Townshend’s Tommy returns to Boston with fine staging

THE WHO’S TOMMY
Directed by Des McAnuff.
Book and Lyrics by Pete Townshend.
Musical by Pete Townshend.
Written by Anne Rice, based on her novel.
Starring Tom Cruise, Brad Pitt, Antonio Banderas, Stephen Rea, and Christian Slater.
Directed by Neil Jordan.

I mention in passing the time that pervades it, but just enough to realize that it is now 11:55. If you think you’re late, it’s maximum a somewhat uncomfortable moment. We are told that he is a vampire with a human soul.

The movie opens with the beginning of the interview. Brad Pitt, looking radiantly beautiful in Louis, poses out of his tale of honor and love to a reporter played by Christian Slater. Louis’ tale is unrelenting in its dismal sorrow.

The story is an update of the traditional vampire myth. Bram Stoker’s Dracula is primarily a cautionary tale about the dangers of a conflict of human. The vampire has gained victory over death and that pain surrounds him. Louis’ despair. While Louis denies his murder, Louis revives it. He kills more than he needs for survival, savored by the experience. Having broken free of all moral restraint, he takes his victims with sensuality. The vampire’s appearance improves greatly.

The sorrow of his family death is soon replaced by fresh sorrows. He is still the same tragic, melancholy creature although through some rest special effects, his appearance improves greatly.

Cruise’s turbo-charged portrayal of Lestat provides us with the thrills and horror needed to keep from sinking under the weight of Louis’ despair. While Louis denies his murderous nature, Lestat revels in it. He kills more than he needs for survival, savored by the experience. Having broken free of all moral restraint, he takes his victims with sensuality and brutality. Louis, on the other hand, is possessed of a conscience and tries to resist his cravings. He contracts to keep from sinking under the weight of his transformation except now his torment has been extended. He has not escaped the pain of his transformation.

Louis ultimately fails in his attempt to do this. His attachment to life is always weak. His life is a torment, and so it remains after his transformation except now his torment has been extended. He has not escaped the pain of his transformation. Louis becomes so expert at wearing a pained expression that it becomes pointless. The vampire has gained victory over death and that pain surrounds him.

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