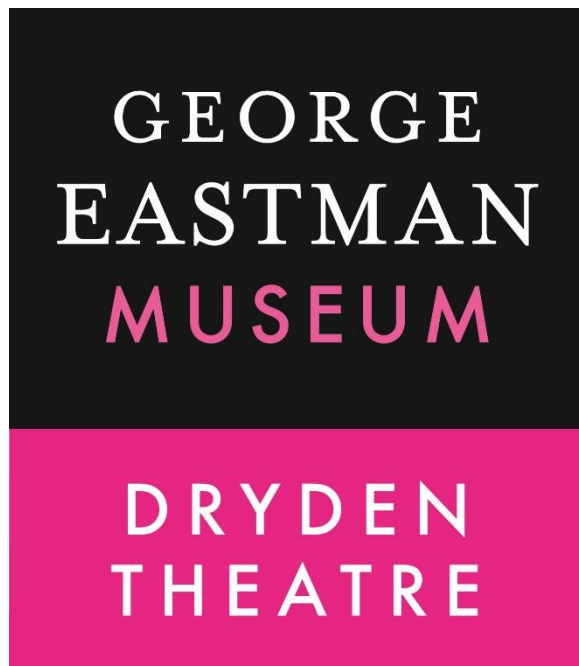




Dryden Theatre Film Listings — November, 2026

Featured Series:

Native American Cinematic Heritage 5 Films on Screen



November is National Native American Heritage Month, and thanks to generous support from the Monroe County Office of Diversity, Equity, and Inclusion, the Dryden Theatre is presenting five films from indigenous North American voices with free admission throughout the month. As the Red Nation International Film Festival notes, “Who tells the story matters,” and these five films

feature writers, directors, and actors telling their stories from their own perspectives. Whether it's the ancient past, the twenty-first century, or the evocation of the former in the latter, these specially selected films provide a history of Indigenous voices in cinema over the last forty years.

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.

Filmi Fest 2000 4 Films on Screen

The museum's South Asian collection is composed largely of films from the first decade of the century, a time when the Indian film industry was seeing a large expansion to other countries. As part of our ongoing efforts to bring these films to our big screen, this fall we take our audiences back to the dawn of the millennium, exploring some of the earliest films in the collection. Featuring stars such as Shabana Azmi, Hrithik Roshan, Sanjay Dutt, Preita Zinta, Shah Rukh Khan, and Kareena Kapoor, across drama, action, and epic, these

films take us back a quarter century—and further—to a time when the world was just beginning to discover the world's largest film industry.

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.

November Nitrate Weekend 4 Films on Screen



For the first time last year, we set aside a weekend apart from the Nitrate Picture Show to dedicate to the projection of nitrate film. It

was so popular we've decided to do it again, mixing films that have previously screened at NPS with titles that have not yet screened, from both the George Eastman Museum and the Library of Congress. Returning to the Dryden's screens are *A Star is Born* (NPS 2015) and Laurence Olivier's *Hamlet* (NPS 2018). Across two days in November, experience film as it was meant to be seen, and prepare yourself for the 2027 edition of the Nitrate Picture Show!

Holidays 11 Films on Screen



The Dryden Theatre is not immune to the holiday spirit, and our offerings this year take a three-pronged approach. There are time-honored favorites: *Planes, Trains, and Automobiles*, *Miracle on 34th Street*, and *The Nightmare Before Christmas*. But we're also featuring a series of Nora Ephron films, as she often wrote scripts that take place around the holidays. For the more adventurous and worldly in our audience, take a trip to La Métropole with our series *Joyeux Noel*, featuring holiday films from France. Across five weeks and fifteen screenings, the Dryden celebrates the end of the year like no one else!

Tuesday, November 3, 7:30 p.m.

Polish Film Festival

Heel

(Jan Komasa, Poland/UK 2025, 110 min., DCP)



This black comedy-thriller directed by Jan Komasa and produced by legendary Polish filmmaker Jerzy Skolimowski stars Stephen Graham, Andrea Riseborough, Anson Boon, and Kit Rakusen, and tells the story of a married couple who abduct a 19-year-old criminal and attempt various methods to rehabilitate him. Komasa, widely regarded as one of the most prolific and talented directors of the new generation of Polish cinema, has been a guest of the Rochester Polish Film Festival twice, and is known for his bold, unconventional storytelling. Skolimowski's producing hand adds yet another layer of creative daring to the project. The film had its world premiere at the 50th Toronto International Film Festival in September 2025, and was also presented at the 51st Polish Film Festival in Gdynia this year, where it received four awards: Best Screenplay (Bartek Bartosik, Naqqash Khalid), Best Editing (Agnieszka Glińska), Best Actor in a Leading Role (Anson Boon), and the Audience Award.

DCP from Magnolia Pictures

Wednesday, November 4, 7:30 p.m.

Native American Cinematic Heritage

Smoke Signals

(Chris Eyre, US 1998, 89 min., 35mm)



As important to the history of independent filmmaking as to Indigenous cinematic voices, when first released, this film was promoted as the first feature written, directed, produced, and acted by Native Americans. But first time director Eyre's handling of Sherman Alexie's witty screenplay transcends such easy labels. This charming coming-of-age movie is about an unlikely friendship between two young men on a road trip off their reservation. Together, they try to make sense of their haunted pasts. Premiering at the Sundance Film Festival, where it won two awards, the film brings together established actors such as Elaine Miles, Gary Farmer, and Tantoo Cardinal with a new generation of actors including the lead performances of Adam Beach, Irene Bedard, and Evan Admas to form a multi-generational story of grief and redemption.

35mm print from the George Eastman Museum collection.

Thursday, November 5, 7:30 p.m.

Rochester Premiere

The Hole

(*Dong*, Tsai Ming-liang, Taiwan/France 1998, 95 min., 35mm, Mandarin with English subtitles)



Tsai Ming-liang's cinema of loneliness and isolation (*Rebels of the Neon God*, *Goodbye, Dragon Inn*) was identified by the French miniseries *2000 Seen by...*, which told stories of the approaching millennium from ten different directors in ten different countries. Originally broadcast as a 69-minute episode called *Last Dance*, this longer version is the director's preferred cut, now available in the United States on brand new 35mm prints. Set just prior to the start of the twenty-first century, this vaguely futuristic story follows two residents of a quickly crumbling building who refuse to leave their homes in spite of a virus that has forced the evacuation of the area. As rain pours down relentlessly, a single man (Kang-sheng Lee) is stuck with an unfinished plumbing job and a hole in his floor, resulting in a contentious relationship with the woman who lives below him (Kuei-Mei Yang). The film is punctuated by fantastical musical numbers featuring the two stars lip-syncing to songs by the inimitable Grace Chang. Combining deadpan humor with

an austere view of loneliness, *The Hole* is one of the most original films of the 1990s.

35mm print from Big World Pictures

Friday, November 6, 7:30 p.m.

Labor Film Series

WTO/99

(Ian Bell, US 2025, 102 min., DCP)



For four days in late 1999, ministers of 135 countries convened in Seattle Washington for multilateral trade negotiations of the World Trade Organization. Across those same four days, more than 40,000 people converged on the downtown site in an effort to protest the WTO and its impacts on the environment, human rights, and labor in what became the largest protests against economic globalization the U.S.] had ever seen. The protests brought together people from divergent sections of society—anarchists, environmentalists, labor unions, consumer protection advocates, pro-democracy groups, and even religious organizations. Culled from 1,000 hours of footage, hundreds of which had never been seen before, this boots-on-the-ground documentary dramatizes the real-world mobilization of the voice of the people in opposition to corporate and governmental steamrolling.

DCP from Foghorn Features

Saturday, November 7, 2 p.m.

Filmi Fest 2000

Asoka

(Santosh Sivan, India 2001, 180 min., 35mm, Hindi with English subtitles)



Based on the life of the ancient warrior king, Shah Rukh Khan teams with Kareena Kapoor for the first time in this historical action epic. When Mauryan emperor Chandragupta decides to pursue a path of nonviolence, his sword is claimed by his grandson, Asoka (Khan), who is warned that the sword is cursed and will demand blood and destruction. After another military victory, Asoka fights off an assassination attempt by his half-brother Susima (Ajith Kumar) and is sent by his mother into hiding. Asoka disguises himself and in his travels meets Kalingan princess Kaurwaki (Kapoor), also in disguise. As a relationship develops between the two, they are separated when Asoka's mother falls ill, perhaps never to be reunited.

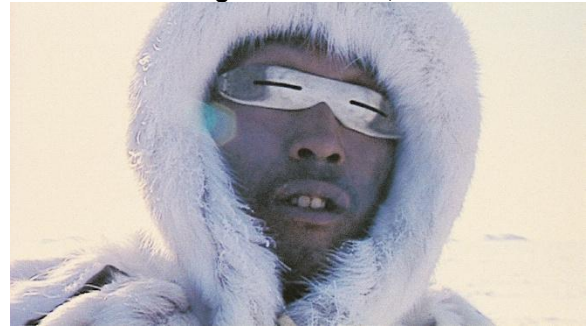
35mm print from the George Eastman Museum collection.

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

Native American Cinematic Heritage

Atanarjuat: The Fast Runner

(Zacharias Kunuk, Canada 2001, 172 min., DCP, Inuktitut with English subtitles)



Selected as the best Canadian film of all time by critics and filmmakers in 2015, this adventure epic adapts an Inuit legend to the big screen, earning the Camera d'Or at Cannes for the best first feature film. Taking place in the ancient northern Canada, Atanarjuat's community is poisoned by a traveling shaman before he is even born, bringing hatred and jealousy. As a man, Atanarjuat (Natar Ungalaaq) competes for the hand of Atuat (Sylvia Ivalu) with his rival Oki (Peter-Henry Arnatsiaq). When he wins the right to marry Atuat, Atanarjuat becomes the target of reprisal, resulting in violence, supernatural visions, and revenge. The first feature-length film written and performed in Inuktitut, this 25th anniversary screening celebrates the growing reputation of this epic and important film.

DCP from Isuma Distribution

Tuesday, November 10, 7:30 p.m.

Silent Tuesdays

A Kiss for Cinderella

(Herbert Brenon, US 1925, 105 min., 16mm)



Director Herbert Brenon and star Betty Bronson reunite after *Peter Pan* for another adaptation of a J.M. Barrie play. Jane (Bronson) is a house slave who dreams of a Prince Charming and is nicknamed Cinderella by an artist whose studio she cleans because she always talks of the wonderful things that will one day befall her. By inadvertently exposing a light during an air raid scare in the first World War, she arouses the suspicion of a policeman, who follows her home and discovers Jane's secret activities. The film is punctuated by a sequence in which Jane falls asleep and dreams of pumpkin coaches, fairy godmothers, and good fairies.

16mm print from the George Eastman Museum collection.

Wednesday, November 11, 7:30 p.m.

Life Is Like a Landscape

Discovery in a Landscape

(Leo Hurwitz, US 1970, 32 min., 16mm)

Image of the City

(Charles Eames, Ray Eames, US 1969, 15 min., 16mm)

Canadian Landscape

(F.R. Crawley, Canada 1941, 18 min., 16mm)

In a Landscape

(Paolo Cherchi Usai, Italy/Netherlands 2022, 12 min., 35mm)

A Year Along the Abandoned Road

(*Året gjennom Børfjord*, Morten Skallerud, Norway 1991, 12 min., 35mm)



While many films require a landscape to set the scene, most simply leave it at that, as the drama plays out in front of the backdrop. It is the rare film that considers the landscape itself, urban or rural, and how the camera lens mediates being in that environment. This program of shorts takes diverse views of landscapes, with commentary by University of Rochester professor Danielle Genevro.

Discovery in a Landscape is a contemplative, poetic film that seeks to show the rural autumn landscape not as an object itself, but made up of many individual objects. *Image of the City*, directed by Charles and Ray Eames and made for a Smithsonian exhibition, explores the mediation of the urban landscape through image capture, particularly those that can provide us with information. *Canadian Landscape* is a documentary about the working process of "Group of Seven" painter A.Y. Jackson and how he interprets the landscapes he sees into

his art. *In a Landscape suggests the changing nature of a landscape through a static shot.* In *A Year Along the Abandoned Road*, shot over the course of an entire year, a 70mm camera captures the natural cycles of a pastoral community as it traverses the shores of the lake it surrounds.

Film prints from the George Eastman Museum collection.

Thursday, November 12, 7:30 p.m.

Anomaly Film Festival

Rainbow War

(Bob Rogers, Canada 1987, 20 min., 16mm)

Zu: Warriors from the Magic Mountain

(*Suk saan: San suk ssan gim hap*, Hong Kong 1983, 98 min., 35mm, Cantonese with English subtitles)



The inspiration for *Crouching Tiger, Hidden Dragon*, this classic early 80s swordplay fantasy epic is what started it all. During a Chinese civil war in the 1740s, forces of good and evil face off in the Zu Mountains and, with no short supply of magic, battle through the air and across mountains. Hark's film finds its charm in the telling of spectacle-filled myth on a meager budget, where dazzling visuals and over-the-top stylistics make for a wild, wild ride. Preceded by *Rainbow War*, a short film created for Expo 86, held in Vancouver, a futuristic fable in which a society separated

by color is brought together by a young man who builds a vitruvian ring that can travel between the kingdoms.

Film prints from the George Eastman Museum collection.

Friday, November 13, 7:30 p.m.

Native American Cinematic Heritage

Mekko

(Sterlin Harjo, US 2015, 87 min., DCP)



Before creating *Reservation Dogs* and *The Lowdown*, Sterlin Harjo wrote and directed this drama of post-incarceration reintegration. Mekko (Rod Rondeaux) is released from prison after having served nineteen years for killing his cousin. He was known in his family as a seer and has visions of his own death. Ostracized by his family, Mekko winds up on the street, where he reconnects with people from his past, including Bunnie (Wotko Long), who takes him under his wing. When the unhoused community is bullied by a manipulative drug dealer, Mekko sees him as a witch, leading to the inevitable confrontation that he knows is coming. The film also features Zahn McClarnon and Sarah Podemski, who Harjo would later work with on *Reservation Dogs*.

DCP from Crazy Eagle Media

Saturday, November 14, 7:30 p.m.

Special Event

Dr. Jekyll and Mr. Hyde

(John S. Robertson, US 1920, 70 min., DCP)



John Barrymore delivers spectacular and chilling performances as both title characters in this superb adaptation of Robert Louis Stevenson's classic novel. Dr. Jekyll's theory of man's dual nature inspires him to experiment in releasing his own dark side and accidentally turns himself into the murderous Mr. Hyde. This version is widely recognized as the greatest silent film rendition (there were at least four!) of the legendary horror story.

In their first performance at the Dryden Theatre, the Cornell Chamber Orchestra, led by Gabriela Gómez Estévez, will accompany the film.

General Admission: \$25; Museum Members: \$20; Students: \$10.

No Take-10 passes or Admit-1s will be accepted for this screening.

DCP from Kino-Lorber.

Tuesday, November 17, 7:30 p.m.

Silent Tuesdays

Hamlet

(Svend Gade, Heinz Schall, Germany 1921, 125 min., 35mm)



Many silent filmmakers turned to Shakespeare for source material, transforming the Bard's verbal poetry and drama into visual equivalents, but none more unusually than this project spearheaded by the legendary Danish actress Asta Nielsen. Nielsen, who takes the title role in this production, brings more than one kind of ambiguity into her portrayal of the "melancholy Dane," which also gains weight from being shot at some of the actual settings (such as Elsinore Castle) called for in the play.

35mm print from the George Eastman Museum collection.

Wednesday, November 18, 7:30 p.m.

Native American Cinematic Heritage

Powwow People

(Sky Hopinka, Canada 2025, 88 min., DCP)



Powwow People is a vérité-style documentary grounded in the rhythms, relationships, and lived experience of a contemporary Native gathering. Rather than entering as outside observers, the filmmakers organized the powwow itself, inviting dancers, singers, vendors, and community members to participate in the making of this film. Structured around the arc of a single day, the film follows four central figures: Gina Bluebird, who frames the powwow's shape and guides its setup; Ruben Littlehead, the MC whose presence anchors the present moment; Jamie John, a non-binary dancer imagining the future of these traditions; and Freddie Cozad, a singer and drummer who considers the past. The film culminates in a 30-minute unbroken shot of a Northern Traditional dance special, drawing the viewer into the textures, movement, and collective presence of the powwow. It is both a reflection of a beloved and complicated community and a gesture toward the continuities of Native life.

DCP from Sky Hopinka

Thursday, November 19, 7:30 p.m.

Rochester Premiere

Chronovisor

(Jack Auen, Kevin Walker, US 2026, 99 min., DCP)



While writing a monograph on historical theories of memory, Béatrice (Anne-Laure Sellier), a respected academic, becomes beguiled by the allegedly true story of the Chronovisor, an occult device said to reproduce visuals from any point in history on a TV screen. Her obsession with the mysterious machine drags her from her Upper East Side apartment through the depths of New York City's hidden libraries, to the edge of a breakthrough. Rather than casting a traditional actor in the lead role, the directors turned to Sellier, a professor of Behavioral Sciences and a published author of works on time perception, creativity, and cognitive biases. Combining 16mm film and CRT images, *Chronovisor* looks and feels like no other film.

DCP from Grasshopper Film

Friday, November 20, 7:30 p.m.

November Nitrate Weekend

Mutiny on the Bounty

(Frank Lloyd, US 1935, 132 min., 35mm Nitrate)



In the midst of a 1789 voyage to the West Indies, master's mate of the HMS Bounty Fletcher Christian (Clark Gable) rebels against the sadistic Captain Bligh (Charles Laughton). The most breathtaking and expensive film of 1935 was based on an historical incident, but the combination of spectacular seascapes, shipboard intrigue, and Gable's and Laughton's battle for control make for a timeless story that will never be topped. Winner of an Academy Award for Best Picture, this lavish MGM production was a career high point for Laughton, whose performance seethes with nautical villainy.

James Card screened this film as part of the second series he programmed for the Dryden in 1951, its first year in operation. Titled Exceptional Films of the World, the series strived to "conjure up shadows of some long-forgotten and some well-remembered films produced in nearly every country that regularly makes movies." Card chose *Mutiny on the Bounty* as the sole representative of American filmmaking.

35mm Nitrate print from the George Eastman Museum collection.

Saturday, November 21, 1 p.m.

November Nitrate Weekend

A Star is Born

(William A. Wellman, US 1937, 111 min., 35mm Nitrate)



A fresh-faced farm girl goes to Hollywood and becomes a star, but her rise to the top is accompanied by heartbreak and tragedy. The second of four versions of this Tinseltown myth is arguably the best, featuring brilliant dramatic work by Janet Gaynor as the rising young star and Fredric March as her alcoholic has-been actor husband. This original Technicolor nitrate print will dazzle your eyes! Screened at the first Nitrate Picture Show in 2015.

35mm Nitrate print from the George Eastman Museum collection.

Saturday, November 21, 4:30 p.m.

November Nitrate Weekend

Daisy Kenyon

(Otto Preminger, US 1947, 99 min., 35mm Nitrate)



"Daisy Kenyon is the kind of woman toward whom other women – and men – are never indifferent. Either they despise her heartily or admire her greatly, depending on their own experiences." These words spoken by Joan Crawford (in her Dryden Nitrate debut) in the trailer for *Daisy Kenyon*, describe the character at the heart of the film. In post-war New York, magazine illustrator Daisy seeks a happy relationship, balancing her free time between lawyer Dan (Dana Andrews) and soldier Peter (Henry Fonda). Each have their challenges, though: Dan is married and Peter is subject to memories of his dead wife and his time in the war. Refusing to pass moral judgment on his heroine, director Otto Preminger instead imbues her with agency, putting Daisy firmly at the heart of this melodrama.

35mm Nitrate print courtesy of Library of Congress.

Introduction by and post-screening discussion with Julie Grossman, author of *Hollywood Noir's Women Performers*.

Saturday, November 21, 8 p.m.

November Nitrate Weekend

Hamlet

(Laurence Olivier, UK 1948, 154 min., 35mm Nitrate)



Sir Laurence Olivier directs and acts in this definitive cinematic version of Shakespeare's classic tragedy, which won four well-deserved Academy Awards including Best Picture and Best Actor. A 1948 New York Times review stated that Olivier's *Hamlet* gave "something of a rude shock to the theatre's traditionalists to discover that the tragedies of Shakespeare can be eloquently presented on the screen." The review concluded that with *Hamlet*—"as vivid and as clear an exposition of the doleful Dane's dilemma as modern-day playgoers have seen"—Laurence Olivier "gives absolute proof that these classics are magnificently suited to the screen." Screened at the 2018 Nitrate Picture Show.

35mm Nitrate print courtesy of Library of Congress.

Introduction by Shakespearean scholar Garrett Sullivan, and post-screening discussion with Sullivan (Penn State University) and Gregory Semenza (University of Connecticut).

Tuesday, November 24, 7:30 p.m.

Silent Tuesdays

The Showdown

(Victor Schertzinger, US 1928, 80 min., 35mm)



A recent restoration from the Library of Congress, *The Showdown* finds George Bancroft playing against type as an honorable man. Cardan (Bancroft), a wildcat oil driller, looks after Sibyl Shelton (Evelyn Brent) when her husband leaves camp in the Mexican jungle to inspect some oil property. Also remaining behind are three men, all searching for oil and wealth: Kilgore (Leslie Fenton), Sibyl's brother-in-law, considered a weakling and a coward; Winter (Fred Kohler), a field scout for a big oil company; and Pickerell (Arnold Kent), a schemer. In Shelton's absence, Sibyl suffers a nervous breakdown caused by the heat, the jungle, the loneliness, and the men, of whose presence she is only too aware.

35mm print courtesy of Library of Congress.

Wednesday, November 25, 7:30 p.m.

Native American Cinematic Heritage

Fancy Dance

(Erica Tremblay, US 2023, 90 min., DCP)



Starring Lily Gladstone, Academy Award nominee for *Killers of the Flower Moon*, this drama is Erica Tremblay's feature debut, after writing and directing for *Reservation Dogs*. Jax (Gladstone) has been taking care of her niece, Roki (Isabel DeRoy-Olson), since her mother's most recent disappearance. Getting by mostly by stealing cars, when they are confronted by child protective services, Roki is placed with her white grandfather due to Jax's questionable past. Stealing Roki back, she and Jax set out on a dangerous road trip to the Oklahoma City powwow, hoping to meet back up with Roki's mother. The film also features Tamara Podemski and Shea Whigham in supporting roles.

DCP from AppleTV

Thursday, November 26, 7:30 p.m.

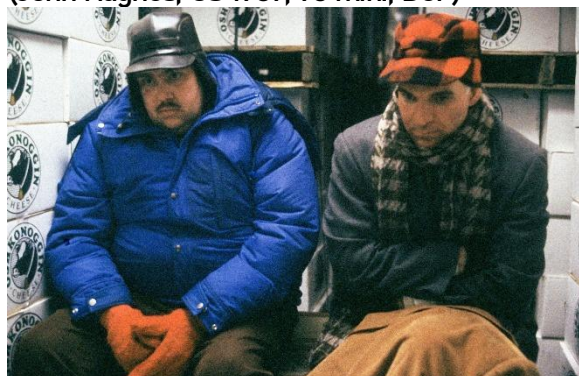
Thanksgiving - Dryden Closed

Friday, November 27, 7:30 p.m.

Holidays

Planes, Trains, and Automobiles

(John Hughes, US 1987, 93 min., DCP)



As marketing executive Neal Page (Steve Martin) attempts to get home for Thanksgiving, his plans seem to be foiled at every turn, by shower curtain-ring salesman Del Griffith (John Candy), who also happens to be traveling back to Chicago. After Neal is bumped from first class (and seated next to Del) and heavy snow diverts the flight to Wichita, the two have little choice but to team up and rent a car to drive back home. The situation worsens as the two travelers share too much time and too little space, and they begin to wonder if they'll ever make it back to Chicago alive.

DCP from Paramount Pictures via Swank

Saturday, November 28, 2 p.m.

Holidays | Free for Members

Miracle on 34th Street

(George Seaton, US 1947, 96 min., 35mm)

Released in the summer of 1947, *Miracle on 34th Street* has nonetheless grown into a perennial favorite, bridging the season from Thanksgiving to Christmas. When the Santa Clause hired for the end of the Macy's Thanksgiving Day Parade turns up drunk, a jolly, bearded man named Kris (Edmund Gwenn) volunteers for the job. He is so perfect for the job, he is hired as a Santa for the Macy's store Christmas display and worms his way into the hearts of the store's special events director Doris Walker (Maureen O'Hara), neighbor, love interest, and lawyer Fred Gailey (John Payne), and Doris's daughter, Susan (Natalie Wood). When Kris begins to tell people that he is the real Santa Claus, however, his sanity is questioned and he finds himself in a legal battle to stay out of the sanitarium and restore the hearts of the children of New York City. Nominated for Best Picture at the 1948 Academy Awards.

35mm print from Fox

Free for Members



Saturday, November 28, 7:30 p.m.

Holidays

Miracle on 34th Street

(George Seaton, US 1947, 96 min., 35mm)