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'Tournee' worth praise

FE.M: The 23rd International Tournes of Animation. New playing at the Bijou Thea-ter, 492 E. 13th Ave.



The short films that comprise The 23rd International Tournee of Animation are all billed as award-winning premieres - this is refreshing.

While recycling is a noble practice when it comes to bottles and newspapers, it does get a mite tedious to be treated to Bambi-Meets-Godzilla types every single time a new festival blows through town.

This year's Tournee is visually lavish and diverse, running niques we've forgotten. the gamut from stop-motion to computer animation.

Despite the inclusion of severnot a show for tots. Chel White, a rising young independent, turns in a funkily sensual mind bender called "Photocopy Cha Cha." Another clip features Paul with an arrogantly seductive model in "I Should See."

The restless urgency of these newcomers contrasts sharply with the somewhat pallid efforts of such long-established names To Shove," while immaculately ered shadings on human nature. Driessen ("Getting There"), one of Canada's living treasures, seems to be degenerating from gloriously meandering surrealism to impenetrable random-

Computer whiz John Lasseter (Luxo Jr.) could stand to take a lesson or two in storytelling. While Lasseter's work is gor-

strates an immaculate command of animated motion, the barren settings and neglect of story line justify the standard complaints from traditional animation parti-

sans about computer animators. In trademark style, the Tournee leaps between techniques and continents in a chaotically entertaining patchwork. The highlights of the show are two rich extended pieces from the Soviet Union.

State television in the USSR has kept traditional animation breathing, even though concern for the bottom line long ago sank America into the limited movement of Hanna Barbera. Now in the era of strengthened perestroika, the Reds are ready to reintroduce us to the tech-

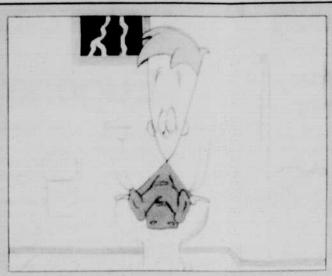
in "The Lift," Alexander Tatarsky jabs at the ironies of the modern age in a riotous seal shorts that may appear to be ries of vignettes. Reminiscent of child-oriented, the Tournee is Bruno Bozzetto's Allegro Non Troppo, "The Lift" perfectly evokes the long-standing love affair between the Russians and

Equally as absurd, but also and Menno de Noojier cavorting deep felt, is Garri Bardin's "Grey Wolf and Red Riding Hood." A grand, almost operatic, pastiche in clay stop-motion. "Grev Wolf" is not afraid to mix satire with nostalgic sadness.

The European animators (Baras Bill Plympton and Paul Dries- din included) turn in the only sen. Plympton's "Push Comes socio-political pieces, among them Klaus Georgi's military timed and as goofily absurd as tweaking "The Breakdown" and ever, lacks his normal multi-lay- Bruno Bozzetto's ecologically sardonic "Big Bang."

The 23rd International Tournee of Animation has earned its acclaim - every bit of it. If your eyes need a feast and your brain needs a break, this is a movie well worth your

By S. W. Conser







From top: Capital P, Ode to G.I. Joe and Getting Thera, along with other clips, comprise The 23rd Tournee of Ani-

Music man creates electronically

S-H-O-W-T-I-M-E

MUSIC: Rene Salm, an electronic musician, will perform on Saturday, Nov. 16, at 8 p.m. in the Unitarian Church, 477 E. 40th Ave. In what will be his first solo performance, Salm will play original compositions, and his single, "Remembering," will be available for pur-chase. Tickets will be available at the door.



Electronic technology can be music to the ears. Just ask Rene Salm - he'll tell you now to create trumpet or vioin effects, and how your simple home stereo system can be a special effects wonder. Not an ordinary musician,

Salm's forte lies in electronic music which, he said, is more than just music based on electronic instruments.

"People often think that electronic music is something sophisticated, but it doesn't have to be so," Salm said. "Music can also be created from simple home electronic items such as the stereo set."

Though acoustic instruments have been the staple for years and electronic music sound that is only limited by the musician's imagination.

"Electronic orchestration can create sounds that can't be achieved with acoustic instruments," he said. "There are no traditions or rules to hold it back, so fantastic things can be done with electronics. For example, just by pushing a key on a synthesizer, you can get a good imitation of the sound of rain or thunder."

Because its principle is so broad, it takes more than formal music training to master it. In fact, said Salm, some electronic musicians can't even read music.

"To be good at electronic orchestration demands a lot more hands-on experience and experimentation, and being very familiar with what the instrument can do fluence are his years working in the menand how it works," he said.

It took Salm himself three to four years to really feel comfortable working with and manipulating his synthesizers. Today, he creates, scores and orchestrates er than invading. I try to portray a wid his own compositions for both the syn- variety of emotions, even the most de-

A University graduate in music and German, Salm grew up in Beirut, Leba-

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is still in its infancy, Salm believes this is lived in Vienna, Austria, and helped his the right time to explore a quality of father begin a language school in Southern Spain before returning to Eugene in

> It was then that he became interested in electronic music and joined the Eugene Electronic Music Collective, a group of electronic music enthusiasts. Today, he's that group's coordinator.

> He also received a diploma in electronic music from Lane Community College and went on to release a piano single titled, "Remembering." Mostly a classical or easy-listening musician, Salm said that he wants his music "to sing."

"I want my music to be immediately intelligible to the man or woman on the

But what has proved to be a strong intal health field, which explains the sooth ng quality of his music.

To me, music therapy is a part of wha I do," he said. "My music is inviting rat pressing, in a balanced and sympathe

By Ming Rodrigues



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