



Northwest Film Forum's yearlong exploration of the films of 1969 continues this Spring.

Northwest Film Forum announces the spring line-up of its ongoing 69 series.

The program includes a diversity of 1969 feature films from the United States, Italy, France, Sweden and Cuba. First shown on screens 40 years ago, the 10 films featured take remarkably bold approaches in exploring love and sex, war and violence, morality and religion, and of course freedom and uncertainty.

Northwest Film Forum began its ambitious, yearlong celebration of the films of 1969 in January with a new print of *Easy Rider*. The series continued with 15 films by such varied directors as Arthur Penn, Luis Buñuel, Richard Attenborough, Sam Peckinpah, Jacques Demy, Agnes Varda, Robert Frank, Sydney Pollack, and Francis Ford Coppola.

The spring program includes a variety of both masterpieces and glorious oddities. Robert Downey's *Putney Swope* and Anthony Newly's *Can Hieronymus Merkin Ever Forget Mercy Humppe And Find True Happiness?* are two completely original and ridiculously over-the-top romps that induce as much head-scratching as gut-busting. The mock-documentary *Take The Money And Run* signals Woody Allen's shift from comedian and writer to film auteur. Federico Fellini's *Satyricon* and Luchino Visconti's *The Damned* are two strikingly different yet similarly hedonistic period pieces from Italian masters. And both Eric Rohmer and Paul Mazursky explore in their own ways the complicated realities of the sexual revolution in *My Night At Maud's* and *Bob & Carol & Ted & Alice*.

Northwest Film Forum also celebrating the 40th anniversary of the inaugural **Directors' Fortnight** section at the Cannes Film Festival with special screenings of three rarely seen feature films that were shown in the May 1969 program: Philippe Garrel's *The Virgin's Bed*, Susan Sontag's *Duet for Cannibals*, and the Cuban film *First Charge Of The Machete* which, by chance, opened the program.

Co-curator Peter Lucas comments, "The cinematic output of 1969 was so diverse and so vibrant. It's humbling to see just how many great films were being made and how many boundaries were being pushed. We're proud to be showing so many vastly different cinematic visions, all connected by a shared time of origin and shared screening experiences here at the Film Forum 40 years later."



Curators: Adam Sekuler and Peter Lucas

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Northwest Film Forum 1515 12th Avenue, Seattle WA 98122 www.nwfilmforum.org
Tickets: \$9 General / \$6 NWFF Members / \$6.50 Children & Seniors

CONTENTS:

Mar 25 – 26 PUTNEY SWOPE (Robert Downey, USA)	Page 3
Apr 3 – 7 FELLINI SATYRICON (Federico Fellini, Italy)	Page 3
Apr 3 – 7 THE DAMNED (Luchino Visconti, Italy)	Page 3
Apr 8 – 9 <i>Celebrating the Inaugural Directors Fortnight at Cannes</i> FIRST CHARGE OF THE MACHETE (Manuel Octavio Gómez, Cuba)	Page 4
May 1 - 7 TAKE THE MONEY AND RUN (Woody Allen, USA)	Page 5
May 1 – 7 CAN HIERONYMUS MERKIN EVER FORGET MERCY HUMPPE AND FIND TRUE HAPPINESS? (Anthony Newley, USA)	Page 5
May 6 - 7 <i>Celebrating the Inaugural Directors Fortnight at Cannes</i> THE VIRGIN'S BED (LE LIT DE LA VIERGE) (Philippe Garrel, France) <i>New 35mm Print</i>	Page 4
Jun 19 – 25 BOB & CAROL & TED & ALICE (Paul Mazursky, USA)	Page 6
Jun 19 – 25 MY NIGHT AT MAUD'S (Eric Rohmer, France)	Page 6
Jun 24 – 25 <i>Celebrating the Inaugural Directors Fortnight at Cannes</i> DUET FOR CANNIBALS (Susan Sontag, Sweden)	Page 4



Wed & Thurs, Mar 25 - 26 (8pm)

Putney Swope

Director: Robert Downey

USA / 1969 / Beta-SP / 84 min

Robert Downey's brazen and bizarre satire on race relations and consumerism became the first major hit from the Underground. When the token black man at a Madison Avenue ad agency is accidentally put in charge, he replaces its white board members with militant soul brothers and creates a series of unconventional (and hilarious) campaigns. Bursting at the seams with irrelevancies, obscenities and improvisations, both the film's form and its message condemn of all systems of social order.

"It is funny, sophomoric, brilliant, obscene, disjointed, marvelous, unintelligible and relevant. Its humor is in the tradition of the new American frontier, a land whose pioneers are hung up with all kinds of guilts about race relations, sex, money and the politics of success." – Vincent Canby, New York Times (1969)

Two Italian Visionaries:



Apr 3 – 7 (daily at 7:00 pm)

Fellini Satyricon

Director: Federico Fellini

Italy / 1969 / 35mm / 128 min

Fellini's tumultuous work of art looks at ancient Rome as it has never been seen before. Based loosely on an unfinished mystical poem written during the reign of Nero, *Satyricon* casts us adrift in a world of magic and superstition, without values, government or faith. Its canvas of outrageous colors, costumes and sets, and its innovative fragmentation of narrative create a hypnotic, surreal epic. The film is as much about the Summer of Love and its collapse as it is about ancient Rome.

"A masterpiece... [Fellini Satyricon] washes over you in an orgy of faces, images, music, suffering, depravity, and blood." –Roger Ebert, Chicago Sun Times



Apr 3 – 7 (daily at 7:30 pm)

The Damned

Director: Luchino Visconti

Italy / 1969 / 35mm / 156 min

The Damned is a devastating account of the rise of fascism in 1930s Germany. Visconti (*The Leopard*) captures the political cowardice, moral dissolution and sheer social insanity of the period through a series of grandly conceived set pieces, each more nightmarish and sexually perverse than the last. Fassbinder has called this film "Perhaps the greatest film, the film that I think means as much to the history of film as Shakespeare to the history of theater."

"Visconti's The Damned may be the chef d'oeuvre of the great Italian director – a spectacle of such greedy passion, such uncompromising sensation, and such obscene shock that it makes you realize how small and safe and ordinary most movies are. Experiencing it is like taking a whiff of ammonia – it's not conventionally pleasant, but it makes you see the outlines of everything around with you with just a little more clarity." – Vincent Canby, New York Times (1969)

Celebrating the Inaugural Directors' Fortnight at Cannes

Due to widespread disturbances throughout France in May of 1968, the Cannes Film Festival was halted by protest. This resulted in the founding of the Film Directors' Society and, in 1969, the creation of a new sidebar for the festival, the Directors' Fortnight. This new section, curated independently, was meant to democratize the festival structure and champion films that express artistic, political, cultural and social ambitions beyond "official cinema." The Fortnight has long since established itself as a cornerstone of the festival landscape. We're pleased to present special screenings of three boldly original feature films that were screened in the inaugural Directors' Fortnight program in May of 1969.



Wed & Thurs, Apr 8 – 9 (8pm)

First Charge Of The Machete

Dir: Manuel Octavio Gómez
Cuba / 1969 / Beta-SP / 84 min

Cuban director Gómez combines elements of documentary form with extreme stylization in this experimental retelling of a battle between Cuban rebels and the Spanish army in 1868. This film, chosen at random after the scheduled opening film did not arrive in time, was the first film ever shown as part of Directors' Fortnight. *Machete* enjoyed a great public response and was picked up for distribution immediately after the premiere screening.



Wed & Thurs, May 6 – 7 (8pm)

The Virgin's Bed

New 35mm Print
Dir: Philippe Garrel
France / 1969 / 35mm / 114 min

Made without a script and under the influence of LSD, director Philippe Garrel's parable about Jesus is set in modern times and conveyed in an episodic and nonlinear narrative. Pierre Clémenti plays a Christ reluctant to assume his earthly mission, while the Virgin Mary (Zouzou, doubly cast as Mary Magdalene) attempts to reconcile him with his duty. The film features music by Nico, Garrel's muse, and his Zanzibar band, Les Jeunes Rebelles..

"Visually striking, madly pretentious, and a perfect time capsule." – San Francisco Bay Gaurdian



Wed & Thurs, Jun 24–25 (8pm)

Duet For Cannibals

Dir: Susan Sontag
Sweden / 1969 / 35mm / 105min

The directorial debut of famed American writer, philosopher, and political activist Susan Sontag is an intriguing tale of two couples involved in academia and politics. Artur is a professor living in exile in Sweden with his enigmatic wife Francesca. He hires young Tomas to help prepare a compendium of his works, but Tomas soon suspects that there is an erotic side to his new assignment. New York Times critic Vincent Canby described *Duet* as "intriguing, surprising, witty and sinister to the end."

"An exceptionally vivid picture of how we navigate the twists and turns that life throws our way on a daily basis." – Kent Jones

"Intriguing, surprising, witty and sinister to the end... one of the controversial movies of the season." –Vincent Canby, NY Times

Two American comedies by first time auteurs:



May 1 – 7 (daily at 7:00pm)

Take The Money And Run

Director: Woody Allen
USA / 1969 / 35mm / 85 min

Woody Allen's first film as director-writer-actor is a hilarious mock documentary (one of the earliest examples of the genre) that follows the life and failed career of an utterly inept criminal named Virgil Starkweather. Studio executives had little faith in the film and it initially opened in only one arthouse theater in New York before going on to become a wide success. *Take The Money And Run* marks Allen's graduation from writer and stand-up comedian to film auteur.

"It is altogether possible that Woody Allen will become the funniest filmmaker alive." – Film Chronicle

"Like Bob Downey, whose Putney Swope is even more fragmented than Take the Money and Run, Allen has made a very amusing movie mosaic. But then, this may well be the comedy style most appropriate to our fragmented, non-linear television-oriented time." – Vincent Canby, *New York Times* (1969)



May 1 – 7 (daily at 8:45pm)

Can Hieronymus Merkin Ever Forget Mercy Humppe And Find True Happiness?

Director: Anthony Newley
USA / 1969 / 35mm / 107 min

An entertaining disaster, this X-rated musical comedy is the autobiographical magnum opus of its writer-director-composer-star Anthony Newley. Hieronymus has recently turned 40 and watches a film of his own life unspool before his eyes. Joan Collins (Newley's wife at the time) co-stars as the temptress "Polyester Poontang" and Milton Berle plays the devilish "Goodtime Eddie Filth." Not available on DVD, this film must be seen to be believed.

"Strange, wonderful, original... It is just about the first attempt in English to make the sort of personal film Fellini and Godard have been experimenting with in their very different ways. It is not as great as '8 ½' but it has the same honesty and self-mocking quality." – Roger Ebert, *Chicago Sun Times*

"This movie is as self-indulgent as a burp... an act of professional suicide." – Vincent Canby, *New York Times*

Complications in the Sexual Revolution...



Jun 19 - 25 (9:00pm)

Bob & Carol & Ted & Alice

Director: Paul Mazursky
USA / 1969 / 35mm / 104 min

What happens when the sexual revolution hits affluent bourgeois life? Paul Mazursky's comedy of manners has its protagonists torn between the new hedonism of the late 60s and the domestic status quo. Bob (Robert Culp) and Carol (Natalie Wood) are determined to apply the principles of free love and complete openness to their marriage, to the respective curiosity and repulsion of their friends, Ted (Elliott Gould) and Alice (Dyan Cannon). The film was nominated for four Oscars.

"Bob and Carol and Ted and Alice is a genuinely intelligent American comedy which, in a series of almost revue-like encounters, examines the permissiveness of the new sexual morality." – Foster Hirsch



Jun 19 - 25 (7:00pm)

My Night At Maud's

Director: Eric Rohmer
France / 1969 / 35mm / 105 min

In this brilliant centerpiece of Eric Rohmer's "Moral Tales" series, Jean-Louis Trintignant plays one of the great conflicted figures of 1960s cinema -- a pious Catholic engineer in his early thirties who vows to wed the delicate blonde Françoise only to have his rigid ethical standards challenged when he unwittingly spends the night at the apartment of a bold, brunette divorcée, Maud. Rohmer's first international hit, *Maud's* was nominated for Oscars for Foreign Language Film and Original Screenplay.

"This is the sort of movie in which people's philosophical attitudes are made as immediately apparent as are the birthrights in Shakespeare's histories" – Vincent Canby, New York Times



Northwest Film Forum is a Seattle-based non-profit film arts organization that champions film exhibition, education, and production. Located in Seattle's thriving Capitol Hill neighborhood, NWFF's cinematheque houses two theaters, film production and post-production facilities and equipment, a dedicated workshop space, filmmaker offices, a resource library and a film vault.

NWFF's progressive programming showcases a diversity of narrative, documentary and experimental films as well as new media and hybrid works, performances, and discussions. In addition, the organization provides more than 60 workshops annually and aides in the production of nearly 100 films each year. Working with community artists, organizations and businesses, NWFF has become the cultural nexus of the Pacific Northwest.

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