

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

**See It Big: 70mm summer series returns to MoMI with classic and contemporary big-screen movies in July and August**

**July 18–August 18, 2024: featuring the East Coast premiere of a new 70mm print of *The Searchers*, *Playtime*, *2001: A Space Odyssey*, *Tenet*, and *Far and Away***



Pictured: John Wayne in *The Searchers* (1956), courtesy of Warner Bros/Park Circus | [Press Gallery](#)

Astoria, New York, (revised June 24, 2024) — Museum of the Moving Image and MUBI will present the ninth edition of **See It Big: 70mm**, New York City's only annual 70mm film festival, which takes place in the Astoria museum's grand Sumner M. Redstone Theater each summer. Running July 18–August 18, the series features a thrilling selection of classic and contemporary titles, opening with the East Coast premiere of a new 70mm print of John Ford's enduring 1956 masterpiece ***The Searchers***, followed by Jacques Tati's unparalleled work of large-scale comedy ***Playtime***; Stanley Kubrick's ***2001: A Space Odyssey***; Christopher Nolan's time-bending action thriller ***Tenet***; David Lean's ***Lawrence of Arabia***; and Ron Howard's grandiose and lush epic ***Far and Away***, starring Tom Cruise and Nicole Kidman.

MUBI is the Presenting Sponsor of See It Big: 70mm.

At a time when digital projection is the norm, the analog widescreen 70mm format (“70mm” refers to the width of the large-format film strip) delivers a remarkably crisp, luminous image and great color fidelity. With a higher resolution and more light hitting the frame, 70mm film offers a bigger, brighter image, compared to 35mm. It is the ideal film format for ambitious cinematic spectacles and panoramic vistas, while also offering incredible intimacy (“the face is like a landscape,” noted *Tenet* cinematographer Hoyte van Hoytema). While 70mm movies have become increasingly rare, some filmmakers continue to champion the format, such as Christopher Nolan, whose *Oppenheimer* was released in 70mm to great acclaim last summer.

The centerpiece of this year’s offerings, *The Searchers* will be presented seven times in a new restoration and newly struck 70mm print, July 18–21. The film, which was scanned from the original 35mm VistaVision camera negative for this print and approved by The Film Foundation, has never looked more richly beautiful.

See It Big: 70mm is co-programmed by Curator of Film Eric Hynes, Associate Curator of Film Edo Choi, and *Reverse Shot* Co-Editors Michael Koresky and Jeff Reichert.

See It Big: 70mm is supported by a Market New York grant awarded to Museum of the Moving Image from Empire State Development and I LOVE NY/New York State’s Division of Tourism through the Regional Economic Development Council initiative.

Schedule and descriptions are included below and online at [movingimage.org](https://movingimage.org).

### **SCHEDULE FOR SEE IT BIG: 70MM, JULY 18–AUGUST 18, 2024**

All screenings take place at Museum of the Moving Image in the Sumner M. Redstone Theater, 36-01 35 Ave, Astoria, NY, 11106. Advance tickets are available at [movingimage.org](https://movingimage.org).

#### **EAST COAST PREMIERE**

##### ***The Searchers***

Thursday, July 18, 6:30 p.m.

Friday, July 19, 5:30 and 8:00 p.m.

Saturday, July 20, 5:00 and 7:30 p.m.

Sunday, July 21, 3:00 and 5:30 p.m.

Dir. John Ford. 1956, 119 mins. U.S. New 70mm print from a restoration by Warner Bros in collaboration with The Film Foundation. With John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood. Martin Scorsese has claimed that he watches this film, arguably western master Ford’s greatest achievement, every year, and with good reason. Its epic story sweeps from the American Southwest to the Canadian border as it tracks Wayne’s increasingly unhinged quest for his beloved niece, kidnapped in a raid years before. Wayne’s Ethan Edwards is as neurotically obsessed as DeNiro’s Travis Bickle. Thanks to this staggering new restoration, screening here in a newly struck 70mm print, scanned from the original 35mm VistaVision camera negative and approved

by The Film Foundation, making its East Coast big-screen debut, *The Searchers* has never looked more richly beautiful.

Notes about the restoration from Warner Bros.: *The Searchers* was filmed in VistaVision and released in 1.85. WB's Motion Picture Imaging scanned the original 8 perf 35mm VistaVision camera negative in 13K with all restoration work completed in 6.5K. The 70mm film print was created at Fotokem by filming out a new 65mm negative. WB's Post Production Creative Services restored the original mono audio mix. Inventure Studios created the DTS-encoded deliverable of the restored audio to playback flawlessly with the 70mm film print. The Film Foundation has approved this newly restored version.

### ***Playtime***

Thursday, July 25, 6:30 p.m.

Friday, July 26, 8:00 p.m.

Saturday, July 27, 2:15 p.m.

Sunday, July 28, 3:15 p.m.

Dir. Jacques Tati. 1967, 115 mins. France. 70mm. With Jacques Tati, Barbara Dennek, Rita Maiden. Tati's artistic ambitions knew no bounds—for this bank-breaking comic masterpiece, he built Tativille, a sprawling set that was virtually an entire city. The iconic M. Hulot arrives in this ultramodern metropolis and stumbles through its many architectural absurdities. *Playtime* is wall-to-wall with brilliantly choreographed jokes and astonishing compositions; Tati crams so many sight gags into each frame that they're impossible to catch on the small screen.

Preceded by ***Here's Chicago! The City of Dreams*** (Dir. Ted Hearne. 1983, 13 mins. U.S. 70mm print preserved by the Chicago Film Society with funding from the National Film Preservation Foundation.) This 70mm travelog, which screened nearly every day at the Water Tower Pumping Station from 1983–1993, features breathtaking shots of the city by helicopter, offering “Where’s Waldo” scale opportunities for watching the city’s inhabitants.

### ***2001: A Space Odyssey***

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

Friday, August 2, 7:00 p.m.

Saturday, August 3, 1:00 p.m.

Sunday, August 4, 5:30 p.m.

Sunday, August 11, 5:30 p.m.

Sunday, August 18, 5:30 p.m.

Dir. Stanley Kubrick. 1968, 149 mins (plus intermission). U.S. 70mm. With Keir Dullea, Gary Lockwood. As brilliantly engineered as the space program itself, Stanley Kubrick's mysterious and profound sci-fi 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.

### ***Lawrence of Arabia***

Saturday, August 3, 6:15 p.m.

Sunday, August 4, 1:00 p.m.

Friday, August 9, 6:30 p.m.

Saturday, August 10, 5:30 p.m.

Dir. David Lean. 1962, 227 mins. (plus intermission). 70mm. With Peter O'Toole, Omar Sharif, Alec Guinness, Anthony Quinn. The apex of David Lean's magnificent career was this unparalleled spectacle which won seven Oscars, including Best Picture. *Lawrence of Arabia* rocketed Peter O'Toole to stardom as real-life adventurer T. E. Lawrence, a former British officer whose expedition to Cairo in 1916 leads him to side with the Arabs against the Turks, eventually organizing his own guerrilla army. With its overwhelming widescreen desert vistas, this is one of cinema's most transporting experiences, a film that all but demands the big-screen treatment.

### ***Tenet***

Thursday, August 8, 6:30 p.m.

Sunday, August 11, 2:00 p.m.

Friday, August 16, 7:30 p.m.

Saturday, August 17, 7:30 p.m.

Dir. Christopher Nolan. 2020, 150 mins. U.S./U.K. 70mm. With John David Washington, Robert Pattinson, Elizabeth Debicki, Kenneth Branagh. Operating at the height of his technical powers, Nolan returned to cinemas in the wayward summer of 2020 with his grandest action spectacle to date—though many were not able to see it on the big screen due to the pandemic. Echoing the muscular, stripped-down mode of his WWII drama *Dunkirk*, yet inspired by the James Bond films of his youth, Nolan crafts an international espionage thriller whose seemingly inevitable doomsday scenario can only be averted through the manipulation of time, culminating in a set piece so technically precise yet frenetic that it demands to be seen as big and loud as possible.

### ***Far and Away***

Saturday, August 10, 2:30 p.m.

Saturday, August 17, 4:45 p.m.

Sunday, August 18, 2:45 p.m.

Dir. Ron Howard. 1992, 140 mins. U.S. 70mm. With Tom Cruise, Nicole Kidman, Thomas Gibson, Robert Prosky, Barbara Babcock, Clint Howard. Howard's rollicking widescreen melodrama about Irish immigrants pursuing fortune and glory in late-19th-century America gave newlyweds Cruise and Kidman a pair of juicy dramatic roles and a procession of dazzling landscape backdrops. Cruise pours his blood and sweat into the role of Joseph Donnelly, a tenant farmer who falls for Kidman's Shannon Christie, the daughter of a cruel landlord; the two run away together to the "New World," only to

battle poverty amidst Boston's bare-knuckle backrooms and burlesque halls. *Far and Away* was the first Hollywood film shot on 70mm in a decade.

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[Press images are available here.](#)

Museum of the Moving Image (MoMI) is the only institution in the United States that deals with the art, technology, enjoyment, and social impact of film, television, and digital media. In its facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and creative leaders; and education programs. It houses the nation's most comprehensive collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about the MoMI, visit [movingimage.org](http://movingimage.org).

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation).