



EXPERIENCES OF CINEMA

A ZINE BY
REEL TALK WARWICK





ACKNOWLEDGMENTS

Reel Talk Warwick is a university student-led film blog, dedicated to all those who share a love for film and television.


Special thanks to:

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for designing and editing the pages

Nell Carter
for helping source and review material

and finally,
All the Warwick students
who have contributed their work
over the past year.



CONTENTS

The pages of this zine all have something to do with the **experience of cinema.**

You will find reviews, articles, and personal stories inside.

We hope you enjoy reading the variety of material we've collected. More posts can also be found on our website.

In case it inspires you to create something yourself, remember that you can always share it with us here at Reel Talk!




Remember the first time you watched your favourite film? Or maybe, a film that turned out to be terrible, but the audience made it hilarious? Memorable marketing/promotion campaigns, with overpriced popcorn buckets in the most bizarre shapes. Outdoor screenings in the summer, cosy rewatches of comfort films in the winter.

Whether it's watched with friends or solo, in cinemas or at home, cinema is more than just what's on the screen.



presents
The Truman Show
FRI 17 OCT 2025 - 6:30 PM
ADMIT ONE



presents
THE LONG WALK
MON 10 NOV 2025 - 7:30 PM
ADMIT ONE

presents
IT WAS JUST AN ACCIDENT
TUE 20 JAN 2026 - 7:30 PM
ADMIT ONE

SPIDER-MAN
ACROSS THE SPIDER-VERSE
SUN 24 SEP 2023 - 3:00 PM
ADMIT ONE
Free for Everyone £0.00

presents
SCREAM
TUE 28 OCT 2025 - 7:30 PM
ADMIT ONE

presents
Saltburn
FRI 2 FEB 2024 - 6:30 PM
ADMIT ONE

LA HAINE
TUE 3 MAR 2026 - 7:30 PM
ADMIT ONE

presents
Lady and the Tramp
THU 4 DEC 2025 - 7:30 PM
ADMIT ONE

presents
Frankenstein
WED 19 NOV 2025 - 7:30 PM
ADMIT ONE

presents
aboutTime
THU 15 FEB 2024 - 7:30 PM
ADMIT ONE

KOYANISQATSI
THU 11 JAN 2024 - 7:30 PM
ADMIT ONE

presents
SCRAPPER
THU 9 NOV 2023 - 7:30 PM
ADMIT ONE


DEAD POETS SOCIETY
THU 28 NOV 2024 - 7:30 PM
ADMIT ONE

AMERICAN PSYCHO
SAT 31 JAN 2026 - 6:30 PM
ADMIT ONE

presents
The Muppet Christmas Carol
TUE 9 DEC 2025 - 7:30 PM
ADMIT ONE

Billy Elliot
TUE 27 JAN 2026 - 7:30 PM
ADMIT ONE

SUPERMAN
ADMIT ONE



THE BIKERIDERS
THU 7 NOV 2024 - 7:30 PM
ADMIT ONE

MEMENTO
THU 23 JAN 2025 - 7:30 PM
ADMIT ONE

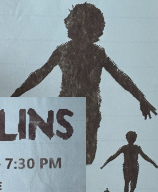
QUEER
FRI 24 JAN 2025 - 6:30 PM
ADMIT ONE

presents
BIRD
THU 9 JAN 2025 - 7:30 PM
ADMIT ONE

presents
HOW TO TRAIN YOUR DRAGON TRILOGY
FRI 18 OCT 2024 - 6:30 PM
ADMIT ONE

presents
A COMPLETE UNKNOWN
FRI 28 FEB 2025 - 6:30 PM
ADMIT ONE

WEAPONS
ADMIT ONE



presents
THE LIGHTHOUSE
THU 27 FEB 2025 - 7:30 PM
ADMIT ONE

presents
A REAL PAIN
MON 17 FEB 2025 - 7:30 PM
ADMIT ONE


presents
ALL OF US STRANGERS
FRI 1 MAR 2024 - 6:30 PM
ADMIT ONE

presents
GREMLINS
TUE 5 DEC 2023 - 7:30 PM
ADMIT ONE

BOTTOMS
FRI 26 JAN 2024 - 6:30 PM
ADMIT ONE

Anora
FRI 10 JAN 2025 - 6:30 PM
ADMIT ONE

Materialists
ADMIT ONE




HAMNET
THU 19 FEB 2026 - 7:30 PM
ADMIT ONE

FIGHT CLUB
THU 1 FEB 2024 - 7:30 PM
ADMIT ONE



AMERICAN PSYCHO
THU 12 OCT 2023 - 7:30 PM
ADMIT ONE

The Life of Chuck
TUE 7 OCT 2025 - 7:30 PM
ADMIT ONE



presents
BOOGIE NIGHTS
FRI 14 JUN 2024 - 6:30 PM
ADMIT ONE

E.T.
THE EXTRA-TERRESTRIAL
TUE 17 JUN 2025 - 7:30 PM
ADMIT ONE



In order of appearance

The Muppet Movie
(James Frawley, US, 1979)

Gremlins
(Joe Dante, US, 1984)

Scream 2
(Wes Craven, US, 1997)

Donnie Darko
(Richard Kelly, US, 2001)

Amelie
(Jean-Pierre Jeunet, France, 2001)



MOVIES WITHIN MOVIES

In order of appearance

Cinema Paradiso
(Giuseppe Tornatore, Italy, 1988)

La La Land
(Damien Chazelle, US, 2016)

Notting Hill
(Roger Michell, UK, 1999)

Taxi Driver
(Martin Scorsese, US, 1976)

Sherlock Jr
(Buster Keaton, UK, 1924)

The Disaster Artist
(James Franco, US, 2017)

Fight Club
(David Fincher, US, 1999)





Reel Talk X Letterboxd



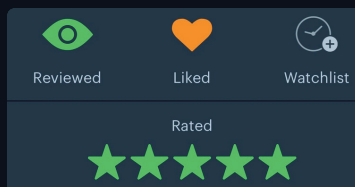
Letterboxd is an online platform that encourages users to log, review and record a diary of the films they've watched.

It offers customisable features, such as showcasing your four favourite films at the top of your profile. It also lets users track films they've watched using tags and lists, allowing them to be organised into different categories. People often use these features to track the people they've watched the film with, or the places they've been to watch.

Whilst other social media platforms are so focused on performance and analytics, Letterboxd stands out for how personalised the experience is. To see a review get 10 likes is sometimes a better feeling than an Instagram post getting 100 likes, knowing your thoughts have made someone laugh or smile.

The platform truly celebrates people's experience of cinema, bringing together a community of cinephiles, casual viewers and all lovers of film.

We've built a collection of Letterboxd entries from Warwick students. You can read them here:





reel talk

a collection of letterboxd entries written by students

📍 university of warwick

Superman 2025

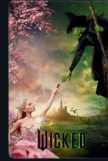
★★★★★ ❤️ ↻



he's bald! he's bald and he's torturing people who have hair!

Wicked 2024

★★★★★ ❤️ ↻



that's my lime ❤️

Twilight 2008

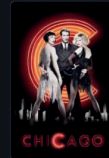
★★★★ ↻



we watched this on itv but for some reason every ad break started with an incredibly lesbian candy crush ad

Chicago 2002

★★★★★ ❤️



KURT SANG THAT ON GLEE

Grease 1978

★★★★



This film taught me that men aren't using their hips to the fullest potential

Enola Holmes 2 2022

★★★★½ ❤️



louis partridge is still leng

To Catch a Thief 1955

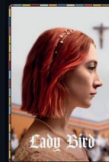
★★★★



It's Halloween, so naturally I watched a film from Cary Grant's orange era 🍊👻

Lady Bird 2017

★★★★★ ❤️ ↻



bring back woke timotheé chalamet

Love Actually 2003

★★★★★ ❤️ ↻



YAY CHRISTMAS

Sharpay's Fabulous Adventure 2011

★½ ↻



austin butler's best role

Pink Flamingos 1972

★★★★



Huh?

Thunderbolts* 2025

★★★★★ ❤️ ↻



my favourite part was all of the parts with bucky
#smash

Videodrome 1983

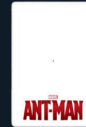
★★★★½



It seems today that all you see, is violence in movies and sex on TV.

Ant-Man 2015

★★★★ ❤️ ↻



almost makes me feel bad about killing all the ants we keep finding in our kitchen

Cars 2006

★★★★



my favourite part of this was when the American flag was onscreen and people in the cinema booped

Normal People 2020

★★★★★ ❤️ ↻



didn't even try to have a good day

Project Hail Mary 2026

★★★★½ ❤️



IShowSpeed when we send him to the fucking sun: CHAT... CHAT THIS IS REAL
!!!!!!! IS THAT A ALIEN !? !? !? !?

The Godfather 1972

★★★★★ ❤️



If ts happened today Ice Spice woulda been at the wedding

Spree 2020

★★★★



i love it cool as f k kurts world 96 inspires me his content is so cool kurt is changing the game for real guys he knows his stuff like if you're aren't documenting yourself you really DONT exist and when kurt said that wow that really hit like i felt that kurt

The Menu 2022

★★★★½



Ex burger boy with daddy issues makes it everyone's i issue

Amélie 2001

★★★★★



have actually never felt more seen by a character
she's so weird i love her

Luca 2021

★★★★★



call me by your name but with fish

We Live in Time 2024

★★★★★



hit him again, chocolate orange is grim, he actually had it coming

Divergent 2014

★★★½



skipped to all the scenes w theo james so don't think it really counts x

Adolescence 2025

★★★★½



episode 2 was taken directly from the next season of waterloo road

Better Man 2024

★★★★½



all i could think of when angels played is how much i wanted to be back in pop, soz #imisswednesdays

Barbie 2023

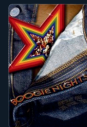
★★★★½



ptsd actually.
i hope to never EVER have another man sing wonderwall whilst he plays the guitar poorly at me ever EVER again.

Boogie Nights 1997

★★★★½



Keeping my skates on during sex from now on

Knives Out 2019

★★★★★



i want benoit blanc to read me a bedtime story

Hamnet 2025

★★★★★



william shakespeare's singular hoop earring

Big Hero 6 2014

★★★★★



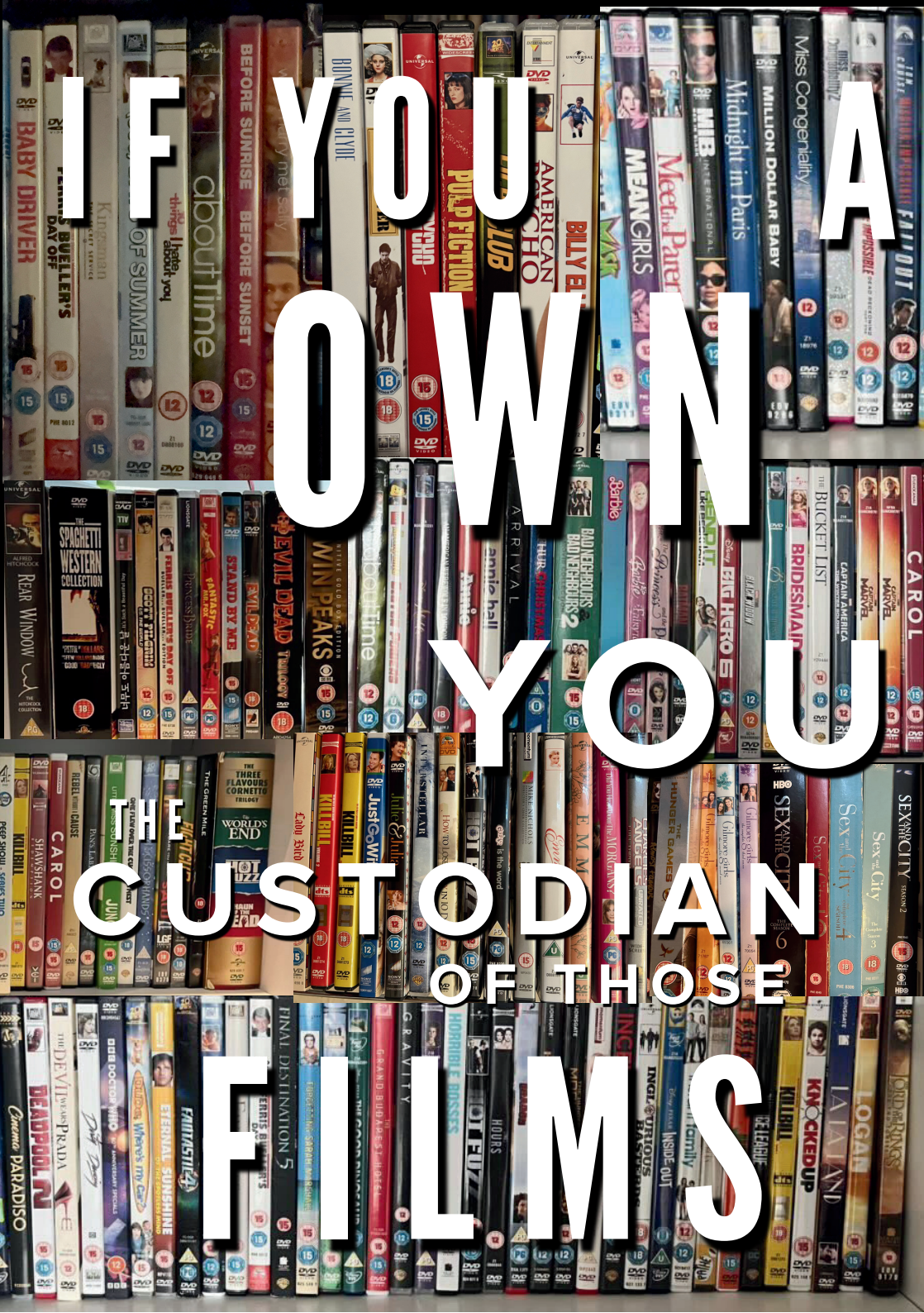
actual peak superhero 2014 cultural impact. i saw baymax fly irl last summer btw.

The Room 2003

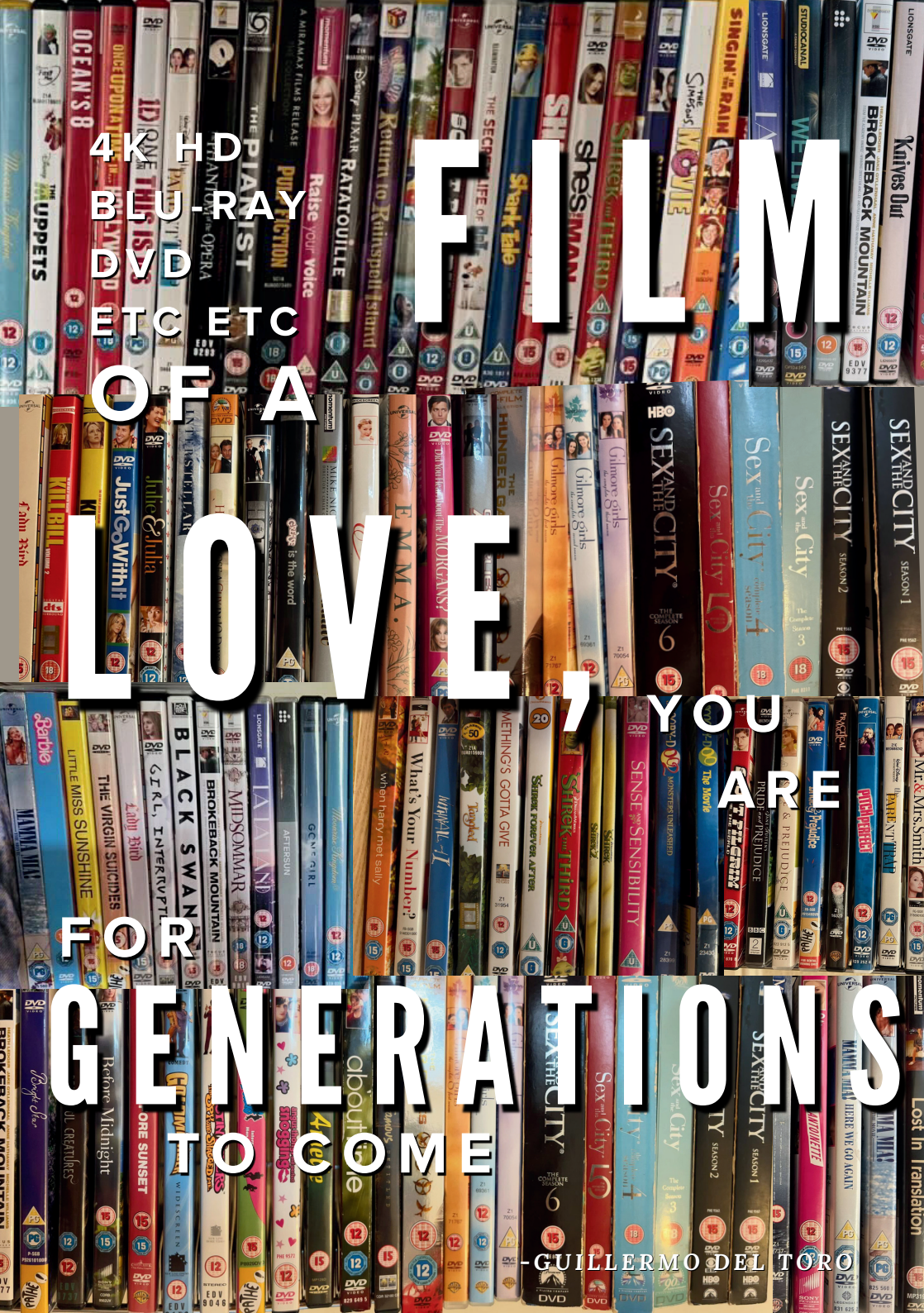
★★★★★



which loki variant is this



IF YOU OWN YOUR OWN CUSTOMER TODAY, YOU'RE THE FILM OF THE FUTURE



4K HD
BLU-RAY
DVD
ETC ETC

FILM

LOVE,

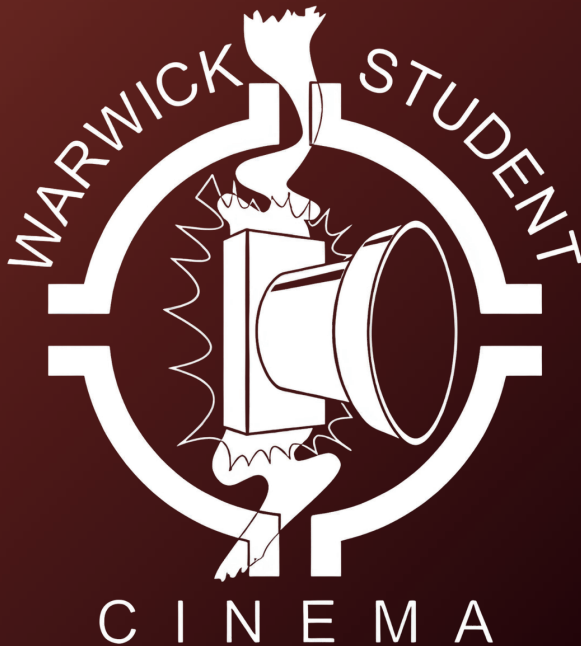
YOU
ARE

FOR TO GENERATIONS TO COME

-GUILLERMO DEL TORO

"Starting at Warwick, I had no intention of getting as involved as I am with the Student Cinema. Having said this, from the first screenings I watched in Welcome Week (*Sinners* and *Pulp Fiction*), I felt immediately immersed in L3 and loved the sense of community I felt just by being a customer. From stewarding to training and qualifying as a Duty Manager, to now being on the executive as Chief Duty Manager, I'm happy to say that I've made some great friends and memories with busy screenings like *Zootropolis 2*, *Marty Supreme* and *Project Hail Mary*. Being part of the WSC has truly made my university experience even though I'm only in my first year, and I would urge anyone out there to get involved!
I'm truly excited to see what the next few years at WSC bring!"

Lily Megicks, Chief Duty Manager 26-27



Warwick Student Cinema is a fully licensed, non-profit independent cinema, run by students on campus. The society has been around for over 50 years and welcomes students, as well as the general public, to enjoy a variety of films in an industry-standard setting. They have an impressive list of technical equipment, screening films digitally in cinema format using cutting-edge 4K RGB laser projectors. It is also one of the few cinemas left in the UK to still run 70mm 6-track magnetic, 35mm 4-track magnetic, and 35mm SDDS.

WARWICK STUDENT CINEMA

Interview with an exec member: Ollie Lambert

Welcome to Reel Talk! Can you introduce yourself briefly?

I'm Ollie, second year film studies, going into third year. I'm basically the age of a fourth year because I worked for two years before I came to uni. I worked in accounting, which wasn't for me because there was no social life. After, I came to uni and I'm very much happy that I made that decision. Film's always been a very, very big part of my life. I watched Jurassic Park when I was four and that's what got me into movies. It's just kind of gotten bigger and bigger ever since.

How did you first get involved with Student Cinema?

When I was working in London, I got into a lot of the independent cinema scene there, e.g Prince Charles, South Bank. That really opened my mind to new types of movies and different presentation formats. I've gotten very nerdy about that over the last few years and how it all works.

I went straight for the projectionist role [first year] at WSC, and they clocked that I knew my nerdy stuff, so they let me on. I suppose I passed the vibe check at the time. I started doing digital projection and learned more about it there.

I got very involved after first year and, when it came time for elections, I went, "Right, I'm going to do it; I'm going to do presidency". Which was quite brave of me. The reason I thought I could do it is that I'm not actually a first-year. I'm just in my first year of studying. I can prove that I'm organised and I can actually handle this stuff all at once, as I did when I was working in accounting. So, I thought, "Yeah, I can do this". It was quite ambitious at the time, I have to admit, but I'm glad I went for it in the end.

I got the president role [second year], and then I'd always been quite involved, just turning up to programme meetings and putting suggestions in. The previous film officers, Freya and Marnie, were also very nice and taught me a lot, like where to find print sizes. Because they knew I was interested, they taught me a lot about it, and it became quite clear that I wanted to be films officer next. That's what I'm doing now. My first schedule was alright; it's going down pretty well so far, so I'm happy with that. I've got lots of ideas for Welcome Week in term one, so we'll see how it goes.

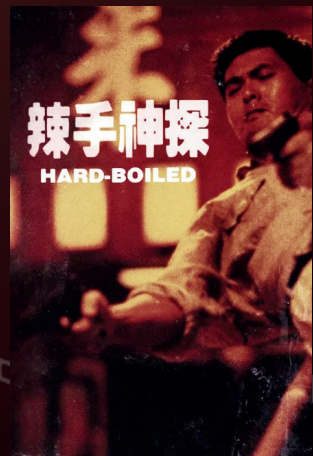
The Student Cinema is known for screening special film prints. What interested you about film projection and the technical side of cinema?

I think for me, the moment I started learning about film prints and seeing them more was really special, because it's so different to what I know. I've grown to much prefer the way it looks now, even if the prints can be quite old and battered. 35mm is how everything used to be projected. That was the standard, which makes 70mm very special. A lot of cinemas did have it, but it was like the IMAX of its day, especially in the 50s and 60s when it first came out. I remember seeing *Lawrence of Arabia* in summer 2024 in 70mm, which was amazing. Then, when I was getting here and looking at societies, I saw on the Student Cinema website that they were showing Part 2 in 70mm, the same way. And it's £4 a ticket. I was losing my mind. It's like, how the hell is this here? And it's so cheap.

I met a lot of projectionists who were involved in 35mm, and they recognised that, even though I didn't know loads, I cared about it a lot. I try to go to most of the shows, whether I care about the film or not, because I'd rather watch stuff that way. I find digital doesn't really entice me so much. People respond to it really well. We've shown *2001: A Space Odyssey* on film print every year. Last year, we did *Interstellar* in 70mm, and in 35mm in previous years. There was one guy who came from really far to watch that. He drove from Nottingham, and then he came back a few weeks later to see another film on print. Prints always pack the house out, and people love it, so it's really easy to make events out of it.

One that I was most proud of recently was getting *Hard Boiled* on 35mm. If you're into action films, *Hard Boiled* and its director, John Woo, are famous for being the greatest of all time. They're at the top of the canon for action cinema. I'd never seen it before, but the rights have been in limbo for almost 2 decades, so they were doing a re-release in 4K digital. I thought, "I finally know where the rights are". I found the print. I went to the right people and asked, "Is this going to work for us to play?".

About 50 people turned up, and everyone who was there absolutely loved it. It's quite a battered print, but it was such an insane movie. Endless explosions and bullets, it was awesome. That was a really special event, to be able to do it like that. It's not just that we're doing the re-release; everyone's doing that. We've actually gone and got the thing from the original time when people first saw it, when it first built that reputation. That was really special.





Have you noticed any difference in audience behaviour/reactions, being a student cinema?

I think we've got quite a unique crowd because it's mostly students and it means we can programme certain unlikely films knowing that people will enjoy them and know what they're here for. The obvious example, and this was quite a widespread one, was *The Minecraft Movie*. I watched that film three times. I was so fed up with the last one because so many of my friends wanted to go watch it. But *Minecraft* was a lot of fun, especially the early show, because everyone knew all the bits. It was so funny. It was 170 people, and everyone sang Lava Chicken, the entire thing. I didn't know everyone knew it that well. It was brilliant. Awful film, but it was so funny. Everyone thinks, "I'm going to be here because it's going to be funny". In another cinema, you kind of laugh, but you can't fully because some people have their children actually trying to watch the movie. Whereas with student cinema, you're all students going to *Minecraft* and you're all on social media - you know exactly what you're there for.

The Drama was also fun recently. I wasn't watching it, but I was preparing a print whilst it was on; I popped out for the big reveal at the start of it. People were very chatty when the secret set in. It wasn't like a big mic-drop moment. Here's the reveal. It's more- they say something, and people go, "Huh? No, no, no. You're lying." I was at the back watching how people reacted. Some people were just laughing, others saying "What the ****" out loud to the screen. You expect to be shocked by it, but the liveliness of the responses was really fun.

We're students; we have a different type of expected behaviour. Unless it's a serious locked-in type of movie. Something like *The Godfather*, you can hear a pin drop in there because people stay focused, and, at the end, it's exploding into applause. It's like everyone knows why they're there and what they are there for. So it's a nice feeling, getting to experience that universally in cinemas.

What do you keep in mind when picking films for Welcome Week? You've got freshers coming in, which is a very diverse crowd...

What I'm looking at right now, obviously, is getting the big hits that get people to the screens so they can experience the setting.

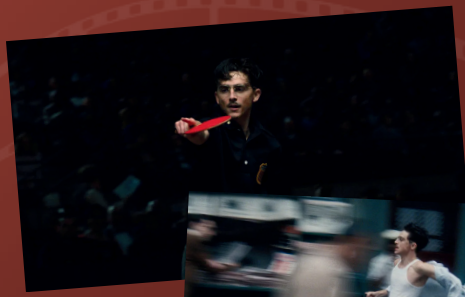
The first and foremost is 'free for everyone'. You've got to get people through those doors so they can see how legit this cinema is. *Sinners* did wonders, getting so many people in and out, thinking, "Wow, this is so loud and cool." That's the predominant response you want from cinema. Then you want to try and do a couple of feel-good older films. We had a pretty good crowd turn up for *Legally Blonde* last year. I'd seen it before and went again to watch. It was a fun time, like 80 people having a chill Wednesday afternoon, shouting at the screen all the lines they liked. It's a fun and easy excuse to socialise, asking your flatmates, "Have you seen *Legally Blonde*? Yes, we like it. Let's go watch it".

So, it's a balance of the big new stuff to get people in the door and the older stuff that's well known and liked. *Interstellar* and *Pulp Fiction* always sell well and are good ways to show off prints. We also try to get some niche ones. It's good to get stuff for different demographics, crowds that you know are going to appreciate this and care about this; we're not just playing stuff that everyone goes to watch. It's easier to do with the wider term schedule, but during Welcome Week, you've got 20+ slots to play with in the whole week. You can fill it with quite a lot. A balance of getting people into popular screenings, building up loyalty with certain niche audiences, having the feel-good old stuff people can enjoy and relax to, and then any chance to try to show off some cool film prints.



70MM

35MM



How has Student Cinema impacted your own experience at uni, personally?

It's been fulfilling getting more involved with how it's ran. All the people who work it, you start to know each other. Audience members too, you start recognising people who are at a lot of shows and get to know them. It's a very sociable place; a good half of my closest friends are from student cinema. More than anything, it's a wonderful communal space. All of us get along and love doing it together. Even if I'm running the screening and it's been a stressful day, just seeing everyone and the community it brings makes it a lot of fun. It's very different watching a film at a cinema you run. It doesn't feel like how you'd expect. But it's so gratifying. Knowing they're coming for a movie that you've run and it's provided 600 people in a night a good time for 2.5 hours.

Any final thoughts you want to leave about Student Cinema?

I love it. It's very different, watching films at a place that you run. When you've got big shows like *Project Hail Mary* or *Marty Supreme*, both films I love, and 300 people turn up to watch, and they're completely locked in, it's very gratifying. This year especially, we've had a real boost in numbers. It's nice to bring the student community together. At the same time, you're doing the job that you hope every cinema does, bringing people together. It's always fun when it's a busy show or when you've got a small group of people having a great time sharing whatever's on screen. Even though we've lost money, we're having a laugh at the back, so it's worth it.

I love going to the cinema, so it's really fun to run one that's so active, valued and beloved.

KILL BILL THE WHOLE BLOODY AFFAIR

In an era where most films are readily available on streaming services, it can be easy to forget what makes the cinema experience special. Watching *Kill Bill: The Whole Bloody Affair* at my university's student cinema reminded me why seeing a film with an audience still matters.

Quentin Tarantino's *The Whole Bloody Affair* combines both volumes of *Kill Bill* into a single four-hour film, restoring and altering scenes from the director's preferred cut. As someone who considers both *Kill Bill* films among my all-time favourites, I had always wanted to see this version but never had the opportunity, and this sense of rarity made the screening so much more memorable.

By combining the two original releases, *The Whole Bloody Affair* allows the story to unfold as one continuous revenge epic, making it feel much closer to Tarantino's original vision. Watching them back-to-back also transformed the pacing of the story, as the transition between the action-heavy first half and the more reflective second half felt completely natural, blending the film into a single, cohesive work.

One of the biggest surprises of the screening was how much my opinion of Elle Driver changed. While I had always enjoyed her as a villain, seeing *The Whole Bloody Affair* on the big screen made me appreciate her character in an entirely new way. Elle is ruthless and unpredictable yet there is also a confidence about her that makes her impossible to ignore whenever she appears onscreen. Watching the film as one continuous story emphasised her role as perhaps the Bride's most personal rival, making their mutual hatred feel far more intense. By the end of the screening, I found myself paying more attention to Elle than ever before, and she unexpectedly emerged as my favourite character.

My friends, many of whom had never seen the films before, rated it highly and we enjoyed discussing our favourite moments, notably the animated sequence of O-ren's backstory. Their reactions reinforced to me that while streaming offers convenience, it cannot replicate the sense of occasion, collective engagement, and shared excitement that comes from watching a film with an audience.



written by
Nell Carter

I JUST WANT TO LIVE




Iron Lung, inspired by the horror game created by David Szymanski, ventures into the blood ocean of a desolate moon in hopes of finding something, anything, to help restart the population after the stars suddenly vanished in what was called the Quiet Rapture. Markiplier, who not only wrote but also produced and edited the film, plays the main character, Simon 'The Convict', who is unwillingly tasked to navigate the depths of the ocean, all the while being welded in the submarine with no escape.

The hauntingly stunning graphics and Mark's phenomenal performance made for a thrilling game-to-film adaptation with elements of Lovecraftian eldritch horror that had people at the edge of their seats.

written by Mason Stannard-Parages

See our website for the full review



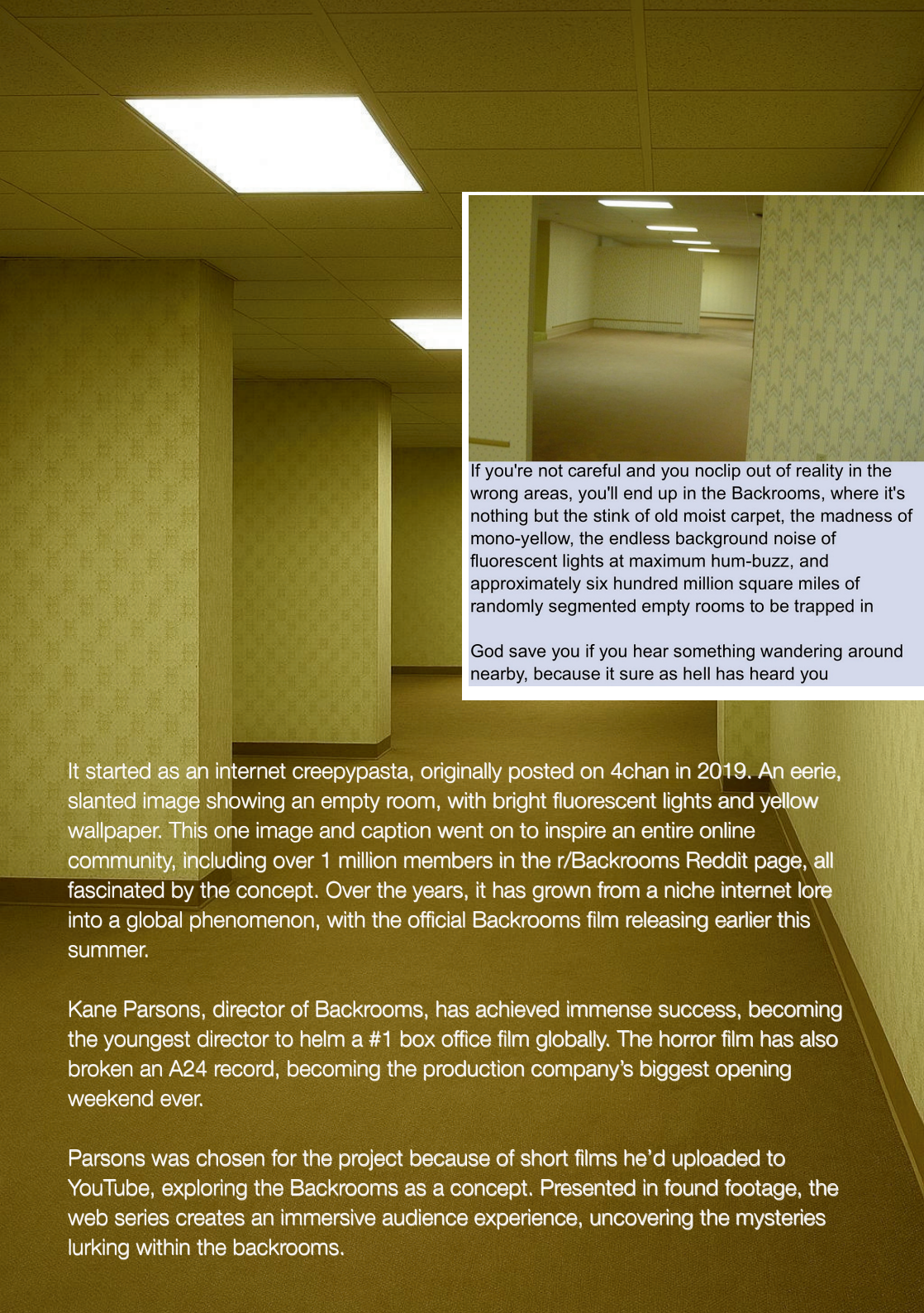
written by Sonia Naorozy

Backrooms

An entire world, built on nothing.

Why are we curious about the things that terrify us? Things that bring us the most uncertainty. What is it about off-putting situations that we, for some reason, feel drawn to, whether it be to experience a feeling or try to explore it more deeply?

This is what Backrooms is all about.



If you're not careful and you noclip out of reality in the wrong areas, you'll end up in the Backrooms, where it's nothing but the stink of old moist carpet, the madness of mono-yellow, the endless background noise of fluorescent lights at maximum hum-buzz, and approximately six hundred million square miles of randomly segmented empty rooms to be trapped in

God save you if you hear something wandering around nearby, because it sure as hell has heard you

It started as an internet creepypasta, originally posted on 4chan in 2019. An eerie, slanted image showing an empty room, with bright fluorescent lights and yellow wallpaper. This one image and caption went on to inspire an entire online community, including over 1 million members in the r/Backrooms Reddit page, all fascinated by the concept. Over the years, it has grown from a niche internet lore into a global phenomenon, with the official Backrooms film releasing earlier this summer.

Kane Parsons, director of Backrooms, has achieved immense success, becoming the youngest director to helm a #1 box office film globally. The horror film has also broken an A24 record, becoming the production company's biggest opening weekend ever.

Parsons was chosen for the project because of short films he'd uploaded to YouTube, exploring the Backrooms as a concept. Presented in found footage, the web series creates an immersive audience experience, uncovering the mysteries lurking within the backrooms.

The feature film pays homage to this. My favourite moment in the film is the rope scene, which, in my opinion, is the point of most intensity. The tension is so high because the entire action is presented through the low, tilted perspective of a diegetic camcorder, which has been dropped on the floor in a panic as the characters struggle for safety.



What fascinates me about the Backrooms is the community that has arisen from it. Going back to its original post, the 'Backrooms' literally evolved from nothing. The endless maze of empty spaces, bleak yellow-walled rooms in perpetuity. Yet, an entire community on the internet has become infatuated with this dullness. There has been some controversy in the group, as the original allure of the backrooms has been lost as it grows in popularity. Details such as different levels and entities existing in the world. However, there's no doubt that the psychological horrors of isolation and feelings of loneliness rooted in the original concept can be found in the feature, thanks to the dedication of its director and filmmaking team.



The Backrooms feel familiar. For some reason, it makes people feel a certain way. Whether that be fear, comfort, or excitement. The unknown fascinates us. The film even acknowledges this, in its diegesis, with the first time Clark, the protagonist, discovers the Backrooms. Clark investigates the below-ground level furniture store stockroom, and accidentally no-clips into the backrooms, travelling through the wall seamlessly. He goes through, looks around the alien, yellow space, then no-clips back into reality. The motion is done with effortless ease. He even moves back and forth a second time, transitioning freely, before deciding to walk deeper into the 'backrooms'. This one moment surprised me in a way that changed my entire perspective. I'm not sure what I was expecting. Maybe Clark would accidentally fall through the wall, look around the space, try to turn back and then immediately realise he's stuck, actively forcing him to delve deeper. But no, this tiny detail introduces a concept that is more profound, building on a theme that is crucial to understanding the backrooms. It isn't just a fear of what could be out there; it's the anticipation of what is to be discovered.

a screening review of

Backrooms

Last weekend I saw Kane Parsons' Backrooms film, adapted from his eponymous YouTube series, at the Warwick Arts Centre in a packed-out screen. Because of the film's popularity on this night, me and my friend weren't able to sit together, and the accidental viewing experience surrounded by strangers helped immerse me further into the unfamiliar and liminal space of 'the backrooms'. Cautiously I drew strawberry laces from their rustling bag and put them to my lips, anxious as not to disturb those around me, alike the character of Naren in the film, creeping silently through the labyrinth to avoid detection from the monsters within.

The film reimagined the source material's analogue horror style surprisingly well, translating the fuzzy VHS digital aesthetic into contemporary horror conventions, with its frequent adoption of a first-person video camera perspective and its use of jump scares. The use of point-of-view shots in parts of the film compelled me to align with the characters' perspectives, heightening the stakes of their misadventures by involving me as a spectator. As a result, the film's jump scares felt as if they attacked me personally, and clearly the rest of the audience felt this sensation too, as I could almost feel the entire room shudder and jolt each time there was a sudden moment of action.

Seeing the web series reimagined on the big screen filled me with awe for the capabilities of cinema, as Backrooms was able to transform Parsons' original Blender-produced graphics and visual style into a film which builds upon the lore and perfectly recreates the series' original eerie atmosphere.

written by Anna Tilley

WATCHING DOCUMENTARIES AT THE GROOVY MOVIE, BIG GREEN GATHERING FESTIVAL

The Big Green Gathering is the sort of festival where you can have a go at basket weaving in the morning, listen to spoken word about reforestation in the afternoon and enjoy a flapjack over some Baltic Ska in the evening. The Rinky Dink pedal-powered sound system pumped 'In the Summer Time' by Mungo Jerry between lounging beatniks, and the odd sheepish nudist.

Us teenagers mostly commanded the teen tent. Someone would occasionally pop in and attempt to teach us something useful, like turntablism. At the very least, a veggie burger and some suncream were thrust upon us. Opposite the teen tent was another constant force, a cinema called the Groovy Movie. A castle of immersion and distraction. A defence against boredom. At the back of the cinema was a row of stationary bicycles fixed to dynamos. To groove is to be in motion, in alignment. Sedentary spectatorship was not on offer here; not for us kids, wanting to watch during the lulls at any rate. At prime time, crowds could be counted on to keep the projector energised. But if we were to be saved from long days and aimless teenage angst, we had to get in the saddle.

What flickered before us wasn't always entertainment, as such. We were shown documentaries about topics such as the Poll Tax Riots, Greenham Common Peace Camp and the Battle of the Beanfield. This is where I learnt that there were strategies against people like us. And what was put on the line for our beliefs. This is where I first learnt about police brutality. It's an intense thing to consume one's cultural history on screen, collectively, by a method which I am - by default - corporally engaging in the production of.

Documentary, for us, wasn't voyeurism. It was a record, and a message. To keep pushing, or the light will go out.

written by
Annabel Spinks-Jones



SPIDER-NOIR:

AUDIENCE MODES OF VIEWING

WRITTEN BY SONIA NAOROZY



The release of *Spider-Noir*, a neo-noir superhero television show produced by Amazon MGM Studios, has sparked a debate on modern audience's modes of viewing, demonstrating how they can alter the experience.

The show acts as an expansion of the Sony Spider-Man Cinematic Universe and follows the character, Ben Reilly, who works under the alias 'The Spider'. The character was first introduced on screen in the animated feature film *Spider-Man: Into the Spider-Verse*, which showed Miles Morales' Spider-Man as the protagonist. Nicolas Cage returns to his role in the new live action television show, playing the private-investigator-turned-vigilante, under the backdrop of 1930s New York.



Available on Prime Video, the show offers viewers the option to choose between watching the show in black and white or colour, which producers have dubbed as 'True-Hue'. This version shares a likeness with Technicolour, featuring highly saturated bursts of colour. During production, footage was shot digitally to allow for this transition into colour to be made later, giving audience members the option to switch between the two formats.

This choice changes the narrative texture entirely. The black and white version is visually striking, relying heavily on chiaroscuro lighting to immerse the audience into the neo-noir world, both in gritty 1930s New York and Reilly's cynical worldview. Yet, younger audiences may feel inclined to watch the show in colour, having grown accustomed to that experience in modern media.

In response to the format split, Cage noted,

"The truth is, they both work and they're beautiful for different reasons. The colour is super saturated and gorgeous. I think teenage viewers will appreciate the colour, but I also want them to have the option. If they want to experience the concept in black and white, maybe that would instil some interest in them to look at earlier movies and enjoy that as an art form as well."



HOW WILL YOU WATCH?



Concert Films

written by Sonia Naorozy

Concert films are a category of cinema that showcase the live performance of an artist from the perspective of the audience. They are designed to imitate the experience of the concert, reconstructing the atmosphere into the cinema setting. A mix between dynamic, high-energy shots of performance and more intimate, personal footage from behind the scenes creates an immersive experience of enjoyment and inclusivity.

In recent years, the production of concert films has been growing in popularity. With *Taylor Swift: The Eras Tour* grossing over \$250 million worldwide and *Billie Eilish: Hit Me Hard and Soft: The Tour*, directed by the prestigious filmmaker James Cameron (*Avatar*, *Titanic*), concert films are becoming more common in popular mainstream media. A reason for this is that it's an easy way to make a lot of money. There's no denying that, by employing the right crew to document, film and edit the event in a stylistic way, you can make a recording that's guaranteed a lot of views (given the loyalty of devoted fan bases). However, I believe that there's more to concert films than a simple marketing tactic. It allows the artist to expand on their creative direction, creating a dynamic, visual representation of what they do best: performing. Most importantly, it lets fans relive and experience that performance, showcasing the artist's talents in the most optimised way.

Live music is becoming increasingly inaccessible. Tickets to concerts are extortionately priced, and it doesn't help that greedy corporates monopolise on high demand through dynamic pricing. Never mind the unpredictable scheduling of artists, who will often announce a tour mere days before ticket sales, forcing audiences to scramble through their savings just to fund it. That doesn't even consider the unfortunate trend of residency tours as opposed to traditional world tours, where the artist will instead strictly perform a run of 5-10 shows in the same venue, same city. Concert films help audiences 'attend the show' in ways that won't ruin their bank accounts.

I remember my first concert, seeing One Direction perform at Wembley Stadium in 2014. They were supported by a band called 5 Seconds of Summer, who, to this day I am still a fan of. I say this because I love going to concerts. Since then, I've been to almost 30 shows combined (both bands, including solo performances). Some would call it a waste of time (and money, lots of money (sorry mum/dad)), seeing the same songs performed live again and again. I stubbornly disagree. I love going to concerts, and being a fan of something is the greatest thing you can be, I think. In fact, I'm grateful that I can feel so passionately about something, getting to enjoy and experience it. It's inspired me to take up concert photography, and it's inspired me to write this article today. Combining my passions for film and music, and writing about them on this page. In this article, I'll be reflecting on concert films made by two of my favourite artists. What makes them good, how they differ, and why this category of cinema means so much to me and my experience with music and memories that I cherish.



5 SECONDS
OF SUMMER

EVERYONE'S A STAR!

WORLD TOUR

PHOTOS TAKEN BY SN

HARRY STYLES. ONE NIGHT IN MANCHESTER.

In celebration of his fourth studio album, *Kiss All the Time, Disco Occasionally*, Harry Styles performed a special one night only concert at the Co-Op Live Arena in his hometown, Manchester. As the title suggests, it would be the first time – and only time – the album was performed live in its entirety and track-list order. The event also marked the end of his 3-year hiatus, as it would be his first live performance since the end of his globally successful Love on Tour concert series, lasting 22 months. Whilst admission into the event was exclusively allocated based on a ‘ticket request’ system, the show was produced by Netflix and is available for streaming, allowing fans to witness Styles’ historical performance for themselves.

Harry Styles One Night in Manchester breaks free from the traditions of concert films. Whilst it follows typical expectations, featuring behind-the-scenes footage to show the artist and crew in personal moments of preparation, the film operates differently in that the show comes from a state of vulnerability, rather than a fully polished performance.

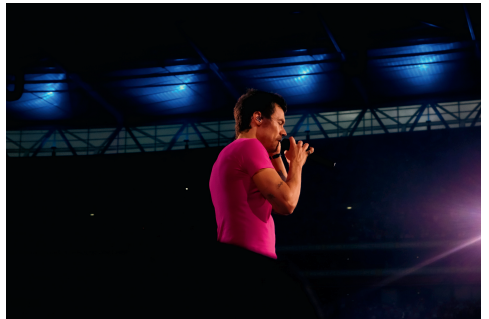


KISS
ALL
THE
DISCO, OCCASIONALLY.
TIME.

HARRY STYLES
IS CURRENTLY PERFORMING AT A 12-NIGHT RESIDENCY AT WEMBLEY
STADIUM, INCLUDING 10/12 SONGS FROM THE NEW ALBUM

In a voiceover narrated by Styles, the film's opening scenes emphasise how the performance feels like a rehearsal, as for the artist and band as much as for the audience. It was the first public performance from Styles since his 3-year break from music, leaving his fans in high anticipation for his return. Styles admits honestly:

“It means a lot to be doing this one night only in Manchester. Making an album that was made during this really pivotal moment of my life. There's something that feels really special about coming home to be the first time that I play it. This is not the tour show. We don't ever play it top to bottom like this again. It's supposed to be a little rough and, you know, it's the first time we're playing it, so tomorrow, it's pure fun. It feels like people are watching us, like, rehearse it. There's a freedom to that, us not really knowing what's gonna happen. I keep going between feeling terrified and feeling very calm. I feel like I've received everything from this record that I would ask of it. Now this is the exciting part where I get to let it go and let it be everyone else's. The fans are the reason why I get to make records at all. So, the place that I want to be to celebrate releasing an album is with them.”



PHOTOS TAKEN BY SN

**“THERE’S A FREEDOM
TO THAT”**

As the intro to 'Aperture' plays, the camera moves around the stage in one long continuous take, watching as Styles commands the audience, chanting to the beat. It spins around, blurring the stage and crowd quickly, before landing in a close-up of the other musicians, craning to different levels to highlight their instruments. The intro closes and, as Styles walks up to the microphone to sing the first verse, the camera circles him, holding on a frame that centres his shoulders in the foreground of the arena tiers. Then, the camera quickly pushes back to a close-up, side-profile shot, framing the popstar on the right side of the frame as he sings out towards the crowd, pulling focus between the crowded stands behind him and his nervous expression.



The shot lasts around 2 minutes, a mere fraction of the 98-minute performance. Yet so many decisions had to be made in the moment to achieve a shot with such creative meaning. This is a quality of concert videography that I admire; it's ability to weave together fast-paced movement in such a dynamic setting, whilst also allowing for still moments of awe.

The final shot in the film is another one long continuous take, following the popstar off the stage, back through the crowd and into the maze of backstage arena corridors. The screaming cheers from the crowd fade into silence, replaced by "Aperture" playing in the background, thus culminating in a cyclical structure. The very last frame shows Styles sitting in a dressing room, breathing in slowly and making direct eye contact with the camera. Acknowledging its presence for the first time in a quiet moment of self-reflection, in contrast to the excitement of his monumental performance.





TWENTY ONE PILOTS
MORE THAN WE
EVER IMAGINED

was released earlier this year and recaps **The Clancy World Tour**, with the band's live performance in Mexico City, playing to a sold-out crowd of 65,000 people.



TWENTY ONE PILOTS

Twenty One Pilots is a band with a creative direction unlike anything I've seen before. Over the past 10 years, they have crafted a distinct artistic identity, enriched with symbolism and meaning. What sets them apart especially is, beneath the written mastery of their music, they have created detailed narrative and visual allegory to accompany it.

Each album provides a background to this, revealing clues to the narrative events. These details have been kept cryptic and intentionally hidden from the public eye, giving dedicated fans an exclusive experience as they try to figure them out as a community.

The release of the album Clancy was groundbreaking. It was the first time the band directly addressed the lore. An unexpected video was uploaded to the band's YouTube channel in announcement. Narrated by Tyler Joseph, the 4-minute video summarises clearly what fans have spent the past near decade trying to figure out.

I AM CLANCY

Tyler reads through a letter from the perspective of the story's protagonist, acknowledging the settings of Dema and Trench, and characters like Nico and the Nine Bishops - terms that had floated around online forums, spoken by fans in uncertainty. He explains the details and clearly states "I am a citizen. I am an escapee. I am an exception to this rule", before beginning again, "Okay, this is what happened recently". Spoken in such a casual and monotonous voice, it downplays the anticipated reveal of 10 years' worth of lore, like a slap in the face to fans (at least, that's how it felt to me).

Within the announcement video, shots from the band's music videos are intercut under Tyler's narration. It is revealed that ten music videos, which span three different albums, are linked together and depict the narrative, as explained. Not only does this establish the creative identity of the band, but it also demonstrates an evolution of the limitations of the art form, or previous expectations that come from the purpose of music videos.

These music videos can be viewed as short films, given the large crews and intense preparation that are dedicated to their production and storytelling. When watched together, they act like a feature film. The concert performance itself is like going to the cinema, or a version of theatre. Whilst the band play their music on stage, they are also playing characters in the narrative, with theatrical elements acting as breaks between songs.





TWENTY ONE PILOTS THE CLANCY WORLD TOUR

The film was directed by Mark C. Eshleman, a close friend of Tyler and Josh. Mark has been working with the band for the past 15 years, creating content whilst on tour to capture their shows as well as filming music videos and other performances. Founder of Reel Bear Media, he has helped to develop and build the band's strong creative direction.

The film succeeds because it addresses the entire Twenty One Pilots story, from their origins as a band to the complex world they've built through writing and shooting music videos. Most importantly, it addresses the fans. The film celebrates the atmosphere created by the music through its live performance, as it's the fans who truly make the show. Nothing will ever be as big as its audience; the work and effort put into the show would mean nothing if there wasn't an audience there to witness it, to experience the event. Concert films immortalise this experience.



In an interview with Kerrang!, Mark talks about the technical preparations he made, getting the concert ready to be shown in cinemas:

"I'd already seen the show, like, 30 times, and there was so much I wanted to get. Going through rehearsal the day before the soundcheck, we recorded some close-ups of Tyler and Josh, just to kind of put cameras where we can't during the show. And the morning of the show, I took a deep breath and I went to every camera operator and talked to them and said, 'This is your zone, and I want you to feel like you're an artist. You're here because you are creative and I want you to bring your flavour.' I also told them to pretend their cameras weigh thousands of pounds, so there's these big, long pans just to make it feel more digestible on the IMAX screen specifically - there's not all these big camera swings and moves like that".

SEVEN DEADLY SINS FILM FESTIVAL

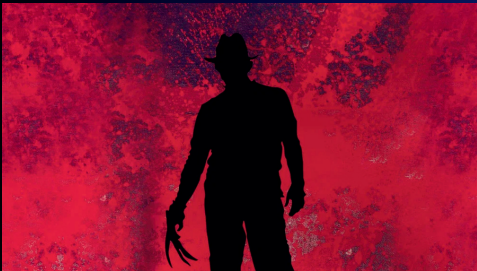
*written by
Anna Tilley*

The first weekend of June 2026 saw the Horror and Gothic Film students' 'Seven Deadly Sins' film festival take over the FAB cinema, screening five horror films which corresponded to the seven deadly sins from the Bible.

The festival kicked off with an unexpected yet welcoming comedy routine by the two hosts, Daedula Grabham and Enygma Porteous, who were dressed as ghosts. A forgotten-script ruse gave way to their spooky introduction; jumping out from under the desk, they explained that they were the ghosts of Catholic priests and had brought us into 'hell' to expose us to the kinds of sins that, in their words, 'sinner-ma' has to offer. This Catholic theme extended to a confessional table of sorts, where audience members could 'confess' to their horror 'sins' on post-it notes and, as they often do in Catholicism, the priests read them out in front of the audience. The subsequent riffing was rife with further puns, one of the most memorable being in response to someone calling the pirate monster from the Backrooms 'mid': "Right you aaarrghh!"



The first film to be screened was *A Nightmare on Elm Street* (1984), fitting the seventh of the deadly sins, Sloth, as falling asleep is what puts characters at the mercy of Freddy Krueger. Despite technical difficulties preventing us from seeing the 4K Blu-ray edition, the DVD didn't diminish my enjoyment of Craven's feature. The experience of seeing some of the film's most extravagant practical effects and gory moments was amplified by the big screen regardless. For instance, knowing that Glen's explosive blood-geyser scene was coming up had me creeping upwards, moving further towards the screen to fully revel in its gratuity.



Next up was Andrzej Żuławski's *Possession* (1981), representing Lust and Envy. This was screened in gorgeous 4K Blu-ray, which sharpened the brutalist Berlin cityscapes and highlighted the deep blues of Anna's eyes and dresses against the grey concrete towers. Unlike previous low-quality versions that I had seen, this edition revealed all the twisted appendages of the monster, bringing them out of the darkness of the Berlin apartment and into my nightmares. Despite having seen it before, I was still surprised by the film's endless twists and turns, and equally confused by the final twenty minutes of vaguely connected action scenes. I wasn't the only one struggling to comprehend the film's final act; one of the audience members behind me audibly reacted to each unusual event that occurred throughout it. He seemed to have been unsuspecting of what is widely considered one of the most disturbing horror films of all time.



The next film was quite an overwhelming watch for 11:00 AM, as Sunday's first screening was Larry Cohen's 1985 film *The Stuff*. As described by the (g)hosts, it perfectly encapsulated both Greed and Gluttony through its plot criticizing unregulated corporations. This screening was accompanied by complimentary Squashies sweets to mimic the titular 'goo' from the film, as well as an introduction which prefaced its wackiness and political incoherence. As an '80s horror B-movie, *The Stuff* lacked quality in many aspects, featuring unnatural dialogue choices ("Everybody has to eat shaving cream once in a while"), nonsensical editing, and terrible green-screen effects; however, I thoroughly enjoyed its chaos. The practical effects used to recreate victims of 'The Stuff' were shocking and graphic but incredibly well-crafted, certainly piquing my interest as a fan of practical effects in horror. It featured some potentially controversial messaging towards the end, as a fascist anti-government militia becomes the film's heroes by raiding 'The Stuff's' factory and sending out a public service announcement warning of its dangers. This does seem to fit with the overall anti-government message pushed through the negative representation of the US Food and Drug Administration—just perhaps in a way that hasn't aged well.

The film I had been most looking forward to seeing in the cinema was next: the 1973 folk horror *The Wicker Man*, directed by Robin Hardy. This film embodies the sin of Pride through the protagonist's superiority complex over the townsfolk, driven by his Christian beliefs as opposed to their Pagan ones. Having only seen the theatrical cut on my DVD copy, I was enlightened by the 4K Blu-ray version, which used the 40th-anniversary cut and restored most of the footage while adding in extra 'lost' footage. One of the highlights of the festival was being able to see these films not only on the big screen, but also in such rich quality. To close off the film, the (g)hosts struck up another pun, with one complaining of the film's slow pace and the other replying, "Yeah, I wish it went quicker, man." The dad jokes and puns really defined the festival's relaxed and casual tone, making it feel more like an appreciation of the enjoyment cinema can provide rather than an intellectual discussion.



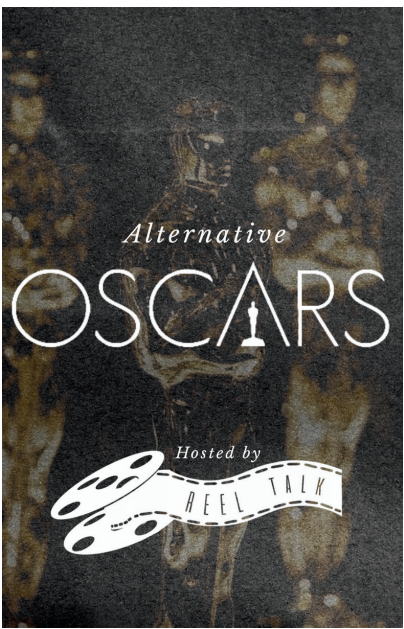
Finally, to close out the festival, we witnessed the sin of Wrath, represented through the rage virus-infected people—notzombies—in Danny Boyle's *28 Days Later*. It began with an informative introduction by one of the (living) hosts about the film's production. They explained how Boyle cast lesser-known actors to anchor the reality of the film, distancing it from blockbuster disaster movies in which the star power of the cast distracts from the realness. Ironically, the film proved to be the big break for many of its actors, with Cillian Murphy being the prime example, going on to star in Christopher Nolan's Batman trilogy shortly afterwards. In my opinion, this film was perhaps not the best-suited to the big screen because its early digital visuals made every imperfection clear to see. But they equally exposed previously unseen elements in a way that smaller televisions cannot. So, while the visuals felt better suited to the small screen, the film's rage virus, spawned from intense exposure to human violence, portrayed the sin of Wrath perfectly.

Continuing with the element of audience interaction, a Kahoot quiz was added to the end of the weekend, testing our knowledge of various horror films. This was a great way to finish the festival. Despite finishing in fifth place, I really enjoyed how the (g)hosts made the most of the weekend, including lots of opportunities for horror-related fun rather than simply screening the films in isolation. Overall, the Seven Deadly Sins festival had a perfectly curated schedule of films, each clearly matching the sins to which they corresponded, and included many of my classic horror favourites. The hard work of the hosts was obvious, as they managed to produce a unique and interactive experience that proved very enjoyable for me and the rest of the audience.

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28 JANUARY

SHORT FILMS CELEBRATION

in collaboration with
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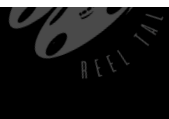


COVENTRY PHOENIX FILM FESTIVAL

APRIL 18TH
COVENTRY PHOENIX FILM FESTIVAL
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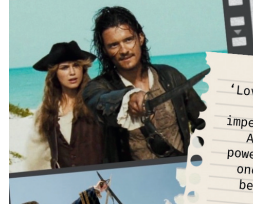
Coventry



Different Types of Love, depicted in cinema



Written by Alice Alampi



'Love is not singular. It is layered, shifting, imperfect, and deeply human. An sometimes, the most powerful depictions are the ones that unfold quietly beneath the adventure.'



HANDLE WITH CARE!

INTERVIEW WITH A LOCAL FILMMAKER, HARRY TATEM

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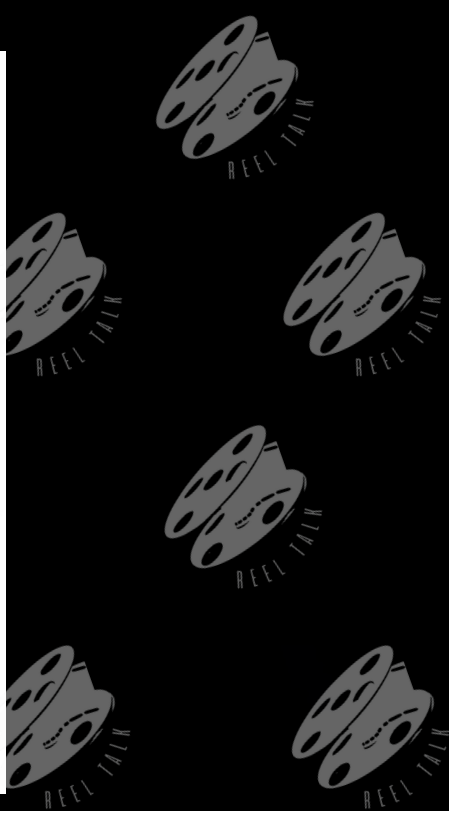




WRITTEN BY
SONIA NAOROZY

WE LIVE IN TIME

REVIEW FEATURING
FILMING LOCATIONS TOUR



written by Ava Bibb

SATURDAY NIGHT LIVE

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...is it any good?





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