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REEL CRITIQUE  
MOVIE REVIEWS

**Go**  
Starring Jay Mohr and Katie Holmes  
Directed by Doug Liman  
Playing at Hollywood 16

What hath Tarantino wrought? Love it or hate it, when Quentin Tarantino's *Pulp Fiction* burst onto the film scene in 1994, it was a breath of fresh air to a stagnant industry, creating legions of followers and copycats. That fresh air is, however, beginning to become stale. *Go*, one of the recent films reminiscent of Tarantino's style, does have a redeeming value not found in *Pulp Fiction* — a telepathic cat.

*Go* is told from a *Rashomon*-esque three separate points of view (similar to the end of another Tarantino film, *Jackie Brown*): Ronna's (Sarah Polley), Simon's (Desmond Askew) and Adam and Zack's (Scott Wolf and Mohr, respectively).

Ronna is a supermarket checkout girl down on her luck and in need of a big score so she can pay her rent. Along come Adam and Zach looking for "20 of 20," otherwise known as Ecstasy and Ronna decides to become an entrepreneur and enlists the aid of Todd (Timothy Olyphant), the drug dealer. Of course the plan predictably backfires, plunging everyone

into an underworld of scum. The young cast is talented and picturesque, fully exuding the sizzle required by John August's script. Especially impressive is Polley, who seems to emit years of cynicism behind her eyes. This fits *Go*, the most cynical Generation X film to come out this year (even more than the playfully nasty *Cruel Intentions*).

Holmes is a headliner partly because of her Dawson's Creek fame, but she does little more than tread water in a role that required little. Askew makes a memorable American debut, but his partner in crime, Marcus (Taye Diggs), is reduced to spouting advantages of tantric sex.

Liman, serving as his own cameraman, creates a hyperkinetic feel to the action, but the film is so formulaic and dependent on *Pulp Fiction* it's like watching *Jules and Vincent: the Wonder Years*.

Although playing off the tried-and-true, double-cross-the-drug-dealer format, the first act is the best, complete with a shocking and brutal ending. The other two acts, unfortunately, are subpar and silly. Simon's act is nothing more than slapstick.

Oh by the way, I quit. I can't handle having to change my articles for people who think they know more than me.

— Jeff Schmidt

**Never Been Kissed**  
Starring Drew Barrymore and David Arquette  
Directed by Howard Deutch  
Playing at Hollywood 16



PHOTO COURTESY OF PICTURES  
Drew Barrymore and David Arquette as Josie and Rob Geller in *Never Been Kissed*.

Trying to avoid the bombardment of exploitation flicks has been the goal of movie buffs in 1999. With the arrival of more's back to school comedy, seeing these movies may be inevitable.

After putting the nightmare of her behind her Josie Gellar (Barrymore) to all as "Josie Grossie" is now an editor at the *Chicago Sun-Times* and in everything except the dating/love/romantic department, Josie gets her chance she can write when she is forced to go to high school, make nice with the popular and get the trashiest stories on today.

This movie becomes a definite classic as Josie lets it all loose at a night club as a great looking brownie "filled with more tame performances while adding to in accomplishing popularity.

The film does not fail to portray her as a shallow, self-absorbed popular girl complete with the dream guy and the Lacres.

One of the films many bonuses is the formation Josie takes from "Total Abuser" babe by the end of the movie. As the producer of the film, Barrymore knew what to deliver, fun. With some plot that make this one different from the someone may end up leaving this movie tears of joy not just laughter. (Grade: B)



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PHOTO COURTESY OF TRACY BENNETT  
Scott Wolf, Jay Mohr and William Fichtner try to pull off a drug bust in the new movie, *GO*.

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