

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

‘SEE IT BIG! ACTION’ FEATURES MORE THAN 30 ACTION MOVIE FAVORITES ON THE BIG SCREEN

April 19–July 7, 2019

Astoria, New York, April 16, 2019—Museum of the Moving Image presents ***See It Big! Action***, a major screening series featuring more than 30 action films, from **April 19 through July 7, 2019**. Programmed by Curator of Film Eric Hynes and *Reverse Shot* editors Jeff Reichert and Michael Koresky, the series opens with cinematic swashbucklers and continues with movies from around the world featuring white-knuckle chase sequences and thrilling stuntwork. It highlights work from some of the form's greatest practitioners, including **John Woo, Michael Mann, Steven Spielberg, Akira Kurosawa, Kathryn Bigelow, Jackie Chan**, and much more. As the curators note, “In a sense, all movies are ‘action’ movies; cinema is movement and light, after all. Since nearly the very beginning, spectacle and stunt work have been essential parts of the form. There is nothing quite like watching physical feats, pulse-pounding drama, and epic confrontations on a large screen alongside other astonished moviegoers. *See It Big! Action* offers up some of our favorites of the genre.”

In all, 32 films will be shown, many of them in 35mm prints. Among the highlights are two classic Technicolor swashbucklers, Michael Curtiz’s ***The Adventures of Robin Hood*** and Jacques Tourneur’s ***Anne of the Indies*** (April 20); Kurosawa’s ***Seven Samurai*** (April 21); back-to-back screenings of ***Mad Max: Fury Road*** and ***Aliens*** on Mother’s Day (May 12); all six ***Mission: Impossible*** films over Memorial Day weekend (May 24–26); the recently restored ***Police Story***, directed by and starring Jackie Chan (June 1 & 16); Michael Mann’s ***Heat*** and ***Miami Vice*** (June 2); John Woo’s ***Hard Boiled*** and ***Face/Off*** (June 8) (plus ***M:I 2***); Kathryn Bigelow’s ***Point Break***, starring Patrick Swayze and Keanu Reeves (June 15); Burt Reynolds and Jan-Michael Vincent in ***Hooper*** (June 15 & 16); 1970s era Blaxploitation favorites ***Coffy*** and ***Three the Hard Way***, showing with 1996’s ***Set It Off*** on the same weekend (June 22 & 23); and a finale featuring ***RoboCop***, ***The Matrix***, and ***Terminator 2: Judgment Day*** over Fourth of July weekend.

The full schedule and descriptions for ***See It Big! Action*** is available online at www.movingimage.us/action (and included below).

Tickets are \$15 (\$11 seniors and students / \$9 youth ages 3–17 / free for Museum members at the Film Lover and Kids Premium levels and above (discounted at \$7 for

Standard-level members). To find out more about membership and to join, visit www.movingimage.us/membership. Advance purchase is available online (ticket purchase includes same-day Museum admission).

SCHEDULE FOR 'SEE IT BIG! ACTION,' APRIL 19–JULY 7, 2019

All screenings take place in the Sumner M. Redstone Theater or the Celeste Armand Bartos Screening Room at MoMI, 36-01 35 Ave, Astoria, New York, 11106. Ticket purchase includes same-day admission to the Museum. Unless stated, tickets are \$15 (\$11 seniors and students / \$9 youth ages 3–17 / Free or discounted for Museum members). Advance tickets are available online at movingimage.us

Raiders of the Lost Ark

FRIDAY, APRIL 19, 7:00 P.M.

SATURDAY, APRIL 20, 6:30 P.M.

Dir. Steven Spielberg. 1981, 115 mins. 35mm. With Harrison Ford, Karen Allen, John Rhys-Davies. The film that introduced Indiana Jones remains one of the most exciting movies of all time, a perfectly engineered roller coaster that functions as both a winking homage to the action serials of director Spielberg's childhood and a singular adventure in its own right. Its mix of incredible stunt work and then state-of-the-art special effects has never been topped, and Ford and Allen's screwball chemistry as Jones and former flame Marion sets a standard by which all action couples should be judged.

The Adventures of Robin Hood

SATURDAY, APRIL 20, 2:00 P.M.

Dir. Michael Curtiz, 1938, 102 mins. DCP. With Errol Flynn, Olivia de Havilland, Basil Rathbone. Early three-strip Technicolor is legendary and unmatched for vibrancy and texture in all of film history, and this spectacularly colorful adventure from Michael Curtiz (*Casablanca*, *White Christmas*) features some of the most dazzlingly bright greens, reds, and blues ever recorded. This best-in-show adaptation of the English folk legend also boasts effortless, fast-paced storytelling and invigorating stunts and swordplay, showing off the devilishly charming Flynn at his most agile.

Anne of the Indies

SATURDAY, APRIL 20, 4:00 P.M.

Dir. Jacques Tourneur. 1951, 81 mins. DCP. With Jean Peters, Louis Jourdan. Master genre-hopping craftsman Jacques Tourneur sets sail for the high seas with a swashbuckling Jean Peters in tow providing a colorful, ripping, action-packed gloss on the real-life pirate Anne Bonny, who terrorized the Caribbean in the 1700s. Tourneur's take is Technicolor-lurid and splashy, and filled with frigate-on-frigate action, but also slyly feminist as he nimbly tracks Anne negotiating her power and desires in a violent world dominated by outsized men.

Seven Samurai

SUNDAY, APRIL 21, 2:30 P.M.

Dir. Akira Kurosawa. 1954, 207 mins. 35mm. In Japanese with English subtitles. With Toshiro Mifune, Takashi Shimura. Akira Kurosawa's thrilling tale about a motley group of wandering samurai who decide to join forces when hired to save a peaceful village from a band of evil

marauders is the ultimate action epic. Mifune has never been more hypnotically physical than as the animalistic yet lovable Kikuchiyo, and Kurosawa pulls out all the technical stops for the extended climactic battle, a virtuosic, rain-soaked set piece of quick cutting, fast and slow motion, and multiple camera angles.

The French Connection

FRIDAY, APRIL 26, 7:00 P.M.

SATURDAY, APRIL 27, 2:00 P.M.

Dir. William Friedkin. 1971, 104 mins. 35mm. With Gene Hackman, Roy Scheider, Fernando Rey, Tony Lo Bianco. "I felt this was a kind of crude poem to the city," said director William Friedkin about this emotionally complex action masterpiece about an ethically dubious New York City cop, "Popeye" Doyle, who will do anything to take down a ring of foreign heroin smugglers. The justly celebrated car and elevated subway chase through Bensonhurst required an actual Transit Authority motorman on set and five weeks to complete. Friedkin's breakthrough won Best Picture and four other Oscars, including Gene Hackman for Best Actor.

Bullitt

SATURDAY, APRIL 27, 4:30 P.M.

Dir. Peter Yates. 1968, 114 mins. DCP. In English. With Steve McQueen, Jacqueline Bisset, Robert Vaughn. Working with star Steve McQueen, who had once dreamed of being a professional racecar driver and had the moves to have made it, British-import director Yates (*The Friends of Eddie Coyle*) revolutionized the cinematic car chase with a heart-stopping sequence of a Mustang and Charger, both V8-charged, tearing up and down the hills of San Francisco at speeds in excess of 100 mph.

Mad Max: Fury Road

SUNDAY, APRIL 28, 6:00 P.M.

SUNDAY, MAY 12, 3:00 P.M.

Dir. George Miller. 2015, 120 mins. 35mm. With Tom Hardy, Charlize Theron, Nicholas Hoult. One of the best films of 2015, George Miller's reboot of the series is as wildly unhinged and thrillingly imaginative as the previous installments. This time around, Tom Hardy's Max is along for the ride as Charlize Theron's badass Imperator Furiosa flees the forces of a brutish warlord through a primitive, post-apocalyptic desert wasteland. Taking the form of an epic, breathlessly inventive chase sequence, *Fury Road* is a high-operatic spectacle of anarchic violence and vehicular carnage.

Aliens

SUNDAY, MAY 12, 6:00 P.M.

Dir. James Cameron. 1986. 154 mins. DCP. With Sigourney Weaver, Carrie Henn, Michael Biehn, Paul Reiser, Lance Henriksen, Bill Paxton. James Cameron, fresh off the success of *The Terminator*, barreled in with an action-packed sequel to Ridley Scott's *Alien* that upped every possible ante. Sigourney Weaver—in the rare action-movie role to earn an Oscar nomination—delivers a full-throated wallop as Ripley, the first film's sole survivor, who volunteers to return to the lonely planet known as LV-426, along with a heavily armed U.S. military battalion, to try and save a colony of humans who have unknowingly set up camp alongside hordes of tentacled beasts, face-huggers, and one really mean queen bee. Cameron offers one brilliantly staged set

piece after another, leading to the ultimate showdown between two pissed-off mothers.

Mission: Impossible

FRIDAY, MAY 24, 7:00 P.M.

Dir. Brian De Palma. 1996, 110 mins. 35mm. With Tom Cruise, Jon Voight, Emmanuelle Béart, Ving Rhames. The most aesthetically satisfying action film franchise of all time kicks off in high style with this coolly elegant Brian De Palma–helmed Euro-thriller. Split diopter shots and epic setpieces abound as Ethan Hunt (Tom Cruise) launches himself and his team into a globetrotting quest for information that will clear his good name. The first *M:/* features all the series hallmarks: Tom Cruise falling from heights, a wry Ving Rhames, unexpectedly switched faces, and grand, old-fashioned fun. For the auteur-minded, it is also arguably one of De Palma’s best late-career entries.

Mission: Impossible 2

SATURDAY, MAY 25, 2:00 P.M.

Dir. John Woo. 2000, 123 mins. 35mm. With Tom Cruise, Ving Rhames, Thandie Newton. John Woo’s take on the venerable action franchise sends Cruise and company to Australia to stop the release of a deadly virus. Given that Woo is at the helm, the plot flies quickly out the window. This most surreal entry in the *M:/* series of films is a testament to how elastically producer Cruise has treated the series; the films have never been vehicles for slavish fan service and always bear the stamp of their directors.

Mission: Impossible 3

SATURDAY, MAY 25, 4:30 P.M.

Dir. J.J. Abrams. 2006, 126 mins. 35mm. With Tom Cruise, Ving Rhames, Philip Seymour Hoffman. The third *M:/* film finds the franchise taking a turn for the grim in the hands of J.J. Abrams. Ethan (Cruise) has retired from active duty and is planning a quiet life with his new fiancé, but is reluctantly pulled back into the field to track arms dealer Owen Davian (Philip Seymour Hoffman). Hoffman’s scene-chewing here is worth the price of admission—providing the *M:/* films, and modern action cinema, one of the most indelibly scary bad guys in recent memory.

Mission: Impossible – Ghost Protocol

SATURDAY, MAY 25, 7:00 P.M.

Dir. Brad Bird. 2011, 132 mins. 35mm. With Tom Cruise, Ving Rhames, Simon Pegg. Director Brad Bird’s previous work solely in animated films (Pixar favorites *Ratatouille*, *The Incredibles*) turned out to be more of blessing than curse for his first live-action feature. Instead of being hindered by physical actors and spaces, he decides instead to push physicality and physics to their limits, tossing Cruise about like a cartoon character. It makes for some of the most spectacular stuntwork of the series, including a sequence that hangs Cruise off the side of the Burj Khalifa, the world’s largest building.

Mission: Impossible – Rogue Nation

SUNDAY, MAY 26, 3:00 P.M.

Dir. Christopher McQuarrie. 2015, 131 mins. 35mm. With Tom Cruise, Ving Rhames, Simon Pegg. The Christopher McQuarrie era in the *M:/* franchise begins with this more earthbound

punch to the gut as the IMF is imperiled by a group of evildoers known only as “The Syndicate.” This Hydra-like force tests the limits of the IMF team, but also opens the possibility for a new love interest for Ethan in the form of British agent Ilsa Faust (Rebecca Ferguson), who gets one of the series’ gnarliest fight scenes. *Rogue Nation* also features Cruise motorcycle activity that challenges *M:I 2* for sheer derring-do.

Mission: Impossible – Fallout

SUNDAY, MAY 26, 6:00 P.M.

Dir. Christopher McQuarrie. 2018, 147 mins. DCP. With Tom Cruise, Ving Rhames, Simon Pegg. The first film in the *M:I* series to feature a returning director is truly Cruise’s show and a heroic paean to the star’s latent death wish. The stunts here beggar belief, and it feels like some kind of miracle when the movie ends and Cruise is still actually, physically alive. Putting human bodies through their paces pays cinematic dividends—the sixth *M:I* is a sly, invigorating counter to digi-superhero spectacles.

Police Story

SATURDAY, JUNE 1, 1:45 P.M.

SUNDAY, JUNE 16, 4:00 P.M.

Dir. Jackie Chan. 1985, 101 mins. Restored DCP. In Cantonese with English subtitles. With Jackie Chan, Maggie Cheung, Brigitte Lin. Bringing together the anything-goes daring of Hong Kong Golden Age moviemaking and a story heavily inspired by American cop operas, Jackie Chan produced one of his most beloved action extravaganzas, which begins with a jaw-dropping shootout and chase that levels a hillside shantytown, and only gets more unbelievable from there. Chan, his co-stars, and his stunt team risk life and limb to put together some of the fiercest fights and set pieces ever caught on film, including a mall-set grand finale that plays to the tune of roundhouse kicks and shattered glass, climaxing with a death-defying drop through an atrium that nearly broke Jackie’s back. (Stick around for the famous outtake reel!)

48 Hrs.

SATURDAY, JUNE 1, 3:45 P.M.

Dir. Walter Hill. 1982, 96 mins. 35mm. With Nick Nolte, Eddie Murphy, Annette O’Toole. A crucial work in defining the “buddy cop” film that at the same time defies all of the clichés the formula would later acquire, action master Walter Hill’s action-comedy has a SFPD inspector and career con forced to work together to crack a case. The odd couple is played, respectively, by Nick Nolte and Eddie Murphy, officially cementing his new superstar status with his delivery of the line “There’s a new sheriff in town.” Nolte and Murphy make a straight man–clown duo for the ages, but beneath the wisecracks and whiplash thrills is a movie that has keen insights into race relations in Reagan-era America.

Heat

SUNDAY, JUNE 2, 3:00 P.M.

Dir. Michael Mann. 1995, 170 mins. DCP. With Al Pacino, Robert De Niro, Val Kilmer, Jon Voight, Tom Sizemore, Diane Venora, Amy Brenneman. Epic yet minutely observed, realistic yet thorough stylized, jarringly violent yet soulfully restrained, *Heat* is not only the consummate Michael Mann film, it is also among the greatest works of 1990s Hollywood. Al Pacino and Robert De Niro play cop and robber/cat and mouse through several high stakes heists in seedy

Los Angeles, including a legendary, intricately choreographed street shootout that is as thunderous as it is thrilling. Mann's script is both journalistically researched and borrows genre elements from everything from the western to the melodrama, and generally elevates the terrain of the action film to the urban sublime.

Miami Vice

SUNDAY, JUNE 2, 6:30 P.M.

Dir. Michael Mann. 2006, 134 mins. 35mm print of the original theatrical version. With Colin Farrell, Jamie Foxx, Gong Li, Naomie Harris. Michael Mann's revival of the trendy 1980s TV series he helped create is not the nostalgia trip that might have flattered the masses, but rather a moody, at times florid doubling down on the original's themes of confused identity, extra-national criminality, and undercover blues. Colin Farrell and Jamie Foxx update Sonny Crockett and Ricardo Tubbs as deeply hardened high-stakes vice detectives in elaborate pursuit of a South American drug lord who is in cahoots with a nasty tribe of white supremacists. Beginning with a cold open scrum in a dance club and ending with a deadly shootout to rival the one in Mann's *Heat*, *Miami Vice* is action film as near abstraction, all smoldering glances, careening motion, and lurid digitized colors.

Big Trouble in Little China

FRIDAY, JUNE 7, 7:00 P.M.

Dir. John Carpenter. 1986, 99 mins. 35mm. With Kurt Russell, Kim Cattrall. John Carpenter had long wanted to pay homage to the martial arts film and this rushed-into-production schlock-fest turned into the perfect vehicle. Kurt Russell plays a trucker drawn into the nefarious San Francisco Chinese underworld in search of a friend's fiancé only to come crashing into supernatural forces beyond his ken. A commercial failure in its day, this is one of Carpenter's most purely loveable, action-stuffed outings.

Hard Boiled

SATURDAY, JUNE 8, 4:30 P.M.

Dir. John Woo. 1992, 128 mins. 35mm. In Cantonese with English subtitles. With Chow Yun-fat, Tony Leung Chiu-wai, Teresa Mo. Bullet ballet master Woo's last film in Hong Kong before departing for a long stint in Hollywood both recaps his florid filmmaking accomplishments to date and one-ups the earlier pyrotechnics. He reunites here with favorite star Chow Yun-fat, playing the do-or-die, clarinet-toting detective "Tequila," working uneasily with undercover cop partner Tony Leung to bring down the triads. The thrills start in a tea house run-and-gun featuring a classic coup-de-grace scene, and end at a hospital maternity ward—the mother of all shootouts.

Face/Off

SATURDAY, JUNE 8, 7:00 P.M.

Dir. John Woo. 1997, 138 mins. 35mm. With Nicolas Cage, John Travolta, Joan Allen. Woo's third American effort remains one of his most-realized statements. Grieving FBI Agent Sean Archer (Nicolas Cage) seeks revenge for the death of his son from hilariously named villain Castor Troy (John Travolta), yet, in a surprise twist, must assume Castor's identity courtesy of a radical face transplant surgery to stop the detonation of a nuclear device. If that were not enough, Castor opts to take on the face of his enemy, so we find Cage-as-Travolta and Travolta-as-Cage

battling it out in a symphony of masculine over-performance and Woo-style creative destruction.

Die Hard

SUNDAY, JUNE 9, 4:15 P.M.

Dir. John McTiernan. 1988, 131 mins. 35mm. With Bruce Willis, Bonnie Bedelia, Alan Rickman. Easily the best holiday fare to feature heavy artillery, pyrotechnic explosions, and Bruce Willis walking barefoot across shards of glass, *Die Hard* pits retired New York cop John McClane against a vicious cadre of international terrorists, who have interrupted an office Christmas party to take control of L.A.'s new Nakatomi Plaza skyscraper. With McClane's estranged wife (Bedelia) among the hostages, his fight to single-handedly conquer the bad guys and save the day is also a campaign for family restoration.

Death Proof

FRIDAY, JUNE 14, 7:00 P.M.

Dir. Quentin Tarantino. 2007, 113 mins. 35mm. With Kurt Russell, Zoë Bell, Rosario Dawson. Tarantino's widescreen homage to 1970s car-chase exploitation pictures—originally part of the omnibus theatrical feature *Grindhouse*, in a shorter cut—features a wily Kurt Russell as an ex-stunt car driver who murders beautiful women with a souped-up Chevy, before he meets his match in a gaggle of take-no-crap stuntwomen out on a joyride of their own. Incredible high-speed chases, vivid characterizations, and exquisite compositions make this wildly inventive recapitulation of the rape-revenge thriller a thrilling delight throughout.

Hooper

SATURDAY, JUNE 15, 3:30 P.M.

SUNDAY, JUNE 16, 2:00 P.M.

Dir. Hal Needham. 1978. 99 minutes. 35mm. With Burt Reynolds, Jan-Michael Vincent, Sally Field, Brian Keith. Two recently departed greats, Burt Reynolds and Jan-Michael Vincent, star in this warm, wry, ambling action-comedy about the intergenerational rivalry between two movie stuntmen: Reynolds's seasoned top dog and Vincent's hungry up-and-comer. Hal Needham, himself a second-unit stunt veteran, moves things along at an amiable lope, following scenes of high-flying derring-do with those of lazy romantic banter between Reynolds and a very charming Field, or boozy hang-outs that evoke the films of Howard Hawks.

Point Break

SATURDAY, JUNE 15, 6:00 P.M.

Dir. Kathryn Bigelow. 1991, 122 mins. 35mm. With Patrick Swayze, Keanu Reeves, Gary Busey, Lori Petty. Two of the great Hollywood movie stars of the 1990s—a sun-bleached Patrick Swayze at the height of his success and a cherubic Keanu Reeves on the cusp of his—play a gonzo skydiving criminal and the rookie undercover FBI agent assigned to catch him and his band of bank robbers, called the “Ex-Presidents” for their rubber disguises. As bonkers as it sounds, and ten times as fun, Kathryn Bigelow gives every heist set piece an adrenaline jolt, and Reeves and Swayze have a homoerotic ball as the best of enemies who get in too deep.

Haywire

SUNDAY, JUNE 16, 6:30 P.M.

Dir. Steven Soderbergh. 2011, 93 mins. 35mm. With Gina Carano, Channing Tatum, Michael Fassbender, Ewan McGregor, Michael Douglas. Mixed martial arts sensation Carano plays Mallory, a super-agent for a security contractor. After freeing a Chinese hostage, she is double-crossed and left for dead by someone close to her in her own agency. Suddenly the target of skilled assassins who know her every move, Mallory must find the truth in order to stay alive in this star-studded action thriller from the ever-versatile director Steven Soderbergh.

Three the Hard Way

SATURDAY, JUNE 22, 4:00 P.M.

SUNDAY, JUNE 23, 2:00 P.M.

Dir. Gordon Parks, Jr. 1974, 89 mins. 16mm. With Jim Brown, Fred Williamson, Jim Kelly. Director Gordon Parks, Jr., son of the pioneering African-American photographer and filmmaker, followed up his 1972 hit *Super Fly* with this action extravaganza, uniting three of the best black tough-guy actors in the business around one absolutely wild premise, having them race against time to prevent a white fascist group from dropping a toxic agent harmful only to black people into the water supplies of Washington D.C., Detroit, and Los Angeles.

Set It Off

SATURDAY, JUNE 22, 6:30 P.M.

SUNDAY, JUNE 23, 4:00 P.M.

Dir. F. Gary Gray. 1996, 124 mins. 35mm. With Jada Pinkett Smith, Queen Latifah, Vivica A. Fox, Kimberly Elise, Blair Underwood. Four women take the law into their own hands and try to get some payback by robbing a bank. Emboldened after pulling off the heist, they continue their crime spree by taking on bigger banks, and with higher and higher stakes. Twenty years after F. Gary Gray's riveting action drama became a sleeper hit, it is still impossible not to root for this all-star cast of avenging women behaving badly.

Coffy

SATURDAY, JUNE 29, 4:30 P.M.

SUNDAY, JUNE 30, 7:00 P.M.

Dir. Jack Hill. 1973, 90 mins. 35mm. With Pam Grier, Booker Bradshaw, Robert DoQui. When a lowlife hooks nurse "Coffy" Coffin's little sister on drugs and lands the kid in rehab, he unleashes a whole world of hurt on the underworld and its allies. Grier, in the title role, transforms into an unstoppable force of vigilante vengeance, getting payback by night after she clocks out from her job tending to the sick, working her way up the food chain from pushers to mobsters to crooked politicians, making sure every single culprit gets theirs. Genre expert Hill gives this violent vendetta fast-and-loose energy, while shotgun-packing Grier is nothing short of iconic, a buxom and bad one-woman army.

RoboCop

FRIDAY, JULY 5, 7:00 P.M.

SUNDAY, JULY 7, 4:45 P.M.

Dir. Paul Verhoeven. 1987, 102 mins. Restored DCP. With Peter Weller, Nancy Allen, Dan O'Herlihy. "The future has a silver lining," promises a billboard in the background of *RoboCop*.

By borrowing *The Terminator's* tech-noir aesthetic and outfitting it with a number of key factory extras—including a satirical engine churning away underneath the various brutally effective action set pieces—Paul Verhoeven and his collaborators created the late-1980s Hollywood vehicle par excellence. Alternately hilarious and harrowing, *RoboCop* is perhaps Verhoeven's greatest parody of American corporate culture and domination.

The Matrix

SATURDAY, JULY 6, 2:30 P.M.

SUNDAY, JULY 7, 2:00 P.M.

Dir. The Wachowskis. 1999, 136 mins. 35mm. With Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss. Take the red pill or the blue pill. Either way you will still get to enjoy Lilly and Lana Wachowski's epochal cyberpunk sci-fi film, which, in telling the story of a computer programmer named Neo who is privileged to see the world beneath our world, revolutionized action filmmaking for the coming millennium. With its cool style, slow-motion "bullet time" signature, and pop-existential themes, *The Matrix* spawned sequels and parodies, but nothing came close to repeating the power of the original.

Terminator 2: Judgment Day

SUNDAY, JULY 7, 7:00 P.M.

Dir. James Cameron. 1991, 137 mins. Restored DCP. With Arnold Schwarzenegger, Linda Hamilton, Edward Furlong, Robert Patrick. Cameron outdid his own 1984 action landmark with this pumped-up, stunt-packed extravaganza that manages to be both a sobering post-apocalyptic vision and a popcorn action movie par excellence. Already a superstar, Schwarzenegger rocketed to new heights in his revised role as a now sympathetic cyborg assigned to protect a teenager (and future savior of the human race) and his take-no-prisoners mother from the quicksilver terror of Robert Patrick's liquid-metal T-1000, realized with groundbreaking digital effects.

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MUSEUM INFORMATION

Museum of the Moving Image advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its acclaimed facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and industry leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wed–Thurs, 10:30 a.m.–5:00 p.m. Fri, 10:30 a.m.–8:00 p.m. Sat–Sun, 10:30 a.m.–6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$9 youth (ages 3–17). Children under 3 and Museum members are admitted free.

Free Friday Nights: free gallery admission every Friday, 4:00 to 8:00 p.m. presented by the Richmond Country Savings Foundation. Additionally, this program is supported, in part, by public funds from the New York City Department of Cultural Affairs.

Film Screenings: Fridays, Saturdays, and Sundays, and as scheduled. Unless otherwise noted,

tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online. Ticket purchase includes same-day Museum admission.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M or R to Steinway Street. N or W to 36 Ave or Broadway.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: <http://movingimage.us/support/membership> or 718 777 6877

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