THE ARTS

Animator Bill Plympton creates an enjoyable Tune

THE TUNE
Directed by Bill Plympton.
Written by Bill Plympton, Maureen McElhanon, and P. C. Fey.
Featuring the voices of Daniel Waiden, Maureen McElhanon, and Marty Nelson.
Coolidge Corner Theater.

By Joshua Andresen,
STAFF REPORTER

ill Plympton's first full-length animated feature, The Tune, is a delightfully enjoyable film. The animation is classic Plympton, and the music is wonderful as well. The Tune is an animated musical comedy, The Tune, is a musical comedy based on the story of Christopher Columbus — the distance is too far to travel. The movie tells two very similar stories. The first half of the movie focuses on the voyages of Columbus and the primary obstacles between him and a north-west party. The second half tells a story of a man trying to get to the Coolidge Corner Theater to see The Tune.

The Tune

The Tune is an animated musical comedy that follows a young, struggling songwriter, Del (Daniel Neiden), a young, struggling songwriter, Del (Daniel Neiden), as he tries to write a song for his boss, Mr. Mega (Marty Nelson), the CEO of Mega Music. Del wants to be able to draw a steady income so he can marry his sweetheart, Didi (Maureen McElhanon), who is also Mr. Mega's secretary. Mr. Mega gives Del a deadline: a smash hit in 47 minutes or he's fired. While driving to Mega Music, Del gets lost and winds up on a quayside walkway called Flooby Nooby. In Flooby Nooby, Del learns that in order to write good songs, one must feel the inspiration, rather than try to force it. "Feel the passion. Feel the pain. Feel the pets," he is told. Del then goes on a tour of Flooby Nooby, encountering an astonishing array of characters along the way, from dancing fast food to a canine Elvis to a psycho-pathetic bellhop. Each time, Del composes a song.

By this time, it is past Del's 47 minute deadline. He rushes back to Mega Music, only to get lost on the building's campus. As he and Didi try to find Mr. Mega, they run into several other odd characters that seem out of place. Eventually, they find Mr. Mega, but he hates all of Del's songs. Downdreaden, Del and Didi sing a heartfelt love duet. Mr. Mega overhears this and is so moved, he offers Del anything he wants for his songs and everyone lives happily ever after.

Plympton's animation is the primary reason to see this movie. Winner of many awards for his films and animation festivals, Plympton is perhaps known best for his short subjects such as "Water," "Push Comes to Shove," and "How to Kiss." Plympton's animated film, The Tune, entirely by hand with over 30,000 drawings. The Tune is classic Plympton, with his rough sketch-like drawings and famous metamorphosis segments in which one object transforms magically into another. The score is excellent as well. Each song represents a different type of American popu-

1492: conquest of paradise
Directed by Ridley Scott.
Written by Roseanne Rijnders.
Starring Gerard Depardieu, Armand Assante, and Sigourney Weaver.
Loews.

By Craig White

1492: Conquest of Paradise tries to tell too many stories in its more than two-hour running time. The movie itself is very similar to the voyage of Christopher Columbus — long, confusing, and lost. The film opens with a scene between Columbus (Gerard Depardieu) and his 9-year-old son (Ivan Schermeister), in which he shows the boy that the world is round. They are sitting on the shore looking out at a ship sailing west, watching her disappear below the horizon. The scene is slow and mesmerizing. One cannot help but feel that the audience is too far to travel. The acting was mild in most cases and the stereotypical nature of the antagonists was disappointing. Perhaps one or two of the many relationships in the movie become the focus of attention, 1492 wouldn't seem so vast. The entertaining moments were few, but they never seemed to come together. The acting was mild in most cases and the stereotypical nature of the antagonists was disappointing. Weaver did stick out in the scenes she shared with Depardieu, and her style was more interesting than the roles that she usually brings to the screen. I found myself wishing for her return as the movie dragged on.

1492 tries to compress years of historical research into an entertaining film between two and three hours long — a difficult undertaking for director Ridley Scott (Alien, Blade Runner). There are many interesting and enthralling things to be found in the film, but they are hidden among blank spaces from Depardieu, lingering silences, and confusing relationships that are never truly followed through to a conclusion. Perhaps if one or two of the many relationships in the movie become the focus of attention, 1492 wouldn't seem so vast. The entertaining moments were few, but they never seemed to come together. The acting was mild in most cases and the stereotypical nature of the antagonists was disappointing. Weaver did stick out in the scenes she shared with Depardieu, and her style was more interesting than the roles that she usually brings to the screen. I found myself wishing for her return as the movie dragged on.

1492: Conquest of Paradise sets out on a task much like that of Christopher Columbus — the distance is too far to travel. In addition, much of the quality is lost in the telling of so large a story. If the movie stuck to the time period before the voyage, after the voyage, or even during the voyage, things might have been a coherent story. If you are interested in history and don't mind sitting through some lengthy pauses, you might enjoy it. But you'd better not go to this one tired, or you might find yourself hoping for a mutiny.

The New World scenes, filmed in jungles reminiscent of the islands south of the United States prior to the "conquest," are beautiful to look at but too long. A great deal of time is spent "looking around," as if the audience doesn't know what a jungle looks like.

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