

TV

Death becomes them: Verne Gay reviews the series finale of 'Six Feet Under' **B33**



MOVIES

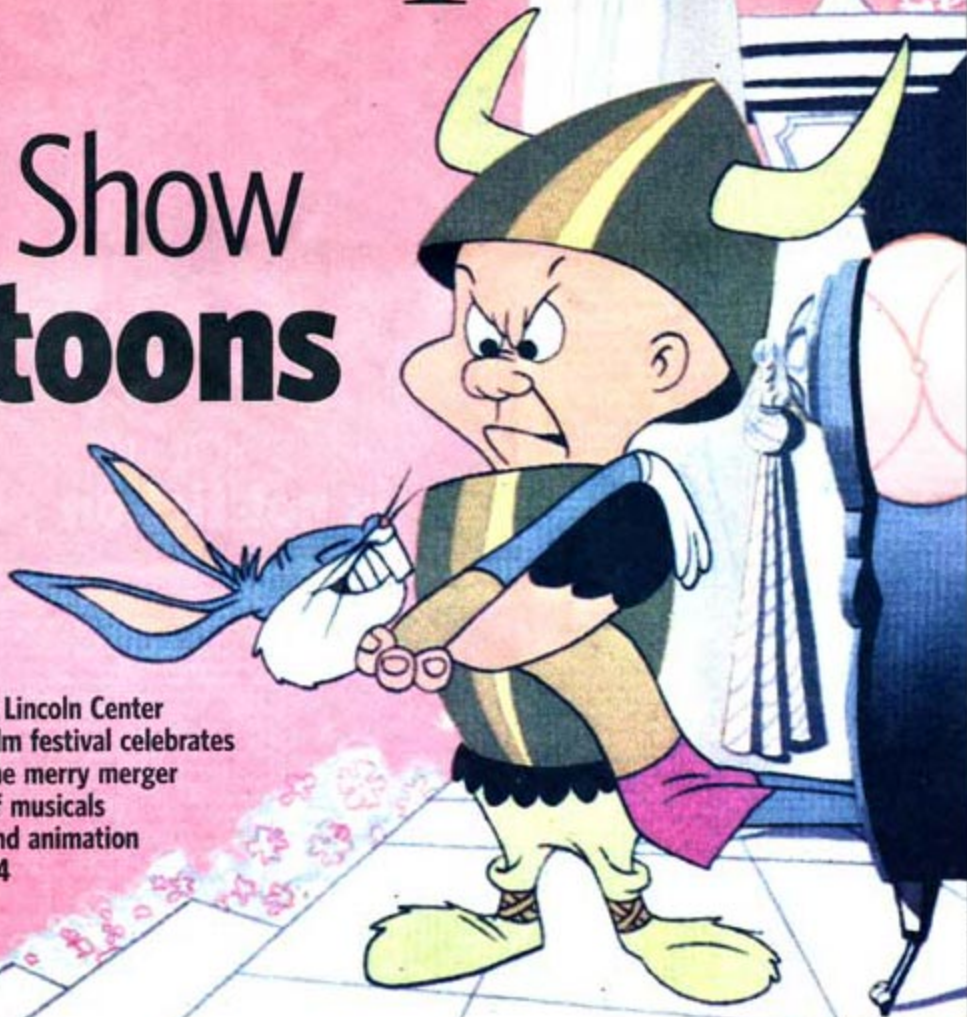
Feeling lucky? Steve Carell's looking for love in 'The 40-Year-Old Virgin' **B5**

Newsday

part 2

Show toons

A Lincoln Center film festival celebrates the merry merger of musicals and animation **B4**



Bugs Bunny and Elmer Fudd in "What's Opera, Doc?"
— part of the "I Love to Singa: Cartoon Musicals" film festival

ALSO INSIDE: MOVIE TIMES **B6**

COMICS INSIDE CLASSIFIED PULLOUT SECTION

Those catchy toons

Musical animation's the big draw at Lincoln Center

BY JOE STRIKE

Awanna-be wizard mouse finds himself under siege by an army of broomsticks marching to an increasingly ominous rhythm. A lust-crazed wolf's eyes leap out of his head at the sight of a sexy chanteuse belting out a torch song. A high-stepping frog warbles a chorus of "Hello, my baby, hello, my honey, hello, my ragtime gal."

Who could resist?

Let there be no doubt of animation's debt to the merry melodies behind such onscreen antics. "Musicals are sort of basic to the [cartoon] medium," says Greg Ford, a programmer for Lincoln Center's Film Society. "The personality animation that Disney developed, and principles like 'squash' and 'stretch,' timing and facial expressions all came out of working with music."

And for anyone in need of a big-screen dose of musical cartoon moments, Ford is happy to oblige: Beginning this weekend, the Film Society of Lincoln Center launches "I Love to Singa: Cartoon Musicals," a festival celebrating the merger of music and animation.

Family-friendly screenings

The fest is an opportunity for baby boomers to revisit cartoons that once filled their Saturday mornings and weekday afternoons, classic animation that has all but vanished from the airwaves.

Parents with younger kids

can look to the more family-friendly screenings for a respite from today's flatulence-and innuendo-filled cartoon entertainment, while New York's many animation buffs will be in cartoon heaven with a dozen different music-themed programs over the next two and a half weeks.

The idea for the series was first kindled when Kent Jones (no relation to Warner Bros. animation legend Chuck Jones), the Film Society's associate director of programming, came to Ford with an animation series in mind. "I'm always looking for an excuse to show early Disney," Jones said. "You have to do a series like this with

Greg. He's a guy who knows the history and the form of animation. He also knows where all the prints are."

Ford, whose sleepy eyes fail to disguise an almost cartoon-like enthusiasm for the medium, has been programming screenings since the early 1970s. Along the way he's produced documentaries and DVD features while writing and directing toons himself, including the Daffy and Bugs vehicles "The Dux-orcist" and "Invasion of the Bunny Snatchers." "Kent called me and we talked about doing something, but

See **CARTOONS** on B22

Merrie melodic screenings

Cartoons ranging from the famous to the forgotten make up the Film Society's "I Love to Singa: Cartoon Musicals" series. Audiences eager to see old favorites or make new discoveries can choose from a dozen different screenings, including:

"Sillies' and Other Symphonies"

A mixed show of vintage, often terminally cute Disney "Silly Symphonies" and excerpts from the studio's more sophisticated compilation features. If you can survive funny little bunnies and cherubic babies wearing trap-door jammies, the anthropomorphized musical instruments of "After You've Gone," "Bumble Boogie's" desperate bee, "All the Cats Join In" and the show-stop-

ping title number from "The Three Caballeros" will make you glad you came.

"Musical Mice"

Walt's favorite mice get to strut their stuff, with Mickey doing a Fred Astaire turn in the Lewis Carroll-inspired "Thru the Mirror" while Minnie sings torch songs in "Blue Rhythm." Mickey leads an ensemble cast of Disney toon stars as a determined orchestra conductor in "The Band Concert," his first appearance in color and simply one of the best short cartoons ever made.

"Fantasia"

High art and popular culture

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