Terminall Velocity entertains with humor, action

TERMINAL VELOCITY
Directed by Deren Serfam. Written by David Twyley.
Starring Charlie Sheen and Nastassja Kinski. Loews Copley Place.

By Kamal Swaamadss
STAFF REPORTER

Don't judge this film by the first 15 minutes. Otherwise, you'll think you know how they came up with the "terminal" part of Terminal Velocity. Be patient, and you'll see a few good action scenes, as well as some funny lines, from the stars.

The story starts as a group of former KGB agents sneak a 747 full of Russian gold into Arizona. They plan to launder it and finance a military coup of their homeland. Nastassja Kinski was a part of this group, but she has left them and is now trying to stop them from fulfilling their evil plan. She finds out about a local daredevil skydiver (Charlie Sheen), and she tricks him into helping her. Does it seem unbelievable? Well, it is, but it makes for an entertaining story that has suspense, action, and comedy.

Charlie Sheen fans will find that Terminal Velocity pales in comparison to The Chase, which recently came out on videotape. Sheen has a more interesting part in a more interesting story in that film. The Chase is just a funnier action-comedy, probably because Terminal Velocity was focused more on suspense and action than on comedy. That's too bad, because Terminal Velocity doesn't really make use of one of Sheen's best abilities. However, the action scenes are him well.

People will be comparing action movies with Speed for a long time, and they'll be hard-pressed to find one as entertaining. There are some excellent aerial scenes in Terminal Velocity that rank right up there. The most amazing one has Sheen, Kinski, and a big red Cadillac plummeting to earth from a cargo plane. But compared to Speed, this film has far too many slow parts. That movie redeemed the action film, and Terminal Velocity doesn't fare well in comparison.

That's not to say that Sheen and Kinski do a bad job. On the contrary, they play their parts well throughout the film. They have an on-screen rapport that really helps the story. They're effective in both action and comedy. Kinski is the one in charge, the one who knows the whole story, while Sheen is trying to figure out what's going on. He's usually the one with the funny lines, regardless of situation. His one-liners make every scene, action or comedy, that much more entertaining.

Sheen and Kinski are forced to accept all of the audience's attention. The bad guys don't say much, and when they do say something, it's generic bad-guy stuff. The other people watched and judged them worthy of TERMINAL VELOCITY

BY ORANGUTANG creates a diverse sound in Acid Blues

DEAD SAILOR ACID BLUES

Orangutang. 714 records.

By Brian Hoffman

Once upon a time, not so very long ago, in a land not so very far away, there played a band by the name of Orangutang. They played, and through the haze of the smoke and the glasses of beer, the people watched and judged them worthy of praise. The land of the Rothskeirls rejoiced.

Orangutang's latest production, Dead Sailor Acid Blues, deserves every bit of that praise. Diverse and original without becoming overly eclectic, the sound of Dead Sailor Acid Blues runs the gamut from the exceedingly heavy to the softer, more intricately textured washes of guitar and vocals. The sound of these four guys can loosely be described as a mix between Rush's vocals, Stone Temple Pilot's rhythm guitar work, and Voivoid's mental scaring edge to their work.

Orangutang keeps things interesting by mixing in some great guitar and other effects work on a lot of their tracks, especially during the song intro. For example, "Shablay & Canvas," which lasts only 39 seconds and consists entirely of samples and effects-work, proclaims at its end, "Good Evening, Ladies and Gentlemen," and jumps immediately into the second track, "Bigger Chunks." "Bigger Chunks" combines especially Rush-like vocals and a sound vaguely reminiscent of Jane's Addiction productions, with some innovative guitar work to form a truly excellent track. "Posthumanism," the second shortest song on the disc, conjures up images of a multicolored ball of play dough in its swirling construction: it's an instrumental mix of reversed sound bites, screams that could have come from a roller-coaster, and a few high notes on guitar repeated throughout.

Whether you're a hard rock fan, a fan of heavy, or light and intricate, Orangutang has literally written out their emotions and poured them into their music. By way of an intensely quirky example, "The Day Before I Died" compelled me to leap from my seat while writing the article and jump around my room during some great heavy rhythm work about two minutes into the track.

"Sweet Lemon Maureen" juxtaposes Orangutang, Page 7

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