

Film explores a German's view of American life

by Andrea Zaffino
editor in chief

The misconception many Europeans have about traditional American society is often tragically inaccurate. *Stroszek*, one of the earlier cinematic efforts of German director Werner Herzog and shown as a part of Behrend's International Film Series last Monday night, gives an honorable representation of these mistaken notions.

The 1977 movie is titled after the main character, Bruno Stroszek. There were a few mechanical setbacks in the Reed Hall presentation, and the sound was somewhat muffled, however these minor setbacks were not a hindrance to the film's message.

Herzog's use of symbolism is very prominent all throughout the picture. The first half of the movie takes place in Germany where Bruno's life has its fill of problems. He has just been released from a reformatory and has taken in a battered prostitute, Eva, and therefore all the burdens she faces.

Eva, together with Bruno's neighbor, convince Bruno to start over in America where they believe there is opportunity for everyone. It is there, specifically in Wisconsin, where the remainder of the film takes place. Once settled in the United States, both Bruno and Eva go to work and purchase a mobile home which Herzog uses as a representation of America's almost synthetic culture.

Even though they have begun their new life together, the couple still faces similar troubles as they had in Germany. Bruno especially is let down by the overall mentalities of the American people he deals with.

As it turns out, Bruno's image of America as a great prosperous frontier is completely off the mark. Things in many ways are worse than they were in Germany, although for Eva, things seem to get better, which reflects how her morals as a prostitute blend better with American culture than do Bruno's who is just interested in a prosperous life with Eva.

Bruno points out, during a heated discussion with Eva, that in America greed and humiliation is the same as in Germany, only in America, "it comes with a smile." Bruno bases this phrase on his experience with a bank representative who periodically drops by the couple's motorhome to politely threaten the repossession of their belongings if their payments don't become more consistent.

The film ends with Bruno's life on a note similar if not worse than it was in the beginning. He is much more frustrated as a result of his failed efforts to succeed in a country where he'd always thought success was inevitable.

German is the main language spoken in the film, accompanied by English subtitles. However, familiar with the German language or not, the irony and symbolism used in projecting the director's message makes it worth seeing if ever given the opportunity.



GLOW REEF

ON TOUR WITH LIVE



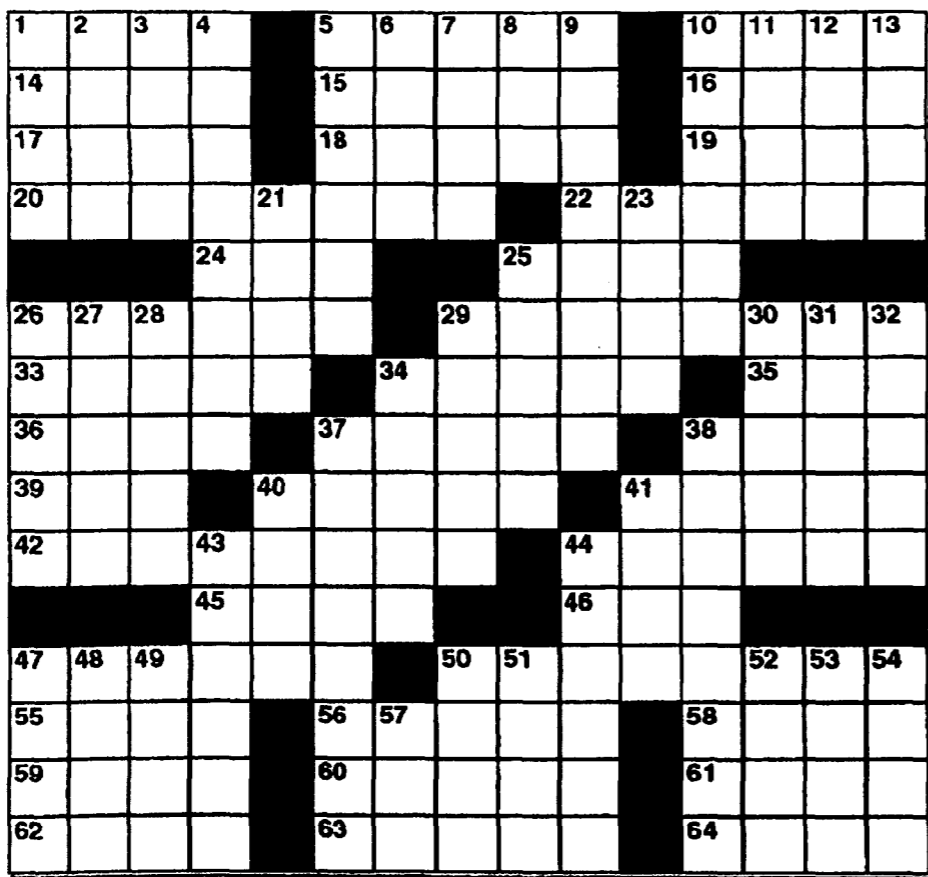
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Brownie Mary Friday, November 7 in the Reed Commons; special guest Windfall

- ACROSS
- 1 Narrated
 - 5 Carried
 - 10 Variety of cheese
 - 14 — fixe
 - 15 Pertaining to bees
 - 16 Interpret
 - 17 Yarn fuzz
 - 18 Sheriff's star
 - 19 Rim
 - 20 Set of clothes
 - 22 Think logically
 - 24 —de-sac
 - 25 Mild oath
 - 26 Tell on
 - 29 In seventh heaven
 - 33 See eye-to-eye
 - 34 Touch in passing
 - 35 Australian bird
 - 36 Servant
 - 37 Correspond
 - 38 — out (jump from a plane)
 - 39 Brooch
 - 40 Potato state
 - 41 Pink color
 - 42 A liqueur
 - 44 Vessels for liquor
 - 45 War god
 - 46 Furrow
 - 47 Fankle
 - 50 Penna. players
 - 55 Jai —
 - 56 Was fond of
 - 58 Miscellaneous mixture
 - 59 Fruitless
 - 60 Mountain nymph
 - 61 Org.'s cousin
 - 62 Friend of Amos
 - 63 Awkward
 - 64 Poor grades



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- 8 Pester
- 9 Give power to
- 10 Covers with crumbs
- 11 Ohio players
- 12 Villain in Shakespeare
- 13 "East of —"
- 21 Beast of burden
- 23 Facilitate
- 25 Make happy
- 26 City in Florida
- 27 Another time
- 28 Mr. Lopez
- 29 Sea water
- 30 Phobias
- 31 Kayak relative
- 32 Times of calm
- 34 Ground hominy
- 37 Saturate with liquid
- 38 Quantity of cargo
- 40 Nothing but



- 41 Hint
- 43 Smooth and shiny
- 44 Masculine nickname
- 47 — bean
- 48 Ardor
- 49 Uttered
- 50 Distort
- 51 Wood for shipbuilding
- 52 If not
- 53 Small hill
- 54 Children
- 57 Levin or Gershwin

Film review: Boogie Nights

by Jon Stubbs
staff writer

Documenting the adult film industry from 1977 to 1984, *Boogie Nights* is the most exhilarating, fastest-paced drama since *Casino*. Mark Wahlberg stars as Eddie Adams, a shy and less-than-brilliant busboy working at a San Fernando nightclub. After being discovered by adult film maker Jack Horner (Burt Reynolds), Adams becomes Dirk Diggler, the porno superstar.

Writer/director Paul Thomas Anderson seduces the audience with the glamorous life led by late 70's porn stars. The characters develop quickly, because the action moves so fast. Anderson is brilliant with character development. Early in the movie, the audience will become comfortable with the characters as if they had known them all of their lives.

Boogie Nights is hard to classify into a specific genre because it is as humorous as it is dramatic. Porn films are, by nature, very funny and Anderson takes advantage of this. The size of Diggler's genitals becomes a running gag in the film. Anderson fo-

cuses on the reactions of the filming crew whenever Diggler reveals himself during a shoot. This becomes, in its own little perverse way, hilarious.

Director of photography Robert Elswit moves the action along so quickly that the only way it could be

Writer/director Paul Thomas Anderson seduces the audience with the glamorous life led by late 70's porn stars

more thrilling is if the audience was snorting the same cocaine that the characters are. *Boogie Nights* has extreme close-ups galore. It has close-ups on coffee pouring, close-ups on camera lenses, close-ups on, well, close-ups on things that a movie about adult films is likely to have. However, it is disappointing to see that Anderson uses the same standard cocaine-sniffing sequence: shot of the lines of coke, shot of the character

snorting the coke, and a shot of their eyes lighting up as it takes effect. This seems to take away some of the poignancy from the drug use, and makes it just another interesting thing to film.

Michael DeLuca, President and Chief Operating Officer of New Line Cinema says, "*Boogie Nights* takes on the adult entertainment industry the way *Goodfellas* explored organized crime." However, *Boogie Nights* seems much more comparable to *Casino*, another Martin Scorsese/Nicolas Pileggi venture. Much like *Casino*, the music of the film is amazing. It is continuous, and responsible for a large part of the movie's speedy pace. Both *Casino* and *Boogie Nights* follow an individual's rise to the top and their fall back down. Both films are also extremely long; about 190 minutes.

Despite the length, *Boogie Nights* will not bore the audience, the three and-a-half hours fly by in a dizzying, electrifying array of drugs, sex and partying. *Boogie Nights* provides the perfect fantasy for someone who is looking for an incredible escape.

