



Boogie Nights

Director: Paul Thomas Anderson

Production Companies: New Line Productions Inc.,
New Line Cinema, Ghoualdi Film Company

Executive Producer: Lawrence Gordon

Co-executive Producers: Michael De Luca,
Lynn Harris

Producers: Lloyd Levin, John Lyons,
Paul Thomas Anderson, Joanne Sellar

Co-producer: Daniel Lupi

Executive in Charge of Production: Carla Fry

Production Executive: Leon Dudevoir

Unit Production Manager: Daniel Lupi

Production Supervisor: Craig Markey

Location Manager: Boyd Wilson

1st Assistant Director: John Wildermuth

Script Supervisor: Jayne Ann Tenggren

Casting: Christine Sheaks, Cassandra Kulukundis

Casting (Voice): Barbara Harris

Screenplay: Paul Thomas Anderson

Director of Photography: Robert Elswit

2nd Camera Operator: Andy Shuttleworth

Steadicam Operator: Andy Shuttleworth

Special Effects: FTS Effects

Editor: Dylan Tichenor

Production Designer: Bob Ziemicki

Art Director: Ted Berner

Set Decorator: Sandy Struth

Costume Designer: Mark Bridges

Costume Supervisor: David Davenport

Make-up Supervisor: Tina K. Roesler

Special Make-up Effects: KNB EFX Group Inc,
Robert Kurtzman, Greg Nicotero, Howard Berger

Hair Supervisor: Theo Mayes

Title Design: Brian King, Pacific Title

Music: Michael Penn

Music Supervisors: Karen Rachtman, Bobby Lavelle

Music Editor: Ron Finn

Choreography: Adam Shankman

Digital Sound Design/Editing: Soundswild Inc

Sound Mixer: Stephen Halbert

Additional Sound: Peter Halbert

Supervising Re-recording Mixer: David Parker

Supervising Sound Editor: Dane A. Davis

Sound Effects Editors: Kini Kay, Mark Yargas,

John Kwiatkowski

Stunt Co-ordinator: Cliff Cudney

Consultant: Ron Jeremy

Cast:

Don Cheadle (*Buck Swope*)

Heather Graham (*Rollergirl*)

Luis Guzmán (*Maurice TT Rodriguez*)

Philip Baker Hall (*Floyd Gondoli*)

Philip Seymour Hoffman (*Scotty J*)

Thomas Jane (*Todd Parker*)

Ricky Jay (*Kurt Longjohn*)

William H. Macy (*Little Bill*)

Alfred Molina (*Rahad Jackson*)

Julianne Moore (*Amber Waves*)

Nicole Ari Parker (*Becky Barnett*)

John C. Reilly (*Reed Rothchild*)

Burt Reynolds (*Jack Horner*)

Robert Ridgely (*The Colonel James*)

Mark Wahlberg (*Eddie Adams/Dirk Diggler*)

Melora Walters (*Jessie St. Vincent*)

Nina Hartley (*Little Bill's wife*)

Michael Jace (*Jerome*)

Jack Wallace (*Rocky*)

John Doe (*Amber's husband*)

Joanna Gleason (*Dirk's mother*)

Laurel Holloman (*Sheryl Lynn*)

Jonathon Quint (*Johnny Doe*)

Stanley Desantis (*Buck's manager*)

Big Screen Classics

Boogie Nights

Paul Thomas Anderson on 'Boogie Nights'

One of the things that's interesting about Boogie Nights is its tone shifts, for instance between dramatic and comic/parodic.

There are two answers to that. First, two of my favourite movies are F.W. Murnau's *Sunrise* (1927) and Jonathan Demme's *Something Wild* (1985), what I call gearshift movies, that can change tones [snaps fingers] like that. I like to see that in movies because that's what real life is like, and it's also good storytelling. And second, this relates to how I came to this story. The first version was a short film I made called *The Dirk Diggler Story*, when I was 17. That has some of the same textures, but it's much funnier. It's my point of view as a 17-year-old, and what was funny to me then was the titles. As a mass audience, we're amused and turned on by porno titles – *Ordinary Peepholes*, *The Sperminator*, *Edward Penishands* – but then this is quickly not funny. There was something in that short film that was darkly comic, but there were a lot of smartass moments. Over the course of ten years, just by getting older and slightly sick of it all, that's where more of the sadness and drama comes into it. I just sat there and lived with it and it was just not fucking funny anymore.

Do you still watch porn and has your viewing changed? Do you watch it as narrative, all the way through, rather than fast-forwarding to the fuck scenes?

The porno you fast-forward to get to the action are today's films. They're movies for consumers and the makers are aware that the home viewer has a fast-forward button – that's why there is no paying attention to any kind of plot or story. The audience is at home going, 'Where are the tits? Where's the dick? How can I get to it fast?' That's why *Boogie Nights* romanticises the heyday of porno – you can't watch it at home, you're going into a theatre.

Artistic aspiration or self-improvement consume all of the main characters in Boogie Nights one way or another. But your response to porn films seems to be a camp one: you don't expect genuine artistic value.

None are successful on the terms that I would consider make a great film, even a great porno film. But there are those – like *Three A.M. at the Jade Pussycat*, *Amanda by Night* and *The Opening of Misty Beethoven* – that get A for effort and have their heart in the right place. With genuinely wonderful moments of intent, of storytelling approach or shot choice – or cinematic approach to shooting a sex scene. Then there's whether it's a successful sex scene that can turn me on. One thing I was really fascinated by was the structure in the 'Johnny Wadd' series – in *The Jade Pussycat* for instance, which combines a murder mystery with a sex film. It set up – with some bad acting but also some good acting – a mystery plot: where is the Jade Pussycat? So in the journey to find it, there are these set-pieces of sex in between solving the murder mystery. You want to see the story progress and see him find the next clue, but you're also there as the guy who sat down to watch a porno movie, wanting him to have sex with that girl he's getting the clue from.

Which is Jack Horner's ideal.

Rico Bueno (*Hot Traxx waiter*)
 Samson Barkhordarian (*Hot Traxx chef*)
 Brad Braeden (*big stud*)
 Lawrence Hudd (*Dirk's father*)
 Michael Stein (*stereo customer*)
 Patricia Forte (*teacher*)
 Kai Lennox (*high school/college kid*)
 Jason Andrews (*Johnny, limo driver*)
 Amber Hunter (*Colonel's lady friend*)
 Greg Lauren (*young stud*)
 Tom Dorfmeister (*watcher 1*)
 Jake Cross (*watcher 2*)
 Selwyn Emerson Miller (*Hot Traxx DJ*)
 Jamielyn Gamboa (*Colonel's Hot Traxx girlfriend*)
 Melissa Spell (*Becky's girlfriend*)
 Raymond Laboriel (*Becky's girlfriend's friend*)
 Jon Brion, Brian Kehew, Robin Sharp,
 Audrey Wiechman (*awards ceremony band*)
 Tim 'Stuffy' Soronen (*Raphael*)
 Alexander D. Slinger, Thomas Lenk
 (*Floyd's kids, boys*)
 Lexi Leigh, Laura Gronewald (*Floyd's kids, girls*)
 Vernon Guichard II (*Mugsy Jack's bartender*)
 Tony Tedeschi (*New Year's Eve young stud*)
 Leslie Redden (*KC Sunshine*)
 Gregory Daniel (*minister*)
 Michael Penn (*Nick the engineer*)
 Don Amendolia (*bank worker*)
 Summer/skye (jacuzzi Girls) (*themselves*)
 Robert Downey Sr. (a Prince) (*Burt, studio manager*)
 Veronica Hart (*judge*)
 Jack Riley (*lawyer*)
 Cannon Roe (*surfer*)
 Mike Gunther, Michael Raye Smith,
 Michael Scott Stencil (*surfer punks*)
 Dustin Courtney (*donut boy*)
 Allan Graf (*man with gun*)
 José Chaidez (*Puerto Rican kid*)
 B. Philly Johnson (*Rahad's bodyguard*)
 Joe G.M. Chan (*Cosmo, Rahad's boy*)
 Goliath (*Tyrone*)
 Israel Juarbe, Gregory Anthony Rae
 (*Maurice's brothers*)
 Eric Winzenried (*doctor*)
 Sharon Ferrol, Anne Fletcher, Scott Fowler, Melanie
 A. Gage, Eddie Garcia, Sebastian La Cause, Lance
 MacDonald, Diane Mizota, Nathan Frederic Prevost,
 Lisa E. Ratzin, Dee Dee Weathers, Darrel W. Wright
 (*Hot Traxx dancers*)
 USA 1997
 156 mins
 35mm

Absolutely. And I'd be a liar if I didn't say Jack's probably talking for any young romantic idiot like me who has notions of trying to make a good movie. It certainly projects my feelings onto him.

When you talk about porn as a genre stifled before it got going, what direction did you hope for?

Where I romanticise it could have gone was a place where acting, storytelling and camerawork got better. With interesting characters where you also had the luxury to show them fucking. We can't see Forrest Gump fuck Jenny Curran, to make that kid. But God, wouldn't that be a great scene? Not just because I want to get off watching Tom Hanks fuck Robin Wright, but think what can be told about Gump through watching him have sex. Here's this big long movie investigating this guy – well, what's he like in bed? What's that like for him? That's a big human question.

My romantic notion is that if porno films had been allowed to breathe, and the stories eventually really did come first, then we would have been able to see an actor playing a role and then being able to try on a new way of having sex in a scene. Like trying on an accent. Which would do away with the gratuitous obligatory sex scene that every movie has to have, which is the ultimate bullshit moment.

So you see contemporary porn as a fallen form?

Pretty much, yeah. I still find it interesting to watch some of it. There's a series called *Dirty Debutantes*: when I first saw it, the mythology was that the porn star was gone, and it's amateurs now, 'real-life people'. So it was wonderful when I realised that *Dirty Debutantes* was maybe 80 per cent faked. They're not 'real people' recruited off the street: most are actresses – a version of people off the street as they haven't done too much work, they mustn't be recognisable – but they have agents, porn agents. So now watch them again – you'll see some of the best acting you've ever seen.

Paul Thomas Anderson interviewed by Gavin Smith, *Sight and Sound*, January 1998

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