WELCOME

Theater hosts a 70th-anniversary revival of Five Funny French Films uncovers the true story behind rumors that the U.S. government and a team of high-placed insiders rigged the 1964 Venice Biennale so their chosen artist, Port

before the screening starts. No late entry. If you

Visit mfah.org/visit/parking for all parking options.

and may not be appropriate for younger

Refreshments are not permitted in the

Please check the location for your movie!

The Old Oak Theater hosts a 70th-anniversary revival of Five Funny French Films in the Museum's auditoriums, please email have questions about accessibility resources

requested to silence all electronic devices

to access tunnels to both theaters. See map

Rich Kinder Building. Use the 5500 Main

GENERAL INFORMATION

Documentary fans will appreciate two upcoming new releases.

Food, Inc. 2

Curator, Film and Video

screenings of new films! Museum members are

Film Buffs is the Museum's membership group

in person.

Purchase tickets in advance at mfah.org/film, at

other discounts apply. Children 5 and under are

Except where otherwise indicated, film tickets

ADMISSION

start at $85 and benefits include discounted

Film Buffs is the Museum's membership group

to show time. Credit cards and cash are accepted

Purchase tickets in advance at mfah.org/film, at

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Except where otherwise indicated, film tickets

RECORDED FILM INFORMATION LINE

713-639-7515. Visit mfah.org/film for program changes and more detailed film descriptions.

facebook.com/mfahfilms
twitter.com/mfahfilms
instagram.com/mfahouston

MFAH The Museum of Fine Arts, Houston
P. O. Box 6826
Houston, Texas 77266-6826

MFAH STAFF
Gary Tinterow, Director,
  The Margaret Alkek Williams Chair
  The Museum of Fine Arts, Houston
Marion Luntz, Curator, Film
Tracy Stephenson, Coordinator and Assistant
  Programmer, Film
Albert Rodriguez, Administrative and Production
  Coordinator, Film
Tish Stringer, Lead Projectionist
Kirston Otis, Baird Campbell, Rob Arcos, and
  Joel Parker, Projectionists
Ayla Davis, 2023–24 Camfield Fellow,
  Rice University

MFAH CALL CENTER
713-639-7771

Go to mfah.org/film

for updated schedules

and additional details.

fb.com/mfahfilms
twitter.com/mfahfilms
instagram.com/mfahouston

MAY – JUNE 2024

Brown Auditorium Theater ¬ Lynn Wyatt Theater ¬
Use the 5500 Main Street entrance or the MFAH
parking garages to access tunnels to both theaters.
May opens with The Old Oak by Ken Loach, the celebrated chronicler of British life who has announced, at age 87, that this is his last feature. The socially aware auteur considers the timely topic of immigration, focused around a friendship between a pub owner and a young Syrian refugee in Northeast England.

Documentary fans will appreciate two upcoming new releases. Food, Inc. 2 (presented in partnership with the Progressive Forum) finds filmmakers Robert Kenner and Melissa Robledo reuniting with investigative authors Michael Pollan and Eric Schlosser to take a fresh look at our food system. Taking Venice uncovers the true story behind rumors that the U.S. government and a team of high-placed insiders rigged the 1964 Venice Biennale so their chosen artist, Port Arthur-native Robert Rauschenberg, could win the Grand Prize.

We hope you will laugh out loud with this year’s Five Funny French Films (May 17–19), including a “blink or you’ll miss her” over-the-top performance by Isabelle Huppert. Then you’re invited to luxuriate in the hip vibes of the 10th edition of Jazz on Film, guest-programmed by Peter Lucas and unspooling on selected nights from June 7–22.

Honoring a commitment made to Lynn Wyatt, we are concluding the trio of films in which her friend Grace Kelly starred for Alfred Hitchcock. The Lynn Wyatt Theater hosts a 70th-anniversary revival of Dial M for Murder, where the actress plays an adulteress embroiled in a complicated plot involving blackmail, murder, and a very persistent police inspector.

Marian Luntz
Curator, Film and Video

NOW PLAYING
On the cover: Dial M for Murder

GENERAL INFORMATION
Please check the location for your movie!
Films are screened in Brown Auditorium Theater in the Caroline Wiess Law Building or the Lynn Wyatt Theater in the Nancy and Rich Kinder Building. Use the 5500 Main Street entrance or the MFAH parking garages to access tunnels to both theaters. See map on back cover. For after-hours films in Brown Auditorium Theater, filmgoers may use the Main Street entrance to the Law Building.

Refreshments are not permitted in the theaters. Audience members are kindly requested to silence all electronic devices once the film begins. Many films are unrated and may not be appropriate for younger viewers. Call 713-639-7531 with questions.

PLAN YOUR VISIT
Visit mfah.org/visit/parking for all parking options. Masks are recommended, but not required to be worn inside Museum auditoriums. Advance tickets are recommended. Doors open 30 minutes before the screening starts. No late entry. If you have questions about accessibility resources in the Museum’s auditoriums, please email accessibility@mfah.org or call 713-639-7300.

ADMISSION
Except where otherwise indicated, film tickets are $9. Museum members, students with ID, and seniors (65+) receive a $2 discount. No other discounts apply. Children 5 and under are admitted free—please check suitability of films for younger viewers.

Purchase tickets in advance at mfah.org/film, at membership desks in the Nancy and Rich Kinder Building or Audrey Jones Beck Building during Museum hours, or at the theater box office prior to show time. Credit cards and cash are accepted in person.

FILM BUFFS
Film Buffs is the Museum’s membership group for movie lovers. Call 713-639-7550 or visit mfah.org/filmbuffs for more information. Dues start at $85 and benefits include discounted admission to MFAH Films, discounted garage parking, and free passes to sneak preview screenings of new films! Museum members are eligible for a discount on the annual dues.

SUPPORT
Underwriting for the Film Department is provided by Tenaris, The June Leaf and Robert Frank Foundation, and the Vaughn Foundation.

Generous funding is provided by The Consulate General of the Republic of Korea; Nina and Michael Zilkha; Lois Chiles; Foundation for Independent Media Arts; Franci Neely; Carrin Patman and Jim Derrick; Ms. Laurence Unger; L’Alliance Française de Houston; and ILEX Foundation.
### May 2024

#### Filmed

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<tr>
<td><strong>MFAH FILMS</strong>&lt;br&gt;Pictured: A Brighter Summer Day (Guling jie shaonian sharen shijian)</td>
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<td>Five Funny French Films&lt;br&gt;The Experience of Love (Le symptôme des amours passées) 7:00 p.m.</td>
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<td>Five Funny French Films&lt;br&gt;Our Tiny Little Wedding (Notre tout petit mariage) 8:15 p.m.</td>
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<td>New Releases&lt;br&gt;Taking Venice 2:00 p.m.</td>
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**Film Information Line:** 713-639-7515. Visit mfah.org/film for program changes and more detailed film descriptions.

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### June 2024

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<td>New Releases&lt;br&gt;Back for Seconds 5:00 p.m.</td>
<td>Restorations &amp; Revivals&lt;br&gt;Dial M for Murder 5:00 p.m.</td>
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**Film Information Line:** 713-639-7515. Visit mfah.org/film for program changes and more detailed film descriptions.
TAKING VENICE
Directed by Amei Wallach
(USA/France/Italy, 2023, 98 min., digital)
Thursday, May 30, 2:00 p.m. BROWN
Friday–Saturday, May 31–June 1, 7:00 p.m. BROWN
During the Cold War, the U.S. government is determined to fight Communism with culture. In 1964, Alice Denney, Washington insider and friend of the Kennedys, recommends the ambitious curator Alan Solomon to organize the U.S. entry for the Venice Biennale. Together with powerful New York art dealer Leo Castelli, they embark on a daring plan to make yet-to-be-famous Texas artist Robert Rauschenberg the winner of the Grand Prize. Crafting maneuvers that could be from a Hollywood thriller, the American team leaves the international press crying foul, and Rauschenberg questioning the politics of nationalism that sent him there.

DISCO BOY
Directed by Giacomo Abbruzzese
(France/Italy/Belgium/Poland, 2023, 92 min., in Ibo, French, English, and Polish with English subtitles, digital)
Sunday, June 23, 5:00 p.m. BROWN
Giacomo Abbruzzese’s stylish debut feature, winner of the Berlin Film Festival’s Silver Bear for Outstanding Artistic Contribution, stars the charismatic Franz Rogowski (Passages; Transit) as a Belarusian immigrant haunted by his actions as a mercenary in the French Foreign Legion. The Guardian calls it “a visually thrilling, ambitious, and distinctly freaky adventure into the heart of imperial darkness . . . or an alternative reality.”

FOOD, INC. 2: BACK FOR SECONDS
Directed by Robert Kenner and Melissa Robledo
(USA, 2023, 94 min., digital)
Friday, May 10, 7:00 p.m. BROWN
In the sequel to the 2008 Oscar-nominated documentary, Food, Inc., the filmmakers reunite with investigative authors Michael Pollan (The Omnivore’s Dilemma) and Eric Schlosser (Fast Food Nation) to take a fresh look at our efficient yet vulnerable food system. Since Food, Inc., profit-focused corporations are proliferating a chemically formulated international health crisis by focusing on growing the market rather than where noted.

POWER ALLEY (LEVANTE)
Directed by Lilah Halla
(Brazil/Uruguay/France, 92 min., in Portuguese and Spanish with English subtitles, digital)
Friday, June 28, 7:00 p.m. WYATT
Sunday, June 30, 5:00 p.m. WYATT
This gripping Brazilian drama weaves a tale of personal struggle and societal challenges. Set in São Paulo, it follows Sofia, a spirited teen volleyball player from a modest background, whose life takes a dramatic turn when she faces an unwanted pregnancy. She is surrounded by a supportive team, including trans and nonbinary members, making the film a vivid exploration of queer sisterhood and resilience against the odds. Featuring a pulsating soundtrack, this cathartic first feature earned Lilah Halla the FIPRESCI Award at the 2023 Cannes Film Festival.

OUR TINY LITTLE WEDDING (NOTRE TOUT PETIT PETIT MARIAGE)
Directed by Frédéric Quiring
(France, 2023, 83 min., in French with English subtitles, digital)
Friday, May 17, 9:15 p.m. BROWN
Happy couple Lou and Max badly want to adopt a baby. They’ve created a picture-perfect profile, including lying about their income, families, and living situation. Now all that’s left is to get married—in the simplest, smallest wedding possible. But their intimate little ceremony gradually turns into a huge and unconventional wedding bash! Family, friends, and even the adoption agent show up to take part in an explosion of utterly incredible zaniness.

THE MADNESS EXPRESS (VEUILLEZ NOUS EXCUSER POUR LA GÈNE OCCASIONNÉE)
Directed by Olivier Van Hofstadt
(France, 2023, 88 min., in French with English subtitles, digital)
Saturday, May 18, 9:15 p.m. BROWN
Railroad ticket controller Sébastien gets promoted and plans to move with his pregnant fiancée. Sébastien must pass a performance evaluation on his last day on the job, but he learns the inspector is the one known as “crazy.” Yet Sébastien’s nightmare is just beginning: he realizes that his colleague who did not get promoted is on board and irrationally set on revenge. Get ready for the most unhinged and hilarious wild ride!
THE CRIME IS MINE (MON CRIME)
Directed by François Ozon
(France, 2023, 102 min., in French and Spanish with English subtitles, digital)
Sunday, May 19, 5:00 p.m. BROWN

After a struggling actress stands trial for the murder of a lascivious producer in 1930s Paris, sheascends to scandalous stardom. A new life of fame, wealth, and tabloid celebrity awaits—until the truth comes out. Isabelle Huppert appears as a fading silent-film star in François Ozon’s frothy story of murder, romance, blackmail, girl power, and a bit of French film history. As Faste observes, “the costumes by frequent Ozon collaborator Pascaline Chavanne are all divine, with not a wig out of place. The Crime Is Mine has layers of textbook farce decorated with a confectioner’s critique.”

RESTORATIONS & REVIVALS

A BRIGHTER SUMMER DAY
(GULING JIE SHAONIAN SHAREN SHIJIAN)
Directed by Edward Yang
(Taiwan, 1991, 237 min., in Mandarin, Min Nan, Shanghainese, and English with English subtitles, digital restoration)
Saturday, May 25, 2:00 p.m. BROWN

Set in early 1960s Taiwan, A Brighter Summer Day is based on the true story of a crime that rocked the nation. Edward Yang’s patiently observed epic centers on the gradual, inexorable fall of a young teenager (Chang Chen, in his first role) from innocence to juvenile delinquency, and is set against a simmering backdrop of restless youth, rock-and-roll, and political turmoil. Among the most praised, sought-after titles in contemporary cinema, this singular masterpiece of Taiwanese cinema is a film of both sprawling scope and tender intimacy. A Brighter Summer Day was restored by the Cineteca di Bologna/L’immagine Ritrovata laboratory, in association with The Film Foundation’s World Cinema Project, the Central Motion Picture Corporation, and the Edward Yang Estate.

DIAL M FOR MURDER
Directed by Alfred Hitchcock
(USA, 1954, 105 min., 35mm)
Sundays, June 2 & 9, 5:00 p.m. WYATT
70th Anniversary

An ex-tennis pro (Ray Milland) wants to have his wealthy wife (Grace Kelly) murdered so he can get her inheritance. When he learns that she is having an affair, he comes up with the perfect plan to kill her. He blackmails an old acquaintance into carrying out the murder, but the carefully orchestrated setup goes awry, and now the scheming husband must outwit the police to avoid having his plot detected.

JAZZ ON FILM

Jazz on Film returns this June with screenings celebrating the various intersections of jazz and cinema. Organized by curator Peter Lucas, this 10th edition features a new restoration of the classic Chet Baker portrait Let’s Get Lost; the Houston premiere of the new documentary Elvis and Tom; about the legendary bossa nova collaboration of Antonio Carlos Jobim and Elis Regina; a 50th anniversary screening of Sun Ra’s Space Is the Place; two films illuminating the largely forgotten stories of women jazz artists of the 1930s and 1940s; a program of animated short films made by John and Faith Hubley from the 1950s to the 1970s, and more!

Jazz on Film founder and curator Peter Lucas has organized exhibitions, film series, and public programs in association with the Museum of Fine Arts, Houston, Contemporary Arts Museum Houston, the Menil Collection, Seattle International Film Festival, Northwest Film Forum, the Museum of Pop Culture, and Aurora Picture Show. Lucas is also a writer, podcaster, and multidisciplinary artist.

ELIS AND TOM: IT HAD TO BE YOU
(ELIS & TOM, SÓ TINHA DE SER COM VOCÊ)
Directed by Roberto de Oliveira and Jorn Tob Azulay
(Brazil, 2023, 100 min., in Portuguese and English with English subtitles, digital)
Saturday, June 8, 7:00 p.m. BROWN
Houston premiere

In 1974, one of the prime architects of bossa nova, Antonio Carlos Jobim (Tom), and popular Brazilian singer Elis Regina came together to record what would become one of the most iconic albums in the history of Brazilian music. Through extensive, long-unseen film footage shot at MGM recording studios in Los Angeles during this unique collaboration, Elis and Tom invites viewers to witness the artists’ extraordinary personalities, and the tensions and triumphs of their creative process. The film also traces their backgrounds with archival performance footage, and a number of contributors who share their memories of the sessions, the artists, and their impact.

INTERNATIONAL SWEETHEARTS OF RHYTHM
Directed by Greta Schiller and Andrea Weiss
(USA, 1986, 30 min., 16mm)

This screening presents two short documentaries by filmmakers Greta Schiller and Andrea Weiss that spotlight often unsung women of jazz. International Sweethearts of Rhythm tells the fascinating story of the seriously swinging, multiracial, all-women jazz big band of the 1940s. Maxine Sullivan: Love to Be in Love is a portrait of the largely forgotten jazz vocalist who rose to fame in the 1930s and inspired a generation of younger artists, including Ella Fitzgerald. Both of these award-winning films, shown here on 16mm prints, feature archival footage and photos as well as priceless interviews with many women musicians who are no longer with us.

JAZZ FILMS BY JOHN AND FAITH HUBLEY
Directed by John and Faith Hubley
(USA, 1957–75, 80 min., digital)
Friday, June 21, 7:00 p.m. BROWN

Between the 1950s and 1970s, animators John and Faith Hubley made their own independent films with intelligence, passion, humor, and great music. Their poetic sensibility and whimsical, impressionistic visual style fit perfectly with jazz music. “There’s something about jazz’s bending of time within a rigid format that also applies to animation,” Faith Hubley once observed. “That’s why they work so well together. It’s a marriage made in heaven.” Celebrating the centennial of Faith Hubley, this program features the filmmakers’ collaborations with Benny Carter, Ella Fitzgerald, Dinzy Gillespie, Oscar Peterson, and others. These shorts are fun and engaging for all ages!

ACCESSIBILITY
The Museum’s theaters offer accessible seating and assisted listening devices when films feature closed captioning. If you have any questions about the Museum’s accessibility resources and programs, email accessibility@mfaht.org or call 713-639-7300. 