



CHRIS CRUSE

by Elliott David

Christopher Scott Cruse is living the 21st century American dream. He's in his early twenties, and he has traveled to as many countries. He speaks several languages and is fluent in improvisational dialects. He's beyond proficient in all things digital, as well as old-school art technique. He's not merely a master editor of video (he's the visual effects supervisor of CSI: NYC), but of grammar, syntax, screenplays, play plays, short stories, and all mediums. He's an innovator in aesthetics both found and fictionalized, poor and couture. He's created video projections and DJ'd (DJ CRZA) for parties in Los Angeles, Montreal, and New York. He is a Renaissance man. And, like all omni-talented, multi-taskers just catching stride on what will be a monstrous career of comedy, tragedy, and non sequitur, we let him do his own thing. Be sure to check out his short film, *Norman*, coming out through Scion's Easy 10 film series.



Chris. Obsessions. Go:

Obsessions are what set you apart from other people because rather than defining yourself by what you are not, you're actually claiming something as important to you. Obsessions are considered a fault by those who have the luxury of caring about nothing, but those people tend to all seem the same. Obsessions make people successful when they make something as a result of it, even more so if they are rewarded for it. Obsessions are, by nature, specific.

So specify.

My current obsessions are the effects of deregulation on commercial airline economy, the cadence, etiquette, and service of airline flight, deviants who make art and music and films, Paradise Garage/The Loft circa 1983-87, Harvey's Sarcastic Disco, the American South, the rise and fall of Brandermill (the planned community I'm from), crime statistics in Richmond, Durham, and Los Angeles, and Québécois curse words.

How have these obsessions come and gone?

My obsessions have evolved over time, I think, from being obsessed

with consuming the end product to figuring out how the product was made. I was obsessed with getting scared by haunted houses when I was young. When I was 13, I decided to make my own haunted house in my yard on Halloween. By the time I was 16, I was hired to make a haunted house at a school and at an old mansion before it was renovated. After that I think I fully processed my obsession and I was able to move on to another.

Music:

I know you've always been obsessed with singers that are dead.

My favorite dead singer is not Ian Curtis. Probably Marvin Pontiac, but he was never really real in the first place. I just went to this John Lurie preview at the Musée here [in Montreal at time of interview] and his work is hilarious—his titles—like, the paintings existed just so he could have a punch line. I wanted to go up to Lurie and tell him that I love Marvin Pontiac, but I couldn't recognize him.

Check out the trailer for Norman, and a behind the scenes docublog on, www.myspace.com/noperformance.