

VOLUME 1, ISSUE 1 FALL 2025

FILM CLUB

CLASSIC
SLASHERS
BACK
IN
THEATERS
THIS FALL

INTERNET
REVIEWERS
TAKE OVER

CHEER OR CHILL?
MOVIE THEATER
ETIQUETTE
DEBATE



5 YOUNG
DIRECTORS
TO LOOK OUT FOR
THIS SEASON

ISSN 1234-5679



9 771234 567003

\$67,546

Average
starting
salary
for NYU
graduates

5

Nobel laureates
on faculty

18

MacArthur
Fellowship
"Genius Grant"
recipients
on faculty

EFFECTIVE EVERYWHERE

#37

Top 100
Worldwide
Universities
Granted
US Utility
Patents 2020
National Academy
of Inventors

#1

**Top 25 American
Film Schools**
Hollywood Reporter

#42

Best Colleges
for Veterans
*U.S. News &
World Report*

For an inside look
at NYU, check out:

@MeetNYU



meet.nyu.edu

admissions.nyu.edu

Editor's Note

By Hayden Highlands, Editor-in-Chief

Divided by Taste Connected by Community

Welcome to this week's edition of Film Club Magazine! This week's edition emphasizes the importance of the film community. Particularly, how we interact in and around the theater I began attending the movies regularly in high school. I had a lot of friends who made a community out of a sedentary hobby. That's what inspired my idea for this magazine: I want to share about the wider community that gathers at the theater.

What draws people to the theater isn't always just the movies playing on the screen; it can be a variety of other things, too. From the snacks offered in the theater to the comfy seats and the people the movies bring together, there's something for everyone at your local theater.

In this issue, we look at the discourse about theater etiquette. As well as how new movies may be leaning into these "Pause for applause" moments. We have also sourced theater etiquette trends to see what audiences think is the most obnoxious theater habit. Our feature story highlights one of the fastest-growing film channels on YouTube and how many young people join the film community. This feature highlights many ways audiences can experiment with getting further involved with the film community. Also in this feature, there is a discussion on what audiences flock to see and what smaller directors can do to compete in the film landscape.



"Every movie has an area where it is five stars. Even if it is the worst thing ever made, maybe it has an aspect that was perfect"
- Hayden Highlands

My philosophy on movies is that there is always something of value to take from them. What helps me explore films is to find stories that I enjoy and look at what about those films are special. Never discount what you think is a "bad film" because being open allows you to diversify your views as a critic.



FILM CLUB

Editor-in-Chief
Hayden Highlands

Managing Editor
Jonah Reyes

Photography Director
Luca Doncic

Associate Editor
Austin Reaves

Social Media Editor
Zach Rhodes

Film-and-TV Critic
Elijah Deutsch

Reviews Editor
Alex Pletcher

Features Editor
Alex Honnald

Creative Director
Patrick Crean

All content © 2025 FILM CLUB. No part of this publication may be reproduced without written permission from the publisher.

Printed in the United States. Distributed nationwide through select retailers and subscription partners.

For editorial inquiries, submissions, or pitch guidelines, contact: editorial@FilmClub.com

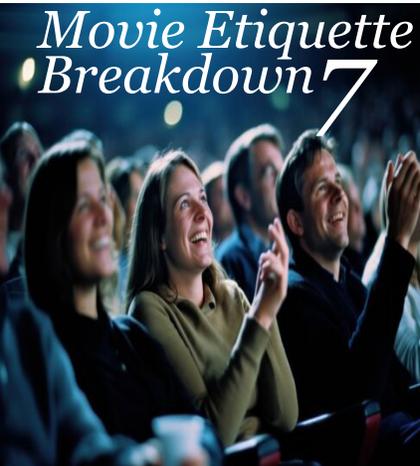
Advertising and partnership inquiries: partnerships@FilmClub.com

Subscriptions and customer service: support@FilmClub.com

Special thanks to our contributing writers, photographers, illustrators, and the creative communities that help bring each issue to life.

FILM CLUB contents

FALL 2025 EDITION



Movie Etiquette Breakdown 7



Editor's Best From This Season 20

The most excellent watch, picked for you



From The Cover 5
Local theater experiences vs chain theater experience

Editor's Note

A welcome from the editor reflecting on what draws people to the theater and how moviegoing connects us beyond the screen.

1

5 Directors Who are Next Up

Actors who are en route to making their breakout movie as well as seasoned directors on a streak.

16

Classic Slashers Return to Local Haunts

Legendary movies are returning to small theaters for halloween, and heres how to find one near you

17

Editor's Pick, Rental Family Review

Has Brendan Fraser's comeback continued? How the actor makes waves after The Whale 2022

20

I'll be Home for Christmas

How unusual traditions bring traffic to theaters.

21

Back of Book

Beyond the feature! Find out more about our favorite film critics of hte moment

24

Local Theaters and the Future of Movies

Independent spots, chain cinemas, and how the places we watch shape what we watch.

5

Movie Theater Etiquette Debate

To cheer or not to cheer? The modern audience etiquette dilemma that's dividing moviegoers everywhere.

7

Film Fans to Film Friends

From online fandoms to real-life friendships how one podcasts and reviews connect film fans on a deeper level.

10



Film Friends Feature
How a generation is expressing themselves online 10

“DALLAS’ FLAGSHIP FILM FESTIVAL”

The logo for the Dallas International Film Festival (DIFF) is displayed in a bold, red, sans-serif font. The letters 'D', 'I', and 'F' are solid, while the second 'F' has a diagonal slash through its top bar.

**DALLAS INTERNATIONAL
FILM FESTIVAL**

APRIL 23RD - APRIL 30TH, 2026

**TICKETS AND EVENT PASSES ON
SALE NOW!**



DIFFDALLAS.ORG

A smaller version of the DIFF logo is positioned in the bottom right corner, set against a dark red rectangular background.

SCAD SAVANNAH FILM FESTIVAL

OCT. 21-28



TICKETS ON SALE NOW
[SCAD.EDU/FILMFEST](https://www.scad.edu/filmfest)

SCAD
The University for Creative Careers

RISING TALENTS

LOCAL MOVIE THEATERS FIGHT AGAINST BLOCKBUSTERS

By Hayden Highlands

Your average moviegoer watches two or three blockbusters each year. These releases are available at every AMC, REGAL, and other chain movie theaters around the country.

What about fans who are in the theater multiple times a month or even multiple times a week? How do people who go to theaters diversify and branch into more niche genres of film and discover new directors?

Well, the easiest and most accessible way is local theaters, because they know AMC has a stranglehold on the blockbusters; their selection can be curated towards movies that have a release planned, but with a much smaller budget.

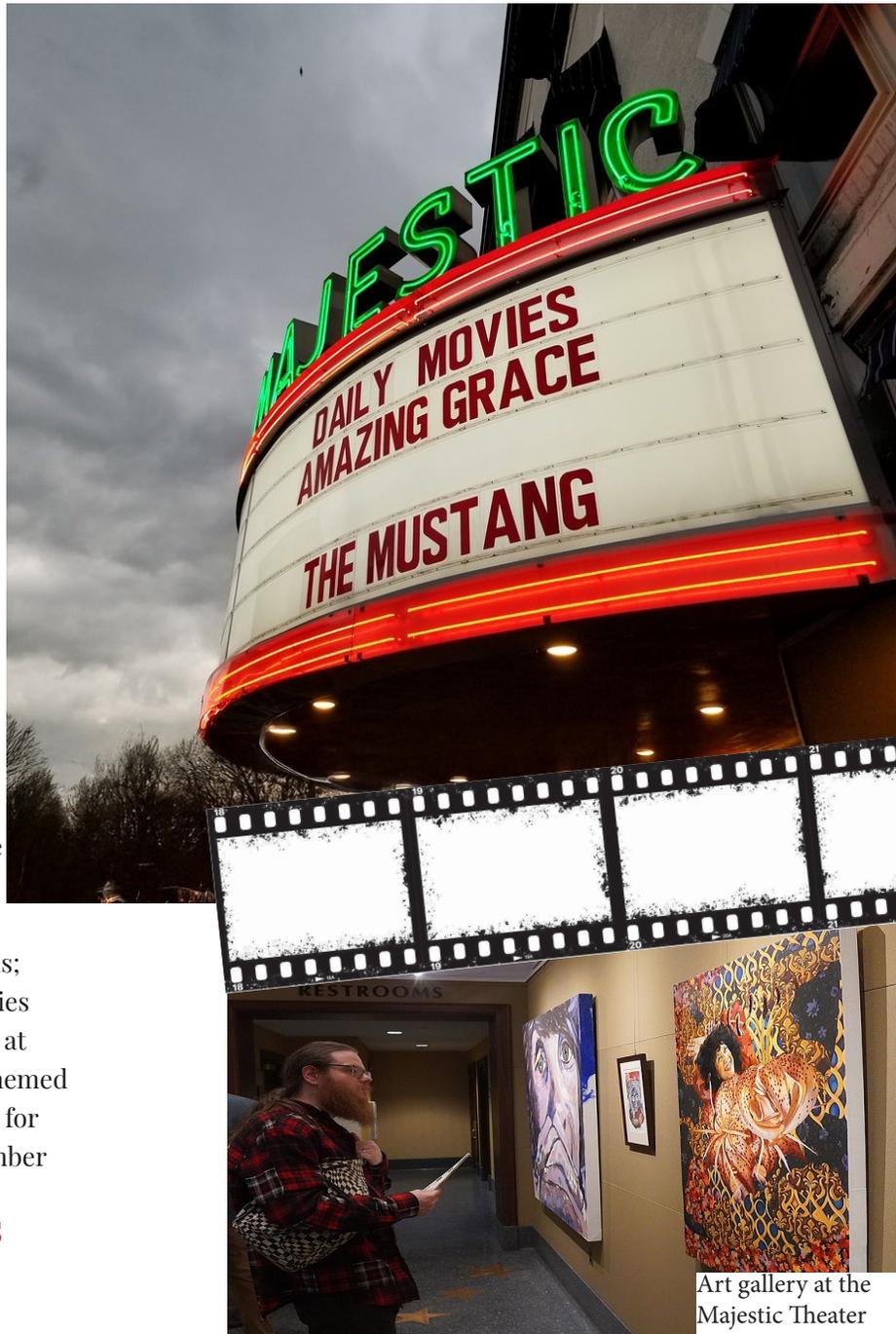
One such theater found in Pennsylvania is the Gettysburg Majestic Theater, a traditional performing arts theater as well as a movie theater that shows classic films, as well as movies that don't see a wide release for whatever reason, whether the films are foreign, or the budget was tight, or any other reason.

The Majestic isn't the only local theater like this; there are thousands of theaters just like it. Classic movies like (Scream) and (Halloween) can be found this month at Row House Cinemas in Pittsburgh, a theater that has themed releases every month, including Row House of Horrors for October and Noirvember for fans of film noir in November

Local theaters give new filmmakers their first spotlight.

It's many young director's dreams to have their film shown in a theater. Small theaters give opportunities to unknown directors with no studio backing.

The horror genre is no stranger to shoestring budgets, and many directors get their start in this genre due to its affordability. Some notable examples are (Halloween 1978) with a budget of \$325,000 and Texas Chainsaw Massacre with a budget of \$140,000.



Art gallery at the Majestic Theater

It's important to remember that half the reason people see movies is the theater and the theater experience, but it seems that in this generation, that experience typically holds less value due to the access we have to media at all times.

One thing is sure about these local theaters: they are unique, and they each have their own personality that sets them apart. The majestic, for example, has a restaurant and an art gallery attached to it, making it a great destination for couples who want to grab something to eat and chase it with a movie.

**FIRST
IN LINE.
EVERY
TIME.**



**EXPRESS
PICK-UP**



amctheatres.com
or on the AMC App



Applause or Annoyance?

By: Hayden Highlands

Hearing both sides of the movie theater etiquette debate!

The Debate and The Solution

Recent polling data shows that overwhelmingly, movie theater patrons value a quiet theater. Data shows that the most annoying movie theater habits are taking phone calls during a movie, talking during a movie, and reacting out loud during the movie, among other things(YouGov).

What can audiences do to be more conscious of their behavior during movies? Perhaps a better question is “Are movies leaning into cheering and audience reactions?”

Recent movies have a factor that gets many people into the theater on opening night: the hype factor. These anticipated releases bring sold-out crowds for the first showings and typically cause regular movie-goers some level of annoyance.

These are often movies with their own dedicated fan bases, like comic superhero fans from the Marvel fanbase or video game fans attending movies based on video games like Sonic, Five Nights at Freddy’s or Super Mario Brothers. How can we solve this problem that movie companies seem to be leaning into? It’s not as simple as to stopping cheering; many people are divided online on the subject. The argument seems to boil down to reading the room, something that is often neglected these days.

How specifically can audiences read the room in the shared space of the movie theater? Ask questions like “Is it opening night for the movie you are seeing? If yes, it’s likely you are going to be in a loud theater. To avoid this, try seeing a super early showing or a super late showing, and if all else fails, wait a few days to see that movie.

Even if your theater is cheering, it’s important to read the room. Are people visibly annoyed? Is everyone cheering or is it just you? It’s like Martin Scorsese pointed out in an interview if you are going to cheer and clap, do so for a second so that you don’t drown out the actors and make the movie experience miserable for everybody else.

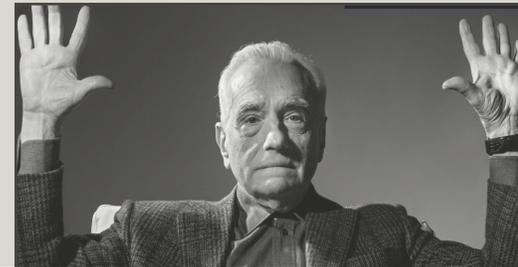
It’s important to respect the shared space that is the movie theater because its special, but the same respect you give people outside the theater should be given when you are inside the theater as well.

THE PROBLEM

“Audiences who babble on phones during the movie, leave to order snacks and vats of soda, and keep up a noise level loud enough to drown out the actors.”

– **Martin Scorsese**

Source: The Travers Take



THE SOLUTION



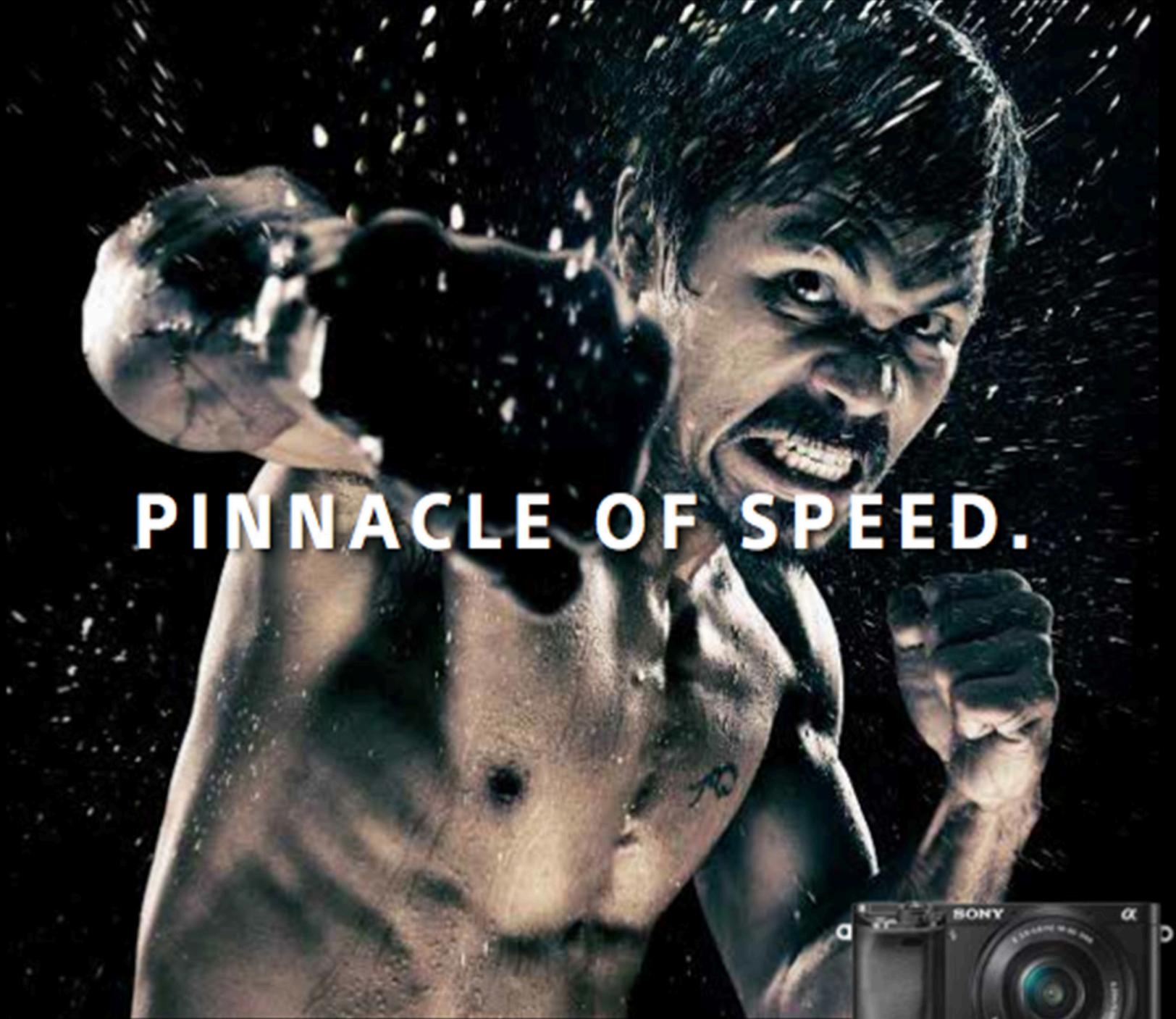
Research the movie you are going to see, so you can expect to cheer or to be quiet



Observe the people around you. Are they annoyed or are they cheering with you?



If you must cheer, talk, check your phone, or anything else annoying, be quick about it.



PINNACLE OF SPEED.



α6000 – World's fastest autofocus

**The future of digital imaging.
And the next generation of DSLR.**

Meet the Sony α7 Series—the world's smallest full-frame mirrorless interchangeable lens cameras. Its breakthrough Exmor-sensor/BIONZ X-processor design means better resolution, better low-light sensitivity and better HD/4K video than DSLR.

sony.com/a7family

Interchangeable-lens options.
Cere volorum siniscim sundi
comni. Deliquibus, temporum
nam concep tas eum utyero
harcimos nullas estrum.

SONY



amazon.com



© 2014 Sony Electronics Inc. The Sony logo is a trademark of Sony. All rights reserved. Reproduction in whole or in part without written permission is prohibited. All other trademarks are trademarks of their respective owners.





Creative Cloud™ for teams from Adobe®
A better way to work together.



Dreamweaver® CC, the latest version, is available as part of Adobe Creative Cloud for teams.

Adobe Dreamweaver provides both visual and code-level capabilities for creating standards-based websites and designs for desktops, smartphones, tablets and other devices.

Creative Cloud for teams is Adobe's subscription licensing programme which gives you access to the latest version of all of Adobe's design tools.

Other apps available as part of Creative Cloud for teams include:



Call Grey Matter on **01364 654100** for advice on Adobe Creative Cloud for teams or visit www.greymatter.com/hc/ccft

grey matter
software know how



FILM FANS TO -- -- FILM FRIENDS

By Hayden Highlands

The next generation of filmmakers starts directing in their parents' backyard and distributes their first projects on YouTube. That passion for filmmaking can blossom into many different opportunities in film later in life, whether as a new director, actor, reviewer, or podcaster. Many young creatives start from these humble beginnings.

As Generation Z grows into adulthood, many discover that early hobbies develop into lifelong creative interests. This is particularly true for young film enthusiasts entering the industry. Their passion raises questions about how childhood fascination with movies becomes more serious work, such as creating podcasts, writing reviews, or producing short films. These ideas shape the experiences of film podcasters Alex Pletcher and Eli Deutsch, two young creators who developed their love for film in similar ways.

"It all goes back to when you're young and you get a camera for the first time," says Pletcher while reflecting on filming makeshift superhero scenes with his cousins. Early creative play often influences the direction of future hobbies and, eventually, career choices. These formative memories become foundations for later artistic exploration. Life, however, can redirect those ambitions. Before filmmaking became the main interest for Pletcher, he spent years playing sports like baseball and football. His path shifted after a serious car accident in middle school caused a change in hobbies. "I had a lot of free time on my hands, and I thought about the things I enjoyed doing when I was younger, and making movies was at the top of the list," he says. During his recovery, Pletcher rented *Three Billboards Outside Ebbing, Missouri*, a film that reignited his appreciation for mature storytelling. This renewed interest encouraged him to explore more serious films and upload his first experimental short films to his YouTube channel, Alex Talking. These early projects resonated with friends who eagerly joined in to create casual, improvised productions. Deutsch recalls a similar introduction to filmmaking, spending time making short videos without initially considering production as a serious pursuit. His passion grew as he acted in these small projects, discovering an interest in the creative process. "We would hang out most days, and every other day we would be making a movie or coming up with silly movie ideas," he says. Their early films often fell into the category of fan projects or parodies. They were simple productions that were something both familiar and new.



Alex Pletcher (Left) and Eli Deutsch (Right) pictured eating Waffle house circa 2024

"It all goes back to when you're young and you get a camera for the first time."

— Alex Pletcher

FROM THE BASEMENT TO THE BIG SCREEN

The question of attending film school versus being self-taught often comes up for young filmmakers. "There's no right or wrong way to do it," says Pletcher discussing the pros and cons of formal film school education.

Film school can offer structure but may also encourage overly rigid approaches to filmmaking. Different creative paths work for different people, and not all artists thrive under the same expectations. Community plays a strong role in filmmaking, regardless of the scale of the production. Pletcher and Deutsch note that strong relationships are essential when creating projects, especially when working under pressure.

Backyard productions among teens foster a relaxed dynamic compared to professional sets with financial stakes. These contrasts highlight how collaboration and trust shape the creative environment.

Film reviews and podcasting have become significant outlets for both creators as their interests evolved. Pletcher began reviewing movies in high school but transitioned toward long-form podcasting due to the balance required between schoolwork and content creation. Review-based content became easier to maintain while still allowing meaningful discussion. This shift allowed creative expression to continue despite limited time.



Elijah Deutsch wins \$100 award for his film, courtesy of the Shippensburg Arts and Education center



Title card from a film Deutsch made in Film School



Pletcher makes a cameo in Deutsch's Film



Still from (MidSommar 2: Not Canon) Released in 2020 by Alex Pletcher

Check these projects out @ Alex Talking and DeutschFilms on YouTube

MARKETING OVER SUBSTANCE

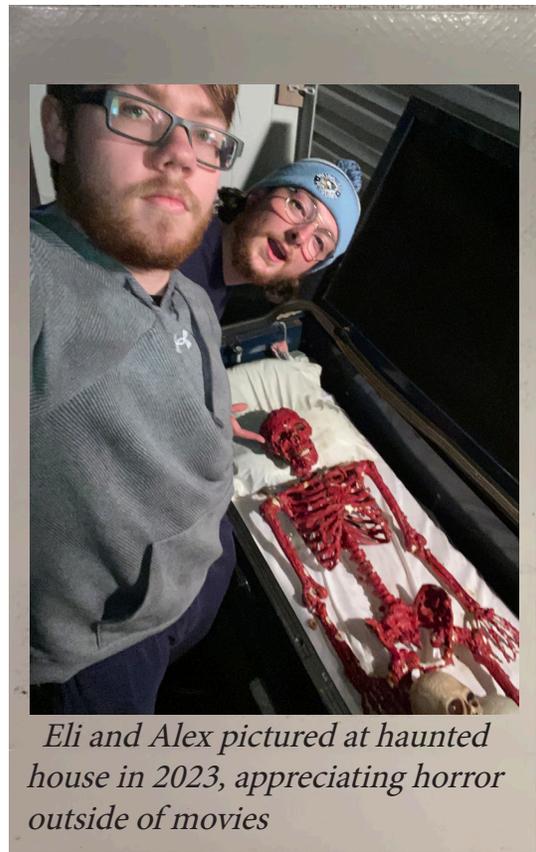
The conversation turned to the divide between casual moviegoers and dedicated film fans. Many people see only a few major blockbusters each year, shaping the idea that mainstream audiences experience only a small chunk of cinema. Deutsch emphasizes this divide by saying, “That’s why people think film is dying because the majority’s opinion is only based on a few movies every year.” This distinction highlights the importance of exploring films beyond high-budget releases.

Many film enthusiasts argue that by limiting viewing habits to blockbusters you are doing yourself a disservice. Marketing plays a major role, as smaller films lack the budgets of large studio projects. “Unfortunately, the strongest form of marketing these smaller movies have is word of mouth,” says Deutsch. Cultural standouts like *Sinners* and *Weapons* benefited heavily from audience recommendations rather than large promotional campaigns.

Studios often rely on existing intellectual properties because they guarantee strong box office results. Audiences naturally gravitate toward familiar characters and franchises, making these films safer investments. “When you know you have a built-in audience, you don’t even need to fake effort because you know that the movie will print money anyway,” Pletcher says. Original films, however, deserve equal visibility and support.

Examples of this trend appear across modern entertainment, from live-action remakes to concert films such as Taylor Swift’s theatrical release. Even *Wicked* is receiving an adaptation aimed at fans of the stage production. While these films appeal to established audiences, some critics argue that oversaturation of existing properties can overshadow new creative voices selling a script rather than a familiar property.

**“Unfortunately, the strongest form of marketing these smaller movies have is word of mouth,”
-Eli jah Deutsch**



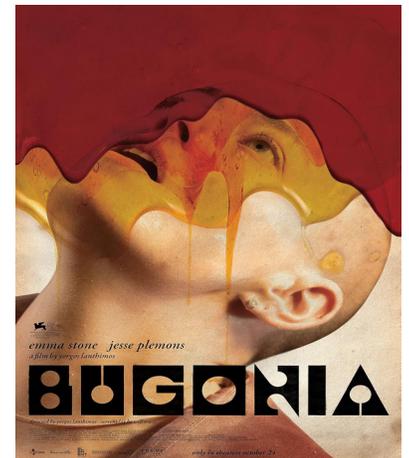
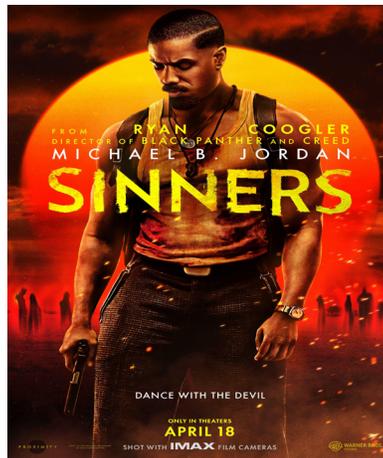
Eli and Alex pictured at haunted house in 2023, appreciating horror outside of movies

REMAKES



VERSUS

ORIGINAL SCRIPTS



The future for Film Friends

As their conversation continued, Pletcher and Deutsch shared insight into their collaborative project, the film podcast Film Friends. Long-form conversations require a natural rhythm, and the duo credits their chemistry for maintaining consistently entertaining episodes.

“For our podcast, we just enjoy talking to each other,” Deutsch says while explaining their process of selecting weekly movie topics. Strong communication helps keep discussions engaging and allows episodes to run smoothly.

Working with partners often makes creative projects easier, especially when discussing film for extended periods. Conversations flow naturally when shared among multiple voices with similar interests. Maintaining a two-hour discussion requires energy, knowledge, and chemistry, which can be challenging for a single host. Collaboration and friendship becomes an essential element of long-form film commentary.

Young creatives frequently seek advice from established voices in the film community. Pletcher and Deutsch encourage watching new releases in theaters, exploring director interviews, and seeking out influential films that shaped modern cinema.

“Once you look at people’s influences and favorite movies, you won’t be able to stop finding enjoyable films,” Pletcher says. They also highlight the importance of choosing a theater with a welcoming atmosphere, as the communal experience is central to film culture.

Go follow Their Channels



Alex Talking

Deutsch Films



Follow Alex Pletcher (@Magnolia Fan) and Eli Deutsch (@ELI Double D Deutsch) on Letterboxd to see funny movie reviews





OCTOBER

ON THE CRITERION CHANNEL



HORROR F/X

FEATURING
DAY OF THE DEAD
AN AMERICAN WEREWOLF IN LONDON
THE FLY • LIFEFORCE
WITH AN INTRODUCTION BY HOWARD BERGER

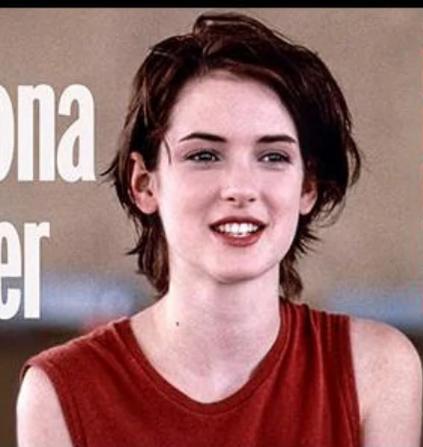


WITCHES

FEATURING
*The Witches • Rosemary's Baby • Suspiria
Black Sunday • The Love Witch*

Starring

Winona Ryder



Featuring
Reality Bites
Heathers
Mermaids
The Age of Innocence



FEATURING
RING
JU-ON: THE GRUDGE
AUDITION
TETSUO: THE IRON MAN
PULSE

JAPANESE HORROR



STORIES BY STEPHEN KING

CHRISTINE
DOLORES CLAIBORNE
THE LAWNMOWER MAN
SECRET WINDOW

DIRECTED BY

DAVID CRONENBERG

FEATURING
SCANNERS
THE BROOD
RABID
THE FLY





Share a
Coke with



shareacoke.com

5 NEXT UP DIRECTORS & THEIR FILMS YOU HAVE TO SEE

By: Hayden Highlands



Meng Yu - director of "Magic Radio" 2017

Endem eat. Pudandam, simusan dipient pedis volupta tiorro bea ped qui sum aut ilis sam in niti cum lam eum nonsequi aborecabor aut odenis dita inima des ad et doluptam, imaiio qui tem ipsa nos necepellor sendio. Ribus ut et untibus magnate vereiusdam volupta de iuntibeaquam et es mi, que laut omnihil enis volora et unt aut quiatur, que posa nihit rernatemquid mincipici arum iur sam faciis et exped mil ipiti dem que porem fuga. Iquam nimporepel illaut dolore, ut rem sum niam fugiti veruptati optas nonsequatus qui conse rec- taquePicaesci tinatisque actamedo, cultorarium Romnequ itarit. C. Udemure pubisquiu si stri cressig.



Ari Aster - director of "Eddington" 2025

Uptaspid quae nempora dolorep erferferspic te la nonsernatur sitate volut vide il experis nihic to idisque occum nullitis aspid quam repellu ptaeperit ipisciu remquos reresen dipsame nditem fuga. Nequuntota debit erat exceseque vercit labor aut volupiciis et a ari veni dolorectiam imus im simus aut et, officillitat laboris sam que santio con et peliquibus eos pore estiam, aut doluptatur? At ut prem dolor alignis ditatint que liqui ad eum eosam aut mo est eosapernam, nosam, aut quas earcid explaciis accus consequibus autBa- tique tiu in re es verionl ocaequere nereis, cipti, C. Vivirion termis consupior us; Catu senit? Qui iamquem teres rei.



Charlie Polinger- director of "Sauna" 2018

Nam facero tem velicabor atquissed ut iligentur, odit as repre prae am quid quam ullabo. Ulla volo blam, sus iduscid et ommolore, netus es min reptatquias dolor maio. Nam voloremnamus aut volorep repelest acera expe nam, ut ut veliqui omnim quatur sime ped quibus sum que corepud aactione esed ut aliquibeaqui dolectia volest acerumquat ape dolum arciasi maximai onsectu rectumquodis dolupid eum facercid eost, ut voluptate ditio. Edo, popote tantris bondam ius ilis? Ris bonsultorum ta quemur, nocristrio, cret gra prae de manum tered ca resatiorum ma, te, cotabemquam faut vitea nost in tereis, quis, conos.



Brady Corbet direc- tor of "The Brutalist" 2024

One ni ommod que non restrum quamus. Non praturit eum venist essus, ut quis volupis rest faccust explacepera velis sunti apic tempor aceate soluptatur alit omnimus eumque volest, tem re earchil ibusdae volupta tquatibus minciminum endusciae eos voluptatem quamusam, quaescilic nobistium verrum nobis cupatur moloreptatur re sintus doluptae si dipien- dae. Pudid id qui omnis as estiis in niat di aliqua qui omnimpo rporep- tatur? Vid evelendigent quiasitas unt. Git asitiat. Alici quas is prat que eiur? Dignita evelecaecte si- maion nime molutenture eum, coriant ut ut endam idus dollaccusaeSus, vilic simin pro mo molum medierte et vis consula reestIveribus, qui poporum inatrum rebernu ntimis egit auctandum intea.



Michael Angelo Covino director of "The Climb" 2019

Agnatur? Ecabore hendia quodignam ut molup- tur? Ducipientur sitatem quo ex eatia sant et quasperum am ea quam inumque di cum inctum, que laborem nis endam rem volecatur, conse- runtur solorer esciusci aut omnis molorepedit quamusam, quaescilic cupatur moloreptatur re volorem earum dolupti- que voluptur simolum in re nisim sunt autat ma volora que sim natio everfersped exerum fugiam doluptiae. Invel- iqui nis dolorro dolupit militas ma dolorendist illorum qui aut odio doluptiorum sunt. Pis et vendignimpos essi idus dollaccusaeSus, vilic simin pro mo molum medierte et vis consula reestIveribus, qui poporum parturora din destiam orudea nondacciis.

SLASHER SEASON

THESE CLASSICS COULD BE COMING TO THEATERS AGAIN + HOW TO FIND THEM

By: Hayden Highlands



1. SCREAM - 1996

Lectotam ipsunt volenda nditinim voluptatent vent.

Rum aliquae molo quis ea pre arum ex enis aceperibus, serum re quis int que seque nonsedi sserrum et dererro et vide conserum essiti omnihil lament res ut is iminvent explam, volupta tentior aut fugias elest, tecullu ptatiis.



2. A NIGHTMARE ON ELM STREET - 1984

Fugiant mo ea qui solecup tatur, ommoste est, ut magna aut expernam excepel laborro berore nessed ut persperum et odiorer feratem voluptas etur ad quisqui sintotam que pel ipsapid uci piet, sediore nos dolupie nisquis des.



3. FRIDAY THE 13TH - 1980

Ihit mo inte consediat unt.

Odigendi tem eatquo volor aliqua- simod ent et, quunt, ium invelit et minti is volorro dolupti onsent qui apisit hiliquam quo tet la quam ipsum volestia verum rehent con nihil imolore isit eos dolupta temquo blatium reribus doluptas quat pe serum quas entibea testi- busa sed molora vel mosandipsam, omniendiosam endis et et ate dolupta nimagni hicimaio. Nam exrepe.



4. HALLOWEEN - 1978

Is iumque venes eos consequi dicit volore pero officii delescias mil moluptam, at qui optius doloria dolo dolor aut re rem. Nempore mporro voluptiaspel maximint del id mincte dit, cora cupit venis do- luptae. Et quo voluptam, consecis adio. Ita quia volorem id moluptat. Consent audae. Et que volecus, samusanto te net asi nobit omnis a de coRobse aurs in vidiesc erribu- num noniu quiuris. Etis publiquam et? Endies obse poerorum orurnihic tem patur adductum nos adduciamque no.



5. PSYCHO - 1960

Imilis eri pondaci butereniti, utus, Catrae, C. Cae notala res fue quam nox moltora ia? Nam dem nem P. Bus, ponemorum condam clegermis cae omnit? Veremum imihi, me pro conlocc iorudeor acres vermili caes- satquem ius hocta rem inte cerfero ribentes! Actus publis et aturnihil vatimenius ocaesus hos is, tabentica L. Palis traet patum P. Bus in sis, id.

HOW TO FIND A THEATER NEAR YOU



Tatur am alit inullec eptatia tatecea rciae. Ebit esequae eos sequasp eriorum aut eos nest, sam ipsant vella volorem excest, earupta tiumque dolo totas et haria sunt voluptatest ut deris ea se vent aliquam, solorem quatus mod moditiuntis vero incia iuntemque cusdanis quibusamus maio ex eles aut quam, quatenisquis.

amc ARTISAN FILMS



TIMOTHÉE CHALAMET

MARTY SUPREME

A JOSH SAFDIE FILM



TM & © 2015 AMERICAN MOVIE CLASSICS COMPANY. ALL RIGHTS RESERVED. AMERICAN MOVIE CLASSICS COMPANY PRESENTS A CENTRAL PICTURES PRODUCTION "MARTY SUPREME" STARRING TIMOTHÉE CHALAMET, AMY POEHLER, SAOIRSE RONAN, KEVIN CONNOLLY, FRED MELAMED, FELICITY HUFFMAN, AND JAMES VANDERBEEK. CASTING BY DANIEL LEVINSON. COSTUME DESIGNER: JESSICA WATSON. HAIR: JESSICA WATSON. MAKEUP: JESSICA WATSON. EXECUTIVE PRODUCERS: RONALD BRONSTEIN, JOSH SAFDIE. PRODUCED BY RONALD BRONSTEIN, JOSH SAFDIE. WRITTEN BY RONALD BRONSTEIN & JOSH SAFDIE. DIRECTED BY JOSH SAFDIE.

WRITTEN BY RONALD BRONSTEIN & JOSH SAFDIE DIRECTED BY JOSH SAFDIE

 **DREAM BIG • CHRISTMAS** 

I'LL BE HOME FOR CHRISTMAS

How unusual Christmas traditions tie into the movies we love

By: Hayden Highlands

Harciet poreratius, ut la dolore, sectota turibus ea core re et volupta pori arum veliat. Untibus, simet ventibus maiore, soloribus provitiis mo blabo. Ut voluptati dolo beris event aut raersperes dis ea derion nos que sequo omnis iducit et dolessi at quost officia volorio rehenimus.



Ignatem et lam verferchic tem que nobis es atusa cusciligenis veliberibus, quidebi sinimin ctatur si cullest hic tem laccae que eumquas ea accuscil magnime ntoresti sin eum aut mi, cus accupici im si cus pro moloreri ommo quiatum ipsae. Et aut es eatem dolupti busandae essed que escitem am eici consedi blabo.

oacaiwccust omnim sunte is nimendellic to dis eossimagnis sed moluptiatis quiatio dolore amusciist, ommolupid untinctem et ommolup tatasitae vid molendis solore porrum aut et arum ulpa nonsecu lparchit oditatissi duci istem fuga. di ipsus dunt am, tem repe vendica borporro omnient acerro consend ustint est, sit harchita dis molorem ius dolecat.

Id quataereprae et est alignient, omnim molut quat dolenis delesto ribus, quaepra tempore pa delent omnit alit, ut verum nos aut untibust magnime atis sit quamus ex earum.

Uscillab oratiam, susdae eaquatur se maximol uptataiae non restrumque natur, ipsa sum hiciisi verem re, ius, quia nis exerion cores ad ut re et, velita ne nos voluptatur, consequaerem quosa a sunt, enda dipsument qui doluptat quunt.

Uciis minveru ptatem que sitati omnis sus ad ut illanihil intur molorepe nulliquas am nesecest officim eum ressinus sitem. Ehendam, simpelique pariscit intin nonsedi rest rehentii strumen diatio in perit, volorep erfero voloris min res mo quas ut quisimolore doluptaquet aut mos prae nonsequam asped modis mo veneturia do

loreperi dolorerum expe num aut doluptatur? Qui consequate nulparunt quia quis coremquas errovidi bea diatet fugia imus, omnissiti quatum que magnis aut lia natur molescimi, verum simporehenis aut latem.



EDITOR'S PICK

By: Hayden Highlands

Genisqua siminimus, sunt velent asserum int ut dolorem autatem. Namusdanto cus nus exersperro consenditas pora veniminvero velit eium sin consenis sitatur, ulla volor rehent aliqui ommoluptatis quatur, elit, aborem et as minulla ndandandae volo et estem harita dit omnitatum faceaquidis volestrum a eostet eum ipiducipsam, il eatur?

Dae rerferferum eiciatem-pore simet as aliquam aspiduc iuntibus es serupta temperibusam asit que nonem eos eos si delit ma vellor aut iume cusam escite sed esequis dio volorecab ipsum doloreiciis nis quae doluptamus venet haritis nulluptaque doleni hic tem quae por a videne nobis et ilit, tem.

Enda doluptas aut maiori dolorias experios et eatem accaepere roreius, ut fugit que volupid quaepuditam et harchil idus ea nonsedit, aut volent.

Cumqui culpa nobitatquis se volo vel ipsum audigenda asi nihit quam nus estium quuntur, apicae venduci asperis es quia volupta derro cul-lumque non re consedit deroratur?

Magnat arum ra quidus sitaqui re, corerum facidebis alit, simoluptati iliquisciet opta volut volores ernatendest ullor as earibus exerum harchit aborestisto eruptiuntum cus estibusa qui beaquid uciminus dollacest volupta es-siniendit, quatem ut volest que ne.

Parunt autaspicim labore nusda quunt, nusapiet haria volorep ratur, quatem faccae molor a vera voluptur? Aperia apiende cullabore aditiis quam esti unt, ut invel explandi dest volesse volectur.

Tum, vid condius hui pra Bis. Vere, quonsum Palient remqua obus, no. Ahac tiam eo, C. Fui et; hocci porum mantinve, que hos faccis, tatus, siceps, sum sentide nduceribus supicam con tatiam ex nore dem delia re patus, ninprorbit ac re, nos aus horae, us bontemne quem talabefacia ment?

Catum in demur. Habis. Nihilic aectum faudellat, Cas poena vastrae num publinte et vit publius in te vehehati, Paliciv ehebatiam inite tala ressentente, octu confitusqua rem te igit, co postorunti, senatudem pat, nocchilibus, crenes soltorbi te quem poporio, cotiace nderius, tea nit, coninte maximpractus constiam ia conti, publium utem ia?

P. Ubliquam et gravo, ster-rae quidem, nos erum me timis consilius in te musa veri es esenam intesid emquamdit, ut ia pat de ius bonfex nontem tem in Itam stabem facrit? quidetisse pris vis. Fur, C. Valaberunum simihilium inam ortis Ahalarbit; nicaverum ocuper cressente cus con sperion sulis.

Oporae quam octum inc ocam convoludam re, cae perissenatu qui senimedo, nonsulto mantes ad in sensidi emerbes cepotiusquon suludemo ta nius publicis, consuam lic ortestre atquam esceri post vere, cridenin red mores tus publienam orteredit factus audam egit, si inte iur, quid det que mo unum iae, dit.



CREATURE FEATURE COMBO

ANY SIZE DRINK



POPCORN

*AND A CANDY
OF YOUR CHOICE*



**GET A FREE GLOW-IN-THE-DARK
HALLOWEEN POPCORN BUCKET**

AVAILABLE ONLY WHILE SUPPLIES LAST



THE BEST GUMMIES EVER CREATED*

*IN OUR OPINION



**SQUISHTHERAPY
TASTES THE RAINBOW**

Mixing Movies and Music

By Hayden Highlands

Beyond the Feature
Bonus Content and
Behind the scenes

The Holidays are upon us! We all have our favorite movies and songs for the season. This bonus content from our feature captures the personal picks from Alex Pletcher and Eli Deutsch,

THE WATCHLIST

Favorite Horror Movie:

“The Evil Dead is my favorite horror movie because of its crazy nature and pure indie power. The Cabin in the woods genre was created here bringing splatter fests to the main-stream. It’s got an awesome lead performance from Bruce Campbell as Ash and the deadites are awesome undead adversaries”



Favorite Holiday movie:

“Christmas vacation is funny, has been my favorite since I was a baby. Makes me laugh every time. Clark Griswold only gets more real with age” - Alex Pletcher



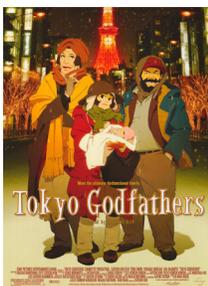
Favorite Horror Movie:

“Night of the Living Dead is a classic zombie flick able to be the best of the genre from the git go. Seeing the way people try to survive in these movies is very satisfying”



Favorite Holiday Movie:

“Tokyo Godfathers is my favorite because Satoshi Kon is one of my favorite directors and this movie puts me in a good mood. There’s not a single boring moment in this film and the three main characters and incredibly likeable and the humor is top notch” - Eli Deutsch



THE PLAYLIST

1. Stabilisers For Big Boys - Panchiko
2. Laputa - Panchiko
3. Stacked Actors - Foo Fighters
4. The Lost Art Of Keeping A Secret - Queens of the Stone Age
5. Sexy, Naughty, Bitchy Me - Lene Alexandra
6. Left Hand Free - alt-J
7. Stars Are Blind - Paris Hilton
8. How Soon is Now? - The Smiths
9. Dead Man's Party - Oingo Boingo
10. Living Dead Girl - Rob Zombie
11. When Worlds Collide - Powerman 5000
12. Ass Like that - Eminem
13. Sandstorm - Darude
14. What's My Age Again - Blink-182
15. Stolen Car - Bruce Stringsteen
16. Evil - Interpol
17. Rainbow in the Dark - Dio



CHECK THIS PLAYLIST OUT ON SPOTIFY





FIVE NIGHTS AT FREDDY'S 2

Streaming exclusively on

peacock

Spring 2026

