

GEORGE EASTMAN MUSEUM

DRYDEN THEATRE

Dryden Theatre Film Listings — June, 2026

Featured Series:

100 Years of Mel Brooks

Mel Brooks, one of the most influential comedians of the twentieth century, will celebrate his 100th birthday this June. He began his career in the Catskills when he filled in for a sick comedian by doing stand-up and impressions. He began writing for television and the stage in the 1950s, and by the late 1960s had graduated to writing film scripts, including his first, *The Producers* (1967). The success of this film led to a long career writing, producing, acting, and directing, often riffing on films and film genres that he loved through his long association with cinema. This summer, to help Brooks celebrate his centennial, the Dryden Theatre will screen seven of his best directorial efforts that spoof westerns, horror

films, silent movies, Alfred Hitchcock, and science fiction.

A Summer Trip through Europe(an Cinema)

Join the Dryden for your summer vacation, travelling from Sweden through Denmark, Germany, Czechoslovakia, Romania, Greece, Albania, Yugoslavia, Slovenia, Italy, and France to Spain, stopping for cinematic delights along the way. Mixing in world cinema classics with lesser-known films, preservations, and new experimental pieces, the series is as much an introduction to the cinema of Europe as it is a celebration of the vast array of films and artists working on the continent over the last seventy years.

Lose Yourself

What does it mean to lose oneself? Can you get caught up in your own lies? Or find yourself in a drug-addicted spiral? You can find yourself in a completely alien world or give yourself completely up to a job. Can you get caught up in seeking new pleasure? Or is that simply an excuse because you ha've already lost who you were? For the first time, students from the L. Jeffrey Selznick School of Film Preservation have curated a series around this concept, selecting films and following the booking process, and writing text for notes and introductions. Throughout May and June, ten students will participate in both post-screening discussions and roundtables to talk about their films, their experiences at the school, now in its thirtieth year, and how losing yourself is one of the most enduring themes in film history.

June Films:

Tuesday, June 9, 7:30 p.m.

A Summer Trip through Europe(an Cinema) |
The Sight & Sound Club

Persona

(Ingmar Bergman, Sweden 1966, 83 min.,
35mm, Swedish with English subtitles)



Bergman's once and future muses star together in this psychological drama examining the nature of identity. A young actress, Elisabet (Liv Ullmann), has suddenly stopped moving and speaking, leading to a stay in a hospital. Believing that this is an illness of the mind, the doctors charge a nurse, Alma (Bibi Andersson), with taking Elisabet to a remote cottage and caring for her there. At the cottage, Elisabet seems to improve, but Alma feels the need to fill her silence and begins to reveal secrets about herself. As the tension rises between the two women, they start to mirror each other to the point where even Elisabet's husband doesn't know the difference, leading to a shocking and radical finale. An inspiration to countless films from *3 Women* to *Mulholland Dr.*, it also contains a monologue by Andersson that is considered one of the most erotic sequences in the history of motion pictures.

Wednesday, June 10, 7:30 p.m.

A Summer Trip through Europe(an Cinema) |
The Sight & Sound Club

Ordet

(Carl Theodor Dreyer, Denmark 1955, 126 min.,
DCP, Danish with English subtitles)



Director Dreyer explores multiple issues of faith through a family on the Danish highlands in 1925. Morten (Henrik Malberg) has a crisis of faith following the death of his wife; Mikkel (Emil Hass Christensen) has his agnosticism challenged when his wife becomes ill; Johannes (Preben Lerdorff Rye) believes he is the second coming of Jesus after studying Kierkegaard; and Anders (Cay Kristiansen) falls in love with the tailor's daughter, only to have both fathers oppose the match due to their differing views on Christianity. Dreyer's deliberate camera (there are only 114 shots in the film, and only three are close-ups) focuses on domestic rhythms and the space of the home, as the family, individually and as a whole, deal with their changing perceptions of faith and religion. #48 on *Sight & Sounds* most recent list.

Thursday, June 11, 7:30 p.m.

Rochester Premiere

Renoir

(Chie Hayakawa, Japan/France/Singapore/Philippines/Indonesia/Qatar/US 2025, 120 min., DCP, Japanese with English subtitles)



Chie Hayakawa's debut feature, *Plan 75*, generated a lot of discussion around *The Dryden* when it screened in 2023. Her follow-up is a tender, often unsettling portrait of childhood grief and the sinuous imagination of an inquisitive young girl. In 1987 Tokyo, imaginative eleven-year-old Fuki begins her summer break lonely and adrift – her kind, terminally ill father has landed once again in the hospital and her mother, distracted by the inevitability of his diagnosis, doesn't seem to have much time for her. Fuki responds to the situation not with tears but with placid curiosity about the prospect of death, becoming fascinated by the occult and experimenting with hypnotism. As the summer passes, Fuki encounters a string of lonely, imperfect adults, all of whom nudge her closer to an emotional truth she isn't quite ready to name yet.

Friday, June 12, 7:30 p.m.

Lose Yourself

Trainspotting

(Danny Boyle, UK 1996, 93 min., DCP)



Based on Irvine Welsh's 1993 novel of the same name, *Trainspotting* follows a group of heroin addict friends in late 1980s Edinburgh. Dissatisfied with the way drug addiction has taken over his life, Mark "Rent Boy" Renton (Ewan McGregor), attempts to "Choose Life" and get clean. Unemployed and poverty-stricken, this group of friends stoop to incredibly dark and disturbing lows. The film is a portrait of Gen X nihilism and losing oneself in the seedy thralls of addiction.

Danny Boyle's fast-paced directing is a visual trip, using time lapses, wide-angle lenses, dolly zooms, and hallucinatory surrealist sequences to put viewers in the shoes of an addict. Matched with an iconic soundtrack of Brian Eno, 90s brit pop, Lou Reed, and Iggy Pop (both heroin addicts themselves), the film serves as a generation-defining cult classic. *Trainspotting* begs the question: Is losing oneself to drug addiction the only rational response to the absurdity of modern life?

Presented in a brand-new 30th anniversary 4K restoration.

Introduction by and post-screening discussion with Selznick student Jacqueline Grimson.

Saturday, June 13, 2 p.m.

Dryden Roundtable: Lose Yourself #2

For the first time ever, students of the L Jeffrey Selznick School of Film Preservation are curating a series at tThe Dryden! Based on an exercise in class, the students have been tasked with choosing a film based on the theme “Lose Yourself,” observe the steps to obtain a print and clear rights, write the text for the screening, provide an introduction for the film, and participate in a post-screening discussion afterwards. In this first of two roundtables related to the series, five students (Andrew Bacon, Ha Nguyen, Casey August, Karina Longworth, and Marcus Leese) will join Curator of Film Exhibitions Jared Case on stage to talk about their films, how they made their decision, the process of obtaining the film, and their ten-month experience at the Selznick School.

Free Admission for All.

Saturday, June 13, 7:30 p.m.

100 Years of Mel Brooks

Blazing Saddles

(Mel Brooks, US 1974, 93 min., 35mm)



Mel Brooks's third feature, and his first box-office blockbuster, turns the western upside down and inside out. Scheming politician Hedley (not Hedy!) Lamarr (Harvey Korman) appoints a Black sheriff (Cleavon Little) to the small town of Rock Ridge in order to drive the people away. When the plan backfires, he is forced to take further desperate measures to unsettle the town's unity, while Little teams up with washed-up gunslinger Gene Wilder to do his job.. A delirious mix of postmodern parody (the finale) and bathroom humor (the campfire scene), the film was co-scripted by Richard Pryor, who lends the film an in-your-face send-up of racist stereotypes that remains both hilarious and powerful.

Tuesday, June 16, 7:30 p.m.

Lose Yourself

Forever a Woman

(*Chibusa yo eien nare*, Kinuyo Tanaka, Japan 1955, 106 min., DCP, Japanese with English subtitles)



Fumiko, a mother of two and wife to an unfaithful husband, attempts to balance domestic responsibility with her work as a poet. Just as her writing career takes off, she divorces her husband and is diagnosed with breast cancer. As she grapples with changes to her life, a young journalist, who is enamored with her poetry, wants to write about her to help further her career. Stripped of the accepted cultural markers of femininity—family, domesticity, and even her breasts—Fumiko must rediscover her place as a woman in the deeply patriarchal Japanese society.

This humanist drama, with its almost Sirkian vision, was directed by Kinuyo Tanaka. She was among the most popular actors in Japanese cinema and worked with many of Japan's greatest filmmakers. In 1953, she became only the second woman ever to direct studio films in Japan. *Forever a Woman* is Tanaka's third feature film and represents the height of her delicate cinematic style. In it, she explores a woman's difficulty with letting

go of her past, her loss of who she was, and her attempt to make a new life.

Introduction by and post-screening discussion with Selznick student Andrew Bacon.

Wednesday, June 17, 7:30 p.m.

Lose Yourself

Legend of the Mountain

(*Shan zhong zhuan qi*, King Hu, Taiwan/Hong Kong 1979, 184 min., DCP)



Few directors in the history of world cinema have so masterfully bridged the gap between the visceral energy of the action genre and the contemplative depth of classical art as King Hu. A multifaceted director who frequently produced, edited, and designed his own sets and costumes, Hu transformed the wuxia (martial arts) film from a studio-bound commodity into a vehicle for existential inquiry and Buddhist transcendence.

In *Legend of the Mountain* (1979), Hu moves away from the frantic swordplay and acrobatics of his earlier hits to craft a hypnotic, three-hour supernatural odyssey. Set during the 11th-century Song Dynasty, the film follows a young scholar, Ho Yunqing (Shih Chun), who is tasked with translating a Buddhist sutra powerful enough to release the souls of the dead. As he retreats to a remote, abandoned fortress in the mountains

to complete his work, he finds himself ensnared in a web of spirits, seduction, and sorcery.

Filmed on location in the scenic countryside of South Korea, Hu utilizes the natural environment, such as swirling fog and golden sunlight, to mirror the shifting boundaries between the physical world and spiritual realms. Eschewing the rapid-fire editing of his groundbreaking *Dragon Inn* or *A Touch of Zen*, here Hu adopts a more tranquil pace, punctuated by bursts of vibrant colors and percussion-driven rituals. A culmination of Hu's artistic and philosophical achievements, this restored masterpiece is a dreamlike journey that invites the viewer to lose themselves in its picturesque landscape.

Introduction by and post-screening discussion with Selznick student Ha Nguyen.

Thursday, June 18, 7:30 p.m.

A Summer Trip through Europe(an Cinema)

Wings of Desire

(*Der Himmel über Berlin*, Wim Wenders, West Germany/France 1987, 128 min., DCP, German with English subtitles)



Guardian angels left to watch over West Berlin after the Second World War listen to the thoughts and dreams of its citizens from the city's rooftops. When Bruno Ganz's angel

Damiel falls in love with a beautiful trapeze artist, he relinquishes his immortality and falls to earth to be with her. Shot primarily in black and white just two years before the fall of the Berlin Wall, this film pays poetic tribute to a city divided. *Wings of Desire*, which earned Wim Wenders the award for Best Director at Cannes in 1987, explores the complex connection between looking, loving, and holding, and remains one of cinema's most affecting city symphonies.

Friday, June 19, 7:30 p.m.

Museum Closed

Saturday, June 20, 2 p.m.

100 Years of Mel Brooks

Blazing Saddles

(Mel Brooks, US 1974, 93 min., 35mm)



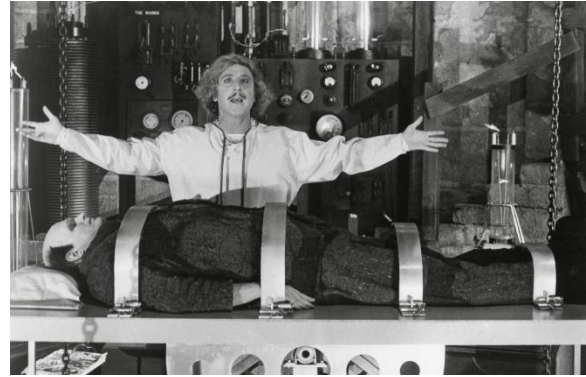
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Saturday, June 20, 7:30 p.m.

100 Years of Mel Brooks | Free for Members

Young Frankenstein

(Mel Brooks, US 1974, 106 min., 35mm)



Mel Brooks followed-up his anarchic Western parody *Blazing Saddles* with something even better: a spot-on spoof of the great Universal horror pictures of the 1930s. In perhaps the finest sustained parody ever made on film, the manic Gene Wilder is Dr. Frederick Frankenstein (that's pronounced Fronk-en-steen), reluctant heir to the man who re-animated dead life. With the help of two assistants (goggle-eyed Marty Feldman and Teri Garr), Dr. F. resumes his grandfather's work and creates his own monster (Peter Boyle). The uniformly sterling and hilariously funny cast also includes Madeline Kahn, Kenneth Mars, and Gene Hackman.

Tuesday, June 23, 7:30 p.m.

Lose Yourself

Session 9

(Brad Anderson, US 2001, 97 min., DCP)



Facing his company's financial ruin, hazmat expert Gordo (Peter Mullan) agrees to take on a rush job stripping asbestos from the decaying walls of a condemned mental health facility. While the ever-professional Gordo fights to get the work done on time, personal grievances and clashing personalities threaten the cohesion and sanity of the members of his ragtag cleanup crew (David Caruso, Stephen Gevedon, Josh Lucas, Brendan Sexton III). Meanwhile, the disturbing history of the hospital, its patients, and its brutal treatment methods lie waiting in the ruins of the building itself and in left-behind audio tapes of patient interviews. Part of the trend of shot-on-video horror films that came in the wake of 1999's *The Blair Witch Project*, *Session 9* was shot on location at the real-life abandoned Danvers State Mental Hospital. With lingering cinematography from director of photography Uta Briesewitz, this surreal and dread-inducing cult classic explores what happens when a person or place loses its identity – and what happens afterwards.

Introduction by and post-screening discussion with Selznick student Casey August.

Wednesday, June 24, 7:30 p.m.

A Summer Trip through Europe(an Cinema) |
The Sight & Sound Club

Ali: Fear Eats the Soul

(*Angst essen Seele auf*, Rainer Werner Fassbinder, West Germany 1974, 93 min., DCP, German and Arabic with English subtitles)



One night, Emmi (Brigitte Mira), an aging cleaning woman, wanders into an unfamiliar bar during a downpour. She ends up dancing with a young Moroccan guest worker named Ali (El Hedi ben Salem). Soon they are close friends, then lovers, then they decide to be married, despite their near 20 year age difference. For Emmi's family and co-workers, the marriage is a complete disgrace, for Ali's friends, it's bewildering. The prejudices of race, age, and class the two confront in the face of their marriage only proves to strengthen their relationship. It's when they rejoin their respective social worlds that conflict and heartbreak arises. To say *Ali: Fear Eats the Soul* is a remake of Douglas Sirk's *All That Heaven Allows*, in which an older woman falls for her younger gardener to her children and her friends' disgust, is to simplify the unique power of both films. While delicate in its treatment of tenderness and love, Fassbinder places the story in the brutal world of the city, where the characters cannot escape their confined surroundings, and violence boils just under the surface.

Thursday, June 25, 7:30 p.m.

Lose Yourself

The Face Behind the Mask

(Robert Florey, US 1941, 68 min. DCP)

Peter Lorre stars in this cult noir as a Hungarian who takes the slow boat to Manhattan in search of a better life, only to almost immediately have his face horribly disfigured in a tenement fire. With employment prospects nil for a man with an accent and horrifying facial scarring, Lorre begins using his skilled trade (fixing watches) to aid the mafia in cracking safes. He rises through the organized crime racket, only to fall in love with a blind beauty (Evelyn Keyes) who doesn't care what he looks like, but who would find his secret life as a gangster untenable. Co-written by Paul Jarrico — an active member of the Communist Party who would later be Blacklisted — *Face* offers savage commentary on how easy it is to lose oneself in pursuit of the American Dream, in the form of devastatingly emotional melodrama. That Lorre is able to break our hearts with a performance given largely with his face hidden by either prosthetics or clever camera work is a testament to both the power of the actor's inimitable voice, and the director's mastery of the medium.

Introduction by and post-screening discussion with Selznick student Karina Longworth.

Friday, June 26, 7:30 p.m.

Rochester Premiere

Agatha's Almanac

(Amalie Atkins, Canada 2025, 86 min., DCP)



Fiercely independent 90-year-old Agatha Bock lives alone on her ancestral farm. Despite health challenges, she defiantly tends to her land, cultivating heirloom seeds passed down through generations. Employing antiquated techniques, Agatha plants and harvests her expansive field of watermelons, beans, flowers, herbs, and vegetables entirely by hand. Without a car, cell phone, running water, or even a functioning landline, Agatha's meditative processes and daily rituals form a vivid counterpoint to the rapid pace of contemporary life.

Shot by an all-female crew—including director Amalie Atkins—over six years on 16mm film, the project captures the handmade materiality inherent in both the medium of film and Agatha's tactile world. Her century-old farmhouse, with its grey exterior, contrasts with the bursts of vibrant colour and texture inside. Unchanged since the 1950s, her home serves as a living archive of a vanishing era, rooted in her esoteric practices that predate modern conveniences. *Agatha's Almanac* offers a window into the experiences of a nearly lost generation, whose values and ways of living are at risk of fading as the world rapidly changes.

Saturday, June 27, 2 p.m.

100 Years of Mel Brooks

Young Frankenstein

(Mel Brooks, US 1974, 106 min., 35mm)



Mel Brooks followed-up his anarchic Western parody *Blazing Saddles* with something even better: a spot-on spoof of the great Universal horror pictures of the 1930s. In perhaps the finest sustained parody ever made on film, the manic Gene Wilder is Dr. Frederick Frankenstein (that's pronounced Fronk-en-steen), reluctant heir to the man who re-animated dead life. With the help of two assistants (goggle-eyed Marty Feldman and Teri Garr), Dr. F. resumes his grandfather's work and creates his own monster (Peter Boyle). The uniformly sterling and hilariously funny cast also includes Madeline Kahn, Kenneth Mars, and Gene Hackman.

Saturday, June 27, 7:30 p.m.

100 Years of Mel Brooks

Silent Movie

(Mel Brooks, US 1976, 87 min., 35mm)



Mel Funn (Brooks), a washed-up Hollywood director, announces his plans to make a contemporary silent movie. With the help of collaborators Dom Bell (Dom DeLuise) and Marty Eggs (Marty Feldman), Mel sets out to recruit a top-notch cast (Burt Reynolds, Liza Minnelli, Paul Newman, Marcel Marceau and Anne Bancroft) in order to secure funding for his magnum opus. Mel Brooks gambled big — and won — with this boldly uncommercial attempt at recapturing the magic and hilarity of the pre-sound era. Brooks's affectionate homage is not entirely silent, but the one spoken word of dialogue comes, ingeniously, from the least expected mouth. Though not the smash success of *Blazing Saddles*, this loving satire has, like *Young Frankenstein*, aged beautifully, and there's a cadre of fans who argue it's as good — if not better — than anything else Brooks directed during the 1970s.

Tuesday, June 30, 7:30 p.m.

A Summer Trip through Europe(an Cinema)

Larks on a String

(*Skrivánci na niti*, Jirí Menzel, Czechoslovakia 1969, 94 min., 35mm, Czech with English subtitles)



Private moments are hard to come by in post-war Czechoslovakia. Whether it's the recitation of a poem, a philosophical conversation, the playing of a saxophone, or a simple flirtation, all are looked on with suspicion by the government and its agents. Following a group of "bourgeois" citizens forced to work in a scrapyard connected to a women's prison, *Larks on a String* takes a critical view of the country's Communist regime. A professor, a prosecutor, a dairyman, a barber, and a cook toil to destroy the emblems of the past while the administration sets up photo ops and romance blossoms across the fence. Made in 1969 but banned until after the Velvet Revolution, master Czech director Menzel (*Closely Watched Trains*) explores the personal cost of totalitarianism.