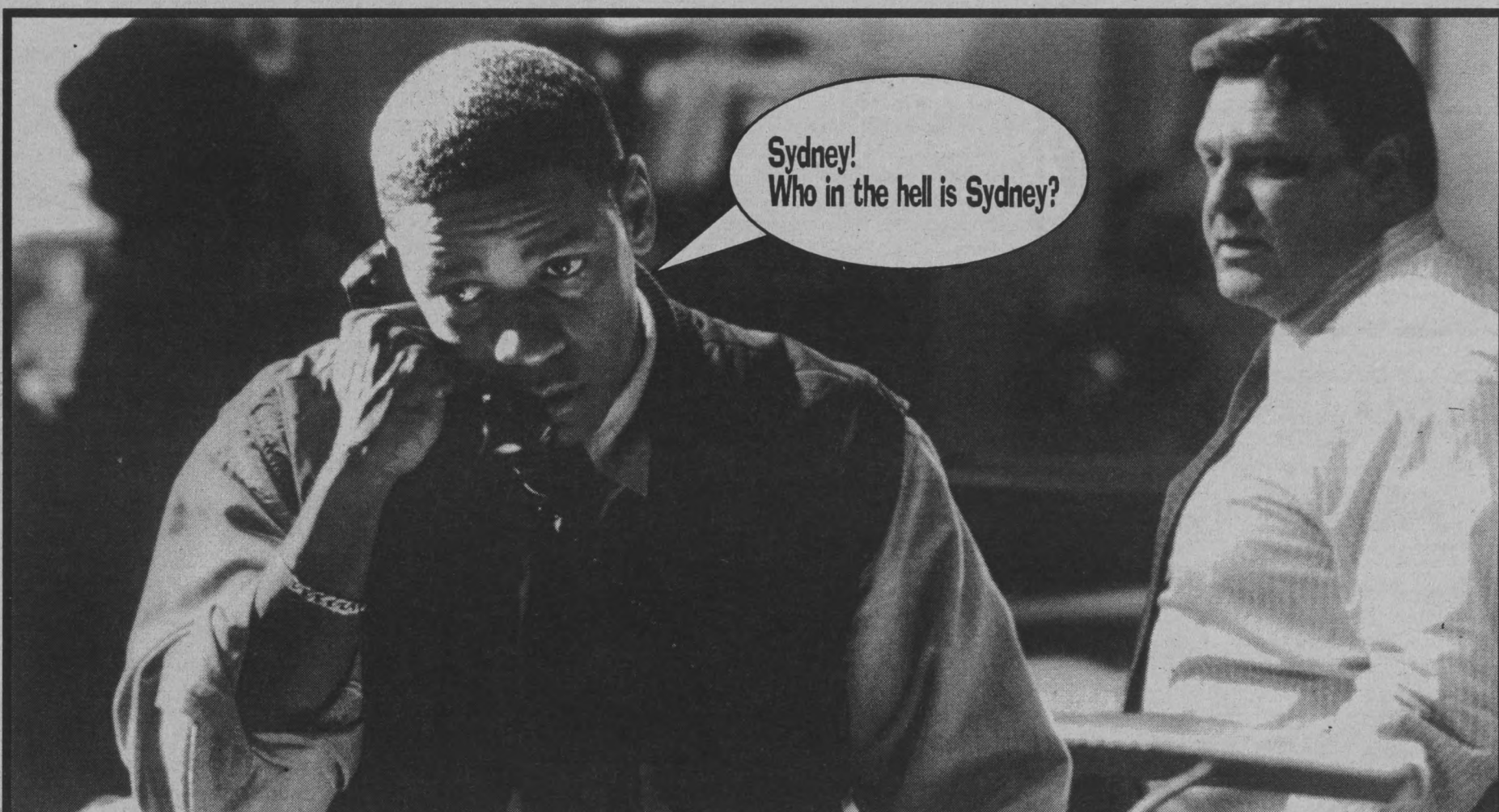






Artsweek

The Mother of Hanson just gave birth to a baby girl. Mmm pop ...

DENZEL WASHINGTON INTERVIEW HARD RAIN ROOM 1434 CASUALTIES OF ROCK



Today	Friday	Saturday	Sunday	Tuesday
The War of the Worlds Hosted by Frank McConnell 7 p.m. Campbell Hall	Quetzalcoatl 8 p.m. Campbell Hall 	The Red Elvices Kickass Rock n' Roll from Siberia At NYM 965-6281 	Harold Lloyd Film Double Feature 1 p.m. Campbell Hall 	Dawn Akemi Saito 8 p.m. MCC Theater 

Washington Monument

Artsweek's Jolie Lash talks with Denzel Washington ...

About a month ago, *Artsweek* was in Hollywood for a special screening of Denzel Washington's new film "Fallen." Although *Artsweek* was pleased with the final result, some questions were left hanging.

You may remember Donald Sutherland as the weird old guy from "Buffy" or "Backdraft," not bringing as many tingles to the teenage girls as Kiefer, or you may simply have nightmares of the man. Needless to say, after appearing in over 90 films, his role as Lieutenant Stanton in "Fallen" does not do him justice. He has really mastered the art of becoming a character with a past history of psychosis — some creep, or at least something more than the one-dimensional, hard-nosed TV cop he gets to play here. Michael Gross of "Family Ties" fame would have been more appropriate.

Then there is this whole thing with Hobbes' (Denzel Washington's) brother. He's not very handsome and is "slow to learn" at best, but has a really cute kid, which implies that this lucky guy must have had a really attractive wife. OK, this is possible. But when the kid fails to even shed a tear when his loving pop is killed, not even wince as he is flung out the window, running for his life, and then not show any signs of fright when he is later dumped off with some strange woman, there is cause for concern. Most kids would be screaming in terror or pissing their pants! Maybe he was really Satan.

Aside from a couple things that seemed strange at the screening, "Fallen" was pretty damn entertaining, with most of the kudos going to Denzel — this time as a more mysteri-

ous character, a good guy with a twist. Denzel Washington is one of those actors you could truly deem "great." "Mo' Better Blues," "Philadelphia," "Cry Freedom," "Malcolm X" — you could go on forever and not hit a dud. As intense as he is likeable, Denzel brought his immense talent into "Fallen," becoming the film's savior.

We had an opportunity to join in on a question-and-answer session with the Academy Award winner. *Artsweek* sent out our star writer Jolie I. Lash to get the lowdown. Here's what transpired.

Question: What made you want to play John Hobbes in "Fallen?" He's really dark.

Denzel Washington: I'm sick of-being the nice guy. Coming off of "Preacher's Wife," this was a natural. This was like "Yeah, I wanna go in that direction now." Number one, it was a well-written script. You know, the writer I had a lot of respect for. I had just seen "Primal Fear" and I had just seen "12 Monkeys" ... so the producer of "12 Monkeys," the director of "Primal Fear" and Mick Kazan, it was a no-brainer. And me wanting to go in another direction ... It made sense to me. I was like "Yeah, tasty stuff."

Are you a fan of scary movies?

I haven't been to one in a while. I think "The Exorcist" straightened me out ... To be honest with you, I don't think I've been to one since then ... I can still see that door cracking when that camera came up the stairs. I'm like "Oh, don't go in there." I used to hate the dumb ones. I used to hate the girl

falling. "Get up!" It's always the girl, she always falls down ...

In the Boys Club it seemed like the only movie they could get was "Creature From the Black Lagoon." We saw that movie 800 times. It seems like every Saturday we'd be watching it.

So when did you see "The Exorcist?"

When did that movie come out?

'74.

So I was 22, 21, something like that. Man, that messed me up.

Did you have nightmares?

It was like the fear of something is worse than the thing itself. So what I remember is that camera moving on that door and you heard all hell breakin' loose and that's what scared me ... Once her head started turning, that didn't bother me as much. I remember that image of that statue was like the power was so strong and the devil was actually there ... Now when I saw it a year ago it was like a comedy to me. It was like, I was scared of this?

TV Guide said you're the only person who could ever replace Sean Connery as James Bond.

Me?

Yeah.

I gotta get that checked out. He said that? I could replace? You can't replace, you can't replace him as James Bond. He is James Bond. ... Nah. Nah. I don't think I'm any good at that. I gotta have something I can hook into. I can't play charming. I don't know how to do that. Well, maybe I can be charming, but I don't know if I could be charming for 70 days of a movie shoot. It's not a thing I can ... like on "Fallen," I met this detective and he told me about [how] he keeps an extra pair of shoes in his trunk because walking through all these crime scenes he's constantly messing up his laces and

See DENZEL, p.3A

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It's Raining Men, Hallelujah

For all intents and purposes, "Hard Rain" is the latest in the series of "Die Hard" retreads, this time set in a raging flood.

The basic setup: It seems that a group of four men, led by Jim (Morgan Freeman), are going to steal \$3 million from an armored car, driven by Tom (Christian Slater) and Charlie (Ed Asner), when a flood screws up the plan. Charlie is accidentally shot and killed, so Tom makes off with the money. He finds his way to jail, turned in by Karen (Minnie Driver), who catches him breaking into a church. There he meets the local sheriff (Randy Quaid), who's at the end of his rope after losing the election to keep his job.

Then the sheriff becomes tempted by the \$3 million and takes it for himself. This means killing off Tom, Karen and Jim (who's the only one left of his crew). After this point, the film degenerates into really bad writing and mediocre action scenes.

Screenwriter Graham Yost has made a career out of filling in the blank for the "Die Hard" on a _____ pitch, which Hollywood is always ready to listen to. He put it on a bus for "Speed," in a desert for "Broken Arrow" and helped put it in a forest fire for last week's terrible "Firestorm." But he has never been a good writer in terms of creating characters we care about. "Speed" and "Broken Arrow"'s success came mostly with directors who were able to keep the proceedings moving along.

But Yost and director Mikael Salomon (who was the cinematographer on "The Abyss") can't keep any of the scenes without gunfire interesting. It is comforting to say that there is some good action, particularly a jet-ski chase in the hallways of a flooded high school, which is difficult considering the amount of careful shooting and editing that is required.

Despite the fact that this dearth of characterization is to be expected, it's very sad that the talents of the actors weren't better used. Driver has been a great actress of late, but does nothing more than stand around. Freeman, who must be one of the greatest actors alive, isn't even able to get beyond this lousy script and overwhelming effects.

What you're left with in the end is a film only worth seeing on the big screen, but not worth your \$7.50.
— John Fiske

It's Shake n' Bake, And I Helped

Well, what's it been, four or five years since "Dazed and Confused"? Apparently, the latest market research shows that the time has come for yet another excuse to kill brain cells. Enter "Half Baked," a movie that is as true to form as anything can be — a completely brain-dead comedy. Unlike those convoluted sinking-ship movies of late, "Half Baked" hides behind nothing and simply focuses on making sure the youth of America still thinks drugs are cool!

Jim Breuer and Dave Chappelle star as two lifelong pot-heads who are forced to find a way to free their incarcerated comrade. The pair entertain a variety of ideas and finally conclude that selling stolen weed for pure profit might raise a few bucks. In addition to some Cheech and Chong-esque comedy stunts and sight gags, David Chappelle also manages to hook up with Rachel True, who plays the part of the sexy vixen Mary Jane.

It's a shame this one didn't go straight to video, because no one should have to be seen in public and have to endure the mortification of actually purchasing a ticket to this movie. Unfortunately, "Half Baked" is really quite enjoyable and entertaining, presenting a real conflict of interest for anyone with a self-image complex. Simply put, this movie is a lot of laughs but your grades will undoubtedly suffer because of it.
— Robert Hanson Worships the Devil!



to take drugs to. Unfortunately, Casualties probably won't be found at the Virgin megastore any time soon, but calling (213) 749-4979 may help you locate a copy.
— Tony Bogdanovski

not that bad. In fact, it was a pleasant surprise from the usual musical muck that pollutes the free CD drawer here at the Nexus. Using all sorts of bizarre technical and nature sounds à la Pink Floyd, along with the typical drums/guitar/bass arrangement, Grandaddy manages to actually sound somewhat new and different while still remaining in the same vein of indie rock already developed by a whole slew of famous and not-so-famous indie-rock bands.

Of course, to many people this type of music is still an acquired taste. Grandaddy may not be for everyone, but with its Pink Floyd-meets-Pavement feel, Grandaddy deserves a place in the crowded indie-rock circle.
— Jen Raub

Grandaddy / Under The Western Freeway / Will

The first striking quality about Grandaddy is their resemblance to Pavement. Both bands write obscure, personal lyrics, come from small Northern California towns notorious for paint-huffing, crank-snorting youth (Pavement hails from Stockton, Grandaddy from Modesto), and have songs with all sorts of musical moments of quiet restraint and all-out sad rage.

Pavement similarities aside, Grandaddy is actually

on both wood and canvas contrasts fluid, malleable images like "Nopales (Cacti) #1" and its bright, fluorescent green four-leaf clover cactus with more rigid work such as "Sky #2," with its shaving-cream clouds confined in one square of the frame.

Eight works are on display, and the gallery will show them until Friday, Jan. 23.
— Keir DuBois

On the Record

Scurvy is the number one killer of pirates ...

Casualties of Rock / Sick of Silence / unsigned

South Pasadena may be known better for its placid suburban surroundings and floral parades than for its noise, but all is not stagnant in the city of roses. SPC's Casualties of Rock are the drone-like bangs of your broken dishwasher and grandpa's churning farts congregating with the piercing screams of too many car alarms sounding off in the high school parking lot. They are not nice, popish,

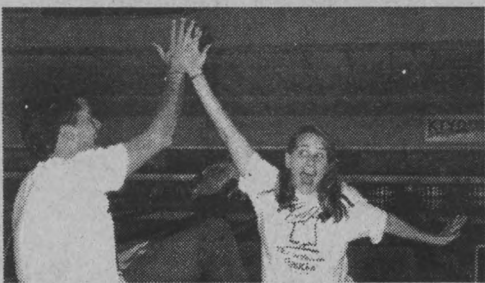
power-popish or bouncy. They will give you a headache, but it is a headache well worth the final Slurpee sips.

Sparks of Sonic Youth-influenced noise are the most appealing features of this structured chaos. They are complemented by a Casio-esque beat, a human drummer and plenty of distorted Toys-R-Us gadgets filling in the blanks. No neo-punk or power love song could achieve the energy contained on this little tape. Suggested for those who like to take drugs to make music

In lieu of the closing-for-renovations UCSB Art Museum, art lovers might instead opt for the frequent shows and presentations in Gallery 1434 of the Arts Building. The wine-and-cheese-esque presentations offer a casual atmosphere of photography, painting and various other media in shows open to everyone.

Currently the gallery is displaying the wood paint work of Gustavo Godoy III. This abstract collection of oil painting

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DENZEL

Continued from p.1A

his shoes, and getting blood on them, and that was a hook for me.

I'm like, that's how matter-of-fact it is. So you don't see it in the movie, but I was walking around with shoes all the time. ... I need a handle that I can understand and I can play that. ... When I did "Pelican Brief" I'm hanging out with Bob Woodward, you know, and the guy who stayed in the garage can for two hours outside Gary Hart's, and I'm like "What did you do?" "What did you eat?" "What were you tempted to eat?" You know, "What am I doin' in this trash?" You know those things give me the hook, seeing how excited they were to talk about it, and I'm like "He's excited. Why?" Because someone cares about what he's doing now ... getting down into it, those are the things I know how to do.

Where do you think you're at in terms of your career — both in terms of being a star and being an actor?

The most exciting thing I've done this year is I directed a video.

Who for?

For BB Wines — and it was two days of shooting and I didn't get any sleep the first day. And as soon as we got started, I got so much pleasure out of helping other people be good, and watching them and looking on the screen, and doing all that stuff that I'd been around and thought I wanted to do anyway; but that's new territory for me, getting behind the camera.

And I guess it's a natural area. Every actor probably wants to do that, but I found out I dug putting somebody else up there. The whole experience was more thrilling to me than me being [in front of the camera].

As an African-American actor, do you feel more pressure when one of your films doesn't do as well?

You mean like if I was in "Mad City?" (Laughter.) Listen, it becomes something else, doesn't it? Now if I made "Mad City," it's all "Oh, he's the black star, he can't carry it, blah blah blah, bing, bing, bing." What is it now? I mean, in a way maybe I'm lucky I got an excuse. I can fall on "Well, maybe it's the racism in America." (General laughter.) "You know, the white man hates the black man. He doesn't want to see me in that movie. That's what it was."

How has your relationship changed with Spike since "Mo' Better Blues?"

We've both grown. He's a lot more mellow. He's a father. We've both grown. I think we've grown together. But there's probably three or four more movies that we'll do. I mean, you know, he wanted me to do "Jackie Robinson." I didn't see myself doing it. I couldn't do it. I couldn't find it.

What do you think the secret to a successful marriage in Hollywood is?

... I'd be curious to see what the numbers are in Hollywood. 'Cos you cross ... Hollywood Boulevard, and all of a sudden your marriage goes south. You know you have to work at it. We've been together 20 years. We haven't been married 20 years but we've lived together 20 years. So you have to work at it. You have to go through anything anybody else would go through.

But they seem to go south when somebody gets really big, and yours didn't.

Well, we both have our unemployment books. My wife was a child star, you know, prodigy, ... Julliard, and then she started singing. When I met her, she was on Broadway. She worked with Julie Stein, Jerry Herman. She was starring in a show called "Jerry's Girls," and it was on its way to Broadway,

and she didn't go with it 'cos I got her pregnant.

So how bad were things early on in your career?

There were days when I would give her the train fare and I would sneak on. And we'd figure out about food when we'd get down there. We lived at the Mount Vernon, and we had an apartment for \$212 a month, you know, and she was working a lot so she was sending money.

Did you ever consider giving up acting when it was like that?

Not once it got going, no. It was the only thing I knew how to do well. You know, I was in college. You go to college so you can become a doctor or a lawyer or 'cos your mother told you to. So I studied biology and I studied political science. I studied journalism. I completed a major in journalism and I started taking these acting classes, and the guy says "Do you want to play the lead in 'The Emperor Jones?'" So I auditioned. I got the part. I peaked behind the curtain. I came out at the end. People said "You are really good at this." So I'm like, "This makes sense."

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Trends and fads have had quite an influence in Hollywood over the years. Producers have been quick to stake out society's latest trends and turn them into major motion pictures. These projects are sometimes good, like the disco-era classic "Saturday Night Fever," and sometimes really bad. (Who could ever forget the competing Lambda movies of 1990? Well, practically everyone.)

Even though it doesn't feature any dirty dancing, director Gregory Hoblit's new supernatural thriller "Fallen" does have something in common with these films. It's the result of a trend. Quite simply, if it weren't for the success of "The X-Files" and a growing interest in the paranormal, it's

I've Fallen and I Can't Get Up!

hard to imagine this project ever getting off the ground.

"Fallen" stars Denzel Washington as John Hobbes, a hotshot, by-the-book detective who cares for his brother and nephew. After catching psycho killer Edgar Reese (Elias Koteas), Hobbes attends his execution and believes that he is witnessing the end of him. But Reese is a stubborn little bastard! Although he appears to die, Reese's spirit lives on, as he inhabits the body of one of the security guards. But Reese is not confined to this body, since he has the ability to pass from one body to the next

simply by touch (think of it as a Satanic game of tag). By leaving clues such as his obsessions with Corn Flakes and the Rolling Stones' "Time Is on My Side," the evil spirit proceeds to set its sights on Hobbes as it attempts to frame him for murder and wreak havoc with his family.

Unable to find a rational answer for all this, Hobbes seeks out mysterious theology Professor Gretta Milano (Embeth Davidtz), who may hold the answer of how to stop this evil force. This leads Hobbes into a tense cat-and-mouse game with several interesting twists and

turns, which all leads up to the film's genuinely surprising climax.

The main thing that keeps "Fallen" from coming across as an "X-Files" rip-off is Washington's charismatic performance. Since co-stars John Goodman and Donald Sutherland have very little to do in this film, it's up to Washington to carry the load, and he does it nicely.

By no means is "Fallen" a great movie, but it isn't a bad one either. It's just hard to believe at times that there were reasons to make this film other than the need to make a quick buck off of the "X-Files" paranormal phenomenon.

— Patrick Reardon



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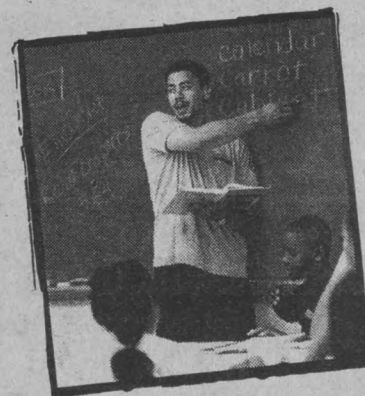
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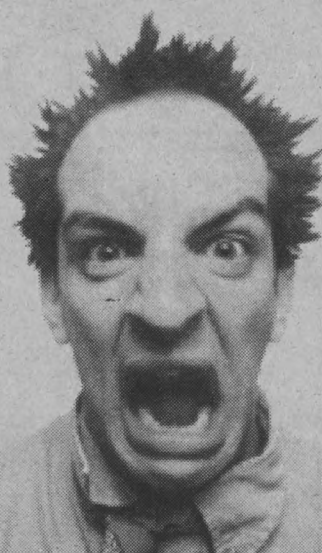
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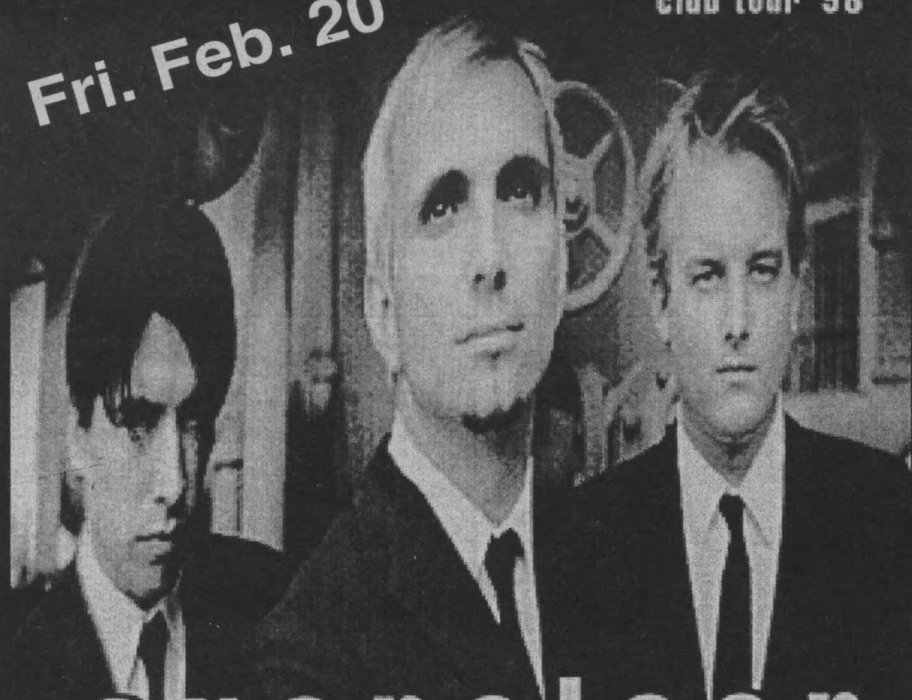
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