

# GEORGE EASTMAN MUSEUM

## DRYDEN THEATRE

### Dryden Theatre Film Listings — May, 2026

#### Featured Series:

##### *Silent Spring*

An integral part of Dryden Theatre programming, the silent film is presented as it was intended to be experienced, with live accompaniment. Twice a year the theatre presents a months-long series dedicated to the first thirty-five years of cinema. This spring, that focus encompasses revered restorations, classic adventure tales, and Russian re-discoveries, highlights some of the period's most influential artists, and celebrates the theater's 75th anniversary with re-creations of some of its earliest programs. Both released in the mid-1920s, *The Lost World* and *The Sea Beast* demonstrate how the silent screen could get the audience's heart racing. Our series dedicated to the museum's growing roster of George Eastman Award honorees highlights Gloria Swanson

and King Vidor. Rarely seen, the films of director Boris Barnet come to the Dryden, and our 75th anniversary celebration continues with re-creations of original director James Card's educational lectures on the beginnings of silent film. As a special treat, renowned composer and pianist Makia Matsumura makes her long-awaited return to the Dryden to accompany *Stage Struck* (March 24). All other accompaniment is provided by house musician Philip Carli.

##### *George Award Winners*

One of the ways we're celebrating the 75th anniversary of the Dryden Theatre is to highlight each of our George Eastman Award recipients with a three-film retrospective. With seventy-one recipients since 1955, the series will expand beyond 2026, but each has their own qualities to celebrate. Starting with the First Festival of Film Artists, which honored twenty actors, actresses, directors, and cinematographers for their achievements through 1925, the George Eastman Museum has continued to laud film artists for their distinguished contribution to film, up to and including Rita Moreno in 2025. Throughout the coming years, the Dryden will continue to honor these recipients and our own past through these small snapshots of a life in film.

##### *AAPI Heritage Month screenings*

Asian-American Pacific Islander Heritage Month has been celebrated throughout the month of May for more than thirty years, honoring the contributions made throughout the history of the country. Unsurprisingly, these contributions are reflected in the cinema of this country as well, in addition to the long legacy of cinema brought to the country from other shores. Celebrating these

cinematic contributions in May, the Dryden is proud to present The Japanese Paper Film Project on May 29, with free admission for all, sponsored by the Monroe County Department of Diversity, Equity, and Inclusion. This multi-year project uncovers the previously hidden technique of creating moving images on paper instead of film in the 1930s. Presented by Project Supervisor Eric Faden of Bucknell University, and accompanied by Duo Yumeno, a koto and cellist combo, this fascinating piece of history is now available for everyone to enjoy. In addition, the Dryden will be presenting three films photographed by James Wong Howe, a legendary groundbreaking cinematographer and the first Asian-American recipient of the George Eastman Award.

### *Reality Frictions*

Steve F. Anderson's *Reality Frictions* explores the intersection of fact and fiction on the screens of Hollywood, highlighting moments when images, people or events from the real world intrude on the cinematic one. In an age when generative AI and synthetic imaging provoke anxieties about our ability to tell the difference between real and fake, *Reality Frictions* demonstrates that spectators have long traversed the boundaries of believability, developing nuanced skills for navigating the pleasures and paradoxes that emerge when reality and fiction collide. Richly illustrated with clips from more than one-hundred movies and TV shows, *Reality Frictions* is an entertaining, but also serious, investigation of media's role in revealing truth and making history. This put us in mind of Theo Anthony's 2021 film *All Light, Everywhere*, which takes a far-ranging look at the biases in how what the frame captures is perceived as truth, while that outside the frame is not, including police body cameras. Screened on back-to-

back nights, these films will help us understand how what we see influences what we believe. Director Steve F. Anderson will introduce *Reality Frictions* and participate in a post-screening discussion.

### *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 have 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.

### *Steichen and the Garden*

The George Eastman's newest photography exhibition examines Edward Steichen as both a photographer and a horticulturalist, an activity that sustained him and through which he developed ardently held beliefs regarding the relationship among art, nature, and creativity. The Dryden Theatre will screen three programs related to the exhibition. The first will feature both Steichen *and* the garden, through documentaries that show the photographer at work and beautiful restorations of color silent films that focus on the beauty of flowers. Two documentaries will follow in June and July. *Agatha's Almanac*

follows a ninety-year-old gardener as she preserves traditional practices through daily routines that document a fading way of life. *Herbaria* explores the hidden similarities between preserving film and preserving early twentieth century pressings of flora.

*100 Years of Mel Brooks*  
7 Films on Screen

Mel Brooks, one of the most influential comedians of the twentieth century will celebrate his 100th birthday this June. He began his career after World War II as a drummer and pianist in the resorts and nightclubs 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.

## May Films:

Tuesday, May 5, 7:30 p.m.

Silent Spring | Boris Barnet

*The House on Trubnaya*  
(*Dom na Trubnoy*, Boris Barnet, USSR 1928, 64 min., 35mm)



Text to Come.

Wednesday, May 6, 7:30 p.m.

George Award Winners: James Wong Howe |  
AAPI Heritage Month

*The Adventures of Tom Sawyer*  
(Norman Taurog, US 1938, 91 min., 35mm)



The third Hollywood adaptation of the classic Mark Twain novel (and the first in glorious Technicolor!) sees the mischievous boy going through all his iconic pranks: the ingenious fence-whitewashing episode, the courting of Becky Thatcher, rafting down the Mississippi river, attending his own funeral, saving the local drunk from the gallows, and finally a daring escape through a gorgeously designed cave. In all aspects very much a brainchild of its producer, David O. Selznick, the film initially flopped at the box office, but resonates today with a nostalgic blend of naiveté and wickedness lost to contemporary Hollywood. While working in an early version of Technicolor, cinematographer (and George Eastman Award honoree) James Wong Howe instead worked toward the elimination of unnecessary color to produce an image that was more natural, and thus more effective.

Thursday, May 7, 7:30 p.m.

Special Event

*RIT School of Film and Animation Year-End Program*

For the fifth year in a row, the Dryden presents the best films created by students of the Rochester Institute of Technology (RIT) School of Film and Animation, as chosen by their professors. Previous compilations have included a mixture of live action, animation, and documentary that demonstrate the bright path these filmmakers will blaze in their careers.

Friday, May 8, 7:30 p.m.

*Reality Frictions*

(Steve F. Anderson, US 2024, DCP, 68 min.)



*Reality Frictions* explores the intersection of fact and fiction on the screens of Hollywood, highlighting moments when images, people or events from the real world intrude on the cinematic one. In an age when generative AI and synthetic imaging provoke anxieties about our ability to tell the difference between real and fake, *Reality Frictions* demonstrates that spectators have long traversed the boundaries of believability, developing nuanced skills for navigating the pleasures and paradoxes that emerge when reality and fiction collide. Richly illustrated with clips from more than one-hundred movies and TV shows, *Reality Frictions* is an entertaining, but also serious, investigation of media's role in revealing truth and making history. Set against the historical backdrop of the current fascination with machine learning and generative AI, *Reality Frictions* also touches on the phenomena of deepfake videos, "latent histories" and image synthesis that reveal the reciprocal relationship of human and machine vision. *Reality Frictions* takes a self-reflexive look at the strategies used by filmmakers to strengthen—or sometimes challenge—their own truth claims. From background appearances by real people in the stories of their own lives to historical reenactments, *Reality Frictions* will forever change your perception of films that are "based on a true story."

Director Steve F. Anderson will introduce the film and participate in a post-screening discussion.

Saturday, May 9, 2 p.m.

*Dryden Roundtable: Lose Yourself #1*

For the first time ever, students of the L Jeffrey Selznick School of Film Preservation are curating a series at the 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 afterward. In this first of two roundtables related to the series, five students (Luke Bailey, Lauren Wren, Rebecca Zeiger, Nicholas Rall, and Jacqueline Grimson) 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, May 9, 7:30 p.m.

### Reality Frictions

#### *All Light, Everywhere*

(Theo Anthony, US 2021, 105 min., DCP)



“The eye only sees in each thing that for which it looks, and it only looks for that of which it already has an idea.” — photographer Alphonse Bertillon

The observer effect in psychology suggests that the simple act of observation by an outside person can unintentionally change the way people act and react to situations. Director Theo Anthony (whose *Rat Film* screened at the Dryden in 2018) takes this idea further by exploring how the observer can purposely influence the way an interaction is perceived, particularly when that interaction is recorded. Preconceived notions, coupled with the historically limited scope of the film frame and the advent of technologies such as facial recognition, high-resolution drone cameras, and bodycams, Anthony argues, have made policing more lopsided than ever. This ambitious, broad-ranging, and experimental documentary considers these ideas and their application in the modern-day United States. Recipient of the special jury award for Nonfiction Experimentation at Sundance 2021.

Tuesday, May 12, 7:30 p.m.

### Silent Spring | James Card's First Programs

#### *Enlarged Vistas: Film Spectacle*

#### *Salambo*

(Arturo Ambrosio, Italy 1911, 65 min., 16mm)

#### *The Battle at Elderbush Gulch*

(D. W. Griffith, US 1913, 28 min., 35mm)



While natural light provided the best illumination for early motion picture stock, and Edison constructed his Black Maria studio to take advantage of this, filmmakers soon decided that the constraints of shooting on sets limited the types of stories they could tell, so some decided to move their crews outdoors. Thus, the epic was born. For the first two decades of cinema, the longest films produced were contained on two reels, or about thirty minutes. In the teens, Italian directors mined their historical tales for big budget productions that lasted twice as long, if not longer. In this program, one such example, *Salambo*, about a soldier who falls in love with a princess in North Africa, is paired with *The Battle at Elderbush Gulch*, one of Griffith's precursors to his epic films, shot on location in the San Fernando Valley.

Live piano accompaniment by Dr. Philip Carli.

Wednesday, May 13, 7:30 p.m.

Lose Yourself

*3 Women*

(Robert Altman, US 1977, 124 min., 35mm)



Director Robert Altman famously described the concept for *3 Women*, his idiosyncratic follow-up to 1976's contentious *Buffalo Bill and the Indians*, as coming to him in a dream. It's easy to believe when watching the film—a sustained, sun-drenched daydream, with more than a tinge of nightmare. Although unmoored from traditional storytelling techniques, *3 Women* finds an emotional anchor in its titular leads: Shelley Duvall, Sissy Spacek, and Janice Rule masterfully embody sensitive strangers who share space in the California desert, as well as sharing much of themselves—perhaps too much. As their identities shift and slip into one another, viewers follow the women deeper into their insular world, carefully crafted by the film's talent: on set, Altman embraced improvisation and unusual displays of method acting (Duvall, for example, wrote in-character diaries and recipes), leading to a film that feels both truly lived-in and separated from reality. Out of print on home video for many years after release, *3 Women's* mythos only grows larger and stranger with the passage of time.

Introduction by and post-screening discussion with Selznick student Luke Bailey.

Thursday, May 14, 7:30 p.m.

Lose Yourself

*A Streetcar Named Desire*

(Elia Kazan, US 1951, 122 min., 35mm)



Tennessee Williams' 1947 Pulitzer Prize-winning play emerged on the silver screen in this bold adaptation. Fittingly directed by stage actor-turned director Elia Kazan, *A Streetcar Named Desire* places complex and flawed characters in a cramped apartment in 1930s New Orleans. Faded southern belle Blanche DuBois (Vivien Leigh) springs a surprise visit upon her married sister, Stella (Kim Hunter). The illusive Blanche surrounds herself with lies and an air of mysticism, crafting a fantastical world and spreading sensationalized stories. Stella's husband, brutish mechanic Stanley Kowalski (Marlon Brando), is quick to see through his sister-in-law's false airs. As Blanche begins to charm Stanley's friend, Mitch (Karl Malden), and influence Stella against her callous husband, an aggravated Stanley sets out to expose Blanche's mysterious past and force her to confront reality. *Streetcar* depicts the gradual descent into insanity, accompanied by raw and heart-wrenching performances, led by Vivien Leigh. With *Streetcar* celebrating its 75th anniversary on September 18, this cinematic staple deserves to be revisited on the big screen.

Introduction by and post-screening discussion with Selznick student Lauren Wren.

Friday, May 15, 7:30 p.m.

Rochester Premiere

*Kontinental '25*

(Radu Jude, Romania/Switzerland/Luxembourg/Brazil/ UK 2025, 109 min., DCP, Romanian, Hungarian, and German with English subtitles)



Romanian provocateur Radu Jude last screened a film at the Dryden only three months ago, with his AI-infested exploration of *Dracula*. Filmed nearly concurrently, with common cast and crew members, *Kontinental '25* is Jude reverting to an earlier time in his career, likely his most straightforward narrative feature in a decade, with *Scarred Hearts*. His protagonist here is Orsolya (Eszter Tompa), a bailiff who has been charged with clearing squatters from derelict buildings purchased by rich developers. When tragedy strikes, Orsolya falls into a spiral of self-recrimination seeking comfort from those around her without any true assurance. Echoing Roberto Rossellini's *Europa '51*, in name if not in theme, Jude's social commentary is no less barbed, skewering the human toll of Romania's housing crisis and devolution into unrestrained capitalism.

Followed by a recorded conversation between directors Richard Linklater and Radu Jude.

Saturday, May 16, 7:30 p.m.

Lose Yourself

*Score*

(Radley Metzger, US 1973, 90 min., DCP)



If you took *Who's Afraid of Virginia Woolf*, softened it, candy-coated it, and thrust it into the devil-may-care post-sexual revolution era, you would get Radley Metzger's *Score*. Metzger's films have been described as the champagne of erotic cinema, and you'll be unlikely to find an X-rated film, which is classier and breezier than this 1974 softcore masterpiece. This cheeky bisexual fairy tale is an ideal entry point to the porno-chic era for the unacquainted and unsure due to its lighthearted yet stylish simplicity. The set-up is this: Swingers Elvira (Claire Wilbur) and Jack (Gerald Grant) invite over naive, repressed newlywed couple Betsy (Lynn Lowry) and Eddie (Calvin Culver, better known as Casey Donovan) and mischievously compete to seduce the same-sex counterpart before midnight. The vibrant, French New Wave-inspired aesthetic is simultaneously sophisticated, sexy, and silly—never seedy. Come lose your preconceived notions about pornography alongside Betsy and Eddie as they lose themselves in their innermost desires and their true selves whom they lost somewhere along the way.

Introduction by and post-screening discussion with Selznick student Rebecca Zeiger.

Sunday, May 17, 2 p.m.

Piano Fundraiser

*The Ten Commandments*

(Cecil B. DeMille, US 1923, 136 min., 35mm)



The spectacle of spectacles. Not only a great cast, but the great director of spectacles himself Cecil B. DeMille guides this great story he liked so much that he filmed it twice. DeMille's earliest epic production, this version, instead of being content with one story or one time period, starts with the Biblical Exodus story and moves to modern times (1923) with another story of good and evil, temptation and redemption, with a moral. This presentation is a restoration from George Eastman Museum, which used DeMille's personal nitrate print as its starting point and, using modern technology, created a new negative and prints replicating the look of DeMille's nitrate, including sequences in his favorite early color system, The Handschiegl Color Process.

This special program is a fundraiser to help acquire funds to replace our current piano with a 1925 Knabe that will enhance our silent film screenings for years to come.

Live piano accompaniment by Dr. Philip Carli.

Tuesday, May 19, 7:30 p.m.

Silent Spring

*Steichen and the Garden*

*Steichen*

(Isaac Kleinerman, US 1954, 29 min., 16mm)

*Edward Steichen*

(unknown director, US 1936, 11 min., 16mm)

*[Steichen at Mt. Kisco]*

(Agnes Meyer, US 1926, 3 min., DCP)

*The Kingdom of Flowers*

(unknown director, France 1910, 3 min., 35mm)

*Fleurs*

(unknown director, France 1912, 3 min., 35mm)

*When Flowerland Awakens in Japan*

(*[Le printemps au Japon]*, unknown director, France 1916, 9 min., 35mm)

*Chrysanthemums*

(Segundo de Chomón, France 1909, 3 min., 35mm)

*When Flowers Bloom*

(unknown director, US 1929, 10 min., 35mm)



With the new exhibition *Edward Steichen and the Garden* now open in the galleries, enjoy this celebration of both at the Dryden. The first half of the program features the

photographer himself, first in a half-hour NBC special looking back on his life and career. Then we see Steichen at work and at play, in a film that captures him in the studio during his commercial phase, and with a home movie that shows him at Mt. Kisco, east of the Hudson River, which was an important place for him. The second half of the program explores the extent of floral photography in silent film. Using the genres of travelogue, trick film, and narrative, and with an assortment of color processes, this was how early audiences saw the beauty of flowers in the first decades of the century.

Wednesday, May 20, 7:30 p.m.

George Award Winners: James Wong Howe |  
AAPI Heritage Month | Free for Members

*Bell, Book, and Candle*  
(Richard Quine, US 1958, 106 min., 35mm)



A charming, radiant Kim Novak plays Gillian, a genuine but good witch, who casts a spell on oblivious publisher Shepard (James Stewart) to make him leave his fiancée and fall in love with her. The stellar cast includes Jack Lemmon as Novak's zany warlock brother, and Ernie Kovacs as a pompous writer. Fresh off of the intense, tragic *Vertigo*, Novak and Stewart re-teamed for this delightful comedy, displaying just as much screen chemistry and serving as the inspiration for the 1960s sitcom *Bewitched*. Here, cinematographer (and George Eastman Award honoree) James Wong Howe works with the Technicolor aesthetic to create fantastical, ethereal compositions.

Thursday, May 21, 7:30 p.m.

Boris Barnet

*Okraina*

(Boris Barnet, USSR 1933, 98 min., 35mm, Russian with English subtitles)



Text to Come.

Friday, May 22, 7:30 p.m.

Boris Barnet

*Dark is the Night*

(*Odnazhdy nochyu*, USSR 1945, 73 min., 35mm, Russian with English subtitles)



Text to Come.

Saturday, May 23, 2 p.m.

George Award Winners: James Wong Howe | AAPI Heritage Month

*Bell, Book, and Candle*

(Richard Quine, US 1958, 106 min., 35mm)



A charming, radiant Kim Novak plays Gillian, a genuine but good witch, who casts a spell on oblivious publisher Shepard (James Stewart) to make him leave his fiancée and fall in love with her. The stellar cast includes Jack Lemmon as Novak's zany warlock brother, and Ernie Kovacs as a pompous writer. Fresh off of the intense, tragic *Vertigo*, Novak and Stewart re-teamed for this delightful comedy, displaying just as much screen chemistry and serving as the inspiration for the 1960s sitcom *Bewitched*. Here, cinematographer (and George Eastman Award honoree) James Wong Howe works with the Technicolor aesthetic to create fantastical, ethereal compositions.

Saturday, May 23, 7:30 p.m.

100 Years of Mel Brooks

*The Critic*

(Ernest Pintoff, US 1963, 4 min., DCP)

*The Producers*

(Mel Brooks, US 1967, 88 min., DCP)



From the masterful comic mind of Brooks comes the original film farce that inspired the smash Broadway musical. Gene Wilder plays a meek accountant dragged into a scheme by money-hungry producer Max Bialystock (Zero Mostel). In their attempts to produce a flop, they create one of the most memorable and comedic musical numbers in film history:

*Springtime for Hitler*. Preceded by the Oscar-winning animated short *THE CRITIC*, featuring Brooks' sharp wit and tongue in the face of modern art.

Tuesday, May 26, 7:30 p.m.

Boris Barnet

*Alionka*

(Boris Barnet, USSR 1962, 86 min., 35mm, Russian with English subtitles)



Text to Come.

Wednesday, May 27, 7:30 p.m.

George Award Winners: James Wong Howe |  
AAPI Heritage Month

*Seconds*

(John Frankenheimer, US 1966, 106 min.,  
35mm)



James Wong Howe provides the amazing camerawork for one of cinema's most complex, terrifying works of science fiction. A mysterious organization gives a middle-aged man a new lease on life: thanks to a staged death and the wonders of plastic surgery, the stodgy businessman metamorphoses into sexy artist Rock Hudson. But he soon finds his fantasy life to be an empty trap. Daring and disturbing, *Seconds* unfolds new layers of anxiety that linger long after you've left the theater. Profound, powerful filmmaking.

Thursday, May 28, 7:30 p.m.

Lose Yourself

*Enemy*

(Denis Villeneuve, Canada/Spain/France 2013,  
91 min., DCP)



Before the blockbuster hits of *Arrival* and *Dune*, director Denis Villeneuve began his English-language career with this surreal thriller starring two Jake Gyllenhaals. Based on the novel *The Double* by Nobel laureate José Saramago, *Enemy* follows Adam Bell, a disaffected history professor in a troubled relationship, whose world is upended when he discovers that he has a doppelgänger, an actor named Anthony Claire. Anthony's wife, however, begins to distrust her husband, and the two men find themselves ensnared in a web of deceit. Featuring strong supporting performances from Mélanie Laurent, Sarah Gadon, and Isabella Rossellini, *Enemy* creates an oppressive atmosphere around the two leads, drawing us further into their subconscious. With a hefty helping of *Eyes Wide Shut* thrown in, this film is sure to keep you guessing, with an unforgettable ending that will make your skin crawl.

Introduction by and post-screening discussion  
with Selznick student Nicholas Rall.

Friday, May 29, 7:30 p.m.

### AAPI Heritage Month Screenings

#### *The Japanese Paper Film Project*



In the 1930s, several Japanese companies produced films made on paper (“kami firumu”) instead of celluloid. The Japanese Paper Film Project preserves the surviving movies and promotes scholarship about these films. From 1932 to 1938, two Japanese companies dominated the paper film market. Most well-known are REFCY, based in Tokyo, and Katei Toki (“Home Talkie”), based in Osaka. They produced animated and live action films, often in color. Moreover, many of the films contained synchronized sound tracks on 78 rpm vinyl. Given the short period of production, the varying paper quality, and WWII’s devastation, very few Japanese paper film prints survive. Now, almost ninety years later, the handful of surviving prints are beginning to deteriorate. Thus, this project is racing against time to preserve the films before they disappear entirely.

This special presentation, compiled specifically for the Dryden Theatre, will include a talk from Project Supervisor Eric Faden and be accompanied by music from Duo Yumeno, a koto and cello duo, for the silent films in the program.

Free admission for all.

Saturday, May 30, 2 p.m.

### 100 Years of Mel Brooks

#### *The Producers*

(Mel Brooks, US 1967, 88 min., DCP)



From the masterful comic mind of Brooks comes the original film farce that inspired the smash Broadway musical. Gene Wilder plays a meek accountant dragged into a scheme by money-hungry producer Max Bialystock (Zero Mostel). In their attempts to produce a flop, they create one of the most memorable and comedic musical numbers in film history: *Springtime for Hitler*.

Saturday, May 30, 7:30 p.m.

100 Years of Mel Brooks

*The Twelve Chairs*

(Mel Brooks, US 1970, 94 min., 35mm)



Brooks' second feature is set in Russia shortly after the Bolshevik uprising, where a hapless clerk (*Oliver!*'s Ron Moody) and his treacherous companions (Frank Langella & Dom DeLuise) search the country for twelve chairs, one of which contains a fortune in hidden jewels. Like Brooks' previous film, *The Producers*, the protagonists are hopeless treasure hunters who are forever outwitted by their own inept plans. This black comedy is frequently pointed to by critics as one of Brooks' best and funniest.