

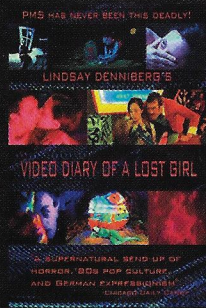


Cross Bearer

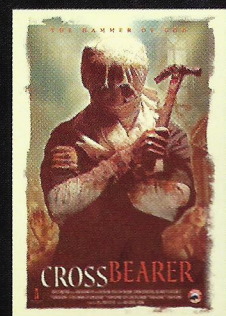
## VIDEO DIARY OF A LOST GIRL

Lindsay Denniberg

facebook.com/VideoDiaryOfALostGirl



Bathed in garish neon colours and using hand-crafted sets that recall '90s music videos, this horror-romance tells the story of Louise, a lonely – very human-looking – demon, who falls for Charlie, a lookalike of her long-dead lover. The problem: those she's intimate with lose their souls and lives, so to keep Charlie alive she must resist her overwhelming emotions. The two of them are obsessed with horror films, which, along with our heroine's job at a porn/art/horror video store, results in many nods to genre cinema, as Louise surrounds herself with posters and toys from the likes of *Dawn of the Dead*, *Zombie* and *Hellraiser*. *Video Diary of a Lost Girl's* special effects are also deliberately dated (sometimes intentionally cheesy) and involve a lot of superimposed static and use of garish colours, which brings to life the story's in-your-face, retro world. Although the movie delivers some kills and blood, as Louise sex-murders people and disposes of their bodies, the real reason to watch *VDoaLG* is for the John Hughes-ish romance between two very relatable characters.



## CROSS BEARER

Adam Albrandt

crossbearermovie.com

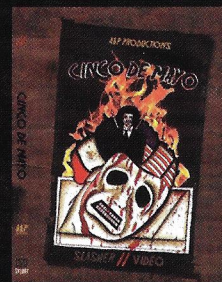
Strip club dancer Heather and a motley crew of secondary characters agree to take care of a drug exchange for a scumbag club owner. How-

ever, once the gang arrives at the warehouse/hide-out/pad of the drug-buyer, they find him dead and the killer still on the scene. With a burlap sack over his head, reminiscent of Jason in *Friday Part 2*, the murderer proceeds to incrementally hammer most of the group into bloody mulch. Like other slashers, boobs and blood take up a lot of the movie's running time, but the cliché is addressed in a scene where Heather eloquently explains that trashy flicks with mammaries and maiming are simply more entertaining than talky art pieces. And who can blame her for her views when the director, despite his budget, manages to make the violence and gore almost beautiful with his dark yet colourful cinematography? *Cross Bearer* is a slasher that takes responsibility for its sins and has a hell of a time doing it.

## CINCO DE MAYO

Paul Ragsdale

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An interesting entry in the holiday slasher subgenre, this uneasy horror-comedy concerns a well-meaning teacher, known as El Maestro, who tries to promote tolerance of upcoming Cinco De Mayo celebrations by educating his unenthusiastic class, as well as his racist peers and neighbours, about Mexican history. His efforts get him fired and sent to a psychiatrist, who convinces him that he has a deep-seated bloodlust from his Aztec heritage. He finally snaps and goes on a murder spree, targeting the racists who have wronged him. Washed-out colours and a booming electro score by Vestron Vulture give this shot-on-video slasher an almost authentic vintage aesthetic without resorting to too many cheap film damage effects. The retro feel is also



Video Diary of a Lost Girl



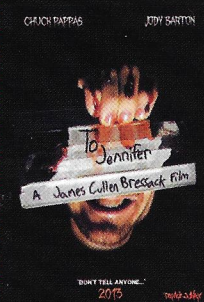
Cinco De Mayo

helped by peppy horror host Stacie Monroe, who introduces *Cinco De Mayo* and later pops in with a fake trailer for an imaginary film called *Dance Till You Die*, about a school dance team attacked by zombies (make this!). Despite the fact that *Cinco De Mayo*-related hate crimes are a grim reality, this film manages to approach the subject with respect while still being goofy, tongue-in-cheek and very bloody.

## TO JENNIFER

James Cullen Bressack

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Shot entirely on an iPhone 5, this slow boiler follows awkward college-age spaz Joey, who receives a sexy text message from his long-distance girlfriend Jennifer that was meant for someone else. Upset, he recruits his pal Steven and Steven's loose cannon buddy, Martin, to take a road trip to confront Jennifer about her infidelity. They decide to record their journey, which includes small-town house parties, fist fights and hookers (blame Steve's warped sense of fun). Although it's a rollicking trek for the other two, every event causes Joey to become increasingly agitated and desperate to see Jennifer, resulting in a bloody climax that reveals the true nature of their relationship and his sinister reasons for seeing her face-to-face. With a miniscule crew (the three stars of the film) and a singular camera (that most of us have in our pockets right now), this thriller truly shows that budget is not a factor in making a movie that keeps you engaged and offers a few surprises.

Patrick's Blood on a Budget column appears regularly at [rue-morgue.com](http://rue-morgue.com).