

# Disturbing *Hostel* not for faint of heart

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Horror movies have transformed from implausible psychotic killer movies into a more realistic, mind-twisting genre that evokes the deepest and darkest fears from its audience. There is no question that violence, gore and sex continue to play a role in this new breed of films, but the sick mentality hidden within the underlying premise of movies like *Hostel*, are quite disturbing.

Eli Roth's latest film far surpasses the undeniably unpleasant residue left when *Cabin Fever* touched the big screen. *Hostel*,

features an almost unknown cast in a story that is filled with nudity and blood in an extremely perverse manner. The film stars two American college students, Josh (Derek Richardson) and Paxton, (Jay Hernandez) and one slightly older and more vulgar, Icelandic character named Oli, (Eythor Gudjonsson) who are backing through Europe. Upon hearing about the women and entertainment found in the small country of Slovakia, the trio hops on a train to fulfill their most animalistic fantasies. When Oli winds up missing from their hostel, Paxton and Josh notice that not everything is as it seems in the small country.

The first forty-five minutes of the film is raunchy and many parts are almost unnecessary. Although it sets the stage for the character's desires and dreams of sleeping with women, it goes on for far too long. The beginning of the movie is riddled with foreshadowing and quirky allusions to producer Quentin Tarantino. For example, as the three men walk into the Slovakian hostel, *Pulp Fiction* is playing on the television.

Two women, Natalya (Barbara Nedeljakova ) and Svetlana (Jana Kaderabkova), seduce, drug and deceive the two men, setting the stage for them to be taken to a run-down factory where people pay to torture other humans. This is one of the most disturbing concepts to be the basis for a motion picture.

Following in the footsteps of the first *Saw*, (the second one being utterly trite and dull) Roth convinces the audience that a place like this may actually exist. Rich, powerful men, pay to satisfy their hedonistic fantasies, by taking items like power drills to live human faces. Roth does not shy away from blood or guts and much of what he shows is downright repulsive. The gore and blood is realistically done and results in the audience covering their eyes for a good portion of the movie.

Roth's direction and camerawork leaves very little to the imagination as most of the brutal scenes are shown. In the beginning of the film, Roth shows only brief glimpses of the brutal scenes to spark the audiences' interest, but as soon as the final forty minutes hit the screen, he focuses

on showing the most minute details of the most disturbing scenes.

Whether it is the slashing of Achilles tendons or gouging out eyes, the immoral atrocities performed in this shoddy factory are so foul that Dante would have to create an entirely new circle to house the torturers. When Paxton manages to escape from one of the torture rooms, audiences will roar with hope that he makes it through the rest of the movie.

The movie is as advertised, simply a gore-fest extravaganza. Be warned, this movie has an "R" rating and for good reason, it is not for the faint of heart. It is not a spectacle of modern filmmaking, but rather, a twisted, heart-racing movie that will surely make one weary of traveling to Europe any time soon.

