

# 'The Hills Have Eyes', but you won't after watching it

by Matt Rutherford  
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**The Hills Have Eyes**  
Directed by Wes Craven  
(Universal, 2005)

★ ★

For those of you who don't know, the current *The Hills Have Eyes* movie is a remake of the 1977 Wes Craven film, with the same title of course.

This tongue-in-cheek horror flick is one of the most predictable films I've seen in a while. Not because I had already seen the original, but because this movie borrows heavily from the plot of 2003's *Wrong Turn*.

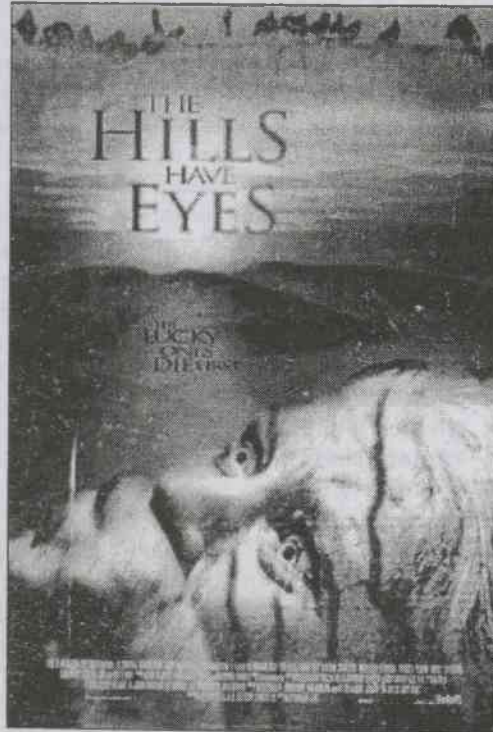
You are introduced to a rather large family. You know the one with the overbearing mother, testosterone maddened father, bitchy Hilton sister, and Paxil addicted son. This is obviously done so that you feel loss when these stereotypes are cornered and killed with makeup's finest monstrosities. Along the way, the family stops at a rather sketchy gas station and receives directions from an even

sketchier gas station attendant. Just like in *Wrong Turn*.

Of course, the family takes the suggested shortcut and gets stranded by the traps of the local hill mutants. In *Wrong Turn* the same occurs, however, it just happens to be in West Virginia's national forests, as where in the current *The Hills Have Eyes* takes place in the desert of New Mexico.

Something slightly more interesting about this film is that it is laden with the theme of, "Watch out, your government is making atomic monsters and blowing things up out west without you knowing it." I'm pretty sure that most people in the United States are aware that we have blown up the

desert many a time, and the effects of the radiation can cause great disfigurement, cancer, and



more than likely, death. But that's why we have that lovely television show *The Swan*, right?

This is also the biggest change from Craven's original film. In the 2006 version, the monsters are the result of the nuclear testing around towns. These mutants apparently had to breed in order to survive, since the nuclear testing in New Mexico took place July 16, 1945. How's that for your thought of the day?

However, in Craven's film the monsters were just inbred families feuding in the desert and an innocent, yet annoying, family just happens to get caught in the middle of it all.

The only minute saving grace of this film was that the gore and special effects were topnotch. There were enough random scares to make me jump a few times, and that's honestly all I ask from a horror movie. However, in terms of innovative plots and character development this movie is a total flop.

So do not waster your hard earned work study checks on this one. Wait until your buddy who works at Flick or Blockbuster can get you a discount on the rental.

## Matt's Take

# Pop culture lacking in originality

by Matt Rutherford  
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Are you feeling as though you've seen it all? Been going in circles?

Or maybe you're just one of those complacent people who doesn't even know its morning. Well, if you are anything like me, then you've noticed that the media is constantly regurgitating various genres: everything from rap music to film. Leave it alone, I say.

Remakes seem to be the hot ticket for film as of late. *King Kong* is a remake of a remake, which is a tad ridiculous.

Where have all the interesting ideas gone? I realize that to

create is to borrow from prior creations; however, that doesn't mean that you have to take an idea that's been done and done well, and reform it again. At least let the original take its place in the greater history of the said genre before splicing it into something horrific.

Not that Peter Jackson did this. I actually thoroughly enjoyed his version of *King Kong*. It's simply the fact that the core idea was nothing new.

Within music, there are countless "artists" who think by sampling another artists' work they have some type of vintage edge that will push them to the top.

Sadly enough, it does because it gives us that sense of familiarity. I, on the other hand, remain unimpressed.

Sampling consists of digitally recording acoustic, synthesized, or previously recorded sounds for the purpose of electronically manipulating them (e.g., changing pitch, changing timbre, looping them, etc.); sometimes in rap and pop music entire musical phrases from old albums are often implemented and then synthesized as the basis for new recordings.

Kanye West is a prime example of those "artists" who sample. In his recent song "Diamonds (From Sierra Leon),"

West samples from Shirley Bassey's hit "Diamonds are Forever" from the old *James Bond* films.

I'm not saying that sampling is an atrocity, what I am trying to convey is that originality is becoming harder to achieve. Those artists who aren't banking on their own sounds, ideas, and words are the ones who will be the tastes of the month.

Originality is something that is difficult to come by, but I think it would be a wonderful thing if people could recognize what is truly new and what is a definite imitation.