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Also Out This Month

- **God Bless America** - black comedy about a middle-aged man and a teenage girl going on a killing spree
- **Katy Perry: Part of Me** - new 3D documentary-concert film centred around singer Katy Perry's latest tour
- **Chariots of Fire** - Oscar-winning classic gets a re-release in time for the Olympics
- **Seeking A Friend For The End Of The World** - Steve Carell teams up with Keira Knightley for a soul-searching mission before an asteroid hits the Earth

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MOVIE OF THE MONTH: *THE DARK KNIGHT RISES*

In 2005, the caped crusader returned to his roots in *Batman Begins*, making the audience forget completely about *Batman and Robin* and paving the way for a bright (well, as bright as you can get with Batman) future.

Then, in 2008, came *The Dark Knight* which, partly thanks to widespread hype and curiosity about the late Heath Ledger's performance as The Joker, became the first superhero movie to make \$1 billion worldwide and win an acting Oscar (albeit posthumous) for Ledger.

Naturally, the hype for the third film in Christopher Nolan's unique take on the Batman saga is at an all-time high, and this summer we finally round off the trilogy with *The Dark Knight Rises*.

And when I say it's being rounded off, it's the truth - Nolan has stated that this will be the last Batman film he will make, and that all threads that started in *Batman Begins* and continued in to *The Dark Knight* will be resolved.

This will, unfortunately, pave the way for the inevitable reboot but seeing how Nolan's vision is so respected around Hollywood, don't expect it for a good long while (then again, Marvel didn't wait that long for a reboot - see page 2 to see what I mean)

The Dark Knight Rises will also spell the end for Christian Bale (*The Fighter*) as Bruce Wayne/Batman himself, which makes him the only actor to appear in more than two films as Batman (Michael Keaton was in two, Val Kilmer and

Christian Bale's Batman returns for the final showdown for Gotham City in Christopher Nolan's *The Dark Knight Rises*



George Clooney were in one each).

Also making their final appearances in the trilogy are Michael Caine (*Harry Brown*) as Wayne's butler Alfred, Gary Oldman (*Tinker Tailor Soldier Spy*) as police commissioner Jim Gordon, and Morgan Freeman (*The Shawshank Redemption*) as Wayne Enterprises CEO Lucius Fox.

But with a new film come new foes, and we get a double-dosage of villainy with Tom Hardy (*Bronson*) as the muscular and cunning Bane, and Anne Hathaway (*One Day*) as the seductive Selina Kyle, better known to comic geeks as Catwoman (though don't expect her to be referred as such in this movie).

Other new additions include Joseph Gordon-Levitt (*50/50*) as the secretive character of "John Blake", Marion Cotillard (*Public Enemies*) as new love

interest Miranda Tate, and be on the lookout for Liam Neeson (*Taken*) in a cameo appearance as the deceased Ra's al Ghul.

Now, for the plot: as you may remember at the end of *The Dark Knight*, Batman took the blame for the crimes committed by Harvey Dent/Two-Face to protect Dent's reputation.

Eight years later, and Bruce Wayne has appeared to hang up the cape for good now that the city of Gotham is enjoying peace. That is, until Bane shows up with an all-new threat to the city. Inevitably, Batman is drawn back into the game to protect the city that now despises him whilst also finding it difficult to trust his new confidant Selina Kyle.

Whether the latter is a goodie or not is just one of the many questions answered in *The Dark Knight Rises*, out in cinemas everywhere on July 20th.

News Round-Up

- Nicolas Winding Refn (*Drive*) will direct comic-book adaptation of *Button Man*
- The original cast of *Kick-Ass* are likely to return for the sequel
- Benedict Cumberbatch and Paul Giamatti join Steve McQueen's *12 Years A Slave*
- Guy Ritchie will direct an updated version of *Treasure Island*
- Jon Favreau could direct a big-screen version of *Jersey Boys*
- Warner Bros hires Will Beall (*Gangster Squad*) to provide a *Justice League* screenplay
- Anthony and Joe Russo (*You, Me and Dupree*) will direct *Captain America 2*
- Samuel L. Jackson, Abbie Cornish and Hugh Laurie join the *RoboCop* remake
- Emma Watson is eyed for Darren Aronofsky's *Noah*, while Ray Winstone signs on as the villain
- Cary Fukunaga (*Jane Eyre*) may direct a two-part film of Stephen King's *It*
- *A Snow White and the Huntsman* sequel is moving forward
- Damon Lindelof will rewrite *World War Z* as it heads into reshoots
- The *Dirty Dancing* remake is put on hold
- *The Hunger Games: Catching Fire* and the forthcoming sequel to *Star Trek* will both feature scenes shot in IMAX
- Jean Dujardin, Margot Robbie, Jon Bernthal and Rob Reiner are cast in Martin Scorsese's *The Wolf of Wall Street*
- Judy Greer and Portia Doubleday join the remake of *Carrie*
- *Tom Clancy's Splinter Cell* video game series will come to the big screen
- Jonah Hill is a last-minute addition to the cast of *Django Unchained*
- Rosie Huntington-Whiteley will feature in *Mad Max: Fury Road*

THE AMAZING SPIDER-MAN

The second of July's offering of superhero movies is a strange ditty - it's a reboot that no-one was really asking for of a superhero franchise that was doing more than okay financially (not so much with critics, especially with the third installment) - but yet it's become one of the most curiously-anticipated films of the year.

The Amazing Spider-Man came into being after Sam Raimi's original trilogy came to an unsatisfying conclusion in 2007 and Raimi and original star Tobey Maguire refused to come back to do a fourth film.

So the studio felt that the logical thing to do was to give the popular Marvel superhero a new spin (pun intended) by putting Peter Parker back in high-school mode whilst dealing with new problems and villains.

The director this time round is (*500*) *Days of Summer* helmer Marc Webb - who, by the way, has the best surname for doing Spider-Man - and playing the web-spinning crime-fighter



Andrew Garfield is the newest actor to take on the role as *The Amazing Spider-Man*

is Andrew Garfield (*The Social Network*).

Rounding out the new cast is Emma Stone (*Easy A*), Rhys Ifans (*Notting Hill*), Denis Leary (*Ice Age*), Martin Sheen (*Apocalypse Now*), Sally Field (*Forrest Gump*) and Irfan Khan (*Slumdog Millionaire*).

This new film sees Peter Parker (Garfield) struggling to fit in back in high school while also trying to discover the mysteries of his past and win over the heart of his crush Gwen Stacy (Stone). When a mysterious briefcase

belonging to Peter's long-lost father leads him to Dr. Curt Connors (Ifans), Peter will have to face his destiny as Spider-Man in order to defeat Connors' monstrous alter-ego The Lizard.

Hopefully, *The Amazing Spider-Man* will make audiences forget about *Spider-Man 3* as *Batman Begins* did with *Batman and Robin* when the newest tale in the web-slinger's tale is released on **July 6th**.

ICE AGE: CONTINENTAL DRIFT

Get ready for another dosage of coolness over the summer period as we once again get reacquainted with the strangest herd ever in the fourth installment in the *Ice Age* series.

Ice Age: Continental Drift was inevitable after the first three films made over \$1 billion worldwide, but things seem to have changed for the pack's next great adventure, in particular its more aquatic surroundings and dabblings in piracy (more on that in a sec). Ray Romano (*Everybody Loves Raymond*), John Leguizamo (*Moulin Rouge*) and Denis Leary (*The Amazing Spider-Man*) are back as Manny the Mammoth, Sid the Sloth and Diego the Sabre-Toothed Tiger respectively, as are other regulars Queen Latifah (*Chicago*), Seann William Scott (*American Pie*) and Josh Peck (*Drake and Josh*).

New additions to the voice cast this time are Jennifer Lopez (*Maid in Manhattan*), Peter Dinklage (*Game of*

Scrat continues his never-ending quest to get his beloved acorn in *Ice Age: Continental Drift*



Thrones), Keke Palmer (*Akeelah and the Bee*), Aziz Ansari (*30 Minutes Or Less*), Wanda Sykes (*Evan Almighty*), rising rap artist Nicki Minaj (I don't know why, just go along with it), Rebel Wilson (*Bridesmaids*) and Nick Frost (*Hot Fuzz*).

And, of course, the mascot of the series, the acorn-obsessed Scrat, returns in yet another pursuit of his beloved acorn. The problem is that this time, his pursuits have world-changing consequences as he manages to cause the continents of the world to

separate and form. This event causes Manny, Sid and Diego (Romano, Leguizamo and Leary) to be separated from Manny's partner Ellie (Latifah) and their daughter Peaches (Palmer) and are forced on another adventure where Sid finds his long-lost family, Diego finds a possible romance and a gang of ferocious pirates try to stop the herd from getting back home.

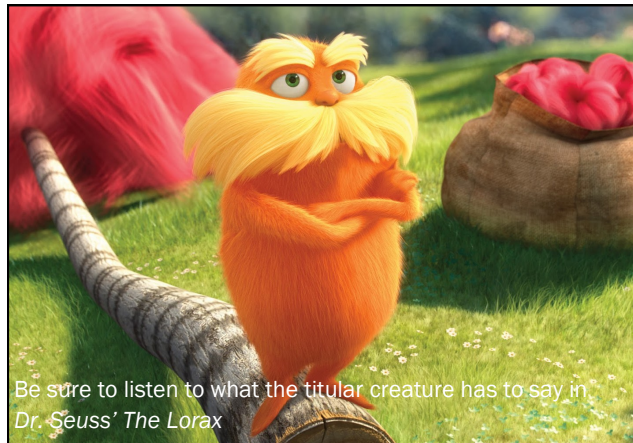
Ice Age: Continental Drift has all the answers upon its release on **July 13th**.

DR. SEUSS' THE LORAX

A box-office smash hit is one thing - see how well *The Avengers* has done so far as an example - but a box-office smash based on a mostly harmless children's book by legendary children's author Dr. Seuss? Sounds unlikely, but that is indeed what happened with *Dr. Seuss' The Lorax*.

Based on the author's 1972 book, the film adaptation has made over \$200 million in the US and hasn't looked back since. How well it will do on British shores has yet to be seen, especially since it's due to be released on the day of the Olympics Opening Ceremony. Something tells me audiences will be going for the latter, but I've been wrong before.

Animated by Illumination Studios (the same animation company that made *Despicable Me*), the



Be sure to listen to what the titular creature has to say in *Dr. Seuss' The Lorax*

film's voice cast includes Danny DeVito (*Matilda*), Zac Efron (*The Lucky One*), singer Taylor Swift (*Valentine's Day*), Ed Helms (*The Hangover*), Rob Riggle (*21 Jump Street*) and Betty White (*Hot In Cleveland*).

The film's story (which follows as closely to the original book as possible) is set in Thneed-ville, an artificial city where everything is fake and

plastic. When a young boy (Efron) ventures outside the city's walls and into a deserted wasteland, he bumps into a recluse known as the Once-ler (Helms), who recounts the story of how he met a strange creature named the Lorax (DeVito).

You can see said Lorax in action from **July 27th**.

MAGIC MIKE

Typical, you wait years for a Steven Soderbergh movie and then three come along at once.

Late last year, the filmmaker brought ensemble drama *Contagion* and earlier this year he treated us to his ensemble actioner *Haywire*.

But the Oscar-winning director appears to have brought the fun with his latest venture - and certainly the inevitable attention of craving female audiences, for *Magic Mike* is about male strippers.

For some reason, movies about females in said job like *Showgirls* and *Striptease* seem to have gone down badly in movie history, but when you have actual talent behind the camera and especially in front of it, this could be the one that could break the stripping mold and be an enjoyable flick.

The bodies that women will be gorging over include

Channing Tatum is part of an army of strippers led by Matthew McConaughey in *Magic Mike*



Channing Tatum (*21 Jump Street*), Alex Pettyfer (*Beastly*) and Matthew McConaughey (*How To Lose A Guy In 10 Days*), but there is room for men to indulge their own strange fantasies with actresses Cody Horn (*Flipped*) and Olivia Munn (*Iron Man 2*).

Tatum - drawing from his own experiences as a male stripper in his early career - plays a veteran of the business who takes under

his wing a young novice (Pettyfer) and shows him how to successfully draw in the ladies both in the nightclub they work at, run by ex-stripper McConaughey, and outside in the real world - a place that Tatum's character seeks to find a different and suitable lifestyle in.

Magic Mike spreads the magic in cinemas everywhere from **July 13th**.

News Round-Up

- Colin Farrell joins *Mary Poppins* drama *Saving Mr. Banks*
- Hans Zimmer will provide the musical score for Zack Snyder's *Man of Steel*
- Kit Harrington (aka Jon Snow in *Game of Thrones*) will voice the main villain in *How To Train Your Dragon 2*
- A *Sesame Street* feature film is on the way
- Jim Carrey exits the *Dumb and Dumber* sequel
- *Jurassic Park 4* gets some new writers in the form of *Rise of the Planet of the Apes* scribes Rick Jaffa and Amanda Silver
- Reese Witherspoon will headline a movie based on the popular book *Men Are From Mars, Women Are From Venus*
- Charlie Sheen is the President in *Machete Kills*
- An adaptation of video game *Need For Speed* will hit cinemas in 2014
- Aaron Eckhart and Angela Bassett join White House action thriller *Olympus Has Fallen*
- James Cameron could film three sequels to *Avatar* back-to-back
- Steve Coogan's *The Alan Partridge Movie* will be released August 2013
- Channing Tatum and Will Arnett will voice LEGO versions of Superman and Batman in the new *LEGO* movie
- Nora Ephron, writer of *When Harry Met Sally...* and director of *Sleepless in Seattle*, passes away aged 71
- Matt Damon and Jeremy Renner could team up in the fifth *Bourne* movie
- Stellan Skarsgård will return for *Thor 2*
- French electronic band M83 will provide the score for Joseph Kosinski's *Oblivion*
- Marvel's *Guardians of the Galaxy* could be released in 2014

STILL SHOWING: JUNE



John Carter

- Also available on Blu-Ray
- Released: 02/07/12



This Means War

- Also available on Blu-Ray
- Released: 02/07/12



Contraband

- Also available on Blu-Ray
- Released: 09/07/12



21 Jump Street

- Also available on Blu-Ray
- Released: 09/07/12

The halfway mark of 2012 already?! To say that time really does fly would be somewhat of an understatement. But let's take a look at how filmfare held up in June 2012.

First out of the gate on, appropriately enough, the 1st, Ken Loach's award-winning Scottish drama *The Angel's Share* hit out screens; Miley Cyrus became a part of the Facebook generation in *LOL*; a handful of questions raised in the sci-fi classic *Alien* were answered in Ridley Scott's return to the genre *Prometheus*; Kristen Stewart proved herself to be the fairest of them all in *Snow White* and the Huntsman; and the classy feline returned to cause more trouble in *Top Cat: The Movie*. Then, on the 8th, Will Ferrell practiced his Spanish in the new comedy *Casa De Mi Padre*; Simon Pegg had to conquer his fears of everything from serial killers to launderettes in *A Fantastic Fear of Everything*; Ben Drew (aka Plan B) made his directional debut with the gritty street drama *iLL Manors*; and George Lucas produced the story of an African-American fighter unit in *Red Tails*.

Reaching mid-point of the month (and the entire year) on the 15th, Robert Pattinson



proved that he was more than just the fantasies of many a tween in director David Cronenberg's latest *Cosmopolis*; co-writer Noel Clarke helped bring the story of two competing athletes to the screen in time for the Olympics with *Fast Girls*; and Tom Cruise proved that he has great vocal chords in ensemble musical *Rock of Ages*.

Before I go ahead with what was out on the 22nd, I want to address something: I do realize that *Abraham Lincoln: Vampire Hunter* was released last month but wasn't featured at all in the issue despite being a big-ish release. This is because just before the deadline approached, I noticed that the release had switched from August (when I had assumed it would be released) to June. I thought this was just a glitch but when I saw

that its June release was for real, it was too late to go back and change anything. Apologies for those who saw this error, and I hope you see it on your own accord either way. Or, you could just check out other releases on that date like horror *Chernobyl Diaries*; Jason Segal and Emily Blunt romance *The Five-Year Engagement*; and supernatural thriller *Red Lights*.

Finally, on the 29th, we got rom-com/*Bridesmaids* reunion *Friends With Kids*; gleeful choir pic Joyful Noise; thrilling sci-fi with *Storage 24*; and comedy-drama with Emily Blunt in *Your Sister's Sister*. That's it for June 2012! For reviews of some of the biggest films, see pages 6 and 7.

COMING SOON: AUGUST

This is going to be a difficult month to contend with - by the start of the month, the Olympics will be in full swing and attention may be fully focused on that - but it's not stopping films from coming out in full force to try and grab some attention anyway.

To start with, on the 3rd, there's films for nearly everyone: for the young'uns, there's the third entry in the popular kids series *Diary of a Wimpy Kid: Dog Days*; and for the smutty adults, there's the hilarious misadventures of a foul-mouthed, alcoholic, chain-smoking teddy bear in *Family Guy* creator Seth MacFarlane's *Ted*.

Next up, on the 10th, director Fernando Meirelles (*City of God*) brings us his next work, an ensemble piece with the likes of Anthony Hopkins and Jude Law in *360*; and a brand-new fourquel (yes, that IS a phrase) hits the screen in the form of *Step Up 4: Miami Heat*. Then, on the 17th, we have some of the month's biggest blockbuster releases all at once; Jeremy Renner inherits the badass superspy name from an absent Matt Damon in *The Bourne Legacy*; Disney/Pixar are back to make up for last year's lacklustre effort with *Cars 2* when they release their new fairy



Jeremy Renner fills in for an absent Matt Damon as the newest badass superspy in *The Bourne Legacy*

tale *Brave*; and the likes of Sylvester Stallone, Jason Statham, Jet Li, Dolph Lundgren, Terry Crews, Randy Couture, Chuck Norris, Liam Hemsworth, Jean-Claude Van Damme, Bruce Willis and Arnold Schwarzenegger team up to bring the pain in action sequel *The Expendables 2*. Also out on that date is small Canadian indie *Take This Waltz*, with Michelle Williams and Seth Rogen.

Following that on the 24th, popular TV star Keith Lemon gets a shot at the silver screen in his very own film - you should know it's his very own film, because it's literally titled *Keith Lemon: The Film*; Clive Owen and Gillian Anderson star in a drama set in Belfast about a member of the IRA becoming an M15 informant, a film known as *Shadow Dancer*; and

Larry, Moe and Curly are given a big screen remake in *The Three Stooges*.

Finally, ending the month on a strong note on the 31st, we have Australia's answer to *The Hangover* with *A Few Best Men*; Colin Farrell is trapped in a dystopian future where nothing is as it seems in the remake of the Arnie classic *Total Recall*; and Ben Stiller teams with Vince Vaughn, Jonah Hill and *The IT Crowd*'s Richard Ayoade to take on an alien force that threatens to destroy the neighbourhood in *The Watch*.

That's what's on offer for the month of August, but will it be as awesome as it sounds? Hopefully it will, yes, but we'll just have to wait and see...



We Bought A Zoo

- Also available on Blu-Ray
- Released: 16/07/12



Bel Ami

- Also available on Blu-Ray
- Released: 23/07/12



Wild Bill

- Also available on Blu-Ray
- Released: 23/07/12



The Raven

- Also available on Blu-Ray
- Released: 30/07/12

REVIEWS



PROMETHEUS

First of all, let's try to answer one thing: is Ridley Scott's *Prometheus* a prequel to *Alien* or not?

The short answer is: yes and no.

Yes, because it incorporates elements that fans of the director's 1979 classic will instantly recognise, such as the dysfunctional space crew with the token android.

No, because *Prometheus* manages to create its own story, mythology and characters without lazily retracing its path to events that haven't even happened yet in the film series' canon (how would you feel if they just stuck in an ancestor of Sigourney Weaver's Ripley just for the sake of it?)

Although both *Prometheus* and *Alien* feel similar and indeed share strands of the same DNA, this new film lacks a very important element that made the old film so memorable: suspense.

There are not as many jumpy moments as one might think, and any opportunities for them are widely missed. In addition, this has more of a feel of a summer movie blockbuster than *Alien* did, which in comparison was shot on a low budget and mostly on a sound stage. Here, visual effects reign supreme and they manage to distract rather than add to the subtlety they were trying to create.

There are also plot holes galore in this film: only a handful of questions raised by *Alien* are answered here, and in turn even more unanswered questions are asked. Presumably, they're to be saved for further sequels, but that takes away this film's novelty of being a standalone film in a proposed franchise.

Thankfully, the film is mostly saved by Michael Fassbender's eerily creepy performance as android David, whose motivations contribute to the fate of the crew. Everyone else is fine, including Noomi Rapace and Charlize Theron, but it's Fassbender's performance you'll remember the most when you leave the cinema.

So, was *Prometheus* worth the hype? Kind of. It may be somewhat disappointing for *Alien* fans, but with the right elements it can prove mildly successful on its own merits.



SNOW WHITE AND THE HUNTSMAN

You got to feel bad for Kristen Stewart. She can be a good actress (see her underrated performances in *The Runaways* and *Into The Wild* for further details), it just so happens that she was cast in a franchise that unfortunately sets women back a thousand years.

Someone thankfully saw more potential in this young actress than romancing sparkling vampires and shirtless werewolves, and decided to cast her in the visual treat that is *Snow White and the Huntsman*.

This film is beautiful to look out, with visual effects that manage to stand out without being too obvious, costumes that would have Gok Wan's heart melting, and production designs that remind one of, say, *Princess Mononoke*.

Even Stewart herself, a million miles away from pretentious teen fiction as a gentle, caring and at times tough-as-nails incarnation of Snow White, is believable enough to take on such a heavy role and makes the classic fairy tale character her own. Charlize Theron (in her second film this month) also delivers a memorable turn as the self-absorbed evil Queen while Chris Hemsworth continues his summer of good fortune (after the success of *The Avengers*) as the Huntsman of the title, Eric (obviously, *Snow White and Eric* didn't have as much of a ring to it).

The traditional dwarves are given a good amount of screen time as well, and provide nice moments of comedy when needed.

However, ironically enough for a fairy tale, one of its weaker elements is its story. Although it does keep to one coherent storyline, there are many moments when everything seems to just stop, and you find yourself frustrated that they aren't moving it along like they should.

It's a shame that its story brings it down a notch, but full of visual beauty and decent acting - yes, even from Kristen Stewart - it's an alright flick that's mostly harmless.

For hardcore fans of stylised fairy tales like Tim Burton's *Alice in Wonderland* only.



ROCK OF AGES

Well, I can't get through the rest of the review without bringing it up: in *Rock of Ages*, Tom Cruise plays a rock-n-roll icon. But here's something that may astound you more: Tom Cruise plays a rock-n-roll icon BRILLIANTLY. He takes the fictional role of Stacee Jaxx and turns it into a surprisingly complex on-screen creation that's reminiscent of some of his best work in *Magnolia*. And don't even get me started on his wondrous singing voice.

Unfortunately, this serves to be just about the only interesting element about *Rock of Ages*.

Everyone else in the cast, ranging from Russell Brand to Alec Baldwin to Catherine Zeta-Jones, are fine and seem to have great fun doing what they've been paid to do, but as far as their characters go it's only Cruise's on-screen persona who seems like the most rounded character out of the lot. In short, more than half of them are given next to nothing to do other than sing, sing, and do some additional singing.

Adding to that, the story is all over the place. One minute the focus is on a pair of young lovers (cutely played by Julianne Hough and Diego Boneta), the next it's about a struggling rock club, the next it's telling the story of corruption in the music industry and so on. If they could perhaps stick to one coherent story arc and place the characters around that, it wouldn't be so much of a problem.

Ironically enough for a musical flick, it also suffers from being a jukebox musical. Due to this, the novelty of the film's musical status is diminished and could be considered a lazier approach - it's as though they wrote the script with their iPod on shuffle, and the likes of Def Leppard, Journey and Foreigner happened to come up - rather than write original songs based around the appropriate decade.

So if you're in for a rockin' time, then this might be for you. But if Tom Cruise singing "Pour Some Sugar On Me" doesn't impress you, I don't know what will.



STAR RATING SYSTEM

☆☆☆☆ JUST DON'T

☆☆☆☆ I WOULDN'T

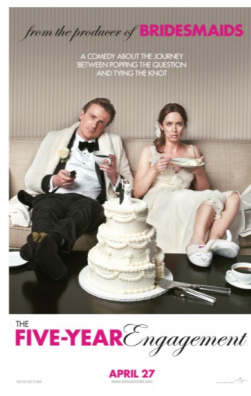
☆☆☆☆ MEH

☆☆☆☆ WORTH A LOOK

☆☆☆☆ RATHER ENJOYABLE

☆☆☆☆ SEE IT NOW!

REVIEWS



THE FIVE-YEAR ENGAGEMENT

Jason Segal and Emily Blunt have already shared the screen together, with the latter in a cameo role opposite the former's larger role in *The Muppets*. But do they work well together when paired up for real in a movie?

After previously scoring believable chemistry with the likes of Matt Damon and Ewan McGregor in *The Adjustment Bureau* and *Salmon Fishing in the Yemen* respectively, Blunt scores again by providing brilliant chemistry with yet another leading man. Blunt and Segal's likability and cuteness together really is the heart and soul of *The Five-Year Engagement*, and you'll find yourself rooting for both parties all the way through the runtime.

Speaking of which, if I were to nit-pick about this film in some way, it would be that the "Five-Year" part of the title is at times appropriate as it suffers from being a bit overlong and dragging in parts that don't centre around the two main characters.

But back to what really makes this film work. In addition to its likable leads, it also works on its believability. You get a real sense of what the couple is going through as their wedding is constantly delayed, event after event. Segal's character even grows a beard at one point (nothing against beards here. I like beards. I have a beard, so there) and the way it appears on his face with disorientated focus is nothing less than an interesting metaphor for the character's inner doubts about his current life.

The film's humour can be hit-and-miss at times, some of it just approaching the lines of bizarreness (a conversation about relationship issues is done with the voices of popular *Sesame Street* characters) and, like most other rom-cons, it tends to fall into the barrel of overused clichés but I will give it points for one of the most originally-spontaneous weddings in recent memory.

While it does have minor flaws, *The Five-Year Engagement* is worth seeing on the backbone of Bunt and Segal's chemistry and likability alone.



A FANTASTIC FEAR OF EVERYTHING

We like a bit of surreal comedy every now and then, as *Monty Python*, *Psychoville* and any Terry Gilliam movie ever made can tell you.

But even surrealism has a line that it dare not cross, and disappointing to say but *A Fantastic Fear of Everything* not only crosses it, it jumps over it like an athletic pole-vaulter.

I mean, it is just WEIRD, pure and simple. The premise can be creative at times and can often lead to some funny moments - a prolonged scene in a public laundrette raised some chuckles for its supreme awkwardness - but the overall nature seems to be so out there and so knowingly over-the-top, it's almost unattractive and in a way so weird that it's almost taunting to us as an audience.

Not to mention that the creep factor is set astonishingly high in most scenes. At one point, we see a man who has an eye literally in his mouth, of which is a dream-based vision which is never properly explained, and a later stop-motion cartoon sequence reminds one of older children's cartoons from their childhoods, specifically the ones that caused a thousand nightmares (I seem to remember one about a group of cavemen, the name escapes me for now) which can seem unattractive at times with a mean-spirited storyline and confused purpose to the overall story of the film.

It's a tad bit overlong as well, like the filmmakers thought there was more to the story than there really should be. One part feels like it is the actual climax to the film, and you think the story ends there, but it just leads us into the REAL climax of the film, making many an audience sigh in frustration as they realise they have to put up with more than they need to.

Simon Pegg is a saving grace, with perfect fear-based reactions he may have picked up from *Shaun of the Dead*, and you do sometimes feels sorry for what his character is going through.

Unfortunately, not even the Peggster can save an unpleasantly weird stab at modern cinema.



ABRAHAM LINCOLN: VAMPIRE HUNTER

Who'd have thought that an action-horror film that seriously screws around with American history could be rather entertaining?

From the outset, having one of the most famous US Presidents leading a double-life as a slayer of blood-sucking demons sounds like a comical recipe for disaster. Is it as daft as it sounds? Oh, yes. Is the overall product Razzie fodder? Actually, not so much.

Granted, it is a very silly movie with a very silly premise, but it's just so enjoyable in its execution. It knows that it's not meant to be taken seriously, as various action sequences involving throwing horses around in a stampede and fighting the fanged demons on top of a moving train can already tell you.

This incarnation of Lincoln is played by Benjamin Walker, almost a dead ringer for a young Liam Neeson, who brings a good-natured feel to a man born to be President thrust into a world he doesn't fully understand. Dominic Cooper, Mary Elizabeth Winstead and Anthony Mackie also give depth to the basic roles they've been given.

However, there are some things that spell wrong within the frame of this film. One that stands out is its rapid-fire editing, which is surely suffering from some sort of ADHD. It gives us a few seconds of one intense action scene, and then cuts to something completely different. This can leave an audience confused about what had just occurred on screen, and makes it difficult for them to easily follow the rest of the movie.

It is also stylised to death. Its overuse of slow-motion would probably make 300 facepalm, while other effects like super-zooming look nice but do not add much to the story, again there just to look nice.

The bottom line is that *Abraham Lincoln: Vampire Hunter* is a fun summer blockbuster that gives the mind a rest. Just don't think that these events actually happened, or you might as well join the cast of *Geordie Shore*.



STAR RATING SYSTEM

☆☆☆☆☆☆ JUST DON'T
 ★★★★★ WORTH A LOOK

★☆☆☆☆ I WOULDN'T
 ★★★★★ RATHER ENJOYABLE

★★★★☆ MEH...
 ★★★★★ SEE IT NOW!

UK Film Release Dates

JULY

6TH

- The Amazing Spider-Man
- Bol Bachchan
- God Bless America
- Katy Perry: Part of Me
- Strawberry Fields

13TH

- Chariots of Fire
- Detachment
- Electrck Children
- Ice Age: Continental Drift
- Magic Mike
- Nostalgia for the Light
- Seeking A Friend For The End Of The World
- Tortoise in Love

20TH

- The Dark Knight Rises
- In Your Hands

27TH

- Dr. Seuss' The Lorax
- El Bulli: Cooking In Progress
- Searching For Sugar Man

AUGUST

2ND

- Diary of a Wimpy Kid: Dog Days
- Sound Of My Voice
- Ted
- Undefeated

10TH

- 360
- Ai Weiwei: Never Sorry
- Jo Nesbo's Jackpot
- Step Up 4: Miami Heat 3D

17TH

- The Bourne Legacy
- Brave
- The Expendables 2
- Take This Waltz

24TH

- The Imposter
- Keith Lemon: The Movie
- Shadow Dancer
- The Three Stooges

31ST

- A Few Best Men
- The Possession
- Total Recall
- The Watch

All release dates are correct as of time of press.

SEPTEMBER

7TH

- Anna Karenina
- Dredd
- Lawless
- That's My Boy

14TH

- Hope Springs
- Paranorman 3D
- Premium Rush
- The Sweeney

21ST

- Hysteria
- Killing Them Softly
- Now Is Good
- On The Road

28TH

- The Campaign
- Holy Motors
- Looper
- Resident Evil: Retribution
- Savages

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