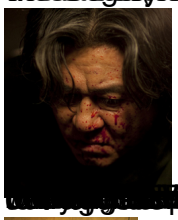
I've been on the American Film Market beat since 1998, and at this year's industry marketplace, held November 3-9 in Santa Monica, CA, I watched more movies in six days than the average person sees in a year. Then again, said moviegoers usually don't have the opportunity to catch films such as THE DEVIL'S FLOWER (Russia's TWILIGHT knockoff) or THE TERROR EXPERIMENT (C. Thomas Howell vs. zombies in a high-rise) at their local multiplex.

Though AFM screens some high-end independent genre product (MONSTERS, THE LAST EXORCISM, LET ME IN, etc.), the majority of the 400-plus movies for sale to international and domestic buyers fall squarely into the B-movie category. Many of these films will eventually land in Redbox kiosks and on late-night cable TV, though a few will win greater exposure from the Magnolias and IFCs of the world. Luckily, no one expects you to sit through movies with tiles like DINO MOM; that's my job. And the results of my annual AFM screening frenzy appear below.

THE CHILD'S EYE: Thailand's Pang brothers (Oxide and Danny) continue to explore ghostly phenomena in this fourth (and worst) installment in their EYE franchise. In this stand-alone film (actually, nothing connects the EYE pictures, as far as I can see), a group of vacationers get stranded in Thailand due to political unrest and hole up in a seedy hotel. Before long, a ghost woman (reminiscent of RINGU's Sadako and THE GRUDGE's Kayako, of course) begins haunting the travelers, and the guys disappear into some other dimension. Three creepy kids and their spook-sniffing dog (!) offer clues, but CHILD'S EYE gets sillier and duller as the predictable story plods along, with an especially ridiculous twist ending. The *de rigueur* addition of sporadically effective 3-D FX (the sales agent promotes CHILD'S EYE as the first Hong Kong production to be shot entirely in hi-def stereoscopic 3-D) does little to improve this rather shoddy-looking production.



TO BE CONTINUED