

Hugo's 'Hunchback' gets classic Disney treatment



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Animated: Judge ClaudeFrollo (left) cautions his ward, Quasimodo, about the dangers of leaving his belltower.

Moorel and a notion that she doesn't want to follow the pat-tern act out for her by society. The film does justice to the famous "Feast of Fools" acene where Quasimodo and Esmerel-da first neet. Thinking he must be wearing a mask, she partici-pates in crowning him King of Fools until ahe realizes the crued lock. Soon she seeks shelter with Quasimodo in the cathedral, claiming literal sanctuary from Paria law. Every Disney film needs a vil-

claiming literal sanctuary from Paris law. Every Dinney film needs a vil-lsin and here we have Judge Frollo (Tony Jay). He has raised Quanimodo in the seclusion of the cathedral as a penance for killing the boy's mother. You'll hear other familiar voices as well. Kevin Kline does Phoebau, the noble captain of the guards who also becomes an outcast who ha refuses to follow Frol-lo's orders. "Seinfeld's Jason Alexander and "Murphy Brown's "stuffy Charles Kim-brough play two of the three gar-gayles that encourage their inical Quasi to appreciate his uniquents. Alan Menken and Stephen Schwartz continue to compose

hummable songs for "Hunch-back," even rhyming "Adonis" and "Croissant is" at one point. It's no coincidence that the score sounds a bit like "Les Miser-ables," another Hugo story served well by an epic musical. The animators really show their stuff with the depictions of the world's most famous Gohic cathedral, with its carved stone columns and eerie satuary. Cali-

the words is most immous Gourds columns and eerie statuary. Call-ing this Disrey's least colorful feature is actually a compliment to the animator' evocative visu-al style, though I wish they had gone a siep further and made the entire film in black and white. Ultimatly, "The Hunch-back' falls in the top half of Dis-ney's 34 animated features. While "Toy Story" and "James and the Giant Peach" have given us a peck into the next century, it's conforting to know that clas-sic animation techniques contin-neys fudios.

John Monaghan welcomes your calls and comments. To leave him a voice mail message, dial (313) 953-2047 on a touch-tone phone, mailbox 1866

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