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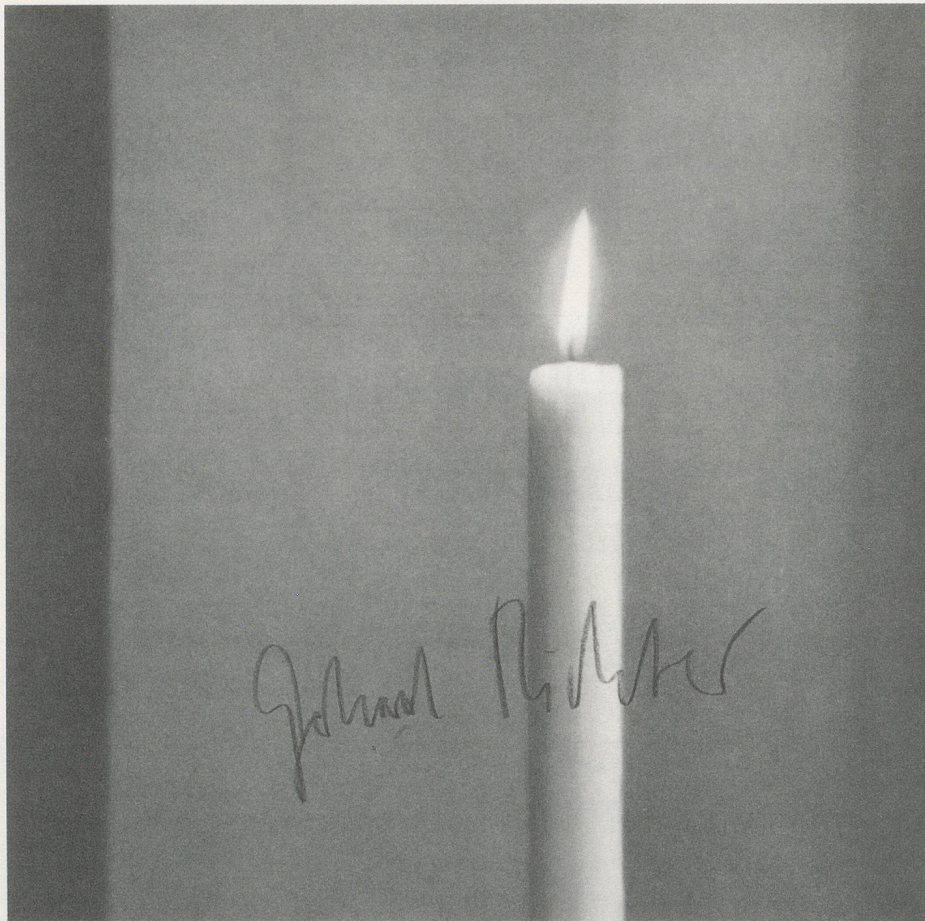
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By Allen Barra

Interview With *The Vampire* is so startlingly original that it's going to test and probably stretch the mass audience's capacity to accept innovation. For that matter, it's going to test critics. Irish director Neil Jordan is best known for a handful of independent films made in Ireland and the U.K., only one of which, *The Crying Game*, had box office success in this country. Jordan's American-made films have all been flops. *Interview With The Vampire* is much like Jordan's 1983 cult film, *The Company of Wolves*, only on a vastly larger canvas.

Jordan has stated that *Vampire* is "like a \$60 million independent movie," and, incredibly, he's right. You keep waiting for the compromises in tone and content that a Hollywood committee would inflict on a film with this kind of budget, yet they never come.

What's so startling about *Interview With The Vampire* is its absolute disregard for movies that have come before it. In a time when the most talked about American directors are making films that are almost indecipherable without references to the accumulated film and video memories of their audiences, Jordan, whose influences were painting and early 20th-century literature, has reconceived this genre from the ground up.

Thus, we have two sharply contrasted characters: Brad Pitt's Louis, who died in a moment of despair, has a reticent, melancholy air, while Tom Cruise's Lestat, a remorseless, unrepentant predator, seems to have an eternal resentment over the fact that he was never offered the "choice" of becoming a vampire. Pitt is superb and gains stature as the story goes on, but Tom Cruise,



Tom Cruise stars as Lestat in Neil Jordan's *Interview with the Vampire*.

who has walked through most of his films with a sneer or a clenched-jawed scowl, is a kinetic marvel here. For the first time in a screen career that includes work with Martin Scorsese, Cruise acts as if he's got his eye on the director's vision and not on the cover of *Entertainment Weekly*. His diction is polished, and his movements seem more assured. He seems to revel in the very fact that he is so blatantly miscast, and when we see him start to soar in the part, the controversial gamble seems to pay off double. Remarkably, Cruise gives a star performance.

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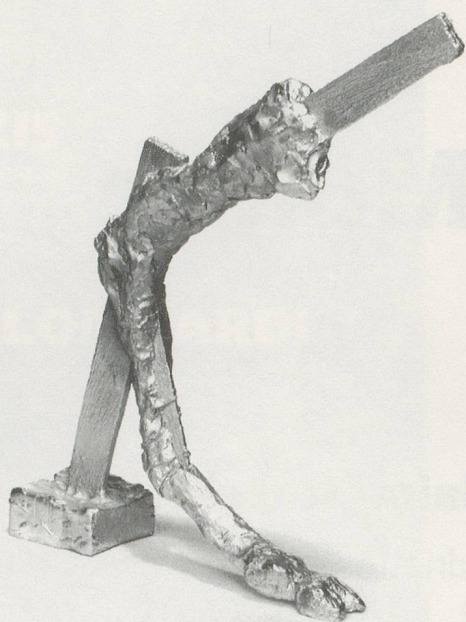
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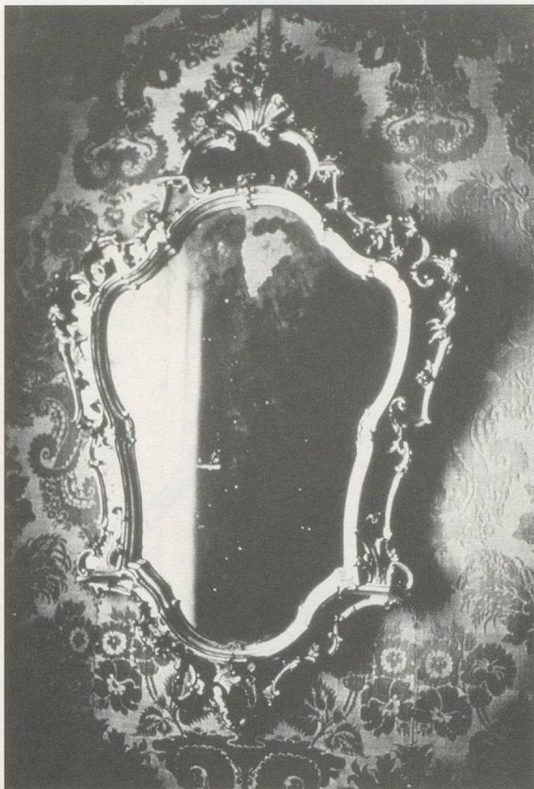
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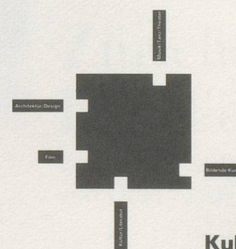
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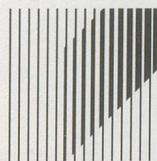


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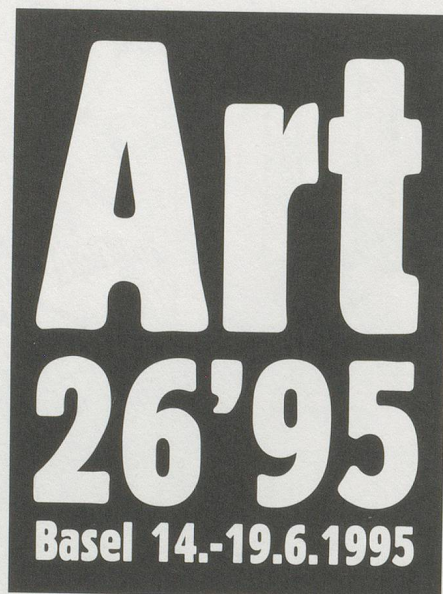


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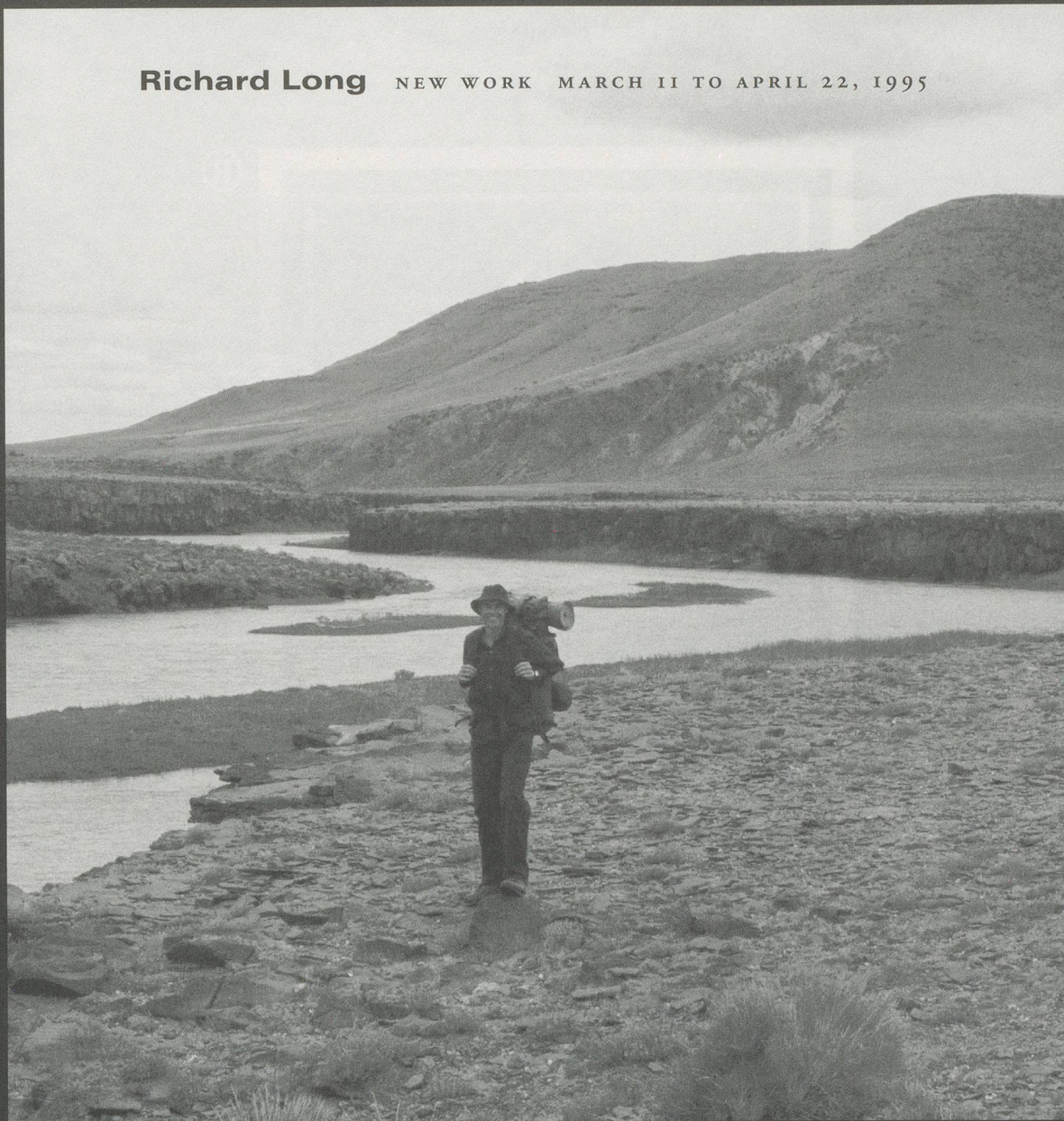
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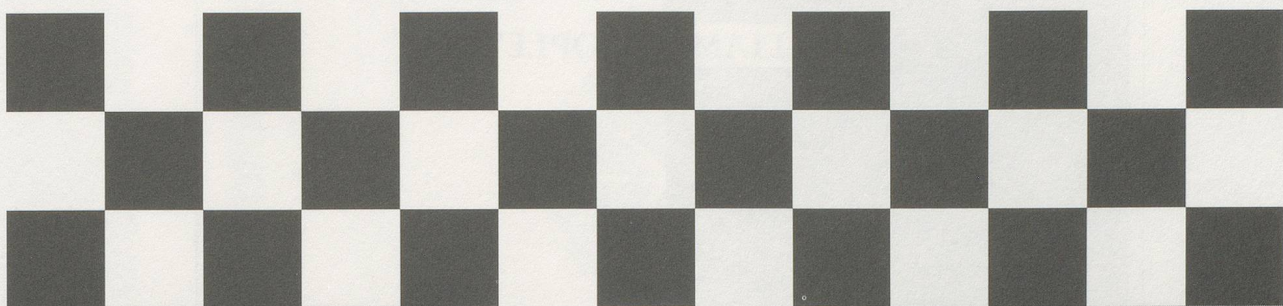
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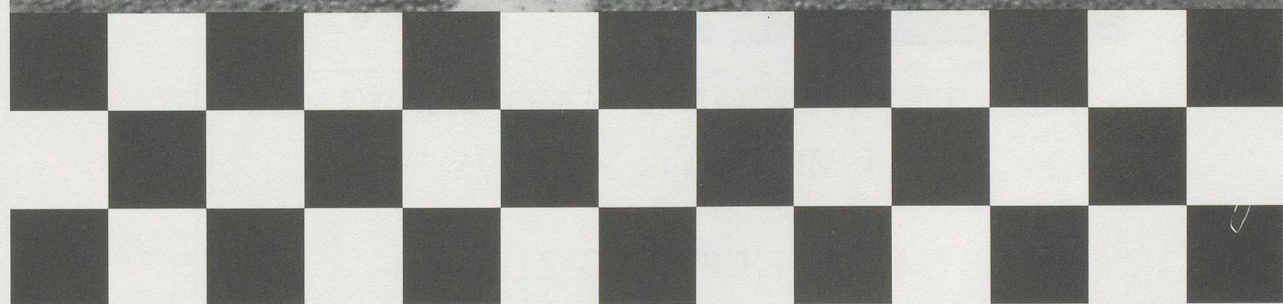
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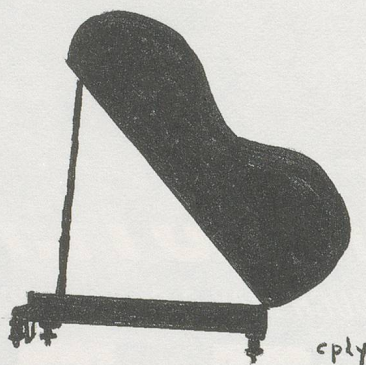
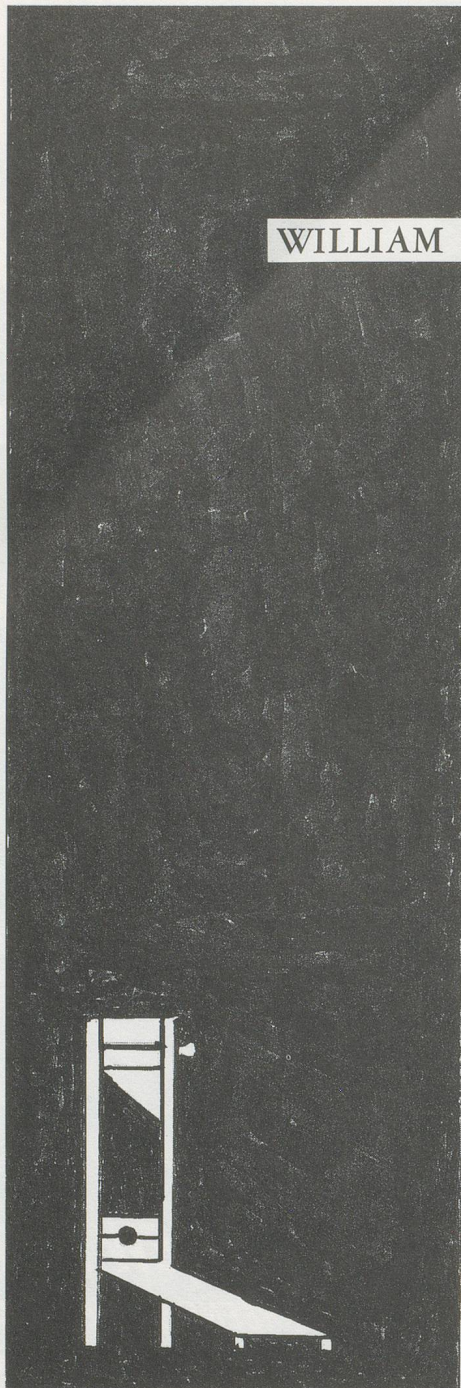


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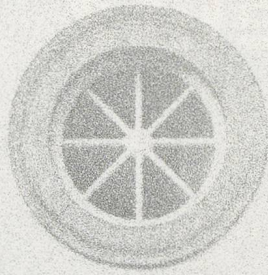
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Untitled (Self-Portrait), 1993. Bronze, fountain.

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The Collaboration artists—Juan Muñoz and Susan Rothenberg—weave nets of subtly far-sighted cultural perceptions around their viewers. In her conversation with Joan Simon, Susan Rothenberg humorously defines the principle currently directing her art as “walking and working.” The resulting energy flows, unbridled, in and out of her painting.

For Juan Muñoz, anonymity is a spring of scenic images in which the viewers become participants in the action. They are drawn into mental spaces that branch out into undreamed-of regions.

JUAN MUÑOZ / SUSAN ROTHENBERG

Die Collaboration-Künstler Juan Muñoz und Susan Rothenberg umgarnen die Betrachter subtil mit einer auf kulturelle Weitsicht bedachten Wahrnehmung. Susan Rothenberg erzählt in einem Gespräch mit Joan Simon scherzhaft vom «Gehen und Sehen» als ihrem aktuellen Grundprinzip. Davon ausgehend fließen Energien in einem Wechselspiel von ungebremsster und gezügelter Übertragung in ihre Malerei ein.

Für Juan Muñoz ist die Anonymität eine Quelle für szenische Bilder, in welchen die Zuschauer selber zu Teilnehmern am Geschehen werden. So wird er oder sie in mentale Räume hineingezogen, die sich immer weiter in ungeahnte Bereiche verästeln.

