

ESCAPE

ISSUE 21 MAY-JUNE 12



APOLLO
CINEMAS

THE SEARCH FOR OUR BEGINNING COULD LEAD TO OUR END

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FREE

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AND SO IT



BEGINS . . .

THIS JUNE, AFTER MANY MONTHS OF SPECULATION AND CONJECTURE, THE MYSTERIOUS AND MUCH-ANTICIPATED PROMETHEUS LANDS IN CINEMAS

You could say that Ridley Scott's strike rate with the sci-fi genre is pretty good to date: two films released, two films regarded – both in and out of sci-fi fan circles – as undeniable classics.

Alien (1979) and Blade Runner (1982) were Scott's second and third directorial features (his 1977 directorial debut was the critically acclaimed The Duellists). But in a CV that includes over 20 films, he has not been back to sci-fi for 30 years.

This June, however, he returns with the most-anticipated feature of 2012 – which is some going when it will be rubbing shoulders with releases in two box-office proven franchises, The Dark Knight Rises and The Hobbit: An Unexpected Journey.

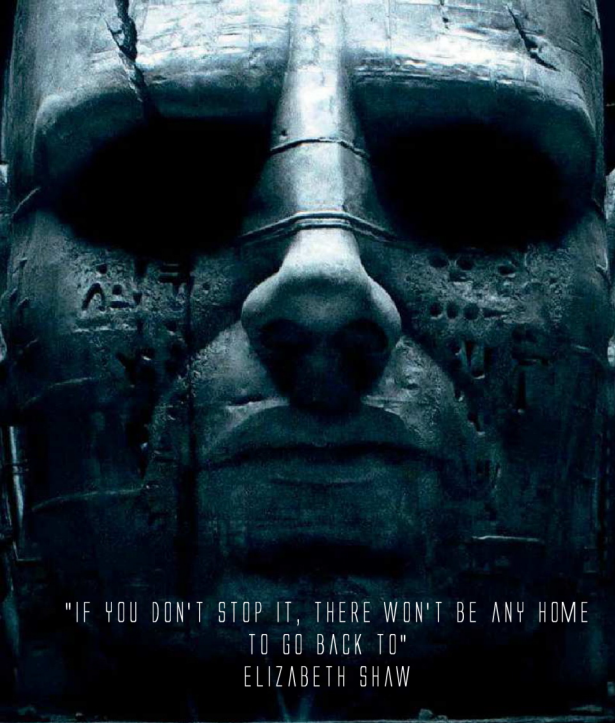
Anyone who has been following the marketing of Prometheus online will know that every effort is going into the film's success, creating a whole host of talking points and speculation before it's even been released.

Word of mouth and word of blogging have built up an unstoppable avalanche of anticipation.

Teaser trailers, announcements of release dates of teaser trailers and the official trailers have ensured that fans of the original Alien film and, perhaps more importantly, newcomers are itching to get into cinemas to see the final product. Posters that reveal little about the film, but show enough to capture our curiosity, along with March's viral marketing campaign that showed Guy Pearce's character, Peter Weyland, in a mocked up TED lecture from 2023, have all helped to whet our cinematic appetites.

Scott has declared that, although Alien was a creative 'jumping off point' for Prometheus, it is not a sequel, prequel or reboot. 'Recognised strands of Alien's DNA' will certainly be present, he promised, but Prometheus creates a new mythology and universe, which explore more existentialist questions, ie how and where did mankind begin? Of course, the much-publicised plot secret of Prometheus is no secret and, as P-Day draws closer, the cat is making its way out of the bag.

Towards the end of the 21st century, a group ►



"IF YOU DON'T STOP IT, THERE WON'T BE ANY HOME
TO GO BACK TO"
ELIZABETH SHAW

of explorers go searching for where it all began. Following a discovery that points to where the origins of man came into being, Prometheus (the name of the crew's ship) takes the team to a far off, nigh on desolate and undiscovered planet.

Here in this barren world, the crew discover a huge, foreboding structure. They're an adventurous lot and, desperate to know what's inside, in they all go. Now you don't have to be a film buff to work out that this building is not going to be filled with sweets, candy floss, balloons and, generally, lots and lots of fun. Sure enough, within its walls, the team discover unusual hieroglyphics, along with mysterious pods that point to life – in one form or another.

And that is where the tin of worms is opened. What happens next is hinted at in the trailer, but with a film that has been shrouded in secrecy, nothing can be assumed until one's rear is firmly placed on a cinema seat.

Will Prometheus feature the original alien? Many say 'no', but who's to say in what capacity it may play a role? Is David (Michael Fassbender) – the android in the crew – to be trusted? It looks likely that he plays a key role and we know how intrinsic 'synthetics' are to both the Alien universe and Scott's sci-fi. Has Elizabeth Shaw (Natalie Portman) been moulded to be the new Ripley? A character who gave film a real action heroine, a gun, guts and, most significantly, a central role.

Alongside Fassbender and Rapace is a cast that is as solid as it is eclectic, including Charize Theron, Idris Elba and Guy Pearce, all working with a director who is a master of the genre as well as often being heralded as an 'actor's director'.

Prometheus has all the ingredients to become the third success story in Scott's unofficial sci-fi trilogy. In Alien he created a film that was horror first, sci-fi second, in Blade Runner he did the same with drama. If he blurs his genres again, then all the mystery around Prometheus and all the waiting will have been more than worth it. Miss this cinematic event at your peril...

