

## “VIDEO DIARY OF A LOST GIRL” (Movie Review)

Written by Vivienne Vaughn  
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VIDEO DIARY OF A LOST GIRL, the first feature directed by Lindsay Denniberg, is not made for the masses; it's a completely bizarre, surrealistic art-house film that's not quite comparable to anything, except perhaps Nobuhiko Obayashi's 1977 horror phantasmagoria HOUSE.

VIDEO DIARY, making its New York premiere this Saturday at [92YTribeca](#) (with Denniberg and her cast in attendance), opens with the tale of the mythological she-demon Lilith, told through myriad images set in a dreamlike world full of supersaturated colors, television static and strange illumination, with masks and nudity galore. Lilith creates an immortal, inhuman race of succubi known as Lillins who must have sex once a month in order to live, or else they menstruate to death; consequently, their conquests die instead.



Louise (Priscilla McEver) works at a video store, and is an average young woman—that is, despite her deadpan humor, 1980s aesthetic and being descended from a demon. For the past 100 years, she has been feeding off unsuspecting random men she lures into her body-part-littered lair. All is fine and well in the life of our succubus protagonist until she encounters the reincarnation of her first and one true love, whom she already inadvertently murdered the first time around in the 1920s. We delve into Louise's past, told with the help of films like PANDORA'S BOX (we learn she took her name from silent actress Louise Brooks), and witness her past heartache and the struggles that come with being a succubus. Love hits

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full-force once again, and Louise is torn between her animalistic, murderous sexual desires and the will to preserve her lover's life.

After the opening sequence, VIDEO DIARY becomes slightly more conventional in its plot, though Denniberg maintains the insane visuals consistently throughout the film. It's a colorful cocktail of homages to movies of the past: classic horror in particular, but also German Expressionist and French New Wave films, as well as many other genres. (Also sprinkled throughout are clips from vintage fright films in the public domain, such as CARNIVAL OF SOULS, NOSFERATU and NIGHT OF THE LIVING DEAD.) In addition, the characters constantly don garb such as DAY OF THE DEAD, CANNIBAL FEROX and DOLLS T-shirts, and many other titles are referenced via movie posters in Louise's bedroom and video cases lying around her store. VIDEO DIARY is a love letter to cinema of the past, made by film buffs for fellow film buffs.

VIDEO DIARY is a refreshing and unusual film with an original premise, developed through a solid script packed with witty dialogue. The soundtrack is largely composed of music reminiscent of female-fronted punk bands of the 1980s, which is always welcome. Occasionally, a weak line delivery or poor practical effect takes us slightly out of the film, but the evident energy and enthusiasm put into making it largely compensates for any such moments. VIDEO DIARY is also interspersed with a pleasant amount of quirky humor, reminding us that the filmmakers weren't taking themselves overly seriously. The high stylization often works in its favor and helps boost the production value the movie, which was presumably made for a shoestring budget.

VIDEO DIARY OF A LOST GIRL is certainly worth watching for fans of the experimental. You can rest assured you won't see anything else quite like it.

