

# EXPOSURE

SUMMER 2017

## **DISBELIEF!**

Are we involved in a conspiracy every time we watch a film?

## **...YORKSHIRE?**

An interview with an exciting and unique production company

## **PROPAGANDA!**

A look at new nationalist films across the world

**FREE**

York  
Student  
Cinema

**THIS IS THE TRUTH!**



# CONSPIRACY

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Have the movie stars aligned for you this term? *Mia Shaw* tells all...

## ***A NOTE FROM OUR EDITORS***

Can you hear it? It's getting faster. It's getting closer. Or am the only one hearing the Jaws theme as summer a.k.a exam term is upon us? Yep, unfortunately it's that time of the year again. The time when the chances of getting a seat at the library after 11 am are the same as Donald Trump not saying something inappropriate on twitter, the time when the geese become even more demonic as their spawn are unleashed and the time when, as the weather brightens, we recede into the shadows.

Is this a bleak enough picture for you? Or need I mention all the news headlines at the minute... war, failing cooperation, Trump. For our Summer 2017 issue we could have gone with a more upbeat theme, like rainbows, bunnies or butterflies. But no! We do not shy away from current or difficult issues at YSC by willingly escaping into fantasy worlds or fictional peoples' lives under the control of some else's direction (oh wait...is that what watching a film is?). But seriously, we wanted to engage with contemporary issues by exploring conspiracies and the manipulation of truth in film. Thus, look forward to delving into propaganda, monopolising corporations and how film has been used to inhibit as well as open viewers' eyes to the truth.

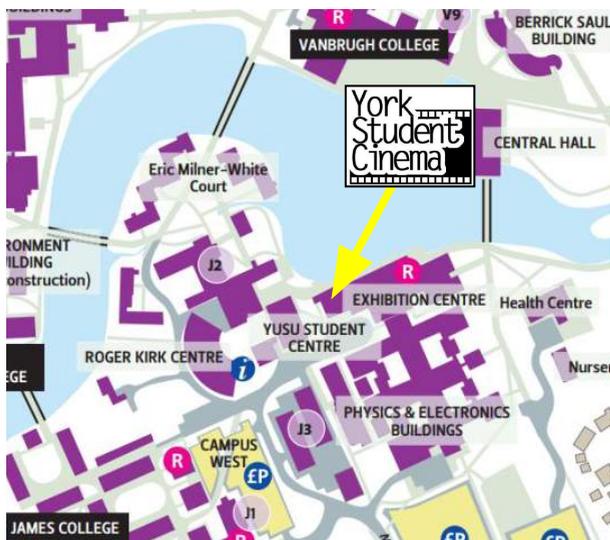
Unfortunately as our beloved P/X/001 is being redecorated, York Student Cinema will not be showing any films this term. But there is hope! (cue the two suns of tatooine theme) Have no fear Exposure is here! On our blog we will still be producing amazing articles, keeping you updated on all the current trailers, releases and controversial issues in the industry, as well as expanding your viewing palette. And even though we will not be showing films, all are welcome to still get involved, such as with helping revamp the YSC brand and writing for the blog and future Exposure issues!

**ES**

*On behalf of the Exposure Team*

## ***WHERE TO FIND US***

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

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# Evil Corporations!

WRITTEN BY EMMA CARR

For decades the fear of corporate oligarchy has been explored onscreen, the consequences of unfettered greed being shown in futuristic dystopias but also more uncomfortably close to home.

## WEYLAND-YUTANI

The quintessential evil future corporation in a future oligarchy, the *Alien* franchise's Weyland-Yutani has been prioritising profit over human life since 1977 when Ash first revealed his overriding directive to get the alien back to Earth, Nostromo crew be damned. The original "the Company" with a big "C" became increasingly powerful with every instalment and bit of expanded universe.



*Aliens* took on the 1980s Yuppie with the viciously ambitious Carter Burke who independently made the "bad call" which led the bugs into the shake n bake and planned to sneak some aliens back to Weyland-Yutani inside Ripley and a *child*.

## UMBRELLA

Paul W.S. Anderson met his wife Mila Jovovich while filming the first instalment in this bizarre franchise, and the series has become something of a meal ticket for them



ever since as it's about all she appears in nowadays. Perhaps the only aspect of the series which hasn't wildly deviated from the video game source material is the evilness of the central antagonist, the Umbrella Corporation. They're nonsensically diabolical, to the point of continuing their evil experiments after they've already ended the world multiple times over just to justify more *Resident Evil* movies. Hey, Paul and Mila have to eat, right?

# OMNI CONSUMER PRODUCTS

Paul Verhoeven's *Robocop* is perhaps the quintessential satirical 80s sci fi, using its grim dystopic setting as a vehicle for delightfully sharp satire accentuated by wonderfully excessive gore. The Omni Consumer Products Corporation is typically ghoulish, encasing Alex Murphy in cybernetics without the bother of medical consent forms.

If that weren't bad enough, they also installed a secret directive rendering their executives above the law. To be fair, the primary antagonist Dick Jones is directly

responsible as he plans to take over OCP for himself, while another OCP executive saves the day by firing him just in time to let Robocop shoot him through a window. If anything though this ending portrays how corporations can control justice.



## C-SYSTEMS RESEARCH

Keanu Reeves saves the world in the first few

minutes of screen-time by discovering the secret of deriving limitless clean energy from water with a special reactor, but Brian Cox of the evil C-Systems Research company and a somewhat reluctant Morgan Freeman blow up the lab and frame Keanu so they can steal the reactor for themselves.

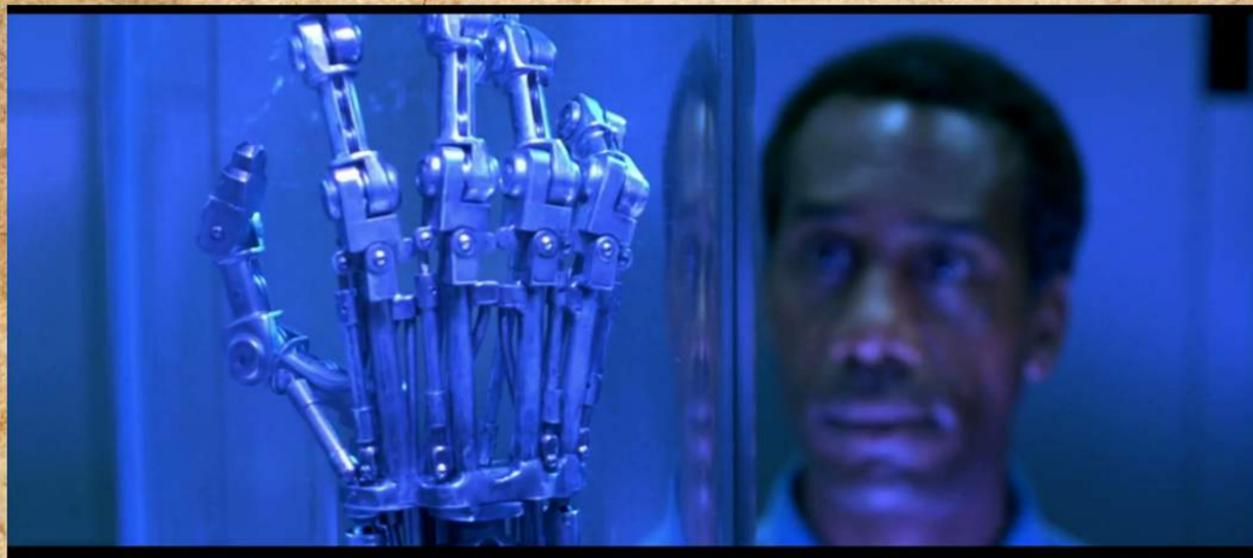
“Woah.”

*Chain Reaction* didn't make quite as much of an impact as Keanu's other late-nineties action movies. In fact, it's pretty terrible. But hey, I'm struggling for an evil corporation movie which isn't 80s sci-fi.

Speaking of 80s sci-fi...



Photo: TriStar Pictures



## **CYBERDYNE/ SKYNET**

In *Terminator 2* Cyberdyne pursues profit above of all else, possessing the physical evidence confirming Sarah Connor's story from the first Terminator but ignoring her warnings and using it to accelerate their development of military hardware.

Naturally Sarah Connor and co. see the folly of this and so steal and destroy the leftovers, closing the paradox loop and the ending series on a high note.

We wish.

Inevitably, disappointing sequels followed. In *Genysis* (don't worry if you didn't see it, nobody else did) Skynet was conspiring to achieve world domination by releasing a new operating system, because that's more useful for wiping out humanity now than nuclear weapons. Totally not a desperate attempt by the writers to make the franchise seem relevant...



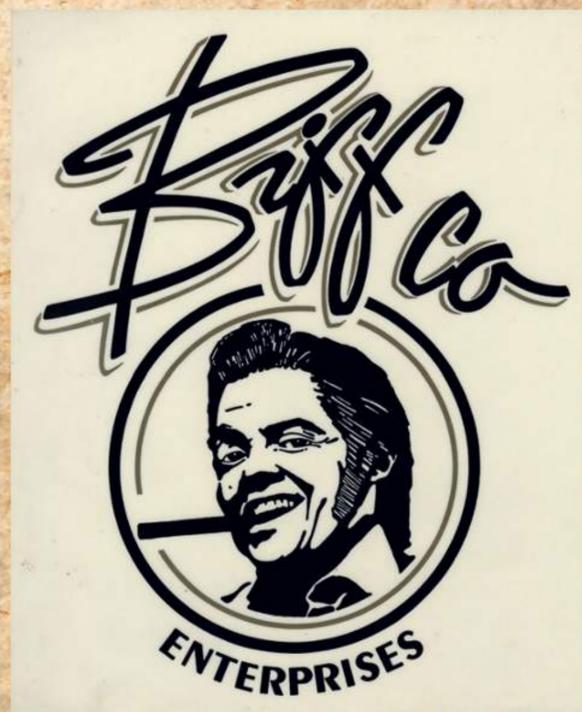
## **BIFFCO**

*Back to the Future* has maintained relevance through prescience, envisaging a billionaire with an eponymous corporation using his wealth to manipulate US politics.

Remind you of anyone?

What, you thought you'd make it through a listicle without the student writer getting ideas above her station and relating it to international politics?

-EC



# CONSPIRACY ON FILM

Conspiracies often make for some pretty good cinema, since a bunch of people hatching a plan for a protagonist to stop is an exciting idea, though it could be seen as overdone. However, with conspiracy, also comes an opportunity for a lot of variation. For example, who is hatching a plan? And why are they hatching it? Is it for good, or evil – or is it even that simple? In short, there are a tonne of good conspiracy movies out there, and they are often quite contrasting.

It would be a crime to write an article about some of the best conspiracy movies without mentioning the movie which parallels one of the most famous conspiracies of all time. Set in a dystopian London, *V for Vendetta* follows a young girl named Evie, whose life is forever changed when she meets the theatrical, yet enigmatic V – who plans to blow up parliament on the 5th November to encourage civilians to rise up against the oppressive government.

*Photos: Warner Bros.*



Yep, you guessed it, he's a massive Guy Fawkes fanboy – even wearing a Guy Fawkes mask for the whole movie. However, although his plan is very heavily inspired by the gunpowder plot, to the point where you could argue he's ripped it off, V's plan is far more complex than simply leaving a load of gunpowder in the bottom of parliament – and this complexity makes for an extremely entertaining movie.

Photos: Touchstone Pictures



Moving back in time a little, Will Smith's action flick *Enemy of the State* has an extreme focus on the power of surveillance technology, and actually has numerous parallels with the 1974 Francis Ford Coppola movie *The Conversation* including a mutual actor – Gene Hackman. Whilst *The Conversation* is a bit slow – *Enemy of the State*, is a fast-paced glossy Hollywood movie, with Will Smith at the centre. The film follows Smith's lawyer who becomes targeted by a corrupt politician and the NSA when he receives evidence of a political crime – but what this film really explores is the limits of surveillance technology, and what it can do when it falls into the wrong hands.



Now there are also films about less realistic conspiracies. 2006 was the year of *The Prestige*, a fantastic film about magic and illusions, but people often forget about this gem of a film which was also released into 2006- *The Illusionist*. It follows Eisenstein, an illusionist played by Edward Norton, who is reunited with his past love at one of his shows in Vienna – but unfortunately she is a Duchess far beyond his social standing, and she is engaged to the Crown Prince. When he discovers she reciprocates his love, the two of them conspire to run away together, which is met with a number of complications. Now this is a conspiracy film which differs very much from the first two. Whilst *V for Vendetta* and *Enemy of the State* are very fast-paced and action packed, with cool fight scenes and chase sequences, *The Illusionist*, on the other hand, has elements of a mystery as opposed to an action flick, and my god, it works. It really works!

Oddly another film which works well is *Muholland Drive*. Now, I guess you could argue it is a conspiracy film? That is, if you can figure out what it is about. It's a David Lynch film – so it has a very dream-like structure, and part of the plot focuses on a character who is conspiring to murder. In this sense, it reminds you that a conspiracy movie doesn't necessarily have to focus on a group conspiracy, but it can also focus on an individual conspiring to kill for selfish or emotional reasons. In short, this makes the list because it is a very interesting exploration of the effects of the conspiracy on the conspirator's psyche. So naturally, it's pretty unique.

-AC

# SUSPENSION OF DISBELIEF

**WOW!** Oh my God!

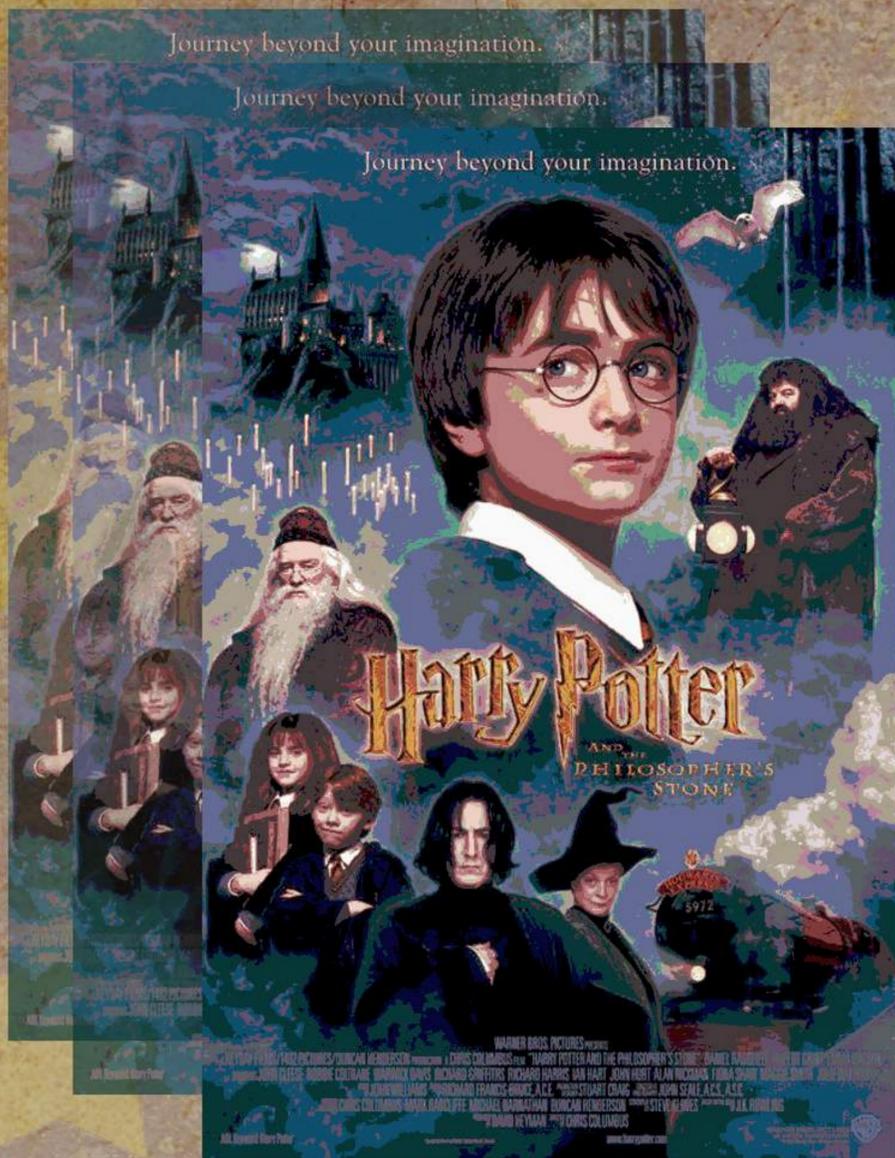
I can't believe it!

-- Just a few sample phrases that are commonplace to hear in the mouths of everyone nowadays. The political climate is changing rapidly before our very eyes, much to the delight of some and chagrin of others. But we can all unify with one thought: the radical shift is, at times, unbelievable.

"Alternative facts" is now an accepted (albeit ludicrous) phrase that is in the vernacular of a minority of U.S. politicians. Sadly, it's the ones who are in power. Subsequently, these embellished "truths" have filtered their way down to the zeitgeist. Something so absurd can only be the result of fictional creation, but alas, this is the world we live in.



However, works of fiction also have the power to suspend our disbelief in a similar way that the political landscape does. And arguably, no other medium than film can do it better. Without further ado, let's delve into a few of cinema's finest flicks that have immersed audiences into their unique universe and convinced us that what we're seeing on the big screen is nothing but the truth.



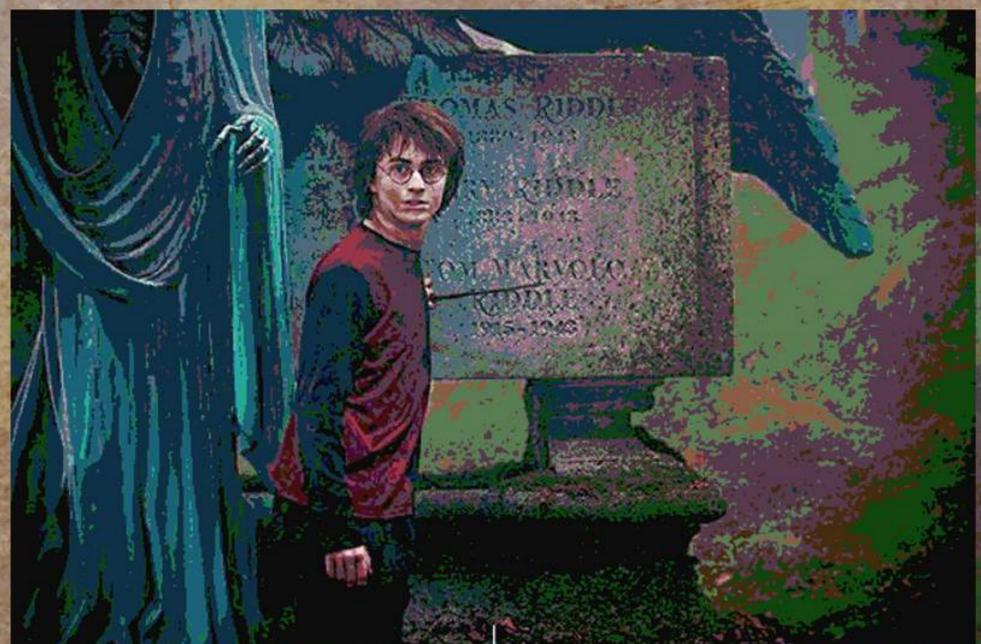
The Warner Brothers logo appears and the bars of one of the most famous cinematic score creeps in: Doo do-do, doo doo doo....we're already transported into J.K Rowling's expansive wizarding world. It was back in 2001 with the release of *Harry Potter and the Philosopher's Stone* when Hagrid uttered, "You're a wizard, Harry" and changed the bespeckled boy's life forever. And ours, too. From that moment on, we were drawn into a world full of magic, whimsy and peril.

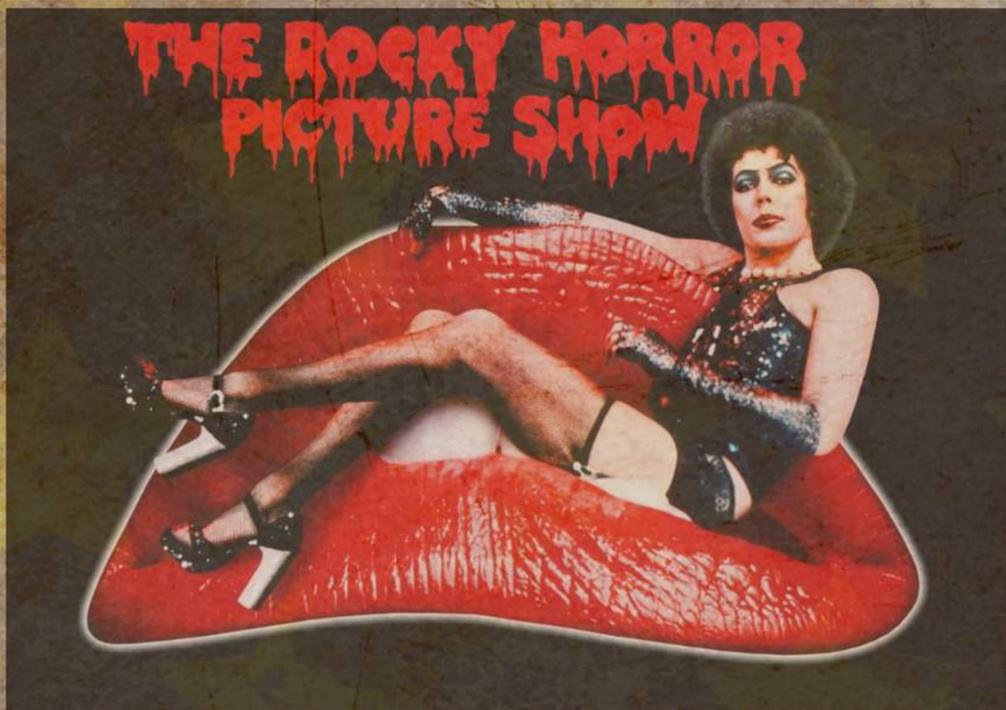
From his very first year, poor Harry looked death in the face many a time as Lord Voldemort, one of the most powerful wizards the world ever saw, was hell-bent on murdering Potter after he failed to do so when the boy was an infant. The game of cat and mouse between The Boy Who Lived and The Dark Lord was as thrilling and compelling to cinema-goers as a game of Wizard's Chess was to Ron Weasley. As their relationship became more complex as the franchise proceeded, our level of involvement grew exponentially.

I'll never forget the experience of watching Harry come face to face with his greatest foe in the graveyard surrounded by Death eaters in *Harry Potter and the Goblet of Fire*. My whole body was seized by tension, truly believing that a young adolescent by the name of Harry Potter was in mortal danger at the hands of He-Who-Must-Not-Be-Named. I was embroiled and my disbelief – along with that of millions of other fans – was suspended. Time after time.

Harry Potter

Photos: Warner Bros.





Photos: 20th Century Fox



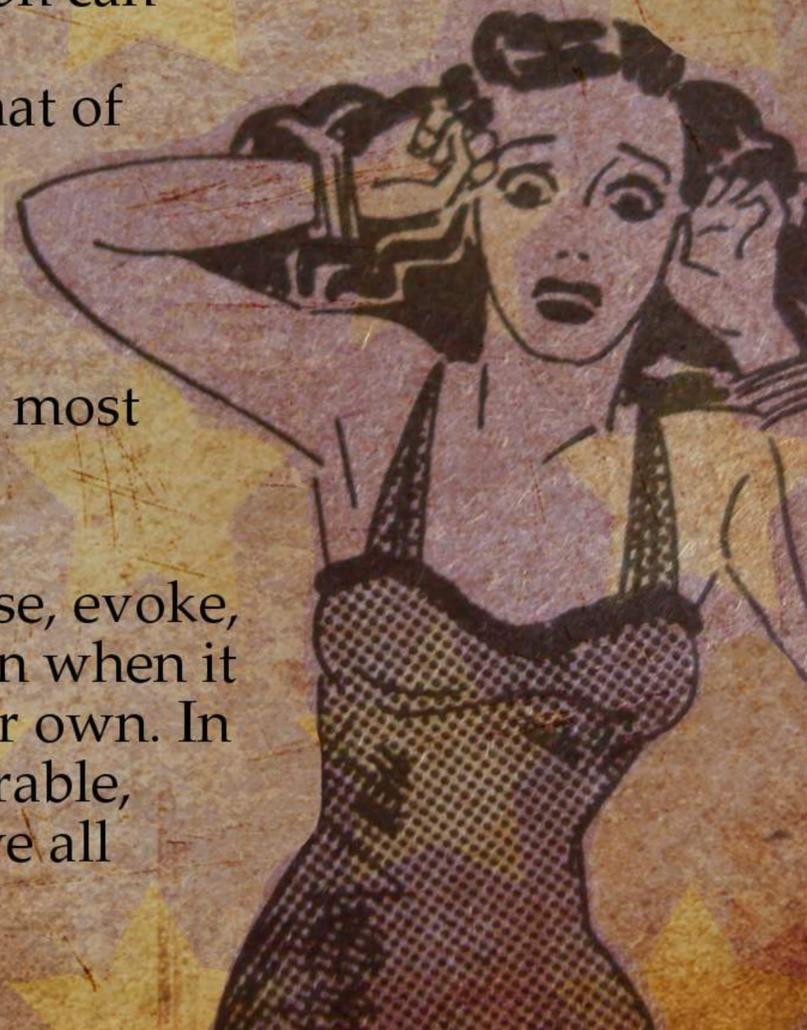
It's not only blockbusters that have the ability to make us believe that whole other entire worlds exist – films on a smaller scale without a hefty budget can convince us that fiction is fact. Case and point: *The Rocky Horror Picture Show*. Musicals are always a tough sell, and the notion of people spontaneously bursting out in harmonised song can be more difficult to believe than a world in which superheroes exist. But with *Rocky Horror*, it's a logical concept because the film embraces all things bizarre to scalding degrees. Starring Tim Curry and Susan Sarandon, *The Rocky Horror Picture Show* was released in the 70s and received indifference amongst critics.

Fast forward a few decades and the comedy/horror musical is now a cult classic and the longest running theatrical release in history. Amassing an incredible international following, fans go to extreme lengths to express their love for Rocky, including dressing up as the film's most iconic characters. The success of *TRHPS* was like capturing lightning in a bottle but its triumph can largely be attributed to its celebration of the unconventional. The film has provided somewhat of a safe haven for the outcasts, the misfits and for everyone who feels misplaced in the world.

It reflects back to us our quirkiest sensibilities and embraces us into the fold of weirdness.

As a result, *TRHPS* has achieved longevity that most films can only dream of.

Cinema can offer us many pleasures. It can amuse, evoke, excite and scare. But it's never more thrilling than when it engrosses its audience in a reality that is not their own. In testing times and a climate that is often so intolerable, that's the type of refuge and alternative 'truth' we all need. -EB

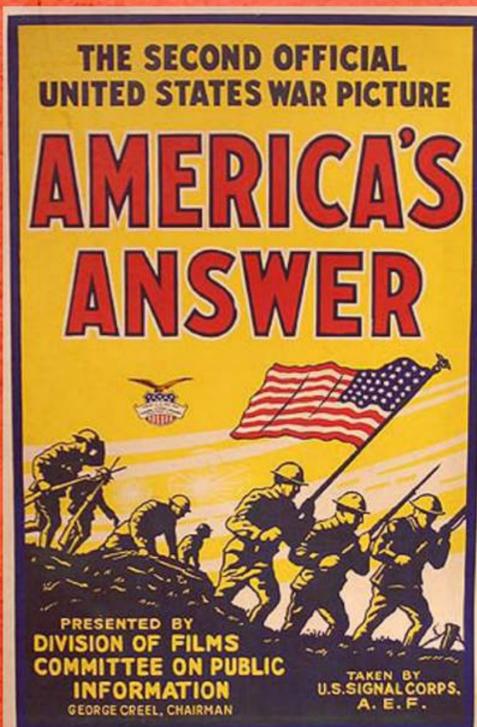
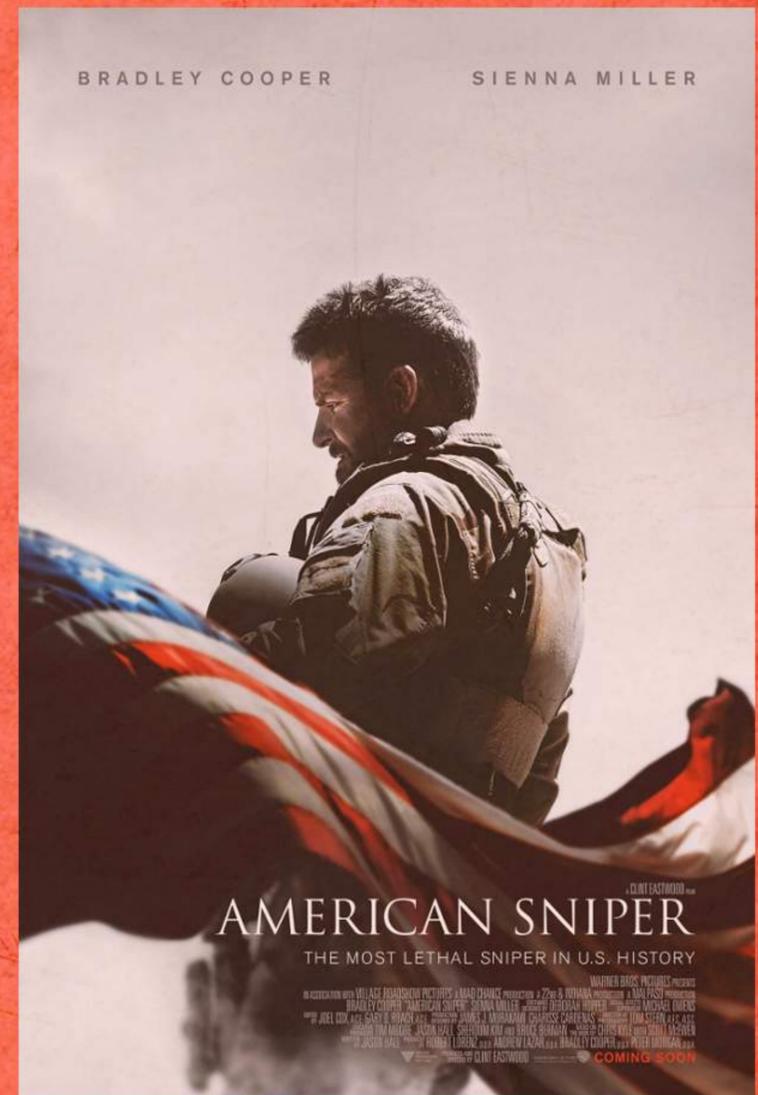


# NATIONALIST FILMS

## A NEW LOOK?

When we typically think of nationalistic films we go back to the films of 1930s Nazi Germany and the Russian communist films produced in the 1920s. And to many of us the Western nationalistic films are the stuff of classic cinema. Yet this is untrue. Shining modern examples include *American Sniper* (2014), *Braveheart* (1995) and *Michael Collins* (1996). However, not to discount these films, they have certainly caused their own controversy and praise, but it's important to recognise the contribution of other contemporary, more international and perhaps more radical films to the film industry and history. These films can reflect how a country sees itself not only in the present but also the past.

Photo: Warner Bros.





Take for example the 2011 Korean film, *My Way* (마이웨이), inspired by the story of Yang Kyoungjong. The film tells of the unbelievable journey of a Korean soldier who was drafted by the Japanese army during World War II. He was captured by the Russians and put in a labour camp, then became a soldier in the German army, and finally was captured by the US army in Normandy.



The film demonstrates how Korea wanted to perceive itself in World War Two. Furthermore, being one of the most expensive Korean films ever made (with a budget of ₩28 billion- US\$24 million) shows the lengths to which the director Kang Je-gyu was prepared to go to put the magnitude of World War Two on a Korean cinema screen.

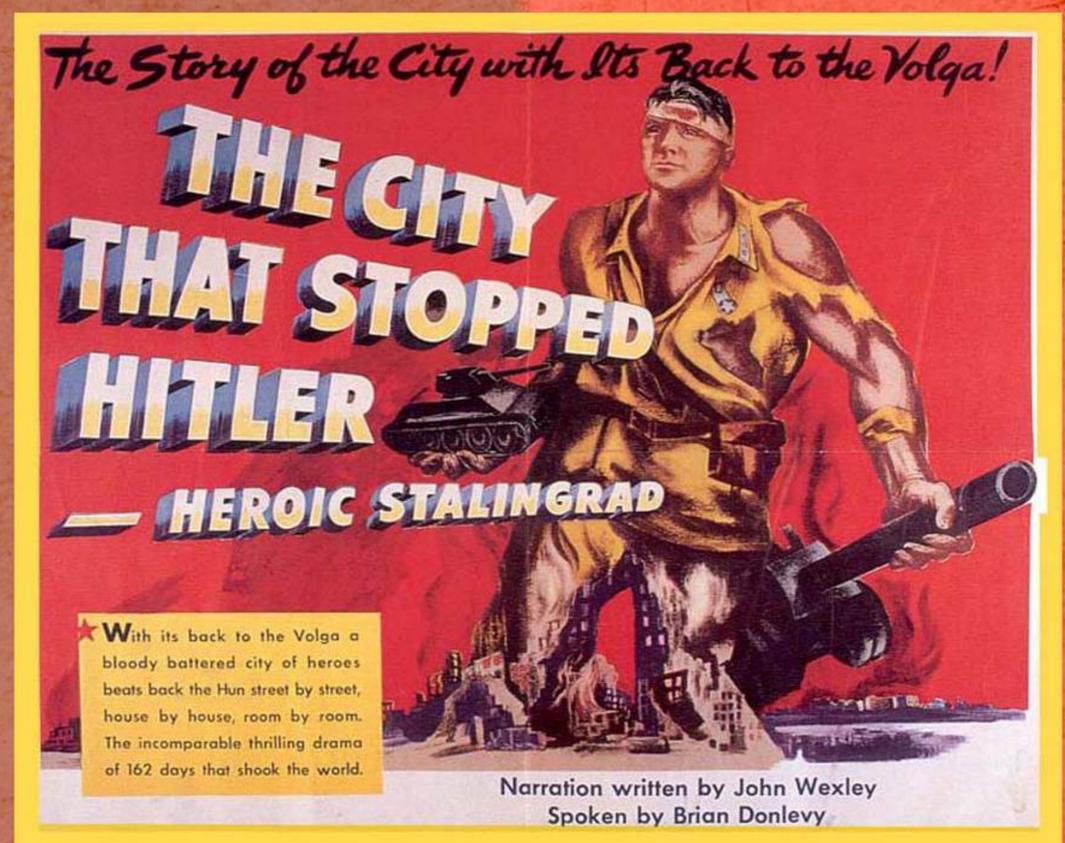
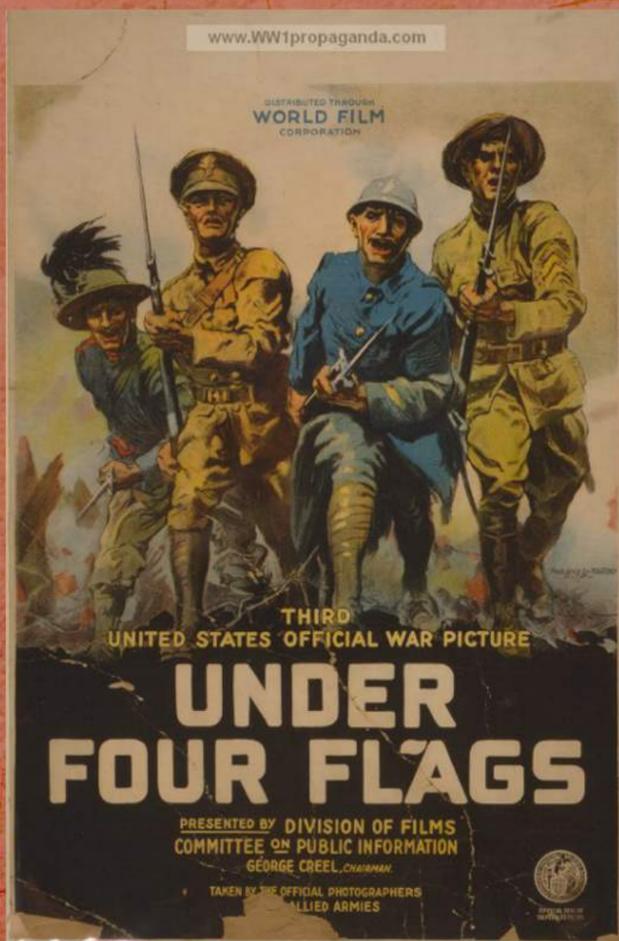
Korean action is often confined to the back of the history book when looking at its contribution to World War Two. The Korean War (1950-1953) would later over-shadow the actions of Korea in World War Two. Therefore, this demonstration of Korean action in an otherwise European and American conflict shows to the Korean audience (and wider global audiences) that they played an important role and have left their mark in that chapter of history.



Photos: CJ Entertainment

Yet why choose World War Two as a basis for a nationalist film? Well the answers are fairly obvious. You have the principle parts of a story already set out by thousands of films previously. The simple plot of good guys (pick any from the US, Britain, France etc.) fighting the bad guys (Nazi Germany or Imperial Japan) and you have your story set. Plus, infamy of World War Two across the entire world makes it far easier for audiences around the world to relate. Therefore, it makes complete sense.

This formula has been used countless times by American, British and French filmmakers. The 'us' (the good guys) versus 'them' (the bad guys) is an audience-drawing film narrative. It makes the audience feel good about themselves as they were on the 'right' side of history and fought for the right ideals. So to have it played out on screen strengthens that image. As we go on through history the backdrop changes to the Cold War, Vietnam and then the conflicts in Middle East.



Nationalist films are certainly useful tools to examine the perception of a country's identity. However, while we have had plenty of nationalistic films there have certainly been equal if not more anti-nationalistic films. A few famous ones being: *The Patrol* (2014), *Apocalypse Now* (1979), *The Battle of Algiers (La Bataille d'Alger)* (1996).

Both nationalist and anti-nationalist films can tell us what a country and more importantly the people want to explore about their past, themselves and their identity as citizens of their country. -AB



# movie maths

## TOP SECRET

1. Eagle-eyed viewers might have spotted a reference to Samuel L. Jackson's most famous character in *Captain America: Winter Soldier*. Nick Fury's gravestone bears the epitaph "'The path of the righteous man..." Ezekiel 25:17'.
2. Oliver Stone reportedly hired 24 researchers for the scripting process of *J.F.K.*. The man was thorough.
3. Fibonacci first devised his famous sequence to describe the growth of a population of rabbits in 1202. He could never have dreamed it would one day be scrawled over the floor by a dying art curator in *The Da Vinci Code*. Oh, such heights.
4. Sales of the Ray-Ban 'Predator 2' sunglasses used by Will Smith in *Men in Black* tripled to 5 million dollars after the film's release.
5. Discussing her role in *Mission: Impossible* in *The Independent*, Kristin Scott Thomas mused "I die on page 25. But I die in the arms of Tom Cruise, so it's worth it."
6. Neo has a total of 80 lines in the first 45 minutes of *The Matrix*. Forty-four of these lines are questions.
7. The average shot length in *The Bourne Identity* is 4 seconds.
8. 90% of Benicio Del Toro's lines were cut from *Sicario*, in favour of brooding silence. Director Denis Villeneuve explained to *Backstage* that dialogue belongs to plays and "movies are about movement, character, and presence, and Benicio had all that."



Photo: Columbia Pictures

# YORKSHIRE'S

## CONNECTION TO FILM

*So much production tends to be done in the South, that people are often unaware that there are talented companies right on their doorstep. I had the pleasure of talking to Damian Freddi, the owner of Nightshade productions, the people behind 'The York Terror Trail,' based in the city centre, and other immersive theatre performances such as 'A Christmas Carol,' and their upcoming production of 'A Study in Scarlett.' One of their most recent segments is the creation of a horror anthology web series. When I spoke with Damian, he told me how it all started...*

### **Why did you decide to set up the company in York, in particular?**

Well, that was where we were offered the gig – a friend of mine was looking to start a ghost walk. Long story short, we got drunk around a bonfire and he asked me if I wanted to start one. I said yes, and things went from there. We didn't start with film though.



### **Yes, the ghost walk was where it started, then you started to do theatre before moving on to film?**

Yeah, it was a pretty weird evolution actually. We started off doing ghost stories and found that the historical accuracy of a lot of the stories in York is suspect. So we turned around and said 'Sod it' we'll do the horror history side of things, and look at horrible things which did happen. Then from there, we got drunk again together in a pub, and we got the idea to do a play, but on the streets. So we did Charles Dicken's *A Christmas Carol*, and we've been running plays which have steadily been getting more ambitious. Once, we did *The Three Musketeers*, which involved a ten man swordfight on the steps of York Minster. Then, it was a natural progression, we had a bit of extra money from doing the plays, so why not actually have a go at making a web series – so I tried doing one, which failed because I didn't know anything about making one. But then we tried doing *York Tales*, to cement in how to make a web series, and the first three episodes went pretty well.



Those three episodes were *The Underpass*, *When the Chips are Down*, and *Don't feed the Trolls*. I understand you had a hand in all these projects?

In different ways, yes.



You came up with the concept for *The Underpass* and co-wrote *When the Chips are Down*. For these two films - were there any particular events which inspired them?

There were two main inspirations for *The Underpass*. The first one was because I had been walking through the actual location we used and I thought, 'Bloody Hell, this is a creepy underpass. What if you were trapped?' The second influence was actually because, an influence of the tour is there is a story where people walk down the street, and they pass people in trouble as if they are invisible, so one of the main points of *The Underpass* is – you are never more than a penny away from being homeless or destitute. It's a quirk of luck you live the life that you do, and that hair's breadth is where *The Underpass* happens. It's a transition from being part of the world, to literally dropping off it.

**What about *When the Chips are Down*?**

The inspiration for that, again there are a couple, was Hitchcock – and the other inspiration, was that I had been watching so much crap about how women are treated in general, and I just thought, what if the worst examples of that were all in the same room as someone who wasn't going to take it. She turns it on its head and makes them pay. Another inspiration was Shakespeare – there is always the guy whose mum gets killed, and he goes out for revenge, but we thought it would be better if we flipped it, because that story has been done before. I don't think it has been done with a woman taking revenge for her mother's murder.

**Why specifically did you decide to set it in a poker room?**

Because, Poker is a traditionally masculine setting. It's also a game of calculation and misdirection – and you play the people across the table by controlling your emotions, whilst also manipulating theirs. The reason I think this is viewed as a traditionally masculine sport is that people traditionally have the misconception that women are unable to control their own emotions. So I wanted something where she could beat them at their own game so thoroughly, that there wouldn't be a chance for them make excuses.



### **Can you tell us anything about the next series of *York Tales*?**

We're trying for a mix. Something you may have noticed about the first season is that they're not all linked to a certain style. I wanted this to be a coalition of people coming together, and having different ideas and styles on display – as a picture of what the York horror scene looks like now. Some are just as, if not more horrifying as *When the Chips are Down*, some are body horror, some are psychological and some are hilariously funny. There was a script called *Part-time Hitman*, that I was reading in tears of laughter.

### **I understand that script came from a competition you hosted. What made you decide to have a writing competition for scripts?**

Two reasons, one cynical, one not. The less cynical one is that I didn't want this to be my pet project, because if you only draw from one pool you're never going to see the breadth of imagination that I think we have now. There are scripts we have now that I physically couldn't come up with because you tend to draw from your own experiences. It's an act of hubris to think that you could come up with every script that could be written in an anthology, without at least looking round to see if people have other ideas. A lot of stuff comes from Manchester and Leeds, so not many people have seen that York is full of crazy, imaginative people. There are breakouts, but it's just a drop in the ocean. And of course, there's the cynical reason, I don't have enough time. I did three for the coming series, but the end goal is maybe I would put in one, and then the others would come from people in York, who haven't had the chance to put a movie on at all.

### **Where would you like *York Tales* to go next?**

We're putting together this series of eight as a concept for kickstarter or crowdfunding, to try and get together bigger budgets for maybe the same number of episodes.

### **I want to jump back a bit to what you said about people not seeing the talent of York. A lot of production tends to be done down south, but what do you think are the advantages of filming in Yorkshire?**

Locations are a bit more open. Places seem to be more open to you coming in to you coming in and using the odd function room. And people are often a little more easy going with permissions you have to get, because they want to see Northern cinema succeed – so the environment is more supportive. Also there are environments you get up here which you don't get down south. The Yorkshire moors, for example. It's a good looking place to film in. Often very cold, but more welcoming at the same time.

-Interview by Amy Cornforth



# (movie) horoscopes

## **Aquarius** (January 20 - February 18)

We all go through times of feeling self-conscious, and perhaps even down on our looks. *Roxanne* is the ultimate feel-good film that reminds us it's what's inside that counts. Having a whopping great schnoz didn't stop CD Bales from finding love!

## **Pisces** (February 19 - March 20)

The need for an artistic outlet will hit you, and hit you hard. Make like Max and Leo in *The Producers* and put your creative juices into a profitable endeavour. Perhaps avoid the offensive musical route though, that's already been done.

## **Aries** (March 21 - April 19)

This month you will express some feelings that have been a long time coming. Watch *Bridget Jones* to experience the catharsis of Mark Darcy admitting his feelings for Bridget; 'I like you very much, just as you are'.

## **Taurus** (April 20 - May 20)

Things are heating up in the workplace as you face competition from a new colleague. Unrelentlessly one-upping each other, the situation will be reminiscent of the rivalry between Ron Burgundy and Veronica in *Anchorman*.

## **Gemini** (May 21 - June 20)

Your pockets are soon to be jingling with cash as an influx of money comes your way. To a hard-worker like you, it's well deserved. Enjoy Brewster's *Millions*, a comedy that'll have you laughing all the way to the bank.

## **Cancer** (June 21 - July 22)

Get your thinking cap on as it's time to make a decision that'll have long-term consequences. Think Batman in *The Dark Knight*, when he only has time to save either Rachel or Harvey Dent.

### **Leo** (July 23 – August 22)

You will have a heavy workload coming up, and it is down to you to balance it with your personal life. Watch the charming classic comedy *Parenthood*, where Steve Martin needs to be reminded of the importance of family.

### **Virgo** (August 23 – September 22)

This month you're down on your luck. It's time to understand that things won't always go your way, similar to Glenn Close in *Fatal Attraction*, who against all her efforts doesn't win Michael Douglas' heart. And she was such a doll!

### **Libra** (September 23 – October)

Things have been quite monotonous for you lately, and you need to treat yourself! Give yourself a break with *Shirley Valentine* – a woman who starts anew in Greece and revives the joys of life. Start your own adventure.

### **Scorpio** (October 23 – November)

When you stumble upon a secret of a friend of yours, you instantly take on great responsibility. Watch *Notes on a Scandal* for just that, although don't look up to Judi Dench's character as a model of what to do in that situation.

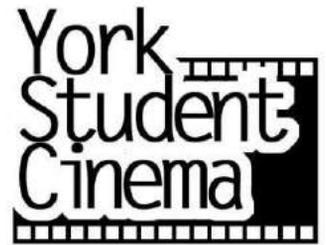
### **Sagittarius** (November 22 – December 21)

You will feel the urge for a change in style this month, perhaps a change in attitude too. *The Princess Diaries* is a classic example; Anne Hathaway goes from shy, bookish Mia to the elegant Princess Amelia of Genovia in weeks!

### **Capricorn** (December 22 – January 19)

A shared experience will bring you and your friends much closer together. *Stand by Me* is a timeless coming-of-age movie that demonstrates this. Hopefully it won't be finding a dead body that unites you!

# WE ARE



<b>CHAIR</b>	JJ Danks-Smith
<b>SECRETARY</b>	Lily Hambly
<b>TREASURER</b>	Katie Lou
<b>PROJECTIONISTS</b>	Isaac Smith, Roger Pickles, Ewan Marshall Atherton, Oliver William Binns
<b>HOUSE MANAGERS</b>	George Hadley and Emma Wright
<b>REFRESHMENTS MANAGERS</b>	Elisabeth Ginn and Megan Harris
<b>PRESS AND PUBLICITY OFFICERS</b>	Ali Berry and Amy Cornforth
<b>EXPOSURE EDITOR</b>	Holly Huxter and Ellie Schenk
<b>DEPUTY EXPOSURE EDITORS</b>	Evie Brudenall and Amy Cornforth
<b>WEBMASTER</b>	Scott Brown
<b>SOCIETY LIASON</b>	Roger Pickles
<b>SOCIAL SECRETARIES</b>	Cameron Partridge and Isaac Smith
<b>HEALTH AND SAFETY OFFICER</b>	Joshua Ferris

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

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



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

# WHAT?

No P/X/001!  
No extremely reasonably priced drinks and snacks!  
No amazing, current films!  
**No York Student Cinema!**

Have no fear! There are still plenty of ways to get involved with the YSC.

[yorkstudentcinema.org.uk](http://yorkstudentcinema.org.uk)  


[yorkstudentcinema](https://www.instagram.com/yorkstudentcinema)  


Follow YSC on social media!

Join the society!  
Have your say on the future of the cinema!

Come along to our weekly meetings on Mondays in P/L/001.

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Check out our BLOG at:  
[yorkstudentcinema.org.uk](http://yorkstudentcinema.org.uk)  


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