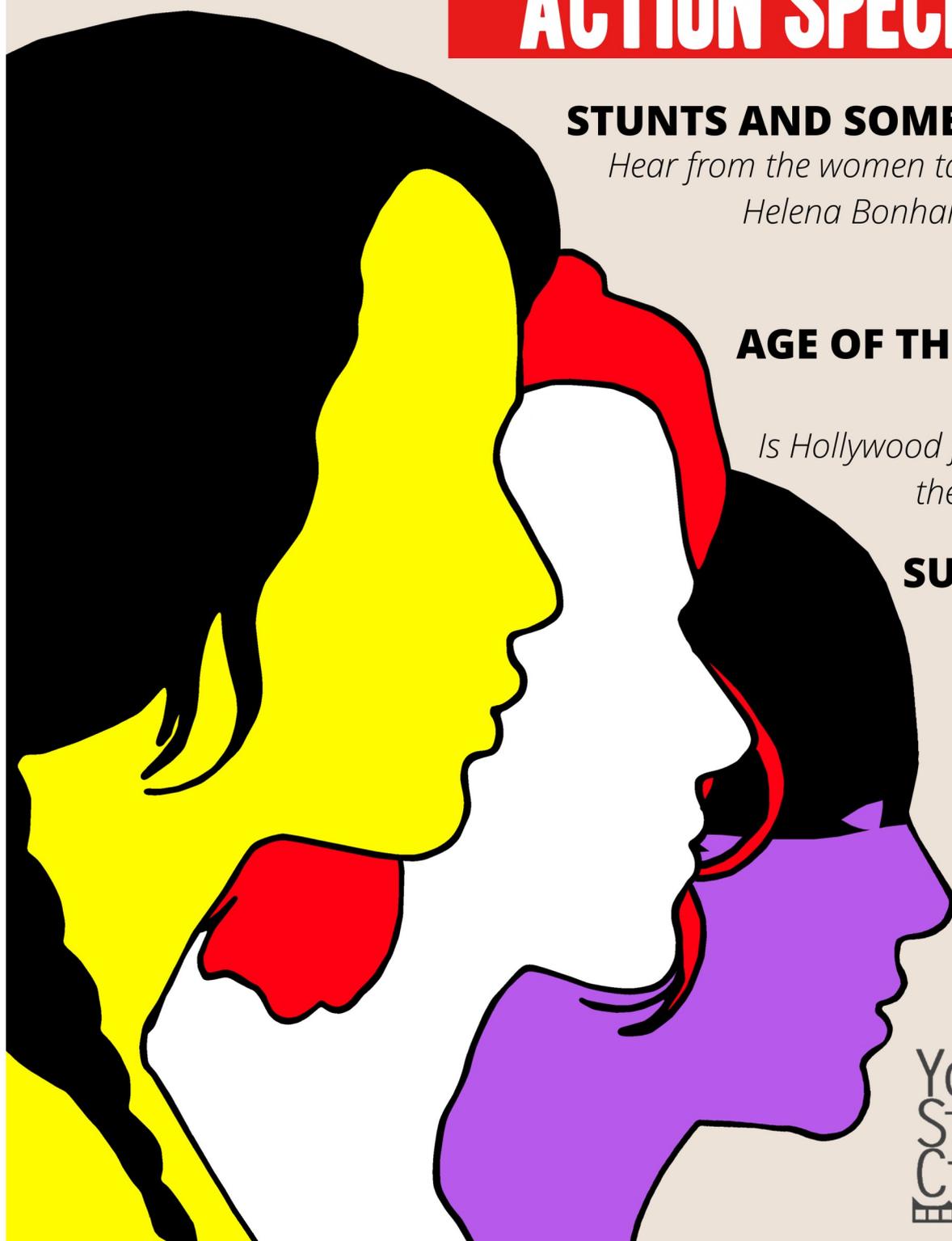
*Hear from the women taking falls for
Helena Bonham Carter and
Chloe Moretz*

AGE OF THE ACTION WOMAN

*Is Hollywood finally closing
the gender gap?*

SUPERHERO STATS

*Has Marvel
overtaken DC
at the box
office?*



York
Student
Cinema

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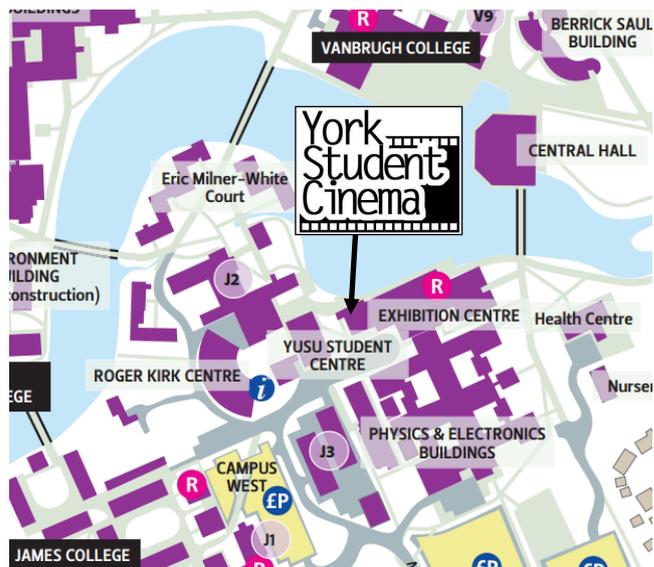
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WHERE TO FIND US

YSC can be found in P/X/001, located in the Physics and Electronics Department on Hes West, at the south end by the Student Centre.



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A NOTE FROM OUR EDITOR

A new term, a new year and a new crop of freshers stumbling with wide eyes into the world of university. Don't worry, we don't bite! (Though you'll soon learn that the geese do.)

We've got a ton of great films for you this term at York Student Cinema, saved up over the jam-packed summer! It's hard to pick favourites, but I'll certainly be looking forward to *Mad Max: Fury Road* (Monday Week 2), *Mr Holmes* (Monday Week 4) and *Inside Out* (Friday Week 6). You can see our full schedule on the back page– stick it on your wall and never miss a showing!

This issue's Action theme was a no-brainer, given the wall-to-wall blockbuster year we've had. The focus on women inevitably fell out of that: the number of solid female-led tentpoles seems to be increasing year-on-year. Hollywood still has a long way to go before it becomes truly diverse and representative, but until then we can enjoy the few nuggets that break through.

Finally, anyone interested in joining the cinema will be more than welcome! We love having new members, whether they be interested in business, retail, projecting, publicity or writing (or all of the above!). Drop us an e-mail at socs101@york.ac.uk or come along to any of our screenings. Information can be found on our website (yorkstudentcinema.org). Be sure to monitor Facebook or Twitter for updates on our showings (**York Student Cinema** and **@ysc** respectively). **SA**

FLIPS AND FALLS

Exposure talks to two women working in the stunts industry to probe its inner workings.

GOOD STUNT WORK, like good CGI, rarely gets talked about. That's the whole point: its very purpose is to be exciting yet seamlessly invisible. A stunt double's job is to hit the right marks and make their actor look as good as possible (then endure any claims the star makes about doing all their own stunts). Without these dedicated performers working behind the scenes, we'd be missing some of the most iconic scenes in cinema. Lucy Allen has certainly contributed to a lot of them.

'We'd been made to look like we were the Joker's men, and we had these masks on us, and they taped the guns to our hands, and all the SWAT teams came in, and they're saying "Put your weapons down!" thinking we were the baddies.'

She is, of course, recalling a

pivotal sequence from *The Dark Knight*.

As one of the victims, Allen threw herself into her terrified character's shoes. 'Christopher Nolan came up to me saying "That's great, but you don't need to do so much cos the mask does a lot!"'

And lo, the famous clown hostage sequence was born. Her other 75 credits listed on IMDB include *Titanic*, the *Harry Potter* series, *Braveheart*, *Maleficent*, *Hot Fuzz*, *Skyfall* and *Avengers Assemble*, but also stretch to TV series such as *Holby City* and *Father Ted*.

In her youth Allen was a passionate theatre actress, balancing plays with other work as a physical performer in the circus. With her father working in television, a transition to the small screen was natural, and she worked hard



"You might be the greatest athlete but if you can't perform it... then you're never going to be a good stunt performer."



to gain the skills and qualifications to be accepted onto the UK Stunt Register in 1990. It then took her 6 months to get her first job on *Casualty*, and from there she gradually built up to the blockbuster gigs she's still in demand for today.

One of the most difficult hurdles to becoming a stunt performer is getting on the register in the first place. The candidate must master a set of skills in six or more categories, and the level to which they must be qualified has increased over time as the pool of wannabe-stunt people has mushroomed. But while physical fitness is integral to the job, it also requires a specific kind of person.

'When you get on the register, sometimes it's difficult to realise stunt work isn't about doing the fastest breaststroke or leading a climb up the side of a mountain', Allen explains. 'They're the skills that we do to prove that we're good physically. Stunt work itself is very different. It's about being able to perform. You might be the greatest athlete but if you can't perform it, if you can't be that

character, and move like that character would move, or observe your actor and be able to morph into their movement when you do the scene, then you're never going to be a good stunt performer. If you don't work under pressure then you're not going to be a stunt performer. If you're not a bit of a masochist you probably wouldn't do very well, because a lot of it is pain! You have to be someone that loves pain, otherwise why would you be doing it?'

But other obstacles sometimes come up. Recently the US stunt industry hit the headlines when a number of stuntwomen came forward to complain about throwback male-only stuntmen groups. There is no definitive stunt directory in the States, and people are generally hired from one of a number of unions. Within these are fraternal clubs in which stuntmen and stunt co-ordinators can make connections and push each other for jobs.

Lucy shoots down any suggestion that the same sexism permeates the UK stunts industry. 'When I first got

on the register, there were still a few men that would put a wig on and do a girl's job, but really that just doesn't happen unless there is a particular skill that none of us women have. Things are massively improved, and I think our profile and guys attitudes to us is 100% better than when I started. I think that stuntwomen have proved themselves over and over again because they've had the chance to, you know?'

Her latest job, *Suffragette*, has been particularly close to her heart. The film, starring the power trio of Meryl Streep, Carey Mulligan and Helena Bonham Carter, details the beginnings of the early 20th century feminist movement. 'To get to work on the film is fantastic, and what all the stunt girls said was "Wow, isn't this amazing!" because there were, I don't know, about fifteen stuntwomen together, which is unheard of! To have five stuntwomen is amazing, to be fifteen, eighteen stuntwomen was great! We were loving it.'

ONE THING STUNT-WOMEN in the industry can be thankful for is a niche. Up-and-comer Chelsea Mather has been spending the past few years training and building up enough qualifications to gain inclusion on the Stunt Register. But while many of her male counterparts have struggled in the competitive sector, she's already found work on a number of high-profile film sets by virtue of her size and gender. 'Insurance quotes don't really like using people who aren't on the register. But they have to sometimes as there is no one on the register that can do it. I can double children as well because I am quite small. Which is more work for me, which is good!

'[Stuntmen] are normally all the same height, all the same build, they can all do the same kind of things. They haven't really got a niche. There is not enough work for everyone. I'm really lucky that I am small and a girl.'

Mather has perhaps the best first

audition story ever (any challengers are very welcome to contact *Exposure!*). Notified of the audition at Pinewood studios by a local gym, she was told to turn up later that week with a two minute routine planned.

As she walked into the room Jim Carrey walked out. 'I was the youngest there by far. I think I was 16 at the time. And then they said "Oh by the way, it's an audition for *Kick-Ass 2*", and I was like "What!?" I was the last kid to go and I thought "I'm definitely not going to get it. All of them look way more confident and know what they're doing."

The try-outs took place on the 007 set that had yet to be taken down. By serendipity her routine was planned to Adele's 'Skyfall'. Five tense seconds of silence followed her performance, and Mather sensed she'd either done really well or really badly.

'Then they said "Ah it was phenomenal!"". And I didn't realise Nicolas Cage was in the room. He

came up to me afterwards, he was in his mask and stuff so I didn't recognise him. He was like "It was phenomenal, it almost brought me to tears". The stunt co-ordinator told me I'd got the job. It was all a bit crazy so I went up for costume fitting and then I got called in a couple of weeks later to start rehearsing.'

To say she was thrown in at the deep end would be an understatement. 'It was really weird being on set for the first time. I didn't really know how to act or who I was allowed to talk to. When you are on set you are not really allowed to speak to the director unless he speaks to you, you're not allowed to do this, you're not allowed to do that... I had no idea so I was just trying to keep quiet and under the radar.'

'On the inside I'm thinking "Oh my god that is Jim Carrey right in front of me, I can't believe it". He made me a tea once and I was like "This is amazing! Jim Carrey just made me a cup of tea!". Brad Pitt was producing it when he was there. It was all really crazy. I was so lucky to get it as it is a huge job. But there was no one else that could do it and that was small enough to double the girl that was in the film.'

But don't let that fool you into thinking the world of stunts is a glamorous one. In contrast to small TV productions, a lot of time on big Hollywood sets is spent waiting around, keeping warmed up and being directed from one place to the next. 'You never know what you are doing. Or when you are going to be on. You just have to be ready and be seen.'





“You never know what you are doing. Or when you are going to be on. You just have to be ready and be seen. ”

‘I was on *X-Men [Apocalypse]* for a bit... I saw Jennifer Lawrence. I think I was doing something for her. I don't really know what I was doing, I just got told what to do and then that was that. I just got there at six o'clock in the morning to go in hair and make-up. Do this, do that and then you are going to be holding a gun then you have to fall over then you do this, then you are in a car chase. It is just non-stop all day. Then there was loads of waiting around.’

But she wouldn't have it any other way. ‘You get to meet loads of awesome people. I did gymnastics for like 10 years and getting paid to do gymnastics is just awesome. Obviously it comes with its ups and

downs. It is still a stressful job sometimes. It comes with as much of that as a normal job. But I don't ever see myself working in an office.’

Lucy Allen is currently in demand as a public speaker as well as a stunt performer. Her talks include ‘From Titanic to Skyfall: The Highs and Lows of a Stuntwoman’s Life’ and ‘The Ship of Dreams: Tales from Titanic’, the latter of which explores the history of the Titanic and the experience of working on the Oscar-winning film set. Visit her website ukstunts.com for more details. Chelsea Mather can be seen next year in *Now You See Me: The Second Act* and *X-Men: Apocalypse*.

SO YOU WANT TO BE A STUNT PERFORMER?

UK stuntpeople are some of the most highly sought out in the world due to the rigorous training they must undertake. When applying for the JISC Stunt Register, applicants must prove they have considerable experience in six or more skills. These skills fall under six broad groups: fighting, falling, riding and driving, agility and strength, water and miscellaneous (the latter accommodates skills not on the list, but should be to national or Olympic standard!). At least one chosen skill must be in the fighting group, and no more than two skills can be picked in each group.

Applicants must also produce evidence of 60 days of work on set, unrelated to stunts. All this graft will get you a Probationary membership, from which you can advance to Intermediate then finally Full membership. Still want to be a stunt performer?

(A) FIGHTING	(B) FALLING	(C) RIDING AND DRIVING	(D) AGILITY AND STRENGTH	(E) WATER
Martial art eg Judo, Aikido	Trampolining	Horse-riding	Gymnastics	Swimming
Boxing	High Diving	Cars	Rock Climbing	Sub-aqua
		Motorcycles		

{ Q&A }

*We talk shop with Poldark and The Wrong Mans
Stunt Co-ordinator Abbi Collins.*

Can you give a brief summary of the role of the stunt co-ordinator on set?

The role of stunt co-ordinator is to ensure the stunt performed on the day is as safe as possible, all the experts involved, i.e. SFX, wire riggers, stunt performers are up to speed with exactly what is required of them and that the stunt is executed as safely and effectively as possible. My aim is always to give the director what he visualises and possibly enhance it even more if the budget allows. I spend hours and even days bringing all the experts together, communicating with them and making sure they see all my paperwork, risk assessments and breakdowns. Lack of communication is one of the main reasons accidents happen. It's important to do the homework, dot all the I's and cross the T's then once you are shooting the scene and you have engaged the right people, it should all run smoothly.

How did you make the transition from stunt performer to co-ordinator? Gradually. I was asked by a lovely Line Producer, David Nightingale, who I had worked alongside for many years, if I was available to co-ordinate an episode of *The Royal* in Scarborough. I said yes and after the first one he was very happy and booked me for the entire series. I went on to do three more years and during that time I met many directors who I worked very well with- they took me onto other shows with

them. I was still performing in between my co-ordinating days and kept very busy. One director in particular, my good friend Graeme Harper, asked the producers of *Doctor Who* if he could have me as his stunt co-ordinator and they said yes. I worked with him and David Tennant over four years until he went on to other things and David also moved on. In the meantime my reputation was building up until I was co-ordinating full time about 6 years ago and loving it.

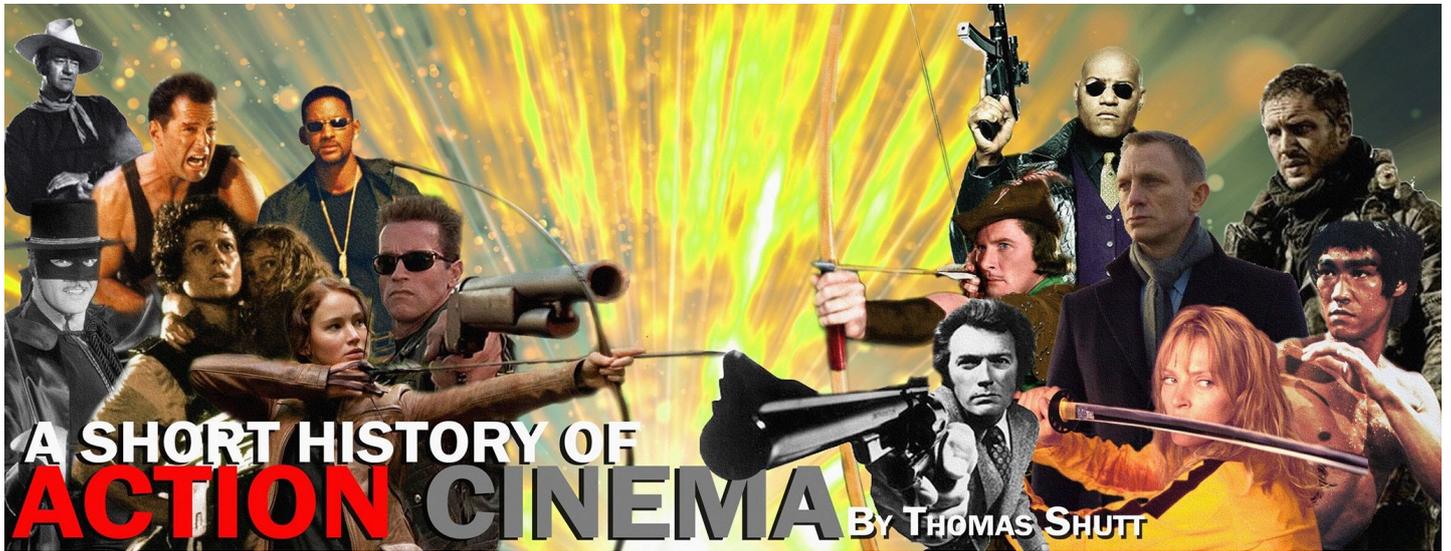
Making sure that stunts are both safe and exciting is perhaps the most responsible job on-set- does that ever weigh on you? I thrive on pressure and handle responsibility very well, always looking for a challenge, so co-ordinating was the perfect career for me! I am a good communicator and a 'can do' person, only seeing the positive and relish something really meaty to get my teeth into. When I have a stunt performer tackling a very tricky or challenging stunt I do get nervous and very protective of them but I only work with absolute pro's and can still boast a 100% safety record with both performers and actors.

From your credits it seems like you have a good working relationship with both the BBC and Channel 4. What, to you, is special about the British television industry? The British TV industry is my bread and



Top to bottom: Abbi keeps an eye on proceedings; the Tenth Doctor peeks out of the TARDIS; Aiden Turner showcases his riding skills in *Poldark*.

butter. I work on a number of lower budget films but the majority of my work comes from TV. I also find it far more challenging than a film which has so much money they can spend a week rehearsing a fight scene, whereas on TV I may have to choreograph a fight scene, something with multiple artists in less than 30 minutes and still keep everyone safe! TV work also allows me to have a life and spend time home with my family as opposed to travelling around the world for 9 months of the year and this is incredibly important to me.



Photos: 20th Century Fox, Columbia Pictures, United Artists, Lionsgate, Sony Pictures, Warner Bros, MGM Studios, Miramax, Fortune Star Entertainment

THE THREE TOP grossing films of 2015 (so far) are *Jurassic World*, *Furious 7* and *Age of Ultron*; three films sharing much of the same DNA, a genetic make-up that dates back to the very earliest days of cinema – they are all action films.

The modern action film can be of any genre - adventure, comedy, history, drama - they have widespread appeal, mixing high energy action with human drama. The action genre gets the adrenalin flowing and is driven by a core human element, the propensity for wish fulfilment – things missing from real life, escapism. Action is the core simply because, for most people, we have none in our real lives.

Action has been a massive money spinner for Hollywood ever since the days of silent movies and, like all art, action cinema is reflective of the times in which it was made. What follows is an abridged history - key moments, people and developments that have all led to the genre as we see it today.

Arguably, action films had their genesis in the works of the comedy greats: the slapstick of Buster Keaton, Charlie Chaplin and Harold Lloyd. They performed genuine stunts,

thrilling feats of human daring, wowing audiences with eye popping imagery the likes of which had never been seen before. Harold Lloyd hanging from the clock of a tower block in *Safety Last* (1923), a house collapsing around Buster Keaton in *Steamboat Bill* (1928) - these films were characterised by high octane, energetic stunts and charismatic leading men who were able to relate with the audience using physicality alone.

However, the facets for which the genre is now more commonly known - the narrative core of the traditional hero, swashbuckling adventure in a physical battle of good against evil – were introduced in the theatrical adventure films of Douglas Fairbanks. These period pieces were the blueprint for much of what followed for the rest of the 20th century, with a handsome archetypal hero rescuing a damsel in distress and slaying a host of villains in escalating feats of derring-do.

Notable films of the type are: *The Mark of Zorro* (1920), *Robin Hood* (1922) and *The Three Musketeers* (1921), famous stories that have resurfaced time and again.

As sound invaded, the swashbuckling became more cinematic, the camera was free to move more and the

action became more vibrant. In the 1930s English heartthrob Errol Flynn dominated with films such as *Captain Blood* (1935) and *The Dawn Patrol* (1938).

With developing cultural interests and a changing political climate, the 1940s and 1950s saw action begin to creep into a more diverse range of films. Of particular focus at this time were war films, making use of the propaganda power of cinema – something that continues to this day, with many action films populating their roster of villains with whoever happens to be in poor favour at the time.

Also around this time, darker themes began to reveal themselves. The world at war was a gloomy place and cinema reflected this. In the US there was a new spurt of cowboy movies, focussing on gruff loners who distanced themselves from civilisation. The era of the Western began with *Stagecoach* (1939), which made a star of gritty hard-man John Wayne, before reaching its peak in the 1950s, when the number of Western films produced outnumbered all other genres combined. *Rio Grande* (1950) and John Ford's *The Searchers* (1956) typify the genre.

Alfred Hitchcock almost single-handedly ushered in the spy-adventure genre with his run of dark 40s films (*Suspicion*, *Saboteur*) before firmly establishing the use of action-oriented "set pieces" in his 1950s films. The famous crop-duster scene and the Mount Rushmore finale in *North By Northwest* (1959) are typical of his genius.

Heading into the 60s, action was dominated by one figure: James Bond, setting a template that would be followed for much of the following 50 years. With a contemporary hero and larger-than-life villains, the Bond films revolutionised the action genre, introducing quick cutting, car chases, fist fights, a variety of weapons and gadgets that had never been seen before. The influence of early films such as *From Russia with Love* (1963), *Goldfinger* (1964) and *Thunderball* (1965) cannot be understated.

As the 60s closed, Bond saw competition from grave detective stories and urban crime dramas, a swing towards realism and darker stories again propelled by real life turmoil. Where Bond under Moore became more outlandish, cinema elsewhere took a more gritty turn, leading to a string of maverick police procedurals such as *Bullitt* (1968), *The French Connection* (1971) and *Dirty Harry* (1971), often typified by an intense car chase.

The 70s also saw the introduction of martial-arts to western audiences; *Way of the Dragon* (1972) and *Enter the Dragon* (1973) are particular highlights, with Bruce Lee becoming an overnight star. This Eastern element would simmer away for a long time in the background – particularly with villains – but it would be another couple of decades before it came to the fore as a legitimate genre unto itself, with such classics as *Crouching Tiger Hidden Dragon* (2000) and *House of Flying Daggers* (2004).

The modern blockbuster action-extravaganza was also born in this era, with Steven Spielberg and George Lucas paying homage to Bond with their mega-hit *Raiders of the Lost Ark* (1981) and Lucas' to the Saturday matinee stylings of *Flash Gordon* (1936) with his *Star Wars* trilogy (1977 – 1983). Without these films, modern cinema as we know it would be a completely different landscape.

Aside from the fledgling summer blockbuster, the 1980s would see the traditional action film take over Hollywood to become a dominant form of entertainment. Actors such as Sylvester Stallone and Arnold Schwarzenegger, icons of action cinema, forged their way in films like *First Blood* (1982) and *Commando* (1985). And yet, in this era of machismo there were also the beginnings of a new kind of action hero: with *Aliens* (1986), Sigourney Weaver and James Cameron laid the groundwork for women to be taken seriously as action stars, something that wouldn't quite take hold in a big way until recently.

The 1988 film *Die Hard* was particularly influential on the development of the action genre starring one of action's most famous faces, Bruce Willis. The *Die Hard* films set a template for a plethora of imitators, with *Under Siege* (1992) and *Air Force One* (1997), using the same formula of a put-upon hero fighting against the odds in a restricted setting.

The 1990s saw the growing improvements in visual effects give way to increased fantasy, with *Terminator 2* (1991) and *Jurassic Park* (1993) creating visuals the likes of which had never been seen before, opening up the door for action heroes to be placed in any situation and given seemingly infinite powers.

The 1990s also saw James Cameron's "bigger is better" template seized by directors such as Michael Bay,

supersizing the action, ramping up the spectacle and minimising the intelligence. This proved to be improbably popular, and his films *Bad Boys* (1995) and *Armageddon* (1998) raked in all the cash. He later fine tuned his blueprint to a fine degree with his *Transformers* films, releasing films with no obvious plot at all, rather just a string of explosions and a sea of pixels floating across screen.

It wasn't all bad, though. *The Matrix* struck a nerve in 1999 when it successfully walked the line between awe inspiring graphics and an engaging plot. Melding state of the art visual effects with an element of escapism and fantasy – the old stalwart of an every man taken away to fight evil – hadn't been done in such a way since *Star Wars* two decades earlier, and *The Matrix* had a big effect on the action landscape for the next few years.

Most recently, studios like Marvel have also managed to produce the bombast without dumbing down, while directors such as Christopher Nolan (*Inception*, *The Dark Knight*) have successfully gone in another direction entirely: the intelligent blockbuster.

So too, there has recently been a big move towards stronger female leads, replacing the traditional "damsel in distress" with a new breed of action heroine every bit as vital as their male counterparts. Most notable are the *Resident Evil* films with Milla Jovovich, *The Hunger Games* with Jenifer Lawrence and most recently (and impressively) in *Mad Max: Fury Road* with Charlize Theron.

Action cinema today, then, is perhaps a strange beast. Overlapping many genres and often swimming in a sea of overwhelming visual effects and incoherent editing, but deep down there is still the strong connection to the very beginnings of the genre, almost a hundred years ago, with a focus on strong characters, sheer entertainment and the triumph of good versus evil.

The Blockbuster Bubble

Will Hollywood's most trusted model be its downfall?

Sarah Armstrong *explains.*



Photos: Disney, 20th Century Fox and Lionsgate

GENERALLY, A STUDIO'S FILM slate can be split into two categories: tentpole money-spinners and prestige Oscar-bait.

The money-spinners don't come cheap, and need a lot of cash to make a lot of cash. But they're reliable and they allow the studio to absorb hits on their other films. A tentpole could be a franchise instalment (such as *Mockingjay* or *Age of Ultron*), an anticipated book adaptation (like *Fifty Shades of Grey*) or a film from a consistent director (think Quentin Tarantino or Christopher Nolan).

The Oscar-bait is mid-budget, usually starring a recognisable lead. Common hallmarks include a biographical plot, a period setting, and a portrayal of disability by an able-bodied actor (hello, *The Theory of Everything!*). They're usually crammed in late in the calendar year to maximise their chances of doing well when awards season comes around. The added interest in a film after a nomination often boosts its box office, as well as making bankable stars out of its leads.

Until recently, studio executives

treated this model as gospel. Tentpoles help to protect profits if the prestige films fail to get nominated (depressing biopics tend to do pretty badly if they don't get awards, making them a calculated risk). So what's the problem?

As we're beginning to find out, tentpoles don't always work. *John Carter* and *The Lone Ranger* are well-known examples, losing roughly \$120 million and \$100 million respectively. Both were produced and distributed by Disney which, let's face it, isn't exactly in dire straits. Still, two attempts to

start up franchises flopping in two consecutive years took a big financial toll. And the observant film fan might note that they took on the dependable *Star Wars* franchise shortly after the failure of *John Carter*.

More recently, *Fantastic Four* has failed to recoup its production and marketing costs by a long way. The result of another apparently dependable studio formula (indie director + known property + up and coming cast = all the moolah!), Fox sheepishly shuffled away as Universal made all the money with its similarly calculated *Jurassic World*. It's another reminder that movie making isn't a science: you can throw in all the right ingredients and still produce a stinker.

And that's fine for now. One or two failures in a sea of successes is not the end of the world. But film is a fickle business, and it's also one that has to be plotted out years in advance. If a studio is lucky it might have the movie written, filmed and finished in a couple of years. But tapping into trends and figuring out what an audience wants in two years is tricky. On top of this, other unpredictable events can affect your sure bet movie— just look at this year's *United Passions*, a comically ill-timed celebration of FIFA, depicting Sepp Blatter as a staunch anti-corruption campaigner. The film, made on a budget of roughly \$30 million, made \$918 in its opening weekend (it was the worst opening in US box office history).

One of the most interesting studios to keep an eye on over the next few years will be Marvel/Disney. No matter what you think of superhero movies, it's difficult to deny that what they have achieved since 2008's *Iron Man* is incredible and totally ground-breaking. Really, it cannot be emphasised enough how much they have changed the cinematic landscape, and the massive risks they took doing it.

Starting with a few B-list superheroes, the most popular having already been sold off to the likes of Sony and Fox, they've somehow managed to build up the most popular franchise of all time.

The Marvel model has been so successful that other studios have tried to ape it, to varying degrees of success. Having tied its *Dark Knight* trilogy up with a bow, Warner Brothers jumped straight back into the game with *Man of Steel* and its sequel *Batman vs Superman*. Universal has tried to cash in on its golden age of horror legacy by starting up a monster movie universe. *Dracula Untold*, the first instalment, came out last year. Sony tried (and failed) to start an extensive franchise off the back of *Amazing Spider-Man 2*, wanting it so badly that that the film stunk of rushed world-building and fared worse than its predecessor.

But all good things come to an end, and a few bad omens have fallen Marvel's way. Perhaps most worrying is the fact that *Age of Ultron* made less at the box office than *Avengers Assemble*. *Ant-Man* also failed to make an impression, becoming the worst performing MCU film since *The Incredible Hulk*. This was not really a surprise, given that it was a relatively low-budget film. But when the contract expiry dates are coming up on the Avengers' biggest and most successful heroes, it's a little troubling that their new generation isn't making the same impact.

Together, Warner Bros. and Marvel have films planned all the way up to 2020. Will the world be sick of keeping up with intricately interlinked films by then? Will we need more than dastardly aliens and airborne threats to part with our hard-earned money? Superhero exhaustion looms somewhere on the horizon.

Steven Spielberg and George Lucas have spoken in the press about their concerns with the blockbuster model.

They bemoaned the difficulty in getting smaller films financed and distributed in cinemas, while forecasting disaster if the model ever failed. These movies have become so big that if even a handful were to fail at once, it may be difficult for the industry to bounce back so quickly. You know it's bad when the directors of *Kingdom of the Crystal Skull* and *The Phantom Menace* are complaining.

But what is the alternative? Let's look to Universal Studios. In 2014 Universal's film division recorded its most profitable year ever. The remarkable part? It didn't release any big budget tentpoles. Not one. This was not a deliberate move on their part - *Jurassic World* had to be pushed back to 2015 while *Fast and Furious 7* was delayed after Paul Walker's tragic accident— and Universal found itself stranded in unknown territory. But it demonstrated that a slate full of original, diverse and reasonably priced fare can pull in equally reasonable profits. Splitting the risk between a load of smaller films paid off.

How much of this was down to luck and how much was down to studio machinations is difficult to say. There were certainly a few breakout hits in there, including *Lucy*, *Bad Neighbours* and *Lone Survivor*. But it's important to note that any one of these could have been a flop and it wouldn't have cost the studio too dearly.

But for now, everything is business as normal. Universal has sailed into another bumper year, with their delayed money spinners coming out all at once, combining with a still steady stream of smaller break-out hits. The big studios are still chasing the all-important franchise, and Marvel's not breaking a sweat just yet. But one day the era of capes and spandex will go the way of the high school rom-com. The only question is: will the film industry be prepared?

Power and Responsibility

Molly Dennis *ponders the debt the modern superhero film owes to its humble roots.*



Photos: Sony Pictures, 20th Century Fox, Warner Bros,

WRITERS, BE THAT OF film, prose or graphic novels, have to start somewhere. They have to find their niche to appeal to, often using the relatable and troubled individual to speak for greater society and culture of the time as a whole. Of

course a closely followed story can become universally applicable, such as the works of William Shakespeare, which are played across the world in a variety of time periods. The rise of the superhero was no different; the often troubled individuals who felt excluded,

different and outnumbered in tackling forces beyond their control. Batman and Spiderman struggle with bereavement, grief and injustice. X-Men, social discrimination and Terminator, the threat of a technologically advancing world. All of their readers and viewers

found appealing qualities in these superheroes as they were able to overcome these obstacles, harnessing their unique powers for justice and good.

Yet as these characters become franchises, blockbusters and globally consumed goods, do they lose a certain appeal that comes with the niche market? Harry Potter seems to have retained global admiration and so more concepts are 'making it big' now (with the emergence of Deadpool onto our screens for one example). But surely this can only be a good thing? Exposing more potential fans to the character and concept, spreading the message and inspiring more people into creativity? Or perhaps not? For studios to take on Marvel, they too have inherited great power

'Batman and Spiderman struggle with bereavement, grief and injustice. X-Men, social discrimination and Terminator, the threat of a technologically advancing world.'

and responsibility, not only to the dedicated life-long fans, or even a new generation of devoted followers. But perhaps most importantly, the new generation of writers, film-makers and graphic artists who will not just experience these stories in the medium of the graphic novel, but the blockbuster sensation that will raise their hopes for great power in overcoming the obstacles to great success. Once again, this inspiration could only be a good thing, but how many writers

are being discouraged and disheartened by the immense pressure of creative legacy through franchised film when it is so often unappreciated in their time or the niche markets which truly spawn great creative genius? Only time will tell. But perhaps for now we should learn from the creative success of the past; allowing for these extremely relatable characters to be presented in a broader range of contexts and less of a cinematic monopoly.



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AGE OF THE ACTION WOMAN?



In a bumper year for female action stars, *Freyja McCreery* looks at the distance left to make up.

The collection of female-led action films that has been building over the last couple of years is still meagre in comparison to the piles of male-led action films regularly pumped out by Hollywood. In fact, if we excuse genre for a minute, only 23% of films internationally distributed featured female protagonists, and out of speaking/named characters, only 31% were female. Also telling is that Box Office Mojo, a website that publishes grossing figures for films, has the separate category “Action Heroine”-are female-led action films really so surprising that they need their own subgenre?

Most recently, *Spy* has set a new standard for female-led action. Albeit a parody of spy movies, as is apparently in vogue at the moment with *Kingsman*'s class-focused parody of the Bond films; *Spy* spins the espionage world on its head, allowing the normally glamorous spy life to be a little more realistic. A romantic interest is used as a motivation for revenge, allowing Susan Cooper (Melissa McCarthy) to move on and realise her potential as a true agent. Not only this, but she is allowed a friend, a female friend, female solidarity represented in an

action film. The only other film I've heard of that does this is *Mad Max: Fury Road*, a film that specifically consulted Eve Ensler, author of 'The Vagina Monologues', in order to make a film that actually represented female characters in various forms.

Fury Road, the *Divergent* series and *The Hunger Games* are all very different but all have a female lead character driving forward the plot. These examples are also different to films such as *Spy* or *Kill Bill* because they also have a parallel male story going on so are able to have a male representative with their own backstory and motivations.

A common theme for the last couple of years has been the issue of the representation of female characters. The accusation boils down to the criticism of female characters being written as 2D love interests that act purely as plot devices, or even just being written in to give the semblance of progress towards equal representation. *Avengers: Age of Ultron* has recently come under fire for doing this with Natasha Romanoff, with some interpretations seeing Marvel as reducing her to a love interest that believes that she is a

'monster' because she cannot reproduce.

A true female uprising in lead characters will challenge the largely static dynamic of some prevalent genres. Action itself is generalised as men with guns and cars, blowing stuff up, with the epitome being the, perhaps unjust, cliché that is Michael Bay's career. By using more female protagonists, new areas can be explored, new character dynamics and new situations, or even old situations with a new way of dealing with them. And there is already evidence that this is an attractive change: According to Vocativ News, in 2013 the films that passed the Bechdel test made more money than those that didn't. Breaking up this long-held stereotypical setup should help to reignite the action genre and create something we may not have thought possible before.

Actresses like Emily Blunt, Scarlett Johansson and Zoe Saldana are carving careers for themselves in the action genre. *Lucy* and *Columbiana* are both getting sequels. *Wonder Woman* is (finally) slated for 2017, closely followed by *Captain Marvel* in 2018. There's still a long way to go, but the future is looking good.

Which action heroes can really throw a punch?

Or: A rough list of stars you don't want to pester in the supermarket.



Through her work on *Buffy*, **Sarah Michelle Gellar** has trained in a variety of sports including kickboxing, street-fighting, boxing and gymnastics. The former slayer also managed to earn a 1st dan black belt in Taekwondo.



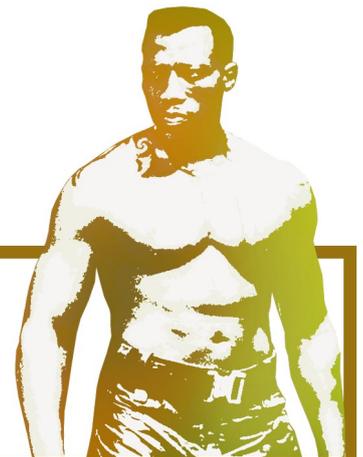
Forest Whitaker holds a black belt in Kenpo karate and also trains in the Filipino art of kali, which emphasises weapon-based combat with sticks, knives and other improvised weapons.



Robert Downey Jr has been practising wing chun kung fu, made famous by Bruce Lee, since 2003. He has credited it with helping him to stay grounded and focused.



Sean Connery spent most of his tenure as Bond using a gun for easy kills, so it's no surprise that his 1st dan black belt in Kyokushin karate was honorary, bestowed while filming *'You Only Live Twice'*.



Wesley Snipes was a devoted martial artist in his prime. On top of his black belt in Shotokan karate, he has also practised kung fu and the Brazilian martial art of capoeira.



Lucy Liu practises a form of Indonesian knife and stick fighting similar to Whitaker's, called kali-eskrima-silat. She famously put her skills to good use in *Kill Bill Part I*.

Slow Down and Take Your Time

Will Tyrell *defends the slow indie drama.*



Photo: Strand Releasing

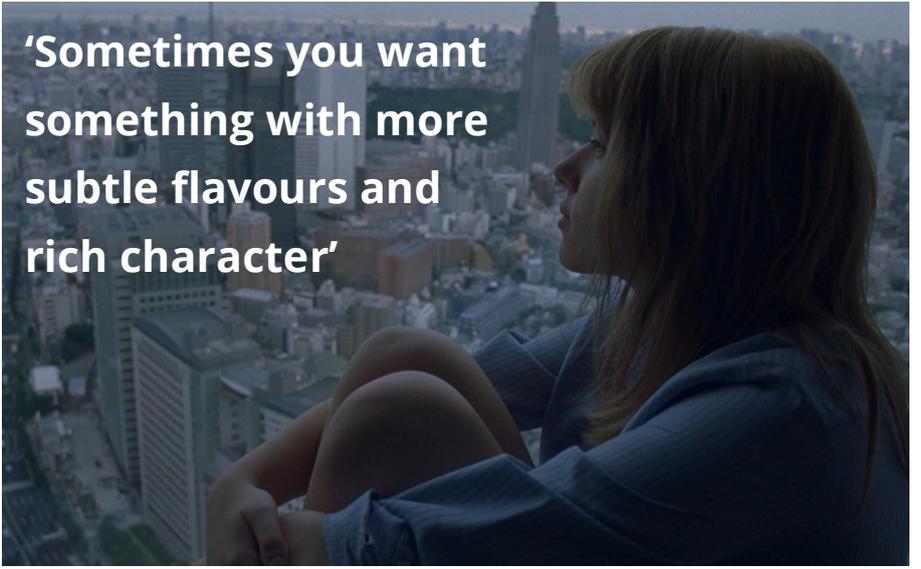
WE SEEM TO BE LIVING in an era of bombastic CGI action fests. Everyone likes a huge summer blockbuster from time to time: whether it be the costumed antics of the latest Marvel superhero adventure or the physics-defying nonsense of the *Fast and Furious* series these sorts of movies – if done well of course, and they can be done so, so wrong – can be explosively entertaining experiences, great for a lazy afternoon in the cinema or in

the evening on DVD with a few friends and more than a few drinks. However, to use a clichéd analogy they are like the fast food of cinema – fast, filling and enjoyable – but you wouldn't want to eat McDonalds all the time (or maybe you do, who am I to judge?). Sometimes you want something with more subtle flavours and rich character, something which is challenging and which forces you to slow down and think. In less contrived language I'm talking about the slower, more

intimate dramas which don't get the same sort of budgets, marketing campaigns, or billion dollar box-office receipts as something like *Age of Ultron* but which can be an infinitely more satisfying experience if you're in the right state of mind. These are the sort of films which get lavished with critical praise yet often get ignored or derided by much of the general public for being boring: relationship dramas which don't descend into sappy melodrama, difficult stories about unlikeable

people, interesting explorations of what it means to grow up and/or be male/female/LGBT/an immigrant/disabled et cetera, films which ask questions yet don't always provide the answers.

Obviously it would be incredibly patronising of me to suggest that nobody other than the more cultured and intelligent amongst us can appreciate such "high art" – just look at the success and popularity of movies like *Silver Linings Playbook* and *The Shawshank Redemption* amongst others. However every year there are loads of interesting and well thought-out dramas released which barely recoup their meagre budgets. Part of me actually quite likes that these films don't have a wide appeal – it gives me a smug sense of superiority when people ask me what the best film I've seen recently is and I can tell them that it's *Oslo, August 31st*. It's a Norwegian film about a day in the life of an addict leaving rehab, trying to fit back into normal life but struggling with his place in the world and dealing with friends and family whom he has previously wronged. I can tell them that it's shot beautifully and the characters are all so relatable and real - whilst there are some people who have the "you're just junkie scum" attitude there are plenty of others who are supportive and friendly but they're not perfect; even his best friend who seems like a pretty good guy is a bit of an aloof, pretentious intellectual and a whiner - and that even though it can be incredibly sad there's also something life-affirming about it. Unsurprisingly I have yet to convince anyone to watch it because it's a depressing Norwegian film, but I promise it's actually brilliant.



'Sometimes you want something with more subtle flavours and rich character'

Photo: Momentum Pictures

I love this sort of thing, and as much as I enjoy a big stirring epic like *Zulu*, or an ultra-violent action film like *300*, or the overgrown man-child antics in *Step Brothers*, some of the best, most emotional and most enjoyable experiences I've had have been with the sort of film that focuses on a handful of complex characters over the course of a few days and examines their relationships, their flaws, their struggles, their worries, and which doesn't necessarily offer a resolution. Something like *Lost In Translation* for example, where Scarlett Johansson's neglected young wife bonds with Bill Murray's washed up old actor as they both struggle to come to terms with their lives, with regret, with disappointment, with fear of the future, with love, all whilst lost (in translation lol) in an unfamiliar setting. If that sounds really boring to you then I completely understand, this sort of thing isn't for everyone (which is why people remember *The Wolf of Wall Street*, *12 Years a Slave* and *American Hustle* but most people probably won't have seen *Her* or *Nebraska* from the same year) but if, like

me, your taste in film covers pretty much all the medium has to offer (apart from musicals, I hate musicals) then some of the best experiences available are to be found in those small, quiet films which tend to be independently made, and of which many of the best come from Europe and Asia.

I understand that no matter how much I rave about how much I love this sort of thing some people won't be convinced: I'm well aware that for a lot of people watching 2 hours of depressed middle-aged men drinking wine and moping about how life didn't turn out how they wanted (*Sideways*, one of my favourite films, which actually has several laugh out loud moments amongst the aforementioned moping) probably sounds as enjoyable as watching *Mamma Mia* does to me. It's something you have to be in the mood for, and quite often I'd rather re-watch *Pineapple Express* for the 15th time than catch up on Ingmar Bergman's back catalogue, but when it's right the most unassuming little drama can prove to be one of the best films you've ever seen.

NUMBER-CRUNCHING SUPERHERO EDITION

We plough through the numbers to bring you the best pointless trivia. This issue we mine the world of superhero blockbusters.

1. Hugh Jackman has appeared as Wolverine in all seven X-Men films including his cameo in *First Class*. He holds the record for playing the same comic book character more times than any other actor (previously held by the late, great Christopher Reeve). Jackman's been playing the ageless superhero for 15 years.

2. Robert Downey Jr is the highest paid actor in the world. He reportedly earned \$80 million in 2015, miles ahead of Jennifer Lawrence's \$52 million. (See FIG. 1)

3. Thor is the least popular solo Avenger in the current line-up, his films having so far grossed a total of \$387 million (just over half what the first two Iron Man films made). [Box Office Mojo]

4. Adjusted for inflation, *Spider-Man* (2002) made around \$152 million in the US over its opening weekend. This is well over twice that of its reboot, *Amazing Spider-Man* (2012), upholding the law of diminishing returns. [Box Office Mojo]

5. The number of baby boys in the US named Heath jumped by 51% in 2008, the year *The Dark Knight* was released. [US Social Security Data]

6. Despite favourable reviews, Ant-Man only managed to pull in \$57 million at the US box office. [Box Office Mojo]

7. *Fantastic Four* (2015) fared even worse, reaching a grand total of \$26 million on a production budget of \$120 million. It had the worst opening

HOLLYWOOD'S EIGHT RICHEST SUPERHEROES

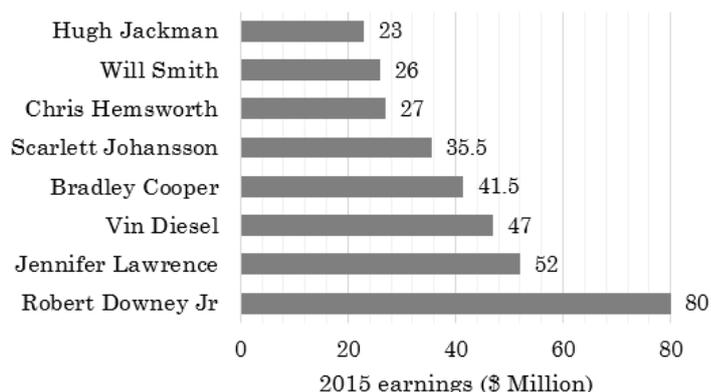


FIG. 1 Estimates courtesy of *Forbes*.

weekend of any Marvel superhero since Nicolas Cage vehicle *Ghost Rider: Spirit of Vengeance* (2012). [Variety]

8. Speaking of Nicolas Cage, the actor's aborted Superman movie (the Tim Burton-directed *Superman Lives*) reportedly cost Warner Bros. \$30 million in development costs. They pulled the plug weeks before filming. [Variety]

9. Together, Marvel and DC have 21 films planned all the way up to 2020. These include 2016's *Captain America: Civil War*, 2017's *Wonder Woman* and 2018's *Black Panther*.

10. Marvel has been killing DC at the box office. Adjusting for inflation, DC made \$8.9 billion in ticket sales between 1978 and 2014. In the same timespan, Marvel made \$17.7 billion (not bad considering they didn't get going until 2002's *Spider-Man*). [The Verge]

A NIGHT IN WITH NETFLIX

Exposure is not sponsored by Netflix. We promise.



By now you've probably heard about *First Day Back*, the much-hyped prequel series to 2001 summer camp comedy *Wet Hot American Summer*. Whether you've seen the original or not, it's certainly a film that deserves to be watched at least twice; balancing surreal humour with heart and sincerity is a tall order, and one that *WHAS* pulls off (with the bonus of a cast of pre-fame stars including Bradley Cooper, Paul Rudd and Amy Poehler).



Of course, you won't have to see 2014's beautifully weird comedy *Frank* again after having watched it at YSC last year (that is, if you missed the chance to see it in cinemas). You did see it, right? If not, thank the streaming gods for you've been granted a third chance!



Dan Stevens' career and driving proficiency have come

a long way since *Downton Abbey*. Nowhere is this better showcased than in thriller *The Guest*. On the surface, its handsome blonde star and synth soundtrack could lead you to compare it to *Drive*, but this is a much stranger beast. It's difficult to make any meaningful comparisons, which isn't a bad thing. Our advice? Go in knowing as little as possible.



Make sure you see Marion Cotillard's Oscar-nominated turn in *Two Days, One Night*. She plays Sandra, a worker at a solar panel factory faced with redundancy. There's a catch: if she can convince the majority of her sixteen co-workers to forgo their bonuses, she can keep her job. But when every one of them has their own problems and needs, is it fair to ask her friends to sacrifice their hard-earned money?



For many of us in the West, the idea of living on a dollar a day- the average daily allowance of many of the more than one billion people living in poverty- is an abstract one. 56 minute doc *Living on One Dollar* sees four well-off students from the US travel to Guatemala for 56 days to find out first-hand, while befriending the local villagers and listening to their stories.



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THIS TERM AT YSC

Mad Max: Fury Road

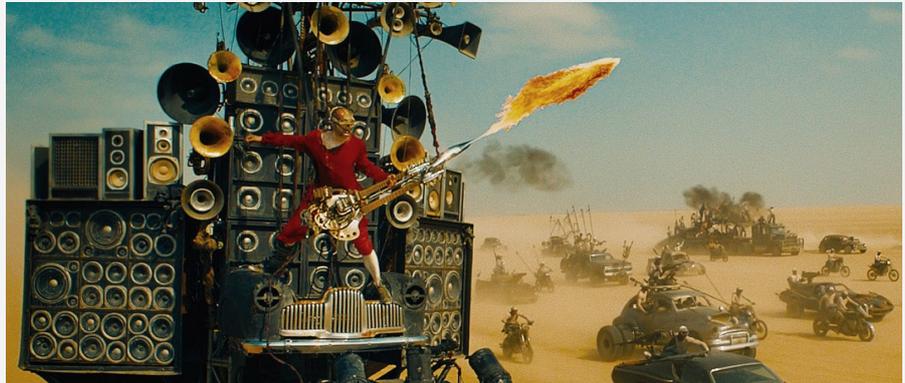
Monday Week 2.

◆ **It's often said that actions speak louder than words**, and such is the case with *Mad Max: Fury Road*, George Miller's awe inspiringly demented return to the Wacky Races. The plot, such as it is, hinges on what is essentially a two hour car chase, a pyretic pursuit across the vast, boundless breadth of the Namibian desert. An unfeasibly armoured lorry, the War Rig, is driven by renegade Furiosa (Charlize Theron) and Max (Tom Hardy); staving off infinite attacks from the War Boys, a squad of freaks giving chase in a bevy of souped-up hot-rods. The cause of this bothersome affair is a harem of five brusque yet beautiful concubines, unceremoniously stolen from king of the freaks, Immortan Joe (Hugh Keays-Byrne) with hopes of escaping to some vague Shangri-La.

Miller spent the better part of two decades painstakingly piecing his film together, storyboarding, writing, dipping in and out of preproduction so many times it's a wonder it ever saw the cameras at all. And yet, with his impressive army of stunt-folk, hundreds of hours of footage and a plethora of shooting and editing styles he has crafted an exquisite ode to the art of film-making.

Fury Road may be the fourth in a franchise, but it comes refreshingly free of impedimenta. Almost entirely omitting any expository run in, Max, and by extension the audience, is thrown into the wringer right from the get-go.

This time out the Road Warrior is portrayed by Tom Hardy, Mel Gibson ironically probably now too



Mad to occupy the role. Hardy's Max is pricklier, gruffer, and generally wilder than the Gibson incarnation, a force of mostly silent ruination, drifting into the melee almost by accident. It's a rare occurrence when Hardy gets to speak, and when he does it's in a primal growl, monosyllabic and almost mournful. Hardy lets his eyes and body do the talking. He's also seemingly a supporting character in his own film, ancillary in most regards to metal-armed MVP Charlize Theron. Perhaps the greatest heroine since Ellen Ripley, Theron's Furiosa is the more engaging of the two leads - she's more human, more desperate and ultimately lends a surprising emotional heft to proceedings. One could even argue that upon her shoulders *Fury Road* becomes a bona-fide feminist blockbuster: a film about the liberation of women held against their will as baby making slaves from a malevolent and tyrannical patriarch.

Nicholas Hoult rounds out the core trio with an admirably bonkers (and almost unrecognisable) turn as a strangely endearing WarBoy, while Hugh Keays-Byrne's hams it up as the masked Immortan Joe - coming out just the right side of exuberantly repugnant. Elsewhere, Miller

populates the film with a dizzying plethora of nutcases and circus freaks; the contender for best of the bunch - perhaps even the greatest supporting role of the year - a now infamous masked musician, swinging gleefully atop a truck, issuing forth an endless stream of power chords from a flaming guitar.

Indeed, *Fury Road* reaches its most dizzying and inventive heights when it throws all caution to the wind - when any reflections on character or message are cast aside in favour of a dizzying onslaught of insane stunt work and glorious practical effects. Our heroes' racing into a gigantic, hellish firestorm, like an insect sucked into a volcanic eruption, the image lingers in the memory as a visual highlight in a film full of gorgeous work. And yet, in spite of all his carnage Miller never loses track of what's going on, with an efficient clarity often missing from more recent mega budget effects behemoths.

Ultimately, *Fury Road* is an uncompromisingly entertaining cinematic achievement, beautifully shot, wildly inventive and even gently thought provoking. The best blockbuster of the summer. **TS**

THIS TERM AT YSC

The Duff

Thursday Week 2.

◆ **This fantastically well put** together film certainly wins the award for most unexpected hit of the year. It slipped quietly into cinemas but received fantastic reviews and was a real hit with audiences. Duff stands for “Designated Ugly Fat Friend”, a new high school stereotype that does exactly what it says on the tin. Sarcastic, tomboy-esque Bianca is told she is a Duff by jock Wesley and, after throwing a drink in his face, she eventually decides to strike a deal with him – he will “un Duff” her and in exchange, she will help him pass science class.

This dryly humorous film didn’t have a big budget and doesn’t have a particularly original concept but it does have a great story and is very



well directed and acted. *The Duff* shows just what good old fashioned hard work and talent can do; the rest of Hollywood, pay attention.

With excellent chemistry between the two lead actors the main characters are some of the most watchable I have come across in years; the entire film could have no

other characters and I would be very happy! *The Duff* also contains some excellent one liners and a very entertaining performance from Alison Janney (Bianca’s mother). This film is so much more than the “just another teen movie” it was advertised as, and not one to be missed. **LB**

Pitch Perfect 2

Thursday Week 3.

◆ **Now 3-time world champions**, the all-girl acapella group, the Barden Bellas, face a difficult time and must all come together to rise back to the top! After a humiliating

performance at the Lincoln Center for the President’s birthday gala they are banned from performing. In a drastic attempt to regain their status, the Barden Bellas decide to perform

at the worlds acapella tournament in Denmark. However, with this championship being something never done by an American team before, the Barden Bellas start to show cracks within their ranks and things begin to fall apart. When new girl Emily, played by Hailee Steinfeld, turns up and asks to join the group things start to look like they are getting better. But will this be too late? Will the team be able to reconnect before the final performance of the tournament? With it being full of laughs and packed with great tunes, this sequel does its predecessor justice! As the film’s Fat Amy (Rebel Wilson) might say, they’ve crushed it. **LC**



THIS TERM AT YSC

The Minions Movie

Friday Week 3.

◆ **Bob, Stuart and Kevin** are possibly the three best names for leading characters in the history of cinema! These courageous minions embark on an epic adventure to try and save the minion species after lacking an evil master for many years.

Whilst it has been advertised as primarily a children's film, with

seemingly numerous packed lunch products, children's clothing and back to school ranges featuring the brilliant yellow men and even the odd banana (the species' preferred fruit) it is far from it. It is most certainly one of those children films that is choc-a-block full of content only really amusing or understandable to older audiences, much like its

parent films *Despicable Me* and *Despicable Me 2* (though I personally think that this film is even stronger in this area).

Overall there is a lot to like about this light, fun filled, cinematic experience but my personal favourite is the fact that most of it is set in Britain. With much of the plot surrounding the royal family and crown jewels there are a lot of amusing nods to Britishness (including the pouring of tea in fine bone china, mid high speed chase by a good old fashioned British Bobby). For anyone wanting cheering up after a bad day or in need of a few laughs or who want a film that everyone in a group will love, *The Minions Movie* is absolutely perfect. **LB**



Ant-Man

Friday Week 5.

◆ **Ant-Man** is the biggest risk by the Marvel Cinematic Universe since its inception (but don't worry, it definitely works!). Scott Lang (Ant-Man) is far less honourable than Steve Rogers and Clint Barton, far less intelligent than Tony Stark and Bruce Banner and with a much more limited skill set than Thor and Natasha Romanov. Instead he is a convicted thief and absent father with a host of dodgy acquaintances. Whilst this is not an unfamiliar superhero back-story, it is new to the MCU.

As an MCU lover I was very wary of this smaller scale, more urban story but they more than pull it off. In fact, fans of the Batman Trilogy or those keenly awaiting *Suicide Squad*,

will be more than satisfied by the darker, perhaps more realistic, character of Scott Lang and the grittier story that comes with it. Of course, it's still a Marvel film with a hefty budget and that ensures plenty of laugh out loud jokes, an excellent plot, flawless special effects and numerous tie-ins with other films (though thankfully you don't need to have seen any other Marvel film to appreciate it).

The other big risk is the actual concept of "Ant-Man" (a superhero who can be completely destroyed by a toddler's shoe...or some ant powder) but this issue is dealt with very quickly with one of those sciencey explanations that Marvel loves leaving the audience convinced



of Ant-Man's super skills. So, be prepared to fall in love with Ant-Man's ant friends (including the imaginatively named Anthony), giggle endlessly at one of Scott's sidekicks (that I'm pretty sure Marvel stole from the *Fast and Furious* franchise), get slightly scared by a giant Thomas the Tank Engine and be pleasantly surprised that Marvel have definitely pulled off their biggest risk to date. **LB**

THIS TERM AT YSC

Inside Out

Friday Week 6.

◆ Pixar is masterful at

manipulating the emotions of its audience. While the humour and beautifully realised animation are big draws, what stays with you when you walk out of the cinema are the heart-breakingly relatable moments. Whether it's separation (Sulley saying goodbye to Boo), loss (the first ten minutes of *Up*) or just the pains of growing up (Andy giving away his toys), Pixar has it covered. So it's no surprise that they've brought their area of expertise to the forefront in their latest picture, *Inside Out*.

It's a story that operates on two different scales. In the human world, we follow eleven-year-old Riley as she and her parents are uprooted



from their hometown to San Francisco. But inside her head a second family, her emotions (Joy, Sadness, Anger, Fear and Disgust), battle to keep Riley safe and well.

Being the dominant emotion of childhood, Joy (Amy Poehler) is used to running things. But as Riley struggles to adjust after the move, she begins to understand the importance of emotional balance. **SA**

Slow West

Thursday Week 7.



◆ In many ways, *Slow West* is a very conventional film. It's a slow-moving buddy movie in which our naïve teen protagonist, Jay (Kodi Smit-McPhee), journeys across America escorted by outlaw Silas (Fassbender) to track down the girl he loves. The men initially fail to see eye to eye, but a bond inevitably forms between them on their long trek west, forcing them both to re-examine their deeply held principles.

But don't be fooled. Newbie

Scottish director John Maclean has no loyalty to the traditions of American cinema. He borrows from different genres to mould a new shape around the buddy movie structure, throwing in a trippy Absinthe-fuelled dream sequence here, a Leone stand-off there. Sometimes that feels jarring, but it gives the film a volatile edge. You sense that it's building up to a grand climactic shoot-out, like any self-respecting Western, but its outcome lies over the horizon. And you won't have to wait too long to find out: *Slow West* doesn't outstay its welcome, clocking in at a lean 84 minutes.

As ever, Fassbender is riveting as Silas Selleck (fans thrilled by the actor's nude scenes in *Shame* will

have to settle for a surprisingly erotic shot of him in wet long johns). But as young dreamer Jay Cavendish, Kodi Smit-McPhee more than holds his own alongside him. The 19-year-old Australian is hardly new to the film industry, having steadily worked up to roles in the likes of *Dawn of the Planet of the Apes* and *Let Me In*. He's had time to hone his craft while remaining on the fringes, and it shows. And yet the 'Golden Age of Television' has resulted in a pool teeming with talented young unknowns; one hopes that Smit-McPhee can pull a Jennifer Lawrence and use his new X-Men role (as blue teleporter Nightcrawler) to steal ahead of the rest of the pack. **SA**

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Special thanks to Chris Troy, the University porters, YUSU and YuFund.

This issue is dedicated to the past and present YSC Chairs Molly Dennis and Laura Brame, without whom *Exposure* as we know it would not exist.



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	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WEEK 1					
WEEK 2	Mad Max: Fury Road ^{5th}			The DUFF ^{8th}	Avengers: Age of Ultron ^{9th}
WEEK 3	Furious 7 (Fast and Furious 7) ^{12th}			Pitch Perfect 2 ^{15th}	Minions Movie ^{16th}
WEEK 4	Mr Holmes ^{19th}			Spy ^{22nd}	Jurassic World ^{23rd}
WEEK 5	Spooks: The Greater Good ^{26th}			Man Up ^{29th}	Ant Man ^{30th}
WEEK 6	Amy ^{2nd}			Mission: Impossible - Rogue Nation ^{5th}	Inside Out ^{6th}
WEEK 7	Diary of a Teenage Girl ^{9th}			Slow West ^{12th}	Paper Towns ^{13th}
WEEK 8	Terminator Genisys ^{16th}			Hot Pursuit ^{19th}	Fantastic Four ^{20th}
WEEK 9	The Man From U.N.C.L.E. ^{23rd}			Absolutely Anything ^{26th}	Southpaw ^{27th}
WEEK 10	Me Earl and the Dying Girl ^{30th}			The Intern ^{3rd}	Bridge of Spies ^{4th}

Keep an eye on YSC social media for any updates or changes to the schedule.