

EXPOSURE

"Fantasy is hardly an escape from reality. It's a way of bumping understanding."

NO MAGIC ALLOWED

Why won't the Oscars recognise genre films?

THE FORCE AWAKENS

We talk to stormtrooper Mark Tidridge

YSC TURNS 50

A look back at our history

SPRING 2016

York
Student
Cinema

ESCAPE

05 YSC TURNS 50!

It's been a magical half century for one of the most beloved societies on campus.

06 WIZARDS NEED NOT APPLY.

Ever wondered why some of your favourite fantasy and sci-fi franchises have had the Oscar snub?

09 LIFE IN PLASTIC.

We chat to Mark Tidrige about his recent adventure as a Stormtrooper on the *Force Awakens* red carpet.

10 A SHORT HISTORY OF FANTASY FILM.

From fairytales to The Shire, Thomas Shutt explores the cinematic journey of the fantasy world.

12 ACROSS THE UNIVERSE.

Is Hollywood witnessing a revival from outer space? Matthew Singleton investigates.

14 FANTASY: THE BEST WAY TO DE-STRESS.

We're all victim to the 'only one more episode' syndrome. Junice Tong writes about our addiction to that which sets us free.

16 THE GRAND BUDAPEST HOTEL.

Freyja McCreery dives into Wes Anderson's 2014, Academy Award-winning masterpiece!

17 THE GREATEST ESCAPES.

Thomas Shutt pins down the top 5 escape movies of all time. Did your favourite make the cut?

18 THE GOLDEN AGE OF LONDON.

It seems that the UK is slowly taking the action and thrill away from sunny Los Angeles. Dan Spraggs looks into why this is and the effect it is having on the film industry.

19 DAVID BOWIE: A TRIBUTE.

Exposure bids farewell to an inspirational legend and true creative master of the music and cinematic world.

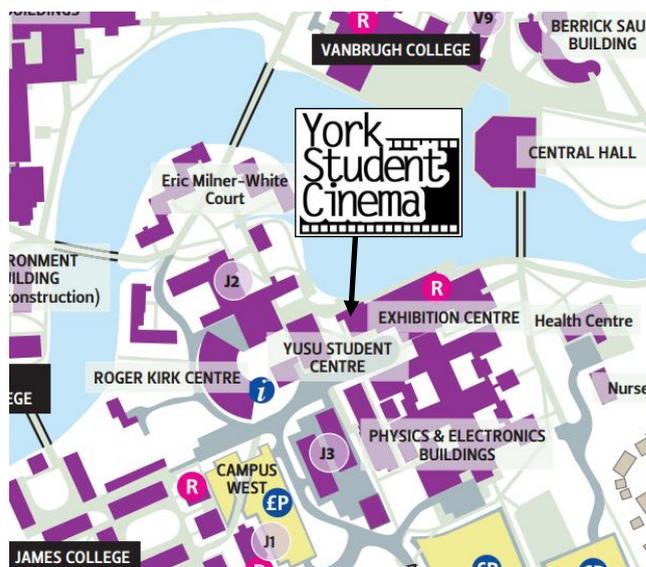
23 THIS TERM AT YSC.

Can't decide which films to see this term? Check out these reviews to help you pick!

28 THE YSC SPRING SCHEDULE.

The rainbow timetable is the source of all knowledge – come along and enjoy!

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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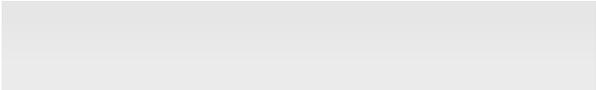
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As the Academy Awards approach, we realise that no-one can afford to see all the nominated films at their local cinema. That's why YSC is committed to showing as many of them as possible (as well as selection of winter blockbusters), so you can see greats like *The Danish Girl* (Monday week 8), *Brooklyn* (Monday week 9) and *The Revenant* (Friday week 10) for all of £3 each.

Here at the cinema we're preparing to celebrate a special event of a different kind: our 50th birthday! We are putting on a trio of screenings in week 5 from our anniversary poll– those are our winner, *Rocky* (Friday), and runners-up *Notting Hill* (Monday) and *The Lion King* (Thursday). Come out and show your support as we throw ourselves into middle age!

Finally, anyone interested in business, retail, projecting, publicity or writing (or all of the above!) should drop us an e-mail at socs101@york.ac.uk or come along to any of our screenings. We love getting new members!

Information can be found on our website (yorkstudentcinema.org). Be sure to monitor Facebook or Twitter for updates on our showings (**York Student Cinema** and **@ysc** respectively). **SA**





YSC IS TURNING 50!

Incredibly our wonderful Student Cinema is celebrating its fiftieth birthday this year. Over the last half-century the society has grown from simply showing 16mm films for a modest group of movie fanatics in a small room, to entertaining hundreds of students with our magnificent new digital projector in the spacious lecture theatre we occupy today. It has not always been smooth sailing for the society, as we have struggled at numerous points over the years, particularly when it came to providing the best in cinema for a cheap price whilst balancing payments. However, through the undeniable enthusiasm of the staff and the audiences over the years, the Student Cinema has been able to keep the price low, and the great movie moments on the big screen.

This has allowed the cinema to flourish and gain a number of awards over the years, including BFFS Film Society of the Year an amazing three times; BFFS Student Society of the Year; and YUSU's Society of the Year in 2014. We continue to show the very best

movies, balancing giant summer blockbusters such as *Guardians of the Galaxy* and *Avengers Assemble* with small indie darlings like *Amy* and *Slow West*. And despite all our changes over the years- names, rooms, projectors- our fundamental raison d'être has not changed. We are, and always have been, a cinema run by students, for students.

To commemorate the special occasion we'll be showing a bunch of your favourite films from the past fifty years, as voted for in our poll. You'll be able to see the worthy winner, *Rocky*, for free on Friday week 5.

So much has happened in half a century. England won a World Cup, we had our first female Prime Minister, the Berlin Wall fell and we were witness to the glitz and glamour that entered us into the new millennium. In the midst of all that mayhem, our once small and simple film society was established... and now it has evolved into this incredible and beloved cinematic force on campus! Congratulations YSC for an amazing 50 years... here's to making it 100. *KD, MS*





||| Ahead of the 88th Academy Awards, **Exposure** looks back at the fantasy and sci-fi films that were embarrassingly overlooked over the years.

IT'S JANUARY 2012. Billy Crystal is about to host The Oscars for the ninth time. It's been a middling, inoffensive year in film- *Bridesmaids* has been tearing up the comedy rulebook, everyone is confused by *Tree of Life*, and Weinstein-backed silent comedy *The Artist* has been sweeping up awards left, right and centre.

Oh, and the final instalment of the Harry Potter series has cemented its place as the most successful franchise in history and become Rotten Tomatoes' top film of the year, with a tomatometer score of 96%.

Having been overlooked by the Academy for the past decade, Warner Bros is making one last push to get the series one of those little gold men. The studio has spent millions on a co-ordinated ad campaign to lobby voters to consider the film for the major categories, including David Yates for Best Director and Daniel Radcliffe and Emma Watson for Best Actor and Actress respectively. Their best shot is probably Alan Rickman's final turn as Severus Snape in the Best Supporting Actor category, a performance that revealed his tragic past and deeply emotional core hidden over years of pithy retorts and withering looks.

Alas, it was all to be in vain. Harry Potter, one of the most beloved and highest grossing film franchises of all time, hasn't a single Academy Award to its name. And ok, not everyone is a fan of Radcliffe's performance as the boy wizard, but it also lost out on visual effects, art direction and costume design; even John Williams' iconic score failed to get a nod. In a year where *Extremely Loud and Incredibly Close*, *The Help* and *Midnight in Paris* all got nominated for Best Picture, *Harry Potter and the Deathly Hallows Part 2* didn't even get a look in.

Sadly, it's nothing new. It's widely

known within the industry that genre films like fantasy and sci-fi don't get awards. *Gandhi* will always beat *ET*, *The King's Speech* will always beat *Inception* and *Oliver!* will always beat *2001: A Space Odyssey*.

Some people point to *Return of the King* as evidence that fantasy is paid its due.

require their creators to design and present whole new worlds without the crutch of day-to-day experience to fall back on. It requires so many different teams to pull together to fulfil the director's vision. So why shouldn't these people be rewarded for this gargantuan effort?

GANDHI WILL ALWAYS BEAT ET, THE KING'S SPEECH WILL ALWAYS BEAT INCEPTION AND OLIVER! WILL ALWAYS BEAT 2001

And yes, the Academy did cave under the pressure that one time, with that one film people generally agree is not the best in the trilogy. But it wasn't the turning point we thought it would be, and it remains the only true fantasy film to win Best Picture.

NOW, IT'S IMPORTANT that films aren't deemed artistically excellent through box office receipts alone. If that were true, Michael Bay would have awards bursting from the windows of his presumably big, orange-tinted mansion, and that cannot happen. We need recognition for good films of all shapes and sizes, including those that would otherwise slip under the radar.

But by that same justification, great films that just happen to be big, popular and fantastical shouldn't be excluded from the awards race either. So when critically lauded fantasies backed by powerful studios, like *Hallows Part 2*, are still shut out of the awards race in favour of the latest okay Woody Allen film, it seems the cards are somewhat stacked.

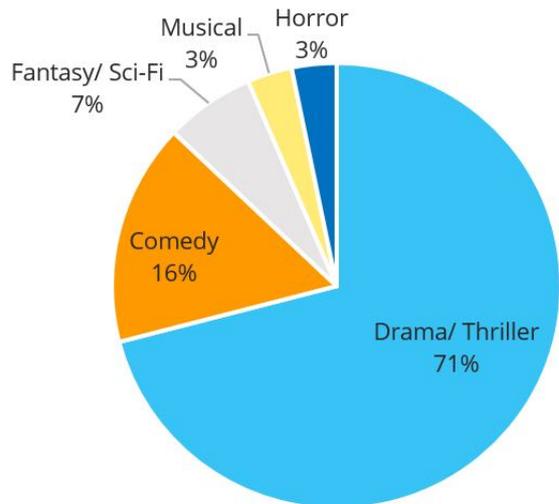
Genre films need so many more elements to come together than your average kitchen sink drama. They are a celebration of the imagination, and

To that you might say, 'Well, they can go and cry into their millions'. And to an extent you'd be right. But it's not just big films that are affected. While sci-fi and fantasy used to be the domain of big studios that could afford to splash the cash for expensive visual effects and lavish set design, these days it's a lot easier to stretch a little money a long way with persistence and elbow grease. Just look at 2010's *Monsters*, a big alien movie with a tiny budget in which director Gareth Edwards (pre-*Godzilla*) rendered all special effects on his laptop at home. Indie sci-fi is clearly no longer an oxymoron.

So why are small films like *Moon*, *Robot and Frank* and *Let the Right One In* not deemed worthy of the extra exposure? The Academy likes to tout itself as a celebration of the little guy, but that's only true so long as the little guy is more a sort of sanitised, mid-budget guy that fits into a very narrow box of genres and has a wad of promotional money behind it.

But enough waffle, let's take a look at the numbers. Which films have won Best Picture over the last thirty years? Just how much of a stronghold does Drama have? >>

Best Picture Oscar winners (1985-2014)



I POINT YOU TO THE LIST on the right. It gives the names of the last thirty Best Picture winners.

I have attempted to group them by five genres: Drama/Thriller (light blue), Comedy (orange), Fantasy/Sci-Fi (grey), Musical (yellow) and Horror (dark blue). This is of course a deeply subjective process and many films span multiple genres. I had particular trouble with *Forrest Gump*, which Wikipedia describes as an “epic romantic-comedy-drama”. (I went with comedy after a decisive straw poll, though I have a hard time believing that a film exploring tragedies like the Vietnam War and the AIDS crisis is truly a comedy).

I also ended up doubling the Fantasy category by including *Gladiator*, a film that could never be said to be a drama, comedy or, god forbid, another Russell Crowe musical. Some category fraud, perhaps, but if I start going about adding genres like Action, Historical or Epic it’s going to have knock-on effects for films like *Braveheart*, *The King’s Speech* and *Return of the King*. Let’s not open that can of worms.

So, what have we learned? Well, it’s pretty much confirmed our suspicions. A massive 71% of the last 30 Best Picture winners were Drama/Thriller. No surprise there.

Comedy comes in second with 16%,

though you should perhaps consider these Comedies in the Shakespearean sense: there’s plenty of drama in there, but there are also jokes and there’s generally a happy ending. *Shakespeare in Love* knows what I’m talking about.

Then we get to the *Gladiator*-boosted Fantasy/Sci-Fi at 7%, with the out-of-fashion Musical and rarely celebrated Horror both trailing with 3% and one winner each.

MOST OF THE LISTED FILMS ARE, of course, incredible whatever their genre. But it’s a little depressing how few flecks of colour there are in that mass of blue. Art always blossoms in fields fertile with diversity and invention, and the day genre films finally start to be taken seriously it will surely fire up an industry in dire need of inspiration. Today’s technology makes it easier than ever to conjure up incredible worlds and fantastical creatures, and we’re ready for a new era of smart sci-fis and fantasies.

With *The Martian* and *Mad Max: Fury Road* up for Best Picture this year, it’s tempting to think one of them might buck the trend and win it instead of becoming yet more also-rans. We supported them in our droves this year; let’s hope the Academy supports them with their votes.

SA

2014	Birdman
2013	12 Years a Slave
2012	Argo
2011	The Artist
2010	The King’s Speech
2009	The Hurt Locker
2008	Slumdog Millionaire
2007	No Country For Old Men
2006	The Departed
2005	Crash
2004	Million Dollar Baby
2003	Return of the King
2002	Chicago
2001	A Beautiful Mind
2000	Gladiator
1999	American Beauty
1998	Shakespeare in Love
1997	Titanic
1996	The English Patient
1995	Braveheart
1994	Forrest Gump
1993	Schindler’s List
1992	Unforgiven
1991	Silence of the Lambs
1990	Dances With Wolves
1989	Driving Miss Daisy
1988	Rain Man
1987	The Last Emperor
1986	Platoon
1985	Out Of Africa

{ Q&A }

We chat costuming and The Force Awakens with weekend Stormtrooper Mark Tidridge.

How did you get started in the UK

Garrison? I have always been a huge Star Wars fan and I've wanted to own Stormtrooper armour ever since seeing the original films. I had seen people in uniform for years at different events and I finally got to a stage where I could finally afford the armour and the equipment to go with it. I had heard of the 501st Legion before (the largest costuming organisation in the world) and the 501st are renowned for high standard 'movie accurate' costumes, professionalism and are dedicated to fundraising for charity.

The 501st is now so well known that there is even the 501st symbol in a scene in the new film, so you could say we're part of the movie!

How do you join up? You can join by first signing up to their forums at www.ukgarrison.co.uk and from there you basically look for the Armourers section for the costume you want to build and research, research, research. It's not just Stormtroopers, there are Officers, Pilots, Snowtroopers, Biker Scouts, Jawa's, Sandpeople and of course Darth Vader. I'm working on the new Flametrooper which will be fun! There are people all around the world that make parts of these costumes, from people who make the Armour itself, to leather workers to seamstresses and model makers and so on.

What does membership of the Legion involve? The membership is what you make of it. My reason was that I wanted to be a Stormtrooper, but we

have people in the UK Garrison that just help and are "Spotters" for the rest of us. Visibility is not great in a Stormtrooper helmet, that's why they are terrible shots! So we have people that come along to events and help us through the crowds, aid us with stairs and generally keep the excitable public in order!

This year alone I have been involved in "Troops" at Comic-Conventions in Northampton, Exeter and at MCM-Comic Con at the NEC, as well as attending small charity events in Torbay. We were recently at The Odeon in Exeter for 4 nights for the opening weekend of The Force Awakens and raised over £1000 for the NSPCC.

And every event we attend we do so as volunteers. So it's great to be part of the Star Wars community "being" a Stormtrooper *and* raising money for charity.

What was it like being a part of the premiere of The Force Awakens? For me and I think the hundred or so others that were there as part of the UKG and Rebel Legion (Our Rebel friends who costume as the Rebel Alliance characters) it was quite simply a dream come true.

I've grown up for the last 37 years watching and loving these films and they are a part of me. To be part of the 501st Legion is great in itself but to be asked to be part of possibly the biggest film premiere of the last 15 years and for it to be the new Star Wars film... There were about 30 Stormtroopers; when the music started and we



Above: The Imperial Forces were an intimidating presence at the Force Awakens premiere.

marched on to *that* red carpet we were all welling up, none of us could believe that not only were we there, we were in front of the world's press and we were actually PART of the event! Most people in the crowds thought we were paid actors, little did they know we were just the biggest Star Wars fans they could imagine.

We even rubbed shoulders with the cast when going back down the red carpet to view the film. JJ Abrams is a star and spent a lot of time making sure the fans were well looked after and chatted for ages with them.

What do you think of the film? Well it's back to its roots, there are X-wings, Tie Fighters, Han and Chewie and the fun is back too with Finn and Rey. A new generation is going to love the Star Wars universe like I do and the film is smashing every box office record going. So my words are a little irrelevant - Star Wars is back and top of the pile again as it should be.



FANTASY FILM

FANTASY IS ONE OF THE OLDEST FORMS OF storytelling –captivating audiences with tales that transcend the boundaries of human possibility and physical laws. Of course, fairytales are the most obvious take on fantasy but as a genre it is just as likely to overlap with the likes of science fiction or horror, with elements of mysticism, magic and the unknown being an overarching driving force.

It's no wonder, then, that some of the very first narrative films were driven by fantasy, with early filmmakers eschewing documentary work in favour of interesting storytelling and new ways to thrill an audience. One of the first filmmakers to experiment with fantasy was the French stage magician Georges Méliès, using trick photography and elaborate sets to create fantastical stories such as *A Trip to the Moon* (1902).

While playing a key role in the initial popularisation of cinema, fantasy films were largely neglected by filmmakers in the first couple of decades of Hollywood, with the notable exception of sporadic films such as *Twenty Thousand Leagues Under the Sea* (1916), and *The Thief of Bagdad* (1924).

Meanwhile, in Europe darker fantasies began to

unfold, particularly in Germany with directors such as the expressionist Fritz Lang crafting the iconic science fiction masterpiece *Metropolis* (1927), painting a fantastical picture of the future that would go on to be highly influential in the genre.

It wasn't until the introduction of sound in the late 1920's that there came a reinvigoration of fantasy cinema in Hollywood, helped along by innovations in visual effects. Though not as dark as the German output of the previous decade, American horror saw its major genesis in the 1930s with films such as such as *Dracula* and *Frankenstein* (both 1931) tentatively making use of miniatures and stop-motion photography, techniques that would go on to become hallmarks of fantasy cinema – particularly in the iconic *King Kong* (1933).

Of course, the fantasy explosion of the 1930s was not limited to horror, with serial adventures also dominating at the box-office. In 1935, *The Phantom Empire* was a huge success, paving the way for space operas such as *Flash Gordon* (1936) and *Buck Rogers* (1939) – films that would prove to be highly influential decades later.

The convergence of sound, special effects and Technicolor reached a head in 1939 with Victor Fleming's superlative *The Wizard of Oz* (1939). Combining a traditional heroes' journey narrative with song and dance, the film was a huge success and has gone on to become one of the cornerstones of the western cinema.

Indeed, around this same time Walt Disney was also prepping his first feature length film for release – *Snow White and the Seven Dwarves* (1937), a combination of music and fantasy that set the stage for the vast majority of the Disney output for the next eight decades.

By the 1950s, science fiction had emerged as a major player in Hollywood cinema, working with the anxiety of nuclear holocaust and space travel, most fantasy films used special effects to create monsters from outer space – with films such as *The Thing From Another World* (1951), *The War of the Worlds* (1953) and *The Blob* (1958), defining the era. Similar preoccupations lead Japanese filmmakers to introduce their own infamous monsters such as *Godzilla* (1954) and *Rodan* (1956), who would both eventually creep into Western culture.

The sixties saw the popularity of escapist science-fiction and fantasy continue with *The Time Machine* (1960) and *Mysterious Island* (1961), benefiting from developments in special effects wizardry, with the work of Ray Harryhausen in particular shining through in this era, with the films *The 7th Voyage of Sinbad* (1958), and *Jason and the Argonauts* (1963). The era also saw a return to more family friendly affairs with live action musicals such as *Mary Poppins* (1964), *Chitty Chitty Bang Bang* (1968) and *Bedknobs and Broomsticks* (1971).

By the time the seventies rolled around, the stage was set for fantasy to take off in a big way, with George Lucas' era defining *Star Wars* (1977) drawing influence from the serialised films of the 1930's, and the work Akira Kurosawa. Grafting state of the art special effects onto swashbuckling heroics and a traditional hero narrative, *Star Wars* broke the bank and paved the way for fantasy and science fiction to dominate for years to come.

Indeed, the following decade saw a spate of sword and sorcery films taking the template of *Star Wars* in wildly different directions, with films such as *Dune* (1984), *Labyrinth* (1986) and *The Princess Bride* (1987), as well as more family friendly sci-fi such as *Ghostbusters* (1984) and *Back to the Future* (1985).



Top: *Lord of the Rings* expanded the scope of the fantasy genre.

Bottom: Westley and Buttercup share a passionate kiss in *The Princess Bride*.

The 90's saw a resurgence for Disney, with *Beauty and the Beast* (1991) becoming the first animated film to be nominated for the best picture Oscar, and leading on to *Aladdin* (1992), *The Lion King* (1994) and even *Toy Story* (1995), a film about magical talking toys – that would go on to set up Pixar as a major powerhouse in film. Abroad, Hayao Miyazaki's Studio Ghibli set a gold standard for fantastical animation, with films such as *Princess Mononoke* (1997) and *Spirited Away* (2001), although not widely viewed in the west, being highly acclaimed for their world building and have helped make anime fantasy a major movement in international cinema.

The close of the 20th century saw traditional fantasy return with a bang, mining literature for source material. Peter Jackson's seminal adventure-epic *The Lord of the Rings* (2001-2003) is a cornerstone of the genre, while *Harry Potter* (2001 – 2011) and *The Chronicles of Narnia* (2005 – 2010) similarly struck a chord with audiences and seized the zeitgeist for a whole generation.

Modern fantasy cinema has also been dominated by the comic book movie, with the works of Marvel and DC proving to be a rich source for modern fantasy storytelling, introducing a “real world” dynamic, usually contemporary America, to the usual battles with monsters and aliens.

And while comic book movies show no sign of waning, epic space fantasy is again on the rise, with the return of *Star Wars* and the *Harry Potter* universe this year showing that fantasy is here to stay in a big way.
TS

Are we in the midst of a resurgence for the space movie?

**“For every man
who has ever lived,
in this universe,
there shines a star.”**

*Arthur C. Clarke,
2001: A Space Odyssey*



CLARKE WAS WRITING BEFORE the moon landing, when the space race was in full force, and excitement about the possibilities open to humans at an all-time high. Space was the great unknown, the vastness epitomised by Clarke’s quote, and it seemed to hold the answers to the oldest questions of all. Kubrick’s revolutionary film version of *2001* would push the science fiction movie to the peak of Hollywood, where it sat along with the action movie for the next thirty years. That one masterpiece laid the groundwork for extraordinary films from *E.T* to *Star Wars*. In the years that followed, the space movie would have its highs and lows

as every genre does, but it was constantly in demand. In the background though, as the moon landing became but a distant memory, no achievement could match that of putting a man on the moon in the public imagination. The space movie was hit hard by this, and was knocked off its throne by the young challenger: the superhero movie. Today though, the space movie rises again.

How did it survive at the top for so long? We use science fiction movies as escapism. It allows us to forget the issues of our everyday lives, getting lost in the inherent action and adventure aspects of the genre. We

are transported millions of miles away from our problems. Instead of focusing on those relatively small issues, it allows us to have genuine thoughts about human’s limitations and our potential. Can we achieve the impossible? What is out there? Is there life? It also links into real life questions surrounding global warming and our disastrous neglect and ruin of Earth. These movies can paint a horrific but not unrealistic portrayal of the future where we have destroyed what is keeping us alive and we are required to find a new home.

It’s a greatly thought-provoking genre. The kernels of truth and the

nuggets of possibility make it such a fascinating subject, and sometimes allow us to go past mere questions regarding the present. 'Why are we here?' and 'Where do we come from?' have always been questions asked by humans, and this genre gives genius and creative answers to them. It allows directors', writers', and audiences' minds alike the chance to run wild about the biggest questions of all.

So why then, if it is such a brilliant genre for provoking thought, entertaining and escapism, did the space movie fall from grace? There is no simple answer. The late nineties saw some great science fiction movies, but they were surrounded by many average, completely forgettable ones. We suffered through *Mission to Mars* and *Event Horizon*, as well as the franchise killers *Star Wars Episode I* and *Aliens 3* and *Resurrection*.

This run of mediocrity was paralleled by the rise of its replacement: the superhero movie. *Blade* hinted at its potential, and then *X-Men* and *Spider-Man* blew all expectations away and delivered big. They cleaned up at the box office in a way no science fiction movie could. The genre has only gone from strength to strength since then, with the inception of the Marvel Cinematic Universe breaking records constantly. There seems to be no drop off point either, with the future set to be dominated by superhero films throughout the next half decade at least.

The rise of a competitor also coincided with the drop of interest in space in general. Arguably the moon had been conquered and since then

there had been nothing comparable for the general public to get excited about. It was the big adventure of Apollo 11 that had caught their attention, and the idea that it could lead to further discoveries. It was impossible to follow up though. The new space age ended before it had begun. An impatient public lost interest, and the US government continued to reduce the percentage of the budget given to NASA.

Now though the tides are changing once more, and the space movie is rising again. Reality plays an integral role, as there's a resurgence of public interest in space. Google are funding the fascinating Lunar X Prize creating



nostalgic parallels with the Apollo missions and of course water has recently been discovered on Mars. Whether we are on the brink of a new space age remains to be seen, but these developments as well as the talk of manned missions to Mars only builds excitement. This can be seen in cinema, where studios are beginning to pump money into science fiction movies again. It's difficult to pinpoint

a start of the resurgence but Pixar's classic *Wall-E* definitely helped in the late noughties, reintroducing ideas of man's destructive impact which movies like *District 9* built upon. Big name movie directors are moving towards, or returning to, science fiction. Ridley Scott, lauded for 1979's *Alien*, finally returned with *Prometheus* and more recently *The Martian*; Christopher Nolan, the man behind the Dark Knight Trilogy, tackled the big questions with *Interstellar*. The two most important contributions thus far though have been made by Alfonso Cuarón and J.J. Abrams. Cuarón crafted the visually stunning, seven Oscar-winning *Gravity*, whilst Abrams has reinvigorated the genre through *Super 8*; the reboot of *Star Trek*; and the recent release of *Star Wars Episode VII*. *Star Wars* will play a vital role in the continued rise of the genre, as there are currently six movies planned. Alongside this, the superhero movie is integrating more science fiction aspects, with *Guardians of the Galaxy* being the most obvious example. Both DC's and Marvel's slates for the future have a heavy focus on space and that can only be a further boost for the genre.

Popularity in Hollywood never lasts forever. Every genre has its moment in the spotlight and then drops back down the pecking order until it emerges again decades later, the most notable example being the Western. The science fiction space movie enjoyed a lengthy stay at the top before its downfall, but it's clear to see that the genre is in the midst of a resurgence, so get to your local cinema, escape from reality and be prepared to think. MS

Fantasy: The Best Way to De-Stress

Movies are a great way to procrastinate, as any undergraduate student would've found out by now. Admit it, you watch more films during term time than you do at home. Deadline tomorrow? Let me put on Netflix. Exam revision? Wait, let me just rummage through my DVD collection. The more pressing life is, it seems, the more likely we are to put on another *Harry Potter* marathon. What is it about fantasy films that help us de-stress so well?

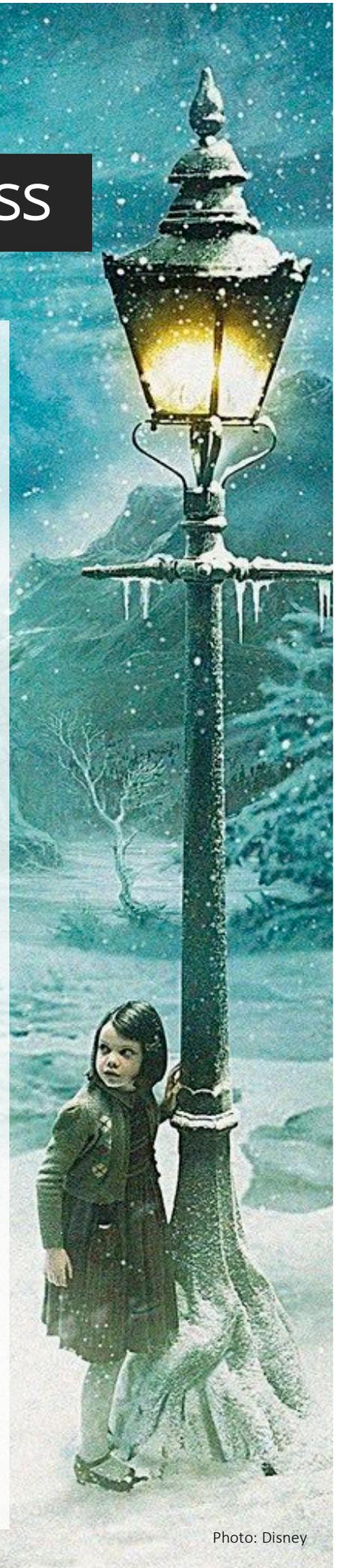
Escapism is a major theme amongst fantasy movies. Take our childhood favourite, for example: *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* tells the tale of four children literally escaping the real world into one with magical creatures, and then proceeding to engage in an adventure that would allow them to free this fantastical realm. In following the protagonists, the audience similarly leaves behind reality and indulges in the fantasy of having a more fulfilling, albeit a lot more dangerous, purpose than we would otherwise have in our comparatively mundane lives.

This device is used fairly often in the genre, having a character accidentally stumbling upon another world, hence introducing the idea of there being a parallel universe to ours, sometimes even within ours. The *Harry Potter* films are an obvious example. At some point

approaching our eleventh birthday, we had all secretly wondered if we were to receive a letter from Hogwarts, or even a visit from a certain half-giant. The notion of a wizarding community co-existing secretly with ours is exciting—fantasy films open up possibilities for our imagination, fills our world with a bit of magic, as it is.

There are also the epics within the genre. You know what I'm talking about: the *Lord of the Rings* franchise. The creation of a vastly different world is unique to fantasy, and there are very few films that can compete with the sheer scale and capacity of epic fantasy, or high fantasy if you wish to be technical. If one wishes to take a break from reality there is no better way, as even the reminder of our real world is removed in these films.

Movies like *Lord of the Rings* and *Star Wars* transport the audience into a different domain, and both are high on the list of highest-grossing movie franchises in history. In fact, if we look at the list itself, the films that prove most popular are almost without exception ones that are most removed from reality. Perhaps that is why we are so taken with *Game of Thrones*, why escapist fantasies are more effective in helping the average student de-stress, and of course, why they make so much more money. *JT*





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Get away from it all at

THE GRAND BUDAPEST HOTEL

Escape is all of *The Grand Budapest Hotel*; every single layer of that movie is about escape from something. As an audience watching a film, there is the immediate implication that we are there to escape our own reality. Wes Anderson takes this purpose of cinema-going and actively plays against it, using all of his skill to create yet another unique aesthetic style to present this story in.

The film doesn't ever deny its fictionality, and combines its aesthetic style, complicated framing, and the inclusion of original poetry to draw attention to its artificiality. Then you have the framing devices, 4 different temporal settings, all related, all bringing us one step further from our reality and one step closer to the embedded narrative of the Concierge, Monsieur Gustave H. (Ralph Fiennes). Through the repetition of this sinking further into the film's world, we are made to forget that the unreality we are entering is fake: The very obviousness of it that initially forces us to question the act of watching a film (unlike the majority of films that conventionally expect us to accept it immediately), the repetition of jumping back in time quickly habituates us into accepting the unreality that we are presented with.

But why is the film designed to do this? At first it seems obvious that the obvious artificial nature of the aesthetic style is supposed to parody Gustave and the hotel's world of bourgeois flirtation, flings and luxury.

But the initial question posed to the audience of our own escape from our realities opens this parodic theme up to the suggestion of the film being an allegory of our own world.

The main narrative of Gustave and Zero's escape is constantly pursued by the growing influence of the war, culminating in the "ZZ" military takeover of the Hotel, and the last train scene which I will not spoil for those who have not seen it yet (which you should rectify immediately!). In this way, *The Grand Budapest Hotel* turns into a neat allegory for Europe's lasting preoccupation with World War II and its effects. Regardless of how far we move away, or try to escape, our fears, doubts and guilt surrounding any remembrance of war, those feelings are always pursuing us, moulding our perceptions of those around us; just as this film's war is constantly in the background and occasionally intrudes upon Gustave, Zero and Agatha's escape from the inheritance of an older generation. I think it is particularly potent that, when Gustave's inheritance from Madame D. (Tilda Swinton) caused him so much trouble, he still bequeaths to Zero everything he owns which, due to the effects of the war, Zero struggles to maintain but refuses to let go of for sake of the memory of those he has lost; Zero no longer wants to escape the damaged and damaging inheritance as for him, it has transformed into a memorial. *FM*



THE GREATEST ESCAPES

*A quick— by no means exhaustive—
run-down of the best escape sequences
committed to celluloid.*



1 The Shawshank Redemption

Frequently topping “Greatest Films” lists, The Shawshank Redemption is an ode to the triumph of the human spirit. Andy Dufresne (Tim Robbins) spends the film performing simple acts of benevolence. Be it providing his companions with beers in the sun, an entire library of books, or one of Mozart’s finest symphonies - Dufresne frees his companions from the drudgery of prison life with the simplest of joys.

Of course, it all boils down to Andy’s actual escape. Taking over two decades to carve a hole in his cell wall before crawling down a sewage pipe to freedom - the iconic shot of Robbins in the rain is quasi-religious - a miraculous rebirth. “Salvation lies within”.

*“I have to remind
myself that
some birds aren't
meant to be caged. ”*

The Shawshank Redemption (1994)

2 THE GREAT ESCAPE

Steve McQueen refused to star in The Great Escape unless they added the scene of him sending his motorcycle over the barbed wire fence. Iconic as they come, it’s a shining example of ‘60s defiance.

A high watermark for prisoner of war movies, it now exists outside of itself, having been aped a million times since, from The Simpsons to Chicken Run.

4 STAR WARS

It’s easy to forget that a long time ago George Lucas was a talented young director. It may boil down to traditional damsel in distress antics, but the centre piece of the original Star Wars features more Kinetic action, funny banter and humanity than the entire prequel trilogy combined. The thrills come from the endearing interplay between the central characters. From Artoo Detoo saving the day to Obi Wan’s ultimate sacrifice. as our heroes hatch a plan to sneak into the Death Star, rescue Princess Leia, then break out again, it’s still one of the most thrilling 40 minutes of any film – ever.

3 The Silence of the Lambs

Villains don’t come more deliciously sinister than Hannibal Lector. The final stretch of Jonathan Demme’s classic thriller in which Hannibal escapes, is a masterclass in nerve jangling filmmaking. Whether he’s stealing someone else’s face or showing eerie calm – delaying his escape to enjoy the Goldberg variations – it’s a rollercoaster ride of manic evil.

5 ESCAPE FROM ALCATRAZ

Based on a true story (sort of), the set up is simple: Clint Eastwood, a prisoner notorious for escaping from other prisons, is sent to Alcatraz, a prison notorious for being impossible to escape from. While the build-up may be slow, as he plots, plans and interacts with villainous Warden (Patrick McGoochan), the final act - filled with digging, disguises, and a watery dash to freedom - is still one of the best prison escapes put to film. The ambiguous “did they survive” ending adds an extra level to proceedings.

by Thomas Shutt



THE GOLDEN AGE OF LONDON

Why the film industry is abandoning Hollywood for greener pastures.

THE 'SILVER SCREEN' can transport us to impossible worlds far beyond the mundanity of the 9 to 5. No matter what escape you need, they have it. You want an Alien terrorising a ship and its crew? Got that. You want a masked vigilante billionaire fighting psychopaths? Got that too. A poor prequel trilogy to everybody's favourite sci-fi? Definitely got that. The sad truth to this, however, is that most of these unimaginable worlds are just dressed up sound stages in Hollywood. For instance, the entirety of James Cameron's universe for *Avatar* was created at the Hughes Aircraft stage in Playa Vista, just north of LAX airport. A long way away from 2142, the moon Pandora and the Na'vi people. But the ability of Hollywood to construct such works of art is fading, financial constraints are forcing productions elsewhere, possibly ending a century of

Hollywood dominance.

The main reason film production is fleeing Hollywood is the same reason it arrived there: money. The tax credits in the 'Golden State' are just too hard to procure, and the big budget pictures don't even qualify. This is forcing producers to look for tax havens outside of the US, and the UK seems to be the chosen destination. With actors salaries partly reimbursed and up to 25% of budgets available in credits, London is attracting the big, and more importantly, the expensive away from Hollywood.

This, and an abundance of acting talent that ensures quality performances from leads to extras, makes the UK a hot spot for blockbusters needing perfection from everything in front of and behind the camera. And with many post production firms changing headquarters to London, only bigger budget pictures are coming this way.

According to the British Film Institutes official statistics film production has risen 24.2% since 2009, an explosion that has included the likes of *Avengers: Age of Ultron* and *Guardians of the Galaxy*, and now *The Force Awakens*, it's definitely an exciting time for UK cinema. But is it an exciting time for the UK economy? With deflation lingering and growth stalling can the film industry help the UK economy? Possibly. Film production accounts for over a billion pounds worth of the UK's output, and this can only rise, but it only offers seasonal employment as film production lasts for well under a year.

Only time will tell if the UK can rise as the dominant force in film, but right now we should just relax, grab some overpriced popcorn and enjoy the masterfully created works that are being made in our own backyard. DS

David Bowie

1947—2016



There is and never will be someone else quite like him.

Constantly exploring new frontiers of sound and vision, David Bowie pushed the boundaries of music, art and fashion. Playing with gender and personality, he turned being an outsider into an art form, creating characters such as Aladdin Sane and Ziggy Stardust. These characters, along with a superlative body of music, have cemented him as a defining cultural icon of the 20th century.

He said his music was always about isolation, anxiety and loneliness – and indeed this is something he carried into his various film roles.

Bowie's otherness, his self-cultivated status as the outsider, is non-more apparent than his debut role in Nicolas Roeg's *The Man Who Fell To Earth*. Released in 1976, the film features Bowie as an alien visitor in search of natural resources for his own planet. He later admitted that he was high for much of the production, so it is perhaps unsurprising that his performance is a little fuzzy, and in many ways this is to the benefit of the film. "It was a pretty natural performance", he later stated, "I actually was feeling as alienated as the character".

One of his most critically celebrated roles came in 1983, with Nagisa Ôshima's prisoner of war film *Merry Christmas Mr Lawrence*. Bowie stars as a rebellious officer who antagonises the camp authorities, cast by Ôshima after he was impressed by his performance as The Elephant Man on Broadway.

Arguably his most iconic role came in 1986, as the Goblin King Jareth in the dark fantasy *Labyrinth*. A role for which many will remember him most, he originally fought off competition from other musicians such as Prince and Mick Jagger. Acting alongside Jim Henson's puppets is no easy task, but Bowie injected the role with a charisma and sexuality that undercuts the more disturbing aspects of the dark story.

In the early nineties he continued his penchant for playing outsiders, making a cameo role in David Lynch's *Twin Peaks: Fire Walk With Me*. In perhaps one of the most enticing pairings of director and star, the film saw Bowie play a strange FBI agent who has been absent after a disappearance. In 1996 he also received excellent reviews starring as Andy Warhol in the underrated *Basquiat*.

As new music became less frequent, so too did screen appearances. A hilarious cameo in *Zoolander* (2001) played on his reputation as a fashion icon and demonstrated his ability to send himself up, but it is his work on Christopher Nolan's *The Prestige* that will ultimately serve as his swansong in film. Cast as the Serbian physicist Nikola Tesla, Bowie's brief but towering presence permeates the film.

He may only have been here for a short time, but he's left us with a permanent reminder of his unique brilliance, and for that we should be thankful. TS

NUMBER-CRUNCHING OSCARS EDITION

We plough through the numbers to bring you the best pointless trivia. This issue we mine that most prestigious of awards ceremonies.

1. Eddie Redmayne has the dubious honour of having followed up his 2015 Best Actor win for *The Theory of Everything* with a 2016 Razzie nomination for his villainous turn in *Jupiter Ascending*.

2. Actors that have won both an Oscar and a Razzie include Laurence Olivier, Liza Minelli, Halle Berry and Sandra Bullock.

3. Oscar campaigns can get pretty heated, with winning campaigns costing on average \$10 million. Harvey Weinstein even secretly hired Obama's former deputy campaign manager, Stephanie Cutter, in 2013 in an effort to push *Silver Linings Playbook* towards Best Picture.

4. Only one comic book adaptation has ever been nominated for Best Picture, and it wasn't *The Dark Knight*. It was 1931's *Skippy*, the story of a mischievous pair of boys trying to save their pet from the dogcatcher.

5. Surprisingly, it has been calculated that a Golden Globe Awards win results in an average box office boost of \$14.2 million, versus the Academy Awards' \$3 million. [Reuters]

6. In the acting categories there are clear age-related trends. Best Actor winners are on average older than most of their fellow nominees, whereas Best Actress winners are generally younger.

[Emanuel Levy]

7. Oscar voters are 94% white, 77% male and have a median age of 62. [LA Times]

8. 488 nominee cards are laminated, hand-folded, stamped with gold leaf and embossed by stationary designer Marc Friedland. Only 24 of these are used. The academy pays \$10,000 for the service. [Hollywood Reporter]

9. Oscar losers dry their tears with lavish goody bags. In the past these have included a robotic hair transplant system, luxury condoms, vacations to Hawaii, the Rocky Mountains and Japan, and a \$20,000 gift certificate for a psychic to fly out and teach them 'mind control'.

10. *Gladiator* is the most expensive Best Picture winner of the last 15 years. (See Fig. 1) *Titanic* is, of course, the most expensive ever.

BEST PICTURE WINNER BUDGETS (ADJUSTED FOR INFLATION)

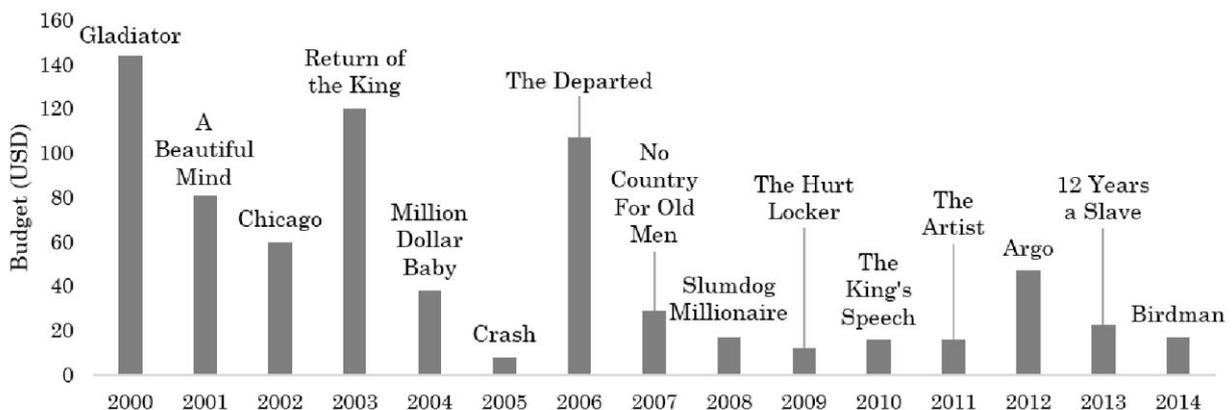


FIG. 1 Budgets rough estimates.

NETFLIX

A trip around the world without leaving home.



Anyone that has ever known the healing power of a good curry should check out *The Lunchbox*. The 2013 film stars Irrfan Khan as Saajan, a retiring office worker whose life is disrupted when Mumbai's famously efficient lunch box delivery system sends him the wrong lunch. The titular lunch, made by neglected housewife Ila (Nimrat Kaur) for her husband, leads to more than a full belly.



Italian classic *Cinema Paradiso* certainly deserves a place in your Netflix queue. In the vein of *Hugo*, this tale of a Sicilian boy befriending the projectionist at his eponymous town cinema documents the history of film through a curious young observer. Make sure you stick around for that last beautiful celebration of the power of cinema.



Alexander Payne's Academy Award-nominated *Nebraska* is a new addition, and a stunning one. David (Will Forte) takes his aging father Woody (Bruce Dern) on a road trip

to Nebraska to collect some (probably fictional) marketing competition 'winnings'. Words cannot do justice to the hilarity and righteousness of June Squibb's performance as Woody's long-suffering wife Kate, so you'll just have to see it.



Next we journey to a place which Hollywood has rarely done justice to: Australia. *Tracks*, based a true story, follows Robyn Davidson (Mia Wasikowska), a woman on a mission to trek 2000 miles across the Australian outback with only four camels, her dog and an occasional photographer (Adam Driver) for company. Strangely (or perhaps inevitably) for a film about someone seeking isolation, at heart *Tracks* is about relationships: between a person and their surroundings, between photographer and subject, between animal and owner. Find this in the 'Films with strong heroines' folder.



Blue is the Warmest Colour has made headlines for its fresh depiction of lesbian romance and sensuality. What you may not have gleaned from the gossip columns is that it's also a sensitive coming-of-age story. When French schoolgirl Adèle (Adèle Exarchopoulos) begins her love affair with cerulean-haired painter Emma (Léa Seydoux), her life finally starts to fit together. But then the pieces begin to change.



ARE YOU NOT ENTERTAINED?*

Whether you're interested in business, retail, writing, projecting or publicity, York Student Cinema has a place for you. Just turn up to any of our showings or drop by a committee meeting, held on Mondays at 6:15pm in P/X/001.

Membership is free.

* *YSC is not affiliated with Russell Crowe, Ridley Scott or anyone else associated with Gladiator, however much we would like to be.*

THIS TERM AT YSC

Macbeth

Thursday Week 2.

◆ **We have witnessed many** attempts at creating the perfect movie adaptation of Shakespeare's classic play. Some of the best directors in history, from the incomparable Orson Welles to the fantastic Roman Polanski, have tried and ultimately failed to do justice to this darkly tragic tale. However, relative

unknown Justin Kurzel, director of the disturbing *Snowtown*, may very well have succeeded where the greats have failed. He has crafted the most visceral and brutally brilliant *Macbeth* we have ever seen on screen.

Every shot of the rich, dark Scottish countryside is drenched in a deep red, black and gold, perfectly

encapsulating the regal but barbaric nature of the story at hand.

Both Michael Fassbender and Marion Cotillard become *Macbeth* and *Lady Macbeth* respectively. They completely own the roles to such a degree that it's hard to imagine anyone else ever playing the famous characters. Fassbender is fierce and uncompromising, but equally fragile when need be, and his descent into madness is beautifully realised. Cotillard's *Lady Macbeth* has a delightfully mischievous foreign tinge, and epitomises the sensual danger of the *Lady*.

It is a truly tense, incredibly shot and acted movie, which should garner awards and acclaim for both actors and director alike. **MS**



Spectre

Thursday and Friday Week 3.

◆ **Shake your Martinis and turn** down the living daylights – there's a new Bond film out, directed by Sam Mendes and starring Daniel Craig as the unflappable super-spy. So how is it?

The plot starts with Bond gathering tips in Mexico, as he attempts to track down a shadowy cabal known only as SPECTRE - but with MI6 fighting its own battle to keep the 00-program from getting scrapped, Bond James Bond has to go it alone. Can he scupper SPECTRE's sinister scheme, save his job, murder a whole lot of villains and – with the help of an old enemy's daughter – find true love?

The adventure that ensues is a great one, picking up some of the old tropes and excitement from earlier



Bonds while trying to maintain the darker tone and character-based seriousness of the rest of Craig's run.

Sure, the film's twist is a bit disappointing (let's just say the Persian cat was out of the bag as soon as the promotional pictures came out), and there's a scene with a drill that stretches credulity a bit.

But to balance things out there's some terrific set-pieces, great action and consistently brilliant cinematography that provides more perfectly-landed shots than Jimothy Bond himself. And keep an eye out for 007's newest in-SPECTRE gadget, the Aston Martin DB10 – it's a vehicle with a few tricks up its sleeve. **NW**

THIS TERM AT YSC

The Lobster

Thursday Week 4.

◆ **The Lobster is certainly a film** that needs to be watched with an open mind. It is based in a dystopic future where, if you are single, you are placed in a hotel for forty five days and if you have not fallen in love with someone within that time, then you are turned into an animal of your choosing.

It is very much a film of two halves with the first half throwing bundles of humour and controversy at you and the second half immersing you in a more endearing romance against the odds. It follows the story of David, who has just lost his wife and has been moved to the hotel bringing a dog with him, that just so happens

to be his brother. There, he and the other inhabitants are faced with the challenge of socialising, and eventually finding a partner. The character development during the first half keeps the audience engaged and you begin to really sympathise with the actions of the hotels inhabitants.

The second half of the film deviates from the madness of the first half and concentrates much more on the development of the relationship between David and "Short Sighted Woman". It is as controversial as the first half, but with less humour. This film caters for many, with humour, romance and brutality all thrown into one. **JDS**



The Good Dinosaur

Friday Week 4.



◆ **Pixar is very well known for** their ability to create instant classics. They are able to make movies which take you on a journey with their characters and turn the audience into a pile of blubbing sobs... and *The Good Dinosaur* is no exception. After

releasing the hit film *Inside Out*, Pixar (for the first time ever!) released two movies in one year, the second of course being *The Good Dinosaur*. The film is set in a world where dinosaurs never became extinct, causing dinosaurs and man to coexist. It

follows a young, timid dinosaur named Arlo on a journey of self-discovery. Arlo is then faced with an also young, but not at all timid boy called Spot. However, they quickly take a liking to each other and decide to make the journey together. The film inverts the typical boy-and-his-pet narrative seen in many movies which makes this film a really interesting watch. *The Good Dinosaur* delivers a thrilling and wonderful animation with high levels of detail and realistic settings that make this a movie you do not want to miss. It is a beautiful film with a beautiful storyline to match, definitely a Pixar classic. Oh, and don't forget to keep an eye out for those typical Pixar Easter Eggs. **LC**

THIS TERM AT YSC

Steve Jobs

Monday Week 6.

◆ **Considering that cast, it seems** very odd that this performed so poorly at the box office. A shame, as *Steve Jobs* is a great film which doesn't just go through the usual biopic motions but instead takes an oddly theatrical approach to the story by choosing to focus on three similar yet very distinct scenarios. Looking behind the scenes of 3 different product launches in 1984, 1988 and 1998 the film explores Jobs' career and relationships without getting bogged down in unnecessary details. It might sound like this could be quite a restrictive approach for telling the story of the man's whole life, but the writing by Aaron Sorkin (*The Social Network*, *The West Wing*) is so good that you come away feeling like



you fully understand the character, although there is some dissent amongst people who knew him as to how accurate it really is. However true to life it may be, the cast and crew do an excellent job in creating a fascinating character study; Danny Boyle proves yet again that he's a great actors' director, getting a

transformative performance out of Michael Fassbender, a wonderfully warm yet tough one from Kate Winslet, and a surprisingly deep one from Seth Rogen. If you're interested in *Steve Jobs* the man, or just in watching a stimulating drama with top quality performances then give it a go. **WT**

The Hunger Games: Mockingjay – Part 2

Thursday and Friday Week 6.

◆ **Hunger Games Mockingjay Part 2** is the final chapter in Katniss' attempt to overthrow the most incompetent on-screen dictator since Charlie Chaplin's. In the first two we saw President Snow's plan to annually throw his citizens' children into a gladiatorial fight to the death

somehow backfire into a rebellion, who knew? This instalment sees him decide to quell this rebellion, and pay homage to *Home Alone*, through the deployment of booby traps. However absurd, it makes for a different climax to most franchises as our heroes wade through the labyrinth set before

them. This makes for some fun and edge-of-the-seat moments, the scene in the sewer is a particular highlight, but goes on a tad too long.

As a fan of the books there were two moments I was looking forward to. The first was a major disappointment as the film failed to give it the appropriate weight. The second was well done but not as inspired as the source material. The film's main positives are the strong performances of the cast and that it explores themes that most YA films would shy away from: morality in war, the trauma of it and the corruptive nature of power. All-in-all, a fun YA film with slightly wasted potential but more substance there for those who want it. **RCD**



THIS TERM AT YSC

Star Wars: The Force Awakens

Thursday and Friday Week 9.

◆ A fresh take on *Star Wars*, in which JJ Abrams successfully recreates the engaging mixture of gung-ho thrills and appealing characterisation that made the original trilogy so well loved.

Banishing memories of the duff prequels, *The Force Awakens* is one of the more enjoyable instalments in the saga, and although it may often lean hard on recycled plot points (another death star? Really?), it isn't hard to be won over by the obvious love that has gone into its making. The old favourites are wheeled out - aerial dogfights, tense escapes and epic space battles - all handled with care, however the latter half is a tad over-filled, resulting in a couple of key plot developments getting lost



amongst the action. Nonetheless, come the inevitable lightsaber duel it's hard to grumble - with Abrams and co delivering one of the best looking fights of the entire saga. The film is also full of great performances - a tip of the hat particularly to Harrison Ford and Adam Driver, the former providing a gritty counterpoint to the wide-eyed

youths he's accompanying, while the latter crafts a villain both terrifying and sympathetic in equal measure. So while it may be a little too reliant on the old tropes to surpass the greatest of its siblings, *The Force Awakens* is still stuffed with enough thrills to rank among the best releases of 2015. Great fun. **TS**

The Revenant

Friday Week 10.

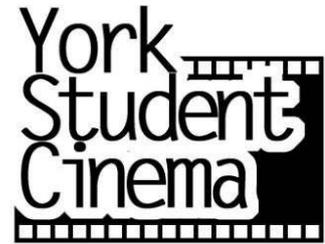
◆ Alejandro González Iñárritu's brutal and beautiful new Western thriller, *The Revenant*, will definitely have you feeling immersed. Set in Wyoming in the 1820's, Hugh Glass

(Leonardo DiCaprio), a fur trapper and frontiersman, journeys along the Missouri River for a US military expedition led by Andrew Henry (Domhnall Gleeson). However, things

don't go to plan. Hugh Glass must use his extensive knowledge to fight for his life and return back to camp in order to get revenge. This film is electrifying, terrifying and captivating. The storyline is gripping and the cinematography is exquisite. Leonardo DiCaprio's committed performance won him a Golden Globe and likely an Oscar. Not only that, Tom Hardy who plays John Fitzgerald, along with Will Poulter who plays Jim Bridger, make this film a must see. This film brings up a mixture of emotions: love, sadness, happiness, anger, guilt. By the end of this film, you will be perched on the edge of your seat wanting more. **LC**



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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.

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



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

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

WEEK 1					
WEEK 2	Legend 11th			Macbeth 14th	The Martian 15th
WEEK 3	Sicario 18th			Spectre 21st	Spectre 22nd
WEEK 4	He Named Me Malala 25th			The Lobster 28th	The Good Dinosaur 29th
WEEK 5	Notting Hill 1st			The Lion King 4th	*Rocky* 5th FREE SCREENING!
WEEK 6	Steve Jobs 8th			The Hunger Games: Mockingjay - Part 2 11th	The Hunger Games: Mockingjay - Part 2 12th
WEEK 7	Victor Frankenstein 15th			The Lady in the Van 18th	Bridge of Spies 19th
WEEK 8	The Danish Girl 22nd			Black Mass 25th	Joy 26th
WEEK 9	Brooklyn 29th			Star Wars: The Force Awakens 3rd	Star Wars: The Force Awakens 4th
WEEK 10			Spotlight 9th	Creed 10th	The Revenant 11th

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