



## Jacob Burns Film Center Travels Back to 1969: A Year That Changed Hollywood

*New series turns back the clock 50 years to highlight the bold, daring and audacious films that defined a year of great change in American cinema*

**Pleasantville, NY** — Woodstock. The Miracle Mets. The Moon Landing. 1969 was a year of historic firsts. That's why the [Jacob Burns Film Center](#) (JBFC), a nonprofit cultural arts center and one of the most successful suburban film houses in the country, is celebrating the July 26 opening of Quentin Tarantino's long-awaited [Once Upon a Time in Hollywood](#) on 35mm — an unrestrained re-creation of (and requiem to) 1969 Hollywood — with a closer look at some of the big releases of that tumultuous year with [1969: A Year That Changed Hollywood](#) (July 19–25). Featuring harder-edged stories dealing with the social and political pressures of the day—whether the sexual revolution or the impact of the Vietnam War—the typical '60s Hollywood fare of bland widescreen epics and musicals were pushed aside for movies that reflected and fed a radical new era in filmmaking both here and abroad. Tickets are \$10 for members and \$15 for nonmembers.

Featured movies include:

- [Midnight Cowboy](#) (July 19, 24)

When it came time to assess the remarkable film output of 1969 at the Academy Awards, the Best Picture prize went to John Schlesinger's gritty portrait of two denizens of New York's seedy underbelly, the first and only time an X-rated movie would win that honor. It was a notable achievement for this shocking, dark film about a would-be hustler (Jon Voight) and a down-and-out con artist (Dustin Hoffman) who have nothing and no one to rely on but each other—and it's a clear indication of how *Midnight Cowboy's* stunning performances and forthright presentation of alienation, sex, and drugs, heralded the New Hollywood of the 1970s.

- [Medium Cool](#) (July 20, 23)

In 1969, noted cinematographer and documentarian Haskell Wexler wrote and directed this technically brilliant narrative, famed for its groundbreaking combination of fiction and nonfiction elements: Actual figures in the news are presented in made-up contexts, and invented characters appear as if in real life. Centered on a television news cameraman (Robert Forster, *Jackie Brown*) and a young single mother (Verna Bloom) caught up in the all-too-real violence surrounding the 1968 Democratic National Convention, it asks tough questions about the role of the media and the nature of truth as it paints a portrait of a deeply divided country.

- [On Her Majesty's Secret Service](#) (July 21, 22, 24)

The year 1969 was so transformative for film that it even changed the macho icon James Bond. It was the first time we realized that someone other than Sean Connery could play the character—and newcomer George Lazenby's 007 is a little more human, too: He even falls in love with the wonderful Diana Rigg, who—having established a powerful, self-sufficient persona through her *Avengers* TV role—plays a different kind of Bond Girl. The plot, which revolves around Bond's pursuit of the evil Ernst Stavro Blofeld (Telly Savalas), includes 12 beautiful (and brainwashed) "angels of death," and exhilarating action sequences.

- [Sweet Charity](#) (July 21, 22, 23)

The unfortunate love life of a hopelessly naïve and endlessly hopeful dance-hall hostess (Shirley MacLaine) is the subject of Bob Fosse's razzle-dazzle directorial debut—and all the Fosse-isms (the hats, the gloves, the jazz hands, the disjointed body parts) are already here on full display. Based on the stage musical of the same name (which he also directed), itself inspired by Federico Fellini's *Nights of Cabiria*, *Sweet Charity*'s got a dark edge, a groovy score by Cy Coleman, and a hilarious book by Neil Simon. While the old-fashioned Hollywood musical was dying, this bold entertainment began to show a new way forward.

- [The Wild Bunch](#) (Director's Cut) (July 20, 21, 25)

This unforgettable revisionist Western—"a masterpiece that's part bullet-driven ballet, part requiem for Old West friendship, and part existential explosion" (Michael Sragow)—shook Old Hollywood to the core. Set in 1913, another time of cultural upheaval, Sam Peckinpah's bleak and bloody reimagining of classic themes follows a gang of aging outlaws (led by William Holden) trying to find their place in a vanishing world. Its unprecedented amounts of onscreen graphic violence, parallels to the American war in Vietnam, and Peckinpah's unapologetically iconoclastic vision, make *The Wild Bunch* as unforgettable today as it was 50 years ago.

Advance tickets are now on sale for Quentin Tarantino's ninth film, [Once Upon a Time...in Hollywood](#), which opens [July 26 in 35mm at the Jacob Burns Film Center](#). The JBFC is one of a select group of theaters asked by Sony Pictures Entertainment to run one of the limited number of 35mm prints they are striking for the film's release.

For more information, visit <https://burnsfilmcenter.org/film>, FB: [@JacobBurnsFilmCenter](#), Twitter: [@JBFC\\_ny](#) and Instagram: [@JBFC\\_pville](#).

[Jacob Burns Film Center](#) is a nonprofit arts and education hub located on a three-building campus in the New York Metro area. The JBFC brings the transformative power of film to the surrounding community through unique programming and discussion, shared experiences, and educational initiatives. Since opening in 2001, over 3,000,000 people have enjoyed the best of current American and foreign cinema, unique film series, and special events at the five-screen theater complex.

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