

Boogie your day in a pornographic way

By Brian J. Kuchar
Staff A&E Writer

★★★

Boogie Nights is this year's **Pulp Fiction**. It is a disgusting, violent, graphic, and bizarre movie young ones should not be allowed to see, which give it all of the necessary ingredients for a great movie!

Besides the guts and glory, *Boogie Nights* is an interesting, intelligent portrayal of the pornographic video industry from the late '70s to the early '80s. You have your disco music and your '80s rock n' roll all in one explosive movie event you do not want to miss!

Boogie Nights begins with a bang to grasp the audience's attention. It shows a nightclub in L.A. where the lights shine brightly, and the disco music pumps all night long.

It appears to be a usual night at the club with hordes of people packing the place like rats. Through all the "hustle," the camera shows a young man bussing tables at the club. Eddie (Mark Wahlberg) is working one of two jobs.

He soon gets noticed by Jack Horner (Burt Reynolds), a pornographic filmmaker visiting the club looking for new talent. Horner asks Eddie if he would like to have a few drinks with him at the table, but Eddie refuses because he does not want to lose his job.

Eddie lives in Torrance, an affluent suburb south of L.A. where he has to commute several miles to get to the club. Despite the mileage, he simply doesn't want to risk losing his job.

Horner replies: "I've got a feeling that behind those jeans is something just wonderful waiting to come out."

Eddie continues his work at the club for a while longer until he has

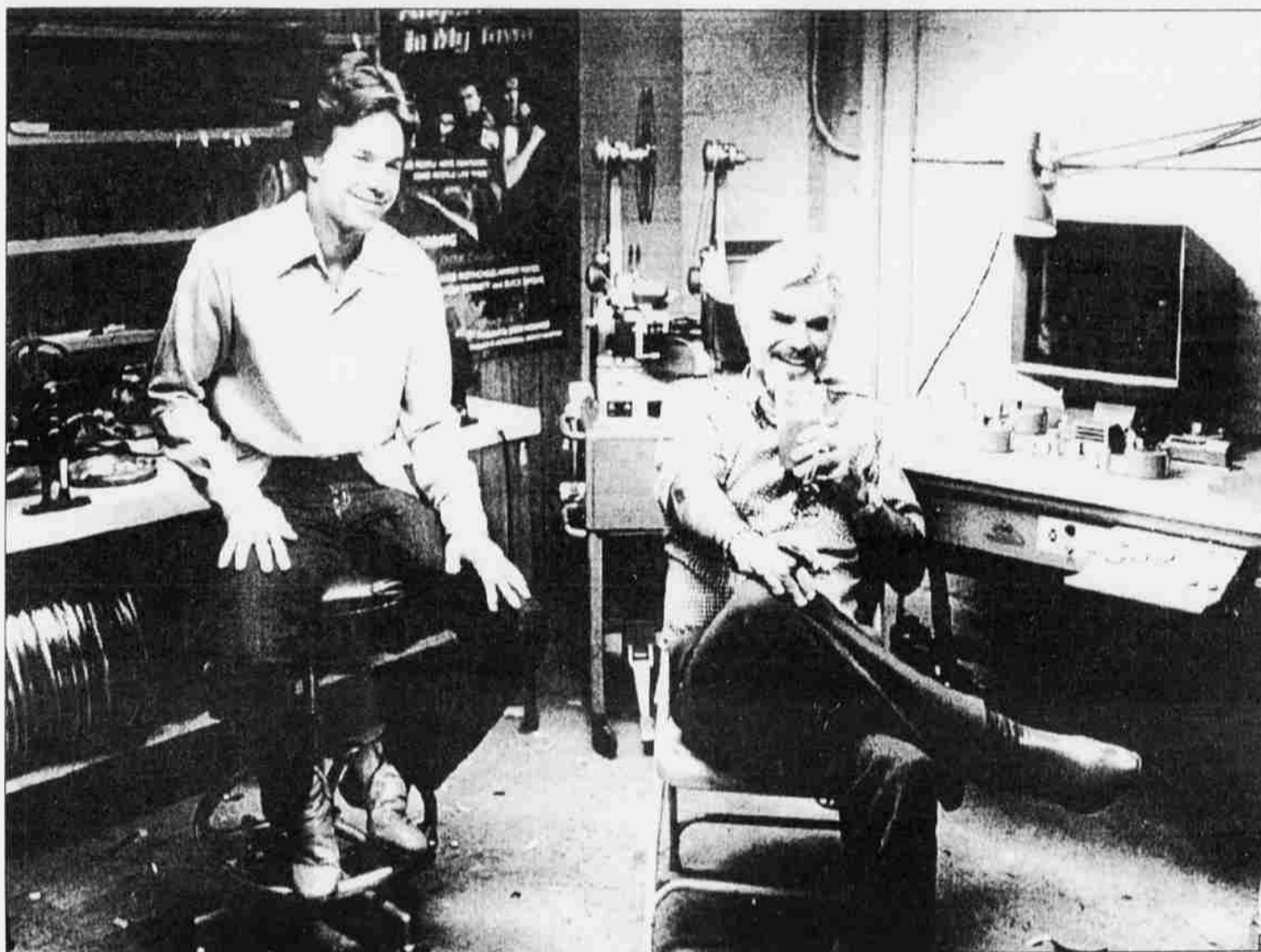


photo courtesy of New Line Cinema

Mark Wahlberg (left) and Burt Reynolds star in "Boogie Nights."

his last battle with his mother. His mom calls Eddie a loser and that he would never amount to anything during the fight. Eddie then walks out of his parents' house never to return again.

The next scene shows Jack opening the door for Eddie to come in to his new "family." It is as if Eddie had gone from one dysfunctional family to another.

The house looks like an enormous party place with a giant pool, beautiful women, and many toys and drugs for Eddie at his disposal.

During the party, the business-

dressed Colonel, who funds Horner's films, asks to see his new investment's "work-piece." One of the funniest moments of the movie occurs when the camera zooms in at the Colonel's face and does not show Eddie at all. The Colonel's stunned reaction is a sight to see in itself.

That same night, Eddie has a vision that gives him an idea for his new name in the pornographic world. He comes up with Dirk Diggler, and his adult film life begins.

The first sex scene that Dirk

gets to film is not very romantic at all.

In the scene, Amber Waves (Julianne Moore) plays an executive who is looking for someone to work with, so she interviews Dirk for the job. She needs him to prove himself, and in less than two minutes, the two are soon involved in an in-depth second interview.

Boogie Nights shows pornography not as a flashy, desirable industry, but as a highly technical and unromantic setting that takes itself very seriously.

During the Amber and Dirk

get-together, Jack looks very serious. His demeanor appears even more serious when he talks to Dirk about his dream to make a film with a plot where people would want to see beyond the sex and get involved in his masterpiece.

At that time, adult films were still being shown at theaters since there wasn't an avenue where these films could be screened yet.

Dirk is now part of the odd family who makes up a major part of the Horner household. Horner's

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UNLV Opera Theatre's The Merry Widow starts Friday

The Rebel Yell

UNLV's Opera Theatre opens its 1997-98 opera season with Franz Lehár's **The Merry Widow** Friday through Sunday at 7:30 p.m. in the Judy Bayley Theatre.

The production, fully staged and presented in English, involves a cast of over 50 singers and dancers plus a full orchestra. Lavish period sets and costumes for this sparkling Viennese comic opera are from the St. Louis and Tri-Cities Opera Companies.

Composed in 1906, *The Merry Widow* is known for its sprightly-paced comedy, lyrical tunes served up in three-quarter waltz time, and a wide array of characters including a chorus line of can-can dancers. Nearly a century after its debut, *The Merry Widow* remains one of the world's most frequently performed operettas.

The plot centers around the classic question: "For love or money?" as Hanna Glawari, the

fabulously wealthy widow, arrives in Paris from her home in the mythical land of Pontevedro.

Anxiously awaiting her arrival are a host of madcap Parisian suitors who are charmed by the Merry Widow's millions in the bank. However, the entire Pontevedrian Embassy is in a state of panic should their Fatherland lose the widow's vast inheritance to France, and rollicking escapades ensue in an attempt to find a worthy Pontevedrian husband.

Guest director Tim Fink comes to Las Vegas from Southern Illinois University where he serves as professor of opera and musical theatre, director of the Marjorie Lawrence Opera Theatre, and artistic director of the McCleod Summer Playhouse.

His most recent directing credits include Carlisle Floyd's *Susannah*, Gounod's *Romeo and Juliet*, Rodgers and Hammerstein's *Allegro*, Gilbert and Sullivan's *Patience* and

Mozart's *Così Fan Tutte*.

The cast is lead by soprano Elizabeth Perryman as The Merry Widow, tenor Eric Fleischer as the dashing Count Danilo Danilowitch, soprano Lesly Beth de Groot as the coquettish Valencienne, and tenor Stephen Wallace as the amorous Captain Camille Rosillon.

Rounding out the cast are James M. Toler, Garfield A. Hammonds III, Michael Rodriguez, Mark D. Larson, Deborah Lynn Muhlenbruck, Peter Clark, Tara Angelle McCallum, David C. Brouillard, Lillian Roberts, Tony Gavin, Sonja T. Evans, Lisa Marie Fairweather, Carly Golding, Lisa Lynn Jablonski, Jessica Raymer, Hillary Real, and Rod Weber.

The University Singers will fill the stage as the ensemble of Pontevedrians and Parisians.

The musical director and conductor for the production is David

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Björk's new album delivers the bizarre

By Monica Whitney
Staff A&E Writer

Björk has always been known to promote the baffling and bizarre side of music. With her new self-produced album *Homogenic*, she delivers these qualities and much more with her dreamlike sound and insightful lyrics.

Recorded in the exotic location of Madronal in Southern Spain, Björk employed the talents of Mark Bell, who came up with the beats that give the album its sonic sound. She also had help from the *Icelandic String Octet* in some of her songs.

Many fans claim *Homogenic* to be one of the most ambitious performances she's ever recorded, because the music has an emotional boost her previous albums can't quite touch.

One of the most impressive pieces on the album is the

very elegant and sweeping "Joga."

Featuring the orchestra previously mentioned, Björk gives an unearthly compliment to the classical sound with her unique voice and harsher sound effects. The static-filled interlude sounds so fresh and original in the midst of everything else, and her strange approach to music has a way of growing on you.

The very rhythmic track "Bachelorette" is also an ear-pleaser reminding one vaguely of a James Bond theme. The lyrics have a seductive quality that spy movies possess.

Set against a tango-like score, lyrics such as "The tide will show you the way, Forget my name go astray, Killer whale trapped in a bay" could very well take you into the danger-filled world of 007 or any other place in your imagination.

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