



Bruce Willis plays Butch, a boxer paid by a mob king to lose his last fight in *Pulp Fiction*. But Butch's troubles really begin when he goes against his word.

COURTESY PHOTO

Blood, sweat and pulp

"Tarantino's vision once again stretches the boundaries of form and controversy with the movie."

Greg Hamilton
For the Oregon Daily Emerald

With only one film to his credit, director Quentin Tarantino became the Rodney Dangerfield of cinema auteurs.

He just couldn't get no respect. After his directorial debut with the highly controversial and violent *Reservoir Dogs*, Tarantino became the new whipping boy for film violence, with critics either loving or hating his searing, realist style.

Editor's Note

Pulp Fiction is the movie of the moment. Everyone is talking about it. The question, though, is does everyone like it? Because of the movie's impact, Rhythm and Reviews is running three reactions, to better illustrate the variety of responses *Pulp Fiction* has evoked.

acters with cold hearts and iron wit. Cinematic creatures that don't mind blood and don't mince words when the fat is in the fire. They are violent, profane, passionate and cut out of the same raw fabric as the denizens of a David Lynch film.

They command a sense of respect.

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With *Reservoir Dogs*, Tarantino single-handedly turned the film world on its ear, carving out a stylistic niche for himself that, although violent, did not rely solely on havoc to get its point across.

Pulp Fiction, his second and latest effort is no different. It revels in the darker side of life, creating char-



Jules, played by Samuel L. Jackson, is a gun man who has an enlightening experience.

COURTESY PHOTO

"It could have been cheap but it wasn't."

Patrick Mitchell
For the Oregon Daily Emerald

Pulp fiction refers to popular stories printed in poorly-made books. These stories were generally action/adventure or romance novels, and there is no way they could ever be considered literature.

Quentin Tarantino's *Pulp Fiction*, however, can be considered a masterpiece.

It's not your basic storyline. The parts of this film don't run sequentially, and the opening scene is the same as the closing scene. The plot is made up of events that are unlikely but possible and, above all, absurd. It's also very funny, in a dark way. That's Tarantino.

The characters are murderers, drug dealers, hit-men, and crime lords. They aren't even your

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"Risks were taken and weren't always successful."

Trista Noel
Oregon Daily Emerald

The acting was wonderful. The dialogue was brilliant. The sets were stupendous. The plot was fascinating. The director was unparalleled.

But the violence was what ruined *Pulp Fiction*.

Pulp Fiction has its strengths. And I don't want to

discount the snappy screenplay, the complex plot or director Quentin Tarantino's ability to weave three seemingly unrelated stories together. Not to mention the stylish sets and hip mobster clothes.

But it's hard to appreciate such beauty and creativity while victim to massive amounts of hard to ignore,

graphic violence.

I find it hard to believe that audiences enjoy watching random people being shot and hurt for no apparent reason. *Pulp Fiction* is worse than other shoot-em-up films because it focuses so much on the killings.

In one scene, Vincent (John

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TRAVOLTA