

The sounds of Sweet Water

New Seattle band is just a bit too saccharine

by Vince Smith
Collegian Staff

Unless they maybe live on Mars, there isn't a person who isn't aware of the rising music scene from Seattle. Bands like Nirvana, Pearl Jam, and Soundgarden have fronted a blossoming music scene in which the music is powerful and especially loud, and the lyrics are intelligent (even if they're a bit psychotic).

One of the newer and less famous bands from Seattle is Sweetwater. Formed two years ago, Sweetwater; Cole Peterson, Adam Czeisler, Paul K. Uhlir, Dudley Taft, and Rich Credo have been selling out clubs throughout the Northwest of late. Being from Seattle, they gained good press from their live shows and a previous release. So you would think

their latest release, "Roads Life Goes", would be original-sounding and powerful music,

Sweetwater proves not everything that comes from Seattle is as smoking as

bands the powerful and popular bands they are. But at least most of them use a different pair

Also overrated are Sweetwater's lyrics. The press kit which comes with "Roads Life Goes" state the lyrics are "intelligent and intense, avoiding the traps of oversimplicity and pretentiousness." I beg to differ. Maybe some few listeners might find lines such as the chorus "I don't care about the news of the world/ the story's always the same/ I won't ever change" really profound, but I doubt it.

To end, maybe this is a sign Seattle should be left alone for awhile. After all, for every band like, say Mother Lovebone, there's bound to be bands like Sweetwater. Not every new band from the area is really good, and Sweetwater has proved it. If you're really interested in a newer band from Seattle, pick up Screaming Trees' LP instead.



Sweet Water (L-R): Paul Uhlir, Adam Czeisler, Cole Peterson, Richard Credo, Dudley Taft

right? Wrong. Throughout the three song maxi-single "Roads",

Nirvana. Two-chord guitar riffs played repetitively are what make many Seattle 'grunge'

of chords for each tune. I get the feeling they only know two chords.

Nowhere to Run

Van Damme busts heads nicely

by Tamara Wiley
Collegian Staff

After a daring escape from a prison transport, Sam Gillen (Jean Claude Van Damme) needs a place to lie low. Clydie (Rosanna Arquette), a young widow with two small children, needs someone to

hungry villains, played by Joss Ackland and Ted Levine.

In *Nowhere To Run* we are finally seeing a sensitive side to Van Damme. His character Sam, "is a bad guy who finds a tender side to himself, much to his surprise," says producer Craig Baumgarten. While the



Jean-Claude Van Damme stars as a fugitive turned hero in *Nowhere to Run*

fight what appears to be a losing battle against the corrupt land developers who are trying to drive her off her land. Clydie's son Mookie (Keiran Culkin) discovers Sam on his mother's property and befriends him. What ensues is; scene after scene of Sam protecting Clydie, her family and her land from the money

audience must still sit through those corny love scenes in which the helpless maiden falls in love with her deliverer from her harassers. Overall *Nowhere To Run* is a good action-packed movie full of Jean Claude Van Damme showing us a little bit of his sensitive side in between his punches.

Sniper misses its mark

Great special effects nearly make new thriller watchable

by Sarah Melchiorre
Collegian Staff

Ever get in over your head? It has happened to everyone. Most people however wouldn't kill other people to advance their career. When Richard Miller (Billy Zane of *Dead Calm* fame) arrives in Panama, to help Marine Sniper, Tom Beckett (Tom Berenger who played the catcher in *Major League*), the only experience he had was an Olympic silver medal for sharp shooting. Miller wants to impress his Washington supervisors. *Sniper* moves slow during the first half and is only saved by its awesome special effects.

Sniper isn't the usual buddy movie. Beckett is really ticked at the Washington Bureaucrats for sticking him with an amateur. There is a lot of tension caused by Miller because he is a young hot shot who feels he has no room for improvement. Beckett is quick

to point out that Miller's naive attitude will kill him.

Miller thought the mission would be a fluff job - in and out. The mission was to kill a Columbian drug lord and rebel leader. Miller however, is very apprehensive about killing.

Sniper isn't solely about killing. It is about the personal trauma of the sniper and why he kills. A sniper's life is put on the line every time he's sent out on a mission. Beckett does his job and does it well. "We'll wait for days for one shot, one kill," Beckett explains to Miller.

The best scene in the entire movie is when Beckett is pitted against a sniper he himself trained. Innovative camera techniques focus on the sniper Beckett trained as he searches for his mentor. After a suspenseful search in the dark for Beckett, he focuses on sounds from the stream behind him. He raises his scope in time to see Beckett fire an incredible shot right

through the scope he's looking through and into the eye he's looking with!

Tom Berenger performs nicely as Beckett, but has done better work. Billy Zane performs the arrogant male role very well, but no one stands out.

Zane's character sees Beckett as a stone hard killer, but Beckett reminds Miller not to judge character so quickly. After Miller begins to step into Beckett's world he is frightened by the change. Beckett is not just a killer by trade, he feels he is doing his country service by killing enemies of the state.

Looking through Miller's eyes at himself Beckett declares, "What you're feeling now isn't the worst thing. It's when you stop feeling that is."

Overall, the best thing about the movie is Berenger and the special effects. If you can sit through the semi-dramatic and semi-exciting filler, you may find the end of the movie worth the price of admission.



Tom Berenger and Billy Zane share an intimate moment in *Sniper*