

## Callie's Paw shakes off cold

BY KELTON G. COFER  
Staff Writer

It was cold, but the members of Callie's Paw were hot. It was Thursday, 9 p.m. and the natives of Bryan Hall were restless.

The balconies began to fill with study-deprived students, all ready to give up academics for the week in lieu of the promise of sex, drugs and rock 'n roll.

Well, the promise of rock 'n roll anyway.

The four-member band, Kari Sevier (percussion and vocals), Ben Graham (guitar and vocals), Ben Marks (drums), and Paul Zechinati (bass and vocals), has recently taken some time off. The Thursday-night show was their first in almost two weeks.

However, like the heart grows fonder, distance must make the music grow stronger. The band literally didn't miss a beat.

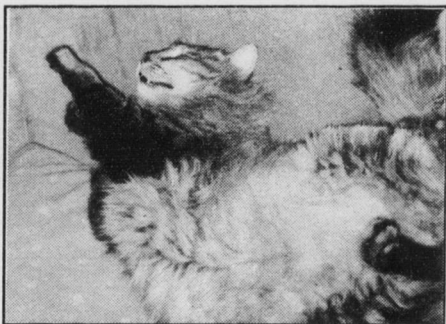
Made up early for All Hallow's Eve, Callie's Paw took the stage dressed as cousin-lovin' outtakes from "Deliverance." After a few monitor problems, guitarist Ben Graham announced to the crowd, "We're gonna shake that Quaker ass!" One can only assume there was no "Deliverance" pun intended.

The band opened with "Creep Like a Cat" and moved on to "Playing Hans-Olo," my personal favorite. In the middle of this song Graham and Marks rotated to different instruments, Graham setting aside his guitar to play drums and Marks moving to Sevier's percus-

sion circle to help out there.

In between the songs "Kiss and Smile" and "Happy and Afloat," Zechinati and Sevier appeared an eager audience member by singing a duet of an Irish folk song. However that might sound to those not present, be assured that Graham and Marks added the necessary spice to make it more conducive to their rock 'n roll spirit.

While some onlookers watched from the balconies, staying close to the warmth of their rooms, a crowd of foggy-breathed people with happy feet gathered to dance front row. It's amazing what good music can do for your



Callie's Paw rests before the show.

Georgia Dodson

endurance to the elements. At one point Sevier even offered her gloves to members of the audience.

With other songs like "Slam Dunk," "Grass Stains," and "Huckleberry Finn," Callie's Paw kept the crowd shakin' their Quaker asses despite the cold. Their CD is due out soon and is certain to remain true to their awesome live shows. Keep your eyes and ears open for its release.

## Carter and Morscheck

◆ This week: "Boogie Nights," now playing at Janus

BY JONATHAN CARTER  
Features Film Critic

The very subject of "Boogie Nights," the pornography industry, is enough to turn away many potential viewers. The film is disturbing. Not disturbing in a good way, but disturbing in a way that makes you feel unclean after it's over.

In the year 1977, teenager Eddie Adams (Mark Wahlberg) is discovered at a nightclub by adult filmmaker Jack Horner (Burt Reynolds), who gives him the chance to be a star. Eddie takes the job and runs away from his dismal home life to become Dirk Diggler, porno actor. He believes that his acting can help people in their own relationships.

When Dirk joins up with Jack, the cast and crew of his movies become a successful, though not altogether happy, family. Jack is a father figure and Amber Waves (get it?), played by Julianne Moore, is an unsettlingly motherly porn queen. Dirk leaves them when he thinks they're holding him back and the family falls apart. He eventually realizes his mistake and rejoins the family, saving everyone else.

The movie perfectly catches the time period, the place, and the inner workings of the porno industry (well, to the best of my knowledge). It also has outstanding acting. It might help set off Mark Wahlberg's career and save Burt Reynolds's.

Although the movie about the characters focuses on dealing with their depressing lives, their growth is handled awkwardly. Dirk's personality changes in an unrealistically short time; he's idealistic in one scene and bitter in the next. Some characters, such as Dirk's father and Rodriguez the nightclub owner, have potential for development but are ignored. There are too many characters and not enough time to give them all adequate attention.

If pornography's your deal, or you like stories about people with pathetic lives, go ahead and see the movie. If not, you should definitely think twice before going to "Boogie Nights."

BY PETER MORSCHECK  
Features Film Critic



"Boogie Nights" chronicles the rise and fall of a working class kid who becomes an adult film superstar.

From 1977 to 1985,

the film shows how the lives of many involved in the underground world of pornography, drugs, and sex were changed by the Reagan years and the advent of direct-to-video marketing.

The film stars a remarkable Mark Wahlberg (ex-rapper "Marky Mark" last seen in "Fear") as Eddie Adams, who parlays an unusually large piece of equipment (13 inches!) and love for acting into a life as Dirk Diggler, a John Holmes knockoff and most successful adult movie star of the seventies.

Burt Reynolds stars as his mentor, the premiere director of adult films who longs to legitimize the art through strong stories and acting.

His primary ambition? To so mesmerize the audience that, "When they spurt out that joy juice they gotta set in it 'til the story ends."

While it may not initially sound like a grade A movie, director Paul Thomas Anderson manages to show us how a dozen different characters living in a world of seventies' cocaine, sex, and excess either escape from or are destroyed by that world in the 1980s.

The second hour turns as harsh and difficult to watch as the first was enjoyable as different characters are jailed, commit suicide, or otherwise suffer for their work, which society has long rejected.

Ten times better than last year's "The People vs. Larry Flynt," the moral of the both serious and very funny "Boogie Nights" is that the pornography industry, while lucrative, is destructive in the long term to all involved. That several characters return to the art circa 1985 even knowing this, is sad and touching.

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