

FAN THE FIRE



ISSUE #50 // JUNE 2012

Plus

DIIV's debut Oshin
Prometheus review
Josh Radnor's
Liberal Arts
Art by Daniel Frost

Indian summer

Warm up for a
summer by the pool with
Cameron Hammond



50 not out

PIONEERING A DIGITAL MAGAZINE BEFORE ANY WHISPERS OF PRINT MEDIA'S SAVOUR WERE IN THE AIR, THIS MONTH FAN THE FIRE CELEBRATES HITTING A PRETTY REMARKABLE 50 ISSUES

When I started **FAN THE FIRE**, née **LOAD Magazine**, some seven years ago from my university dorm room, I didn't imagine it would still be going now, never mind where it had come. Launching on the PSP in 2005, the content was focussed around Sony's handheld gaming console, and the layout and form factor tailored to the screen. I thought being invited by Sony to join their PSP Media Manager library would be the highlight of what was then just a little side-project, but after the PSP's popularity dwindled, we spread our wings to find bigger and better things.

Relaunching **LOAD** as **FAN THE FIRE**, we swapped our central video game coverage for the wider creative culture, from there, things have simply snowballed. After building our readership into the multi-millions, we've since launched a

club night (another coming this summer) and record label, with a digital publishing platform and digital agency in the immediate offing too.

From talking to huge film stars and covering the hottest new bands, to art and style spreads from some of the most talented creatives around, I'm pleased we've been hitting new highs with recent issues. #50 sees a redesign too, one that'll transfer to the iPad when we launch our portable edition in the very, very near future.

We have big things planned for the rest of the year, so keep your eyes peeled in our direction, though for now we just want to say thanks. From the bottom of our hearts thank you for picking up this issue and those in the past. Without you we wouldn't be here, and if you've been reading since issue one, well that goes beyond words.

Sam Bathe
EDITOR-IN-CHIEF

Coming soon to iPad





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ONLINE: FANTHEFIREMAGAZINE.COM

BACK ISSUES: FANTHEFIREMAGAZINE.COM/BACKISSUES

FAN THE FIRE MAGAZINE IS PUBLISHED MONTHLY ONLINE AND ON IPAD THROUGH THE FAN THE FIRE PUBLISHING PLATFORM

FOR LICENSING ENQUIRIES PLEASE CONTACT HELLO@FANTHEFIREPLATFORM.COM

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New E3 games



We Barbarians' UK tour



Prepping our agency launch



Heavenly Beat



Salted Caramel Pinkberry



Williams sisters losing in France

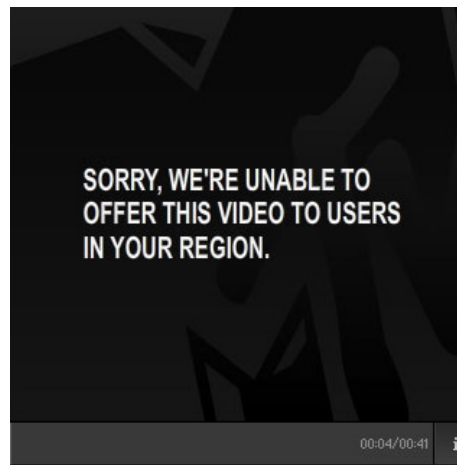


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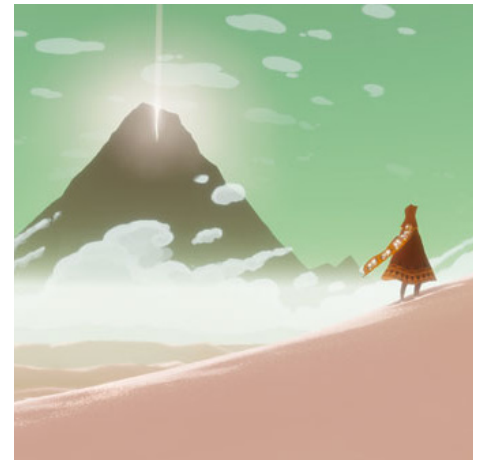
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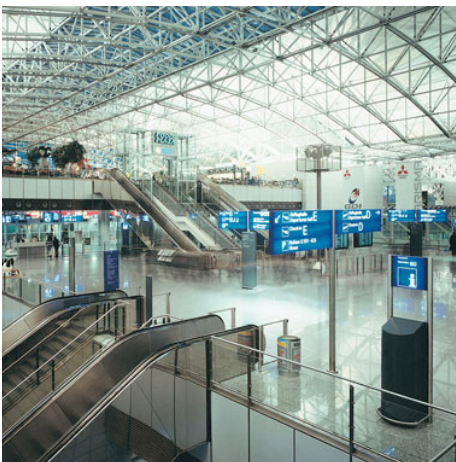
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The Romany Eye

STRONG-ARMED INTO ROLLING STONE'S COVER STAR COMPETITION, WHICH FRONTMAN LUKE MACMASTER UNDERSTANDABLY BELIEVES WAS RIGGED, A STRESSFUL 2011 HAS QUICKLY TURNED INTO A NEW 12 MONTHS THAT COULD REALLY BREAK THE ROMANY RYE OUT INTO BIG SUCCESS

WORDS MICHAEL RAMEY

When Luke MacMaster found out he was going to be in *Rolling Stone* magazine, he got very excited, as any musician would. It's *Rolling Stone* the highest praise for a musician, there's even a song about being on the cover. But when he received his copy in the mail, the cover was the one thing that killed the high. Occupying page one that week was none other than Justin Bieber. *Rolling Stone* magazine has begun to fall off over the years as cover for the genre they made famous – rock and roll – seem to be extinct. President Barack Obama, Jennifer Lawrence and Peter Dinklage have been on the front of late; the one thing they all have in common is no one from that list of people is music-related, apparently too much to ask from a music magazine.

The Romany Rye was “invited” to participate in the *Rolling Stone* Choose The Cover contest so we thought, but according to Luke MacMaster they were strong-armed into doing it. *Rolling Stone* made it very clear that if they didn't participate, their relationship would be tainted as far as the future is concerned, so during an on-camera interview, when asked how much you would like to be on the cover of *Rolling Stone*, MacMaster replied “Well it depends on how I got there.”

Recently an issue of the magazine featured *Jersey Shore*'s Snooki on the

this little girl who just likes to party on the cover of a rock and roll magazine.” *Rolling Stone* is contributing to the downfall of this generation's music and the demise of what they created, as MacMaster proclaims, “Nobody at *Rolling Stone* has their finger on the pulse of music. Anything cool, anything current, anything that's going to change music.”

Adding more fuel to the fire MacMaster claims the whole contest was rigged and they had a winner chosen before it even began. In this politically correct world we live in, it would not surprise me at all; *Rolling Stone* wanted to put someone on the cover that they felt comfortable with. The winners of the contest were The Sheepdogs, who really are a talented band, but they only generated 2,000 new likes on Facebook, which for a band who just won a popularity contest, isn't a lot.

Lead guitarist of ill-fated band The Colour, where Luke MacMaster first cut his teeth as a musician, he had written a handful of tracks, influenced by Bob Dylan and Neil Young. But after they split up he chose to take on a bigger role for his next project, and soon put together his own band. Now known as The Romany Rye, named

in particular would change everything. At the annual SXSW music festival last year, Luke and the rest of the band

were packing up after a show when Adam Duritz, lead singer of Counting Crows, approached them. He let them know he was a big fan, which MacMaster reciprocated, and after hanging out over the rest of the festival, Duritz returned for another show to tell MacMaster he covered one of their songs.

Ironically Duritz's fancy

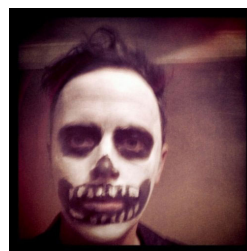
was The Romany Rye's track with barely a name *Untitled (Love Song)*, but that didn't stop Crows from putting it out on an EP (with MacMaster's blessing of course), and it hit the chart at number #28. Something MacMaster took great pride in, even if it was under his, or his new band's name.

Currently writing new songs, Luke MacMaster and the rest of The Romany Rye are looking forward to getting out on the road again this summer. They find themselves in a weird situation being a band that isn't well known enough to headline their own tour, yet known enough to not tour with certain bands. Opening and touring with Counting Crows is a real possibility as MacMaster says “it's in the works”. Amidst the terrible pop,

money-hungry mainstream music industry, there are very few bands that are intriguing, let alone any good. The Romany Rye are one of those few bands who give us a glimmer of hope that rock and roll is still alive. I applaud Luke MacMaster taking a stand, considering many people today would rather play it safe and act like they

don't have their own opinion. Watch out for The Romany Rye because they are the band with real talent, and their hard work is paying off.

The Romany Rye tour this summer



Recently released debut album *Quicksilver Sunbeam* features MacMaster in Halloween make-up

“Nobody at *Rolling Stone* has their finger on the pulse of music. Anything cool, anything current, anything that's going to change music.”

cover. Shocking everyone in the room MacMaster shared his opinion that he wouldn't want to be remembered for being a socialite and a blip on the map of pop culture, “Why would you put

after the 18th century novel by George Borrow, MacMaster really related to the character within the book.

With the support of his family they began doing shows, though one

“You piece of sh*t,” is how the first email began. “You have no idea what you are talking about,” the email continued. “I hope you f*cking die a horrible death,” was how it ended.

OH, TO BE A MUSIC CRITIC

WORDS CHRIS PURNELL

This was just one of the five emails I received from a singing/songwriter musician whose debut album I gave a negative review to. “Who the f*ck are you?” I made the mistake of replying to her second email, which only seemed to encourage the very bad behaviour. I explained that I was no-one, and while I may be a “piece of sh*t,” I stand by my review and say again that her record sounds like a two-year-old whin-

ing over what sounds like a four-track demo of someone violently killing music. Her emails continued, and we went back and forth. Each email from her was more vicious and wished my death in a number of increasingly colourful ways, before a subtext started to become apparant: you hurt me, now I want to make you feel as bad as I do.

By the fifth email she was more subdued. I guessed she had got it all

out of her system, or was getting tired of attacking me, in the same way a lion will fall asleep on top of the zebra it just decapitated and ate for dinner. The fifth was polit, but stern, was peppered with long complicated words and rhetorical questions designed to make me think about how wrong I was. I know this style of email writing well. I do it when writing a letter of complaint and I want to seem intelligent, mature and

serious to my landlord, bank manager, or whoever has wronged me and needs to be made aware. Her email ended with the question, “What gives you the right to pass judgment on me?” My snarky answer would be because I am a reviewer, but her question remains because in reality, I am a nobody.

Feeling terrible, I asked my friend Peter Brown, a reviewer for Theatre Weekly, why I shouldn’t feel bad. Specifically, I asked him why should reviewers review, and what gives us the authority to pass judgment?

“Performers need a reviewer, even though they may not realise it, or even approve. The reason I say this is because they are the ones who get up on stage to offer their wares to the public and when they do that they have to expect and accept that those who see them perform will comment on what they do.” Peter continued, “I also think that authority comes from the readers of reviews. Limited budgets mean people have to be selective in what they see. They want to spend money to see and hear what they think they will like, not something they won’t like. And they look for someone who can give them the basis on which to judge what they will enjoy seeing.” For another take, I asked comedian Doug Benson, who openly battles with users that leave negative comments on his Twitter page, and in the comments section of iTunes for his podcast *Doug Loves Movies*, “You gotta see the bad comments if you want to see the good ones.” He continued, “And criticism can be helpful. After the crying stops.”

I agreed with Peter and Doug, but the emails were still on my mind.

Is what I did to the singer/songwriter really that bad? Did it hurt her career? Her record sales even? Instead of asking the wronged musician for fear of another email exchange, I spoke to Alana Linn, a musician whose record *Fascinema*, I gave a very positive review. “It’s the rule of first impressions,” she began. “If the first impression someone has of your album is a bad review, or friends dissing your craft, or your café, or whatever – then why should you give it a chance?”

If you post a video on YouTube, you can get nice inane user reviews, but also negative, biting reviews, often no more than harsh comments with poor grammar. If you have an album on iTunes, you can expect that not everyone will like it, but also that a certain few will write a 50 word explanation of why they don’t like it, which usually ends with “YOU ARE SH*T.” Maybe that’s what I feel inside when I read comments left on something I have been apart of, but that’s not such an exaggeration. One only need to spend ten minutes on YouTube looking at videos tagged “President Obama,” and before long you will be reading comment after comment of racist vitriol designed only to hurt the feelings of the person it is directed at.

I asked Peter what he thought the difference between YouTube users and reviewers were. “The brief answer is very little, at least at first sight. A comment about any performance is a form of criticism and as such is valid. But there is a difference between the casual commentator – the kind of person who may post an odd comment or two on YouTube – and someone who has seen hundreds if not thousands of films and has a massive amount of experience and knowledge of that medium.” To be honest, he wasn’t describing me as a reviewer. Sure I love music, but I’m fearful of anything past the mid-90s. Doug explained, “I don’t like the peo-

ple that leave nasty comments. But I also understand them. I’ve been making jokes about celebrities for years. So now that I sorta am one – just barely – I can’t get too bent out of shape over critical comments. Plus you have to remind yourself that nasty remarks are mostly written by some dude sitting in his underwear in his parent’s basement.” That does describe me. Except I have a one bedroom flat. Alana told me, “It’s so easy to critique, much harder to do, and it’s only the most seasoned, humble folks who’ve been through the process that actually know how to give advice without demoralizing the party that could benefit from their insight.” Again, that’s not me.

Peter told me, “I strive to make my own work enjoyable for people to read. I am struggling with this at present because, like all writers and creatives, I am rarely satisfied with what I am doing – so I am in a phase where I am being very self-critical. I think we all go through these phases. And, though the comedian and musician might not believe this, I am constantly striving to improve what I do. That is another responsibility I have – to make sure that I am continually assessing my own work and doing my best to make it better.” Singer/songwriters, comedians, even reviewers feel the sting of someone that doesn’t like what they do. I am no different to the abusive musician. I myself told someone they know where to stick it when they told me my reviews were awful. I asked them what gave them the right to judge me? They didn’t reply.

I apologise to the singer/songwriter, I should have been nicer and

“You gotta see the bad comments if you want to see the good ones.”

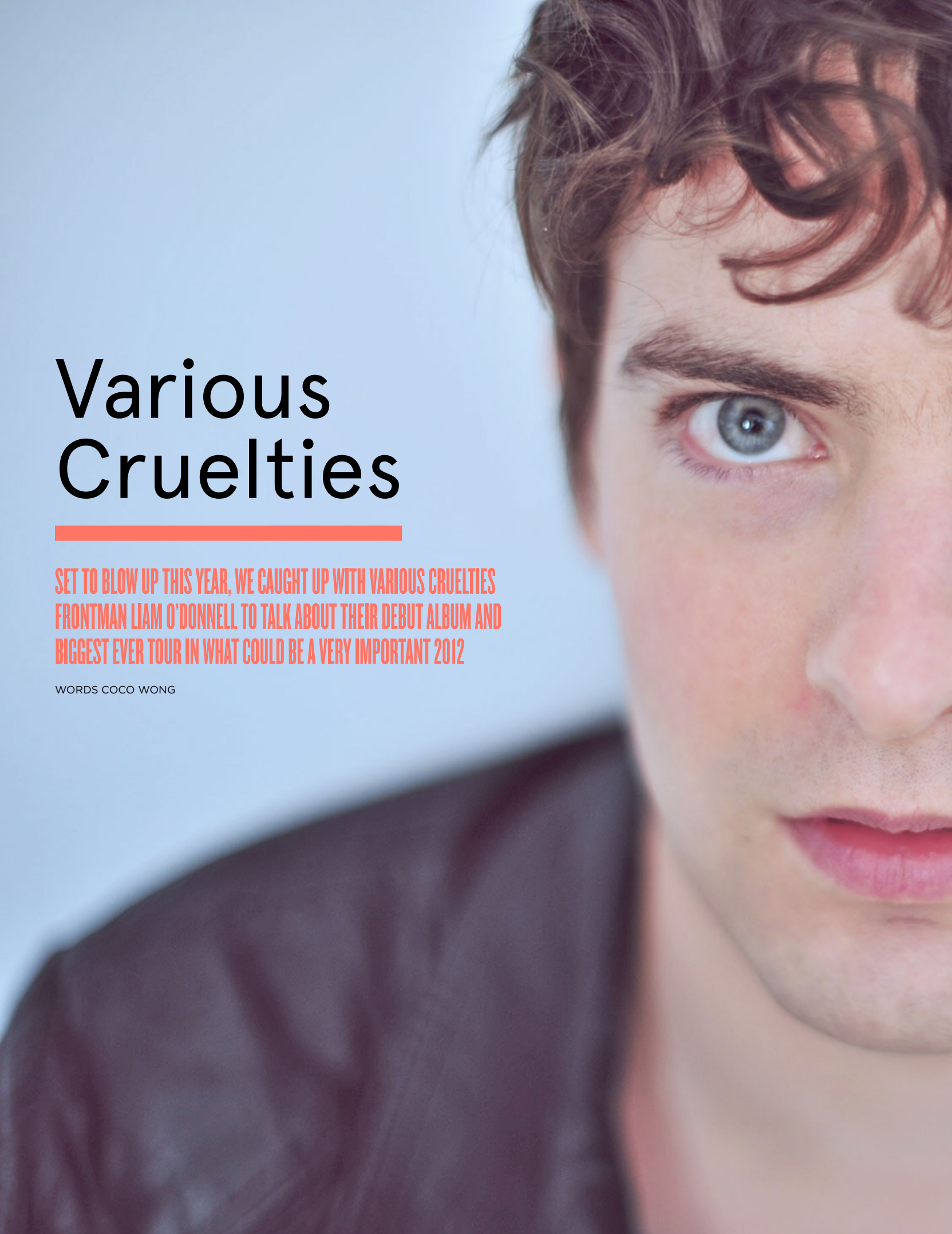
ple that leave nasty comments. But I also understand them. I’ve been making jokes about celebrities for years. So now that I sorta am one – just barely – I can’t get too bent out of shape over critical comments. Plus you have to


given more of a constructive review. But then after all, and Peter says it best, “Like most critics, I know that I don’t always get it right. I am human after all. But I can try harder to do better.” Nobody’s perfect, right? ♣

Various Cruelties

SET TO BLOW UP THIS YEAR, WE CAUGHT UP WITH VARIOUS CRUELITIES FRONTMAN LIAM O'DONNELL TO TALK ABOUT THEIR DEBUT ALBUM AND BIGGEST EVER TOUR IN WHAT COULD BE A VERY IMPORTANT 2012

WORDS COCO WONG





It's very clear that the new Various Cruelties tracks sound pretty different from their old ones. The old tracks seem to be more tainted in blue and retro in sound, while the new ones are more energetic. A change in producers is the reason for the new direction, explains frontman Liam O'Donnell, bringing different elements to the Various Cruelties project and it's a sound that will definitely leave people wanting more.

Spending a month in Los Angeles, recording their debut album, it's an LP back by a wide range of influences. The band are planning for it to be less poppy and radio-friendly than their singles, instead boasting a much darker sound, filling it out with a few slower and more meaningful tracks. And they're a collection that's played well on live tours to date, selling out venues across the UK on a tour mid-April.

Playing live comes easily to Various Cruelties, earning one of their bigger breaks in November last year when asked to appear on *Later With Jools Holland*. Still fairly early on in their time together, it fulfilled a childhood dream for O'Donnell who grew up watching the iconic show. They put on a spectacular performance, boosting their reputation no end, which will come in handy and Liam already has some idea in mind for their next album. A busy summer beckons next, however, with a bunch of tours and festival appearance on the horizon. Whichever way you look, it's likely Various Cruelties won't be far behind.

Various Cruelties' debut album is out now



Alt-J weren't called Alt-J at first, instead, they were known as 'Films'. Little did they know, in the US there was a band called 'The Films' and people had been mixing the two up. When they played a hometown festival the organisers printed the wrong photo and a biography of their American counterpart. Time for a name change then. From there, it all gets a little geeky. Playing around on his computer one day guitarist Gwilym stumbled upon the keyboard combination 'alt' and 'J', results in a delta 'Δ' on-screen. Films was no more, and Alt-J was born.

The band being art students, it was widely presumed a triangle fascination came from cultured past, but things are really a lot more straight forward. Drummer Thom Green explained that Gwilym had always been a fan of triangles and that they really did mean a line in the song *Tessellate*, 'Triangles are my favourite shape'. They also like how their name can be presented visually as well as verbally.

Thom does, however, concede that their studies did help the band in shaping their distinct sound, helping them to be more creative with composition. The fruits of their labour is a striking debut album, entitled *An Awesome Wave*. Asked whether he feels it's more inclined to the delicate *Hand-made* or the more heavy *Fitzpleasure*, Thom says it's a mixture of the both. The band tried to strike a balance between the two poles while also trying to stamp the 'Alt-J mark' everything in between.

Recent double A-side, *Matilda* / *Fitzpleasure*, was released on triangular 7" vinyl and saw collectors rushing claim their prize and bag the limited release before they were all gone. Hopefully they just give it a listen, and then shell out for the wonderful album on vinyl too.

Debut album *An Awesome Wave* is out now



Alt-J

WITH A CONFUSING NAME AND THEIR MYSTERIOUS STYLE, ALT-J ARE SOMETHING OF A 'MARMITE BAND'. WE CAUGHT UP WITH DRUMMER THOM GREEN TO SEE IF THERE'S ANY SUBSTANCE BEHIND THE HYPE

WORDS COCO WONG





The Wild Mercury Sound

IN THE MIDDLE OF THEIR FIRST FULL UK HEADLINE TOUR, WE SAT DOWN WITH THE WILD MERCURY SOUND FRONTMAN BENJI COMPSTON

WORDS COCO WONG

Despite having taken their name from a Bob Dylan quote, frontman Benji Compston describes The Wild Mercury Sound as “guitar music with different sounds, melodies, rhythms and textures,” and judging by tracks released so far, they have undoubtedly managed to create a more enriched sort of indie. *Slow*, the band’s latest single, sounds heavier than what fans are accustomed to which reflects their efforts in exploring different areas of

guitar music, and their own signature sound. The single won 6Music’s Rebel Playlist poll, so it’s unsurprising DJ Steve Lamacq is a big fan, previously making The Wild Mercury Sound his ‘New Band of the Week’.

The exploration while putting tracks together has resulted in a number of tracks that feature syncopation and crossed rhythms, a conscious effort as Benji explains one of the main efforts while writing was just wanted

to avoid songs from sounding boring. Now on the road again, it’s fortunate the band are at ease penning new tracks while away from home, explaining taking them out of their comfort zone helps stimulate their creative juices. The band also record a fair amount of live and acoustic versions of their songs, all posted to their YouTube page. Due in the studio once the tour wraps to record their debut album, it’s going to be a busy summer for The Wild Mercury Sound, with a number of festival appearances lined up, make sure you catch them while they’re still playing smaller venues, because it won’t last for long. *New single Slow is out now*



FAN THE FIRE PRESENTS

FRIDAY NIGHT ★ FIST FIGHT ★

ESCAPISTS
BEST DAYS
HAWAII

LIVE



ADVENTURERS OF
THE PEAK • SOI SOI
ANDRE BRAVADO
EVA LAS VEGAS

DJS



FRIDAY
15TH JUNE
8pm *to* 2am
FREE ENTRY



the OLD BLUE
LAST
38 GREAT EASTERN STREET
SHOREDITCH
LONDON, EC2A 3ES



Manifest! by Friends

RELEASED OUT NOW

Friends came into 2012 as one of the most-hyped new bands on the scene. From Brooklyn – of course – the five-piece shone at SXSW but waiting another two months to put their album out, with buzz all but gone, you'd be forgiven for thinking they might have missed their window.

Largely down-tempo hipster indie, while *Friend Crush*, *I'm His Girl* and a couple of others are solid tracks, on the whole Friends' stuff unfortunately doesn't work. Samantha Urbani's energy and stage presence is what makes them a great live band, but none of that comes through in the record. *Manifest!* isn't cohesive, feeling forced like Friends were trying to hit a scene, not let their sound come out naturally. **SB** 2/5



Oshin by DIIV

RELEASED JUNE 25

A side-project for Beach Fossils guitarist Zachary Cole Smith, DIIV (renamed out



In Our Heads by Hot Chip

RELEASED JUNE 11

After widely breaking out through sophomore *The Warning* and singles *Over And Over* and *Boy From School* some six years ago, we've come to expect excellence from Hot Chip, but right from opener *Motion Sickness*, you'll still be really taken aback by just how good their latest album is.

It's a real skill to write music that feels fun, that instantly gets you moving even on first listen. Well, Hot Chip nailed it. Even on the slower second half, *In Our*

Heads is a sumptuous blend of electro, pop and funk, as multi-coloured and multi-layered as the whimsical album art. *In Our Heads* feels like the culmination of Hot Chip's 12 years together. It's the pinnacle of their efforts, which given the quality of their four other studio albums, is praise that shouldn't be taken lightly. If we're treated to something else this fresh in 2012, it'll be a very good year indeed. **SB** 5/5

My God Is Blue by Sébastien Tellier

RELEASED JUNE 11

His ominously sounding 'commune concept album', *My God Is Blue* is intended to draw fans to Tellier's Alliance Bleue community. A mercurial talent, famously competing in the Eurovision Song Contest for France in 2008, but on

My God Is Blue Tellier still keeps up good form.

Produced by Ed Bang-er alumni Mr Flash, tracks like *Cochon Ville* ooze sex appeal and the album on a whole is a sultry affair. As is often a criticism of Tellier, however, *My God Is*



Blue lacks variety, stuck in a one track frame of mind, so you probably won't be joining his Alliance Bleue just yet. **SB** 3/5

of respect Dirk Ivens and the original Dive) harbour a similar sound to their Captured Tracks friends. Summery indie-pop, their music, led by spritely, wandering guitar, sounds like organised prog. chaos. Psychedelic in nature but still right on the cusp of what's fresh on

the scene today, if all new bands sounded like this we'd be left utterly delighted.

Though Smith struggles on the vocals, even after a heavy amount of reverb, with energetic riffs taking predominance, DIIV still pull off an excellent debut with style. **SB** 4/5

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To Rome With Love

RELEASED JUNE 22 (USA) TBC (UK)

Woody Allen's ability to attract ensemble casts is pretty much unrivalled, and his forthcoming Italian comic romance *To Rome with Love* is no exception to that rule. You may be wondering what happened to Allen's films *The Bop Decameron* and *Nero Fiddled*, but they were simply working titles for this project; the three are one and the same.

The story is only vaguely known. It will take place in Italy, evidently, and will concern the lives and romances of various native Italians, expat Americans and visiting tourists. As such, the cast includes Italian actors such as Roberto Benigni (who won the Best Actor Oscar in 1997 for *Life Is Beautiful*) and Ornella Muti, alongside an impressive multinational ensemble including Jesse Eisenberg, Penélope Cruz, Greta Gerwig, Ellen Page, Alec Baldwin and Judy Davis.

How all these characters will be tied together is anyone's guess at this stage, but Woody Allen is currently riding a wave of enthusiasm after his most recent film, *Midnight in Paris*, became the most successful of a long career, and he must be feeling confident. The Allen 'brand', if you can call it that, has not really been overly reliant on box office returns in recent years, but a runaway success like that will hopefully spur Allen on to make some more interesting films. At 76 years of age, he's still remarkably prolific, and while he's made his share of duds in his time, his stock seems unsinkable. Actors across the world clearly still believe he has iconic and witty roles left in him. Hopefully we'll see some when *To Rome With Love* comes out later this year. **MR**





Seeking A Friend For The End Of The World

RELEASED JUNE 22 (USA) JULY 13 (UK)

Lorene Scafaria, who wrote *Nick And Norah's Infinite Playlist*, is taking her turn in the director's chair for this unusual looking, high-concept comedy, laboriously-titled *Seeking A Friend For The End Of The World*. Whether that title remains until release, we'll see.

The film stars the odd couple of Steve Carell and Keira Knightley. Carell plays Dodge, whose wife has left him and teams up with his neighbour Penny (Knightley) in order to find her. This, as the title probably suggests, plays out against a backdrop of coming Armageddon, as a deadly asteroid nears Earth. Of course, the whole thing may just be symbolic. It also raises thoughts of Lars von Trier's *Melancholia*, which featured a similar premise. That said, they'll be absolutely nothing alike.

The real interest here lies in the kind of performance Knightley puts in, as she hasn't been known for comedic roles in the past. Comedy is not easy to pull off, but there must be a reason for her casting, so the director/writers clearly feel she has it in her. Hopefully she auditioned for the role and knocked it out of the park. Playing against a comedy veteran like Carell will undoubtedly help, while the supporting cast includes the likes of Adam Brody, whose film career is still yet to really take off, Patton Oswalt, off the back of his lauded performance in *Young Adult*, and Rob Corddry. **MR**





INTERVIEW WITH

LUIS PRIETO

DIRECTOR OF *PUSHER*

WORDS BY CHARLIE DERRY

With the first trailer for upcoming crime thriller, *Pusher*, now among us, we talk to the film's director, Luis Prieto, about remaking a Nicolas Winding Refn's cult classic, as well as working with British actor Richard Coyle and super model-turned actress Agyness Deyn.

Set to be released later this year, *Pusher* is the first in a trilogy of films that explores the criminal underworld of Copenhagen, Denmark. Originally written and directed by Danish filmmaker Winding Refn and released in 1996 with the same title, this latest English language remake is actually Spanish born director Prieto's first English-language film.

Director of last year's highly acclaimed crime thriller, *Drive*, *Pusher* is known for being the film that launched Refn's career. "When the producers approached me with the idea of the re-make of *Pusher*, at first I refused because I didn't want to make a remake of such great film," explains Prieto about first getting involved. But with Refn later serving as executive producer, that helped to convince Prieto they'd be doing it in the right way. "Having him as an executive producer was both a blessing and a gift. From the very start Nicolas was extremely respectful with my choices and decisions as director, he never stepped in the way of my work," he says. "He was so cool with me - I recall him telling me, 'Remember this is your film, not mine.' It was very special."

Pusher, as the first film in the series, follows a London drug pusher named Frank (Richard Coyle) for a full week as his life turns into chaos when a deal goes wrong. The more desperate Frank's behaviour gets, the more isolated he becomes, until there is nothing left standing between him and the nine millimetre bullet his debtors intend to put through his skull.

Prieto first saw Refn's film at a festival when it was originally released. "I only had a vague memory of the film," he says. "But I remember that the performances were incredible and the film had a documentary style to it."

But neither Prieto nor the film's producers wanted just a remake of the film. "From the start the producers

"NICOLAS WAS EXTREMELY RESPECTFUL WITH MY CHOICES AND DECISIONS AS DIRECTOR, HE NEVER STEPPED IN THE WAY OF MY WORK."

wanted a new interpretation of Nicolas Winding Refn's effort," says Prieto. "When I first read the script I thought it was wonderful. I proposed what I would do with it and everyone was excited about my reinterpretation."

Prieto's vision was to bring the original story to modern day London, "The material felt very close to me and I gave it my vision. I thought that if I tried to do what Nicolas did then I could only fail because his *Pusher* is great. The only thing that I share from the original is the script, which Matthew Read did a great job of rewriting," Prieto continues. "So you could say that I just took advantage of the interest of the producers to make the remake to actually shoot my film."

One way Prieto managed to capture a whole new film rather than a

remake was to not let the actors or the crew see the original film beforehand, with the exception of Balkan actor Zlatko Buric who plays the same role of Milo as he did in Refn's original. Prieto explains, "I told everyone that we were actually making a different film. When I asked Zlatko to forget about his previous characterisation he told me not to worry, as back in 1995 while they were shooting it, the drugs in the film were real, and so was the consumption; he practically didn't remember anything from the movie."

Not only is *Pusher* Prieto's first hard-hitting feature, moving away from the comedy genre, this is also the director's first English-language film. "I felt quite at home shooting it," he says. "I'm sure the fact I went to film school in the US helped me feel that way." ➔



“WHEN I ASKED ZLATKO TO FORGET ABOUT HIS PREVIOUS CHARACTERISATION HE TOLD ME NOT TO WORRY, AS BACK IN 1995 WHILE THEY WERE SHOOTING IT, THE DRUGS IN THE FILM WERE REAL, AND SO WAS THE CONSUMPTION; HE PRACTICALLY DIDN'T REMEMBER ANYTHING FROM THE MOVIE.”

As well as Richard Coyle in the lead role, *Pusher* also stars British actors Bronson Webb (*Game Of Thrones*), Agyness Deyn (*Clash Of The Titans*), Mem Ferda (*The Devil's Double*), Paul Kaye (*Match Point*) and Daisy Lewis: “British actors are great! They are so prepared that it is really a pleasure to work with them.” Prieto continues, “I was a lucky director – I got to direct Richard Coyle who for me is one of the most talented actors in the UK. He's so special and powerful. Agyness Deyn as well, she was a real actress even if this was her first experience.”

“I chose Agyness without knowing who she really was. It wasn't until later that the casting director told me that she was a top model,” Prieto continued. “But the truth is that she is a top person and a top actress.”

Agyness plays the role of Frank's girlfriend Flo, and from the trailer alone it's easy to see that the two have great chemistry on set together. “When Agyness and Richard were together on-screen, everyone was mesmerised by their performance. They were really incredible and moving. I love them, and I'm sure that both of them are going to be very busy once the film comes out,” explain Prieto.

Best known for his Spanish language film *Bamboleho*, which he also wrote, winning over 45 international awards, and the Italian teen-romance *Ho Voglia Di Te*, Prieto relates to both of these films as his influence whilst making *Pusher*. “The style is very similar in some ways to some of my previous work. For the camera movement I am closer to my short film *Bamboleho*, and for the look you could say that is closer to some of my Italian films. Filming is something very organic, so I guess you could also say that the film came out that way.”

When asked if Prieto plans to work on more British films in the future, he replied: “I hope so! I loved the whole experience and I hope there will be more opportunities to come. So fingers crossed and let's see what the future brings.”

Pusher premieres at this year's Edinburgh International Film Festival



INTERVIEW WITH

CHRIS HEMSWORTH

STAR OF *SNOW WHITE AND THE HUNTSMAN*

WORDS BY ANDREW SIMPSON

Chris Hemsworth's sudden and remarkably busy rise continues with *Snow White And The Huntsman*, debut director Rupert Sanders' stylish gothic take on the much-adapted fairytale. Starring *Twilight*'s Kristen Stewart as Snow White and Charlize Theron as the Evil Queen Ravenna, the film is mostly notable for its often stunning imagery and dark tone, as well as a who's who of mature British actors (Ray Winstone, Nick Frost, Ian MacShane) as the seven dwarves. Hemsworth gives an admirably muted and touching performance as the drunken huntsman initially hired to track down Snow White, before deciding to defend her from Ravenna's pursuit. Sitting down in a London hotel to talk about the film, he offers a much more relaxed presence than one would expect, and seems keen to show that his latest film proves that he can mix action with emotional heft following the success of *Thor* and the recent *Avengers* movie.

FAN THE FIRE: How did you end up taking the role, you auditioned presumably...

CHRIS HEMSWORTH: I didn't audition for this actually, it was just after *Thor* came out, and things are being

sent to me instead of having to audition, which was a first! My initial reaction was that I'd seen and read the story before and I didn't think there was anything new to do with it. And then Rupert shot a trailer which he had did in two days which looked incredible. I'd read the script, and on each page I was being surprised. It seemed like a different take, a darker take. Rupert had this epic universe that he wanted to create, rooted in a really strong reality of snow-capped mountains and forests, and that really appealed to me because I've done so much green screen. I'd never felt more in amongst a project than for this shoot.

FTF: So making this film was a much more physical experience for you?

CH: Definitely. It was cold, wet and muddy most of the time, and it created a challenging physically, but it helped. It's so much easier, because you don't have to expend a big percentage of your imagination creating what's going on, or creating what should be there rather than the green screen. There was one scene in the cathedral, and we just walked in and it was so peaceful and still and beautiful, and you just think, 'Okay, we don't need to do too much here,' because if you do too much you are getting in the way of some-

thing far more powerful and resonant.

FTF: How was it working with Rupert Sanders, this being his first film?

CH: There's an advantage to coming in less cynical or less effected by the previous way things are done. There was a fearlessness to him, and there were a number of times when he said 'Look at the sun at the top of that hill, everybody run up there,' and he'd take the camera. There's a shot with the huntsman and the dwarves walking, it's in the trailer, with the sun behind us crackling through the trees. With the light and the bugs it just looks beautiful, and that was done on the fly. This is just the way he worked in the past and this was how we will continue. It's easier to be a visual director for the sake of it, but I felt that everything we was doing was enhancing the characters and the story.

FTF: How do you balance the emotional and action elements of a story like this?

CH: It's sort of all done for you in a sense. It's out of sequence the way you shoot and whether you like it or not, it's only once you start shooting that your character starts to grow. You get to the end of the film and you think, 'Now I know the character, can we go back and reshoot that thing that we did three or four months ago?' Sometimes it's really good because you feel the vulnerability the first few days on set that your character's supposed to feel, but often you shoot the last scene first, and you *really* have to monitor where you are in the story. The action stuff is a lot of fun, it's nice to have some heavily emotionally driven scenes instead of just physicalising it all, they bleed into each other nicely.

FTF: You're not tired of swinging axes then?

CH: What I feel is that no matter how much you think it's solid acting and you are surrounded by great actors, Anthony Hopkins, Nathalie Portman or whoever, unfortunately the moment you take your shirt off or have a fight scene you become an action star. I got asked the other day: 'Did you always

"OFTEN YOU SHOOT THE LAST SCENE FIRST, AND YOU REALLY HAVE TO MONITOR WHERE YOU ARE IN THE STORY."



want to be the next Schwarzenegger?' and I was like, 'That's what you're getting from those films I've done?' Not everybody sees it like that, but in the next couple of films I do I'd like not be swinging any weapons! It just distracts from any acting you're trying to get across, and it's very easy to fall into the mode of 'That's all he can do, that's all it is.'

FTF: But it's also true that films like *Snow White* have an emotional edge...

CH: I think the films that seem to be working at the moment are ones that are combining digital effects and action with humour and heart. They tick a lot of boxes, more so than ever. You see Charlize [Theron] in a movie like this or Hopkins in *Thor*, it attracts real

actors. That's why I would do more films like this, for those reasons, because those kind of people are there.

FTF: *Snow White* is much darker than one would perhaps expect as well.

CH: It is isn't it, and even Charlize's motivation in being the villain and what leads her down that path, with what she has been through as a child, not that it justified what she did, but you can't help but understand why she's pissed off! That moment at the end where her and Snow White, there's such an understanding that they've both been screwed over in one way or another, there's such a message under there of beauty and physicality which has been pushed and dictated from the male section of the world. I really like that moment at the end where she says

'You can't have my heart. Sorry, I know you want it, but no.'

FTF: You already have a height advantage on Ray Winstone and the other actors playing the dwarves, was that fair do you think?

CH: [Laughs] Yeah, especially when they put me up on that platform! It's funny how practically we got around making them even smaller, but most of the time it was sitting on a seat this high an they sit on a seat that high. They're iconic on- and off-screen, those guys. The characters in this film have all been plucked from various gangster films that they've all been a part of at one stage, and they're dirtied up and covered in prosthetics. It was such a treat watching them work, you would think that they've only got a few lines, but they had more in depth discussions of who these characters were, and they heavily shaped those characters and rewrote scenes because their passion. They could just stand there and I'd be impressed, but their work ethic was hugely impressive.

"RUPERT HAD THIS EPIC UNIVERSE THAT HE WANTED TO CRATE, ROOTED IN A REALLY STRONG REALITY OF SNOW-CAPPED MOUNTAINS AND FORESTS, AND THAT REALLY APPEALED TO ME BECAUSE I'VE DONE SO MUCH GREEN SCREEN."

FTF: We should probably wrap things up by talking about Kristen Stewart...

CH: She's great. I loved the fact that she had such a strong version of who this character was, and there was no wavering about where she was going to take it. That was good, because you don't want someone sitting on the fence not brave enough to commit to something and to play it safe. She really went for it: physically in the battle sequences, I thought I was going to squash her because she's tiny! But she came out unscathed. Just because of *Twilight*, the novelty of that world overshadows you as an actor. It's not something you complain about because it's got you to where you are and it's a brilliant opportunity, but you can see her just really not sitting back and riding that wave. Rather she's showing that she can prove something and that she deserves to be here. It was great; I loved that commitment and passion. She's fantastic.

Snow White And The Huntsman is in theatres now



INTERVIEW WITH

MEGHAN MARKLE

STAR OF TV SERIES *SUITS*

WORDS BY ANDREW SIMPSON

S*uits*, the latest in a long line of American legal dramas to find major popularity in the UK, is not the most obvious of success stories. A flash, familiar stab at the crime-fighting buddy template, it's tale of a dropout genius snuck into the upper echelons of a major New York law firm after acing an impromptu interview survives chiefly on the strength of its two leads, Patrick J. Adams and Gabriel Macht. Playing reformed pothead Mike Ross and legal hotshot Harvey Specter respectively, their chemistry and charm raise a tired formula into the realm of snappy entertainment.

The show's other coup arrives in the form of Meghan Markle. Her performance as Rachel, the sharp paralegal who guides Mike through his early adjustments to life at the top of the legal profession, provides *Suits* with some much needed variety and emotional heft, not to mention some difficult romantic entanglements as one of Mike's two on-screen love interests. A progression hit by the revelation that Mike is in fact not a graduate of Harvard, and that he previously earned a living by sitting exams for less able students. Speaking recently while in the midst of shooting *Suits'* second season, she cites her own easy chemistry with Adams and a playful atmosphere on set as being key to the programme's success.

FAN THE FIRE: How did you get involved with the show?

MEGHAN MARKLE: It was just like any other audition. I was sent the material and was asked to go and read for the producers. I had just gotten back from vacation, and it's funny because I'm normally completely 'off book', meaning I know all my lines and I'm completely prepared, but I walked in and this was not the case for my audition for *Suits*, then-titled *A Legal Mind*. I thought I just blew it and left the audition and called my agent to say 'I have got to get back in for this audition,' because I loved the part. He said 'It's my job to get you in the room and then it's your job to do your job, there's nothing we can do at this point.' Then

"WE ALL HAVE SUCH SPECIFIC PERSONALITIES, BOTH ON- AND OFF-CAMERA, THAT MESH SO WELL."

a week later we hadn't realised all of the wheels were turning and that they had really loved my audition; they had asked me to come in to test for the role, which was a huge surprise and I was so excited.

FTF: Do you agree your on-screen relationship with Mike part of how we get to know your character?

MM: When I found out that Patrick Adams had the role as Mike Ross, that was the icing on the cake because he and I had done a project for a different network several years before and had great chemistry. Working with Patrick is so much fun and we've known each other for years. It's very easy and it makes work a bit more like play when you can laugh at the same jokes and have a shorthand with each other which we really do. I'm sure that resonates in the Mike and Rachel dynamic.

FTF: Your character's relationship with Mike changes dramatically over the course of the first season...

MM: From the onset Rachel is one of the strongest characters there, who has an encyclopaedic knowledge of the firm, and her Achilles' heel is not being able to test well, which has kept her in the role of a paralegal for so long. She had become so used to having these young hotshot associates come in and

just be rather obnoxious, and turn her off personally and professionally. But as they spend so much time together and as the season progresses and they work on cases together, one of the largest shifts is this trust that she begins to have in him, which of course is thrown a little askew when she discovers his secret. We start to see Rachel, who started off as such a strong, independent and almost disinterested character, soften quite a bit towards Mike Ross, and you definitely start to see more of that in season two.

FTF: Working as an actor, what is it like working with the uncertainty surrounding whether a pilot you work on is going to get picked up?

MM: I have done probably five pilots that haven't gotten picked up, and ones that the industry, the buzz, the cast, we were all so certain they were going to get green lit. So the time that *Suits* came around, because I had felt so disappointed in the past when other projects hadn't been picked up, I was really able to let go. When we eventually found out there was a communal 'Oh my God!' To have a second season on top of that, and great ratings, and to have people really respond to the show, it's unbelievable.

FTF: Is an atmosphere of letting go





“SEASON TWO IS EXCITING FOR US AS AN ENSEMBLE BECAUSE YOU DO GET TO SEE MORE OF WHERE WE COME FROM WHAT WE DO AFTER WORK, OUR RELATIONSHIPS WITH EACH OTHER.”

the key to the show's success then?

MM: Well, because our dynamic as a cast is so close knit, and because we all have such specific personalities, both on- and off-camera, that mesh so well, we are really lucky because we're able to improv, be silly between takes and just loosen up a bit, so that the amazing writing that our writers give us is able to have a lot more life to it; because we're able to take more chances.

FTF: In the last episode you your character interacts a little more with some of the other cast members. Do we see you broadening out of your character continuing next season?

MM: It was conceived initially that Harvey and Mike are the two pins in the middle of the wheel, and so each of the rest of us in the ensemble are the spokes that come off of them. So in all of season one you don't see any of us outside of the context of the office or out of relation to Harvey or Mike. Season two is exciting for us as an ensemble because you do get to see more of where we come from what we do after work, our relationships with each other.

FTF: Patrick and Gabriel have a very snappy, likable rapport as Mike and Harvey too...

MM: I think that they just have this really easy chemistry and banter. Somebody has said about season one that they were sort of like Clooney and Matt Damon in *Ocean's Eleven*, they have that energy together which is easy and cool. You can tell that they get along, and they are both such good guys, I think it does help the dynamic that we all have such a solid friendship outside of the show. It definitely reflects on the two of them.

FTF: There is a great scene towards the end of season one in which Mike is surprised at the revelation that Rachel hasn't seen *Casablanca*. Have you?

MM: You know what, I haven't! And the creator Aaron Korsh hasn't, which is why he wrote it into the show. Life imitating art!

Suits: Season One is out now on DVD ♣



Prometheus

DIRECTED BY RIDLEY SCOTT

STARRING NOOMI RAPACE, MICHAEL FASSBENDER, LOGAN MARSHALL-GREEN, CHARLIZE THERON & IDRIS ELBA

RELEASED OUT NOW (UK) JUNE 8 (USA)

One of the most anticipated films of the year, *Prometheus* sees a return to more adult filmmaking for the *Alien* franchise after the *Vs. Predator* offshoots we've had the unfortunate experience of encountering of late.

With markings at a recent archaeological discovery confirming a pattern suspected across numerous prehistoric artefacts, archaeologists Elizabeth Shaw (Rapace) and Charlie Holloway (Marshall-Green) uncover a star map linking to planets far, far across the galaxy. Believing a distant moon could hold secrets to the origins of mankind, the duo lead the exploration, touching down in 2093 after two years of travel in a suspended sleep. However, despite a talented team, humanoid et al, what they find not only threatens their existence, but the future of the human race as a whole.

A lot of talk has been of how this movie joins in with the *Alien* mythology and whether it's a prequel, sequel or spin-off. I don't want to spoil the surprise, but let me just say it links in very cleverly and seasoned fans will see nice references throughout. Whether you've seen the *Alien* movies or not

however, won't affect your enjoyment of *Prometheus*, at least in terms of the plot. But from a filmmaking perspective, the differences are stark.

Prometheus boasts the inquisitive tone of *Alien* and an undoubtedly grand spectacle that could have made for a thrilling adventure, but it fails to follow through. While the characters are a lot of fun and the film keeps teasing moments of excitement, it's also oddly devout of any real intensity or sustained suspense.

On the distant moon the team encounter an increasingly fearsome alien species but there's never a sense of threat. You'll be on the edge of your seat only a couple of times, where as *Alien* or its sequel left you squirming the whole way through. In those movies, the moments of respite were the exception, but in *Prometheus*, it's the other way around.

Any film from Ridley Scott, however, shouldn't be dismissed that easily and *Prometheus* is still a very accomplished production. The cast are fantastic throughout, although it's Michael Fassbender, rather than lead Noomi Rapace, who steals the show. Fassbender plays David, an android initially in place to monitor the ship while the crew are in stasis for the flight before soon aiding the exploration team in their endeavours. But when his real objectives are slowly re-

vealed, Fassbender is superbly subtle, leaving you left you ill at ease in his moments of deception, yet wondering as an android, whether there's still something a little deeper, bubbling under the surface.

David's character is very well handled in the script, his character development carefully spliced into the narrative, but others find their motivations a little more muddled, if explored at all. You always feel like Charlize Theron's Meredith Vickers has ulterior plans as an employee of Weyland Corporation, financial backers of the expedition, but the character never really goes anywhere and isn't at all explored. Idris Elba as the ship's captain and Rafe Spall and Sean Harris as a botanist and geologist are accomplished too, they just have very narrow roles.

As you'd come to expect, the CGI and production design are fantastic. The alien planet, spaceship and individual tombs the crew explore are all effortless in execution, guessing the future and far off planets with what feels like perfect realism. In IMAX, the film looks even more stunning, even if the 3D proves a needless distraction.

With a stuttering story, some elements of the narrative struggle to hit home but *Prometheus* is still generally a success. I'd be delighted to see a sequel, which pays testament to the final third, and though there are a number of drawbacks, the *Alien* franchise is back on track and you should be again excited for its future. **SB**

3/5



Casa De Mi Padre

DIRECTED BY MATT PIEDMONT

STARRING WILL FERRELL, DIEGO LUNA, GENESIS RODRIGUEZ, PEDRO ARMENDÁRIZ JR. & GUEL GARCÍA BERNAL
RELEASED OUT NOW (USA) JUNE 8 (UK)

To make fun of a genre film, you really have to love the genre. When you watch *Blazing Saddles* – or *Don't Be A Menace To South Central While Drinking Your Juice In The Hood* – it feels like the filmmakers are ribbing a dear old friend, rather than spitting on a hated foe. But when you watch the later *Scary Movies* there is no joy to be had, because the passion for horror cinema has disappeared. Fortunately by the end of the opening scene of *Casa De Mi Padre* you are left in no doubt that Matt Piedmont and his coven of talented artistes have an unabashed passion for the trashy Mexican Westerns of the 1950s and '60s. I don't know if it's the intentionally disastrous continuity errors, the badly painted backdrops, or the fact that Will Ferrell speaks in seemingly fluent Spanish but something tells you that these guys really love what they're doing. Maybe even a little too much.

Armando Alvarez (Ferrell) is, as his father regularly points out, not the

sharpest nacho on the platter. Compared to his recently returned prodigal brother, Raul (Luna) – a sharp-suited, slick-haired lothario – well, let's just say you wouldn't leave Armando alone to pet your rabbit (and if you think that's some sordid analogy, you need to read *Of Mice And Men*). Raul's return from Mexico City, and the announcement of his engagement to the jaw-dropping Sonia (Rodriguez), are greeted with screams of delight from the entire Alvarez ranch; finally Raul has returned to save the family.

Unfortunately, Raul didn't make his money the hard way in the city. A major drug baron with a long list of enemies, his return to the family ranch brings unwanted attention from the local don Onza (Garcia Bernal), who also happens to be Sonia's uncle. When Armando discovers that his brother is a no good gangster, he realises his time has come to take the mantle of hero and patriarch, and save his family from the wolves and coyotes gathering rapidly at their gates.

If that brief synopsis sounds melodramatic then I've still probably underdone it. This is easily as uproariously clichéd and on-the-nose as any of the wonderful B-movies from that era.

It's pure send-up, pure farce. You're never allowed to settle into the story and start the laborious process of "caring" about the characters, because every time you start down that road, Garcia Bernal sticks three cigarettes in his mouth at once, or Ferrell attempts to help a lady onto a horse but gives up halfway and leaves her hanging awkwardly off the side. It's a mad-dash slapstick caper with wonderfully shoddy sets and intentional ham acting.

Of course, being objective, that's as much a tick in the 'con' box as it is in the 'pro'. There's plenty of room for fun in a film with some heart, and removing all the emotional depth from any human story – no matter how melodramatic and funny – is a shame. But at a trim 84-minutes, there's still enough to keep us entertained and I can't imagine anybody leaving the cinema dissatisfied.

The whole production actually works as a new canvas for the wonderful Will Ferrell. We've seen him in his own projects and in a few great dramas in recent years, but this is the first time we've seen him in a feature film that is as surreal and farcical as his early *SNL* sketches. The camp madness that surrounds him here lends his grumpy upturned smile, shifting bear-like eyebrows, and twinkly blue eyes a strangely mature and sturdy edge. Compared to everything else, he seems to be underacting and the whole movie is an interesting and enjoyable spectacle. **ND**

3/5



Moonrise Kingdom

DIRECTED BY WES ANDERSON

STARRING JARED GILMAN, KARA HAYWARD, EDWARD NORTON, BRUCE WILLIS, BILL MURRAY & TILDA SWINTON

RELEASED OUT NOW

Wes Anderson has said that the youthful romance which propels his latest film, *Moonrise Kingdom*, is both personal and not. It's an evocation of what he wished he'd had, but never did, when he was young; something most viewers will find an easily relatable topic.

Anderson's first live action film since 2007's *The Darjeeling Limited* stars Jared Gilman and Kara Hayward (both newcomers) as Sam Shakusky and Suzy Bishop, disenfranchised 12-year-old runaways who fall in love on the road together. He's escaped from the Khaki Scouts, a wilderness survival troupe lead by a scout master (Ed Norton) who sports a wonderfully droll pair of shorts, and she from her dysfunctional lighthouse home, where her parents – played by Anderson regular Bill Murray and Frances McDormand – sleep in separate beds and

wonder what might have been.

Suzy's mother, it transpires, is having an affair with the local sheriff, a tired-looking Bruce Willis (this is a compliment), whose job it is to lead the search for the missing children. Also on the trail are the scouts, Suzy's parents and, later on, Social Services, played by Tilda Swinton, decked out in an outrageous blue suit.

Everything exists in Wes Anderson's world. The setting (a fictional, picturesque island called New Penzance) may be different to his other films, but this is familiar territory in many ways; from the delicately composed shots to the familiar, slightly arch, slightly off-kilter dialogue. At times it looks like a story book, or a painting, and the sets often appear to be models. As is often the case with Anderson's films, it will occasionally require you to simply go along with it, as in the instance when the narrator – heretofore without direct connection to the narrative – steps gingerly into shot to tell the bickering search party where to go.

After Sam and Suzy get shot of the town and head out into the woods together, their interactions are a joy to behold. The two young, inexperienced leads do a great job in these scenes, building a believable (if purposefully quirky) relationship, while Anderson's ensemble cast wander around looking for them. There is a clever scene in which recitals of Sam and Suzy's letters to each other are overlapped in flashback, pointedly leaving out the most important, and perhaps poignant, snippets. Similarly, at the end, there is a touching shot of one of Sam's paintings.

Unfortunately, the film's final third fails to really build on what has come before; when the story takes an underwhelming turn, it loses some of the focus on the central relationship. There is the sense of a missed opportunity, because by this point we like the characters enough to want to get more out of them. The film isn't aiming for high drama, of course, but there's a distance created by the film's tone that presupposes the more emotive response that might still have been achieved with a stronger conclusion. If the deadpan sensibility of the film ultimately leaves it feeling a tad lightweight, that isn't to say that *Moonrise Kingdom* isn't a funny, witty and well-crafted film. **MR**

4/5



Snow White & The Huntsman

DIRECTED BY RUPERT SANDERS
STARRING KRISTEN STEWART, CHRIS HEMSWORTH,
 CHARLIZE THERON, SAM CLAFLIN & IAN MCSHANE
RELEASED OUT NOW

Cinematic adaptations of fairytales deviate between light camp and dark, gothic style. The former is on show in Disney adaptations of *Sleeping Beauty* and *Cinderella*, whilst the latter has alternately been played straight (Ridley Scott's *Legend*), reworked for contemporary significance (*A Tale In Terror's* historical twist on Snow White, featuring Sigourney Weaver's Evil Queen); or given a knowing post-modern edge (Terry Gilliam's *The Brothers Grimm*; Catherine Hardwicke's *Red Riding Hood*). Two new versions of the Snow White story, *Mirror Mirror* and *Snow White And The Huntsman*, mostly avoid the clever-clever territory of Hardwicke and Gilliam's films, whilst demonstrating both the potential and the pitfalls of light and dark approach to the same material.

Mirror Mirror, which some found charming for its lurid pomp, ultimately struggled for gravity amidst all the confection on show, and very nearly collapsed under its own frivolousness.

Snow White And The Huntsman, on the other hand, offers an entirely different proposition, pitting Kristen Stewart's Snow White against Charlize Theron's Ravenna in a dark world extraordinarily imagined by debut director Rupert Sanders. With an aesthetic that will draw inevitable comparisons to *Mordor* and the series *Game Of Thrones*, his is a medieval world full of death and decay, whose evil queen toys with dead animals and quite literally sucks the life out of her subjects.

Such a pitch, especially in a summer blockbuster released by Universal, is something of a surprise, and represents the film's major strength. Sanders, a commercials director by background, clearly has a phenomenal eye, and he creates an utterly stylish world. The shame, ultimately, is that the only one who seems up to the dramaticism of the scenery is Theron, who tears it up as Ravenna, offering a suitably maniacal portrayal of a woman who sees the retention of her beauty as the source of her power. Her bathing in white liquid and crawling out of a pit of black oil are two of the film's most striking visions of power and frailty.

The rest of *Snow White And The Huntsman*, unfortunately, is a little less

striking. After a suitably harrowing opening involving the murder of her father and her imprisonment, Stewart's Snow White escapes to embark on a Lord of the Rings style adventure romp. Meeting a variety of colourful characters, such as Chris Hemsworth's drunken huntsman, and a the obligatory dwarves, who are played by a who's who of gruff British acting talent (Eddie Marsan, Ray Winstone, Nick Frost et al), the majority of the film is a quest to discover her true identity as the saviour of her people.

Stewart brings her usual doe-eyed vulnerability to a role, a tone that works well in the film's opening half, and her chemistry with Chris Hemsworth is also charming enough. The problem, ultimately, is a story arc that requires a Joan of Arc type transformation for its heroine, one that Stewart, whether due to script or performance, cannot lift beyond the humdrum. As the film spirals from the intriguingly strange to stock action territory, many characters and storylines – especially the dwarves – are left underdeveloped. It is only Theron who manage to hold on to the strangeness that originally makes the film such an arresting experience, leaving *Snow White And The Huntsman* as an entertaining, inventive trawl through a well worn story that also effectively erects an enormous signpost pointing towards greater potential, with Theron going one way, Stewart the other. **AS**

3/5



Liberal Arts

DIRECTED BY JOSH RADNOR

STARRING JOSH RADNOR, ELIZABETH OLSEN, RICHARD JENKINS, ALLISON JANNEY, JOHN MAGARO & ZAC EFRON

RELEASED SEPTEMBER 14 (USA) OCTOBER 5 (UK)

Liberal Arts is the second romantic-comedy from *How I Met Your Mother* star Josh Radnor, here acting, writing, directing and producing too. And it's a more cultured effort than debut *Happythankyoumoreplease*, even if he proves he's not the finished article as a filmmaker yet.

Invited back to his college for a leaving dinner in honour of his favourite lecturer (Jenkins), thirty-something Jesse (Radnor) easily falls back into his old shoes. Only when he falls for freshman Zibby (Olsen), over ten years his junior, he can't decide if the age difference and her recently revealed sexual inexperience are too much disparity despite their strong feelings for each other.

Set out on a small campus, filled with greenery and open spaces, it's refreshing to watch a rom-com that isn't filmed in the big city. And it's the

setting that brings out many of *Liberal Arts*' good points. Shot at Kenyon College, Radnor's very own alma mater, the honesty in his writing and personal nature of the story shines through.

Liberal Arts feels like a coming-of-age story, only it's Jesse coming out the other side of middle age rather than finding himself as a teen. Whatever, Radnor fits the role perfectly, writing for himself and portraying the lead as a little lost after a recent break-up and bored of the monotony of working school admissions.

Jesse and Zibby's relationship embodies the film as a whole. Boasting all the earmarks of a clichéd indie pairing – two people who find love in unusual circumstances, bonding over mixtapes and hand-written letters – but it never feels over the top.

Radnor is improving as a writer, director and in his cinematic presence, but this doesn't have the instant likability of *Happythankyoumoreplease*. It's a more mature, thoughtful effort, and sits very nicely against every carbon copy rom-com that comes out of Hollywood, although something is still miss-

ing. *Liberal Arts* lacks real style or flair as in the end the sentimentality dilutes what could have been a punchier narrative. It's sweet and gentle throughout, even when it needs to force just a little bit of edge on the audience.

The ensemble cast, however, are fantastic, with the sort of cultured performances we've come to expect from Richard Jenkins and Alison Janney. Zac Efron is a real surprise in his bit part as hippy Nat; his charisma shines through and saves what could have been a horribly clichéd and unfunny character. Elizabeth Olsen is equally memorable too, and continues her winning streak. She's charming, delightful and effortlessly endearing, yet she has a raw, innocent sex appeal. With this, *Martha* and the rest, Hollywood really has stumbled on a magnificent new talent.

There are a couple of great scenes based around the age difference and it's gently funny throughout; consider this another step on Josh Radnor's ascendancy into filmmaking. He's unlikely to give up the TV day job just yet, but he's sure building a nice little reputation behind the camera, ready for a full time birth in a few years when he has the time. **SB**

3/5



American Pie: Reunion

DIRECTED BY JON HURWITZ & HAYDEN SCHLOSSBERG
STARRING JASON BIGGS, ALYSON HANNIGAN, CHRIS KLEIN,
 THOMAS I. NICHOLAS, TARA REID & SEANN WILLIAM SCOTT
RELEASED OUT NOW

Ten years on from that fateful, 'virginity-busting' prom night... nothing happened. There was probably some sort of reunion, but Jim, Kevin, Oz, and the rest of the gang were too content in their lives to dig up any of those old feelings and memories. Three years later, however, and everybody is miserable. Jim and Michelle's leporine flame has been extinguished by the arrival of their first child; Kevin, now a full-time househusband, is too scared to tell his wife how much he hates reality TV; and Oz presents a sports newscast and has the ditsy pin-up girlfriend to prove it – she's a queen bitch, and couldn't be less suited to our lacrosse star. It's

clear a trip back home is exactly what the boys need. Fortunately, that all-important 13th year graduation anniversary high school reunion has arrived – what a great excuse to get the crew back together!

Finch arrives before they've even entered their first bar, screeching up the street on a supercharged motorcycle with tales of his adventures in Latin rainforests. Shortly after, they run into the one person they'd hoped to avoid, Stifler. Ah Stifler, still living at home with his slutty mother, and even as an office temp he manages to wreak havoc wherever he turns. The moment he arrives the shots start flowing, and we sense that everything is slipping out of control in much the same way it did thirteen years ago.

That's all I'll give you in prose, but here's a little list of buzzwords to whet your appetite: an 18th birthday

party by a lake, more awkward conversations with Jim's dad, bondage gear, taking a dump in a beer cooler, more awkward moments in Jim's kitchen, MILF chants, waking up next to Vicky, waking up next to Heather, waking up next to Stifler's mum (Eugene Levy, you dawg!), realising you're not in high school anymore and it's time to grow up, waking up next to Finch's mum.

Well, that about covers it. There is nothing new here; nothing progressive in the script, nothing original in the comedy or performances, nothing complicated in the narrative. But it's not a 'new' film... it's a reunion! You can sense it as soon as you glance around the cinema at all the other late-twenty-somethings giggling with glee and remembering all the naughty little things they did in their teens, after they first saw *American Pie*. Anyone who remembers the heady teen thrills of the original film can't help but feel a pang of nostalgia the moment Jim wanders into his childhood bedroom. It's a treasure to revisit a place with so many fond memories, even if the memories aren't technically real... or ours. **ND**

3/5



A Royal Affair

DIRECTED BY NIKOLAJ ARCEL

STARRING MADS MIKKELSEN, MIKKEL BOE FØLSGAARD, ALICIA VIKANDER, DAVID DENCİK & TRINE DYRHOLM

RELEASED JUNE 15 (UK) TBC (USA)

Nikolaj Arcel's *En Kongelig Affære* (*A Royal Affair*), a costume drama based on the true story of King Christian VII of Denmark (Mikkel Følsgaard), is a studious, competently-made period piece, but it struggles to differentiate itself from many similar films, and ultimately lacks real bite.

At its heart is a good performance by Alicia Vikander as Caroline Matilda, a British Royal shipped off to marry the Danish king. She picks up the language quickly, but her dream of marrying a handsome, scholarly king is swiftly tarnished. Christian, it seems, is suffering under some mental condition, and his primary attitudes towards her are variously scorn or disinterest. Instead, she finds comfort, and eventually love, in the charismatic presence of Johann Struensee (Mads

Mikkelsen), the king's newly appointed physician, whose penchant for Enlightenment thinking and revolutionary political ideas are happily in tune with her own.

Christian has little power in matters of state; his counsellors are all too aware of, and willing to exploit, his deficiencies. But when Johann realises that the king's affection for him has inadvertently given him influence over the whole country, he begins to find ways to get Christian to act on his behalf, and to instigate the kind of reform he'd only previously dreamed of. This creates an interesting mechanic in the narrative as Christian is manipulated at every turn, on the one hand by his conservative advisors, and on the other by his friend, whom he trusts implicitly, as a child does his parents.

Meanwhile, there is a love story going on between Johann and Caroline, which further complicates matters. As it happens, the chemistry between the two leads simmers charmingly rather than ever really burning,

and so the more affecting relationship is the one between the king and his deceptive confidant. No real background is given for the King's condition, and while this is plausible given the time period, a hint at the abuse he reputedly suffered in his childhood might have given the character some more depth. In the event, he serves mainly as a figure to be variously pitied, laughed at and despised. Likewise, the concentration on the central relationships does somewhat dilute the film's political background – montages of newspaper headlines tantalise, but don't quite cut it – though that isn't too much of an issue in what is, first and foremost, a romance.

The film is nicely shot, and has an effective, undulating score by Gabriel Yared and Cyrille Aufort. It's rather solemn, drags on a little too long and doesn't quite earn the emotional payoff it aims for in the final act, but it gets by primarily on good central performances from Vikander and Mikkelsen. It's unremarkable, but tells an interesting story many people might not know, and is not without flashes of real quality. **MR**

3/5



Damsels In Distress

DIRECTED BY WHIT STILLMAN

STARRING GRETA GERWIG, ANALEIGH TIPTON, CARRIE MACLEMORE, MEGALYN ECHIKUNWOKE & RYAN METCALF
RELEASED OUT NOW

At Seven Oaks college, Violet Wister (Gerwig) is leading a personal crusade to rescue students from themselves – be their problems depression, grunge or just low standards of any kind – with tap. Spearheading a dynamic trio of the sweet Heather (MacLemore) and traditional “English” girl Rose (Echikunwoke), they take in freshman girl Lily (Tipton), considered lost, and date frat boys because it makes them feel good about themselves to improve their partners’ lives. It’s men, however, that almost tears the group apart.

Imagine a Judd Apatow romantic-comedy, well this is at the other end of the spectrum. Past *Juno*, past (500) *Days Of Summer*, *Damsels In Distress* sits almost alone in today’s cinema. It’s a pity therefore, that the film doesn’t entirely work.

There are a lot of laughs if you can go along with the movie; as *Variety* proclaims, *Damsels In Distress* can be an “utter delight” but I didn’t wholly buy in. The film is entertaining and frustrating in equal measure as Whit Stillman’s latest feels *too* indie, it just wasn’t really for me. Elsewhere the film takes a much more stereotypical tone, throwing catchphrase after catchphrase at the screen. This mismatch disrupts the narrative and you’re left with a stop-start affair.

Much of the cast seem to take half the film to get in the mood too. When they’re on form the dialogue is witty and incisive but Gerwig really struggles at the start, as does Echikunwoke. It’s lucky MacLemore and Tipton are there to keep things ticking along because Adam Brody’s role is a strange one too, though he improves as things are revealed about his character.

In line with the film’s hit and miss nature, Stillman has Violet trying to start a new dance sensation, The Sambola, miss, but Rose’s ongoing “operator” joke will have you in tears, hit. *Damsels In Distress* is too kooky for its own good, but still feels refreshing in an industry where originality has been trading in for bankable sequels. It’s a while since anyone has made a film like this – and it’ll probably be even longer until we get another – so even if Stillman isn’t your cup of tea, you should try to savour *Damsels* while it lasts. Thirteen years since his last film, it might be even longer until the next one gets off the ground. **SB**

3/5



Iron Sky

DIRECTED BY TIMO VUORENSOLA

STARRING GÖTZ OTTO, JULIA DIETZE, CHRISTOPHER KIRBY, PETA SERGEANT, UDO KIER, & STEPHANIE PAUL

RELEASED OUT NOW (UK) TBC (USA)

"In 1945 Nazis went to the Moon. In 2018, they're coming back" is one of the best taglines in recent memory. Though with *Iron Sky* in production for over six years, you'd probably hope they'd come up with something good.

Initially taken to Cannes in 2008 as a spec. trailer to try and find financing, *Iron Sky* has built a cult reputation and fanbase online, with the producers hitting various forums to seek help on community tasks, like a worldwide street team. Then in 2010 the filmmakers were back in France to sign a production deal, and ever since, it's

been all systems go.

The tagline pretty much sums the movie up; we join as a US rocket touches down on the moon, but when the astronauts step outside of their craft, a bunch of encroaching Nazis are less than accommodating. Building a massive spaceship, the tyrants are planning their return and to conquer Earth once and for all, their ship, however, is missing something.

Plugging spaceman James Washington's iPod into mission control, the ship builds up a head, only before they know it, runs out of power. Realising now what they're missing, the Nazis send Klaus Adler (Otto) on an advanced mission to Earth to buy up more of our future technology, as the key to society's demise, it turns out, is an iPad.

A B-movie pastiche, had *Iron Sky* been tackled in a much more serious vein, dare I say, even played it straight, it would have been a lot more effective. There numerous slapstick and clichéd plot points, characters and MacGuffins, but none ever really pull it off, and as a whole, only let the film down.

Christopher Kirby as the black surviving astronaut is hammy as hell, same with Stephanie Paul who plays a painful interpretation of the US president, and a Palin clone at that. Julia Dietze is one of the few saving graces as the intentionally over-emphatic performances fall almost uniformly flat.

The political satire on Earth should be deemed a massive failure and the CGI falls similarly down the pan. *Iron Sky* is a silly, misstep on what is a brilliant concept and could have been a wildly entertaining movie. Re-watch the teaser trailer, skip the final production. **SB**

1/5



Dark Shadows

DIRECTED BY TIM BURTON

STARRING JOHNNY DEPP, MICHELLE PFEIFFER, HELENA BONHAM CARTER, EVA GREEN & CHLOË GRACE MORETZ

RELEASED OUT NOW

For their eighth collaboration, director Tim Burton and lead actor Johnny Depp have revamped the cult TV series *Dark Shadows*, condensing its many episodes into less than two hours, and doing a fairly decent, if functional, job.

Both Burton and Depp are confessed fans of the original show, and while that seemed like a great mix when this project was announced, it may well be their passion that ultimately takes the sting out of this. They perhaps enjoyed the central character too much, at the expense of the rest, and settled on a script which doesn't quite hang together. Depp plays Barnabas Collins, head of the Collins family, a role which Canadian actor Jonathan Frid originally occupied. Frid sadly passed away recently, but he would surely have approved of this iteration of his character, because Depp inhabits it well.

In a short prologue, Depp's voiceover explains how Barnabas' family moved from Liverpool to America in the mid-18th century and started a fishing business, around which an entire town, Collinsport, sprung up and began to flourish. During this time, Barnabas courted two women: first, Angelique Bouchard (Eva Green),

a house maid who he left in favour of Josette (Bella Heathcote), the woman he intended to spend his life with. Unfortunately for him, Angelique was secretly a witch, whose jealousy knew no bounds. For Barnabas, choosing another over her would prove fatal: Angelique murdered Josette, turned him into a vampire and buried him alive. Nearly 200 years later, in '70s America, he is accidentally dug up and released.

This opening segment possesses a narrative focus and drive which most of the rest of the film sadly lacks. Barnabas' awakening in the '70s invites plenty of fish-out-of-water comedy, particularly as he moves in with the latest generation of the Collins family, now living in his mansion, their family business threatened to breaking point by a rival business headed by ageless witch Angelique (the very same). They're a dysfunctional group, headed by Elizabeth (Michelle Pfeiffer) and her no-good brother Roger (Johnny Lee Miller). Elizabeth's daughter Carolyn (Chloe Moretz) and Roger's son David (Gulliver McGrath) have issues of their own, the latter of which is being treated by Dr. Julia Hoffman, a live-in psychiatrist played by Helena Bonham Carter. Jackie Earle Haley, as an alcoholic housekeeper, completes the set.

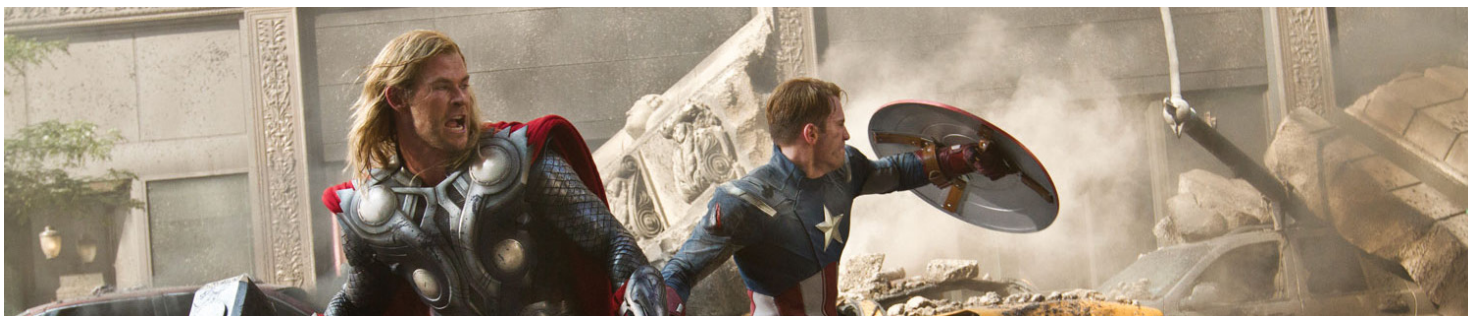
Barnabas' introduction into '70s life in America is played for plenty of laughs, but the thrust of the story is lost in them. Sub plots involving the other characters in the house tend to

get overlooked. Burton would rather include a cameo performance by Alice Cooper than develop any real emotional connection between Barnabas and his new love interest Victoria (also Bella Heathcote, a casting quirk which seems irrelevant). By the time we get to the disappointing finale in the Collins' mansion, some of the strands are buried too deep to be revived, a twist involving one of the minor characters fails to ignite any interest, and one event involving a ghost is deployed with seemingly little consideration for the logic of the plot.

Meanwhile, we have a relationship between Eva Green's snarling, sexy witch and Barnabas' ever-polite, out-of-time vampire to enjoy. Green gives it a good go, but her performance cries out for a stronger role to sink her teeth into, and her evil witch is ultimately not one of the greats. Depp, meanwhile, puts in a very mannered, committed performance, and he carries the film. The only issue is that not enough of his screen time is spent doing anything really meaningful to the story.

Dark Shadows works best as a comedy, and after the introduction it becomes rather dramatically light. There are good performances, in particular another Johnny Depp curio to add to the pile, but it feels like less than the sum of its parts. It does look great, though; Burton is supremely comfortable doing this sort of thing, but after *Alice In Wonderland* and this, one can't help but wish that he'd step outside his comfort zone just a little on the next project. **MR**

3/5



The Avengers

DIRECTED BY JOSS WHEDON

STARRING ROBERT DOWNEY, JR., CHRIS EVANS, CHRIS HEMSWORTH, SCARLETT JOHANSSON & TOM HIDDLESTON

RELEASED OUT NOW

The superhero movie to end all superhero movies, *The Avengers* is some five films in the making and the culmination of Marvel's ambitious plan to bring a handful of their biggest names together on the silver screen.

To date the Avengers' own films have been a mixed bag. *Iron Man* was the great success that kicked this whole thing off, with fans falling in love with Downey Jr.'s cocky Tony Stark and Jon Favreau's glossy, bombastic visuals, but since then it's been nearly all down hill. With the unsatisfactory taste of *The Incredible Hulk* still in our mouths, *Iron Man 2* proved hollow fun two years later before another mixed bag in 2011. *Captain America: The First Avenger's* WWII setting offered great potential though meant he had to be literally frozen into the modern day, final piece of the puzzle *Thor*, however, was our biggest worry for the overarching franchise. A languid, misdirected, badly written adventure, our negative review caused quite the uproar online, and I'm sorry fanboys, we hated this one too.

With scientist Erik Selvig (Skarsgård) performing secret experiments on an all-powerful object known as the Tesseract, S.H.I.E.L.D.'s defences are breached as controlled by Loki, he opens a portal to Asgard before they make off with the cube.

With an object of limitless power

now in the hands of the most dangerous man on or off the planet, S.H.I.E.L.D. director Nick Fury (Jackson) is left with no option but to put together a ragtag team of superheroes to try and save our world from total and utter destruction.

Much of the talk surrounding *The Avengers* was how the crew and their stars would handle being on set together, sharing the limelight with so many other big names and egos, and not taking the lead in a franchise like they're used to. But on the whole, they all perform well. Downey Jr. is slick as Iron Man/Tony Stark, packing a bunch of new toys on his suit and in a new home, Chris Evans is calm and collected as Captain America, Chris Hemsworth improves on his performance in *Thor* and Jeremy Renner, Samuel L. Jackson, Scarlett Johansson and Cobie Smulders all provide able backing away from the fore. Mark Ruffalo struggles as the recast Bruce Banner/(Hulk) – his timid approach never really works – though let out on a much longer leash, a confident Tom Hiddleston shows real chops as the fearsome Loki, not the tallest in stature, but there's real anger behind his eyes and he isn't afraid to show it.

That people were worried about the actors bickering on-set was a massive red herring, in fact the thing that brings down *The Avengers*, is how their characters all interact on-screen.

In a movie where most of the characters already have a film in their pockets, the on-screen identities have egos of their own too. It was right the Avengers shouldn't gel right at once,

but how that get-to-know-you period is played gets massively out of hand.

In each other's faces non-stop, while disagreements very rarely came to blows, the constant tussle for control carries on and on, all at the narrative's expense. The minute the movie starts to pick up any sort of momentum someone else butts in and we have to follow their train of thought before they're interrupted yet again. This isn't the fault of the actors, they do of all what they're asked, but Joss Whedon's script is found severely lacking.

It's a pity because elsewhere on the screenplay, the *Buffy* creator has done sterling work. If you enjoyed the snippets of comedy in the two *Iron Mans* to date, you'll have a field day with the sense of humour on show here. A couple of Tourette's-esque physical outbursts from Hulk and a scene where Stark mocks the "Shakespeare" dialogue of brothers Loki and Thor will have you in tears. Whedon handles the action set-pieces well too, the (very) extended closing face-off has you on the edge of your seat with CGI detail reminiscent of *Transformers 3*. It's a pity that by then it never built up an emotional involvement and you won't care who comes out on top.

The Avengers isn't terrible and fanboys will (at least tell you they) love it, but it's all just so generic by now, just like just another whizz-bang Marvel superhero movie, it's hard not to feel disappointed. Without any real gusto I struggled to be swept along, the film stuttering endlessly thanks to stop-start conversation until the action finally kicks in. Marvel better hope it makes a lot of money, because on a filmmaking level, they didn't really succeed. **SB**

2/5



The Monk

DIRECTED BY DOMINIK MOLL

STARRING VINCENT CASSEL, DÉBORAH FRANÇOIS,
JOSÉPHINE JAPY, CATHERINE MOUCHET & SÉRGÍ LÓPEZ

RELEASED OUT NOW (UK) TBC (USA)

The Monk takes its inspiration from an 18th century gothic romance by English novelist M.G Lewis. Using the familiar tropes of virtue, vice and damnation present in the original text as a foundation, writer/director Dominik Moll has moved the action to 17th century Madrid (although *The Monk* is in French) and reduces the narrative to its essential elements. What remains is a chilling portrait of one man's descent from innocence to total depravity and

moral self-obliteration.

Vincent Cassel could not have been better cast as the eponymous monk, Ambrosio, whose enigmatic power over his congregation and unwavering faith in God quickly unravel in the face of temptation. Initially the enforcer of moral order in his community, Ambrosio succumbs to the seductive powers of Valerio, a young girl who disguises herself as a boy to enter his monastery. Ambrosio helps to conceal Valerio and this initial indiscretion gives way to further sins, leading Ambrosio to commit unspeakable acts.

The Monk is a classic exploration of the biblical battle between good and evil taking place in a single human

soul. While devoid of cliché, it is rich in symbolism and effectively contrasts the dark, cool interiors of Ambrosio's monastery with the arid, scorched landscape that surrounds it; a metaphor for Ambrosio's internal struggle.

Moll's careful direction ensures a balance of the supernatural and the temporal – Ambrosio could either be seen as a victim of demonic forces within his own monastery or the sole architect of his moral downfall. The story could also be interpreted as a study of the inherent fallacy of constraining natural human desires within rigid social and religious conventions.

Whichever interpretation you chose, *The Monk* is sufficiently ambiguous to raise some interesting questions about the nature of desire, evil and individual will. **MW**

4/5



Chronicle

Low-budget thriller that toys with the idea, what if a bunch of school kids got special powers. After that, however, the movie lags and loses focus failing to make the most of an excellent concept and introduction.

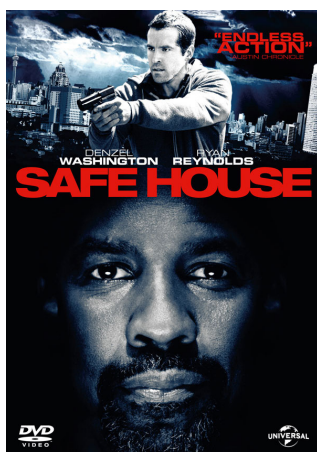
Film **3/5** Extras **3/5**



Carnage

An adaptation of Yasmina Reza's feted Broadway play *The God Of Carnage*, Polanski has created a fantastically cynical drama, though adapted for the screen by Reza herself, it all still feels unfortunately staged.

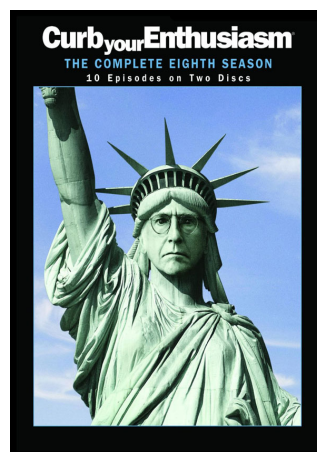
Film **3/5** Extras **2/5**



Safe House

We've seen most of this before, and in many ways it's very similar to the *Bourne* films, but frankly still works as a standalone piece. Good central performances, hard-hitting action and a controlled sense of style.

Film **3/5** Extras **4/5**



Curb Your Enthusiasm: Season 8

Half on the East Coast, half on the West, Larry again fails to disappoint with his classic irreverent humour.

Film **4/5** Extras **2/5**



Journey 2: The Mysterious Island

Languid adventure movie set on a faraway island. Fear-some creatures do little to excite, as does the plot.

Film **2/5** Extras **2/5**



Entourage: Season 8

The final season of HBO's lauded show based around the movie industry, though it somewhat fizzles out towards the end. Still a must-watch for fans of the show.

Film **3/5** Extras **2/5**



Rampart

One of the most stylistically uncompromising American dramas of recent years, *Rampart* is a film preordained for cult status as Harrelson plays 'Date Rape' Dave Brown of the scandal-hit L.A.P.D. of the late '90s.

Film **4/5** Extras **2/5**



J. Edgar

You could close your eyes and pick almost any part of the man's life and come up with a story bristling with intrigue and energy. How Eastwood has managed to create so dull a film is actually quite stunning.

Film **2/5** Extras **2/5**



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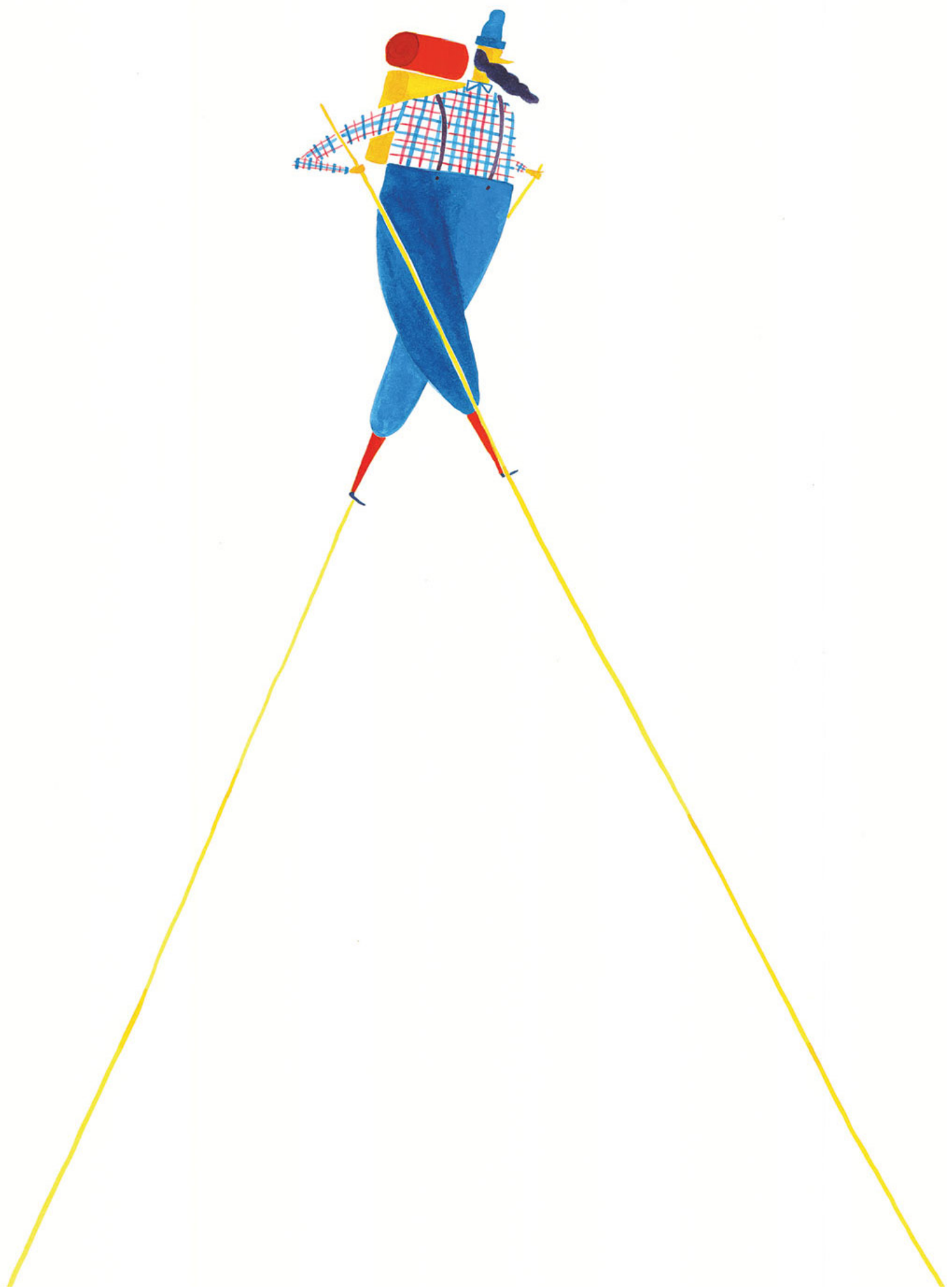
The summer man by
Daniel Frost

68

At the codfish ball by
Pascal Fellonneau

The summer man

ILLUSTRATIONS DANIEL FROST (DANIELFROST.CO.UK)























ART

AT THE COD FISH BALL

PHOTOGRAPHY PASCAL FELLONNEAU (PASCAL.FELLONNEAU.FR.FR)







































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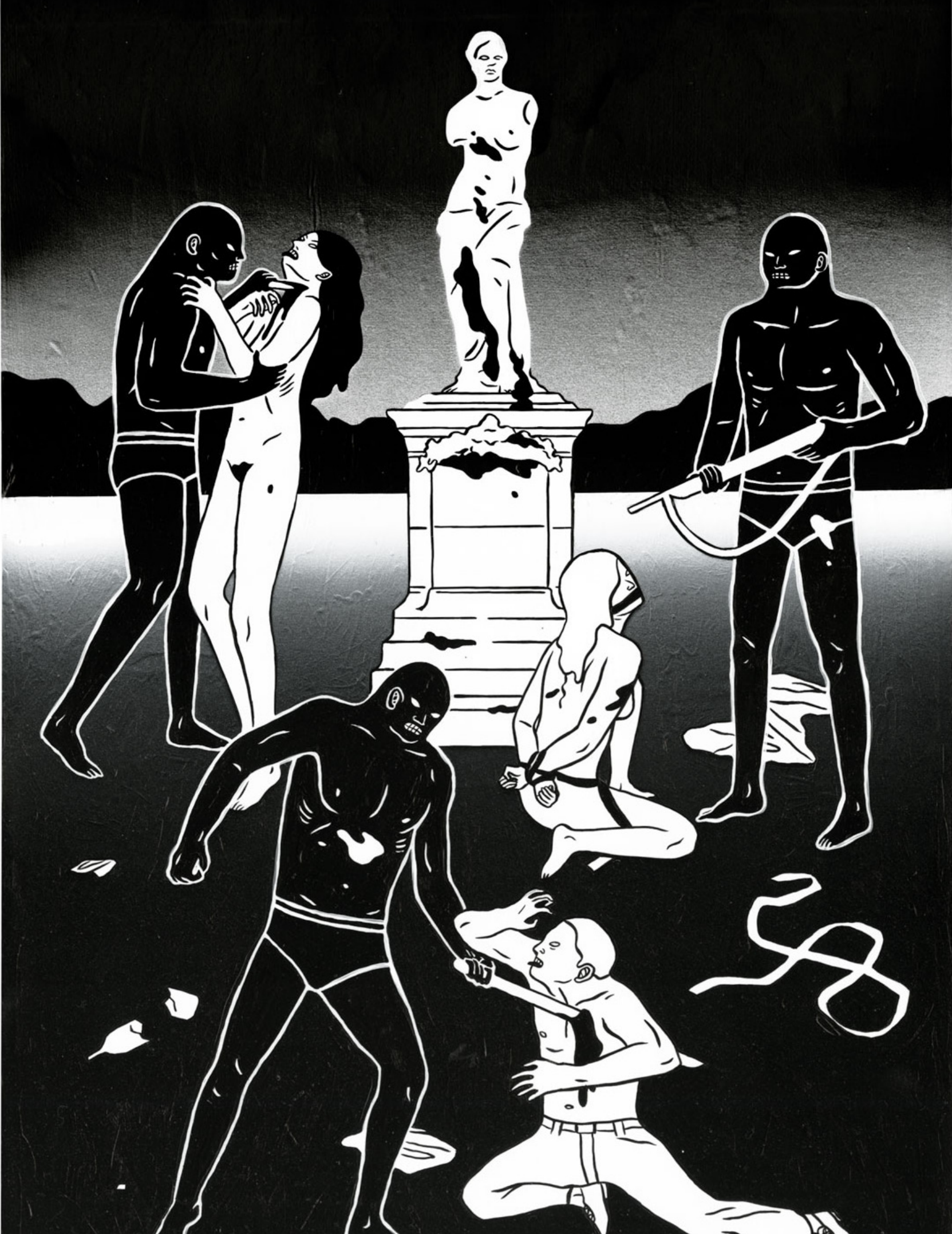
































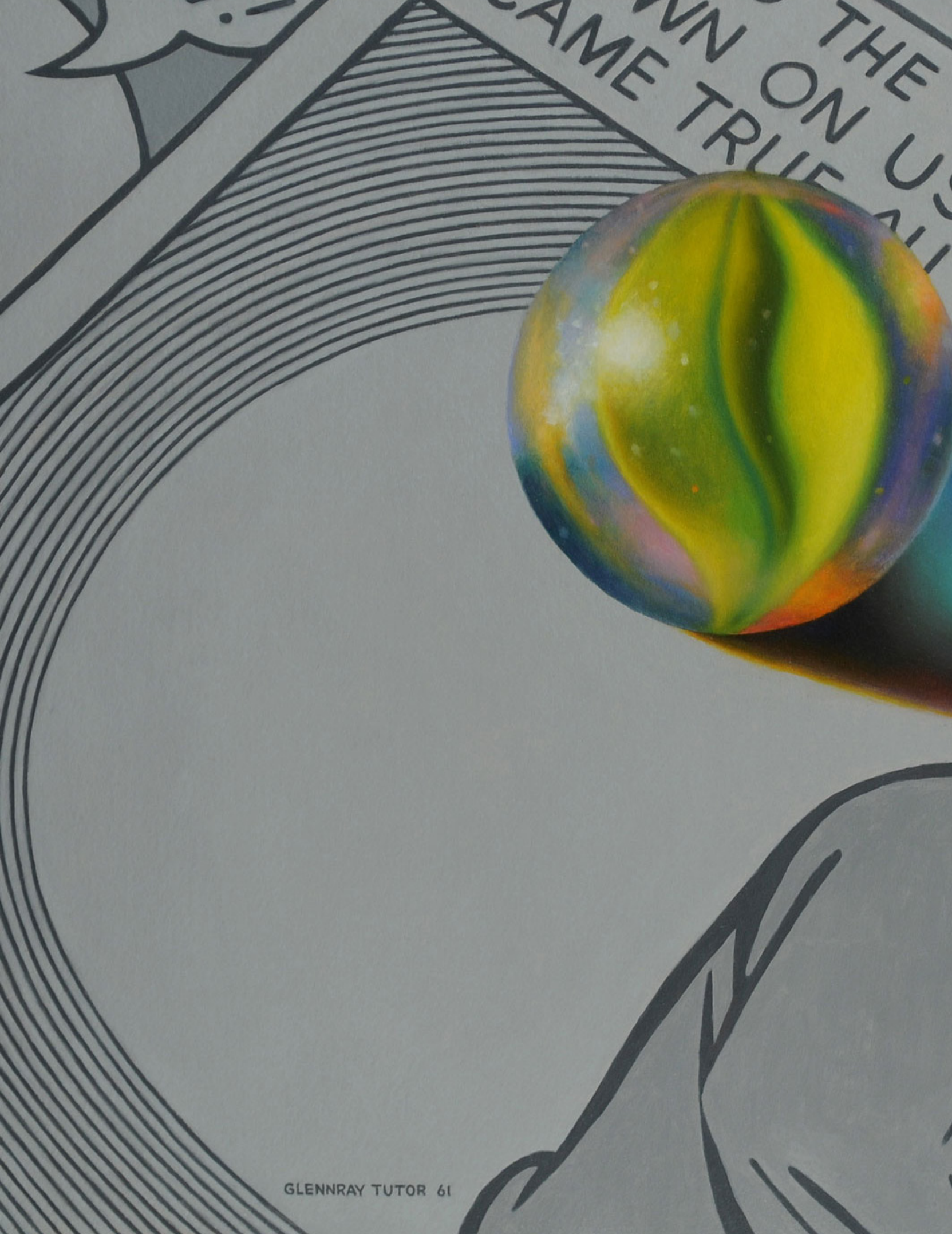
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LOVELY MOONLIGHT FELL SO C
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ART





...I FELT THEM LONG INTO THE NIGHT...

THIS IS WHAT TWO PEOPLE SHOULD MEAN TO EACH OTHER AND LOVE... PASSION... TENDERNESS

I BEGAN TO BE SWEET... MAYBE ME



BOB... BOB... MY
DEAREST.

... AND THE LO
DOWN ON US...
CAME TRUE ALL O

I THO
BUT I
COULD N



OVELY SWEETHEARTS - MOON.
SO SOFTLY... SO WISELY.
VER AGAIN !



FANTASY

SIDE DETAILS and ENTRY BLANK for
a \$5000 PRIZE CONTEST!

APPROVED
BY THE
COMICS
CODE
AUTHORITY

"I WAS A
SPACE
REFUGEE!"

FREE!
3-D
FREE!

SUPER
DC
NATIONAL COM

SUPER SIGHT
GOGGLES

YES, PEGGY,
I'VE CREATED
AN EXACT
DUPLICATE OF
YOU - AND SHE
WILL OBEY MY
ORDERS.

IT'S A
SPACESHIP
FROM ANOTHER WORLD.
HOW CAN WE STOP IT
FROM LANDING
HERE?





APPROVED BY THE COMICS CODE AUTHORITY

MY HEART BEAT HERE

ALWAYS... IN MY HEART... I BELIEVED THAT I DID ALL HIS LOVE FOR ME WOULD BE A...

Night+Love

SOMEDAY I TOO WILL FIND THE ONE... AND THE LOOK IN HIS EYES WILL BE FOR ME ALONE!



ALWAYS
ALL HIS





...THE MAGIC WORDS ...
I LOVE... YOU!



I KNEW YOU
COULD NOT STAY
AWAY...NOT
AFTER ALL WE
MEANT TO EACH
OTHER!



YES, OUR TIME
IN PARIS WAS FUN
BONNIE! NOW TO
ROME! MY DARLING
YOU WILL LOVE THE
AND LAUGHTER...
RY WHERE! IT
BE SO WONDER







I DREAMED
IT ALL!!

WHEN I REALIZED THE
FREE EVERYTHING IN THE V



Style

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The new girl by Cameron
Hammond

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Smoke gets in your eyes
by Dennis Stenild

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The mountain king
by Bjarke Johansen

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My old kentucky home by
Karen Rosetzsky

STYLE

The new girl

PHOTOGRAPHY CAMERON HAMMOND (CAMERONHAMMOND.COM)
MODEL LAURA TYRIE (CHADWICK MODELS)



STYLE



(Left) Swimsuit **American Apparel**
(Right) Shorts **Vintage**









(Left) Swimsuit **American Apparel**
(Right) Top **Model's own** Shorts **Vintage** Bikini bottoms **Azzollini Swimwear**











STYLE

SMOKE GETS IN YOUR EYES

PHOTOGRAPHY DENNIS STENILD (DENNISSTENILD.COM)

STYLING RANDI HELENE SVENDSEN

HAIR & MAKE-UP ANNE KRARUP

MODEL ELENA IVANOVA (JUSTWM PARIS)





STYLE

























STYLE

The Mountain King

PHOTOGRAPHY BJARKE JOHANSEN (BJARKEJOHANSEN.DK)

STYLIST/CREATIVE DIRECTOR SIMON RASMUSSEN

LOCATION THE ZAPATA RANCH

PREVIOUSLY FEATURED IN EUROMAN MAGAZINE







































STYLE





MY OLD KENTUCKY HOME

PHOTOGRAPHY KAREN ROSETZSKY (ROSETZSKY.COM)







THERE'S NO PLACE LIKE "DOME"

THE DOME ELTER











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