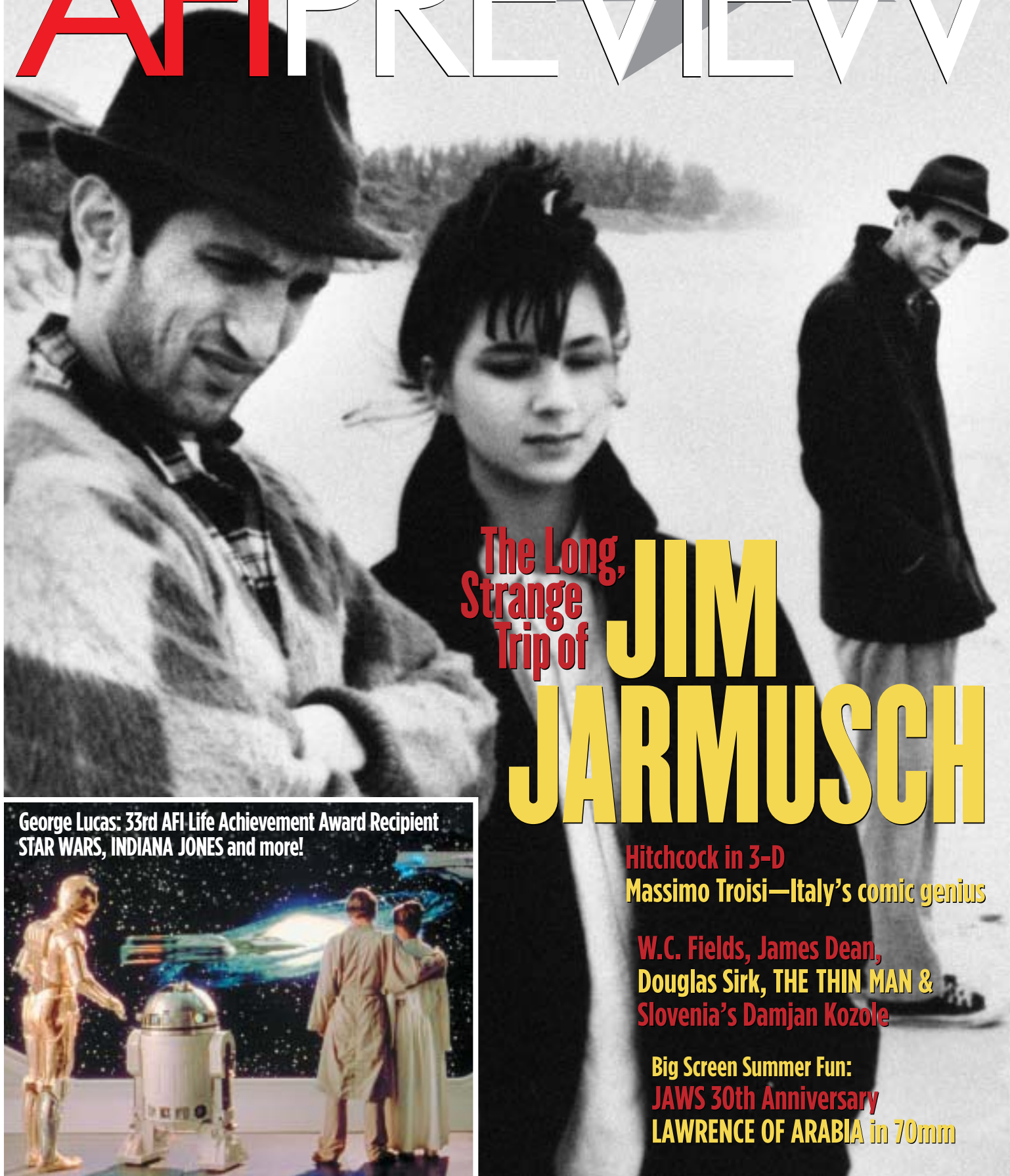


AFI PREVIEW



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

- 2 **Special Fundraising Event! Hitchcock in 3-D**
- 3 **Big Screen Summer Fun:**
LAWRENCE OF ARABIA
JAWS at 30
- 4 **George Lucas: 2005 AFI Life Achievement Award Honoree**
- 6 **Massimo Troisi: Comedy Auteur**
- 7 **James Dean Remembered**
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- 8 **About AFI**
- 9 **Calendar**
- 10 **Damjan Kozole: Slovenia's Rising Star**
- 11 **World-Class Entertainer: W.C. Fields**
- 12 **Happy 100th, Myrna Loy! THE THIN MAN Returns**
- 13 **Magnificent Reflection: Douglas Sirk in the 1950s**
- 14 **Jim Jarmusch: A Complete Retro**
- 15 **Korean Thriller**
MEMORIES OF MURDER
- 15 **Cinema Tropical Presents**
Lucrecia Martel's LA CIENAGA



PHOTO BY/COURTESY OF PATSY LYNCH

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

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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AFI Silver's First Annual 3-D Fundraising Extravaganza!

DIAL M FOR MURDER

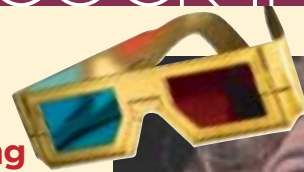
Saturday, June 25
Reception: 8:00 p.m.
Screening: 9:00 p.m.

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




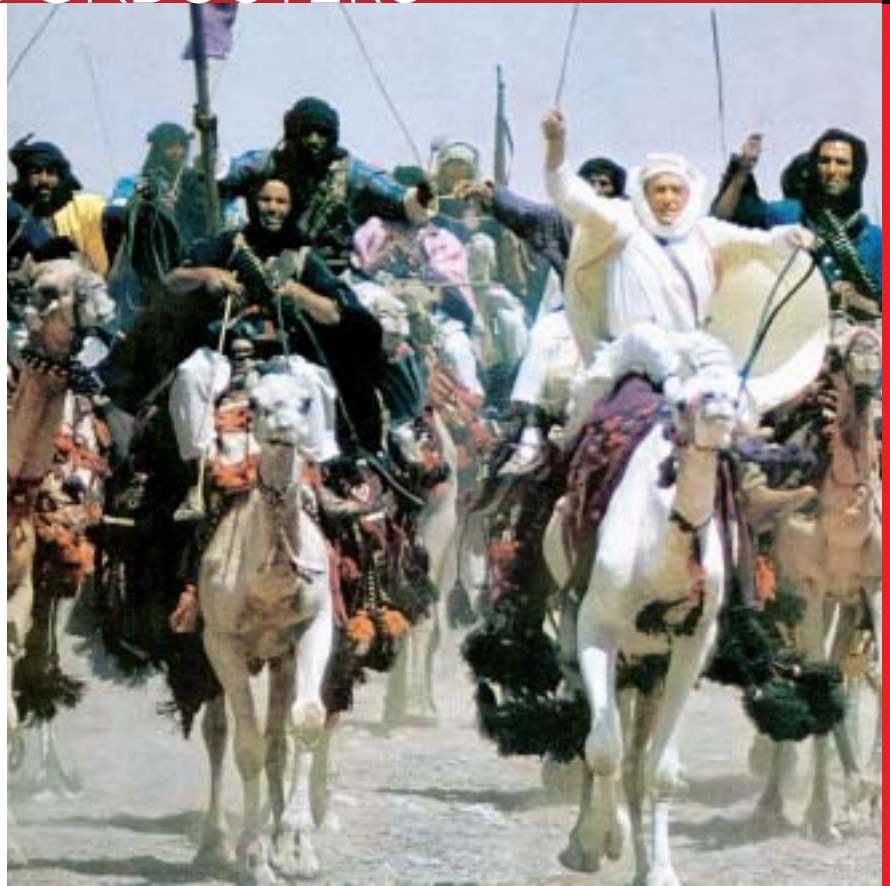
BIG SCREEN BLOCKBUSTERS

**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 grouches, "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** 



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** 



GEORGE LUCAS

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 storytelling, 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.



STAR WARS: EPISODE IV
A NEW HOPE

COURTESY
LUCASFILM LTD.



STAR WARS: EPISODE V
THE EMPIRE STRIKES BACK

COURTESY LUCASFILM LTD.



STAR WARS: EPISODE I
THE PHANTOM MENACE

COURTESY LUCASFILM LTD.

STAR WARS: EPISODE I THE PHANTOM MENACE

Friday, July 1, 6:00; Monday, July 4, 6:00

DIR/SCR George Lucas; PROD Rick McCallum. US, 1999, color, scope, 133 min. RATED PG

STAR WARS: EPISODE II ATTACK OF THE CLONES

Friday, July 1, 9:00; Monday, July 4, 9:00

DIR George Lucas; SCR George Lucas and Jonathan Hales; PROD Rick McCallum. US, 2002, color, scope, 143 min. RATED PG



STAR WARS: EPISODE II
ATTACK OF THE CLONES

COURTESY LUCASFILM LTD.



STAR WARS: EPISODE V
THE EMPIRE STRIKES BACK

COURTESY LUCASFILM LTD.

STAR WARS: EPISODE IV A NEW HOPE

Saturday, July 2, 3:00; Sunday, July 3, 3:00

DIR/SCR George Lucas; PROD Gary Kurtz. US, 1977/1999, color, scope, 125 min. RATED PG

STAR WARS: EPISODE V THE EMPIRE STRIKES BACK

Saturday, July 2, 6:00; Sunday, July 3, 6:00

DIR Irvin Kershner; SCR Leigh Brackett and Lawrence Kasdan; PROD Gary Kurtz. US, 1979/1999, color, scope, 129 min. RATED PG

STAR WARS: EPISODE VI RETURN OF THE JEDI

Saturday, July 2, 9:00; Sunday, July 3, 9:00

DIR Richard Marquand; SCR Lawrence Kasdan and George Lucas; PROD Howard Kazanjian and Rick McCallum. US, 1983/1999, color, scope, 135 min. RATED PG

COURTESY LUCASFILM LTD.

RAIDERS OF THE LOST ARK

Friday, July 8, 7:00; Saturday, July 9, 6:15, 11:15;
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

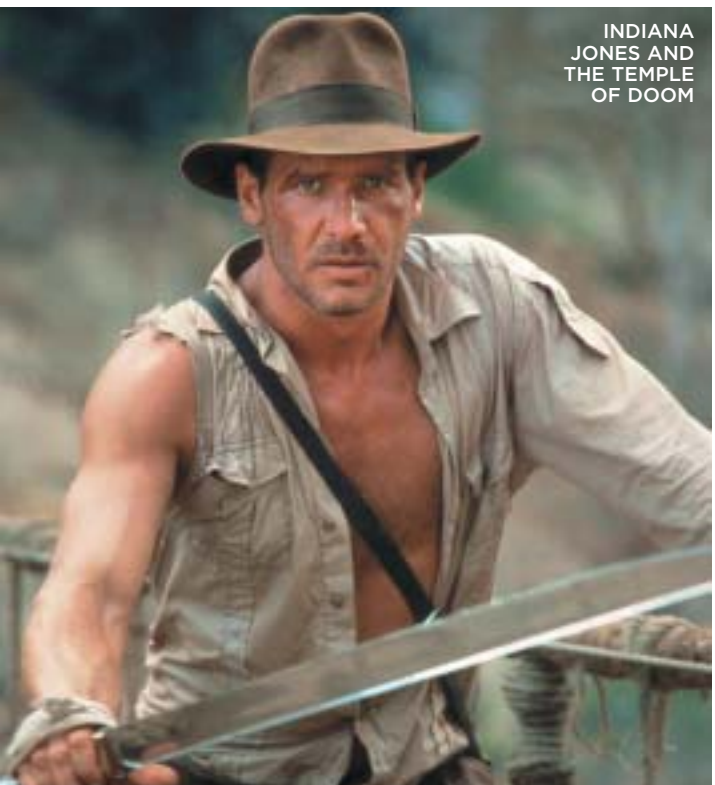
Saturday, July 9, 1:00; Thursday, July 14, 8:40

Indy's on the road again—even in flashback, played by River Phoenix—but the topper is



RAIDERS OF THE LOST ARK

COURTESY LUCASFILM LTD.



INDIANA JONES AND THE TEMPLE OF DOOM



SPECIAL MEMBERS' EVENT FOR CONTRIBUTOR LEVEL MEMBERS & ABOVE

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 silverevents@AFI.com. Please check our Web site for updates and more event details.



COURTESY LUCASFILM LTD.

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, Gloria Katz and Willard Huyck; PROD Francis Ford Coppola. US, 1973, color, scope, 110 min. **RATED PG**

THX 1138

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

A complete digital restoration of Lucas' bold first feature, set in a 25th century dystopia beneath the earth's surface. Robert Duvall plays the title role, a human who inadvertently defies anti-sex laws by falling in love with his roommate after she tampers with his government-administered medication. Shades of Fritz



AMERICAN GRAFFITI

Lang's METROPOLIS, Orwell's 1984 and Huxley's Brave New World resonate throughout. DIR George Lucas; SCR George Lucas and Walter Murch; PROD Lawrence Sturhahn. US, 1971/2004, color, 95 min. **RATED R**



THX 1138

MASSIMO TROISI

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 Stigliano of the Italian Cultural Institute, AFI Silver presents the complete films of a comic pioneer.



IL POSTINO

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 *Ardiente Paciencia* by Antonio Skármeta; PROD Mario Cecchi Gori, Vittorio Cecchi Gori and Gaetano Daniele. Italy, 1994, color, 108 min. In Italian and Spanish with English subtitles. RATED PG

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 emerge to find themselves back in 1492. After suggesting a few inventions to Leonardo da Vinci and tangling with Savonarola, they decide to try and thwart Columbus' impending discovery of America. But what's that train doing there? A memorable teaming of two great comedians, both in front of and behind the

camera. DIR Massimo Troisi and Roberto Benigni; SCR Massimo Troisi, Roberto Benigni and Giuseppe Bertolucci; PROD Mauro Berardi and Ettore Rosboch. Italy, 1985, color, 113 min. In Italian with English subtitles. UNRATED



THE WAYS OF THE LORD ARE LIMITED

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 national news story after his legs are paralyzed—for no apparent reason. His own doctor thinks he's faking it for attention, while brother Marco Messeri carts him off to Lourdes for a miracle. Troisi knows it happened right after his dumping by Jo Champa—and now she's having second thoughts. A biting sendup of modern superstitions and of the rise of Mussolini. Ital-



I THOUGHT IT WAS LOVE

ian Film Journalists' Silver Ribbon Award for Best Screenplay. DIR Massimo Troisi; SCR Anna Pavignano. Italy, 1987, color, 84 min. In Italian with English subtitles. UNRATED

I THOUGHT IT WAS LOVE

[Pensavo fosse amore invece era un calesse]

Tuesday, July 5, 6:20; Wednesday, July 6, 8:40

Looks like restaurant manager Troisi and bookseller Francesca Neri are finally going to tie the knot. But then come the mutual cold feet: she thinks he's lazy and unfaithful, while he starts to think about all those other women in Naples. It's civilized enough until Neri's new love interest—Marco Messeri in a zany tour de force—arrives to make Troisi jealous, while giving Neri more than she can handle. Italian Film Journalists' Silver Ribbons for Best Actress and Best Score. DIR Massimo Troisi; SCR Massimo Troisi and Anna Pavignano; PROD Gaetano Daniele. Italy, 1992, color, 113 min. In Italian with English subtitles. UNRATED

SORRY FOR THE DELAY

[Scusate il ritardo]

Tuesday, June 21, 8:30; Wednesday, June 22, 6:20

Pushing 30, Troisi is still a lay-about, mooching off his family and vicariously living through pal Lello Arena's tales of romantic victories and defeats. But then he meets Lina Polito and that darn lethargy starts to fall away. Dazzling Neapolitan locations, and 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. Italy, 1982, color, 109 min. In Italian with English subtitles. UNRATED

I'M STARTING FROM THREE

[Ricomincio da tre]

Tuesday, June 21, 6:20; Tuesday, June 28, 6:20

Fed up with too much family, Neapolitan Massimo Troisi breaks away to exotic—to him—Florence. The locals keep asking, is he an emigrant? "No, a tourist. Neapolitans travel, too." But his landlady aunt has her own romantic problems, an Italian-American tries to involve him in a cuckoo religious cult—and then he meets nurse Fiorenza Marchegiani. Troisi's first work was a smash hit, winning David di Donatello Awards for Best Actor and Best Film. DIR Massimo Troisi; SCR Massimo Troisi and Anna Pavignano. Italy, 1981, color, 110 min. In Italian with English subtitles. UNRATED

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 the 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.

GIANT



Brand New 35mm Print! REBEL WITHOUT A CAUSE

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

"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 heightened by a florid Cinemascope palette, a touch of the Tragic Unities—the action unfolds within 24 hours—and, in the celebrated planetarium scene, the elevation of teen torment to a cosmic plane. DIR Nicholas Ray; SCR Stewart Stern; PROD David Weisbart. US, 1955, color, scope, III min. **RATED PG-13**

Brand New 35mm Print! GIANT

Thursday, June 23, 8:00; Monday, June 27, 8:05

Dean stalks the Texas horizon, to the thrumming of Dimitri Tiomkin's hit pop score. The battle is on between old-money cattle ranchers and new-



EAST OF EDEN

money oil barons; Rock Hudson is goaded both by Dean's rough-hewn Jett Rink and wife Elizabeth Taylor (always ready to flout conventions, especially Hudson's anti-Mexican prejudice). Ten Oscar nominations, including Best Actor for both Hudson and Dean. DIR George Stevens; SCR Fred Guiol and Ivan Moffat, from the novel by Edna Ferber; PROD George Stevens and Henry Ginsberg. US, 1956, color, 201 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, 4:00; 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 PG**

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

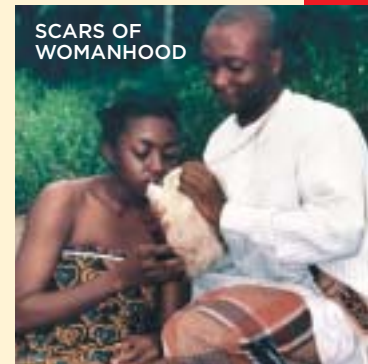
Saturday, July 23, 5:25

This intense ensemble piece chronicles the crumbling marriage of Segun Arinze and Bimbo Akin-tola. 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 Iago-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 denounces 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**



SCARS OF WOMANHOOD

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.

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 the 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 showplace. 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 pre-recorded 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 (M) 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

DINNER AND A MOVIE SPECIAL!
Bring in your AFI Silver ticket stub to PHILLIPS FAMOUS SEAFOOD EXPRESS on Ellsworth Drive and receive 20% off your check.
 Offer good day of show only. Does not include tax and tip. Not redeemable for cash. Good only from June 20 to August 25.

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!

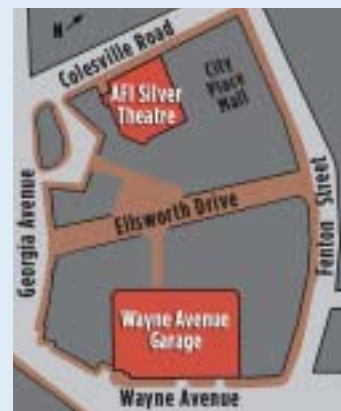
Concession & Café

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.

Driving: AFI Silver is less than two miles south of Beltway exit 31 (Georgia Avenue)



and is also convenient to Bethesda via East-West Highway. It's a short drive from downtown Washington, DC, via 16th Street, NW.

Mass Transportation: AFI Silver is located on Colesville Road, just two blocks north of Metro's Red Line station in Silver Spring. The station is served by Ride-On Bus routes 1, 2, 3, 4, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 28. and Metrobus routes 70, 71, J5, F4, F6, JH1, J2, J3, J4, Q2, S2, S4, Y8, Z5.

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).

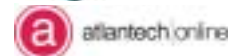
AFI Silver Theatre and Cultural Center Staff

Michael Aloupis	Michael Jeck
Ray Barry	Joan Kirby
Joshua Boehr	Johannah Manohar
Joy Cooney	Michael Marini
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<p>10 George Lucas RAIDERS OF THE LOST ARK 2:00 INDIANA JONES AND THE TEMPLE OF DOOM 4:20 LAWRENCE OF ARABIA 6:45</p>	<p>11 George Lucas RAIDERS OF THE LOST ARK 7:00 INDIANA JONES AND THE TEMPLE OF DOOM 9:30</p>	<p>12 George Lucas RAIDERS OF THE LOST ARK 7:00 INDIANA JONES AND THE TEMPLE OF DOOM 9:30</p>	<p>13 NIH Science in the Cinema: 7:00</p>	<p>14 George Lucas AMERICAN GRAFFITI 6:30 INDIANA JONES AND THE LAST CRUSADE 8:40</p>	<p>15 W.C. Fields THE BANK DICK + THE DENTIST 6:30 Damjan Kozole LABOR EQUALS FREEDOM + EUROPA 8:30</p>	<p>16 W.C. Fields NEVER GIVE A SUCKER AN EVEN BREAK 1:00 THE BANK DICK + THE DENTIST 2:40 Damjan Kozole STEREOTYPE 4:40 SPARE PARTS 6:30 PORNO FILM 8:20 THE FATAL TELEPHONE 10:00</p>
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<p>24 W.C. Fields RUNNING WILD w/LIVE Accompaniment 1:00 JAWS 2:35 LAWRENCE OF ARABIA 6:45 Cinema Tropical LA CIENAGA 5:00</p>	<p>25 W.C. Fields DAVID COPPERFIELD 6:00 Cinema Tropical LA CIENAGA 8:30</p>	<p>26 JAWS 4:30; 7:00; 9:25</p>	<p>27 W.C. Fields IT'S A GIFT + THE FATAL GLASS OF BEER 6:00 NIH Science in the Cinema: 7:00 JAWS 9:45</p>	<p>28 JAWS 4:30; 9:10 Cinema Tropical LA CIENAGA 7:00</p>	<p>29 MEMORIES OF MURDER 6:00; 8:30</p>	<p>30 W.C. Fields MILLION DOLLAR LEGS + THE GOLF SPECIALIST 1:00 MEMORIES OF MURDER 2:45; 7:30; 10:00 CinemaAfrica SCARS OF WOMANHOOD 5:15</p>
<p>31 W.C. Fields SO'S YOUR OLD MAN w/LIVE Accompaniment 1:00 MEMORIES OF MURDER 2:45; 5:20 LAWRENCE OF ARABIA 6:45</p>	<p>1 W.C. Fields DAVID COPPERFIELD 6:00 MEMORIES OF MURDER 8:30</p>	<p>2 W.C. Fields MILLION DOLLAR LEGS + THE GOLF SPECIALIST 6:45 MEMORIES OF MURDER 8:30</p>	<p>3 NIH Science in the Cinema: 7:00</p>	<p>4 MEMORIES OF MURDER 6:00; 8:30</p>	<p>5 Myrna Loy THE THIN MAN 5:00 Jim Jarmusch STRANGER THAN PARADISE 7:00 MYSTERY TRAIN 8:50</p>	<p>6 Myrna Loy THE THIN MAN 1:00 Jim Jarmusch STRANGER THAN PARADISE 3:00 MYSTERY TRAIN 6:40 PERMANENT VACATION + INT. TRAILER NIGHT 8:55 Douglas Sirk THE TARNISHED ANGELS 4:50</p>
<p>7 Douglas Sirk MAGNIFICENT OBSESSION 1:00 Myrna Loy AFTER THE THIN MAN 3:10 Jim Jarmusch PERMANENT VACATION + INT. TRAILER NIGHT 5:25 LAWRENCE OF ARABIA 6:45</p>	<p>8 Myrna Loy AFTER THE THIN MAN 6:20 Douglas Sirk MAGNIFICENT OBSESSION 8:35</p>	<p>9 Myrna Loy THE THIN MAN 5:00 Douglas Sirk THE TARNISHED ANGELS 7:00 Jim Jarmusch PERMANENT VACATION + INT. TRAILER NIGHT 8:55</p>	<p>10 Myrna Loy AFTER THE THIN MAN 5:00 NIH Science in the Cinema: 7:00</p>	<p>11 Jim Jarmusch MYSTERY TRAIN 6:30 STRANGER THAN PARADISE 8:45</p>	<p>12 Myrna Loy SHADOW OF THE THIN MAN 5:00 Jim Jarmusch DOWN BY LAW 7:00 YEAR OF THE HORSE 9:10</p>	<p>13 Myrna Loy THE THIN MAN 1:00 Jim Jarmusch COFFEE AND CIGARETTES 3:00 DOWN BY LAW 7:00 YEAR OF THE HORSE 9:10 Douglas Sirk WRITTEN ON THE WIND 5:00</p>
<p>14 Douglas Sirk IMITATION OF LIFE 1:00 Myrna Loy SHADOW OF THE THIN MAN 3:25 Jim Jarmusch COFFEE AND CIGARETTES 5:25 LAWRENCE OF ARABIA 6:45</p>	<p>15 Myrna Loy ANOTHER THIN MAN 6:20 Douglas Sirk IMITATION OF LIFE 8:30</p>	<p>16 Myrna Loy ANOTHER THIN MAN 6:20 Douglas Sirk WRITTEN ON THE WIND 8:30</p>	<p>17 Myrna Loy SHADOW OF THE THIN MAN 5:00 NIH Science in the Cinema: 7:00</p>	<p>18 Jim Jarmusch COFFEE AND CIGARETTES 6:30 DOWN BY LAW 8:30</p>	<p>19 Myrna Loy SONG OF THE THIN MAN 5:00 Jim Jarmusch DEAD MAN 7:10 GHOST DOG 9:35</p>	<p>20 Jim Jarmusch NIGHT ON EARTH 1:00 DEAD MAN 7:40 GHOST DOG 10:05 Douglas Sirk THERE'S ALWAYS TOMORROW 3:30</p>
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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, EMO-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 terrific central performances. DIR/SCR Damjan Kozole; PROD Danijel Hocevar. Slovenia, 2005, color, 71 min. UNRATED **M**

Plus EUROPA

Kozole's segment from omnibus film VISIONS OF EUROPE. [2004, 5 MIN. UNRATED] **M**

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 Musevski) 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-bedecked Musevski eventually become friends. Kozole addresses a major social problem—in 2000, police caught 36,000 illegal immigrants at the border—from an unusual angle. Slovenia's Best Film of the Year award. DIR/SCR Damjan Kozole; PROD Danijel Hocevar. Slovenia, 2003, color, 87 min. UNRATED **M**

STEREOTYPE [Stereotip]

Saturday, July 16, 4:40; Monday, July 18, 7:45

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 Musevski's ubiquitous, lyrical cabbie and a theater director

SPARE PARTS



PORNO FILM



who stages mock violence to get material. DIR Damjan Kozole; SCR Damjan Kozole and Luka Novak; PROD Danijel Hocevar. Slovenia, 1997, color, 90 min. UNRATED **M**

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 **M**

THE FATAL TELEPHONE [Usodni telefon]

Saturday, July 16, 10:00; Tuesday, July 19, 6:00

Movie-buff roommates Vinci Vogue

Anzlovar 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 Nebojsa Pajkic; PROD Danijel Hocevar. Slovenia, 1987, b&w, 70 min. UNRATED **M**

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 Pajkic; PROD Danijel Hocevar. Slovenia, 1988, color, 80 min. UNRATED **M**

REMINGTON



W.C. FIELDS

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.



"Arguably the best comic since talkies came in."

—DAVID SHIPMAN, THE STORY OF CINEMA

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

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

Silent with Live Accompaniment by Ray Brubacher! IT'S THE OLD ARMY GAME

Sunday, July 17, 1:00

Small-town druggist Fields can't get a good night's sleep, what with all those customers, a feckless 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

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 Mae West, drummed out of town by local witch Margaret Hamilton, fakes marriage with Fields. He's Cuthbert J. Twillie, a medicine man, sheriff and suspected Masked Bandit who may be heading to the gallows. Last request: "Pd like to see Paris before I die... Philadelphia will do!" DIR Edward F. Cline; SCR Mae West and W.C. Fields; PROD Lester Cowan. US, 1940, b&w, 83 min. UNRATED

MY LITTLE CHICKADEE



MILLION DOLLAR LEGS

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 talkie 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! RUNNING WILD

Sunday, July 24, 1:00

Milquetoast Fields gets browbeaten by boss, wife, stepson and dog until a vaudeville hypnotist accidentally transforms him into a Tarzan. Featuring Mary Brian as his sympathetic daughter. DIR/SCR Gregory La Cava; PROD Adolph

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! SO'S YOUR OLD MAN

Sunday, July 31, 1:00

First his daughter's prospective mother-in-law catches him with sarsaparilla on his breath. Then, trying to demonstrate his unbreakable auto glass, he throws rocks at the wrong car. Guess it's time for Fields to end it all. But his poison vial's broken! DIR Gregory La Cava; SCR J. Clarkson Miller; PROD Adolph Zukor and Jesse L. Lasky. US, 1926, b&w, 71 min. UNRATED

THE THIN MAN

ANOTHER THIN MAN

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 **M**

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 **M**

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 **M**

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 **M**

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 **M**



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 **M**



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. **UNRATED**

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 Bles, 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 unforgettably over-sexed heiress to the family fortune. DIR Douglas Sirk; SCR George Zuckerman, from a novel by Robert Wilder; PROD Albert Zugsmith. US, 1956, color, 99 min. **UNRATED**

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



ALL PHOTOS COURTESY PHOTOFEST

boyfriend. Amidst a flurry of fabulous wardrobe changes, Sirk remarks on America's investment in racial separatism 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**



IMITATION OF LIFE

THERE'S ALWAYS TOMORROW

Saturday, August 20, 3:30; 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 C. Schoenfeld, from a

novel by Ursula Parrott; PROD Ross Hunter. US, 1956, b&w, 84 min. **UNRATED**

ALL I DESIRE

Sunday, August 21, 1:00; 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 Bles, from a novel by Carol Brink; PROD Ross Hunter. US, 1953, b&w, 79 min. **RATED APPROVED**



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MAGNIFICENT OBSESSION

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JIM JARMUSCH

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 rendition 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, 1983, b&w, 89 min. RATED R **M**



STRANGER THAN PARADISE



MYSTERY TRAIN

MYSTERY TRAIN

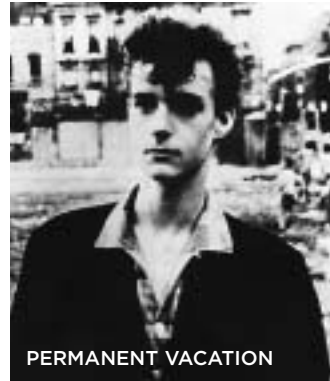
Friday, August 5, 8:50; Saturday, August 6, 6:40; Thursday, August 11, 6:30

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 **M**

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



PERMANENT VACATION

pre-Giuliani downtown New York. A bored protagonist wanders through a spare 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 **M**

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 **M**

COFFEE & CIGARETTES

Saturday, August 13, 3:00; 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 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 Klot, Demetra J. MacBride, Rudd Simmons, Jim Stark and Joana Vicente. US, 2003, b&w, 95 min. RATED R **M**

DOWN BY LAW

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

A postmodern Marx Brothers jail-break set in the Louisiana Bayou (or as singer/songwriter and frequent Jarmusch collaborator Tom Waits later described it, "a Russian neofugitive 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 Müller's high-contrast cinematography imbues the swamps with an



COFFEE AND CIGARETTES



DOWN BY LAW



KOREAN THRILLER

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 smarty-pants Seoul detective arrives to do some actual detection. Based on Korea's first actual serial killer case, this box office smash—alternating suspense and hilarity down to its bone-chilling final scene—won Best Film, Director and Actor prizes at the Korean



Film Awards, plus others from France, Spain and the Asian Film Award at the Tokyo Film Festival. DIR/SCR Bong Joon-ho; SCR Shim Seong-bo; PROD Cha Seung-jae and Romeo Noh. Korea, 2003, color, 129 min. In Korean with English subtitles. **UNRATED** **M**

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** **M**

YEAR OF THE HORSE

Friday, August 12, 9:10; 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** **M**



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, 1995, b&w, 121 min. **RATED R** **M**

GHOST DOG: THE WAY OF THE SAMURAI

Friday, August 19, 9:35; Saturday, August 20, 10:05; Thursday, August 25, 6:20

Forest Whitaker 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** **M**

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 TAXICAB CONFESSIONS—segues from Los Angeles at twilight to Helsinki 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** **M**

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,

CINEMA TROPICAL

AFI Silver and Cinema Tropical Present

LA CIENAGA

[The Swamp]

Sunday, July 24, 5:00;

Monday, July 25, 8:30;

Thursday, July 28, 7:00

An unusually atmospheric exercise in hyperrealism, writer/director Lucrecia Martel's assured debut merits comparison to the work of Luchino Visconti



and Luis Buñuel. February in northeast Argentina: the dog days of summer. Mecha and Gregorio are vacationing at their once-glorious estate—like their marriage, now a rotting wreck. As they drink the days away around a stagnant swimming pool, their four teenagers run roughshod through the surrounding jungle. Mecha's cousin arrives with yet more children in tow, and tries to keep the family from slipping into dissolution. But the stupefying heat lays everyone in this extended clan low. Official Selection, 2001 Berlin Film Festival; awards for Best Film, Director and Actress (Graciela Borges), 2001 Havana Film Festival. DIR/SCR Lucrecia Martel; PROD Lita Stantic. Argentina, 2001, color, 103 min. In Spanish with English subtitles. **RATED R** **M**



Cinema Tropical is a non-profit organization that promotes, programs and distributes Latin American cinema in the United States. For more information, visit www.cinematropical.com.

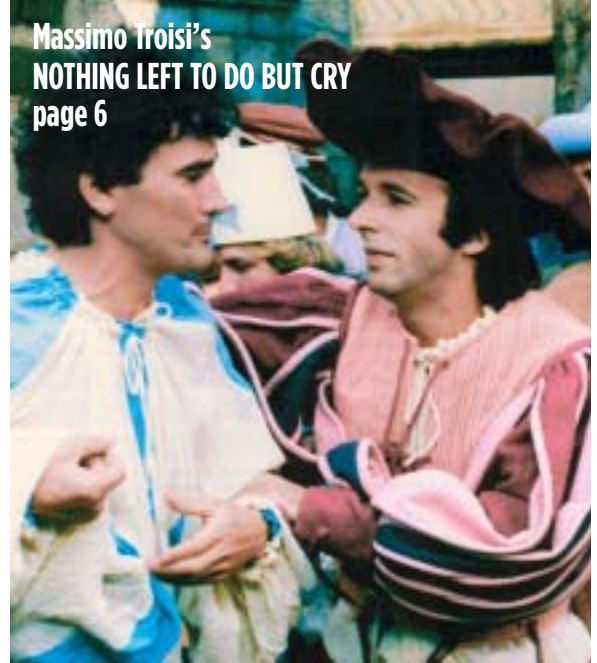
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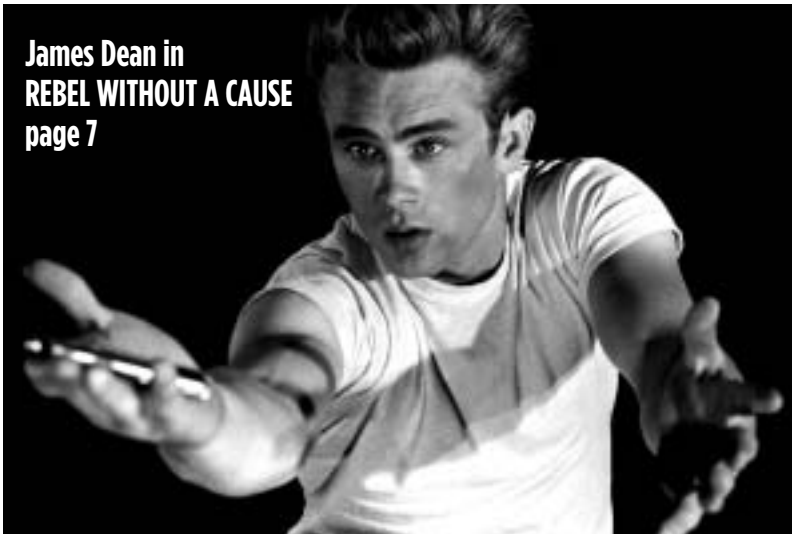


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