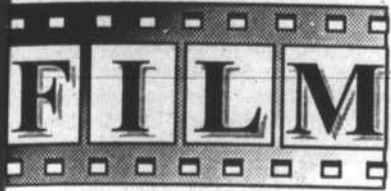


# High-speed 'Chase' rolls out craziness



## "The Chase"



"The Chase" is a high-speed, high-impact comedy that quickly accelerates to peak performance and doesn't slow down for anything.

Redefining the idea of an insane plot, the story begins with unjustly sentenced, escaped-convict Jack Hammond (Charlie Sheen) abducting beautiful and bewildered Natalie Voss (Kristy Swanson) from a convenience store.

The pair embark on an intensely surreal 90-minute chase scene as Hammond attempts to escape to Mexico.

Hounded by local police officers Dobbs (Henry Rollins) and Figus (Josh Mostel), the California Highway Patrol and almost every news station in the state, the couple grow from being enemies to being lovers at 100 mph.

Officers Dobbs and Figus are being interviewed by a "COPS"-like film crew that go along for the ride and provide some great footage of two of Newport's finest in the high-speed pursuit of their lifetime.

The plot is so twisted and ludicrous that it is almost impossible to second-guess, even though it appears to be a

predictable chase movie.

The portrayal of the news-hungry media is incredibly hilarious and frighteningly close to the mark. Like blood-tasting sharks in a feeding frenzy, the TV crews crawl over each other to get to the story.

The filmmakers do a fantastic job of keeping the action on the road. Involving everything from explosive vomit to crash-test cadavers to a 100 mph love scene, the mad intensity rarely lets up the gas.

The character acting of the film is excellent, especially from Sheen. Hammond is the center of the insanity as he attempts to flee from a false conviction that pushes him over the edge.

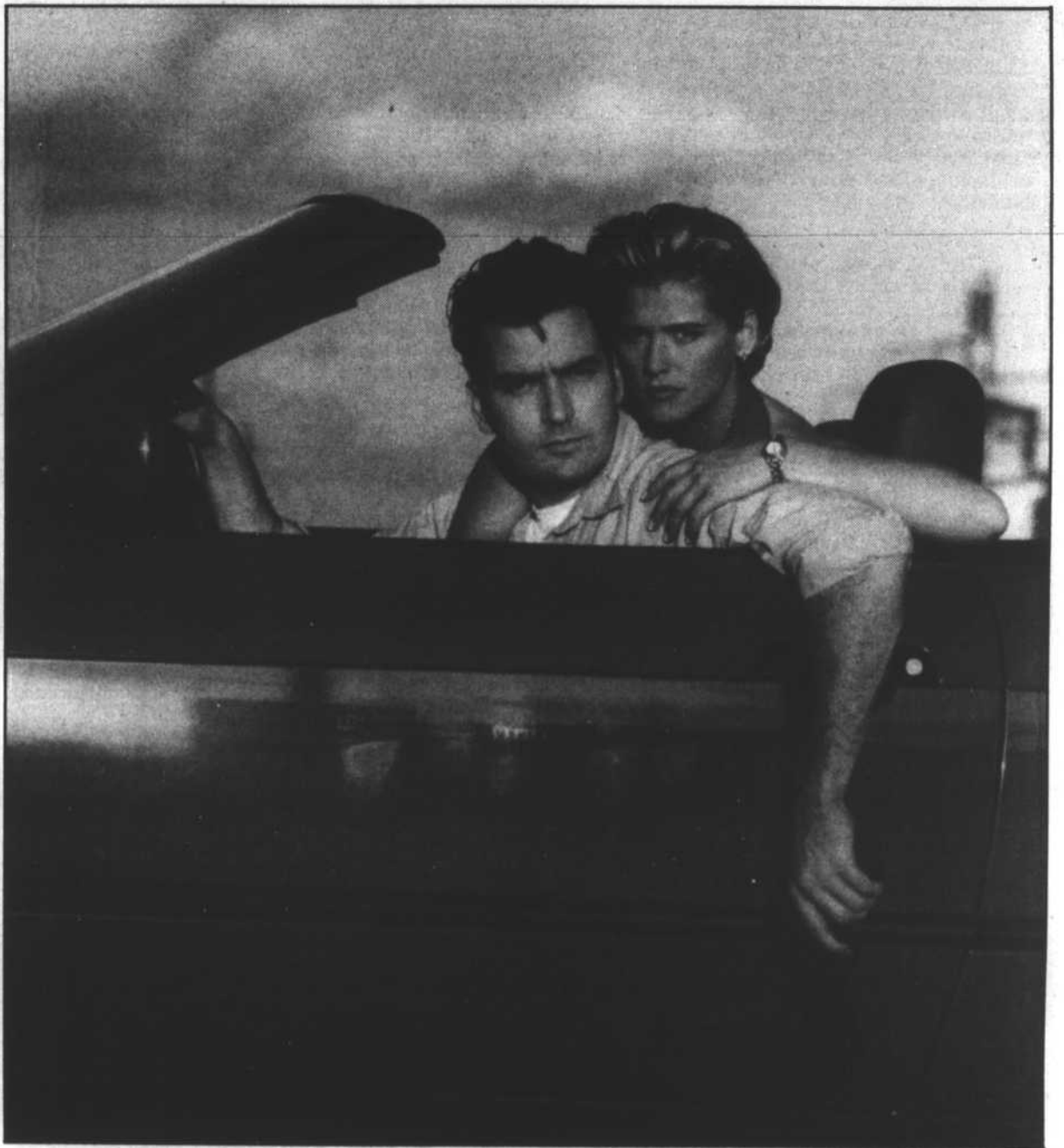
Swanson, barely an actress, is passable as Voss, the rich daughter of a California tycoon who is fed up with her father's domineering attitude.

Rollins, the lead singer of the now-defunct Black Flag, is exceptional in his debut as a straight-faced cop who combines serious regard for duty with a selfish, sadistic edge that blends well with the movie's eccentricity.

Anthony Kiedis and Flea of the Red Hot Chili Peppers heighten the craziness as two redneck road warriors intent on rescuing Voss themselves.

Obviously not to be taken seriously, "The Chase" is the best of B-movies with a feature film cast and budget.

—Joel Strauch



Charlie Sheen is Jack Hammond, and Kristy Swanson is Natalie Voss in the high-speed comedy "The Chase." Courtesy Twentieth Century Fox

# MUSIC REVIEWS



"Dining Out With Roosevelt Franklin"  
Roosevelt Franklin  
Fire Records



The picture of a half-baked chef proudly displaying his boar's head dish on the cover of Roosevelt Franklin's newest release perfectly sums up the experience of listening to this disc.

The photo, like Roosevelt Franklin's disc, may make some bolt away at first.

Roosevelt Franklin is truly an acquired taste. "Dining Out With Roosevelt Franklin" affirms this statement and may be much to swallow at first. But the disc rewards the patient listener with repeated listens.

Anyone who has been waiting for a Frank-Zappa-meets-Red Hot Chili Peppers style at an intersection of, say, P.J. Harvey will automatically take to tracks like "Five Fingaz' on the Hand" or "Two-Can Salmon." Like these two songs, the rest of the disc sounds like a unrehearsed jam session, at first. But you have to listen to it more than once to appreciate the funkier-than-thou bass lines of Jonathan Hishcke or the Kate-Bush-meets-L7 vocals of Shannon Dobson.

The lyrics of songs like "Two-Can Salmon" and "Circus Daze" are as strange as the music. Colby Starck, John and James Wolcott have written and composed some of the most original music and lyrics ever to come out of the Lincoln music scene.

At times, "Dining Out" sounds like the band is trying too hard to be weird. Though this disc will definitely not be for some people's palates, it stands out. Check out this disc and check the band out live if you can. It's a feast well worth sampling.

—Sean Mc Carthy

"Dogman"  
King's X  
Atlantic Records



The latest release of King's X probably will not break the band out of its dedicated cult status and into stardom. But "Dogman" will be an impressive addition to the band's already impressive history.

The trio has virtually reinvented its style with each of its releases. From the 1988 debut, "Out of the Silent Planet," 1989's "Gretchen Goes to Nebraska," 1990's "Faith Hope Love," to 1992's "King's X," the group has won almost universal acclaim from both fans and critics.

"Dogman" mostly builds on to King's X highly original sound. The lyrics, especially on "Complain" and "Pretend" are some of the best lyrics the band has ever written.

Producer Brendan O'Brien, whose credits include Pearl Jam, Red Hot Chili Peppers, Stone Temple Pilots and the Black Crowes, pulls out the full potential of King's X on this release.

Guitarist Ty Tabor and drummer Jerry Gaskill provide a tight rhythm section throughout "Dogman," especially with its title track and "Complain." Bassist and lead vocalist Doug Pinnick does some of his best

work to date on all of the tracks on the disc.

The only thing that really hinders "Dogman" is that each of its songs sound about the same. Though there's no trace of disc-filler on this release, there's no really standout original track on the disc, either. The only thing that comes close is a rockin' live cover of Jimi Hendrix's "Manic Depression," which closes the disc. But this group is too good to gain recognition solely by doing a great cover.

As a whole, "Dogman" will fully satisfy most or all of King's X's faithful followers and may pick up a few new followers along its way.

—Sean Mc Carthy

"Live at CBGB's"  
Various Artists  
Atlantic Records

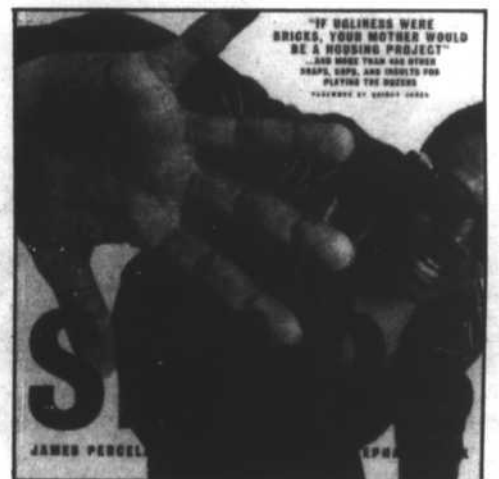
New York City's infamous CBGB's claims to be "The Home Of Underground Rock" inside the layout of Atlantic Records' release "Live At CBGB's."

After listening to this eight-band release, one hopes the people underground happen to be without stereo systems.

The sixteen-song album features groups as Tuff Darts, Manster and The Shirts, who have remained virtually unknown for reasons far less sympathetic than visionistic integrity. Every song offered from this compilation sounds like an anti-soul, late-arriving copycat tune written by people who couldn't decide whether Led Zeppelin or the Rolling Stones was the greatest recorded rock band.

"Live At CBGB's" was recorded June 4-6, 1976; a musically important time because punk rock was just becoming nationally accessible with major label releases from legendary bands such as the Ramones and

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## Book 'snaps' back at insulting lines

"Snaps"  
James Percelay, Monteria Ivey,  
and Stephen Dweck  
William Morrow and Co.

When I was a child, there was always one kid on my school bus who was the most gifted insult artist.

Every day, the child and a friend would trade lines like, "You're so poor, you got your t-shirt from a box of Cracker Jacks" and "Your mama's so fat, when she steps on a scale, it says, 'To be continued.'"

It must have been some of these children who grew up and wrote "Snaps." The literary masterpiece features, according to the cover, "more than 450 ... snaps, caps, and insults for playing the dozens."

"Snaps" features comments about a person's weight, intelligence, appearance, height, size, hair, color, smell, clothes, dirt, age, house, financial condition, teeth, eyes and sexual prowess.

For instance, in the "Ugly Snaps" category, one can find, "You're so ugly, your family sent you to the store for bread, and then moved." In the "House Snaps" chapter, one can read Jones' contribution, "Your house is so small, you have to go outside to change your mind."

See SNAPS on 10