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GGIELIFE Page 6 • Friday, April 16, 1999 EL CRITIQUE BAULAIO

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): Ron-na's (Sarah Polley), Simon's (Desmond Askew) and Adam and Zack's (Scott Wolf and Mohr respectively) 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.

MUE REMIENS

The young cast is talented and picturesque, fully exuding the sleeze required by John August's script. Especially impressive is Polley, who seems to emit years of cynicism behind her eves. 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 Fic tion it's like watching Jules and Vincent: the Wonder Years

Although playing off the tried-and-true, doublecross-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



Scott Wolf, Jay Mohr and William Fichtner try to pull off a drug bust in the new movie, 60.



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Drew Barrymore and David Arque losie and Rob Geller in Never Bee

Trying to avoid the bombard sploitation flicks has been the go movie buffs in 1999. With the a more's back to school comedy, these movies maybe inevitable

After putting the nightmare behind her Josie Gellar (Barry to all as "Josie Grossie") is now editor at the Chicago Sun-Tim tions of becoming a feature wr in everything except the dating tive department, Josie gets her she can write when she is force high school, make nice with the and get the trashiest stories on

This movie becomes a definite Josie lets it all loose at a night chi a great looking brownie "filled wi Arquette plays Josie's brother mey, sa e prose

more tame performances while addit to in accomplishing popularity. try the The film does not fail to portra as a shallow, self-absorbed popul

ey're g ne,'' he complete with the dream guy and nators, a group of calculus driven One of the films many bonuse Lacres with Co formation Josie takes from "Total 'osecut babe by the end of the movie. Ase amptor producer of the film, Barrymore

Prosec what to deliver, fun. With some mmen that make this one different from Jayla someone may end up leaving this assive tears of joy not just laughter. (Grad garup



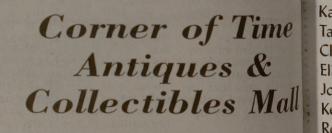
2 - 5 p.m.

Benjamin Knox will unveil 4 new prints at 2 p.m., including "Heart of a Champion", a tribute to Dat Nguyen and the 1998 Big 12 Champions "Heart of a Champion" will be signed by both **Benjamin Knox and Dat Nguven.**

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