



## The Lubitsch Touch

In the mid-1920s 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 custard pies and banana peels. "The Lubitsch Touch" was soon picked up by directors like Paul Bern, Mal St. Clair, and Harry D'Arrast, who made it Hollywood's touchstone 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'Arrast)**

**Friday, February 27, 7:30 p.m.**  
**OPEN ALL NIGHT (1924, dir. by Paul Bern)** and **A WOMAN OF THE WORLD (1925, dir. by Mal St. Clair)**

**Saturday, February 28, 7:30 p.m.**  
**ARE PARENTS PEOPLE? (1925, dir. by Mal St. Clair)** and **THE GRAND DUCHESS AND THE WAITER (1926, dir. by Mal St. Clair)**

## 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, Mar. 6-7, 13-14, 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, Nan Hoover, Shigeo Kubota, Paul Ryan, Tomiyo Sasaki, Bill Seaman, Steina and Woody Vasulka, and Bill Viola.

## 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 audiovisual 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 offer 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.**  
Introduced by Stan Isaacs, TV sports columnist, **Newsday**. **DOG BASEBALL (1986, William Wegman), GAME OF THE WEEK (1977, Doug Hall), NEW YORK YANKEE BROADCAST (1980, Susan Grayson)** and **BEHIND THE SEAMS (1985, WTBS Sports)**

**Saturday, March 14, 7:30 p.m.**  
**THE ART OF TELEVISED BASEBALL**  
Admission \$8

A panel discussion moderated by Stan Isaacs with **MICHAEL WEISMAN, Exec. Producer, 1986 World Series; HARRY COYLE, Director, 1986 World Series; CHET FORTE, Director, 1986 AL Playoffs; BOB WOLFF, Baseball announcer, 1946-62; JOEL NIXON, Original Exec. Producer, N.Y. Mets; PERRY SMITH, Producer, NBC, 1954-64; JODY SHAPIRO, Exec. Producer, Home Team Sports.**

## 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.**  
**EL SALVADOR and NICARAGUA**  
Guest speaker: **CARLOS FIGUEROA, Salvadorean 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.

## Of Angels and Apocalypse: The Cinema of Derek Jarman

Celebrating visual pleasure, and luxuriating in an excess of theatricality and painterly effect, 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 and 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 tour 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.

**Friday, March 27, 7:30 p.m.**  
**THE ANGELIC CONVERSATION (1985)** and **SEBASTIANE (1976)**

**Saturday, March 28, 7:30 p.m.**  
**THE QUEEN IS DEAD (1986)** and **JUBILEE (1977)**

At the Collective for Living Cinema, 41 White Street, NYC 10013 (212 925-2111):  
**Saturday, March 14, 8:00 p.m.**  
**THE HOME MOVIES (1976-86)** featuring **IMAGINING OCTOBER, PIRATE TAPE, BROKEN ENGLISH, T.G., PSYCHIC RALLY IN HEAVEN**

**Saturday, March 21, 8:00 p.m.**  
**THE TEMPEST (1980)**

## Sound Advice

A seminar in cooperation with the New York University School of Continuing Education.

Held at 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. Enclose name, address, day telephone and occupation and mail to AMMI, 34-12 36th St., Astoria, NY 11106. Information: 718 784-4520.

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 Dichter**, Chief mixer for **Sound One, RADIO DAYS, HANNAH AND HER SISTERS, MAKING MR. RIGHT, Dan Sable**, Sound editor, **SOMETHING WILD, BLOW OUT, MANHATTAN, John Strauss**, Music coordinator, **AMADEUS, RAGTIME, HAIR, Harriet Fidlow**, ADR specialist, **ISHTAR, SOMETHING WILD, COTTON CLUB, Marco Costanzo and Michael Barry**, Foley artists, **THE COLOR OF MONEY, PEGGY SUE GOT MARRIED, ISHTAR.**

All programs subject to change without notice.

## The Lubitsch Touch

**Friday, February 20, 7:30 p.m.**  
**THE MARRIAGE CIRCLE (1924)** An aura of Schnitzler (and Sigmund Freud) suffuses this Viennese soufflé, directed by Lubitsch and scripted by the legendary Paul Bern. Adolphe Menjou and Marie Prevost open the circle. Also **SO THIS IS PARIS (1926)** Lubitsch shifts the scene to "Gay Paree," but the marital mixups are much the same. With Monte Blue, Patsy Ruth Miller, a terrific Charleston contest, and Myrna Loy in a bit part.

**Saturday, February 21, 7:30 p.m.**  
**LADY WINDERMERE'S FAN (1925)** Silent Oscar Wilde? Lubitsch shows he doesn't need the soundtrack, offering instead an elegant pictorial style and the matchless performances of Ronald Colman and Irene Rich. Also **A GENTLEMAN OF PARIS (1927)** More than a little influenced by 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 27, 7:30 p.m.**  
**OPEN ALL NIGHT (1924)** Lubitsch's first disciple, Paul Bern, directed this hilarious and somewhat perverse Parisian farce. Viola Dana and Jetta Goudal both want Menjou for themselves in this one. Also **A WOMAN OF THE WORLD (1925)** Pola Negri is the most exotic of European decadents, thrust into small town Americana by director Mal St. Clair. Adapted from The Tattooed Countess, the bizarre Carl Van Vechten novel.

**Saturday, February 28, 7:30 p.m.**  
**ARE PARENTS PEOPLE? (1925)** Lubitsch situations transposed to American locales by the talented Mal St. Clair, as flapperette Betty Bronson meddles in her parents' impending divorce. Adolphe Menjou and Florence Vidor are mom and dad. Also **THE GRAND DUCHESS AND THE WAITER (1926)** Mal St. Clair reunites Menjou and Vidor, this time as members of the Parisian millionaire set who "meet cute." Quintessential school of Lubitsch, and photographed by the great Lee Garmes.

## Play Ball!

**Friday, March 6, 7:30 p.m.**  
**CASEY AT THE BAT (1927, 60 mins.)** Wallace Beery is a boozing ballplayer from the boon-docks, more enamored of New York nightlife than his daytime job with the Giants. Notable for its depiction of turn-of-the-century city life and its glimpses of the Polo Grounds and Coney Island. With Ford Sterling, ZaSu Pitts, and Sterling Holloway. Silent film with piano accompaniment by Curtis Salke. Also, **ELMER THE GREAT (1933, 74 mins.)** Joe E. Brown, who played semipro ball in real life, portrays a natural slugger who is also a braggart, a gloater and an ignoramus. He lands in jail on the eve of the deciding Cubs-Yankees World Series game. Directed by Mervyn LeRoy, based on a play by Ring Lardner and George M. Cohan. **BATTER UP (1950's, 10 mins.)**, a delightful compilation of film clips spanning 50 years of baseball history.

**Saturday, March 7, 7:30 p.m.**  
**THE PRIDE OF ST. LOUIS (1952, 93 mins.)** Herman Mankiewicz avoided the downbeat 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 (1957, 100 mins.)** The real-life story of Boston Red Sox pitcher Jimmy Piersall, whose bizarre on-field antics brought him national notoriety, adapted to the screen as a powerful psychodrama starring Anthony Perkins and Karl Malden. Alan Pakula's producing debut was directed by Robert Mulligan. Also **PERFECT CONTROL (1932, 10 mins.)**, an instructional comedy short with Babe Ruth.

**Friday, March 13, 7:30 p.m.**  
**DOG BASEBALL (1983, 3 mins.)** A pickup game between photographer William Wegman and a pack of canines. **GAME OF THE WEEK (1977, 17 mins.)** This humorous videotape is the result of Doug Hall's brief stint as "Artist-in-Residence" with the San Francisco Giants. Also, **NEW YORK YANKEE BROADCAST (1980, 30 mins.)** Photographer and video artist Susan Grayson was given permission to tape the comments of director Don Carney to the cameramen and announcers during the broadcast of the Yankee's 1980 division-clinching game. Also, **BEHIND THE SEAMS**

(1985, 95 mins.) The best of three WTBS documentaries, each chronicling an Atlanta Braves season. By using wireless microphones during games, and having access to players off the field, the programs give a surprisingly candid view of the world of major league baseball. Kirk Douglas narrates.

**Saturday, March 14, 7:30 p.m.**  
**THE ART OF TELEVISED BASEBALL** The history and artistry of baseball on television will be explored in this special panel discussion with a group of producers, directors and announcers who have revolutionized TV baseball over the past five decades. Video highlights of their work will be shown, with the cooperation of Major League Baseball Productions. See front of poster for details.

Reservations required for this special program. Call 718-784-4520, Mon-Fri, 9:30-5:30.

## Democracy in Communication: Popular Video And Film in Latin America

**Thursday, March 19, 7:30 p.m.**  
**PANAMA: ALGO DE TI/SOMETHING OF YOU (1985, 3 mins.)** Dreamlike music video portraying life under martial law. **PERU: DESPARICIDOS/THE DISAPPEARED ONES (1985, 7 mins.)** The Ruben Blades song is used in a music video documenting the plight of Indians victimized by the Army. **GREGORIO (1985, 58 mins.)** Moving drama enacted by real street kids of Lima. Produced by Grupo Chaski. **CHILE: CHILE'S FORBIDDEN DREAMS (1983, 52 mins.)** BBC-produced documentary about ICTUS, Chile's oldest theater company, and their travels through the country's poor neighborhoods.

**Friday, March 20, 7:30 p.m.**  
**MEXICO: MEXICAN TV (1985, 5 mins.)** Rapid-fire montage of a typical afternoon of Latin American TV. **NUESTRO TEQUIO/OUR TEQUIO (1984, 10 mins.)** Zapoteca Indians document their ancient custom of communal work. **LUGARES COMUNES/COMMON PLACES (1982, 25 mins.)** Strong drama-

tization by independent filmmaker Lillian Liberman contrasting the stories of two women from different social classes. **BRAZIL: VARELA IN SERRA PELADA (1984, 3 mins.)** Tongue-in-cheek "news report" about prospectors seeking their fortune in Brazil's largest gold mining area. **VARELA IN XINGU (1985, 13 mins.)** Satirical portrayal of the electronic media's coverage of an Amazonian chiefs inauguration. **BEIJO ARDENTE: OVERDOSE (1984, 40 mins.)** Made in support of an artist's group trying to build a cultural center in Porto Alegre, this award-winning tape uses the metaphor of a vampire to represent politicians and industrialists sucking the life blood from the artistic community. Director **Hellio Alvarez** will be present.

**Saturday, March 21, 7:30 p.m.**  
**EL SALVADOR: ALTACATL (1983, 7 mins.)** Made by El Salvadoran military about an army brigade which was trained in the U.S. **TIEMPO DE AUDACIA/A TIME OF DARING (1983, 22 mins.)** A different perspective on the Atlacatl Brigade, made by the guerilla force's information wing, Radio Venceremos. **LOS REFUGIADOS/THE REFUGEES (U.S., 1984, 20 mins.)** Americans Mark Brady and Michael Ach document illegal refugees from El Salvador living on Long Island. **NICARAGUA: LAS MUJERES/THE WOMEN (1985, 8 mins.)** A women's video workshop examines the disparity in pay between women and men on cooperative farms. **TESTIMONIOS (1982, 15 mins.)** The effects of "Contra" raids on the lives of the Nicaraguan people, explored by a video workshop. **LA VIRGEN QUE SUDA/THE SWEATING VIRGIN (1983, 15 mins.)** Nicaragua's official TV station produced this drama based on the true story of a group of people who tried to fool their neighbors into believing that God had made a miracle happen in order to express his displeasure with the revolution.

## Of Angels and Apocalypse: The Cinema of Derek Jarman

**Friday, March 27, 7:30 p.m.**  
**THE ANGELIC CONVERSATION (1985, 70 mins.)** "...my most austere work, but also closest to my heart" (D.J.). Judy Dench's read-

ing of Shakespeare sonnets acts as a springboard for a melancholy reverie about sexual desire. In 35mm blown up from Super 8 by way of video. Also, **SEBASTIANE (1976, 85 mins.)** Jarman's first feature employs Latin dialogue (with English subtitles) and a Sardinian setting to explore the intertwining relationships between a group of Roman soldiers garrisoned at the edge of the Roman Empire. Elements of homo-eroticism and sado-masochism coalesce in the Mediterranean heat, evoking an atmosphere of frustrated passions.

**Saturday, March 28, 7:30 p.m.**  
**THE QUEEN IS DEAD (1986, 15 mins.)** A promotional videotape for The Smiths. Also, **JUBILEE (1978, 103 mins.)** Often hailed as the punk equivalent of **EASY RIDER**, **JUBILEE** is as relevant today as it was when released nine years ago. While Jarman claims it is a film primarily about Britain, **JUBILEE** offers a prophetic (and at times wildly comic) depiction of the Western cultural malaise of the late 1970s. With Adam Ant, The Slits, Jordan and Toyah Wilcox.



Photo by Jean Marc Prouveur

### ABOUT THE AMERICAN MUSEUM OF THE MOVING IMAGE

The American Museum of the Moving Image is the first museum in the United States devoted to the art, technology, and history of all moving image media. The Museum offers exhibitions, film and video screenings, lectures, publications and educational programs. In early 1988, AMMI will open in its newly renovated site with a 200-seat state-of-the-art theater, a 70-seat screening room and 25,000 square feet of exhibit space.

AMMI programs are made possible through the generous support of the New York City Department of Cultural Affairs, the New York City Public Development Corporation, the New York State Council on the Arts, the Natural Heritage Trust administered by the New York State Department of Parks and Recreation, the National Endowment for the Arts and the National Endowment for the Humanities.

### HELP US BUILD THE AMERICAN MUSEUM OF THE MOVING IMAGE

To complete the first phase of construction for this unique institution, a \$3 million Capital Campaign is now underway. For information on how you can sup-

port America's only Museum of the Moving image, call Sharon Trakas at 718-784-4520. Or send your tax-deductible contribution to AMMI, 34-12 36th Street, Astoria, NY 11106.

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### MUSEUM BUILDING PROJECT

Gwathmey Siegel and Associates, Architects  
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### HOW TO REACH THE AMERICAN MUSEUM OF THE MOVING IMAGE

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

### By Car

Take the Queensborough Bridge to Queens (lower roadway) and follow Northern Blvd. to 35th St. Turn left on 35th St. and proceed to 35th Ave.

Take the Triborough Bridge to Queens. Turn right at the 31st St. exit—last exit before Grand Central Parkway—and follow 31st St. to 35th Ave. Turn left and go 4 blocks to 35th St.

From Eastern Queens and Long Island take the Grand Central Parkway to the Hoyt Ave. exit. Left on 31st St. to 35th Ave. Turn left and go 4 blocks to 35th St.

From the Williamsburg Bridge take the BQE to McGinnis Blvd. exit. Turn left on to McGinnis Blvd., over Pulaski Bridge to Jackson Ave. Right on Jackson Ave. (Follow signs for Rte. 25A.) Continue on Jackson Ave. At Queens Plaza, Jackson Ave. becomes Northern Blvd. Follow Northern Blvd. to 35th St. Turn left on 35th St. and proceed to 35th Ave.

### By Subway

Take the RR train to Broadway in Astoria, Queens. Walk east on Broadway 4 blocks to 35th St. Turn right and walk along 35th St. 1 1/2 blocks.

Take the E or F train to Queens Plaza. Across the platform take the GG or N train 2 stops to Steinway St. Walk along 34th Ave. 4 blocks to 35th St. Turn left on 35th St.

Take the GG to Steinway St. Walk west along 34th Ave. 4 blocks to 35th St. Turn left on 35th St.

# Video in the Gallery

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.

## Video Landscapes

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

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

**IN THE CREEKS** (1984, 59 mins.) by Frank Gillette. A meditative study of a creek's ecosystem, stylistically attuned to the rhythms of nature.

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

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

**RETURNING TO FUJI** (1984, 7 mins.); **DESERT** (1985, 10 mins.); **LANDSCAPES** (1983, 6 mins.); **HALFSLEEP** (1984, 17 mins.); **EYE WATCHING** (1984, 7 mins.) by Nan Hoover. In these recent works, Hoover's formalist approach is extended to an enigmatic creation of landscape using light, shadow and real time.

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.

**ROCK VIDEO: CHERRY BLOSSOM** (1986, 11 mins.) by Shigeko Kubota. Created for a single channel installation, these beautifully processed images of cherry blossoms were originally shown on a monitor encased in a rock—literally a “rock video.” Also, **THE WATER CATALOGUE** (1984, 27 mins.) by Bill Seaman. A seamless blend of video-processed

images and original music that captures the power and poetry of water in nature. Also, **IN SEARCH OF THE CASTLE** (1981, 9 mins.) by Steina and Woody Vasulka. Videotaping with Steina's mirrored globe, the Vasulka's take a personal and perceptual journey through a varied Southwestern landscape.

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.

