

## Video/TV: Humor/Comedy

This highly entertaining retrospective is comprised of more than 50 video works in which comedy and conceptual art merge to take on a variety of forms. The tapes, by some four dozen artists, span more than a decade—virtually the entire history of the video art form—and range from the technologically primitive but conceptually elegant work of pioneers William Wegman and Willie Walker to more recent pieces which play upon the conventional forms of broadcast TV. VIDEO/TV:HUMOR/COMEDY was curated by John Minkowsky and is distributed by Media Study/Buffalo with support from the National Endowment for the Arts and the New York State Council on the Arts. Screenings at Astoria are the only New York City presentation of this unusual and very special series. Each evening's program is approximately two hours long.

**PROGRAM I:**  
Friday, March 9, 7:30 p.m.  
VIDEO PIONEERS and  
MUSICAL/COMEDY

**PROGRAM II:**  
Saturday, March 10, 7:30 p.m.  
PARODY: CULTURAL TV STATION

**PROGRAM III:**  
Friday, March 16, 7:30 p.m.  
LIKELY STORIES and  
THE MAGIC BOX

**PROGRAM IV:**  
Saturday, March 17, 7:30 p.m.  
SHORT TAKES, ONE-LINERS AND  
TALKING HEADS and DOCUCOMEDY

## Hollywood to Astoria with Hecht and MacArthur

"Will you accept three hundred per week to work for Paramount Pictures? All expenses paid. The three hundred is peanuts. Millions are to be grabbed out here and your only competition is idiots. Don't let this get around." Thus Herman J. Mankiewicz summoned Ben Hecht to Hollywood, launching one of the most phenomenal careers in screenwriting. Soon much of Hecht's best work was being done in collaboration with his old writing partner Charles MacArthur, and together they mastered the Hollywood idiom. But when their imaginations outgrew the West Coast studios, they set up their own production unit at Astoria. Here, half a century ago, the team wrote, produced and directed four of the most outrageous pictures ever assembled. Our Fiftieth Anniversary tribute brings back all four and pairs each with one of their best Hollywood efforts.

Friday, March 23, 7:30 p.m.  
CRIME WITHOUT PASSION (1934)  
and GUNGA DIN (1939)

Saturday, March 24, 7:30 p.m.  
ONCE IN A BLUE MOON (1934-36)  
and BARBARY COAST (1935)

Friday, March 30, 7:30 p.m.  
THE SCOUNDREL (1935) and  
THE TWENTIETH CENTURY (1934)

Saturday, March 31, 7:30 p.m.  
SOAK THE RICH (1935-36) and  
THE FRONT PAGE (1931)

## Cartoons That Time Forgot: The Van Beuren Studio

Between the years 1928 and 1936 the now nearly forgotten Van Beuren Studio produced some of New York's most eccentric and extraordinary animation. Directors George Ruffle and George Stallings, layout man Joseph Barbera, and animators Izzy Klein, Frank Tashlin, Bill Littlejohn, Shamus Culhane and Jack Zander were only some of the animation greats who passed through, but the ravages of re-distribution by home movie releasers and TV syndicators effectively eradicated the Van Beuren Studio from popular memory. Yet the work of the Van Beuren cartoonists intersected intriguingly with the rapid innovations that were sweeping through the burgeoning sound-cartoon industry. The approximately sixty films collected in this four-part rediscovery are like unearthen "missing links" in animation history. Programmed by Greg Ford with special thanks to Jan Kucik. Each program approximately 100 mins.

Friday, April 6, 7:30 p.m.  
INTRODUCTION: THE VAN BEUREN  
IRREGULARS

Saturday, April 7, 7:30 p.m.  
"AESOP'S FABLES" AND  
THE EARLY BLACK-AND-WHITES

Friday, April 13, 7:30 p.m.  
THE ODD AND THE OUTRAGEOUS

Friday, April 14, 7:30 p.m.  
"RAINBOW PARADES" AND LATER  
VARIATIONS

## Face to Face: Actresses of the Silent Screen

Silent screen acting was part pantomime, part seduction, part magic act. Thanks to the dramatic power of the closeup, the power to magnify emotion, the screen image became an icon, and a new generation of faces defined a new style of performance. Drama and melodrama, comedy and romance: everything on the silent screen depended on the human face. Norma Desmond was right: they didn't need sound. This glamorous panorama of silent performance features ten of the most famous screen actresses of the 1920s. Stay tuned for part two of our survey (great actors of the silents) next season.

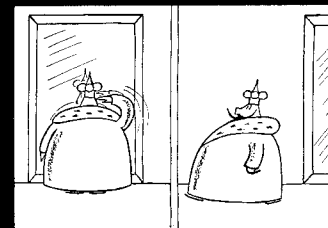
Piano accompaniment arranged and played by Curtis Salke.

Friday, April 27, 7:30 p.m.  
Mae Murray in THE MERRY WIDOW  
(1925)

Saturday, April 28, 7:30 p.m.  
Lillian Gish in THE SCARLET LETTER  
(1926) and Greta Garbo in A WOMAN  
OF AFFAIRS (1928)

Friday, May 4, 7:30 p.m.  
Marion Davies in JANICE MEREDITH  
(1924)

Saturday, May 5, 7:30 p.m.  
Clara Bow in IT (1927) and Joan  
Crawford in OUR DANCING  
DAUGHTERS (1928)



Prints courtesy of MCA/Universal, RKO General Pictures, Columbia Pictures Industries, the American Film Institute, MGM/UA, the George Eastman House, the Library of Congress, and William K. Everson.

All programs subject to change without notice.

## Video/TV: Humor/Comedy

**PROGRAM I:**  
**Fri. Mar. 9, 7:30 p.m.**  
**VIDEO PIONEERS**

Nam June Paik	The Selling of New York
William Wegman	The Best of William Wegman
Ant Farm/T.R. Uthco	The Eternal Frame

### MUSICAL/COMEDY

Pier Marton	Guitar Piece
Kit Fitzgerald/John Sanborn	Ear To The Ground
Graeme Whiffler/Renaldo and the Loaf	Songs for Swinging Larvae
Twinart	Instant This/Instant That
Graeme Whiffler/The Residents	One Minute Movies
Julia Heyward	Intimate Parade
Ernest Gusella	Art Punks; Scale Flop
Kenn Beckman/"Blue" Gene Tyranny	Song of the Street of the Singing Chicken
Laurie Anderson/Davidson Gigliotti	Language Is A Virus
Tony Oursler	Till Ye Know Me
Michael Smith/Davidson Gigliotti	Giddy Up Travel Agent
Dale Hoyt	Dancing Death Monsters
The Kipper Kids	Eight Days a Week

**PROGRAM II:**  
**Sat. Mar. 10, 7:30 p.m.**

### PARODY: CULTURAL TV STATION

Alan Lande	Selections from 13 Changes and Your Radiation (interspersed throughout program)
Tony Mascarello/Davidson Gigliotti	Snuff
Tom Adair/Kenneth Robins	Live From Lunds
Peter Brownscombe	The Longest Poem in The World
General Idea	Test Tube
Laurie McDonald	The Dying Swan
Jeff Strate	Godzilla Ballet
Laurie McDonald/Tom Sims	Generic Video Art
William Wegman	Man Ray, Man Ray
Howard Fried	Making A Paid Political Announcement
Jules Backus/Skip Blumberg	The First International Whistling Show
Ferris Butler	Leather Weather; Mental Illness
Kit Fitzgerald/John Sanborn	Don't Ask

**PROGRAM III:**  
**Fri. Mar. 16, 7:30 p.m.**  
**LIKELY STORIES**

Mitchell Kriegman	Likely Stories
Tony Oursler	The Weak Bullet
Willie Walker	Lure Detour

### THE MAGIC BOX

Alan Lande	From Your Radiation
Willie Walker	Life With Video
Michael Smith/Mark Fischer	Secret Horror
Mitchell Kriegman	Turkey Dinner
Brad Stensberg	Video Rover
Ed Tannenbaum	Prov. Video Dating Service
James Hartel	Captured Tool
Willie Walker/T.R. Uthco	The Real Long Ranger

**PROGRAM IV:**  
**Sat. Mar. 17, 7:30 p.m.**  
**SHORT TAKES, ONE-LINERS AND TALKING HEADS**

Tim Maul/Davidson Gigliotti	Soho; Empire State
Teddy Dibble	Secrets I'll Never Tell; Admiration; The Role Model
Teddy Dibble/Peter Keenan	The Cough; The Deviant
Louie Grenier	Pass Debris; Caught; I Play Real Well; Winners/Losers
Louie Grenier/Davidson Gigliotti	Risk; Squark Hooks
Michael Smith/Mark Fischer	Driving
Dan Boord	Wit and Its Relationship to the Unconscious

### DOCUCOMEDY

Dale Hoyt	Who Shot M.M.?
Alan Lande	The Big Apple
Bob & Bob	Tuesday Morning Bobs
Doug Hall	Game of the Week
Ilene Segalove	What Is Business



## Hollywood to Astoria with Hecht and MacArthur

**Friday, March 23, 7:30 p.m.**  
**CRIME WITHOUT PASSION (1934, 72 mins.)** Maniacal trial lawyer Claude Rains gets his comeuppance in this stylish tale of murder and mayhem. Also **GUNGA DIN (1939, 117 mins.)** Often seen in severely cut prints, this is the first showing of the American Film Institute's newly restored version. Directed by George Stevens.

**Saturday, March 24, 7:30 p.m.**  
**ONCE IN A BLUE MOON (1934-36, 68 mins.)** Chaplinesque clown Jimmy Savo leads a circus troupe through the middle of the Russian revolution. This very strange film, once denounced as unreleasable, has an elaborate musical score by George Antheil. Also **BARBARY COAST (1935, 97 mins.)** A lusty tale of old San Francisco, pairing Miriam Hopkins and Edward G. Robinson under the direction of Howard Hawks.

**Friday, March 30, 7:30 p.m.**  
**THE SCOUNDREL (1935, 75 mins.)** Noel Coward slithers through the world of the shallow and the superficial. An occult view of life among the literati, spiked with fashionable cynicism and sentiment. Also **THE TWENTIETH CENTURY (1934, 91 mins.)** Director Howard Hawks breezes through Hecht and MacArthur's essay in egomania, powered by John Barrymore's greatest comic performance.

**Saturday, March 31, 7:30 p.m.**  
**SOAK THE RICH (1935-36, 87 mins.)** A vicious lampooning of college radicals, this wild farce juggles small items like anarchy and Marxism—hot potatoes even for an Astoria picture. Also **THE FRONT PAGE (1931, 103 mins.)** Hecht and MacArthur's classic play made it to the screen nearly intact in this first and fastest of three film versions. Lewis Milestone directs.

## Cartoons That Time Forgot: The Van Beuren Studio

**Friday, April 6 7:30 p.m.**  
**INTRODUCTION: THE VAN BEUREN IRREGULARS** The wittily self-parodic **MAKING 'EM MOVE** kicks off a cross-section of nearly all the studio's principal characters. On the bill are looks at the black and white **AESOP'S FABLES, TODDLE TALES, CUBBY BEAR, TOM AND JERRY** (a homo-sapiens short-tall duo, not to be mistaken for MGM's cat and mouse), **AMOS 'N' ANDY** (voiced by the original radio broadcast team), and Otto

Soglow's pantomimic **LITTLE KING**. This cavalcade of stars features Van Beuren's ambitious Technicolor projects including Fontaine Fox's Toonerville Folks.

**Saturday, April 7 7:30 p.m.**  
**"AESOP'S FABLES" AND THE EARLY BLACK-AND-WHITES** These are the best of Van Beuren's **FABLES**, with a nonsensical ambience, easy mutability and haphazard supernaturalism that paralleled the Fleischers' **TALKARTOONS** and **BETTY BOOPS**. Rare **AESOP'S FABLES** like **FAMILY SHOE** and **ANIMAL FAIR**, and Tom and Jerry's diverse careers as Egyptologists (**MAGIC MUMMY**) and baby-sitters (**PUZZLED PALS**) cap off this compendium of strange black-and-white cartoons.

**Friday, April 13 7:30 p.m.**  
**THE ODD AND THE OUTRAGEOUS** Tonight's program presents cartoons that are truly bizarre, sometimes astonishing for their offhand surrealism (the airborne boats, trains and barnyard beasts of **SKY SKIPPERS**); their ethnic and racial stereotypes (the astounding Jewish and Chinese caricatures of **LAUNDRY BLUES**); their unbridled sexual content (the Little King chasing after a giggly bevy of harem girls in **SULTAN PEPPER**); their unusual design motifs (cartoons-within-cartoon in **PENCIL MANIA**); and their freakish fantasy locales (the outlandish gnomic Holy Wars of "Joys" versus "Glooms" in Ted Eshbaugh's legendary two-color opus **THE SUNSHINE MAKERS**).

**Saturday, April 14 7:30 p.m.**  
**"RAINBOW PARADES" AND LATER VARIATIONS** In 1934 Burt Gillett, director of **THE THREE LITTLE PIGS**, was hired to orient the Van Beuren studio toward Disney-type technique. A more reality-based sense of movement and a greater sentimentality are immediately evident in **ALONG CAME A DUCK** and a whole variety of Technicolor **"RAINBOW PARADES."** The eccentric Molly Moo Cow and the offbeat rustics of **TOONERVILLE TROLLEY** and **TOONERVILLE PICNIC**, however, retained a good measure of the sheer weirdness that seemed to have been the hallmark of Van Beuren.

## Face to Face: Actresses of the Silent Screen

**Friday, April 27, 7:30 p.m.**  
**Mae Murray in THE MERRY WIDOW (1925, 111 mins.)** "The girl with the bee-stung lips" fought tooth and nail with director Erich von Stroheim over conflicting interpretations of this silent operetta. Richard Koszarski, author of *The Man You Loved to*

Hate, will introduce the film and discuss Stroheim's handling of stars like Murray and Swanson.

**Saturday, April 28, 7:30 p.m.**  
**Lillian Gish in THE SCARLET LETTER (1926, 80 mins.)** and **Greta Garbo in A WOMAN OF AFFAIRS (1928, 108 mins.)** Directed by Swedish import Victor Seastrom, Miss Gish delivered one of her most elegant and understated performances in this rarely seen Hawthorne classic. Soon after, Garbo helped redefine the image of an MGM star when Clarence Brown directed her in this steamy Michael Arlen adaptation. John Gilbert co-stars.

**Friday, May 4, 7:30 p.m.**  
**Marion Davies in JANICE MEREDITH (1924, 118 mins.)** William Randolph Hearst saw Marion as the ideal heroine of period romance, and produced a series of elaborate costumes for her at his 127th Street studio. Here Marion helps George Washington and Paul Revere win the American Revolution (Hearst style). Exquisite period design by Joseph Urban.

**Saturday, May 5, 7:30 p.m.**  
**Clara Bow in IT (1927, 72 mins.)** and **Joan Crawford in OUR DANCING DAUGHTERS (1928, 97 mins.)** Hollywood studios helped define the "new woman" of the 1920s by promoting heroines whose sexuality was vibrant and aggressive. Clara Bow spoofs her own image in this dime-store-to-yacht-club free for all. Joan Crawford, among the mighty over at MGM, Charlestons the night away in the most famous of flapper melodramas.

**Friday, May 11, 7:30 p.m.**  
**Alla Nazimova in SALOME (1922, 44 mins.)** and **Alice Terry in THE MAGICIAN (1926, 77 mins.)** Two rare examples of the fantastic and erotic in American silent film. Producer-actress Nazimova takes her sets, costumes, and general atmosphere of decadence straight from the work of Aubrey Beardsley. Terry, in **THE MAGICIAN**, is pursued for her virgin's blood by an expressionist necromancer played by Paul Wegener. Husband Rex Ingram directed at their studios in Nice.

**Saturday, May 12, 7:30 p.m.**  
**Gloria Swanson in ZAZA (1923, 78 mins.)** and **Pola Negri in FORBIDDEN PARADISE (1924, 83 mins.)** They were Paramount's reigning royalty, Negri on the west coast and Swanson in the east. **ZAZA** was Gloria's first Astoria production, a Parisian romance intended to put Hollywood in the shade. Pola retaliated with **FORBIDDEN PARADISE**, a delicious Ernst Lubitsch concoction. And the battle continued. Pola was Billy Wilder's first choice for Norma Desmond, before he thought of Gloria.

### How to reach the Astoria Foundation:

#### By subway

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

Take the E or F train to Queens Plaza. Across platform take the GG or N train 2 stops to Steinway Street. Walk west along 34th Avenue 4 blocks to 35th Street. Turn left on 35th Street to the Astoria Studio building.

Take the GG to Steinway Street. Walk west along 34th Avenue 4 blocks to 35th Street. Turn left on 35th Street to the Astoria Studio building.

#### By car

Take the Queensborough Bridge to Queens (lower roadway) and follow Northern Blvd. to 35th Street. Turn left on 35th Street and continue to the Astoria Studio building—located on 35th Street between 35th Avenue and 34th Avenue.

Take the Triborough Bridge to Queens. Turn right at the 31st Street exit—last exit before Grand Central Parkway—and follow 31st Street to 35th Avenue. Turn left and go 4 blocks to 35th Street. The Astoria Studio building is located on 35th Street between 35th Avenue and 34th Avenue.

From Eastern Queens and Long Island take the Grand Central Parkway to the Hoyt Ave. exit. Left on 31st St. to 35th Ave. Left on to 35th Ave. Go 4 blocks to 35th Street. The Astoria Studio building is located on 35th Street between 35th Avenue and 34th Avenue.

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 Administrative Intern

The Astoria Motion Picture and Television Foundation is building the first museum in the United States devoted to the art, technology and history of moving image media. The Foundation sponsors exhibitions, film screenings, lectures, publications, a community filmmaking center and industry related conferences and seminars, and is actively seeking artifactual materials for its permanent collection.

**Board of Directors:** John T. McGuire, President. Henry Auffarth, Bob Balaban, William Bernstein, Fredda Briant, David Brown, Ellin Delsener, Vinicio Donato, Cliff Frazer, Linda LeRoy Janklow, Larry Keith, George Kennelly, Arthur Kent, Diahn McGrath, Lorne Michaels, Therese Molloy, Thomas R. O'Donnell, Joseph Olewitz, Michael Percoco, Martin Poll, Glenn Ralston, Samuel Robert, Domingo Rodriguez, Dan Sandberg, John Springer, Margaret Swezey, Saul Turell, Leonard Wasser, Bess Myerson, Patricia-Reed Scott, Ex-Officio. Claire Shulman, Advisor.

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We are deeply grateful for the generosity and encouragement of Home Box Office.

In 1982, The Founders Circle was established to provide vital operating funds for the Foundation and its efforts to create the Museum of the Moving Image. We thank the members of the Founders Circle for their contributions of \$1,000 or more: Larry Abrams, David Alter, Bryan Bantry/Bryan Bantry Productions, David Begelman, Polly Bergen, Norma Bergerac, William Bernstein, Ken Blancato, Mr. and Mrs. Albert Broccoli, David Brown, Ronald R. Cohen/Cohen Insurance, Kevin Conway, Marvin Davis, Ellin Delsener, Embassy Television, Timothy C. Forbes, Barbara Goldsmith & Frank Perry, Harry and Margaret Goz/Goz Enterprises Inc., Jim Henson, Chick Hyman/Camera Mart, Stanley R. Jaffe, Linda LeRoy Janklow, Quincy Jones, Robert Kaliban, Mr. and Mrs. George S. Kaufman, Lawrence Keith, The Mathilde & Arthur B. Krim Foundation Inc., Mr. and Mrs. A.R. Landsman, David J. Mahoney Foundation, Dean Martin,

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Prints courtesy of MCA/Universal, RKO General Pictures, Columbia Pictures Industries, the American Film Institute, MGM/UA, the George Eastman House, the Library of Congress, and William K. Everson.

**Astoria Motion Picture  
and Television Foundation**

**34-31 35th Street  
Astoria, NY 11106**

**(212) 784-4520**

**Video in the Gallery**

Curated by Bob Harris. On view in the gallery  
prior to each Friday and Saturday's film program.

Admission is free with film program ticket. \$2.00  
for video program only.

**PERFORMANCE**

**Fri. 3/23, Sat. 3/24  
6:30-7:30**

<i>Shirley Clarke</i>	<i>Tongues</i>
<i>Nam June Paik</i>	<i>Tribute to John Cage</i>

**PORTRAITS**

**Fri. 3/30, Sat. 3/31  
6:30-7:30**

<i>Rii Kanzaki</i>	<i>Forbidden Rebels</i>
<i>Skip Blumberg</i>	<i>Pick Up Your Feet: The Double Dutch Show</i>

**NARRATIVES**

**Fri. 4/6, Sat. 4/7  
6:30-7:30**

<i>Mitchell Kriegman</i>	<i>My Neighborhood</i>
<i>Tony Oursler</i>	<i>Son of Oil</i>
<i>Michael Smith</i>	<i>Down in the Rec Room</i>

**SPACE/TIME**

**Fri. 4/13, Sat. 4/14  
6:30-7:30**

<i>Davidson Gigliotti</i>	<i>After Montgolfier</i>
<i>Bob Harris</i>	<i>Principia</i>
<i>Steina</i>	<i>Photographic Memory</i>
<i>Bill Viola</i>	<i>Ancient of Days</i>

**OTHER CULTURES**

**Fri. 4/27, Sat. 4/28  
6:30-7:30**

<i>Juan Downey</i>	<i>Moving Yanomami</i>
<i>Alan Eisner &amp; Jamie Newman</i>	<i>Monk Cycle</i>
<i>Edin Velez</i>	<i>Meta Mayan</i>

**REFLECTIONS**

**Fri. 5/4, Sat. 5/5  
6:30-7:30**

<i>Joan Jonas</i>	<i>Glass Puzzle</i>
<i>Dan Reeves</i>	<i>Smothering Dreams</i>

**ANTHOLOGY FILM ARCHIVES:  
VIDEO PRESERVATION**

**Fri. 5/11, Sat. 5/12  
6:30-7:30**

<i>Shirley Clarke</i>	<i>Teepee Videospace Troupe (excerpt)</i>
<i>Raindance</i>	<i>Pre Proto People Proto Pre-Type (excerpt)</i>
<i>Aldo Tambellini</i>	<i>Black Video</i>
<i>William Wegman</i>	<i>Pre Reel #1, CV</i>

