

Boogie Nights bares all for disco porn-star flick

By Radford Hallman
Old Gold and Black Reviewer

Boogie Nights is a truly original film that humorously highlights an era where Kool and the Gang ruled the airwaves and disco was not quite dead. And there's porn, too!

Paul Thomas Anderson created a virtuoso of bell-bottoms and sideburns, not to mention a generous amount of skin. *Boogie Nights* is the story of Eddie Adams (Mark Wahlberg, also known as Marky Mark) who gets his big break as a porn star with the illustrious name of Dirk Diggler.

Anderson's affinity for the disco decade becomes apparent as he begins the film in 1977 with adolescent Eddie practicing his kung-fu in front of a mirror in his poster-adorned bedroom. The final shot is a pan of his room that shows the mug of Al Pacino in *Serpico*, the same poster that John Travolta had in his *Saturday Night Fever* bedroom.

The story is set during the infamous year when cinema was forever changed by *Stayin' Alive* and a whole lot of disco balls. Anderson later gives another tribute to the king of '70s films in a dance scene where Eddie (now known as Dirk) dances in a white suit on the colored tiles of a super-hip nightclub.

Even with the plethora of allusions, it is readily apparent that Anderson has not created another *Saturday Night Fever*. This film is much seedier, much funnier and far more poignant, although it is a touch too long.

Diggler makes his name with his physical endowments below the belt and becomes the biggest adult-film star the industry has ever seen. Dirk gets his big break from Jack Horner played by Burt Reynolds in an Oscar nominated performance.

Along the way he befriends Reed Rothchild (John C. Reilly). Reilly demonstrates his incredible talent to ham up his character and portray a loyal friend who

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may not be the brightest light on the Christmas tree. Amber Waves (Julianne Moore) and the classic character, Rollergirl (Heather Graham), play the female leads in most of the adult films that Dirk makes in his short-lived career.

The highlight of Dirk Diggler's burgeoning career as an actor would have to be his series of films as Brock Landers, closely aided by his sidekick Rothchild, who becomes the one and only Chest Rockwell. With the series of clips from these movies, Anderson makes fun of every bad action series in the '70s as well as any porn movie that attempts to add some sort of plot in between the sex scenes.

As Dirk progresses along his pornographic journey across the silver screen, he falls to the pride that any truly great epic hero has and leaves the business in search of greener pastures.

Just as his fellow actor, Buck Swope (Don Cheadle), finds it hard to begin his career as a stereo salesman because of his cinematic background, Dirk finds it hard to make it as a glam-rock star, mostly because of his lack of talent. While many of his other co-stars fall prey to the inhospitable conditions of the non-porn world, Dirk turns back to his surrogate family and makes a stirring comeback in his true calling.

Boogie Nights is a tragicomedy for the '90s. It is full of allusions and hilarious kitsch, yet it packs the punch of an edgy moral tale with a touch of some sort of twisted idea of family values.

Watch for this movie in the Academy Awards in March because Reynolds was nominated for Best Supporting Actor and Moore for Best Supporting Actress. Besides, it should garner attention just because Marky Mark whips out his own funky bunch at the end of this disco porn epic.

Area concert revives Mozart

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cooperation, as well as Marsh's conducting skills.

James Allbritten, the guest Chorusmaster, took over the conducting post after the intermission for the showcased piece of the evening, Mozart's intriguing (and formally unfinished) "Requiem." Mozart was commissioned to write the piece as a tribute to the patron's deceased wife.

Mozart postponed the writing of the work for so long, however, that when he finally began to make progress with it, he intended to use it as his own funeral dirge. The piece was never finished, as Mozart died before its completion.

Though many composers and musical scholars have tried to "reconstruct" the piece as Mozart may have written or intended it, the version performed by the symphony was quite different.

Instead of asking what Mozart would do to finish and embellish the score, Robert Levin's arrangement accepts what the composer had written and simply attempts to finish — not re-write — the work, leaving most of Mozart's original score intact.

For this segment of the performance, the four guest vocalists took seats downstage from the instru-

ments and the Winston-Salem Symphony Choral, which lined risers placed against the upstage wall. The first segment of the piece was off-balance. The violins were playing much too loudly for the choral to compete, and the result was that the words got lost in the constant and simultaneous flow of the violin part.

This was an isolated example of lost equilibrium, however: The vocal parts and other instruments seemed to compliment and reinforce one another, despite the shortcomings of the first movement.

The Symphony Choral soared on subsequent segments, such as Kyrie ("Lord"), Rex Tremendae ("Mighty King"), and Confutatis ("Confounded"), all with full or partial (i.e., simply strings) instrumentation.

Dies Irae ("Wrathful Day"), Tuba Mirum ("Wondrous Trumpet") and Benedictus ("Blessed") gave the solo performers the opportunity to showcase their talents. Tuba Mirum included particularly ear-pleasing direction as pertaining to solo performers: John Williams' massive bass singing voice was enhanced by the horn section, which played simple accompaniment.

The other soloists gradually came in with their parts, creating a slight overlap between the soloist about to finish and their solo. These few

measures of "duets" were very enjoyable; not only do the soloists have lovely voices on their own, but are very sensitive to the mixing and balance of the final vocal product when singing with others.

Tenor Richard Heard, an instructor of music at the university, also showcased his beautiful sound and blending ability on numerous occasions.

The vocal portion of Requiem alternates between the choir and the soloists, always with support of the instruments. The soloists sounded wonderful throughout the performance, but their spotlight was particularly bright when they were singing with the sporadic accompaniment of the Benedictus.

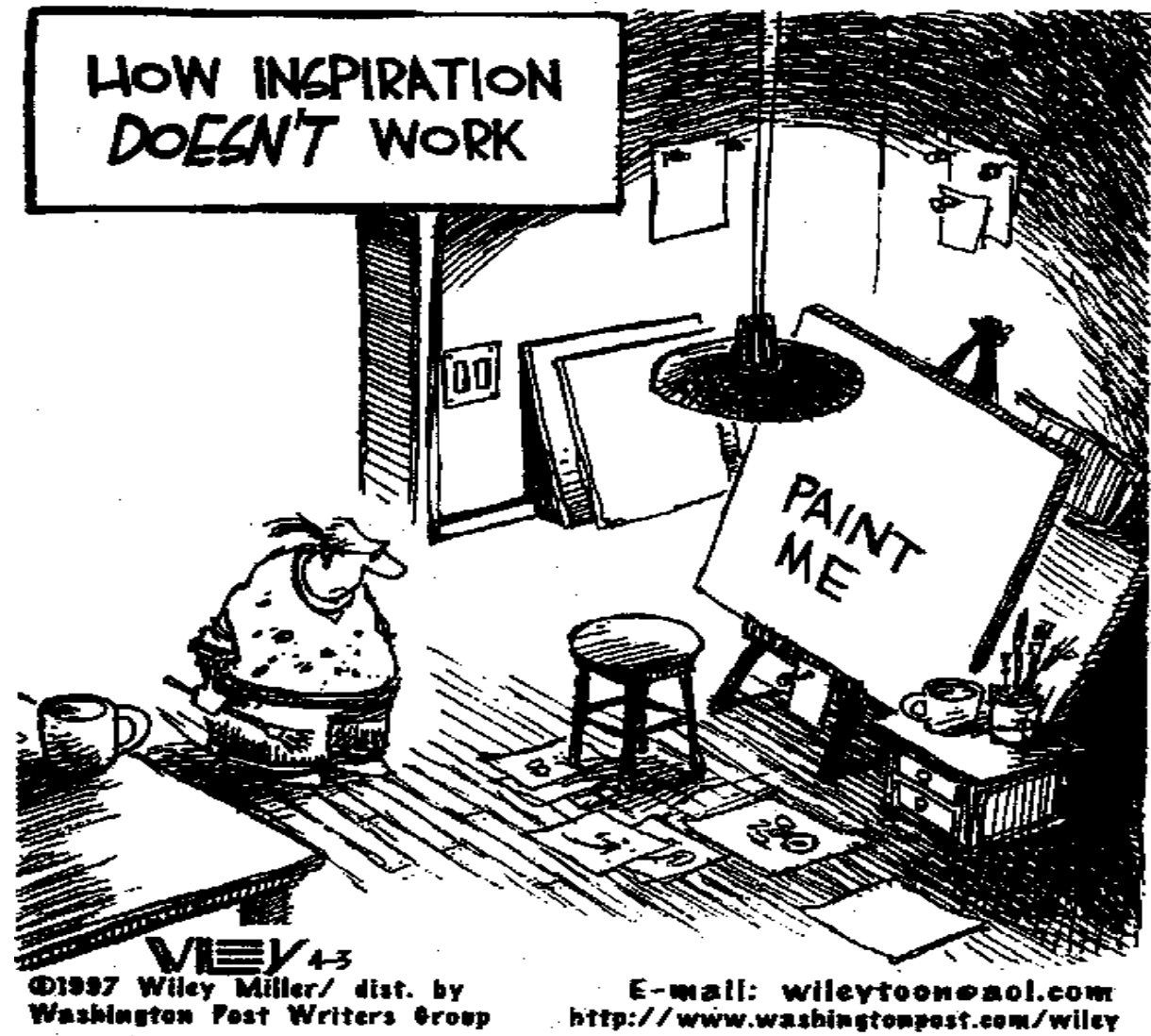
The instrumentation would stop for a few beats, and the voices would continue a *cappella* for those beats, placing greater focus on the power and significance of the vocal part.

Though they were excellent for the most part, the pinnacle of performance for the symphony Choral was Hostias ("Praises").

Not only does this movement feature the most beautiful violin part, but the Choral also matched this part with their unwavering soprano section.

The Winston-Salem Piedmont Triad Symphony performs March 1 and 3.

Non Sequitur By Wiley



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E-mail: wileytoon@aol.com
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Schumann's Ward

By Matt Nimchek & Ken Perkins



CALENDAR

To have your event listed, send e-mail to arts@ogb.wfu.edu, fax to 336-758-4561 or write to P.O. Box 7569.

ON CAMPUS

Cost and info: Free. Contact Dipti Singh or Anne Leblanc, Ext. 6614

Exhibits

A Common Thread: Digital Media and the Creative Process. This exhibit features sculpture, photography, video and interactive media by eight artists.
When: Feb. 13-March 29
Where: Fine Arts Gallery in Scales Fine Arts Center
Cost and info: Free. Ext. 5585

Movies

The Parable. A silent movie about the life of Christ shown as a clown's life.
When: 8 p.m. Feb. 12
Where: Pugh Auditorium
Cost: Free

A Life Less Ordinary. Ewan McGregor stars in this movie about a kidnapping

that turns into a love affair.
When: 7 p.m. and 10 p.m. Feb. 13, 14, 15
Where: Pugh Auditorium
Cost: \$2

Addicted to Love. Meg Ryan and Matthew Broderick star as two people seeking revenge on their exes.
When: 8 p.m. Feb. 17, 18, 19
Where: Pugh Auditorium
Cost: Free

Theater

Six Degrees of Separation: A young con man convinces naive couples he is Sidney Poitier's son.
When: 8 p.m., Feb. 20, 21, 25-28; 2 p.m. March 1
Where: The Mainstage Theater
Cost: Students \$5, adults \$10

Music

Senior Recital. Soprano Diana Peacock will perform.
When: 3 p.m. Feb. 14
Where: Brendle Recital Hall

Giles-Harris Competitions. Louis Goldstein and Kathryn Levy will direct these performances.
When: 10 a.m. and 2 p.m. Feb. 21
Where: Brendle Recital Hall
Cost: Free

ELSEWHERE

Concerts

Ziggy's. Feb. 12: Dayroom with Tytus. Feb. 13: Weekend Excursion with Buckdancer's Choice. Feb. 14: Eddie from Ohio with Day by the River. Feb. 18: Moon Boat Lover.
Where: 433 Baity St.
Info: 748-1064

Cat's Cradle. Feb. 12: God Street Wine with Athenaeum. Feb. 13: Less than Jake with Limp, Hellbender and Annberetta. Feb. 14: Hipbone. Feb. 15: Sunday Showcase. Feb. 17: Delta 72 with Servotron.
Where: 300 E. Main St., Carrboro
Info: (919) 967-9053

Lizard and Snake Cafe. Feb. 12: X-rays. Feb. 13: Gumption with Big Rock. Feb. 14: John Todd with Analogue and Dagaberto. Feb. 15: Strange Folk. Feb. 18: 67 Motors with Bell Brothers.
Where: 110 N. Columbia St., Chapel Hill
Info: (919) 929-2828

Exhibits

Evicted Sentiments. This exhibit features photographers from the South with documentary-style pictures of a vanishing way of life.
When: Jan. 17-March 29

Where: Main Gallery, Southeastern Center for Contemporary Art, 750 Marguerite Drive
Info: 725-1904

Music

A Spiritual Celebration. The Choral Society of Greensboro and the Greensboro Youth Chorus will perform Alice Parker's "A Sermon from the Mountain, Martin Luther King."
When: 3 p.m. Feb. 15
Where: Shiloh Baptist Church, 1210 S. Eugene St.
Info: 373-2549

A Celebration of Negro Spirituals. A presentation of the Dudley High School Choral Department of authentic African spirituals.
When: 3:30 p.m. Feb. 21
Where: Dudley Auditorium, 1200 Lincoln Street, Greensboro
Cost and Info: Free. 370-8130