

EXPOSURE

All **NEW** exposure
magazine

SUMMER 2015
NOSTALGIA ISSUE

INSIDE:

Reviews,
Competitions,
Prizes and
much more....



Latest YSC schedule inside!

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Welcome to YSC's *NEW Exposure Magazine:*

In This Issue

Backdated Nostalgia

Nostalgia Nightmare

Does *Toy Story* still matter today?

Recent classics you may have missed!

The Reboot Debate, light at the end of *Ghostbuster's* tunnel

Current news

Games, Competitions

Guest Article: Reminiscing a Career in Cinema

Reviews



How To Find Us

YSC can be found in P/X/001
Located in the Physics and
Electronics Department on the
main campus, at the south end, by
the Student Centre

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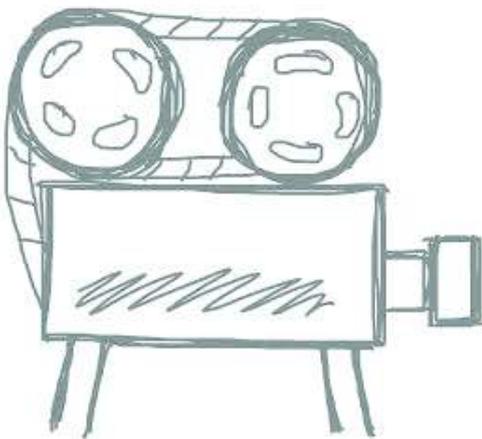
A note from our editors...

Welcome to York Student Cinema's reboot edition of Exposure! - Now full of film-related articles written by our resident experts. You can now find information on all our term's screenings online or on our campus distributed business cards. As university students perhaps transitioning into greater independence, we often take advantage of freedom without responsibility. Here at York Student Cinema, as I am sure many of you also do, we exercise this right by getting together in the spirit of nostalgia, to put on some childhood classics. Whether that's Disney and Pixar, Studio Ghibli and Aardman or Harry Potter and Lord of the Rings, they always have the capacity to resurface and create happy memories. This term you voted for Toy Story, as your Nostalgic Classic and we'll be showing it to you at the end of Week Two!

In a cinematic age of mainstream blockbusters, dire reboots and perpetual narrative retellings, the quality of the cinematic art is once again transitioning with its technology. With this in mind, please enjoy our exploration of these themes in films, as well as more current issues in cinema. Hopefully reminding you of what was once so great about past cinema and what there is to look forward to in the coming years.

Editors, Exhibition Magazine

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We love having new members! So if you want experience in business, retail, projecting, publicity and writing. Either drop us an email at ysc@yusu.org or come along to any of our screenings in P/X/001. Information for which can be found on our website, Facebook, and Twitter.

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Nostalgia and Film

Michael Carr

THERE'S A LONG IDENTIFIED psychological phenomenon, which has crept into the public consciousness over the last forty or so years: nostalgia without memory. It presents itself most commonly in the form of a yearning for a distinct epoch that said yearner was not originally present for. Often this manifests itself in those under the age of 25 donning mop tops, wishing, as Thom Yorke succinctly put it, that it was the sixties and we could be happy, and generally eschewing the economic madness, fiscal inequities and general malaise that greets those coming of age in the 21st century. The 1990s made a whole movement out of it: Britpop.

Films are as powerful a medium as any for indoctrinating a generation in this mind-set. *Gatsby* spawned a thousand themed university socials and kept the manufacturers

of feathered headwear laughing for at least twelve months after its release in a cocktail induced haze of glittering nostalgia caused directly by the release of a single film.

Period films can capture the best and worst of any age, from the lugubrious armchairs of the afternoon tea-swiggling gentry of the 1810s, to the civic unrest of 1960s America. The Western, after all, was never more popular than during the grand boom of a post-war America in the sudden electrifying thralls of the grandiosity of its own wealth, with cars in garages, the sprouting of identikit suburbia and the startling invention of the teenager. Even during a time of prosperity, films fulfilled the public's unceasing need for an occasional escape to 'simpler times' - to horses, to wide open deserts, to John Wayne's reassuringly furrowed brow.

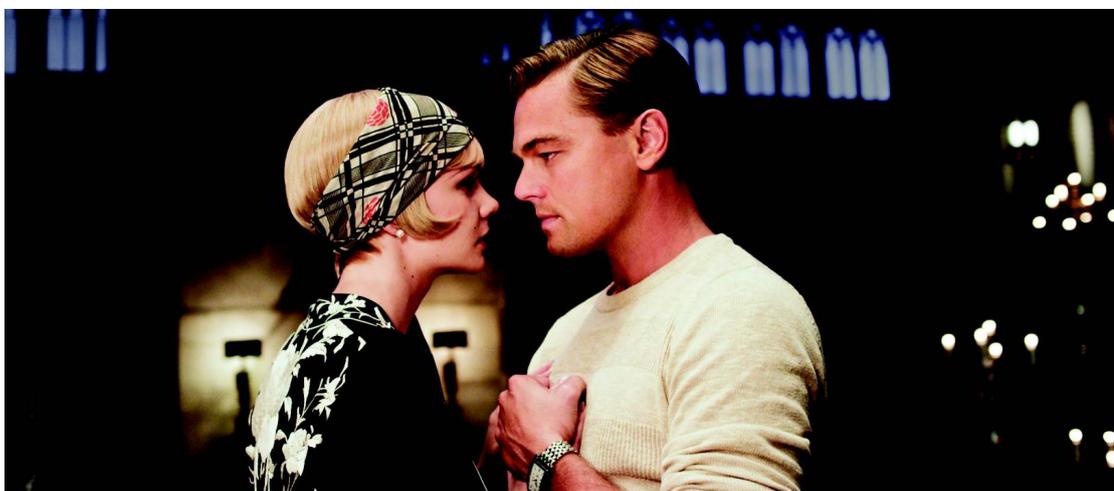
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Soon enough the 1950s would become the pined for age of wholesomeness, with theatregoers treated to *Grease* and *Back to the Future* for their nostalgic fix of the 'good old days'.

Often such films achieve this escapist fantasy at the expense of historical accuracy, or the willing glossing over of certain unpalatable historical details. The parochialism of a later Jane Austen novel is made resplendent in period garb, in the picturesque grounds, in the inevitable beauty of the players making all the more gratifying the happy ending. Who hasn't sat through *Pride and Prejudice* and thought to themselves, on an unconscious level, perhaps I could be as happy and fashionable as the Bennetts? Those films of the past which were set very much in the present, capturing the Zeitgeist with all the incandescent perfection of a worn polaroid picture, think any of the early Beatles films, or *The Graduate* with its of the moment Simon and Garfunkel soundtrack, pristine Alfa Romeo convertible and generational clashes, form part of a canon from which the young, modern viewer can gawk enviously into the past. Such films cease to exist as they once did and become artefacts, inherited by newer times. We may have no memory of the past, but it is in films that we are able to fleetingly become a voyeuristic part of it

Revisit your childhood with our top 7 Nostalgia Films!

1. *A Knight's Tale*
2. *Muppet Xmas Carol*
3. *SCHOOL OF ROCK*
4. *ALIEN*
5. *The Princess Diaries*
6. *TERMINATOR*
7. *SCREAM*



Winner of our Nostalgia Poll this term: *Back to the Future*

Nostalgia

Hearing of the release of a new *Star Wars* film has come to inspire excited curiosity and tremendous anticipation in fans since the shambles of Episodes I-III graced our screens. Of course only time will tell with regards to J.J. Abrams latest installment. But this seems to be one of many generational reboots in Science Fiction and Comic Universes that has dominated mainstream



Total Recall, Indiana Jones, Star Trek and now Aliens.

But in the run up to the Star Wars film - or any brand reboot - is Nostalgia our enemy and ignorance bliss?

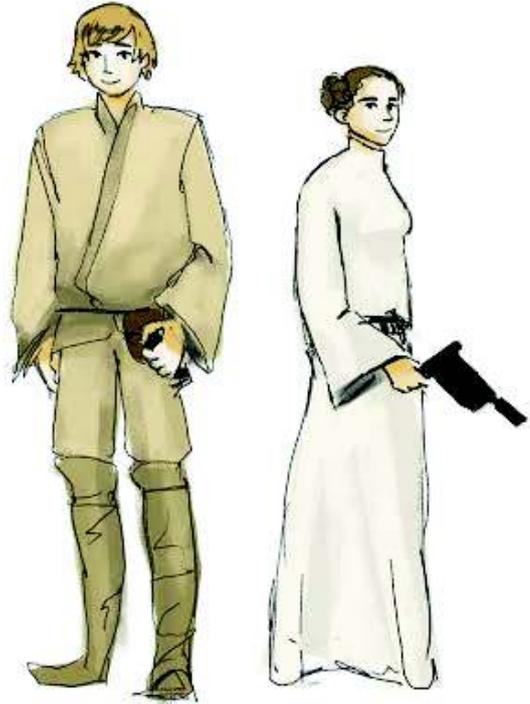
While these could be perceived as director's reliving nostalgic memories of their childhood films in an attempt to inspire another generation of fans, is nostalgia ruining it for older fans, who insist that the original is nearly always better? There is after all, a definite gap in the film industry for truly original epic films. Do we really want this generation of cinematic history to be defined by CGI filled reboots and studio-streamed adaptations? Or should we be taking advantage of this shift in technology to let another generation enjoy these universes in incredible HD and IMAX?

Adaptations can certainly be a good thing – bringing new meaning to texts and stories, but for comics this certainly detracts from the independent imagination of graphic novels – audiences knowing the perceived 'best bits' will soon be on the big screen. Once talented original writers and directors such as Joss Wedon and his masterfully scripted *Firefly* have now become subject to the constraints of the Hollywood blockbuster system.

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Nightmare

Growing up with the videos of Star Wars Episodes IV-VI, it was never the fancy graphics that excited me; but the plot and imagination of the galaxy, its creatures and the sub textual political warfare that make them truly gripping to watch. But in the run up to the new *Star Wars* film - or any brand reboot - is Nostalgia our enemy and ignorance bliss? Is an idealised past always the best approach? Yes we should appreciate great films, excellent narratives and superb acting. But also go into new releases with an open mind as a new era of graphics, ideals and (hopefully) original plots come in.



It's what I attempted to do with Star Trek! Nothing could ever surpass my love of the Original Series, so I put that to one side; and I definitely appreciated the films more because of it. Unfortunately the same cannot be said for some of the new Doctor Who episodes because of some head writer's inability to write decent,

empowering female leads – but that is for a different magazine at a different time... When I eagerly queue to watch *Star Wars VII, The Force Awakens* later this year, I know that I will be excited for once again being thrown into a fantasy galaxy that interests me in its own right, as well as fond childhood memories of *Star Wars*.

Molly Dennis

DID YOU KNOW: The latest instalment in the Star Wars franchise will be filmed on the traditional medium of 35mm. Although labelled by many as a dying medium, the director JJ Abrams has long promoted the merits of 35mm. This is an interesting turn around for the star wars series, which is noted for having been one of the first films shot entirely in digital!

Doors open at 6.45 with a 7.30 start. Keep an eye on our website or social media for information on any changes of double screenings!

WHY TOY STORY STILL MATTERS

Laura Brame

“The idea of there being a whole other world that humans could know nothing about, a world of toys, was brilliant and still is!”

I came to the Toy Story films relatively late. I must have been about nine when I first saw Toy Story 2 (I know, my parents put in the wrong tape and so I watched them in the wrong order!), which is a good nine years since the first one was released. In fact, when I discovered that the films had been out for so long without my knowledge I was very upset for I had missed out on years worth of potential fun. Determined to make up for missing them I must have watched one of those two films at least once a fortnight for a good year driving my parents and brother crazy.

The idea of there being a whole other world that humans could know nothing about, a world of toys, was brilliant and still is! Disney Pixar’s genius meant that I, and I’m sure most other children of the 1990s, lay awake in our beds staring at our toys desperately trying to catch them move and wondering what their personalities were like. For me, it was my oldest and most loved toy, a gorilla called Grilla, that was the wise quiet leader with

my car collection the daring ones that went on missions about the house, my large fluffy dog that was the mournfully humorous one of the group and two



females, a monkey and a mouse, that were the brains of my little toy gang.

Of course, it wasn’t just a world of toys that Pixar created. They went on to create a world of monsters, a world of bugs, a world under the water and so much more. But Toy Story was their first film and without its success chances are these subsequent worlds would never have existed. Perhaps that is why I loved

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In Case You've Missed Them

In the spirit of looking back over the years of cinema, there are many excellent movies that you might have not heard about, either because a big deal wasn't made about them at the time, or because they came out before you were born! Here are a few personal recommendations from **Charles Field**

Deja Vu (2006)

When a ferry carrying the innocent families of military crewmen is blown up by a terrorist in New Orleans, ATF agent Doug Carlin, (Denzel Washington) is attached to an experimental FBI surveillance unit in order to track down the bomber. By following footage of one of the ferry victims, Doug finds himself personally involved with the case in a way which he couldn't previously imagine. As he finds out more about the nature of the unit he's with, he also discovers that this may be his one chance to stop something horrible before it happens. Although *Deja Vu* is at heart an action/detective film, it also has a sci-fi element, which sets it apart from the rest. Filled with clever twists, and without the nonsensical endings found in similar films (cough *Source Code* cough), it is Denzel Washington's concrete performance which carries the suspension of disbelief right the way through.

Airplane! (1980)

Silly, fun, and with enough memorable one-liners to keep even *Anchorman* fans happy, *Airplane!* is still one of the funniest spoof movies ever made. When Ted Striker (Robert Hays) follows the love of his life, an airline attendant called Elaine (Julie Hagerty), onto her flight to Chicago, all he has on his mind is to convince her not to leave him. Soon, however, things take a turn for the worse when the entire flight crew fall ill from food poisoning. Ted, as an ex-military pilot, finds himself the only person able to land the plane, but he'll need to get over his traumatic war experiences first. Expect surreal humour and slapstick comedy aplenty in this enduring legend of a film. I am serious. And don't call me Shirley.

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District 9 (2009)

Despite a modest budget and relatively unknown cast, *District 9* has gone on to receive awards and praise from critics and audiences alike. With the starting premise of an alien spaceship having arrived over Johannesburg in the 1980s, the aliens (or 'prawns', as they have come to be known) were little more than malnourished refugees, quickly relocated to a government camp beneath the ship. Now, almost 30 years later, the camp has become a slum, and tensions with the locals have reached boiling point. Set up in part as a mock-documentary, this film follows the activities of Wikus van der Merwe (Sharlto Copley), the official in charge of a massive effort to relocate the aliens into a concentration camp outside of the city. With plenty of political themes and social xenophobia to analyse as well, *District 9* is startlingly original and offers something for everyone.

My Cousin Vinny (1992)

Two students from New York, Billy Gambini (Ralph Macchio) and Stan Rothenstein (Mitchell Whitfield), are travelling through rural Alabama when they accidentally end up as suspects of a murder case. With some strong circumstantial evidence against them, and their very lives in the balance, Billy is forced to call in his quick talking,

newly graduated, cousin to be their lawyer. The problem is, Vincent Gambini (Joe Pesci) has no trial experience and some very unorthodox methods. With his fiancée in tow, Vinny's fish-out-of-water experiences with some rough locals and a no-nonsense judge result in a hilarious courtroom drama with a difference. The sharp and snappy dialogue throughout is delivered perfectly by all the cast, and the sparkling chemistry between the primary couple makes for some of the best banter in cinema.

V for Vendetta (2005)

Before *Batman Begins* hit the big screen later that year, *V for Vendetta* introduced us to another of DC's darker heroes in the form of the mysterious V (Hugo Weaving), a masked vigilante and freedom fighter in a dystopian future. Set in an alternative England, where a Nazi-like regime has risen to power, Evey Hammond (Natalie Portman), an everyday citizen, teams up with V in order to bring about a revolution and end the brutal fascist regime. One step behind them every step of the way, a couple of police investigators uncover V's true motivation and some of the darker secrets that the government has covered up. This unusual take on a 'superhero film' is filled with great action sequences, fantastic music, and a real sense of purpose throughout.

Unsure of where we are? Follow the signs to the Exhibition Centre on campus or go on our website for maps and directions



Why the new *Ghostbusters* reboot might not be so terrible

Sarah Armstrong

IT'S CERTAINLY NO SECRET THAT Hollywood has gotten cagey with its money of late. Piracy is the problem that just won't die and online content providers (namely Netflix) have been taking a large slice of the collective film pie. Unsurprisingly, this has resulted in less of the innovative risk-taking that resulted in the original genre classics, such as Star Wars, Terminator and Spider-Man. Instead, the studios are churning out sequels, reboots and prequels to Star Wars, Terminator

and Spider-Man. So let's get something straight: they were always going to cash in on Ghostbusters. Everyone loves Ghostbusters! So, studio logic goes, let's give the people more of what they love! Don't forget Sony's two main tent-poles are currently the uneven Amazing Spider-Man (now entering the Marvel universe) and, shudder, The Smurfs, so of course they've been raiding their archives in search of a franchise to reanimate.

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Let's get past the bit where we all groan about how the original was so great and the new instalment is doomed to something crazy. Let's assume it might not be bad.

A reboot like this can only be successful if it brings something to the table that its predecessor did not. Though darker tonally, the revived *Planet of the Apes* and *Batman* franchises are good examples of this; they both nodded to their roots whilst managing to be innovative and interesting, and that's why they worked. Had Sony managed to plough on with its initial plan of reuniting the original cast, *Ghostbusters 3* might have just been an inferior rehash of the original. Instead they're attempting to start off fresh by rooting a load of new characters in the *Ghostbusters* universe; a good start!

Speaking of which, the cast is looking good. Kristen Wiig, Melissa McCarthy, Leslie Jones and Kate McKinnon will all be donning jumpsuits in 2016. Sticking with *Ghostbusters* tradition, our leads are Saturday Night Live alumni (all four, if you count McCarthy's hosting gigs). And while Wiig and McCarthy have already broken into the mainstream with Paul Feig's *Bridesmaids*, anyone keeping up with SNL will tell you that Jones and McKinnon are breakouts. The team is all-female, which might go some way to make up for the raw deal women got in the original (did anyone else feel uncomfortable when Sigourney Weaver was possessed by that weird sex demon?). And if you don't trust Sony, trust as a creator of the sadly short-lived *Freaks*



and Geeks, and went on to direct one of the great *Mad Men* episodes, the director. Feig's CV is short but impressive. He made his small screen debut

'Shoot', as well as a number of episodes of *The Office* and *Arrested Development*. This is a guy with remarkably few critical duds under his belt. If I had to entrust anyone with this beloved 80s comedy, it would be him.

So yes, the *Ghostbusters* reboot is the result of a broken system that prizes reliability over originality. The critics began sharpening their knives as soon as it was announced. But if you give the talented team behind it a chance, it might just surprise you. And let's not forget, no reboot can ever stop the original from existing. If it's crap, we can just pretend it didn't happen and carry on as we always did. It worked with *Indiana Jones*.

“I ain't afraid of no ghost!”

For this term's films, look for our multi-coloured
schedule in this magazine

5 EXAMPLES OF... MEMORY IN FILM

1 **MEMENTO**- Memory is a recurring theme in a number of Christopher Nolan's films, and it was a tossup between including Inception or Memento. I rooted for the latter as thought it may be the one people are less likely to have seen. The film follows Leonard Shelby who is suffering from memory loss, making him use unusual tactics to work out his past and present, Nolan carefully plays this out in a two way narrative which makes for a complex and unnerving picture.



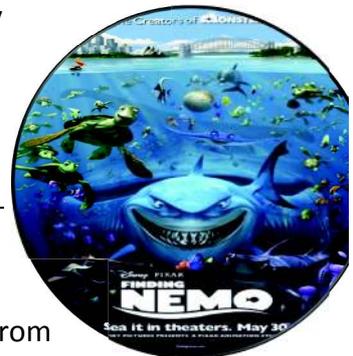
2 **SPELLBOUND**- A classic Hitchcock, which is made all the more engrossing by the powerful dream sequences by the master surrealist Salvador Dali. It follows a psychiatrist who aims to protect the identity of an Patient who is accused of murder, but suffers from amnesia. It features acting greats including Gregory Peck and Ingrid Bergman and is a Hitchcock film that may not be the most well-known but is defiantly worth a watch.



3 **50 FIRST DATES**- A list is never complete without a terrible Alan Sandler film....and 50 first dates is surprising one of the better entries on his rather lack lustre CV (think Jack and Jill or Blended..) It tells the story of Henry a lothario vet who falls for Lucy, who has short-term memory loss; meaning she can't remember anything that happened the day before. So each day, Henry has to try to woo her again.



4 **FINDING NEMO**- Finding Nemo tells the endearing tale of the epic journey undertaken by clown fish Marlin in order to find his son Nemo and is one of the great animations from Pixar. The theme of memory is present in one of the films key characters, Dory. The loveable fish voiced by Ellen DeGeneras and who suffers from recurrent bouts of memory loss. Exciting to hear the news of a sequel especially as it focuses on Dory.



5 **ETERNAL SUNSHINE OF THE SPOTLESS MIND**- An interesting concept for a film, in which a couple who become estranged erase each other from their memories. Although often labelled as a rom-com, it can be seen as a thought-provoking comment about how far people would go to forget painful memories.

Any films you think were missed off??? Tweet us @YscYork

FILM NEWS

GO SEE...

2015 has certainly started on a high with films such as *Boyhood*, *Whiplash* and *Selma* providing essential cinema viewing, but there is certainly a lot more to look forward to in the coming months. Remakes and nostalgic releases are a plenty, some more worthy of viewing than others.... There are a number of sequels that are set to dominate including *Avengers Age of Ultron* and *Pitch Perfect 2*. I

would however keep an eye out for the latest adaptation of *Far From the Madding crowd* which sees Carey Mulligan taking the lead as headstrong heroine Bathsheba Everdene who is caught between the prospect of three very different suitors.

If that doesn't appeal then maybe look out for something completely different with the latest remake of *Mad Max* starring Tom Hardy. If the trailer is anything to go by this will be a wild tour de force of energy and madness.



GO DO...

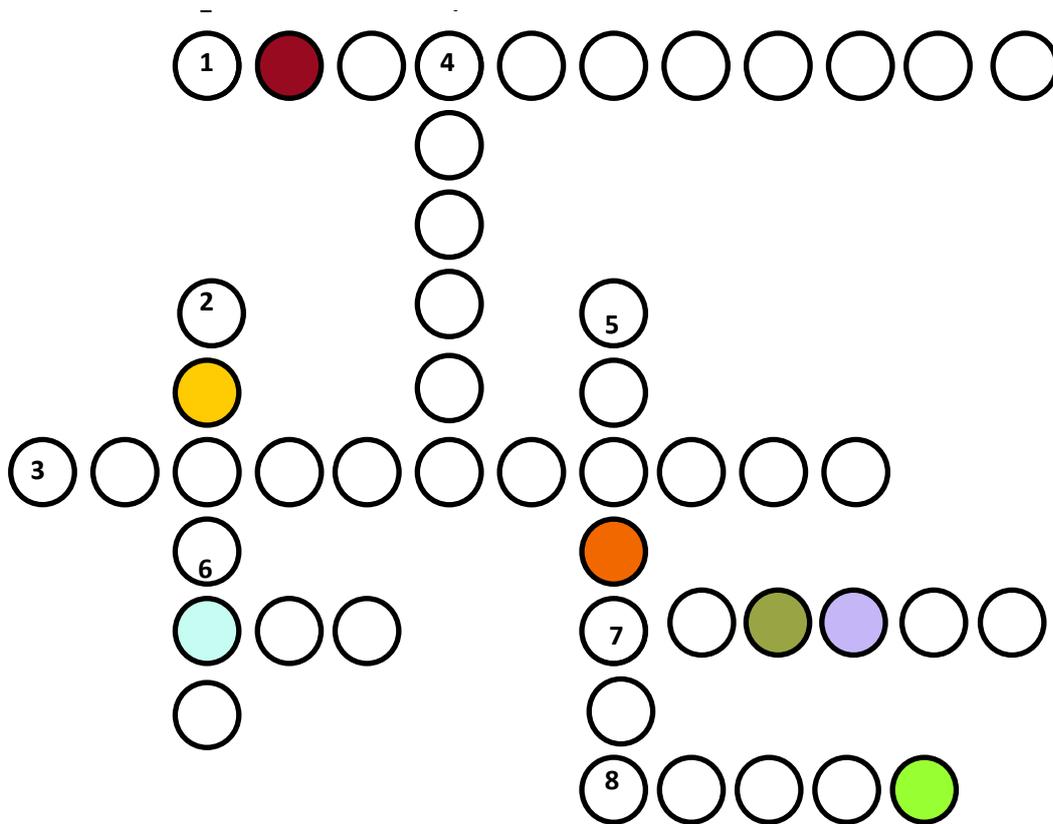
There is a lot of film related events occurring and film locations to visit in the Yorkshire area. As it's the nostalgia issue, a good spot to visit is Castle Howard. It was famously used for both the TV and film adaptation of Evelyn Waugh's novel *Brideshead Revisited*. As you wander round the grounds and house you feel as if you are wandering round the set, and you may bump into the Marchmain family or Charles Ryder. They have a permanent Exhibition of its use as a set which is interesting to see. It has also been used for a couple of other films including the 1995 film *The Buccaneers* and the rather poor *Garfield: A Tail of Two Kitties*.

So if you fancy a film related day trip add Castle Howard to the list. You can get there by bus or car from York, and you get reduced entry for students and getting there by public transport. Head to its website for more details and information: www.castlehoward.co.uk



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CROSSWORD



WIN STUFF: Finish the crossword by putting in the film that the tag line is from and then Facebook/Tweet us with the famous film reference that is made up in the shaded circles and what film it is in to be in the chance of winning YSC goodies including a term pass and YSC mug.

ACROSS

- 1- "You won't know the facts until you've seen the fiction"
- 3- "The scariest movie of all time"
- 6- "Every piece has a puzzle"
- 7- "15 years of imprisonment, five days of vengeance"
- 8- "Small town. Big crime. Dead cold"

DOWN

- 2- "Grease is the word"
- 4- "A new- and altogether different- screen excitement!!!"
- 5- "In order to catch him, he must become him."

Movie Trivia: *The Dark Knight* made more money in its first six days in the US than *Batman Begins* made in its entire domestic run.



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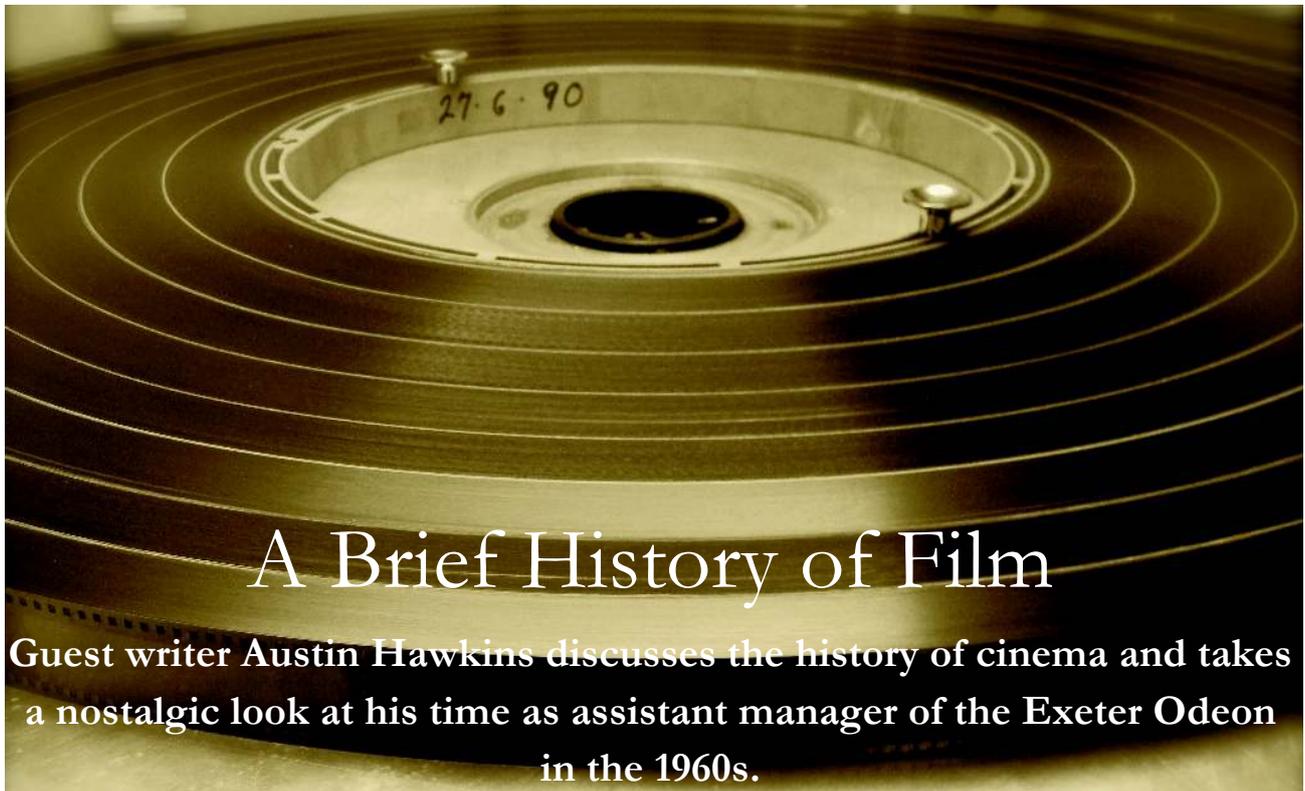
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Katharine, Graduate Trainee

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A Brief History of Film

Guest writer **Austin Hawkins** discusses the history of cinema and takes a nostalgic look at his time as assistant manager of the **Exeter Odeon** in the 1960s.

Cinema supplanted live theatre and music hall and many former theatres were adapted to show film where, behind the screen, could be seen forlorn empty dressing rooms which felt as though the ghosts of former stars still lurked there. The ownership and operation of cinemas was largely in the hands of large 'chains' such as ABC (Associated British Cinemas) and the Odeon chain operated by Rank Theatre Division.

In a town of 50,000 people there would typically have been at least six cinemas and they were radically different from today's multiplex concept of several small screens in different parts of one building. Each cinema had just one large screen and would have shown a 'double bill'. This included a 'B movie' (more of a budget production), an interval followed by a newsreel (as there was no television news), a set of filmed adverts produced

by Pearl & Dean, sometimes an animated cartoon and finally the main feature.

As the 'tabs' closed at the end of a film the organ console rose up from an orchestra pit complete with organist, already playing and sat on a glass seat, the whole thing illuminated by ever changing concealed lighting. In the back row some cinemas had double seats, two seats together without an armrest between them, very convenient for young courting couples. Many young couples, escaped the disapproving eye of their parents, took to the darkness of the cinema where there was perhaps their very first romantic kiss.

The seating capacity of cinemas in a provincial town varied from about 500 to 1600 seats, split between the stalls (lower level) and the balcony. Large cinemas without a balcony were 'stadium designs'

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with the disadvantage that there was a big distance from the screen to the back row.

In this day and age of Netflix and Blu-Ray discs the technology, which created the cinema and sustained it for over 90 years, now seems almost quaint. Reels of 35mm photographic film were the standard. In the working heart of every cinema - the projection box - were the machines that made it all possible, simple mechanical devices which pulled the frames in front of 'the gate' at a rate of 24 frames per second. Thus during a two hour feature almost 180k of individual frames were projected. A feature film required so much film that one reel would have been about 1.5 metres across and difficult to handle so it was split into smaller 22 minute reels each about 61 metres long. A full-length title would be six or more reels.

Unless the show was to be halted every 20 minutes it was necessary to switch seamlessly from one reel to another. This was achieved by having two projectors that worked alternately. The projectionist had to be sharp eyed and not miss seeing the 'cue dot', which appeared in the top right hand corner of the film for a second or so. He then started machine two with an eight second 'lead in'. At the second 'cue dot' he operated shutters to switch machines. He would then take reel one to the rewind room. Light for the picture was generated in a large metal housing at the back of the projector, which contained an arc light.

There was much attention devoted to the detailed presentation of film. For instance, patrons would never see a blank white screen. The tabs were only drawn back after the film was running, preserving illusion. Cinema was, after all, merely a set of moving shadows. Screens were meticulously 'black masked' to give a clean crisp edge to the picture on screen. Occasionally the film would break and the screen did go white and the sound slowed to nothing. Cue for much jeering and booing, especially from the cheap seats in the stalls!

Cinema was largely unchanged from the days of silent movies when, at the age of 22, I responded to an advert in a national newspaper to train as a cinema manager. Thus it was that in 1963 I fetched up at the Odeon Exeter to start as a trainee assistant manager. Being young and without commitments I thought that cinema might offer some new adventures. Much of the publicity was organized by the distributors - 20th Century Fox, United Artists et al, who were the link between film production and the exhibitors like ABC and Rank. But locally we were charged with creating the publicity for the films we screened and I quickly learned a great deal from Roy the owner or 'exhibitor'.

By the time I had joined the industry it was widely recognised that the impact of Television on audience figures was a very serious challenge and that, like the theaters and music halls, cinema itself could be eclipsed by new technology. So the fight back started. First up was

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'Cinemascope' 'or 'wide screen' achieved by placing an anamorphic lens in front of the studio cameras, which compressed the field of vision from a wide field of view to the 4:3 aspect ratio of 35 mm frames. In the cinema another lens reversed this to expand the frame back to its original proportions and illuminate a screen aspect ratio of about 2:1. It cost the exhibitors a great deal of money. Audience numbers continued to decline.

An enterprising and brilliant showman called Mike Todd (Elizabeth Taylor's first husband) was among those who developed 70mm film. Cameras and projectors had to be made suitable for running this new double width film, which created a standard of projection quality which was beyond anything previously seen and has hardly been eclipsed since.

It involved a huge curved screen with five sets of loudspeakers providing for the multi track sound.

In the meantime I had progressed from trainee assistant manager to be a 'House Manager" at Plymouth. The Odeon was state of the art adapted with 70mm and provided the latest cinema going experiences in the South West. Television continued to eat into the audience figures and after a number of stressful management changes I kind of realised that I was in a declining industry. So, after yet another shake up of our management structure, I decided to leave. But I never regretted my three years with Rank.



Photo credits: Molly Dennis and 1955 Cinema Theatre Association Archive

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NEEDS YOU



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6.15pm

in P/X/001

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Drop by any of our screenings to get a taste of what you could be getting involved with.

We have roles in front of house, film reviewing, projecting, fundraising and running our tuck shop.

Just come to one of our meetings, or speak to one of our staff before a screening.

(Also, members always watch for free!)



This Term At YSC...

Here is a selection of some of top films shown this term at YSC

For reviews on all of this term's films, visit our website yorkstudentcinema.org or if you would like to write a film review, please email us at ysc@yusu.org



For any changes to our schedule, check our website or social media

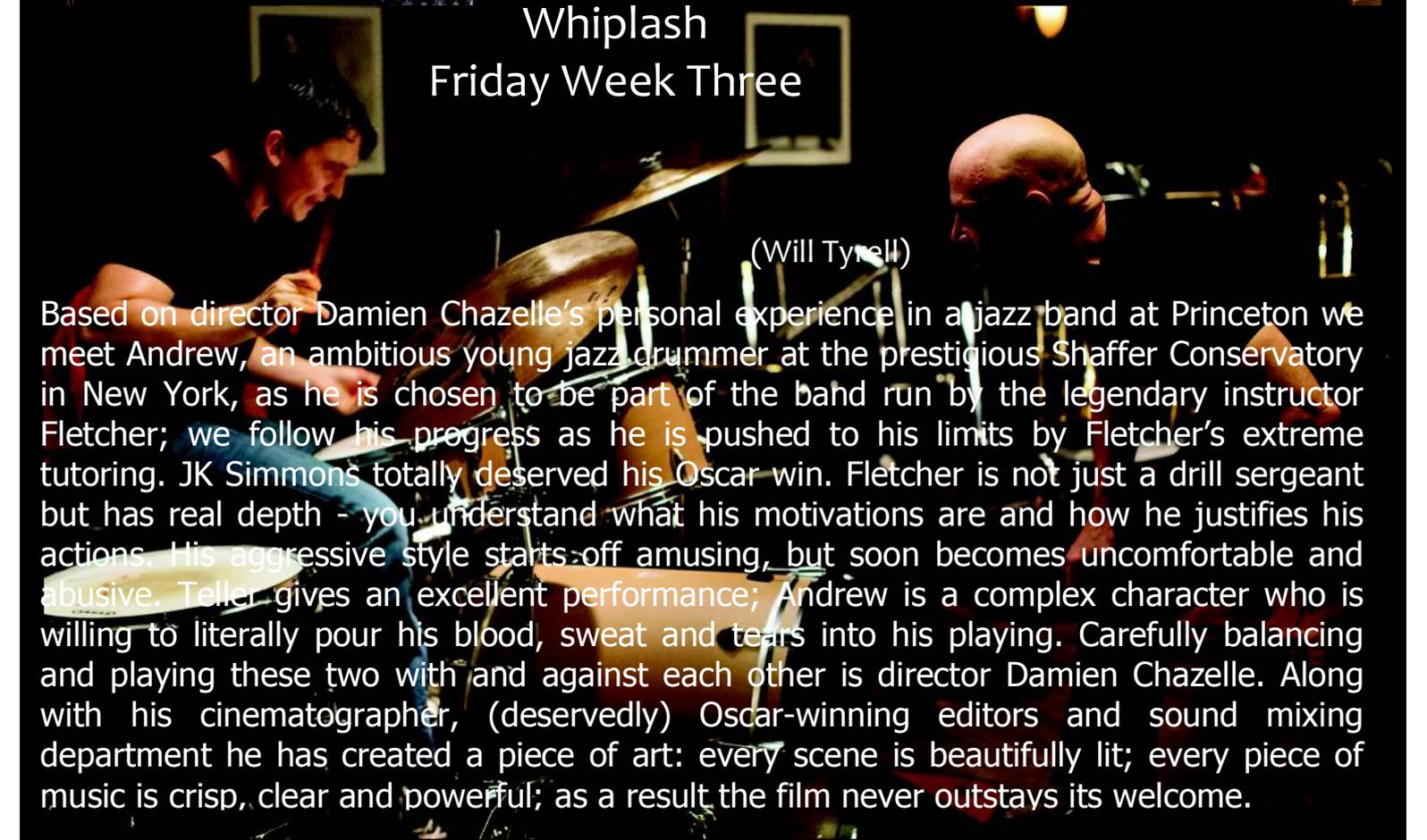
A still from the movie 'The Interview' showing Seth Rogan and James Franco. Both are wearing suits and holding mobile phones to their ears, looking serious and focused. The background is a dimly lit room with ornate wall decorations.

The Interview

Thursday Week One

When two celebrity journalists (Seth Rogan and James Franco) decide to try and make their tabloid TV show more credible they decide the best way to do it is to interview North Korean dictator, Kim Jong-Un. Surprised that he has offered them an interview the CIA allows it on one condition; they must assassinate him whilst they are there. The CIA set about preparing perhaps the least qualified pair imaginable for one of their most dangerous and difficult missions. After all the controversy behind the film and Sony's temporary ban on cinemas showing it, YSC can now bring it to you, un-edited and in full! Packed with laugh out loud moments and blessed with a more unique concept than many recent Hollywood blockbusters this is a must-see film.

(Laura Brame)

A still from the movie 'Whiplash' showing Andrew Nease playing the drums. He is in a jazz club setting, looking intensely at his performance. The lighting is dramatic, with strong highlights and deep shadows.

Whiplash

Friday Week Three

(Will Tyrell)

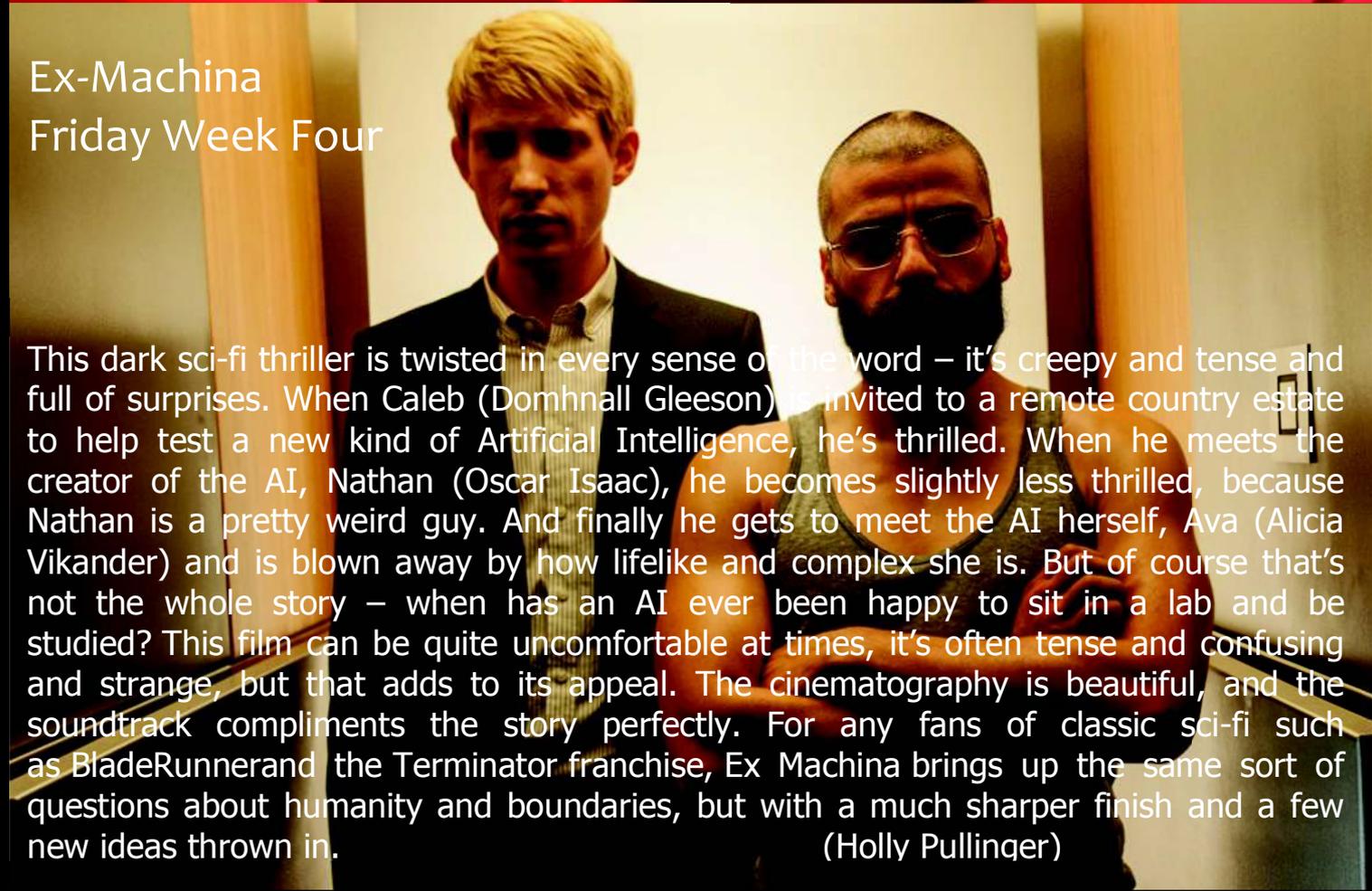
Based on director Damien Chazelle's personal experience in a jazz band at Princeton we meet Andrew, an ambitious young jazz drummer at the prestigious Shaffer Conservatory in New York, as he is chosen to be part of the band run by the legendary instructor Fletcher; we follow his progress as he is pushed to his limits by Fletcher's extreme tutoring. JK Simmons totally deserved his Oscar win. Fletcher is not just a drill sergeant but has real depth - you understand what his motivations are and how he justifies his actions. His aggressive style starts off amusing, but soon becomes uncomfortable and abusive. Teller gives an excellent performance; Andrew is a complex character who is willing to literally pour his blood, sweat and tears into his playing. Carefully balancing and playing these two with and against each other is director Damien Chazelle. Along with his cinematographer, (deservedly) Oscar-winning editors and sound mixing department he has created a piece of art: every scene is beautifully lit; every piece of music is crisp, clear and powerful; as a result the film never outstays its welcome.

Come along to our FREE Roses Screening, Saturday of Week 2

A still from the animated film 'Big Hero 6' showing Hiro Hamada in his blue superhero suit on the left and his inflatable robot friend Baymax in his red and white suit on the right. They are both looking towards the right with serious expressions.

From the team behind Frozen comes a touching action-comedy about a boy and his inflatable friend. Set in the futuristic city of San Fransokyo, Hiro Hamada and his large buddy Baymax have a life full of challenges which gets worse when Hiro's brother dies and he realises that someone has stolen some of his robotic inventions and are planning to use them for evil. He enlists the help of four tech savvy friends turning them into a six piece superhero team who attempt to use all their robotic skills to work out the mystery. This is something very different from Disney, I would recommend it to anyone looking for something fresh and new.
(Laura Brame)

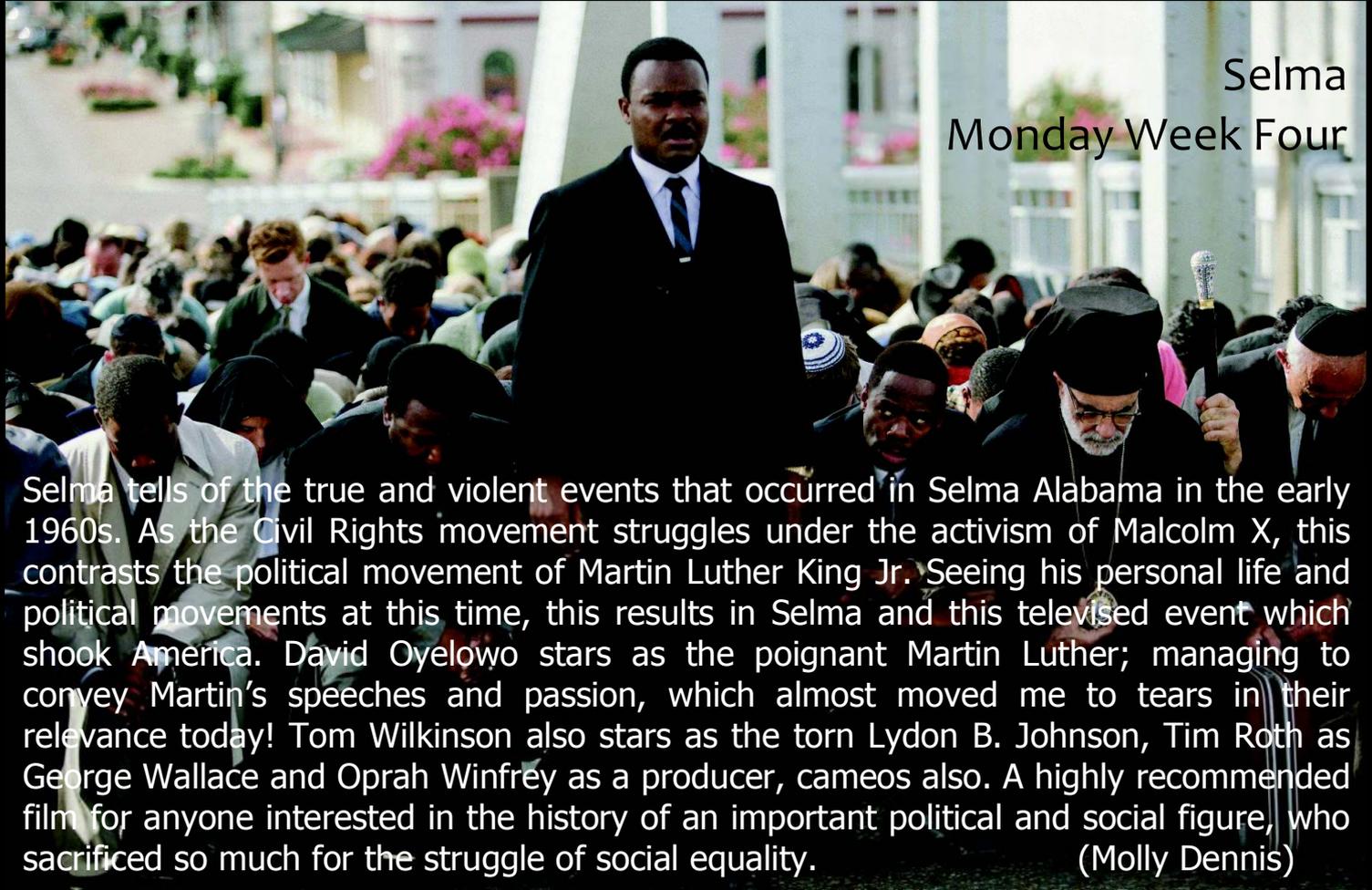
Big Hero Six
Monday Week Two

A still from the film 'Ex-Machina' showing two men standing in a brightly lit room with white columns. On the left is Caleb (Domhnall Gleeson) in a dark suit and white shirt. On the right is Nathan (Oscar Isaac) with a beard and glasses, wearing a dark tank top.

Ex-Machina
Friday Week Four

This dark sci-fi thriller is twisted in every sense of the word – it's creepy and tense and full of surprises. When Caleb (Domhnall Gleeson) is invited to a remote country estate to help test a new kind of Artificial Intelligence, he's thrilled. When he meets the creator of the AI, Nathan (Oscar Isaac), he becomes slightly less thrilled, because Nathan is a pretty weird guy. And finally he gets to meet the AI herself, Ava (Alicia Vikander) and is blown away by how lifelike and complex she is. But of course that's not the whole story – when has an AI ever been happy to sit in a lab and be studied? This film can be quite uncomfortable at times, it's often tense and confusing and strange, but that adds to its appeal. The cinematography is beautiful, and the soundtrack compliments the story perfectly. For any fans of classic sci-fi such as Blade Runner and the Terminator franchise, Ex Machina brings up the same sort of questions about humanity and boundaries, but with a much sharper finish and a few new ideas thrown in.
(Holly Pullinger)

Find our Refreshment Stand before every screening inside PX001 for the cheapest sweets on campus!



Selma
Monday Week Four

Selma tells of the true and violent events that occurred in Selma Alabama in the early 1960s. As the Civil Rights movement struggles under the activism of Malcolm X, this contrasts the political movement of Martin Luther King Jr. Seeing his personal life and political movements at this time, this results in Selma and this televised event which shook America. David Oyelowo stars as the poignant Martin Luther; managing to convey Martin's speeches and passion, which almost moved me to tears in their relevance today! Tom Wilkinson also stars as the torn Lydon B. Johnson, Tim Roth as George Wallace and Oprah Winfrey as a producer, cameos also. A highly recommended film for anyone interested in the history of an important political and social figure, who sacrificed so much for the struggle of social equality. (Molly Dennis)



Were you upset every time Julianne Moore was snubbed of an Oscar? Luckily, your frustrations can conclude now, as Moore finally won the Oscar for Best Actress this year for *Still Alice*. Moore plays a woman crippled with early onset Alzheimer's disease, and convincingly depicts the paranoia of Alice's rapidly slipping memory. Though the film is bursting with strong supporting roles, from the likes of Alice's struggling husband John (Alec Baldwin) and rebellious daughter Lydia (Kristen Stewart), Moore firmly carries the film on her more-than-capable shoulders. An illness not often portrayed on film, Moore's adept performance brings insight into the reality of Alzheimer's, especially the chilling moments when Alice begins to forget the mundane facts of her life, such as the names of her children and her own birthday. Crafted with skill and precision, *Still Alice* is definitely a film worth viewing for those interested in seeing Alzheimer's disease being brought to life on the screen.

(Sophie Worning)

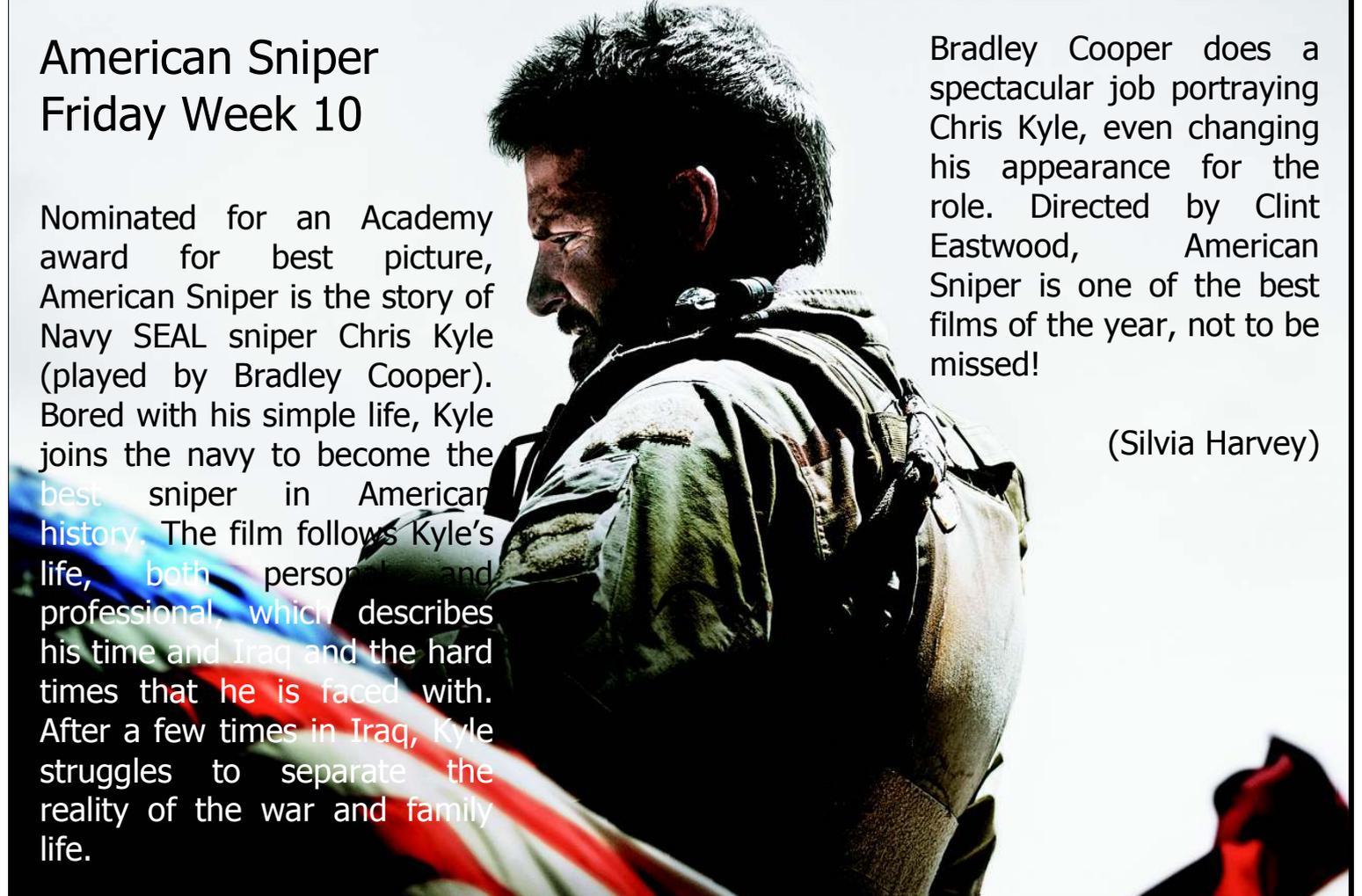
Still Alice
Friday Week Eight

Want to get involved or have a query? Email us at ysc@yusu.org



Chappie Monday Week 10

There are a number of A.I. films coming out at the moment, such as Ex-Machina and Avengers: Age of Ultron, and director Neil Blomkamp, tackles the topic in his latest film, Chappie. It is set in the close future, in which the police are now a mechanized crime fighting force. One of these police droids is stolen by a gang and fed up with the system. They give it a new programming system making it a sentient being with the ability to think and feel. The authorities soon find out and will stop at nothing until they find and shut down "Chappie"; seeing it as a threat to the whole system. Although it doesn't live up to the genius that was District 9, Chappie is a reliably entertaining watch. (Martha Cattell)



American Sniper Friday Week 10

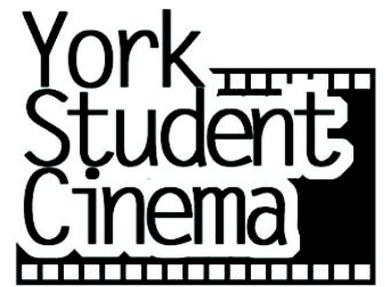
Nominated for an Academy award for best picture, American Sniper is the story of Navy SEAL sniper Chris Kyle (played by Bradley Cooper). Bored with his simple life, Kyle joins the navy to become the best sniper in American history. The film follows Kyle's life, both personally and professional, which describes his time and Iraq and the hard times that he is faced with. After a few times in Iraq, Kyle struggles to separate the reality of the war and family life.

Bradley Cooper does a spectacular job portraying Chris Kyle, even changing his appearance for the role. Directed by Clint Eastwood, American Sniper is one of the best films of the year, not to be missed!

(Silvia Harvey)

Find our Refreshment Stand before every screening inside PX001 for the cheapest sweets on campus!

Who we are...



- Chair** Laura Brame
Secretary Peter Collins
Treasurer Lauren Cross
Projectionists Oliver Thomas
Kristina Zakutauskaite
House Managers Freyja McCreery
Sami Abdul-Razzak
Refreshments Managers Anya Matthews and Lauren Cross
Press and Publicity Officers Lydia Anderson-Crock and Ben Ward
Magazine Editor Sarah Armstrong
Webmaster Scott Brown
Society Liaison Laura Tyler
Honorary Member Katie Lamb
Health and Safety Officer Laura Brame
Ordinary Members: Molly Dennis, Martha Cattell, Charles Field,
Ben Bristow, Hannah Brear, Ellie Pakenham,
Silvia Harvey, Jack Worrall, Isobel Archer,
Holly Pullinger, Megan Green, Holly Stevens,
Julia McMenemy, Janet Kwok, Gemma
Horton

Our cinema has full wheelchair access and is fitted with infra-red hearing systems for any- one 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.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
WEEK 1	13	14	15	16	17	18
WEEK 2	20	21	22	23	24	25
WEEK 3	27	28	29	30	1	2
WEEK 4	4	5	6	7	8	9
WEEK 5	11	12	13	14	15	16
WEEK 6	18	19	20	21	22	23
WEEK 7	25	26	27	28	29	30
WEEK 8	1	2	3	4	5	6
WEEK 9	8	9	10	11	12	13

This term's schedule

For any updates or changes, keep an eye on our website or social media pages!