

EXPERIMENTAL FILMS

PERSONAL VISIONS OF
WORLDS UNHINGED

By LINDA GROSS

Collections of primitive, enigmatic and ingenious films will be shown today in downtown Los Angeles and Monday in Pasadena.

Ericka Beckman's Super-8 movies, which screen today at 8 p.m. at the Traction Gallery, 800 Traction Ave., in downtown Los Angeles, are fascinating and frightening movies obsessed with doppelgangers, quirky daymares and clues to the wrong ways of learning.

"We Imitate: We Break Up" is a film about violence, coy sexuality and competition. Beckman appears as the dancer-protagonist persecuted and perplexed by what seem to be her own fantasy creations. She is chased by cheerleaders, the disembodied legs of a life-sized puppet and soccer players in this horizontal psychodrama.

In "Out of Hand," which is inspired by the writings of Piaget, a boy who is looking for a lost object follows odd clues while desperately trying to remember what it is. His odd quest is a nightmare of frustration and repetition. The film is a sinister puzzle in which learning becomes a metaphor for other things. The person is lost in a world of objects as Beckman illustrates compulsive, neurotic behavior in an inspired dance of human marionettes.

Beckman will attend the showing presented by Encounter Cinema, co-sponsored by the Craft and Folk Art Museum and the UCLA Film Archives in cooperation with the UCLA Department of Fine Arts Productions. Information: 937-5544 or 680-4743.

The Pasadena Filmforum, at a new location—the Bank Playhouse, 85 E. Colorado Blvd. (entrance on Raymond Avenue)—is presenting a group of Pasadena-based artists called O Tela Conversion. Their program, "Crimes Against Vision," which screens Monday at 8 p.m., is a bizarre sampling of graphic art, experimental music and film.

The films include Hans Richter's charming 1927 dada comedy, "Ghosts Before Breakfast" starring composers Paul Hindemith and Darius Milhaud. A clock provides the central metaphor and we see hats flying, a collar untying itself, guns and a person climbing up a ladder the wrong way in this brilliant and defiant example of early radical, nonrepresentational film making.

Craig Rice makes eccentric, elliptical films reminiscent of the primitivism demonstrated in early film makers and photographers like Eadweard Muybridge.

Rice's "L'Enfant Salvage" is an amazing film that captures some of the displaced, violent energy in a classroom of emotionally disturbed children.

He also makes Super-8 diaries that focus on the odd and unusual. "Flintstoneland" is a ghost town in Arizona built at the height of popularity of the cartoon TV series "The Flintstones." Now weeds grow in its wake. The film shows the remnants of a comic-book civilization, a kitsch but telling comment on our culture.

Art DeLon's "Liquid Light" and "Light Forms" were photographed through a light box, with sounds created by toy synthesizers. The resultant works are eerie explosions of color and sound that create dissonance, beauty and nervous vitality. Information: 358-6255.

"Run to see ANY WHICH WAY YOU CAN any which way you can." —Gene Shalit, NBC-TV



Clint Eastwood Any Which Way You Can

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