

# GEORGE EASTMAN MUSEUM

## DRYDEN THEATRE

### Dryden Theatre Film Listings — July, 2026

#### Featured Series:

*America in Space*  
5 Films on Screen

Celebrating both the 250th birthday of the United States and the 47th anniversary of the Apollo 11 spaceflight, this series highlights the achievements and contributions of Americans to space exploration, through the lens of cinema. From the early, pre-launch days of hard science and hot-shot test pilots to the wonder and danger of the Apollo missions, Hollywood has explored many aspects of this period, many of them nominated for Academy Awards. *The Right Stuff* covers the period of the Mercury missions, and *First Man* takes a closer look at the life and career of Neil Armstrong. The wondrous documentary *For All Mankind* uses actual NASA footage for an overview of the entire Apollo program, and *Apollo 13* tells the story of that nearly-fatal

mission to the moon. Exhilarating, inspiring, and dramatic, these films document this period of American history that put intellect and aspiration at the forefront.

*A Summer Trip through Europe(an Cinema)*  
16 Films on Screen

Visit the Dryden for your summer vacation, travelling from Sweden through Denmark, Germany, the Czech Republic, Romania, Greece, Albania, 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. As a bonus, eight of the films appear on the 2022 *Sight and Sound* magazine poll of the Greatest Films of All Time.

*100 Years of Mel Brooks*  
7 Films on Screen

Mel Brooks, one of the most influential comedians of the twentieth century, celebrated 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.

Training Camp, experience some of the best examples of the sport on screen.

### *Lose Yourself*

10 Films on Screen

What does it mean to lose oneself? Can you get caught up in your own lies? Or find yourself in a drug-addicted spiral? Perhaps you are in a completely alien world or give yourself up to a job. Can you get caught up in seeking new pleasure? Or is that simply an excuse because you'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.

### *Training Camp*

5 Films on Screen

Ever since Edward Muybridge took successive images of a racehorse in full gallop, sports movement have been a part of the moving image. As collegiate and professional sport became more popular, they found themselves the center of attention in films dating back to 1913. Football was a particularly visual game, which made it particularly suited to the big screen. As time went on, more loveable losers and inspirational underdogs made it to the gridiron — and the cinema. As the Buffalo Bills once again descend upon Rochester for

## July Films:

Wednesday, July 1, 7:30 p.m.

Canada Day

### *Norman McLaren Shorts Program*

#### *Boogie-Doodle*

(Norman McLaren, Canada 1940, 4 min., 16mm)

#### *Loops*

(Norman McLaren, Canada 1941, 3 min., 16mm)

#### *Fiddle-de-Dee*

(Norman McLaren, Canada 1947, 3 min., 16mm)

#### *A Phantasy*

(Norman McLaren, Canada 1952, 7 min., 16mm)

#### *Le Merte*

(Norman McLaren, Canada 1958, 4 min., 16mm)

#### *Neighbours*

(Norman McLaren, Canada 1952, 8 min., 16mm)

#### *A Chairy Tale*

(Norman McLaren, Canada 1958, 12 min., 16mm)

#### *Pas de Deux*

(Norman McLaren, Canada 1968, 13 min., 16mm)

#### *Narcissus*

(Norman McLaren, Canada 1983, 22 min., 16mm)

Despite being born in Scotland, Norman McLaren became Canada's premier animator,

producing works himself with the National Film Board and training following generations of animators. In early films he would paint or scratch the film itself as he did not have ready access to cameras. He would experiment with several types of animation, producing a broad range of styles, frequently playing with shapes and colors, and often closely associated with the music and sound that accompanies his films. In his later career, he became fascinated with the movement of the human body and its possibilities on screen, particularly in the area of dance, as he used multiple filmic techniques to enhance the performances of dancers on stage. This program celebrating Canada Day covers forty years of McLaren's career and his diverse range of influences and styles.

Thursday, July 2, 7:30 p.m.

Rochester Premiere | Steichen and the Garden

### *Herbaria*



(Leandro Listorti, Argentina 2022, 83 min., DCP, Spanish with English subtitles)

Argentinian filmmaker and programmer Leandro Listorti offers a contemplation on the parallels between extinct plant life and lost

film. An herbarium is an archived collection of preserved plant specimens, involving plants pressed flat, dried, and mounted for future study and research. In the film, Listorti draws comparisons between herbaria and film archives, which are collecting, conserving, and, in best conditions, restoring the images stored there. Featuring footage from both the Buenos Aires Botanical Garden and the Museo del Cine, Listorti follows professionals at both institutions as they attempt to identify, catalog, and preserve Argentina's history, natural and cinematic. The film takes a poetic turn as Listorti considers the future of both, and the work necessary to achieving these goals.

Friday, July 3, 7:30 p.m.

America in Space

### *The Right Stuff*

(Philip Kaufman, US 1983, 193 min., 35mm)



Thrilling, comedic, and epic, writer-director Philip Kaufman adapts Tom Wolfe's docu-drama novel about the Mercury program, NASA's first steps toward space flight. Seeking out test pilots, who they deem to have the "right stuff," physical, mental, technological, and ethical boundaries are pushed in the efforts to beat the Soviets to space. Nominated for eight Academy Awards,

including Best Picture, the film features a deep cast, most of whom were just beginning their film careers, including Sam Shepard, Fred Ward, Dennis Quaid, Ed Harris, Scott Glenn, Lance Henriksen, Barbara Hershey, Jeff Goldblum, and Harry Shearer. With aerial photography that continues to amaze forty years after the film's release, this big-screen spectacle should not be missed.

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

A Summer Trip through Europe(an Cinema)

### *The Way I Spent the End of the World*

(*Cum mi-am petrecut sfârșitul lumii*, Cătălin Mitulescu, Romania/France 2006, 106 min., 35mm, Romanian with English subtitles)



Contemporary with the emergence of the Romanian New Wave with *The Death of Mr. Lazarescu* (2005) and *4 Months, 3 Weeks, & 2 Days* (2007), this film about a family struggling during the last days of the Ceaușescu government received a limited release in this country. Eva (Dorotheea Petre) is a seventeen-year-old girl who gets into trouble at school and is expelled. Her younger brother, Lilu (Timotei Duma), joins a choir tasked with singing for the president while absorbing the grumblings of neighbors and relatives. Both seek to find a way to escape

what seems to be a pre-determined fate. Alternately charming and heart-braking, Mitulescu's first feature provides a personal glimpse into the circumstances that brought about the end of Communism in Romania.

Wednesday, July 8, 7:30 p.m.

A Summer Trip through Europe(an Cinema)

### *Eternity and a Day*

(*Mia aioniotita kai mia mera*, Theodore Angelopoulos, France/Italy/Greece/Germany, 137 min., 35mm, Greek with English subtitles)



An elderly poet in Greece, alone and near death, takes comfort in memories of a happier time and the companionship of a young Albanian refugee. Bruno Ganz (*Wings of Desire*) stars in a poignant performance as the dying author, and Eleni Karaindrou's music contributes greatly to a moving meditation on life, loss, and memory - the winner of the Cannes Film Festival's Palme d'Or.

Thursday, July 9, 7:30 p.m.

America in Space

### *First Man*

(Damien Chazelle, US/China/Japan 2018, 141 min., DCP)



Ryan Gosling plays the legendary Neil Armstrong in this adaptation of the James Hansen biography, directed by Damien Chazelle (*La La Land*, *Whiplash*, *Babylon*). Focusing on Armstrong's professional career and his journey to become the first man to walk on the moon, the film opens with the distracted pilot escaping a dangerous flight, yet still under threat of being grounded. He applies for Project Gemini and is accepted to the space program. Meanwhile, his daughter has been diagnosed with a brain tumor, and Armstrong spends his personal time detailing her symptoms and researching possible treatments. Unfolding over a decade of professional success and personal loss, *First Man* is a portrait of the man behind the icon. Chazelle's attention to detail extends to the visuals and soundscape that put you in the cockpit with Armstrong.

Friday, July 10, 7:30 p.m.

Octavia Spencer

*The Help*

(Tate Taylor, US 2011, 146 min., DCP)



Octavia Spencer earned an Academy Award on her first nomination in this film based on the best-selling novel by Kathryn Stockett. Set in early-1960s Jackson, Mississippi, the story follows “Skeeter” Phelan (Emma Stone), recently graduated from college and looking to become a writer. When she lands a job at the local newspaper as the “domestic columnist,” she consults the bevy of maids that work at local white households, prompting her to conceive a project that tells their stories. Integral to this plan are Aibileen (Viola Davis), who works for Skeeter’s friend Elizabeth (Ahna O’Reilly) and Minny (Spencer), who has worked for many families, currently in the Walters house. As word of the book spreads, each of these women find themselves in precarious positions. Spencer is a stand-out in a stacked cast that includes Sissy Spacek, Jessica Chastain, Bryce Dallas Howard, Allison Janney, Mary Steenburgen, and Cicely Tyson.

Saturday, July 11, 2 p.m.

America in Space

*The Right Stuff*

(Philip Kaufman, US 1983, 193 min., 35mm)



Thrilling, comedic, and epic, writer-director Philip Kaufman adapts Tom Wolfe’s docu-drama novel about the Mercury program, NASA’s first steps toward space flight. Seeking out test pilots, who they deem to have the “right stuff,” physical, mental, technological, and ethical boundaries are pushed in the efforts to beat the Soviets to space. Nominated for eight Academy Awards, including Best Picture, the film features a deep cast, most of whom were just beginning their film careers, including Sam Shepard, Fred Ward, Dennis Quaid, Ed Harris, Scott Glenn, Lance Henriksen, Barbara Hershey, Jeff Goldblum, and Harry Shearer. With aerial photography that continues to amaze forty years after the film’s release, this big-screen spectacle should not be missed.

Saturday, July 11, 7:30 p.m.

100 Years of Mel Brooks

### *High Anxiety*

(Mel Brooks, US 1977, 94 min., 35mm)



Comedic genius Brooks plays Dr. Thorndyke, the new administrator for the Psychoneurotic Institute for the Very, Very Nervous. When he is wrongfully accused of murder he must overcome his fear of heights or "high anxiety" in order to uncover a sinister plot hatched by Dr. Charles Montague (Harvey Korman) and his dominatrix assistant Nurse Diesel (Cloris Leachman). Brooks' parodic homage to the thrillers of Alfred Hitchcock (including *Vertigo*, *Psycho*, and *The Birds*) also features Brooks favorite Madeline Kahn as the love interest with a dark secret. A must-see for fans of both Brooks and Hitchcock!

Sunday, July 12, 2 p.m.

Octavia Spencer | Free for Members

### *Tow*

(Stephanie Laing, US 2026, 105 min., DCP)



Octavia Spencer's latest film is this true-to-life story of struggle against the system. Amanda Ogle (Rose Byrne) lives hand-to-mouth in Seattle, sleeping at shelters while trying to get a job as a veterinarian technician. The shelters fill up and Amanda is forced to become a "vehicle resident" in her sole worthwhile possession, a 1991 Toyota Camry. Just as Amanda finds a job that requires a car, the Camry is stolen. While the car is retrieved, the towing company requires her to pay \$200 to release it. As Amanda fights a year-long battle to get her car back, and the amount she owes continues to grow, she is forced to come to terms with being unhoused, her addictions, and being separated from her daughter in Utah. Spencer plays Barb, the no-nonsense manager for a shelter for women that befriends Amanda and guides her through her journey.

Tuesday, July 14, 7:30 p.m.

America in Space | Free for Members

### *For All Mankind*

(Al Reinert, US 1989, 80 min., DCP)



A dreamy, impressionistic collage of NASA archival footage, Brian Eno's music, and interviews with the real Apollo astronauts, Al Reinert's 1989 documentary depicts a journey to the moon and back. With Artemis II marking the return of man to the moon, *For All Mankind* evokes the emotional and philosophical side of space exploration through the lens of the Apollo program. In a twist from most documentaries, Reinert forgoes talking heads (refusing to even note who is currently being interviewed), and lets their words speak for themselves. The resulting impression is less of an informative documentary, and more of a powerful, spiritual experience, recreated and conveyed through the objectivity of recorded fact.

Introduction by and post-screening discussion with Selznick Student Marcus Leese.

Wednesday, July 15 7:30 p.m.

### *Dryden Closed*

Thursday, July 16, 8 p.m.

### *Hidden Figures*

(Theodore Melfi, US 2016, 127 min., DCP)



"This is about inventing the math, because without that, we're not going anywhere." Throughout the history of NASA, mathematical computations were done by "computers," people with the know-how to make sure the numbers were correct, including the West Area Computers, Black women segregated from the rest of the facility. The film follows three of these women: Dorothy Vaughn (Octavia Spencer), who was instrumental in integrating the new IBM machines in the facility; Katherine Goble (Taraji P. Henson), who devised and confirmed many of the calculations necessary for spaceflight; and Mary Jackson (Janelle Monáe), who blazed her own trail as an engineer. Detailing the racism and sexism these three women needed to overcome just to contribute to the Space Race, this is a touching, inspirational story for everyone, earning Spencer her second Academy Award nomination.

Friday, July 17, 7:30 p.m.

George Eastman Award Ceremony: Octavia Spencer

Tuesday, July 21, 7:30 p.m.

A Summer Trip through Europe(an Cinema)

*The Dream & the Lie*

(Elena Dorfman, Albania/US 2026, 67 min., DCP)



Designed as a three-channel installation, this cinematic version of Elena Dorfman's debut film takes a deep dive into the hidden history of Albanian film. The Albanians established their Kinostudio with the help of the Russians, and went on to produce more than three hundred feature films and thousands of newsreels and documentaries — all of which were state sponsored and censored. However, because Albania was isolated for nearly fifty years, their film history is one of the least known of the Eastern Bloc countries. The archive is nearly complete, with an enormous trove of photographs, hand-made production books, music scores and a plethora of other fascinating materials that have really not yet seen the light of day. Dorfman weaves history, both political and cinematic, into a mesmerizing glimpse of the depth and breadth of Albania's film history.

Introduction by and post-screening discussion with director Elena Dorfman.

Wednesday, July 22, 7:30 p.m.

Training Camp

*The Freshman*

(Fred C. Newmeyer, Sam Taylor, US 1925, 77 min., 35mm)



In one of his supreme comic masterpieces, the great Harold Lloyd tries anything to be the most popular man on campus, including becoming a tackling dummy for the school football team. He gets a chance to impress his girl by helping the team win the big game in one of the most hilarious sequences in cinema history. Utilizing the standard frame of the time, most of the football sequences are shot looking down the field from each end zone, rather than from the sidelines as would become standard both in films and on television after the emergence of widescreen technology. This screening represents the public premiere of our 1925 Knabe piano.

Live piano accompaniment by Dr. Philip Carli.

Thursday, July 23, 7:30 p.m.

America in Space

### *Apollo 13*

(Ron Howard, US 1995, 140 min., 35mm)



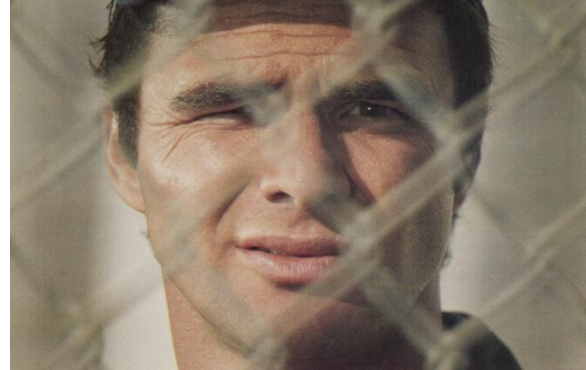
Based on the true story of NASA's aborted third trip to the moon, the film follows Jim Lovell (Tom Hanks), Jack Swigert (Kevin Bacon), and Fred Haise (Bill Paxton) as an explosion in an oxygen tank puts the mission at risk. The three astronauts, along with their support crew on Earth, need to devise a way, with limited resources, to return their ship safely through the atmosphere and back home. *Apollo 13* is noteworthy for its combination of digital and practical effects, including models, blue screen, and motion-control cinematography. The strong supporting cast also includes Gary Sinise and Academy Award nominees Ed Harris and Kathleen Quinlan.

Friday, July 24, 7:30 p.m.

Training Camp

### *The Longest Yard*

(Robert Aldrich, US 1974, 121 min., 35mm)



Paul "Wrecking" Crewe (Burt Reynolds) has made a lot of mistakes in his life. After getting banned from the NFL for shaving points, he steals his lover's car, leads police on a chase, and dumps the car in the ocean, earning him eighteen months in state prison. There he is cajoled into putting together a football team of inmates to act as a punching bag for the prison's semi-pro team made up of prison guards. But when his parole is threatened, Crewe sees a chance to lash out at the world in the form he's most familiar with, and provides the inmates with one last chance to leave everything on the field. Inspired as much by Paul Newman's anti-hero characters as Reynolds's own tough-guy image from *Deliverance*, *The Longest Yard* is a violent and ribald look at anti-authoritarianism through sport.

Saturday, July 25, 2 p.m.

America in Space

### *Apollo 13*

(Ron Howard, US 1995, 140 min., 35mm)



Based on the true story of NASA's aborted third trip to the moon, the film follows Jim Lovell (Tom Hanks), Jack Swigert (Kevin Bacon), and Fred Haise (Bill Paxton) as an explosion in an oxygen tank puts the mission at risk. The three astronauts, along with their support crew on Earth, need to devise a way, with limited resources, to return their ship safely through the atmosphere and back home. *Apollo 13* is noteworthy for its combination of digital and practical effects, including models, blue screen, and motion-control cinematography. The strong supporting cast also includes Gary Sinise and Academy Award nominees Ed Harris and Kathleen Quinlan.

Saturday, July 25, 7:30 p.m.

100 Years of Mel Brooks

### *Spaceballs*

(Mel Brooks, US 1987, 96 min., 35mm)



One of Brooks's most quotable films, this Star Wars send-up takes on the mega-franchise, American politics, and Hollywood itself. Luke Skywalker, excuse me, Lone Starr must do battle with the evil President Skroob (Brooks) and Dark Helmet for the hand of Druish Princess Vespa and the air over planet Druidia. With the help of a diminutive merchandise-shilling mystic named Yogurt (also Brooks), a half-man/half-dog co-pilot, and a purity defending droid, can Lone Starr and his band of weirdos save the day?