

# VIDEO BRIEFS

**"Scream"**  
Wes Craven's "Scream" was once a small horror film that opened with little fanfare to audiences back in 1996. Due to strong word-of-mouth by a newly discovered teenage audience, the flick went on to become one of the biggest blockbusters of the year. "Scream" was the Pokémon of 1996. If you hadn't seen it, you just weren't cool.

Craven, of "Nightmare on Elm Street" fame, crafted a film that could have been just another entry into the

slasher genre, but instead ended up being surprisingly witty and genuinely creepy. One of the first and best users of cellular phones in a movie, "Scream" also combined the old Scooby-Dooish idea of the masked badie with a dynamite cast of characters, such as Sidney (Neve Campbell), Gale Weathers (Courtney Cox), Deputy Dewey (David Arquette) and Randy (Jamie Kennedy), who all knew the "rules" of scary movies.

From the beginning 15 minutes to the frightening, but hilarious, final scene, Craven used each of his movie's 111 minutes to keep audience members in their seats and out of the bathrooms.

Writer Kevin Williamson ("Dawson's Creek") parlayed his knowledge of horror films and his ability to tap into the

language of today's youth to write one of the most inventive scripts a horror film could possibly have.



**"Scream 2"**  
While the sequel to the successful "Scream" was a slight step down from the original, "Scream 2" did earn cool points for discussing the fact that "sequels suck" at the beginning of the film.

Following main character Sidney (Neve Campbell) from high school to the safer confines of college, the sequel upped the ante by inserting more pretty girls, more laughs and more blood.

Consequently, some of the scares that the first "Scream" based its entire success on were lost in a film that ended up having just too much of everything. In short, less is definitely more.

While the first film lampooned high school, "Scream 2's" best moments emerged from its ability to make fun of everything that can be funny in college, like sorority girls and drunken parties.

Director Craven and writer Williamson did bolster the film with a few nail-biting sequences that made the attergoers jump out of their seats. With the final "Scream 3," audiences will likely fill the seats again for one last scare.

Friday: We Review "Scream 3"

—Justin Winters

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# "Beholder" Fails to Hold Attention

By FERRIS MORRISON  
Staff Writer

I always love a good action flick. That's what I told my roommate as we braved the icy streets for "Eye of the Beholder." Little did I know I was about to enter a darkened theater to experience an artsy psychological analysis of two people consumed by loss.

## MOVIE REVIEW

### "Eye of the Beholder"

Although "Eye of the Beholder" features two well-developed characters and inventive, surrealistic cinematography, the film's poor script and direction creates a boring story with no action and a terribly designed finale.

Based on a spy novel by Marc Behm, "Eye of the Beholder" is the story of a British intelligence agent who falls in love with Joanna Eris (Ashley Judd), a beautiful killer he is sent to apprehend.

The agent, code-named, "The Eye," (Ewan McGregor), is a reclusive, quiet man haunted by the loss of his wife and daughter. The Eye refuses to capture Eris, and instead follows her across the United States, observing and becoming obsessed with her from a distance.

Director of Photography Guy Dufaux created stunning, clever visuals to complement the film's themes of desire and loss. He smoothly transitions through different points of view, including The Eye's digitized view through high-tech surveillance equipment.

The Eye still talks to the memory of his daughter, whose ghost follows him wherever he goes. The line between reality and fantasy is also skewed as Eris recalls her tragic childhood. Dufaux superimposes Eris with a flashback as



Ashley Judd stars opposite "Phantom Menace" star Ewan McGregor in "Eye of the Beholder," a story of loss and obsession.

she remembers the day her father disappeared. He uses slow fades to show how each character's past still dangles in the present.

But for all of Dufaux's artistry, the film's weak direction destroyed the interesting thematic elements "Eye of the Beholder" presented.

Writer and Director Stephan Elliott, well known for his direction of the comedy "The Adventures of Priscilla Queen of the Desert," took his first stab at a serious film with minimal success.

Although he carefully planned each character's history and motivation, Elliott forgot to pay attention to the

actual events in the film, which amounted to The Eye watching Eris again, again and again. While theatergoers definitely appreciate voyeurism, audiences also desire action to carry them through those slow scenes where The Eye sits and watches his obsession.

"Eye of the Beholder" finally ends as Elliott lays on the melodrama a little too thick and our heroine exits the film with a flair that only Marlene Dietrich could appreciate.

Despite its fairly successful attempt to capture distorted time, space and perception, "Eye of the Beholder" fails to capture the respect of audiences due to its clichéd ending. If you decide to brave this film for its crafty cinematography, be prepared for the longest hour and a half of your life.

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

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