Play Ball
America's pastime isn't going out to the ballpark, it's watching the game on television. In addition to the pleasures of the sport, baseball broadcasts offer the medium at its best, capturing the excitement of live TV, and showcasing the most advanced audio-visual techniques. The art of televised baseball will be explored in a panel discussion with some of the leading figures in network sports. An evening of video screenings offers rare behind-the-scenes glimpses of major league teams. In contrast, the feature films derive their drama and comedy from life off the field. Series made possible with the cooperation of Major League Baseball Productions. Programmed by David Schwartz.
Friday, March 6, 7:30 p.m.
CASEY AT THE BAT (1927), and
ELMER THE GREAT (1932)
Saturday, March 7, 7:30 p.m.
The PRIDE OF ST. LOUIS (1952), and
FEAR STRIKES OUT (1957)
Friday, March 13, 7:30 p.m.
Introduction by Stan Isaacs, TV sports director, NBC, 1954-64; JODY SHAPIRO,
Producer, Home Team Sports.
Saturday, March 14, 7:30 p.m.
The ART OF TELEVISIONED BASEBALL
Admission $5.
A panel discussion moderated by Stan Isaacs with MICHAEL WEISMAN,
Executive, Produces, WEISMAN WORLDWIDE SPORTS; HARRY COYLE, Director,
1986 World Series; CHET FORTE, Director, 1986 AL Playoffs; ROB WOLFF,
Baseball announcer, 1946-67; JOEL NIXON, Original Exec., Produces,
ALPHA METICS; NERIO SMITH, Produces, NBC, 1954-64; JODY SHAPIRO,
Exec. Producer, Home Team Sports.
Saturday, March 21, 7:30 p.m.
EL SALVADOR and NICARAGUA
Guest speaker: CARLOS FIGUEROA,
Salvadoran filmmaker and member of the Salvador Media Project.
VIDEO IN THE GALLERY
March 19, 20, 21, 6:30-7:30 p.m.
A one-hour program of additional short works from Bolivia, Uruguay, Mexico, Brazil and Panama.

Democracy in Communication: Popular Video and Film in Latin America
Freelance journalist Karen Ranucci spent a year travelling through Latin America. The result is this timely and revealing collection of works by independent film and video makers in Mexico, Peru, Chile, Panama, Bolivia, Uruguay, El Salvador, and Nicaragua. The ready accessibility of video equipment has resulted in the increased use of this form of popular expression, and the tapes cover a wide range of topics and styles, including social dramas, documentaries, experimental video, satire, alternative newscasts, music video, and game shows. With English subtitles. Programmed by Karen Ranucci.
Thursday, March 19, 7:30 p.m.
PANAMA, PERU and CHILE
Guest speaker: To be announced.
Friday, March 20, 7:30 p.m.
BRAZIL and MEXICO
Guest speaker: MARIA DUHA, New York based journalist for the Brazilian Daily Post and director of TV Brazil, a video production company.
Saturday, March 21, 7:30 p.m.
The QUEEN IS DEAD (1986) and JUBILEE (1977)
All programs subject to change without notice.

Video In The Gallery
On view in the gallery prior to each Friday and Saturday film program, 6:30-7:30 p.m.

Video Landscapes
Feb 20-21, 27-28, Mac 6-7, 12-14, 27-28
Using images of forests, deserts and oceans, of strange creatures in exotic locales and of familiar sights in easily recognizable cities, the artists in this series have created tapes which reflect diverse approaches to the idea of "landscape" and which exhibit a wide range of personal styles and uses of video techniques. Included are works by Robert Cahen, Frank Gillette, Ken Hoover, Shigeko Kubota, Paul Ryan, Tamiyo Sasaki, Bill Seaman, Steina and Woody Vasucila, and Bill Viola.

The Lubitsch Touch
In the mid-1920's director Ernst Lubitsch fashioned a new style of visual comedy for the silent screen, sophisticated rather than slapstick. Working with actors like Adolphe Menjou and Ronald Colman, he showed that silent comedies had no need for cursed pies and banana peels. "The Lubitsch Touch" was soon picked up by directors like Paul Bern, Max St. Clair, and Harry Saltzman, who made it Hollywood's chief instrument of sophistication and wit. Musical accompaniments for these silent films arranged and played by Curtis Salke. Series programmed by Richard Koszarski.
Friday, February 20, 7:30 p.m.
The MARRIAGE CIRCLE (1924), directed by Ernst Lubitsch and SO THIS IS PARIS (1926, dir. by Lubitsch)
Saturday, February 21, 7:30 p.m.
LADY WINDERMERE'S FAN (1925, dir. by Lubitsch) and A GENTLEMAN OF PARIS (1927, dir. by Harry D'Abbadie D'Arrest)
Friday, February 27, 7:30 p.m.
OPEN ALL NIGHT (1924, dir. by Paul Bern) and A WOMAN OF THE WORLD (1925, dir. by St. Clair)
Saturday, February 28, 7:30 p.m.
ARE PARENTS PEOPLE? (1925, dir. by St. Clair) and THE GRAND DUCHESSES AND THE WAITER (1926, dir. by St. Clair)

Of Angels and Apocalypse: The Cinema of Derek Jarman
Celebrating visual pleasure, and incurring, in an excess of theatricality and pathos, an effect of pity, Derek Jarman has taken his place as one of the most exciting contemporary British filmmakers, while his feature films—SEBASTIANE, JUBILEE, THE TEMPEST, THE ANGELIC CONVERSATION and now CARAVAGGIO—have received international acclaim. His continued experimentation with super-8 video places him in the forefront of artists who challenge the technology and techniques of commercial cinema. Jarman's interest in merging the sexual and the political places his work in the company of his favorite filmmakers, Pasolini, Eisenstein and Cocteau. AMMI will present four of Jarman's films in 35mm prints; additional films will be screened by the Collective for Living Cinema. This retrospective has been made possible, in part, by support from the British Council and the British Film Institute, and is presented in association with the Walker Art Center, Minneapolis.

Saturday, March 7, 7:30 p.m.
THE QUEEN IS DEAD (1986) and JUBILEE (1977)
All programs subject to change without notice.

Sound Advice
A seminar in cooperation with the New York University School of Continuing Education.
Hosted by NYU's Washington Square Campus.
Saturday, March 7, 10 a.m.-5 p.m.
Fee: $80
To register: Make checks payable to the American Museum of the Moving Image, Enroll today. For more information, call 212-229-4800.

Sound is an integral part of every phase of film, from preproduction through postproduction. Sound effects lend a film credibility and music helps determine a film's emotional impact. Through lectures, demonstrations and film clips, guests discuss the collaborative process through which a film's sound track is conceived and created. The techniques of studio and location recording, what can and cannot be achieved in postproduction, and the latest advances in audio technologies are explored.

The panel of experts is moderated by Christopher Newman, soundman for THE MOSQUITO COAST, THE FRENCH CONNECTION, THE GODFATHER films. Speakers include: Lee Bichter, Chairman for Sound One, RAY DAVIS, NAT HANNAH, MARTIN BERRY, TIFFANY WILD, BLOWOUT, MANHATTAN.
John Strauss, Music coordinator, AMERICAN HUSTLE, RAY DAVIS, MARSHALL FLOOD, Adviser, ISHAT, SOMETHING WILD, COTTON CLUB.
Marcie Castense and Michael Barry, Foley artists, THE COLOR OF MONEY.
Press: SUE DOY MARSHALL, ISHAT.
All programs subject to change without notice.
**Film and Video in the Theater**

**The Lubitsch Touch**
Friday, February 20, 27:30 p.m.

**The Marriage Circle** (1924) An aura of Schnitzler (and Sigmund Freud) suffuses this Lubitsch first directorial effort, with Paul Leni and Grete Golz as the star-crossed lovers. The movie is directed by Lubitsch and scripted by the legendary Paul Leni. Adolphe Menjou is in a bit part. **So This is Paris** (1925) Lubitsch shifts the setting to the Jazz Age but the marital mixups are much the same. With Monte Blue, Patsy Ruth Miller, a terrific Charleston contest, and Greer Garson in a bit part.

**Saturday, February 21, 7:30 p.m.**

**Lady Windermere’s Fan** (1925) Silent Clint Eastwood. Lubitsch shows he doesn’t need the soundtrack, offering instead a elegant pictorial style and the mismatchless performances of Ronald Colman and Irene Rich. Also, **A Gentleman of Paris** (1927) Much more than a little influence from Chaplin’s WOMAN OF PARIS, this wry tale of gambling and womanizing was directed by the mysterious Harry D’Abbadie D’Arrast. With Adolphe Menjou, of course.

**Friday, February 6, 7:30 p.m.**
**CASEY AT THE BAT** (1927, 60 mins.) Wallace Beery is a boozing ballpark from the boonies, more enamored of New York nightlives than his dayjob with the Giants. Notable for its depictions of the city’s daily life and its glimpses of the Polo Grounds and Connie Island. With Ford Sterling, Zuzu Pitts, and Stanley Holloway. Silent film with piano accompaniment by Kevin Keller on Beethoven’s **The Great** (1923, 74 mins.) Joe E. Brown, who played semiprisoner real life, portrays a natural slugger who is also a braggart, a piker and a ignoramus. He lands in jail on the eve of the decisive Cubbies-Yankees World Series game. Directed by Mervyn LeRoy, based on a play by Ring Lardner and George Cohan. **Batter Up** (1929, 10 mins.), a durable compilation of film clips spanning 50 years of baseball history.

**Saturday, March 7, 7:30 p.m.**
**The Pride of St. Louis** (1925, 93 mins.) Herman Mankiewicz avoided the dulldouble nature of many baseball biopics with his screenplay for this entertaining account of the life of Dizzy Dean, the famed Cardinal pitcher who later became a radio commentator. Starring Dan Dailey. Also, **Fear Strikes Out** (1925, 100 mins.) The real-life story of Boston Red Sox pitcher Jimmy Piersall, whose battle on-field antics brought him national notoriety, adapted to the screen as a powerful psychodrama starring Anthony Perkins and Karl Malden. Alan Pakula producing debut was directed by Robert Mulligan. Also **Perfect Control** (1932, 10 mins.) Instructional comedy short with Bebe Ruth.

**Friday, March 13, 7:30 p.m.**
**Dog Baseball** (1925, 3 mins.) A pickup game between photographers William Wiegman and a pack of canines. Same as the Lubitsch baseball series.

**Sunday, March 15, 7:30 p.m.**
**The Great** (1923, 74 mins.) With Adam Ant, The Slits, Jordan and John Waite. Also, **Playhouse** (1971, 7 mins.) A Lament for the Lost, D. T. Suzuki’s commentary on the breakdown in modern society. Also, **Fear Strikes Out** (1925, 100 mins.) The real-life story of Boston Red Sox pitcher Jimmy Piersall, whose battle on-field antics brought him national notoriety, adapted to the screen as a powerful psychodrama starring Anthony Perkins and Karl Malden. Alan Pakula producing debut was directed by Robert Mulligan. Also **Perfect Control** (1932, 10 mins.) Instructional comedy short with Bebe Ruth.

**Friday, March 20, 7:30 p.m.**
**El Salvador: Dos/The Refugees** (U.S., 1984, 20 mins.) Made by Salvadoran military about an army brigade which was trained in the U.S. The effects of "Contra" raids on the lives of the Nicaraguan people. Also, **The Grand Duchesses** (1895, 5 mins.) A women’s video workshop examines the disparity between men and women in cooperative industrial life. "Women make up more than 50% of the textile company’s work force. The women’s job is watch the weave and the men do the picking...""And there was an interested man who had made a miracle happen in order to express his disillusion with the revolution.

**Saturday, March 21, 7:30 p.m.**
**La Venganza Que Suda/Sweat Revenge** (1954, 3 mins.) The video covers the hospitalization of victims discovered after a raid by the Contra. Also, **Desparidos/The Disappeared Ones** (1985, 5 mins.) Moving drama enacted by El Salvadoran military about an army brigade which was trained in the U.S. TIEMPO DE AUDICIA EN LA GUERRA CIVIL..."

**Of Angels and Apocalypse: The Mystery of D反映 Jarman**
Friday, March 27, 7:30 p.m.

The Zukor Theater is located on 35th Street between 34th Avenue and 35th Avenue.

**By Car**
Take the Q37 from Queensbridge to Queensbridge Boulevard (10 mins.) and then turn left on Northern Blvd. to 35th st. Turn left on 35th st. to 35th Ave. and proceed to 36th St. Turn right on 36th St. to 35th Ave. and proceed to 35th St. to 35th Ave.

**By Subway**
Take the RQ train to Broadway in Astoria. Queens Blvd east on Broadway 4 blocks to 35th St. Turn right and walk 3 blocks to 35th St. 110th St. to 34th Ave. 34th Ave. 34th Ave. 35th St. 35th St.

The Union Square Bridge. Turn right on 35th st. to 35th Ave. and proceed to 35th St. Turn left on 35th St. to 35th Ave. and proceed to 35th St. Turn left on 35th St. to 35th Ave. and proceed to 35th St.
Video in the Gallery

Video Landscapes

On view in the gallery prior to each Friday and Saturday film program. Admission is free with film program ticket. $2.00 for video program only.

Friday, Feb. 20, 6:30-7:30 p.m.
Saturday, Feb. 21, 6:30-7:30 p.m.

Friday, Feb. 27, 6:30-7:30 p.m.
Saturday, Feb. 28, 6:30-7:30 p.m.

Friday, Mar. 6, 6:30-7:30 p.m.
Saturday, Mar. 7, 6:30-7:30 p.m.
CHOTT EL-DJERID (A PORTRAIT IN LIGHT AND HEAT) (1979, 28 mins.) by Bill Viola. Viola plays with light and the diffractions created by extreme heat and cold in silent landscapes of the Tunisian Sahara, Saskatchewan, and central Illinois. Also, COAST OF CAPE ANN (1985, 17 mins.) by Paul Ryan. A perceptual exploration of the rocky sea coast of Cape Ann, Mass., in which Ryan selectively uses simple video effects to abstract and examine the environment on a formal level.

Friday, Mar. 13, 6:30-7:30 p.m.
Saturday, Mar. 14, 6:30-7:30 p.m.
CHOTT EL-DJERID (A PORTRAIT IN LIGHT AND HEAT) (1979, 28 mins.) by Bill Viola. Viola plays with light and the diffractions created by extreme heat and cold in silent landscapes of the Tunisian Sahara, Saskatchewan, and central Illinois. Also, COAST OF CAPE ANN (1985, 17 mins.) by Paul Ryan. A perceptual exploration of the rocky sea coast of Cape Ann, Mass., in which Ryan selectively uses simple video effects to abstract and examine the environment on a formal level.

Friday, Mar. 27, 6:30-7:30 p.m.
Saturday, Mar. 28, 6:30-7:30 p.m.
CREATURES OF THE ENCHANTED ISLES (1983-84, 25 mins.) by Tomiyo Sasaki. "I have been drawn to these islands (the Galapagos). The combination of the bizarre and barren volcanic landscape with the strange and unique creatures which inhabit the land makes one ponder basic aspects of nature, as Darwin obviously did." (T.S.) Also, CARTES POSTALES (1985, 17 mins.) by Robert Cahen. The traditional postcard is brought to life by means of video.