The Long, Strange Trip of JIM JARMUSCH

George Lucas: 33rd AFI Life Achievement Award Recipient
STAR WARS, INDIANA JONES and more!

Hitchcock in 3-D
Massimo Troisi—Italy’s comic genius

W.C. Fields, James Dean, Douglas Sirk, THE THIN MAN & Slovenia’s Damjan Kozole

Big Screen Summer Fun:
JAWS 30th Anniversary
LAWRENCE OF ARABIA in 70mm
AFI Silver’s First Annual 3-D Fundraising Extravaganza!

DIAL M FOR MURDER

Saturday, June 25
Reception: 8:00 p.m.
Screening: 9:00 p.m.

Be entertained and astonished, and help support AFI Silver in the process. Join us for a 3-D evening: Drinks, Dinner (well, hors d’oeuvres) and the Hitchcock thriller DIAL M FOR MURDER. If you were lucky enough to see a 3-D movie back in the day—maybe even at the original Silver Theatre—you’ll want to recapture the experience. If not, here’s your chance. Flat-broke husband Ray Milland, jealous of rich wife Grace Kelly’s friendship with Robert Cummings, thinks he’s planned the perfect murder. Hitchcock’s use of 3-D within the confines of a London flat has Kelly seeming to reach out to us, the audience, for help.

DIR Alfred Hitchcock; SCR Frederick Knott, from his play; PROD Alfred Hitchcock. US, 1954, color, 105 min. RATED PG

Admission includes pre-screening reception. Proceeds benefit AFI Silver. Tickets ($75) may be purchased online at www.AFI.com/Silver or at the AFI Silver box office. (Please note: Tickets for this event are expected to sell quickly.)

“This is one of the pictures I see over and over again. I enjoy it more every time I see it.”

—FRANÇOIS TRUFFAUT

Brendan Fraser reads AFI PREVIEW before the April 17 special advance screening of CRASH.

PHOTO BY/COURTESY OF PATSY LYNCH

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Lucrecia Martel’s LA CIENAGA

On the cover: Jim Jarmusch’s STRANGER THAN PARADISE
Inset: STAR WARS: EPISODE V THE EMPIRE STRIKES BACK, courtesy Lucasfilm Ltd.

AFI Preview designer: Melissa Kelly, Auras Design

Information is correct at press time. Films and schedule subject to change. Check www.AFI.com/Silver for updates.

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NOW PLAYING

HITCHCOCK IN 3-D

PHOTO BY/COURTESY OF PATSY LYNCH
30th Anniversary Engagement!

JAWS
Friday, July 22 through Thursday, July 28

“You’re gonna need a bigger boat.” Steven Spielberg’s monster hit, adapted from the Peter Benchley bestseller, didn’t merely set box office records. It reshaped the fundamentals of the movie world, setting the template for how future summer blockbusters would be released. Though it spawned numerous sequels, not to mention countless rip-offs, Spielberg’s original remains as deliciously unsettling today as it was on June 20, 1975.

DIR Steven Spielberg; SCR Peter Benchley and Carl Gottlieb; PROD David Brown and Richard D. Zanuck. US, 1975, color, 124 min. RATED PG

Back by Popular Demand!
70mm Spectacular!

LAWRENCE OF ARABIA
Monday, July 4 through Sunday, August 21

AFI Silver audiences have told us for two summers that the state-of-the-art big screen presentation of David Lean’s peerless 1962 epic is a movie lover’s treat, so here it is all summer long. British Colonel T.E. Lawrence leads the Arab revolt in World War I’s Middle East—though sheik Anthony Quinn still groused, “He is not perfect.” As Lawrence, then relative unknown Peter O’Toole created one of cinema’s great enigmatic character studies, earning the first of his seven Best Actor nominations (he holds the bitter-sweet record for almost-wins). Featuring spectacular action and cinematography that demands large-scale viewing, plus Omar Sharif’s English-language debut. “One of the peaks of narrative cinema—storytelling raised to its highest form”—film critic Stephen Farber. Seven Oscars, including Best Picture, Director, Photography and Score (the first of four stirring collaborations by Lean with composer Maurice Jarre).

DIR David Lean; SCR Robert Bolt; PROD Sam Spiegel. UK, 1962, color, 70mm, 226 min. RATED PG
AFI Life Achievement Award: George Lucas

“A long time ago, in a galaxy far, far away…” Accompanied by John Williams’ striking score, this now legendary scroll introduced to the world an evil empire, a heavy-breathing villain and a ragtag band of freedom-fighting rebels before fading into the infinite space beyond. It was 1977 and George Lucas, best known at that point as the creator of the futuristic THX 1138 and the nostalgic smash hit AMERICAN GRAFFITI, launched a cultural phenomenon. With its fusion of epic myth, sci-fi wonder, special effects and old-fashioned good vs. bad guys story-telling, STAR WARS captured the imagination of adults and children alike. As Lucas is honored with the AFI Life Achievement Award and the final STAR WARS installment unspools this summer, AFI Silver proudly showcases the full body of his work, including rare public screenings of the five previous STAR WARS films—the first three re-mastered with digital effects—as well as the entire INDIANA JONES trilogy, produced by Lucas and directed by Steven Spielberg.
RAIDERS OF THE LOST ARK
Friday, July 8, 7:00; Saturday, July 9, 6:15; Sunday, July 10, 2:00; Monday, July 11, 7:00; Tuesday, July 12, 7:00
Every Saturday afternoon serial rolled into one picture. The year is 1936: Harrison Ford’s archaeologist Indiana Jones tries to find the Biblical Ark of the Covenant ahead of the Nazis. DIR Steven Spielberg; SCR Lawrence Kasdan; PROD Frank Marshall. US, 1981, color, scope, 115 min. RATED PG

INDIANA JONES AND THE TEMPLE OF DOOM
Friday, July 8, 9:30; Saturday, July 9, 8:45; Sunday, July 10, 4:20; Monday, July 11, 9:30; Tuesday, July 12, 9:30
The prequel to RAIDERS OF THE LOST ARK, with Indy taking on a human sacrifice specialist in the Himalayas. DIR Steven Spielberg; SCR Willard Huyck and Gloria Katz; PROD Robert Watts. US, 1984, color, scope, 118 min. RATED PG

INDIANA JONES AND THE LAST CRUSADE
Saturday, July 9, 1:00; Thursday, July 14, 8:40
Indy’s on the road again—even in flashback, played by River Phoenix—but the topper is Sean Connery as his father, in search of the Holy Grail. DIR Steven Spielberg; SCR Jeffrey Boam; PROD Robert Watts. US, 1989, color, scope, 127 min. RATED PG-13

AMERICAN GRAFFITI
Saturday, July 9, 3:40; Thursday, July 14, 6:30
“Where were you in ‘62?” Dusk to daylight on a summer night in a California small town, as recent or about-to-be high school graduates—among them Richard Dreyfuss, Ron Howard, Charles Martin Smith, Paul LeMat, Cindy Williams, Harrison Ford and Suzanne Somers as the “blonde in the T-Bird”—cruise the streets and contemplate impending college and real life, backed by a near-continuous classic oldies score. DIR George Lucas; SCR George Lucas and Walter Murch; PROD Francis Ford Coppola. US, 1973, color, scope, 110 min. RATED PG

THX 1138
Tuesday, July 5, 8:40; Thursday, July 7, 6:00

33RD AFI LIFE ACHIEVEMENT AWARD TELECAST HONORING GEORGE LUCAS
Monday, June 20, 9:00
Join AFI Silver for a special upper-level members’ screening of the 2005 AFI Life Achievement Award tribute honoring film pioneer George Lucas. This special telecast will be hosted by AFI Silver Director Murray Horwitz and other AFI special guests. Enjoy free popcorn and soft drinks while watching the highest honor given for a career in film. Established in 1973, the AFI Life Achievement Award is presented each year to a single honoree whose talent has in a fundamental way advanced the art of film.

Attendance is limited to Contributor level members and above (two guests per membership). Tickets for this event are free and will be distributed on a first-come first-served basis. Members may RSVP to silversevents@AFI.com. Please check our Web site for updates and more event details.

SPECIAL MEMBERS’ EVENT FOR CONTRIBUTOR LEVEL MEMBERS & ABOVE
Massimo Troisi: Comedy Auteur
June 21 through July 6

America first learned of Massimo Troisi (1953-1994) when he starred as the humble romantic in IL POSTINO. But this fame came after his tragically early death—and even then we saw only one of his formidable talents. Founder of a comedy troupe in Naples at the age of 17, Troisi was soon, via TV variety shows, one of the dominant forces in Italian humor. With his mumbled monologues, convulsing even Italian audiences unable to penetrate his Neapolitan dialect, Troisi was the laidback opposite of his manic friend Roberto Benigni. In 1981, he wrote, directed, and starred in his first film. Amid box office success and a slew of awards, he was launched on a career as a complete auteur that would last a little over a decade. With thanks to Martin Stiglio of the Italian Cultural Institute, AFI Silver presents the complete films of a comic pioneer.

IL POSTINO [The Postman]
Wednesday, June 22, 8:30; Saturday, June 25, 5:00; Sunday, June 26, 3:15

On a small island off the coast of Italy in the early 50s, a semi-literate postman delivers the mail to poet-in-exile—and Nobel laureate-to-be—Pablo Neruda (Philippe Noiret). A labor of love for Troisi, who postponed a heart transplant to complete the film, only to die the day after production wrapped. Five Oscar nominations—for Film, Director, Actor and Screenplay—and a win for Luis Bacalov's score. DIR Michael Radford; SCR Michael Radford and Anna Pavignano, Furio Scarpelli, Giacomo Scarpelli and Massimo Troisi, from the novel Ardente Paciencia by Antonio Skármeta; PROD Mario Cecchi Gori, Vittorio Cecchi Gori and Gaetano Daniele. Italy, 1981, color, 110 min. In Italian with English subtitles. UNRATED

NOTHING LEFT TO DO BUT CRY
[Non ci resta che piangere]
Saturday, July 2, 12:30; Sunday, July 3, 12:30; Wednesday, July 6, 6:20

Seeking refuge from a storm, Massimo Troisi and LIFE IS BEAUTIFUL's Roberto Benigni meet nurse Fiorenza Marchegiani. Troisi's first love interest—Marco Messeri in a zany tour de force—arrives to make Troisi jealous, while giving Nerri more than she can handle. Italian Film Journalists' Silver Ribbons to Arena and Polito as Best Supporting Actors. DIR Massimo Troisi; SCR Massimo Troisi and Anna Pavignano; PROD Mauro Berardi and Ettore Rosboch. Italy, 1992, color, 113 min. In Italian with English subtitles. UNRATED

THE WAYS OF THE LORD ARE LIMITED
[Le Vie del Signore sono finite]
Thursday, June 23, 6:15; Monday, June 27, 6:20

In 1920s Italy, as psychoanalysis is becoming fashionable, Troisi is a barber who turns into a superstitious and of the rise of Mussolini. Ital-
JAMES DEAN

James Dean Remembered
June 23 through June 30
When James Dean died in 1955 at the age of 24, Hollywood lost its most promising young actor—a key influence on modern performers from Robert De Niro to Johnny Depp. Fifty years later, Dean’s image is recognized world over. Yet until recently the actual prints of his three classic features were at risk. Thanks to the efforts of Warner Bros., AFI Silver is happy to present new 35mm prints of Dean’s work in GIANT, George Stevens’ adaptation of the Edna Ferber novel; REBEL WITHOUT A CAUSE, featuring Dean’s landmark portrayal of teen angst released just a month after his death; and EAST OF EDEN, for which he became the first actor ever to receive a posthumous Oscar nomination. These three films reveal the artist behind the icon that is James Dean.

Brand New 35mm Print!
GIANT
Friday, June 24, 6:30; Saturday, June 25, 2:45; Sunday, June 26, 1:00; Monday, June 27, 4:00; Tuesday, June 28, 4:00; Thursday, June 30, 6:20
Two rich, absentee father trouble siblings battle for the love of father Ray mond Massey. The bad one is Dean, in his electrifying starring debut. The real-life father trouble both he and director Elia Kazan had experienced reared its head on the set. Massey couldn’t stand Dean, and Kazan made sure Dean knew it. The resulting tension contributed to the sensitive image that made the young star the target of bobbysoxers’ hysteria around the world. With Julie Harris as the understanding girl. “Feverishly poetic... Dean seems to go just about as far as anybody can in acting misunderstood.”—Pauline Kael. DIR Elia Kazan; SCR Paul Osborn, from the novel by John Steinbeck; PROD Elia Kazan. US, 1955, color, scope, 115 min. RATED G

Brand New 35mm Print!
REBEL WITHOUT A CAUSE
Friday, June 24, 4:10, 8:45; Saturday, June 25, 12:30, 7:15; Sunday, June 26, 5:30; Tuesday, June 28, 8:30; Wednesday, June 29, 4:30; Thursday, June 30, 4:00
“You’re tearin’ me apart!” wailed Dean to his apron-clad dad Jim Backus—and a generation of frustrated Eisenhower-era teens chimed in. Director Nicholas Ray’s fable of adolescent angst is ultimately father trouble too. Both he and director Elia Kazan had experienced reared its head on the set. Massey couldn’t stand Dean, and Kazan made sure Dean knew it. The resulting tension contributed to the sensitive image that made the young star the target of bobbysoxers’ hysteria around the world. With Julie Harris as the understanding girl. “Feverishly poetic... Dean seems to go just about as far as anybody can in acting misunderstood.”—Pauline Kael. DIR Elia Kazan; SCR Paul Osborn, from the novel by John Steinbeck; PROD Elia Kazan. US, 1955, color, scope, 115 min. RATED G

Brand New 35mm Print!
EAST OF EDEN
Friday, June 24, 4:10, 8:45; Saturday, June 25, 12:30, 7:15; Sunday, June 26, 5:30; Tuesday, June 28, 8:30; Wednesday, June 29, 4:30; Thursday, June 30, 4:00
In California’s Salinas Valley, as World War I looms, two sons battle for the love of father Raymond Massey. The bad one is Dean, in his electrifying starring debut. The real-life father trouble both he and director Elia Kazan had experienced reared its head on the set. Massey couldn’t stand Dean, and Kazan made sure Dean knew it. The resulting tension contributed to the sensitive image that made the young star the target of bobbysoxers’ hysteria around the world. With Julie Harris as the understanding girl. “Feverishly poetic... Dean seems to go just about as far as anybody can in acting misunderstood.”—Pauline Kael. DIR Elia Kazan; SCR Paul Osborn, from the novel by John Steinbeck; PROD Elia Kazan. US, 1955, color, scope, 115 min. RATED G

NIH PRESENTS
Free Series!
SCIENCE IN THE CINEMA
Wednesdays at 7:00, July 13 through August 17
This summer, AFI Silver will once again host The National Institutes of Health (NIH) Office of Science Education’s (OSE) exciting public program, Science in the Cinema. Every Wednesday for six weeks, a different film with a medical-science-related theme will be presented. Following each screening, a guest expert will comment and participate in a Q&A session with the audience. Admission to the series is FREE! All films will be shown with open captions. American sign-language interpreters will be available for the post-film discussions.

Science in the Cinema is open to the general public and intended for a broad range of individuals interested in movies, science, and medicine. For more information on this year’s lineup of films and guest speakers, visit AFI.com/Silver or science.education.nih.gov/cinema.

Tickets are free and are available through the AFI Silver box office the day of show on a first-come, first-serve basis.

CinemAfrica
In partnership with xxiv/vii AFRICA, AFI Silver is proud to present this regular monthly showcase highlighting the best in contemporary African popular cinema. Each month, CinemAfrica will present a Nigerian film and a second film from another country in Africa, or from the African diaspora. Check www.AFI.com/Silver for August titles.

HUSBAND & WIFE
Saturday, July 23, 5:25
This intense ensemble piece chronicles the crumbling marriage of Segun Arinze and Bimbo Akintola. Jealousy, infidelity and scheming throw their home-life into a tense, sometimes humorous, WAR OF THE ROSES-style feud. One question remains: who is the lago-like instigator of this deadly squabble? DIR/PROD/SCR Charles Novia. Nigeria, 2003, color, DV, 100 min. UNRATED

SCARS OF WOMANHOOD
Saturday, July 30, 5:15
In this acclaimed, emotional Nigerian film, Kate Henshaw plays a young woman who defies the tradition of her ancestors and community when she defecates the rite of “female circumcision,” refusing to subject herself to the practice and jeopardizing her pending nuptials to Sam Loco Efe, son of the village chief. DIR/SCR Reginald Ebere; PROD John Ikem. Nigeria, 1998, color, DV, 110 min. Adult Content, UNRATED

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Those requiring other reasonable accommodations to participate should contact OSE at least five days prior to the event (email: moorec@mail.nih.gov; tel: 301.402.2470; TTY: 301.496.9706).

Tickets are free and are available through the AFI Silver box office the day of show on a first-come, first-serve basis.
American Film Institute (AFI)

Offering the finest in film exhibition, innovative screen education programs and the ongoing celebration of excellence in film, television and digital media, AFI connects audiences to the best art form has to offer. AFI is a nonprofit 501(c)(3) organization, and AFI and AFI Silver rely on support from individuals, corporations, government and foundations.

About AFI On Screen

AFI currently presents thousands of individual screenings a year, some through partnerships with other organizations and some in dedicated theatres, making it the largest nonprofit presenter of film in the United States. Providing the communal experience of watching a film on the big screen, in the best possible screening environment, is an integral part of the AFI mission.

AFI Silver Theatre

AFI Silver Theatre and Cultural Center is an internationally recognized exhibition center anchored by the rehabilitation of the historic 1938 “Art Moderne” Silver Theatre. With its three state-of-the-art theatres, public spaces, exhibits and guest amenities, including production and broadcast facilities, AFI Silver sets the standard for a film exhibition showcase. Learn more about the wide range of all of AFI’s events and programs at AFI.com.

Information

Complete program information, including updates and changes, is available at www.AFI.com/Silver. Members receive AFI PREVIEW program guide by mail. For general information call 301.495.6720. For prerecorded program information, call 301.495.6700.

Tickets & Member Passes

Tickets are $9.25 general admission/$7.50 for AFI Members, students, children and seniors (65 and over) unless otherwise noted. Member passes (✓) and discounted tickets are valid for regular screenings only and are subject to seating availability (passes are not valid at Special Events and Engagements or when a No-Pass policy is listed at box office or on the AFI Silver website). Please present your member card to the box office cashier for all member transactions.

Tickets may be purchased online at www.AFI.com/Silver, at the AFI Silver box office, or at the ticket kiosk in the lobby. Tickets purchased online must be retrieved at the box office. The same credit card used to reserve online must be presented to the cashier for tickets. Both advance sale and day-of-show purchases are available online or in-person. THERE IS NO SERVICE FEE FOR ONLINE TICKETING AT AFI SILVER.

AFI accepts American Express, Visa, MasterCard and Discover.

Box Office

AFI Silver box office opens one-half hour before the first show (approximately 4:30 p.m. on weekdays, 11:30 a.m. on weekends).

www.AFI.com/Silver: Schedules & Tickets

Visit www.AFI.com/Silver for detailed, up-to-the-minute AFI Silver programming and special events information. The website also provides no-fee online ticket-purchase, a sign-up box for AFI Silver’s weekly e-Newsletter (the best way to learn about openings of new releases), schedule changes, special announcements and a comprehensive weekly calendar that includes all scheduled shows!

Concession & Café

AFI Silver’s concession & cafe offers domestic and imported beer and wine, delicious espresso drinks, a wide range of gourmet fare as well as a full range of traditional theatre treats. Enjoy candy and popcorn (topped with real butter!), as well as a variety of pizzas and gourmet stuffed pretzels. Menu changes daily.

Location and Directions

AFI Silver is located at 8633 Colesville Road—the intersection of Colesville Road & Georgia Avenue—in the heart of the new downtown Silver Spring.

Visiting the AFI Silver website shows! AFI Silver is located just two blocks north of Arcade on Colesville Road, just two blocks north of Arcade on Colesville Road. It is a short walk from downtown Washington, DC, via 16th Street, NW.

Parking

The Wayne Avenue parking garage is located behind the AFI Silver Theatre, in the center of the vibrant new shopping and entertainment center. The Wayne Avenue Garage offers FREE PARKING after 6:00 p.m. on weekdays and all day on weekends. VALET PARKING is also available evenings at Gateway Plaza (in front of the historic shopping center at the corner of Georgia and Colesville).

THANKS TO OUR SPONSORS
Damjan Kozole: Slovenia’s Rising Star
July 15 through July 19

In 1987, after he was rejected for a third time by the Ljubljana Film Academy, 22-year-old Damjan Kozole shot a no-budget, New Wave-influenced feature in protest: THE FATAL TELEPHONE, one of the first truly independent films in Yugoslavian history. Since then, Kozole has formed his own production company, working with a troupe of distinctive actors and setting box office records. In his films, some of the most raffish, funky—even sordid—characters discover their own humanity. By implication, too, they deal with the emergence of Slovenia after the breakup of Yugoslavia. Issues of immigration and painful integration into Europe recur in his work, often marked by dark humor. Thanks to the Slovenian Film Fund, Ministry of Foreign Affairs of the Republic of Slovenia, EMI-TIONFILM, and to Alissa Simon and Facets Multimedia, Chicago, for making this complete retrospective possible. (All films in Slovenian with English titles.)

Damjan Kozole In Person* With
LABOR EQUALS FREEDOM
[Delo osvobaja]
Friday, July 15, 8:30; Sunday, July 17, 6:40; Tuesday, July 19, 7:30

Europeanization stinks for machinist Peter Musevski. He’s out of a job, and his wife—a classy civil servant who’s become the family breadwinner—is starting to stay out late. Even his frosty employment counselor unloads her problems on him. A tragicomic slice-of-life with terrible central performances. DIR:SCR Damjan Kozole; PROD Danijel Hocevar. Slovenia, 2005, color, 71 min. UNRATED 📽

Plus
EUROPA
Kozole’s segment from omnibus film VISIONS OF EUROPE. [2004, 5 MIN. UNRATED] 📽

SPARE PARTS
[Rezervni deli]
Saturday, July 16, 6:30; Sunday, July 17, 4:20

In Krsko—the director’s home town and site of Slovenia’s only nuclear power plant—Aljosa Kovacic goes to work for an ex-speedway champ (Peter Museski) helping to smuggle refugees. At first he’s revolted by the human misery. But a job’s a job, and he and the chain-smoking, cancer-be-devilled Museski eventually become friends. Kozole addresses a major social problem—even as Roberto Magnifico’s hoods move in. Grand Prize, Best Actors, critics’ and audience awards, Slovenian Film Festival. DIR:SCR Damjan Kozole; PROD Danijel Hocevar. Slovenia, 2000, color, 80 min. UNRATED 📽

THE FATAL TELEPHONE
[Usodni telefon]
Saturday, July 16, 10:00; Tuesday, July 19, 6:00

Movie-buff roommates Vinci Vogue and Anzlovak and Miran Sustersic are shooting their first film, a near random collage, on super 8mm. Then they decide it needs sound. One of them talks on the phone every day to an unknown girl. Kozole’s debut has a sweet conclusion. DIR Damjan Kozole; SCR Damjan Kozole and Luka Novak; PROD Danijel Hocevar. Slovenia, 1997, color, 90 min. UNRATED 📽

PORNO FILM
Saturday, July 16, 8:20; Sunday, July 17, 2:40

Hefty brothel owner Primoz Petkovsek decides to make Slovenia’s first homegrown porno film. But window-dresser Charlie (played by Slovenian stage director Matjaz Latin), the man chosen to oversee the project, gets caught up in his “artistic vision” and discovers real affection—even as Roberto Magnifico’s hoods move in. Grand Prize, Best Actors, critics’ and audience awards, Slovenian Film Festival. DIR:SCR Damjan Kozole; PROD Danijel Hocevar. Slovenia, 2000, color, 80 min. UNRATED 📽

REMINGTON
Monday, July 18, 9:35; Tuesday, July 19, 9:10

Kozole’s immensely assured second feature. With only five days to go in prison, punk rocker (and smuggler) Mario Selih breaks out and heads with his girlfriend for the coast, looking to board a ship. The trouble comes when they arrive too early for passage. Cop Jozef Roposa is on their trail—and maybe that red Chrysler they’re driving is a little conspicuous. DIR Damjan Kozole; SCR Damjan Kozole and Nebojsa Pajdic; PROD Danijel Hocevar. Slovenia, 1988, b&w, 70 min. UNRATED 📽

Tina Gorenjak is at a turning point. About to hit 30, she looks back on a decade with Max (pop star Roberto Magnifico, who won Slovenia’s award for Best Actor), an artist who’s always about to make it big. But then Slovenia is a country of would-be artists, including Peter Museski’s ubiquitous, lyrical cabbie and a theater director...
W.C. Fields: World-Class Entertainer

July 15 through August 2

“He played straight man to a malevolent universe which had singled him out for destruction.”—Kenneth Tynan. W.C. Fields came late to films, after decades as a headliner in vaudeville and on Broadway. But early on, he created a universe uniquely his own. Henpecked and put upon, he responded with sarcastic asides while retaining unabashed self-esteem. And in his later films, Fields launched a kind of American surrealism. Granddaughter and Washingtonian Dr. Harriet A. Fields will appear during the series.

SILENT WITH LIVE ACCOMPANIMENT

W.C. Fields at his most surreal. Diving from a plane to retrieve his whiskey bottle, he lands on man-hating Margaret Dumont’s mountain top and teaches her virginal daughter a kissing game. But Franklin Pangborn isn’t buying his idea for a screenplay. DIR Edward F. Cline; SCR Prescott Chaplin and John T. Neville. US, 1941, b&w, 71 min. UNRATED

MILLION DOLLAR LEGS

Zukor and Jesse L. Lasky. US, 1927, b&w, 69 min. UNRATED

DAVID COPPERFIELD

Monday, July 25, 6:00; Monday, August 1, 6:00

An all-star adaptation of Dickens’s semi-autobiographical novel, with Fields in a rare straight part as Mr. Micawber, always waiting for “something to come up” as he dodges bill collectors. DIR George Cukor; SCR Howard Estabrook, from the novel by Charles Dickens; PROD David O. Selznick. US, 1935, b&w, 133 min. UNRATED

New 35mm Print!

MILLION DOLLAR LEGS

Saturday, July 30, 1:00; Tuesday, August 2, 6:45

In the country of Klopstockia, all the women are called Angela, everyone’s a world-class athlete and Fields is the Indian-wrestling president. Joseph Mankiewicz, who later wrote ALL ABOUT EVE, came up with the original story. DIR Edward Cline; SCR Henry Myers and Nick Barrows. US, 1932, b&w, 64 min. UNRATED

Plus

THE GOLF SPECIALIST

Fields sets a new record for distraction before that first shot. [1930, 20 min. UNRATED]

Silent with Live Accompaniment by Ray Brubacher!

IT’S A GIFT

Saturday, July 23, 1:00; Wednesday, July 27, 6:00

Sleep is again a problem for storekeeper Fields, not to mention his nagging wife and annoying family, including Baby Le Roy, in their first co-starring vehicle. But then the lure of an orange ranch in California beckons. A remake of IT’S THE OLD ARMY GAME. DIR Norman McLeod; SCR Jack Cunningham; PROD William LeBaron. US, 1934, b&w, 73 min. UNRATED

Plus

THE FATAL GLASS OF BEER

“It ain’t a fit night out for man nor beast.” [1933, 18 min. UNRATED]

Silent with Live Accompaniment by Ray Brubacher!

MY LITTLE CHICKADEE

Monday, July 18, 6:00; Wednesday, July 20, 6:00; Thursday, July 21, 4:45

“If a thing’s worth having, it’s worth cheating for.” Irresistible force meets immovable object as Mac West, drummed out of town by local witch Margaret Hamilton, fakes marriage with Fields. He’s Cuthbert J. Twiville, a medicine man, sheriff and suspecter Masked Bandit who may be heading to the gallows. Last request: “I’d like to see Paris before I die… Philadelphia will do!” DIR Edward F. Cline; SCR Mac West and W.C. Fields; PROD Lester Cowan. US, 1940, b&w, 83 min. UNRATED

Plus

THE OLD ARMY GAME

Sunday, July 23, 1:00

Fields sets a new record for distraction before that first shot. [1930, 20 min. UNRATED]

Silent with Live Accompaniment by Ray Brubacher!

THE BANK DICK

Friday, July 15, 6:30; Saturday, July 16, 2:40; Thursday, July 21, 8:10

“I shall repair to the bosom of my family, a dismal place I must admit.” Fields’ archetypal Edgar Souse (that’s “soo-ZAY”) holds up the bar at the Black Pussy Cafe and becomes a local hero after he accidentally foils a bank robbery. DIR Edward Cline; SCR Mahatma Kane Jeeves (Fields, of course). US, 1940, b&w, 74 min. UNRATED

Plus

THE DENTIST

Would you want to be Fields’ patient? [1932, 21 min. UNRATED]

Never Give a Sucker an Even Break

Saturday, July 16, 1:00; Thursday, July 21, 6:30

“Arguably the best comic since talkies came in.”—DAVID SHIPMAN, THE STORY OF CINEMA

THE DEBT

“IT’S THE OLD ARMY GAME.

Sunday, July 23, 1:00

Small-town druggist Fields can’t get a good night’s sleep, what with all those customers, a feline fire brigade and a bogus land deal to sort out. DIR Edward Sutherland; SCR Tom J. Geraghty and J. Clarkson Miller; PROD Adolph Zukor and Jesse L. Lasky. US, 1926, b&w, 77 min. UNRATED

MILLION DOLLAR LEGS

Zukor and Jesse L. Lasky. US, 1927, b&w, 69 min. UNRATED

DAVID COPPERFIELD

Monday, July 25, 6:00; Monday, August 1, 6:00

An all-star adaptation of Dickens’s semi-autobiographical novel, with Fields in a rare straight part as Mr. Micawber, always waiting for “something to come up” as he dodges bill collectors. DIR George Cukor; SCR Howard Estabrook, from the novel by Charles Dickens; PROD David O. Selznick. US, 1935, b&w, 133 min. UNRATED

New 35mm Print!

MILLION DOLLAR LEGS

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Plus

THE GOLF SPECIALIST

Fields sets a new record for distraction before that first shot. [1930, 20 min. UNRATED]

Silent with Live Accompaniment by Ray Brubacher!

THE BANK DICK

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“I shall repair to the bosom of my family, a dismal place I must admit.” Fields’ archetypal Edgar Souse (that’s “soo-ZAY”) holds up the bar at the Black Pussy Cafe and becomes a local hero after he accidentally foils a bank robbery. DIR Edward Cline; SCR Mahatma Kane Jeeves (Fields, of course). US, 1940, b&w, 74 min. UNRATED

Plus

THE DENTIST

Would you want to be Fields’ patient? [1932, 21 min. UNRATED]
Happy 100th, Myrna Loy!
The Thin Man Returns
August 5 through August 24
Adapted from a Dashiell Hammett novel about retired detective Nick Charles and his heiress wife Nora solving crimes in between cocktails, THE THIN MAN helped launch the “screwball” genre in America’s greatest era of screen comedy. Five top-drawer sequels followed over a 13-year period. Blessed throughout with the screen team of William Powell and Myrna Loy, who reportedly loved acting together as much as the audience loved watching them, the series advanced the revolutionary idea, for the movies, that marriage could be fun. It’s perfect late-summer entertainment and the ideal tribute to the great Loy, born August 2, 1905 and forever Nora Charles—“the perfect wife.”

THE THIN MAN
Friday, August 5, 5:00; Saturday, August 6, 1:00; Tuesday, August 9, 5:00; Saturday, August 13, 1:00
Nick takes a break from Christmas activities, including shooting ornaments off the tree with his new air pistol (“The best present you ever got me!” he tells Nora) to crack the case of a missing inventor—the actual Thin Man of the series title. The killer is revealed in what was to become a classic suspect roundup. DIR W.S. Van Dyke; SCR Albert Hackett and Frances Goodrich, from the novel by Dashiell Hammett; PROD Hunt Stromberg. US, 1934, b&w, 93 min. RATED APPROVED

AFTER THE THIN MAN
Sunday, August 7, 3:10; Monday, August 8, 6:20; Wednesday, August 10, 5:00
After Nora’s cousin Elissa Landi is discovered standing over the body of her no-good husband with smoking gun in hand, Nick is once again called back from liquor-soaked retirement. With a young James Stewart as Landi’s most helpful brother. DIR W.S. Van Dyke; SCR Albert Hackett and Frances Goodrich; PROD Hunt Stromberg. US, 1936, b&w, 110 min. RATED APPROVED

SHADOW OF THE THIN MAN
Friday, August 12, 5:00; Sunday, August 14, 3:25; Wednesday, August 17, 5:00
Nick switches from martinis to milk, hoping to be a good example to his eight-year-old son. But he can’t stay away from the races, where a jockey’s demise gets him back to sleuthing. Among the suspects is Marlon Brando’s legendary acting teacher, Stella Adler, in a rare screen appearance. DIR W.S. Van Dyke; SCR Irving Brecher and Harry Kurnitz; PROD Hunt Stromberg. US, 1941, b&w, 97 min. RATED APPROVED

ANOTHER THIN MAN
Monday, August 15, 6:20; Tuesday, August 16, 6:20
Munitions manufacturer C. Aubrey Smith calls on Nick for help, but soon winds up dead on a lavish family estate jam-packed with suspects. The first appearance of infant Nick, Jr.—during whose raucous baby party the killer is once again unmasked. DIR W.S. Van Dyke; SCR Albert Hackett and Frances Goodrich, from The Farewell Murder by Dashiell Hammett; PROD Hunt Stromberg. US, 1939, b&w, 105 min. RATED APPROVED

SONG OF THE THIN MAN
Friday, August 19, 5:00; Tuesday, August 23, 6:20
A bandleader dies aboard a gambling ship and Nick and Nora search for suspects through a whole series of jazz joints. With a very young Dean Stockwell as Nick, Jr., now a budding detective wannabe. DIR Edward Buzzell; SCR Steve Fisher and Nat Perrin; PROD Nat Perrin. US, 1947, b&w, 86 min. RATED APPROVED

THE THIN MAN GOES HOME
Monday, August 22, 6:20; Wednesday, August 24, 6:20
Back home in Sycamore Springs for a visit to Nick’s elderly parents, the Charles team goes to work linking a slain local boy’s amateur paintings to a wartime espionage ring. DIR Richard Thorpe; SCR Robert Riskin and Dwight Taylor; PROD Everett Riskin. US, 1944, b&w, 100 min. RATED APPROVED

TO ORDER TICKETS: WWW.AFI.COM/SILVER
DOUGLAS SIRK

Magnificent Reflection: Douglas Sirk in the 1950s
August 6 through 23

Three years ago, Todd Haynes' acclaimed FAR FROM HEAVEN brought us porcelain Julianne Moore as a 1950s suburban housewife whose just-so coiffure and matte-red lips masked inner agony. In part, Haynes' film was paying tribute to Douglas Sirk, the German-born director whose work throughout the 1950s has become the benchmark for screen melodrama.

Always a flashpoint for critics, Sirk's films vibrate with weepy, over-the-top "women's picture" style, all the while serving up subversive comments on American conformity and materialism. To fully enjoy Sirk is to revel in the lavish color, pointed shadows, campy dialogue and moralist tone. AFI presents six of Sirk's 1950s efforts, including archetypal classics like Imitation of Life and a few lesser-known gems.

Don't miss these time capsules in all of their big-screen glory.

THE TARNISHED ANGELS
Saturday, August 6, 4:50; Tuesday, August 9, 7:00

In Depression-era New Orleans, reporter Rock Hudson looks on as war ace and stunt pilot Robert Stack, backed by parachutist wife Dorothy Malone and faithful mechanic Jack Carson, flirts with flying and death. No trashy source here: the film is adapted from William Faulkner's Pylon, which Sirk had dreamed of filming since the 1930s. DIR Douglas Sirk; SCR William Faulkner and George Zuckerman, from the novel by Faulkner; PROD Albert Zugsmith. US, 1958, b&w, scope, 91 min. RATED APPROVED ★★★★

MAGNIFICENT OBSESSION
Sunday, August 7, 1:00; Monday, August 8, 8:35

Brace yourself. Rock Hudson quits his reckless playboy lifestyle after a boating accident fatally injures a saintly doctor and blinds the doctor's wife, Jane Wyman. Aiming to redeem himself, Hudson enrolls in medical school to learn the surgery that could restore Wyman's sight—all the while courting the blind widow under a secret identity. A box-office hit and the first pairing of an unlikely romantic duo in 30-year-old Hudson and 40-something Wyman. DIR Douglas Sirk; SCR Robert Blees, from a novel by Lloyd C. Douglas; PROD: Ross Hunter. US, 1954, color, 108 min. RATED APPROVED ★★★★★

WRITTEN ON THE WIND
Saturday, August 13, 5:00; Tuesday, August 16, 8:30

Sirk called this one "social criticism of the rich and the spoiled and the American family." A Texas oil clan competes for the love of stable, employee Rock Hudson. With Robert Stack as the dysfunctional son whose taste for the sauce is fueled by his possible sterility, Lauren Bacall as Stack's long-suffering bride and Dorothy Malone as the unforgettable over-sexed heiress to the family fortune. DIR Douglas Sirk; SCR George Zuckerman, from a novel by Robert Wilder; PROD Albert Zugsmith. US, 1956, b&w, 79 min. RATED APPROVED ★★★★

IMITATION OF LIFE
Sunday, August 14, 1:00; Monday, August 15, 8:30

Lana Turner is a young widow chasing dreams of Broadway stardom while her stoic African-American housekeeper (Juanita Moore) rears Turner's daughter (Sandra Dee) alongside her very own "light-skinned" child (Susan Kohner)—whose desire to "pass" as white leads her to move to the big city, abandoning values and eventually her mother. The film was a career-boost for Turner, coming off her daughter's high-profile trial for fatally stabbing the actress' mobster boyfriend. Amidst a flurry of fabulous wardrobe changes, Sirk remarks on America's investment in racial separateness and the sacrifice of the dutiful woman. DIR Douglas Sirk; SCR Eleanore Griffen and Allan Scott from a novel by Fannie Hurst; PROD Ross Hunter. US, 1959, color, 125 min. RATED APPROVED ★★★★

ALL I DESIRE
Saturday, August 20, 3:30; Monday, August 22, 8:20

Barbara Stanwyck, in a role that Sirk called a "pre-study of the 'actress' in Imitation of Life," plays a woman who abandoned her husband and child to pursue a career on stage. Ten years later she returns home at the request of her daughter, who's performing—of course—in a school play. Without Sirk's signature Technicolor, but fraught with emotionalism and suburban scandal. DIR Douglas Sirk; SCR Robert Blees, from a novel by Carol Brick; PROD Ross Hunter. US, 1953, b&w, 79 min. RATED APPROVED ★★★★

THERE'S ALWAYS TOMORROW
Saturday, August 20, 2:00; Tuesday, August 23, 8:10

What can you say about a middle-aged man who makes toys? Fred MacMurray plays husband and father to a picturesque American family. But as always in Sirk's world, all is not as it seems. Feeling ignored by wife Joan Bennett and their children, MacMurray takes to the companionship of old flame Barbara Stanwyck. Could there finally be a happy ending for the couple? DIR Douglas Sirk; SCR Bernard G. Schoenfeld, from a novel by Ursula Parrott; PROD Ross Hunter. US, 1956, b&w, 84 min. RATED: ★★★★

To order tickets: WWW.AFI.COM/SILVER •
The Sad and Beautiful World of Jim Jarmusch

August 5 through 25

Debuting in New York City in the fall of 1984, Jim Jarmusch’s STRANGER THAN PARADISE helped point the way to later independent films. Jarmusch offers a minimalist style and a low-key but empowering do-it-yourself aesthetic—visually sharp and relentlessly stoic, with characters as likely to be played by a musician as an actor and laconic dialogue that crackles with bone-dry wit. Through a variety of formats (black-and-white, color, super 8mm and digital video) and genres (the buddy picture, screwball comedy, western, rockumentary and gangster film), the crux of Jarmusch’s work has remained: he casts his wry eye on a small, seedy, diverse world where fleeting moments of connection trump the pervasive loneliness of life. To accompany the forthcoming release of BROKEN FLOWERS (which won the Grand Prix at Cannes in May), AFI Silver presents a comprehensive look at the career of an American original.

STRANGER THAN PARADISE
Friday, August 5, 7:00; Saturday, August 6, 3:00; Thursday, August 11, 8:45

Brooklyn slacker John Lurie and his dim-but-chatty sidekick, Richard Edson, decide to take Eszter Balint, Lurie’s visiting Hungarian cousin, on a road trip to visit Aunt Lotte in Cleveland. Filmed in long takes, with an apparent simplicity that belies its sophisticated underpinnings, this triptych of tales, shot by Tom DiCillo (who would go on to direct LIVING IN OBLIVION), employs a starkly minimalist black-and-white urban industrial landscape—contrasting with Screamin’ Jay Hawkins’s over-the-top renditions of “I Put a Spell on You” to convey a detached new cool for the 1980s. Lurie also provides the original soundtrack. DIR/SCR Jim Jarmusch; PROD Sara Driver. US, 1980, color, 95 min. RATED R

MYSTERY TRAIN
Friday, August 5, 8:50; Saturday, August 6, 6:40; Thursday, August 11, 6:30

Jarmusch pays homage to the Memphis of Sun Studios, a town haunted by the ubiquitous ghost of Elvis and the no less important soul of Carl Perkins. Screamin’ Jay Hawkins manages a fleabag hotel where several stories intersect, including Japanese teens on a pop culture pilgrimage and a botched heist attempt by Steve Buscemi and The Clash’s late frontman, Joe Strummer. Shades of DOWN BY LAW, with Tom Waits returning to play the voice on the radio and John Lurie once again providing the original score. DIR/SCR Jim Jarmusch; PROD Jim Stark. US, 1989, color, 113 min. RATED R

PERMANENT VACATION
Saturday, August 6, 8:55; Sunday, August 7, 5:25; Tuesday, August 9, 8:55

Jarmusch’s rarely seen, ultra-low-budget debut, set in the blight of pre-Giuliani downtown New York. A bored protagonist wanders through a sparer urban landscape populated by such oddball characters as a Vietnam vet, a car thief and Lounge Lizard John Lurie, who also provides a moody sax score. Punctuated with quirky humor, the encounters only serve to increase the sense of alienation, a theme that will permeate Jarmusch’s career. DIR/SCR/PROD Jim Jarmusch. US, 1980, color, 77 min. UNRATED

Plus

INT. TRAILER NIGHT

Actress Chloe Sevigny tries to take a ten-minute break in her trailer, but the crew keeps knocking. DIR/SCR Jim Jarmusch; PROD Cecilia Kate Roque. US, 1992, b&w, 10 min. UNRATED

COFFEE & CIGARETTES
Saturday, August 13, 5:00; Sunday, August 14, 5:25; Thursday, August 18, 6:30

This omnibus collection of vignettes shot over the course of Jarmusch’s long career features a who’s-who of hipster cast expounding on, and indulging in, the merits of nicotine and caffeine. Memorable scene duos include Roberto Benigni with Steven Wright, Tom Waits with Iggy Pop and Cate Blanchett with herself; plus BROKEN FLOWERS star Bill Murray hanging out with GHOST DOG composer RZA and his Wu Tang Clan-mate GZA. DIR/SCR Jim Jarmusch; PROD Jason Kliot, Demeatra J. MacBride, Rudd Simmons, Jim Stark and Joana Vicente. US, 2003, b&w, 95 min. RATED R

DOWN BY LAW
Friday, August 12, 7:00; Saturday, August 13, 7:00; Thursday, August 18, 8:30

A postmodern Marx Brothers jailbreak set in the Louisiana Bayou (or as singer/songwriter and frequent Jarmusch collaborator Tom Waits later described it, “a Russian neo-fugitive episode of THE HONEYMOONERS”). Slick pimp John Lurie and gravel-voiced DJ Waits are cellmates doing time for crimes they didn’t commit. Joining up with Roberto Benigni, whose limited command of English accentuates his frenetic gifts as a physical comedian, they go on the lam. Robby Miller’s high-contrast cinematography imbues the swamps with an
DEAD MAN
1997, b&w, 106 min. MUSCH; PROD L.A. Johnson. US, of marshalls named Lee and Marvin, law— and a killer. There's also a pair altercation, Depp turns into an out-guide, Nobody. Wounded in an Gary Farmer is his American Indian the poet) headed west on a job, and William Blake (an accountant, not Depp stars as mild-mannered past that divided critics. Johnny A weird, gritty trip into America's

YEAR OF THE HORSE
Friday, August 12, 9:30; Saturday, August 13, 9:10
Working on 16mm, Super 8mm film and Hi-8 Video, Jarmusch chronicles a year on the road with Neil Young and his reunited band Crazy Horse. “Made loud to be played loud”—the grainy texture of the footage mirrors the raucous, grungy, beautiful distortion of the band's trademark sound. DIR/SCR Jim Jarmusch; PROD L.A. Johnson. US, 1997, b&w, 106 min. RATED R

GHOST DOG: THE WAY OF THE SAMURAI
Friday, August 19, 9:35; Saturday, August 20, 10:05; Thursday, August 25, 6:20
Forest Whittaker stars in the title role as a hitman who coldly executes mafia contracts, yet lives by the samurai’s ancient code of honor. The tables turn when his former bosses put out a hit on him. Highly stylized violence fuses this collision of Eastern and Western cultures, while the original score by Wu Tang Clan’s RZA adds “street cred.” DIR/SCR Jim Jarmusch; PROD Jim Jarmusch and Richard Guay. US, 1999, color, 116 min. RATED R

NIGHT ON EARTH
Saturday, August 20, 1:00; Sunday, August 21, 2:40; Wednesday, August 24, 8:20
Five stories in five taxis in five cities, all taking place simultaneously. Jarmusch's formal exercise— which far pre-dates the TV series TAXI CAB CONFESSIONS—sees from Los Angeles at twilight to Helsinsk at dawn, stopping along the way in New York, Paris and Rome. With limited camera setups, the sequences feature characters at a turning point, the stellar cast including Gena Rowlands, Winona Ryder, Armin Mueller-Stahl, Giancarlo Esposito, Rosie Perez and Roberto Benigni. DIR/SCR/PROD Jim Jarmusch. US, 1991, color, 129 min. RATED R

Archival Print!
DEAD MAN
Friday, August 19, 7:10; Saturday, August 20, 7:40; Sunday, August 21, 5:10; Thursday, August 25, 8:40
A weird, gritty trip into America's past that divided critics. Johnny Depp stars as mild-mannered William Blake (an accountant, not the poet) headed west on a job, and Gary Farmer is his American Indian guide. Nobody. Wounded in an altercation, Depp turns into an outlaw—and a killer. There's also a pair of marshalls named Lee and Marvin, as well as tough guy icon Robert Mitchum in his final role. Neil Young's haunting distorted-guitar soundtrack and Robby Müller's brilliant black-and-white photography ensure that this is not your father's western. DIR/SCR Jim Jarmusch; PROD Demetra J. MacBride. US, 1986, b&w, 107 min. RATED R

Otherworldly quality—proof of Benigni's observation that it's "a sad and beautiful world." DIR/SCR Jim Jarmusch; PROD Alan Kleinberg. US, 1986, b&w, 107 min. RATED R

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Washington Premiere Engagement
MEMORIES OF MURDER [Sarineui Chueok]
Friday, July 29 through Thursday, August 4
When a young woman is found strangled in a drainage ditch in 1986, the local cops' methods alternate between comic incompetence and Three Stooges brutality. But when they finally haul in a battered suspect, it doesn't stop the murders. And then a smartypants mafia contracts, yet lives by the samurai’s ancient code of honor. The tables turn when his former bosses put out a hit on him. Highly stylized violence fuses this collision of Eastern and Western cultures, while the original score by Wu Tang Clan’s RZA adds “street cred.” DIR/SCR Jim Jarmusch; PROD Jim Jarmusch and Richard Guay. US, 1999, color, 116 min. RATED R.