

# International animated works now displayed

**TOURNEE** from Page 10  
 six-second variations on the common leader configuration. In this limited format, the animators unleash bizarre ingenuity.

The film won a Grand Prize at the Cannes Film Festival.

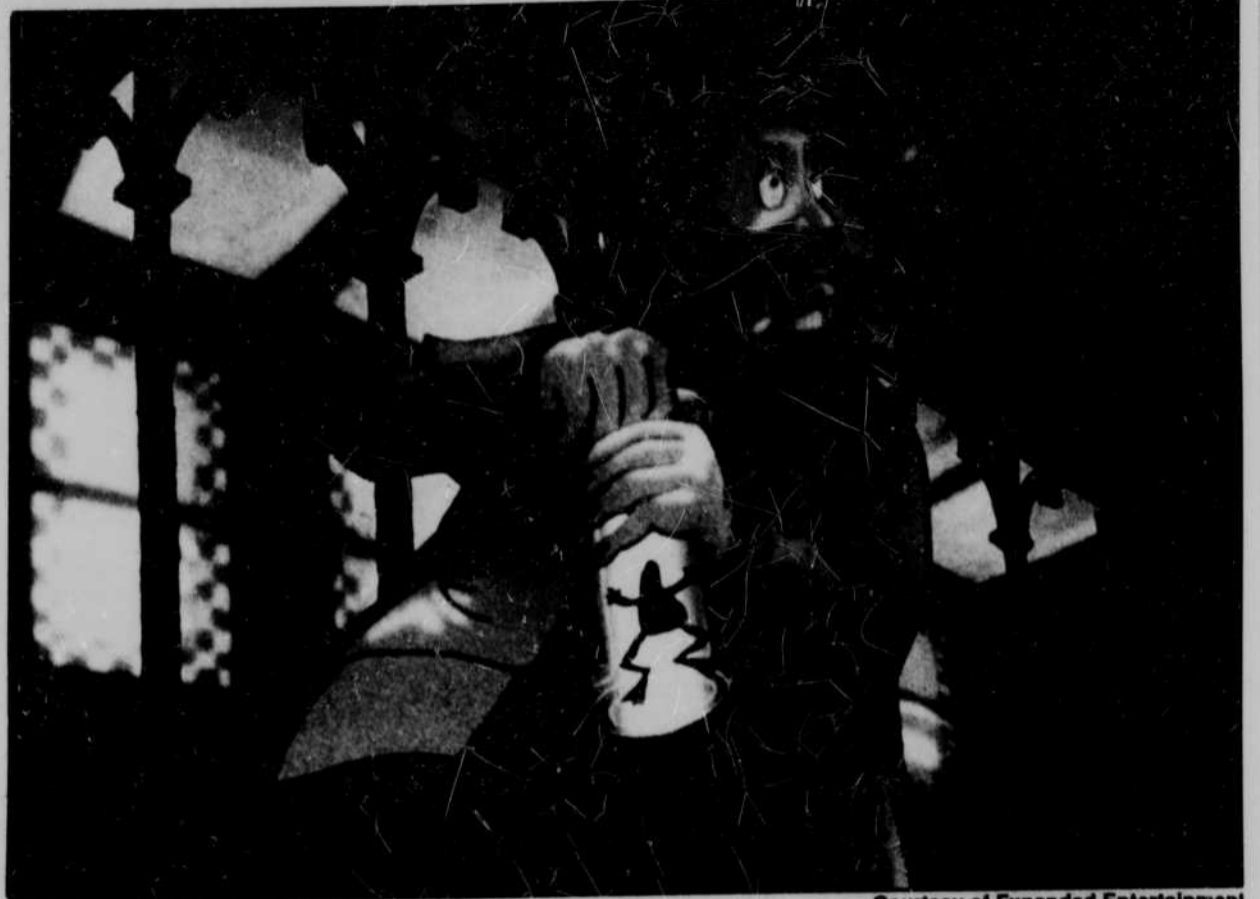
The most anticipated film of the Tournee is Italian Bruno Bozzetto's "Baeus." Bozzetto's film "Allegro non Troppo" is one of the masterpieces of the medium, a "Fantasia" parody that nearly surpasses that Disney classic for its mixture of music and animation. "Baeus" is a bitter-sweet love story that just happens to be about an insect. It is a charming successor to "Allegro."

There is enough variety of tone, texture and mood in the Tournee to keep every cel of the 95-minute program hypnotic and fascinating. The simple comedy of George Carlin's

"Drawing On My Mind" segues beautifully into the haunting "folk" tale from New Zealand, "The Frog, the Dog and the Devil." There is a common spirit of imagination and artistic eagerness that make one film flow perfectly into the next.

The most surprising entry in the Tournee is the computer animation in the films "Red's Dream" and "Luxo Jr." Both films are made by the Pixar Company, which was formerly part of the Lucasfilm empire. Normally the problem with computer art and animation has been a certain lifeless quality. The computer may vivify an image, but often that image seems to be a zombie. Not so with these two films, where the images are poignant and funny, capable of eliciting more than a technological catharsis.

The Tournee runs from tonight until Sunday with shows at 7 and 9 p.m.



Courtesy of Expanded Entertainment

A scene from 'The Frog, The Dog and The Devil,' now playing at the Sheldon Film Theatre.

## 'Cause' continues on new Camper LP

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undeniable.



Courtesy RCA Records

with its beautifully discordant chorus, and the album's one dyed in the wool masterpiece, "Get Started, Start a Fire" are spit out with true Parker vitriole. They may be hewn from standard riffs but their potency is

The problem with "Mona Lisa's Sister" is its dreadfully weak mid-section. His lyric-writing on songs like "The Girl Isn't Ready," "I'm Just Your Man" and "Success" is woefully weak. Parker's band, including pub rock legend Brinsley Schwartz on guitar, plays every song as if it had bite, but its a charade.

Parker would like to get started and "Mona Lisa's Sister" is a great warm-up exercise, but he just can't get past the calisthenics and get to the main event. Before he can convince us he's got a fire in him, he needs to convince himself.

— Charles Lieurance

Camper Van Beethoven "Our Beloved Revolutionary Sweetheart" Virgin Records



Courtesy Virgin Records

There are bands, there are musicians, there are singers. And then there's Camper Van Beethoven.

"Revolutionary Sweetheart" is the Camper's fifth album, and now they've narrowed the unit down to a constant five members (as opposed to the dozens of loosely connected, interweaving communes of hippies that walked in and out of sessions for the first three albums).

While one may bemoan the inevitable loss of schizoid spontaneity and avant-experimentalism that might bring, the band's resulting cohesion has brought the formidable creative talents of David Lowery and Jonathon Segal into clearer focus and greater prominence.

Vocalist/lyricist/guitarist Lowery and guitarist/anything that makes strange sounds-ist Segal were always the driving forces behind the band, but now they seem to have taken charge a bit more openly. Whereas before Camper Van Beethoven was openly and outright "weird," now it's more of a subtle weirdness, a la late-'70s Talking Heads.

"Eye of Fatima, part 1," the opening track, is vintage Camper. With all the hit-making power and urgency of the Smithereens' best singles and told with Lowery's typical deadpan,

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