

See It Big: 70mm! (2023)

With a higher resolution and more light hitting the frame, 70mm film offers a bigger, brighter image than 35mm. It also offers richer sound, with more space on the soundtrack. It is the ideal film format for ambitious cinematic spectacles, yet with the transition to digital filmmaking, 70mm movies have become increasingly rare. Filmmakers like Christopher Nolan and Jordan Peele, whose *Inception* and *Nope* are featured in this series, help to keep the tradition alive. In this selection of 70mm screenings, we're also pleased to present eighties favorite *Starman* by John Carpenter; Spike Lee's grand-scale epic *Malcolm X*; the 1970 Oscar-winning disaster melodrama *Airport*; and, of course, screenings of Stanley Kubrick's cinema-shifting *2001: A Space Odyssey*.

Tickets: \$20 public / \$15 MoMI members. MoMI Members have an exclusive window to purchase tickets, through July 3. Tickets go on sale to the public on July 4. [Get tickets online here.](#)

2001: A Space Odyssey

Thursday, August 3, 6:30 p.m.

Friday, August 4, 6:30 p.m.

Sunday, August 6, 5:00 p.m.

Sunday, August 13, 5:00 p.m.

Sunday, August 20, 5:00 p.m.

Sunday, August 27, 6:00 p.m.

Dir. Stanley Kubrick. 1968, 149 mins (plus intermission). 70mm. With Keir Dullea, Gary Lockwood. As brilliantly engineered as the space program itself, Stanley Kubrick's mysterious and profound epic—"the ultimate trip"—is about nothing less than the beauty and the banality of civilization, blending cool satire, an elaborate vision of the future, and passages of avant-garde cinematic inventiveness. Set in a future that is already the past, *2001* envisions space travel as both hilariously routine and mind-bending, a journey to the infinite and beyond that forever changed the way we see the universe and cinema itself. As experienced on 70mm in MoMI's Redstone Theater, Kubrick's surreal masterwork still has the ability to conduct viewers to untold, unknowable realms of artistry and daring.

Nope

Saturday, August 12, 5:00 p.m.

Saturday, August 19, 6:00 p.m.

Friday, August 25, 7:00 p.m.

Dir. Jordan Peele. 2022, 130 mins. 70mm. With Daniel Kaluuya, Keke Palmer, Steven Yeun, Michael Wincott, Brandon Perea, Keith David. Using the format of large-canvas sci-fi horror, Oscar-winner Jordan Peele has made perhaps his most provocative film yet, a wildly expansive, primally frightening movie that quickly became one of the year's most puzzled-over, debated, and admired studio productions. *Nope* is set way out West, on the Haywood ranch, where grown siblings OJ and Emerald (Kaluuya and Palmer) continue their father's legacy, training and handling horses for Hollywood productions, a family business that extends back to the very

beginnings of motion pictures. After they discover a dangerous (and bloodthirsty) UFO near the ranch, brother and sister set out to identify the flying object by capturing it on film, which proves to be more difficult than it would appear. Crucial—and truly unforgettable—is the story of neighbor Jupe (Yeun), a huckster entertainer harboring a shocking childhood trauma. As usual, Peele has created a plausible yet utterly surreal world that goes down multiple avenues of inquiry—marginalized histories, racial representation, industry exploitation—while remaining a satisfying and scary entertainment.

Malcolm X

Saturday, August 12, 1:00 p.m.

Sunday, August 13, 1:00 p.m.

Sunday, August 20, 1:00 p.m.

Dir. Spike Lee. 1992, 201 mins. 70mm. With Denzel Washington, Angela Bassett, Albert Hall, Al Freeman Jr., Delroy Lindo. Following the epochal critical and commercial success of *Do the Right Thing* and the cultural impact of *Jungle Fever*, Spike Lee embarked on his grandest, most epic project. The remarkable *Malcolm X*, one of the most visually splendid, emotionally gripping, and historically honest Hollywood biopics ever made, casts a magnificent Denzel Washington as the civil rights leader, following his life from a childhood wracked by racist violence to his young adulthood in Harlem to his life-changing conversion to Islam while in prison. Featuring lavishly colored, richly textured cinematography by Ernest Dickerson, *Malcolm X* embodies a lost ambition in studio filmmaking, an intellectually engaged, risk-taking Hollywood project that's unlike anything being made for the big screen today, and a vision of a major American movie artist working at the height of his powers.

Inception

Saturday, August 5, 5:00 p.m.

Sunday, August 6, 1:30 p.m.

Friday, August 11, 6:30 p.m.

Dir. Christopher Nolan. 2010, 148 mins. 70mm. With Leonardo DiCaprio, Ken Watanabe, Joseph Gordon-Levitt, Marion Cotillard, Elliot Page, Tom Hardy, Dileep Rao, Cillian Murphy, Tom Berenger, Michael Caine, Peter Postlethwaite. The Hollywood high-concept thriller hit a baroque high with Nolan's heist movie in which expert dream thief Dom Cobb (DiCaprio at the peak of his dashing stardom) leads an elite team of "extractors" into the subconscious mind of corporate scion Robert Michael Fischer (Murphy) to attempt inception: the planting of an idea that will reshape its owner's fundamental character. Assembling his most inspired and eclectic ensemble, including Cotillard as Cobb's vengeful wife Mal, Page as his precocious protégé Ariadne, Gordon-Levitt as his stoic partner Arthur, Hardy as rakish impersonator Eames, and Watanabe as their wealthy employer Saito, Nolan composes the blockbuster equivalent of a symphony, where movements of jargony, world-building intrigue climax in crashingly spectacular action set pieces. Mix in the techno-minimalist rhythm of Johnny Marr's Morricone-inspired guitar theme, the centerpiece of perhaps Hans Zimmer's best score for Nolan, and you have a commercial film classic.

Starman

Saturday, August 5, 2:00 p.m.

Friday, August 18, 7:00 p.m.

Sunday, August 27, 3:00 p.m.

Dir. John Carpenter. 1984, 108 mins. 70mm. With Jeff Bridges, Karen Allen, Charles Martin Smith, Richard Jaeckel. Horror master Carpenter shifted gears in 1984 for this gentle yet commanding extra-terrestrial love story starring an Oscar-nominated Bridges as an outer-space being who crash lands in Wisconsin and takes on the form of the dead husband of a recently widowed woman named Jenny (Allen). The cloned alien being engages Jenny in trying to get back home, racing to his home planet's rendezvous point in Arizona before the U.S. government can catch them. Carpenter's always gorgeous and purposeful use of the widescreen frame elevates this sci-fi-romance, an authentic, textured experience that was shot on location in Arizona, Tennessee, and Colorado. At the center is Bridges in performance that exquisitely balances emotional restraint and pure physicality.

Airport

Saturday, August 19, 1:00 p.m.

Friday, August 25, 4:00 p.m.

Saturday, August 26, 3:30 p.m.

Dir. George Seaton. 1970, 137 mins. New 70mm print. With Burt Lancaster, Dean Martin, Jean Seberg, Jacqueline Bisset, George Kennedy, Helen Hayes, Van Heflin, Maureen Stapleton. Based on Arthur Hailey's best-selling novel and epically filmed by 70mm veteran Ernest Laszlo (*It's a Mad, Mad, Mad, Mad World; Star!*), *Airport* chronicles one hair-raising night in which a terrorized passenger airliner is headed straight for a blizzard-beset Chicago airport. Though it harkened back to hoary storytelling of the pre-New Hollywood mainstream, *Airport* nevertheless sparked the star-studded disaster blockbuster genre (exemplified in the ensuing years by *The Poseidon Adventure* and *The Towering Inferno*) that is still going strong today. Lancaster leads the cast on the ground as Airport Manager Mel Bakersfeld, while brother-in-law Martin flies a Boeing 707 populated by his stewardess mistress (Seberg) and a suicide bomber (Academy Award-winner Heflin, in his final role). Despite receiving tepid reviews, *Airport* proved to be a massive hit at the box office and earned 10 Academy Award nominations and a Best Supporting Actress win for silent legend Hayes. The film and its sequels also gave rise to the spoofs *Airplane!* and *Airplane II: The Sequel*, which mocked plot points, characters, and even lines of dialogue from Seaton's self-serious source material, forming an uncanny echo chamber of pop culture Americana.

Screens with:

Airplane!

Dir. Jim Abrahams, David Zucker, Jerry Zucker. 1980, 87 mins. DCP. With Robert Hays, Julie Hagerty, Leslie Nielsen, Robert Stack, Lloyd Bridges, Peter Graves, Kareem Abdul-Jabbar, Lorna Patterson. The directorial debut from the writer-director trio of Abrahams, Zucker, and Zucker (*The Naked Gun, Top Secret*) is a rapid-fire comedy that riffs on the self-serious *Airport* series as well as *Airport* author Arthur Hailey's earlier screenplay for *Zero Hour!* (1957). Hays plays traumatized, flight-phobic war veteran Ted Striker, whose trip as a passenger on a routine commercial flight goes wrong in every possible way, leaving him as the only person capable of landing the plane (somewhat) safely. No gag or pun is too stupid to pull, no stereotype is too questionable to gose, no impulse is too sophomoric to indulge, and no cameo is too shameless to cast in this surprise smash that remains a comedy touchstone and helped relaunch the

career of former middling leading man Nielsen as a deadpan comedic star. Much as *Airport* catalyzed the disaster movie genre, *Airplane!* sparked a spoof comedy explosion that Abrahams, Zucker, and Zucker—both together and separately—helped perpetuate well into the 21st century through collaborations with kindred spirits the Wayans family (*Scary Movie*) and Matt Parker and Trey Stone (*BASEketball*). Part of the new series MoMI Moviehouse: Comedies.

All films screen at Museum of the Moving Image, 36-01 35 Ave, Astoria, NY 11106.