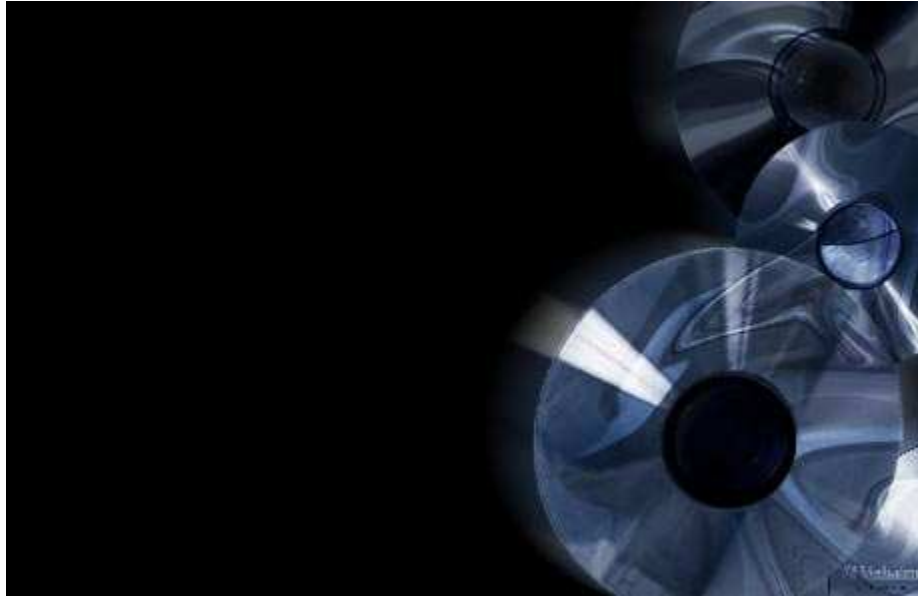




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Goth Kill

Directed by J.J. Connelly
By Keith Carman

God bless the independent filmmaker. They try incredibly hard to do the best they can with what minimal means they can scrape together. This often results in a great story hampered by limited effects, rough quality and even rougher acting. Such is the case with Connelly's quasi-comedic horror flick *Goth Kill*. A priest wishing to do well is burned at the stake upon discovering his church's sordid secret. While dying, he makes a pact with Satan to reign over his own kingdom at any cost — providing the Devil with souls. The priest returns to this mortal coil and happens upon a New York City goth club. It's here that he realizes he has found his well of spirits and begins a bloodthirsty harvest on the people — goths and vampire freaks — who purport to adore sin. It sounds great: an original idea with somewhat of an amusing twist. Too bad it doesn't quite play out that way. While *Goth Kill* has an interesting premise, its execution leaves much to be desired. Sure, one can forego the obvious limitations of creating gore effects, which are used sparingly in *Goth Kill*, but there's no excuse for some of the worst acting imaginable. Because Connelly seems to use friends with negative acting abilities, many moments are groan-inducing and awkward, resulting in a film where one is pulling for the director yet almost embarrassed for him at the same time. As for the extras — director/actor commentary, a Q&A during the initial screening, still galleries and trailers — they feel like tacked-on afterthoughts, as opposed to premeditated ideas for what was inevitably a straight-to-DVD affair. They offer little insight and are more boring than the film. Yet another interesting concept hampered by inability, *Goth Kill* is one of those films only a truly brave soul could watch repeatedly. (Wild Eye)

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