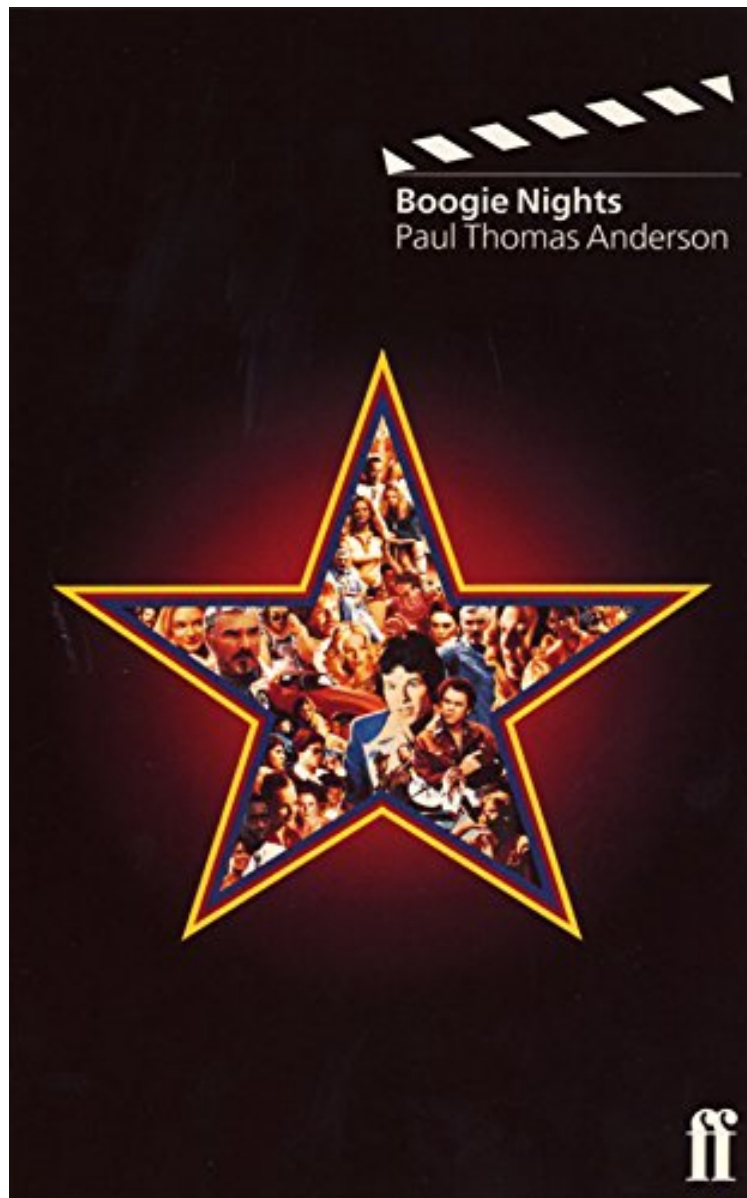


(Ebook free) Boogie Nights

Boogie Nights

Paul Thomas Anderson

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Paul Thomas Anderson : Boogie Nights before purchasing it in order to gage whether or not it would be worth my time, and all praised Boogie Nights:

0 of 0 people found the following review helpful. A good read. By Kevin Cole It's like the movie... but in book form. The font's a little small compared to other screenplay books, but it's still readable. 2 of 17 people found the following

review helpful. What? Only 3 stars after how great the movie is? By R. L. MILLER The VHS is a valued part of my vid collection and I don't regret buying for a microsecond. But as for this book, I was expecting a novelization and didn't get it. This is a SCREENPLAY, and I'm not into screenplays. I just can't get into a story that's all he said--she said. So maybe I'm being unfair with the 3 lousy stars when I should have done more research before I bought--"...an educated consumer..." yadda-yadda. Which makes it my fault, I suppose, not Paul Thomas Anderson's. So if a NOVEL is what you're looking for, I don't think there is one of this movie. Maybe Anderson should write one--if he does, he can guarantee selling a copy to me. It's a great story.

0 of 3 people found the following review helpful. BOOGIE NIGHTS * * * * By A Customer Paul Thomas Anderson's "BOOGIE NIGHTS" is a sprawling masterpiece concerning many things. The subjects range from the 70s porn industry, to the journey from late teens to early manhood, from drugs to celebrity, from family to friendship. It's about lost souls in search of solace and young disenfranchised in search of a home. Mark Wahlberg (yes, Markey Mark) stars as Eddie Adams, the Torrance youth with a 13-inch...TALENT...who runs from his mother's house and into the arms of Jack Horner (Burt Reynolds in his Oscar-nominated--and robbed--performance), the finest director in the porn industry in 1977 California. What Eddie finds at Jack's fine home in the San Fernando Valley is an oasis on the outskirts of the real world, a wonderland of new experiences and hope-filled dreams, where celebrity is literally around the corner. He also finds a surrogate family of new friends: there's Buck (Don Cheadle) and Becky Barnett (Nicole Ari Parker), the resident black couple, and Buck's destined wife Jessie St. Vincent (Melora Walters of "HARD EIGHT" and "MAGNOLIA"). There's Scotty J (Philip Seymour Hoffman, fresh off Anderson's debut feature, "HARD EIGHT", later in both "MAGNOLIA" and as the villain in Anderson's 4th feature "PUNCH-DRUNK LOVE"), the enthralled young guy who "helps on some of the films" and Kurt Longjohn (Ricky Jay), the cameraman who "wants to give each picture its own look". There's Rollergirl (Heather Graham), who "never takes her skates off...NEVER". There's Little Bill (William H. Macy), the depressed AD whose wife (real porn star Nina Hartley) abuses him in public, and has sex with everyone around. There's The Colonel (the late Robert Ridgely; he had a bit part in "HARD EIGHT") who finances the films. There's Floyd Gondolli (Philip Baker Hall, from Anderson's "HARD EIGHT"), who watches everything from behind the scenes and seems to pull the strings for everyone. There's Reed Rothchild (John C. Reilly, also from "HARD EIGHT") who becomes Eddie's best friend as he makes the transition from Eddie Adams to new hot porn star DIRK DIGGLER). There's Amber Waves (Julianne Moore, who would become, along with many of these actors, part of the cast of Anderson's follow-up "MAGNOLIA"), the mother figure to Dirk. We even meet Maurice t.t. Rodriguez (Luis Guzman, of "MAGNOLIA" and "PUNCH-DRUNK LOVE"), the Puerto Rican club owner who hangs out with the cast and crew. And finally Jack, of course. This ensemble cast of "NASHVILLE" size and ability is a remarkable group that works together like they've known each other all their lives -- many have. Anderson is a writer-director to watch, as he takes a pocket full of style and an unusual script structure and lays out a sprawling epic of unimaginable ambition and limitless talent. It's quite a masterwork. The screenplay to "BOOGIE NIGHTS", though it contains much camera description and is more technical than the average "screenplay" (a script tells a story of a movie, like a novel does), is one not to miss. Anderson's scripts for "HARD EIGHT" and "MAGNOLIA" are just the same...I'm sure the soon to be released "PUNCH-DRUNK LOVE" will carry on the tradition. This is great.

"Everyone is blessed with One Special Thing," says Eddie Adams, who is endowed with a rather stunning piece of equipment that enables him to become a shining star in the world of adult entertainment. Deprived of love and respect by his family, Eddie--renaming himself Dirk Diggler--conquers the world of porn while keeping his innocence intact. As the turbulent Seventies become the hedonistic Eighties, Dirk's career goes into a tailspin--but he is rescued by the safety net of the extended family created by hard-core film director Jack Horner. Paul Thomas Anderson's screenplay for Boogie Nights is exemplary in its ability to interweave the multiple character strands into a culminating narrative. Like the Roman dramatist Terence, who said that "nothing human is alien to me," Anderson has taken on what is regarded as one of the sleaziest sides of life and infused it with an aching humanity.

Praise for the film Boogie Nights: "A sprawling masterpiece of a movie." - Roger Ebert "There's no doubt that Paul Thomas Anderson has made the most audacious, densely populated, shockingly funny, and thrillingly original movie of the year." --The Wall Street Journal