



# Jim Jarmusch

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Stranger than Paradise 1984



- Characters' pasts are not important--little history
- conduct motivated by the present
- characters living quiet existence
- unable to communicate





- Lethargic atmosphere interrupted by an outsider---usually from another country
- they expose shallow, emptiness of American characters



- culture collision
- exposes American “throwaway” culture
- “to make a film about America, it seems logical to have at least one perspective that’s transplanted, because ours is a collection of transplanted influences”





- (Mis)communication informs the interaction between Jarmusch's characters
- Only link through pop culture
- familiarity



- single long lasting shots
- not much happens in the way of conventional plots
- The New World, One Year Later, Paradise





- absurd ending Land of opportunity?
- lightweight Beckett? “patience towards huge blundering universe?”
- PA for Wim Wenders, German Director
- Made the film with leftover stock



- Five minute short--expanded to 30 minutes, then became a 110,000 feature
- Jarmusch's goal was to make a simple, innovative, deadpan film about deadbeats
- it was important not to imitate the French New Wave, or New German Cinema, but to have a fresh aesthetic





- Made him the most hip Indie director of the 80's
- large following in other markets, besides New York--turned a profit
- Hollywood sent him scripts--Teenage sex comedies?



- doesn't like the over-dramatic style of Hollywood, where the actors are thought of as actors
- went on to make *Down by Law*--neo-noir comedy.
- comic reversal of a typical Hollywood movie--where the Americans show the European how it's done.





- The book describes Jarmusch's later work as taking a down turn. That is critically debatable. Jonathan Rosenbaum of the Chicago Reader calls "Dead Man" one of the greatest American films of all time-
- Ghost Dog, Broken Flowers, Mystery Train