

GEORGE EASTMAN MUSEUM

DRYDEN THEATRE

Dryden Theatre Film Listings — September, 2026

Featured Series:

Silent Tuesdays

14 Films on Screen



An autumn tradition at The Dryden, silent films with live accompaniment return on Tuesdays to explore the first thirty-five years of cinema. Comedies, epics, westerns, horror films, and the avant-garde were all part of that early cinema, and are all represented in our series this Fall. Whether it's Laurel and Hardy, Tom Mix, Ramon Novarro, or Pola Negri, the faces that made the movies will

make their appearance on our big screen. Accompanied by Philip Carli on our 1925 Knabe piano, this is as close as you'll get to re-creating the original cinematic experience, short of inventing a time machine. In addition, Anvil Orchestra makes their return to The Dryden to accompany Fritz Lang's *Metropolis* on September 13 (special pricing applies).

Distaff Noir

4 Films on Screen



Inspired by the new book *Hollywood Noir's Women Performers*, co-authored by R. Barton Palmer and LeMoyne College's own Julie Grossman, this series looks at classic crime films and melodramas through their female stars. From Gloria Grahame to Joan Fontaine, Joan Leslie, Ida Lupino, Marilyn Monroe, and Joan Crawford, film noir has been populated by vibrant (and sometimes violent) female performances. Looking at not just individual films, but these actresses' careers, we may see how these skilled and charismatic performers not only enhanced the genre of film noir, but helped define it.

The Art of Music in the Movies

9 Films on Screen



For the fourth year in a row, experience films through their musical scores—and their composers. Each week, either Mark Watters, Emmy-winning composer and director of the Beal Institute for Film Music and Contemporary Media at the Eastman School of Music or Charity Lofthouse, chair of the Music Department at Hobart and William Smith Colleges, and the author of *Hitting the Right Notes: Film Directors and Composers in Harmony*, will introduce the film and follow the screening with an in-depth discussion with Jared Case. From thrillers to dramas, animation, creature features, and comedy, these films emphasize how important the musical experience is to cinema. Featured composers include Bernard Herrmann, Ennio Morricone, Elmer Bernstein, and Carter Burwell. New this year is the comparison of John Barry's score for the 1976 *King Kong* with James Newton Howard's for the 2005 version, on back-to-back nights! If you've ever left the theater humming, this series is for you.

Two by McElwee

2 Films on Screen



A filmmaker living his life on screen, Ross McElwee has returned to documentary production after a fourteen year absence, tying in his early films with his latest. In 1985, McElwee released *Sherman's March*, intended to be an exploration of the Civil War general's "March to the Sea" and its effects into the Twentieth Century. His focus shifts, however, as he repeatedly develops feelings for various women only to have his romantic dreams dashed by reality. A personal essay film about love and loss, it earned the Grand Jury prize at the Sundance Film Festival in 1987. Decades later, Hollywood has come to call, seeking to make a fictional series based on Sherman's March, which forms part of the spine of his latest film, *Remake*. The other narrative thread is his relationship with his son, who lived his entire life in between the films, bringing the narrative full circle.

Adventures of Lassie 5 Films on Screen



That beloved collie, Lassie, made her debut in the 1940 film *Lassie Come Home*, based on the novel of the same name by Eric Knight. For more than eight decades, Lassie has entertained audiences on the big screen and television, but these first five films, all shot in glorious Technicolor, were where our Lassie love began. From traveling hundreds of miles to return to Roddy McDowall to escaping a Nazi prison camp to a snowy rescue, the heroic dog (always played by Pal) continues to excite us all these years later. This Saturday Matinee-exclusive series is perfect for family viewing!

Labor Film Series 9 Films on Screen



A partnership between The Dryden Theatre and the Rochester Labor Council since 1989, the Labor Film Series, the oldest in the United States, brings together classic films and new releases in an exploration of work, workers,

and labor issues from across the world. This year's selections bring light to solidarity, real-world stories of unionization, labor history, the challenges facing farm workers and health professionals alike, and resistance movements to the globalization of labor and commerce. From Bulgarian factories to the streets of Seattle to right here in Western New York, labor continues its struggles with management for all to see. Generously supported by the Ronald G. Pettengill Labor Education Fund.

Schweigen! 4 Films on Screen



The Dryden Theatre hosts silent films in two large series throughout the year: one in the spring and one in the fall. Every once in a while, despite reaching for a diverse complement of genres and stars, and mixing well-known titles with new discoveries, a pattern emerges. Such was the case with the films this fall. While finding titles from the Sight & Sound list, for the Halloween season, for the Polish Film Festival, and to tie into our November Nitrate weekend, German silents kept popping up. No-one should look a gift horse in the mouth, so we've constructed a series around these four 1920s German titles. If you're looking for a brief history of German silent productions, look no further. All we ask for is Schweigen!

Latin Cinematic Heritage

5 Films on Screen



For the second year in a row, The Dryden Theatre is partnering with the ¡Presente! Film Series to highlight the often-overlooked contributions Latin-Americans have made to cinema worldwide. Both in front of and behind the camera, Latin-Americans have told us stories of family bliss, biblical epics, the macabre, tragedy, and their own integration into American culture, as reflected in this series. Viewing the films through the lens of the artists who brought them to life — Desi Arnaz, Ramon Novarro, Luis Valdez, Edward James Olmos, Raul Julia, Anthony Quinn, and more — take a brief journey through the last century of cinema in this series of five films, free to everyone. Generously supported by the Monroe County Department of Diversity, Equity, and Inclusion.

Michael Douglas's Bad Day

3 Films on Screen



Michael Douglas has won Academy Awards for both producing (*One Flew Over the Cuckoo's Nest*) and acting (*Wall Street*). He also received the George Eastman Award for his career achievements in 2015. But in the 1980s and '90s, he was known almost exclusively for his characters' bad decisions. Whether having an affair with a work colleague, having an affair with a murder suspect, or pushing away everyone in his life so he has no one to trust, Douglas characters are often in crisis, but they are crises he has created for himself. As part of our 75th anniversary celebration of highlighting each of our George Award winners, enjoy watching Douglas work out of situations he has no business being in!

September Films:

Tuesday, September 1, 7:30 p.m.

Silent Tuesdays

Wrong Again

(Leo McCarey, US 1929, 20 min., 35mm)

The Finishing Touch

(Clyde Bruckman, Leo McCarey, US 1928, 19 min., 35mm)

Big Business

(James W. Horne, Leo McCarey, US 1929, 19 min., 35mm)

Bacon Grabbers

(Lewis R. Foster, US 1929, 20 min., 16mm)



Stan and Ollie are back in this program of late silent shorts before they moved to sound films in 1929. In *Wrong Again*, the boys confuse an artwork for a racehorse. Then they are promised \$500 if they can build a house in a week in *The Finishing Touch*. The *Big Business* of selling Christmas trees in California turns into a duel of destruction, and when Stan and Ollie are sent to repossess a radio in *Bacon Grabbers*, they run afoul of Edgar Kenneday and Jean Harlow, who have no intention of letting it go. There's no better way to experience the genius of Laurel and Hardy than on the big screen.

Live piano accompaniment by Philip Carli.

35mm prints preserved by the Library of Congress. 16mm print from the George Eastman Museum collection.

Wednesday, September 2, 7:30 p.m.

Distaff Noir

Born to Be Bad

(Nicholas Ray, US 1950, 94 min., 35mm)



Joan Fontaine's early roles as a quiet observer in Hitchcock's *Rebecca* and *Suspicion* belied a cool strength below and yet she used this presumptive attitude to play against as double-dealing schemers and murderers in her films just a decade later. Here she plays Christable Caine, a scheming, ambitious social-climber balancing the affections of both the wealthy Curtis Carey (Zachary Scott) and aspiring novelist Nick Bradley (Robert Ryan). Playing the two off each other, Christabel plans to have everything: status, wealth, love, and her freedom. The cast includes Mel Ferrer and Joan Leslie, who can also be seen in *The Hard Way*.

Introduction by and post-screening discussion with author Julie Grossman.

35mm preservation from the George Eastman Museum collection.

Thursday, September 3, 7:30 p.m.

The Art of Music in the Movies

City Slickers

(Ron Underwood, US 1991, 113 min., 35mm)



Mitch (Billy Crystal), Ed (Bruno Kirby), and Phil (Daniel Stern) are lifelong friends lost in early middle-age. Phil is trapped in a loveless marriage to the boss's daughter, Ed can't seem to settle down, and Mitch has lost the spark that used to give his life meaning. The three take adventure vacations to capture something of their youth, but none of them fill the holes in their lives. Until Ed and Phil decide to give Mitch a real cowboy experience driving cattle for his thirty-ninth birthday. Out on the open plains the three must overcome their fears and themselves as they realize what matters most to each of them. The difficulty of scoring a comedy is complicated here by setting it within a rip-roaring adventure story, but composer Marc Shaiman handles the assignment admirably, evoking previous westerns through instrumentation and orchestration.

Introduction by and post-screening discussion with Mark Watters.

35mm print from MGM via Park Circus

Friday, September 4, 7:30 p.m.

Two by McElwee

Sherman's March

(Ross McElwee, US 1985, 157 min., DCP)



Winner of the 1987 Sundance Film Festival's Grand Jury Prize (Documentary), *Sherman's March* is a cinéma vérité documentary epic that follows filmmaker Ross McElwee on a quest to explore the devastating effects of General William Tecumseh Sherman's military campaign across Georgia during the American Civil War. What begins as McElwee's attempt to cross-examine General Sherman's March against his own Southern upbringing ends up being thwarted by the director falling in love with multiple women over the course of the production. A hilarious odyssey about relationships, nuclear paranoia, and Burt Reynolds, *Sherman's March* is a groundbreaking entry in the canon of personal documentaries. Presented in a new 4K restoration courtesy of Music Box Films.

4K restoration on DCP from Music Box Films

Saturday, September 5, 2 p.m.

Adventures of Lassie

Hills of Home

(Fred M. Wilcox, US 1948, 97 min., 35mm)



Recalling similar nostalgic films such as *How Green Was My Valley*, the title refers to the Scottish Highlands where Dr. William MacLure (Edmund Gwenn, in his second Lassie film) adopts Lassie in return for services rendered before he learns that she has an unnatural aversion to water. Meanwhile, the doctor has also been apprenticing young Tammis Milton (Tom Drake) as a potential replacement when he retires, unbeknownst to his disapproving father. Lassie must overcome her fears in order to help the doctor in his life-saving procedures, setting the stage for a dramatic operation that will change all of their lives. The cast also includes Donald Crisp (a Lassie regular and star of *How Green Was My Valley*), Janet Leigh, and Reginald Owen.

35mm print from the George Eastman Museum collection.

Saturday, September 5, 7:30 p.m.

Two by McElwee

Remake

(Ross McElwee, US 2025, 114 min., DCP)



Ross McElwee's films have often been autobiographical and his last film, *Photographic Memories*, shows the director trying to understand his teenage son, Adrian, by digging into his own past and maturation. When Adrian died in 2016, McElwee returned to filmmaking for the first time in fourteen years. Simultaneously tracing the failed Hollywood remake of McElwee's *Sherman's March* and Adrian's descent into a deepening drug addiction, the film painfully combines footage shot by two generations of McElwees in an examination of the film frame and whether truth lies inside of it or out of sight. *Remake* is an exploration of the passage of time after a life spent behind the camera.

DCP from Music Box Films.

Tuesday, September 8, 7:30 p.m.

Silent Tuesdays

The Child, the Dog, and the Villain

(Tom Mix, US 1915, 13 min., 35mm)

Teeth

(John G. Blystone, US 1924, 56 min., DCP)



Duke the Dog takes on the title role in this Tom Mix western adventure. When malicious baggage handler Dan Angus (George Bancroft) throws two dogs off a train, Dave Deering (Mix) finds the larger one, takes him in, and re-names him Teeth. Deering, who has built up some animosity in town, is easily framed for the robbery and murder of the postmaster, which Angus is guilty of. With the previous owner looking for her dog, Deering on the run, and Angus on his trail for revenge, it's up to Teeth to save the day. Preceded by another western dog adventure directed by Mix, in which a lost dog plays a critical role in foiling a plot to demolish a mine.

Live piano accompaniment by Philip Carli.

DCP Preserved by the Library of Congress

Wednesday, September 9, 7:30 p.m.

Distaff Noir

The Hard Way

(Vincent Sherman, US 1943, 109 min., 16mm)



"Lupino's toughness combined with a pathos constitutes a charismatic persona. Her performances in these *film noir* movies capture an angst-filled tone that vacillates between irony and sincerity; coolness and warmth; and knowledge of self-assurance and vulnerability."

Julie Grossman, *Hollywood's Noir Women Performers*

Ida Lupino's run of performances in *noir*-films, both big budget and independent, is impressive, including *High Sierra*, *Road House*, *On Dangerous Ground*, and *Private Hell 36*. Yet this little-seen backstage drama may typify Grossman's assessment of her performances. In it, Lupino plays Helen Chernen whose younger sister, Katie (Joan Leslie) has the talent and ambition to become a stage performer, especially with the help of interested partners Paul Collins and Albert Runkel (Dennis Morgan and Jack Carson, respectively). Seeing an opportunity for a better life for both her and Katie, Helen begins managing Katie's career, letting

nothing stand in her way, and prompting Paul to tell her,
“It's like watching the maneuvers of the Atlantic fleet... and after you've done something particularly mean and nasty, I'd like to take you in my arms and kiss you.”

Introduction by and post-screening discussion with author Julie Grossman.

35mm print from Warner Bros. via HFC

Thursday, September 10, 7:30 p.m.

The Art of Music in the Movies

The Mission

(Roland Joffé, UK/France/US 1986, 125 min., 35mm)



In the wilds of Brazil in the 18th century, Jesuit missionary Father Gabriel (Jeremy Irons) fights to protect native Indians from being exterminated or sold into slavery by the colonizing Portuguese. Eventually, the priest finds an unlikely ally in former slave trader Rodrigo Mendoza (Robert DeNiro), but the two have personal philosophies that clash when faced with the invading armies. The ravishing cinematography by Chris Menges won him an Oscar, and the awe-inspiring score by Ennio Morricone has sold millions of records around the world.

Introduction by and post-screening discussion with Charity Lofthouse.

35mm print from Warner Bros. via HFC

Friday, September 11, 7:30 p.m.

Labor Film Series

Everybody to Kenmure Street

(Felipe Bustos Sierra, UK 2026, 95 min., DCP)



On the streets of Glasgow one early May morning in 2021, a Home Office van quietly pulls up to a residential building, with officials sent to arrest two individuals for alleged immigration violations. Word of the raid goes out almost immediately, and students, neighbors, members of the local mosque and others rush to the area in response. One man forces his way under the van to prevent it from leaving. Dozens, hundreds, and then thousands of people pour in, filming, chanting, and blockading the van in solidarity. From executive producer Emma Thompson and director Felipe Bustos Sierra, *Everybody to Kenmure Street* chronicles this event through interviews with people who were there, and using footage shot throughout the day. Told from multiple viewpoints, the film captures the chaos and confusion — but also a sense of joy, celebration, and the power of community. Thompson herself appears in the film, re-

creating the role of the so-called Van Man, and Bustos Sierra places the events of the day in the broader context of centuries of labor activism and direct action by the people of Glasgow.

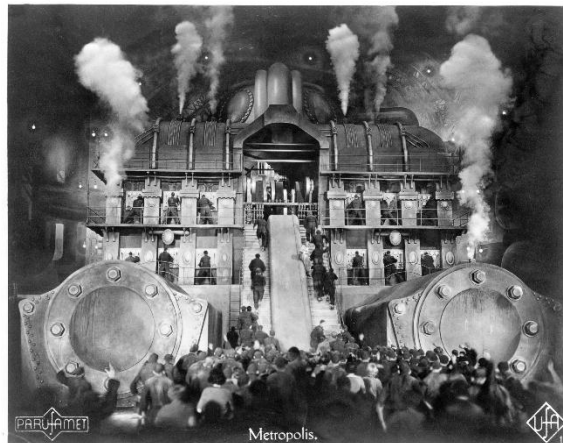
DCP from Icarus Films

Saturday, September 12, 7:30 p.m.

Schweigen! | The Sight & Sound Club

Metropolis

(Fritz Lang, Germany 1927, 148 min., DCP)



Director Fritz Lang's prescient vision of an urban world in disarray has been digitally restored to its original premiere length. With this science fiction epic, Lang brought to the screen one of the most ambitious and iconic movies ever made. The story takes place in a city of the future, in which slaves toil underground for a ruling class that lives above in an urban utopia. Amidst this setting, two young idealists hope to unite the workers and bring the two worlds together. The renowned Anvil Orchestra will perform the live musical accompaniment, creating another cinematic experience not to be missed.

Live accompaniment from Anvil Orchestra.

Special pricing applies. Take-10s and Admit-1s not accepted for this screening.

DCP from Kino Lorber

Tuesday, September 15, 7:30 p.m.

Silent Tuesdays

James Card Program #6

Tigris

(Vincenzo Denizot, Italy 1913, 48 min., 35mm)

The Gangsters and the Girl

(Scott Sidney, US 1914, 21 min., 35mm)



Films depicting robbery, murder, and kidnapping were wildly popular in early cinema, to the point where social reformers decried the cinema as a breeding ground for moral depravity. At the same time, the urgency of crime stories and their often semi-documentary quality pushed cinema towards greater rhythmic pacing, scenic realism, and dramatic flair. These early films comprised

one of James Card's early lectures on silent films. In *Tigris*, Edoardo Davesnes plays three roles — criminal, victim, and detective — in this caper that will remind you of *Fantômas*. And in *The Gangsters and the Girl Molly* (Betty Burbridge), a child of the slums, is mistakenly implicated in a shoplifting case. She falls in with a group of gangsters until a policeman (Charles Ray) goes undercover in the gang.

Live piano accompaniment by Philip Carli.

35mm Prints from the George Eastman Museum collection

Wednesday, September 16, 7:30 p.m.

Latin Film Series

The Long, Long Trailer

(Vincente Minnelli, US 1954, 96 min., 35mm)



Capitalizing on the immense popularity of *Love Lucy*, Lucille Ball and Desi Arnaz teamed up for this very funny big screen color feature about a honeymoon vacation from hell. Newlyweds Daisy and Nicky decide to travel along with their new home: a long, long trailer that makes living extremely difficult and puts them on the verge of divorce. Part *National Lampoon's Vacation* and part *Lost in*

America, Minnelli's style emphasizes physical humor over situation comedy.

Free admission for all.

Post-screening Zoom discussion with Katharine Desiree Luckinbill.

35mm print from the George Eastman Museum collection

Thursday, September 17, 7:30 p.m.

The Art of Music in the Movies

The Grifters

(Stephen Frears, US/Canada 1990, 110 min., 35mm)



This deliciously nasty neo-noir from a book by Jim Thompson (with beginning narration from producer Martin Scorsese) is counterpointed by Elmer Bernstein's bright score. Roy (John Cusack) is strictly a small-time grifter, picking up small amounts of money from sleight of hand and fixing dice games. His girlfriend, Myra (Annette Bening) has a secret history as a long-con participant. Lily (Anjelica Huston) makes her money traveling the country fixing betting lines at horse tracks. When Lily comes to Los Angeles and Roy is put in the hospital, the three come into each other's orbit and trip over each other's

business, to dangerous results. Bernstein contrasts the violence and double-dealing with an eclectic, jazzy score that both evokes the 1960s origin of the novel and balances it with playful precision.

Introduction by and post-screening discussion with Charity Lofthouse.

35mm print from the George Eastman Museum collection

Friday, September 18, 7:30 p.m.

Labor Film Series

Baristas vs. Billionaires

(Mark Mori, US 2025, 79 min., DCP)



Academy Award-nominated filmmaker Mark Mori (for his 1989 documentary *Building Bombs*), turns his lens to the challenges facing labor organizers in an increasingly corporatized world. Starting in Buffalo in 2021, Starbucks baristas reported insufficient wages, disappearing benefits, and deteriorating working conditions. This ignited a firestorm of unionization that spread across the country, with nearly 500 union stores, composed of more than 10,000 union workers. But after three years, the urgency of the situation is clear, as Starbucks Workers United still does not have a collective bargaining agreement. Mori and his production team work on the ground,

showcasing the bravery of the baristas — now unlikely union leaders — as they fight for representation against corporate union-busting and a backlash that includes lawfare, store closures, firings, corporate surveillance, and even arrests. It's the new, current American working-class story, whose ending is still to be seen.

DCP from the filmmakers

Saturday, September 19, 2 p.m.

Adventures of Lassie

The Sun Comes Up

(Richard Thorpe, US 1949, 93 min., 35mm)



In her final film, Jeanette MacDonald plays Helen Lorfield Winter, a widowed concert singer who loses her son in an accident, but who escapes embitterment when she encounters a charming orphan boy and his trusty canine companion, Lassie. Notable for MacDonald's performance of several songs, including an aria from *Madame Butterfly*, the film is both a heartwarming tale of maternal love regained and tribute to the musical talents of MacDonald.

35mm print from the George Eastman Museum collection

Saturday, September 19, 7:30 p.m.

Michael Douglas's Bad Day

Fatal Attraction

(Adrian Lyne, US 1987, 119 min., 35mm)



The psychological thriller that made Glenn Close a household name centers on marital infidelity with dangerous consequences. Michael Douglas plays Dan Gallagher, a successful lawyer who has a weekend affair with an intriguing woman named Alex (Glenn Close) while his family is out of town. Despite Dan's attempts to break off the initial fling, Alex relentlessly stalks him and his family to a chilling and controversial end. With this film, Glenn Close established herself as a multifaceted and preeminent Hollywood talent, garnering an Academy Award nomination for Best Actress.

35mm print from the George Eastman Museum collection

Tuesday, September 22, 7:30 p.m.

Silent Tuesdays | Latin Cinematic Heritage

Ben-Hur: A Tale of the Christ

(Fred Niblo, US 1925, 140 min., 35mm)



The most expensive spectacle of its time, this film tells the familiar story of Judah Ben-Hur (matinee idol Ramon Novarro) in the early days of Christianity. His wealthy family is persecuted for their faith by the Romans, including Judah's childhood friend Messala. Following an accident, Judah is sentenced to life as a galley slave and separated from his family. He seeks to find a way to escape, exact his revenge, and find his sister and mother. The massive sea battle scene and the famous chariot race are the centerpieces of this epic tale that still resonates a hundred years later.

Free admission for all.

Live piano accompaniment by Philip Carli.

35mm print from the George Eastman Museum collection

Wednesday-Thursday, September 23-24

Dryden Rented

Friday, September 25, 7:30 p.m.

Labor Film Series

Newsies

(Kenny Ortega, US 1992, 121 min., DCP)



On the fifteenth anniversary of the premiere of the *Newsies* stage show, this is the film musical that started it all. Detailing the historic newsboys' strike of 1899, newsies are required to buy the papers from the publisher before flooding the streets to sell them to the public. When publisher Joseph Pulitzer (Robert Duvall) raises those prices, newsies Jack, David, and Les (Christian Bale, David Moscow, and Luke Edwards) decide to hit back with a strike, galvanizing newsboys across the city. Threatened by strikebreakers and threats of orphanages, the boys' only chance may be through the work of reporter Bryan Denton (Bill Pullman), who takes an interest in the boys' struggle. With songs by Alan Menken (*The Little Mermaid*, *Beauty and the Beast*, *Aladdin*), this little musical-that-could will have you singing as you exit the theater.

Saturday, September 26, 11 a.m. & 1 p.m.

Fringe Event: The Old Ball Game

Tickets available through Fringe website

Saturday, September 26, 7:30 p.m.

Michael Douglas's Bad Day

Basic Instinct

(Paul Verhoeven, US/France 1992, 127 min., 35mm)



Scripted by Joe Eszterhas (Jagged Edge) and starring Michael Douglas, Verhoeven's glossy pulp shocker stands as the ne plus ultra of the '80s/'90s erotic thriller. It was also one of the most controversial — and successful — Hollywood movies of the 1990s. Based on hearsay about the film's content — gratuitous sex, over-the-top violence, and the depiction of bisexual women as murderous, man-hating psychopaths — protests against the film erupted even before shooting had finished. The eventual release did little to settle qualms, and this lurid tale of a successful crime novelist who may have or may not have disposed of a one-night stand with an ice pick continues to annoy, fascinate, and liberate — all in equal measure.

35mm print from the George Eastman Museum collection

Tuesday, September 29, 7:30 p.m.

Silent Tuesdays

The Musketeers of Pig Alley

(D.W. Griffith, US 1912, 17 min., 16mm)

The Soul of Youth

(William Desmond Taylor, US 1920, 60 min.,
DCP)



The same year they collaborated on the definitive silent version of *Huckleberry Finn*, director William Desmond Taylor, writer Julia Crawford Ivers, and star Lewis Sargent re-team for this social drama about welfare, politics, and familial love. Ed Simpson (Sargent) becomes the object of taunting and the target of discipline in the orphanage he's put in. When his beloved dog is sent away, Ed follows, taking to the streets and trying to make ends meet. When he and a friend uncover incriminating evidence on a mayoral candidate, Ed's life is put on the line. Preceded by *The Musketeers of Pig Alley*, one of the earliest gangster films, where a poor married couple is caught between a pickpocket and a gangster.

Live piano accompaniment by Philip Carli.

DCP preserved by the Library of Congress.
16mm print from the George Eastman
Museum collection

Wednesday, September 30, 7:30 p.m.

Dryden Rented