

| July   |  |   |   |  |  |  |
|--|--|---|---|--|--|--|
| Sunday   | Monday   | Tuesday   | Wednesday   | Thursday   | Friday   | Saturday   |
| <br>Pictured:<br><i>Breath Made Visible</i> |  |   |   | 1  | 2<br>Revival<br><b>Red Riding Trilogy: 1974</b><br>7:00 p.m.   | 3<br>Revival<br><b>Red Riding Trilogy: 1980</b><br>7:00 p.m.<br><br><b>Red Riding Trilogy: 1983</b><br>9:00 p.m.   |
| 4<br>Target Free First Sunday<br><b>Storybook Films</b><br>1:30 p.m.<br><b>1776</b><br>2:30 p.m.                             | 5<br>Revival<br><b>Red Riding Trilogy</b><br>1974 11:00 a.m.<br>1980 1:00 p.m.<br>1983 3:00 p.m. | 6   | 7   | 8  | 9<br>Premiere<br><b>Breath Made Visible</b><br>7:00 p.m.   | 10<br>Premiere<br><b>Breath Made Visible</b><br>7:00 p.m.  |
| 11<br>Premiere<br><b>Breath Made Visible</b><br>3:00 p.m.<br>5:00 p.m.   | 12   | 13<br>Special Presentation<br><b>Alison Macor,</b><br><b>author appearance</b><br>6:30 p.m. | 14<br>Free Summer Movie Matinees<br><b>The Secret of the Kells</b><br>11:00 a.m.<br>2:00 p.m. | 15   | 16<br>Four French Films<br><b>Le combat dans l'île</b><br>7:00 p.m.                                  | 17<br>Four French Films<br><b>Le combat dans l'île</b><br>7:00 p.m.  |
| 18<br>Four French Films<br><b>Le combat dans l'île</b><br>5:00 p.m.  | 19   | 20  | 21<br>Free Summer Movie Matinees<br><b>Kid Flix Mix</b><br>11:00 a.m.<br>2:00 p.m.            | 22   | 23<br>Four French Films<br><b>L'enfer d'Henri-Georges Clouzot</b><br>7:00 p.m.                       | 24 P<br>Four French Films<br><b>L'enfer d'Henri-Georges Clouzot</b><br>5:00 p.m.   |
| 25<br>Four French Films<br><b>L'enfer d'Henri-Georges Clouzot</b><br>5:00 p.m.   | 26   | 27  | 28  | 29<br>Four French Films<br><b>Breathless</b><br>5:00 p.m.<br><br><b>Two in the Wave</b><br>7:00 p.m. | 30<br>Four French Films<br><b>Breathless</b><br>7:00 p.m.<br><br><b>Two in the Wave</b><br>8:45 p.m. | 31<br>Four French Films<br><b>Two in the Wave</b><br>1:00 p.m.<br><br><b>Breathless</b><br>3:00 p.m.<br><br>Pre-Release Screening<br><b>Mao's Last Dancer</b><br>6:00 p.m. |

Film Information Line: 713-639-7515 Visit [www.mfah.org/film](http://www.mfah.org/film) for program changes and more detailed film descriptions.

| August   |        |         |   |  |   |   |
|--|--------|---------|---|--|---|---|
| Sunday   | Monday | Tuesday | Wednesday   | Thursday   | Friday  | Saturday  |
| 1<br>Target Free First Sunday<br><b>Storybook Films</b><br>1:30 p.m.<br><b>Stagecoach</b><br>2:30 p.m.   | 2      | 3       | 4<br>Free Summer Movie Matinees<br><b>Waking Sleeping Beauty</b><br>11:00 a.m.<br>2:00 p.m. | 5  | 6<br>Back by Popular Demand!<br><b>Alamar</b><br>7:00 p.m.  | 7<br>Back by Popular Demand!<br><b>Ajami</b><br>7:00 p.m.   |
| 8<br>Back by Popular Demand!<br><b>Ajami</b><br>1:00 p.m.<br><b>Alamar</b><br>5:00 p.m.  | 9      | 10      | 11<br>Free Summer Movie Matinees<br><b>Mary Poppins</b><br>11:00 a.m.<br>2:00 p.m.          | 12<br>Back by Popular Demand!<br><b>Ajami</b><br>5:00 p.m. | 13<br>Back by Popular Demand!<br><b>Alamar</b><br>7:00 p.m. | 14<br>Classic Mexican Cinema<br><b>iVámonos con Pancho Villa!</b><br>7:00 p.m.                                      |
| 15<br>Classic Mexican Cinema<br><b>iVámonos con Pancho Villa!</b><br>5:00 p.m.   | 16     | 17      | 18  | 19   | 20<br>Premiere<br><b>October Country</b><br>7:00 p.m.       | 21<br>Classic Mexican Cinema<br><b>El prisionero 13</b><br>7:00 p.m.<br><br><b>El compadre Mendoza</b><br>8:45 p.m. |
| 22<br>Premiere<br><b>October Country</b><br>3:00 p.m.<br><br>Classic Mexican Cinema<br><b>El prisionero 13</b><br>5:00 p.m.<br><br><b>El compadre Mendoza</b><br>6:45 p.m. | 23     | 24      | 25  | 26   | 27 P<br>Special Presentation<br><b>House</b><br>7:00 p.m.   | 28<br>Special Presentation<br><b>House</b><br>7:00 p.m.   |
| 29<br>Special Presentation<br><b>House</b><br>5:00 p.m.  | 30     | 31      |   |  |   | <br>Pictured:<br><i>Ajami</i>  |

Film Information Line: 713-639-7515 Visit [www.mfah.org/film](http://www.mfah.org/film) for program changes and more detailed film descriptions.

**Red Riding Trilogy: 1983****The Secret of the Kells****L'enfer d'Henri-Georges Clouzot****Two in the Wave****Film Information**

Schedule subject to change.  
Information line: 713-639-7515  
Updates: [www.mfah.org/film](http://www.mfah.org/film)

**Attend a film and enjoy a 10% discount at Cafe Express!**

Stop by Cafe Express, located near Brown Auditorium Theater just through the tunnel leading to the Audrey Jones Beck Building. The film box office usually opens one hour before show time, and each ticket purchase includes a discount coupon to use at Cafe Express. (Now serving breakfast 9:00–10:30 a.m., Tuesday–Sunday!)

**Revivals**

Ambitious, dark and thrilling, this landmark cinematic trilogy based on murders in the north of England in the 1970s and 1980s was made for television in the U.K. *The Red Riding Trilogy* was subsequently released theatrically as “a mammoth, sensationally violent and beautiful five-hour movie... based on the novels of British noir specialist David Peace who, starting in 1999, fictionalized some of England’s most notorious recent crimes.” —*New Yorker* magazine.

A trio of directors gives distinctly different looks to each installment.

“Extraordinary. Brutal, implacable, and darkly beautiful. The most striking dramas of this decade... Exceeds practically anything British cinema has achieved in the past 30 years.” —*frieze* magazine

*The Red Riding Trilogy* is cosponsored by *Murder by the Book* ([www.murderbooks.com](http://www.murderbooks.com)). Special thanks to MBTB’s David Thompson.

**Red Riding Trilogy: 1974**

Directed by Julian Jarrold (UK, 2009, 102 min.)  
Friday, July 2, 7:00 p.m.  
Monday, July 5, 11:00 a.m.  
*Contains material that may not be suitable for more sensitive viewers*

During a time of paranoia, mistrust, and institutionalized police corruption, a rookie journalist (Andrew Garfield) is determined to find the truth in an increasingly complex maze of lies and deceit that characterizes a 1974 police investigation into a series of child abductions.

**Red Riding Trilogy: 1980**

Directed by James Marsh (UK, 2009, 93 min.)  
Saturday, July 3, 7:00 p.m.  
Monday, July 5, 1:00 p.m.  
*Contains material that may not be suitable for more sensitive viewers*

The “Ripper” has tyrannized Yorkshire for six long years and with the local police failing to make any progress, the Home Office sends Manchester officer Peter Hunter (Paddy Considine) to review the investigation. Having previously made enemies in the Yorkshire force while investigating a shooting incident in 1974, Hunter finds himself increasingly isolated

when his version of events challenges their official line on the “Ripper.” James Marsh directed the 2008 documentary *Man on Wire*.

**Red Riding Trilogy: 1983**

Directed by Anand Tucker (UK, 2009, 100 min.)  
Saturday, July 3, 9:00 p.m.  
Monday, July 5, 3:00 p.m.  
*Contains material that may not be suitable for more sensitive viewers*

Another young girl has disappeared, and Detective Chief Superintendent Maurice Jobson (David Morrissey) recognizes some alarming similarities to the abductions in 1974, forcing him to come to terms with the fact that he may have helped convict the wrong man. When local lawyer John Piggott (Mark Addy) is persuaded to fight this miscarriage of justice, he finds himself slowly uncovering a catalogue of cover-ups.

**Premieres**

**Breath Made Visible**  
Directed by Reudi Gerber (Switzerland/USA, 2009, 82 min.)  
Friday, July 9, 7:00 p.m.  
Saturday, July 10, 7:00 p.m.  
Sunday, July 11, 3:00 p.m. and 5:00 p.m.

*Breath Made Visible* is the first feature-length film about the life and career of Anna Halprin, the American dance pioneer who has helped redefine the notion of modern art with her belief in dance’s power to teach, heal, and transform at all ages of life (and who turns 90 on July 11!). This cinematic portrait blends recent interviews with counterparts, archival footage, including her establishment of the first multiracial dance company in the U.S., and excerpts of current performances such as *Parades and Changes* at the Georges Pompidou Center in Paris, to weave a stunning, inspiring account of one of the most important cultural icons in modern dance. —[www.breathmadevisible.com](http://www.breathmadevisible.com)

Cosponsored by the Jewish Community Center of Houston and the Pink Ribbons Project.

**October Country**

Directed by Michael Palmieri and Donal Mosher (USA, 2009, 80 min.)  
Friday, August 20, 7:00 p.m.  
Sunday, August 22, 3:00 p.m.

Compared with such documentaries as *Tarnation* and *Capturing the Friedmans*, *October Country* is a beautifully rendered portrait of the Mosher clan, an upstate New York family struggling for stability while haunted by the ghosts of the Vietnam War, teen pregnancy, and domestic abuse. Codirected by family member Donal Mosher, the film documents the toils of the working-class family from one Halloween to the next as they try to break free from the issues that plague their relatives generation after generation. —Wexner Center for the Arts

**Special Presentations****Chainsaws, Slackers, and Spy Kids: 30 Years of Filmmaking in Austin, Texas**

Tuesday, July 13, 6:30 p.m.  
Presented by author Alison Macor  
Free admission

This provocatively titled book surveys Austin-centric cinematic escapades from the 1970s onward, with chapters devoted to Tobe Hooper and *The Texas Chainsaw Massacre*, Houston’s Eagle Pennell, Richard Linklater, Robert Rodriguez and Elizabeth Avellan, *Office Space*, and beyond. The author’s presentation also spotlights independent filmmaking in Houston during the same period. A book-signing and reception follows in the museum galleries.

Alison Macor is a freelance writer and former film critic for the *Austin Chronicle* and the *Austin American-Statesman*. She holds a Ph.D. in Radio-TV-Film from the University of Texas at Austin and has taught film courses at the University of Texas, Austin Community College, and the Austin Museum of Art. She lives in Austin with her husband and son.

Cosponsored by the Houston Film Commission and the Southwest Alternate Media Project (SWAMP).

**House (Hausu)**

Directed by Nobuhiko Obayashi (Japan, 1977, 87 min., subtitled)  
Friday, August 27, 7:00 p.m.  
Saturday, August 28, 7:00 p.m.  
Sunday, August 29, 5:00 p.m.  
New 35mm print

How to describe *House*? A psychedelic ghost tale? A stream-of-consciousness bedtime story? Any of the above will do for this hallucinatory head trip about a schoolgirl who travels with six classmates to her ailing aunt’s, only to come face to face with evil spirits, bloodthirsty pianos, and a demonic housecat. Too absurd to be genuinely terrifying, yet too nightmarish to be merely comic, *House* seems to be beamed to Earth from another planet. Or perhaps the mind of a child: the director fashioned the script after the eccentric musings of his eleven-year-old daughter, then employed all the tricks in his analog arsenal (mattes, animation, and collage) to make them a visually astonishing, raucous reality. Never before released in the United States, and a bona fide cult classic in the making, *House* is one of the most exciting genre discoveries in years. —Janus Films

Not convinced yet? Visit [www.mfah.org/film](http://www.mfah.org/film) to watch the trailer now. “A dangerous amount of fun... Get ready to be bewildered.” —[www.notcoming.com](http://www.notcoming.com)

**Four French Films: The New Wave, Clouzot, and Romy**

French films and summer make a perfect combination! This series features restored prints of two classics and a pair of fascinating historical documentaries about several key personalities of 1960s French cinema.

Generous support has been received from the Cultural Offices of the French Embassy and the Consulate General of France in Houston. Special thanks to Dominique Chastres, cultural attaché at the Consulate General of France in Houston, and the Texan-French Alliance for the Arts.

**Le combat dans l'île**

Directed by Alain Cavalier (France, 1962, 104 min., subtitled)  
Friday, July 16, 7:00 p.m.  
Saturday, July 17, 7:00 p.m.  
Sunday, July 18, 5:00 p.m.

Clément (Jean-Louis Trintignant) has abandoned his middle-class family to join a radical right-wing terrorist group. When his mentor (Pierre Asso) betrays

him as the author of a failed assassination attempt, he goes on the run, reluctantly taking his wife Anne (Romy Schneider) with him. They take temporary shelter with Paul (Henri Serre), an old school friend, and a pacifist and leftist to boot. Then Clément abandons his wife too, and runs off to South America seeking revenge for his betrayal. Anne is drawn to Paul and begins a new life with him, all in Clément’s absence. His return is inevitable, but Anne’s choice is not so straightforward. Alain Cavalier’s—a protégé of Louis Malle—first major feature is a subtle, politically committed film. —[www.film4.com/reviews](http://www.film4.com/reviews)

**L'enfer d'Henri-Georges Clouzot**

(Henri-Georges Clouzot’s *Inferno*)  
Directed by Serge Bromberg and Ruxandra Medrea (France, 2009, 102 min., subtitled)  
Friday, July 23, 7:00 p.m.  
Saturday, July 24, 5:00 p.m.  
Sunday, July 25, 5:00 p.m.

A documentary detailing the attempts of legendary French director Henri-Georges Clouzot (*Les Diaboliques*, *The Wages of Fear*) to film his long-planned project *Inferno*. A study of jealousy starring Romy Schneider and Serge Reggiani and granted an unlimited budget by Columbia Pictures, Clouzot began an unprecedented process of technical experimentation, with the intention of creating an innovative film language based on the sonic and visual art of the period. But when filming commenced, the production started to unravel; the director was difficult and indecisive, causing delays in the shooting schedule; Reggiani walked off set, and the final blow came when Clouzot had a heart attack. The project never reached fruition. This documentary traces its history through interviews with key collaborators, and re-creates some scenes using archive footage and contemporary reenactments. —*Sight & Sound* magazine

**Breathless (À bout de souffle)**

Directed by Jean-Luc Godard (France, 1960, 90 min., subtitled)  
Thursday, July 29, 5:00 p.m.  
Friday, July 30, 7:00 p.m.  
Saturday, July 31, 3:00 p.m.  
Sunday, August 1, 5:00 p.m.  
50th Anniversary Restored 35mm Print



Director Jean-Luc Godard's (b. 1930) debut film heralded the French New Wave movement not only with its unorthodox editing and handheld photography, but also its nonjudgmental portrayal of amoral youth. Godard paid homage to the 1940s American gangster B-movies and developed the plot from a news item supplied by François Truffaut. Jean-Paul Belmondo and Jean Seberg play young lovers on the run after Belmondo has killed a cop and stolen a car. Seberg gained a cult following with her portrayal of a guileless newspaper delivery girl.

"Breathless still seems very much a live influence; it has remained continuously available... The iconic images of Jean-Paul Belmondo in hat and shades and Jean Seberg in *New York Herald Tribune* t-shirt have never gone away and make it easy to pretend it was all the day before yesterday." —*Film Comment* magazine

#### Two in the Wave (*Deux de la vague*)

Directed by Emmanuel Laurent  
(France, 2009, 91 min., subtitled)  
Thursday, July 29, 7:00 p.m.  
Friday, July 30, 8:45 p.m.  
Saturday, July 31, 1:00 p.m.  
Sunday, August 1, 6:45 p.m.

*Two in the Wave* is about the friendship between French New Wave filmmakers Jean-Luc Godard and François Truffaut (1932–1984). When Truffaut became successful with *The 400 Blows* in 1959, he helped Godard shift from writing to directing, offering him a screenplay which was already titled. *À bout de souffle* (*Breathless*). Through the 1960s the two loyally supported each other until history and politics separated them in 1968. The directors' friendship and breakup is explored through archives and films; *Two in the Wave* revisits a remarkable decade that transformed world cinema. —www.widemanagement.com

#### Pre-Release Screening

##### Special advance screening of *Mao's Last Dancer*

Directed by Academy Award® nominee Bruce Beresford  
Saturday, July 31, 6:00 p.m.  
Courtesy of Samuel Goldwyn Films and ATO Pictures  
Special guests invited —  
Visit [www.mfab.org/film](http://www.mfab.org/film) for updates  
A reception in the museum galleries follows the screening.

Special ticket prices apply! Individual tickets are \$10. MFAH members, senior adults, students with ID, and members of Film Buffs receive a \$2 discount on tickets. Ultimate Film Supporter level members of Film Buffs are admitted free.

Houstonians have fond memories of ballet dancer Li Cunxin when he was a principal dancer with Houston Ballet. Now his inspiring story has been translated to the big screen, based on his best-selling autobiography. Oscar-nominated Australian director Bruce Beresford (*Tender Mercies*; *Driving Miss Daisy*) has made an inspirational film about Li's extraordinary journey

from poverty to international stardom. At the age of eleven, he was plucked from a poor Chinese village to study ballet at Madame Mao's Beijing Dance Academy. In the late 1970s, he came to Houston Ballet through a cultural exchange program, during which time he married an American dancer. When he wanted to return home, the Chinese government resisted, which caused a dramatic international incident at the Chinese Consulate in Houston. Li Cunxin went on to perform for sixteen years with Houston Ballet and was acclaimed worldwide, later becoming a principal with The Australian Ballet. He is portrayed in the film by three actors, including Chi Cao, Principal Dancer of the Royal Birmingham Ballet. The ensemble cast also includes Joan Chen, Kyle Maclachlan, and Bruce Greenwood. Filmed in China, Australia, and Houston, *Mao's Last Dancer* was a box-office hit in Australia. The film was runner-up to *Precious: Based on the Novel "Push" by Sapphire* for the Audience Award at the 2009 Toronto Film Festival and winner of the Audience Award at the 2009 São Paulo Film Festival in Brazil. *Mao's Last Dancer* opens in Houston on August 20.

This screening is presented in association with the Houston Ballet, The Asia Society Texas Center, the Houston Film Commission, and the Greater Houston Convention and Visitors Bureau.

#### Back by Popular Demand!

**Alamar**  
Directed by Pedro González Rubio  
(Mexico, 2009, 73 min., subtitled)  
Friday, August 6, 7:00 p.m.  
Sunday, August 8, 5:00 p.m.  
Friday, August 13, 7:00 p.m.

One of the favorites from this year's *Latin Wave*, the international award-winning *Alamar* tells the story of five-year-old Natan, whose Italian mother and Mexican father have decided to separate; Natan will return with his mother to live in Italy. Before leaving Mexico he will stay with his father and learn the ways of the fishermen. The Banco Chinchorro, which contains the largest coral reef extension in Mexico, is the film's main setting and provides a fascinating world as seen through the eyes of a child.

#### Ajami

Directed by Scandar Copti and Yaron Shani  
(Germany/Israel, 2009, 120 min., subtitled)  
Saturday, August 7, 7:00 p.m.  
Sunday, August 8, 1:00 p.m.  
Thursday, August 12, 5:00 p.m.

The Oscar-nominated, multilayered narrative screened in Houston during this year's Jewish Film Festival "is a visceral crime drama with a strong ensemble cast, codirected by a Palestinian and an Israeli. In a multi-ethnic Jaffa neighborhood, a powerful Bedouin clan wages a vendetta against a poor family. A teenage worker from the Occupied Territories desperately tries to raise money to help his ailing mother. A Jewish police detective struggles with his brother's

disappearance. And an affluent Palestinian and his Jewish girlfriend dream about the future. As these stories intersect, we witness the dramatic collision of different worlds." —New York Jewish Film Festival

#### Classic Mexican Cinema

Under the auspices of "Houston Celebrates Mexico 2010," a series of events honoring the celebration of the bicentennial of Mexico's independence and the centennial of the Mexican Revolution, MFAH Films presents Fernando de Fuentes's trilogy examining the revolution and the ordinary people caught up in tumultuous events of their times. Described as "the Mexican John Ford" (*New York Times*), de Fuentes (1894–1958) was by far the most talented filmmaker of early Mexican sound cinema. The tragic *Revolución* trilogy was possibly his greatest achievement. He is considered a pioneer and gifted director who combined superb technical abilities with an extraordinary sense for visual narrative.

"...de Fuentes uses this story to show his ideas about the government's actions during the Mexican Revolution, portraying in a very realist fashion the fears and paranoia of the urban populations in the years of the Revolution, as well as the fragility of morality in extreme circumstances such as the civil war." —www.imdb.com

Special thanks to Elsa Leticia Borja Ruy-Sánchez, consul for cultural affairs at the Consulate General of Mexico in Houston. These newly restored prints have been restored and kindly made available by the Filmoteca de la UNAM, Mexico.



#### Let's Go with Pancho Villa! (*¡Vámanos con Pancho Villa!*)

Directed by Fernando de Fuentes  
(Mexico, 1935, 92 min., subtitled)  
Saturday, August 14, 7:00 p.m.  
Sunday, August 15, 5:00 p.m.

This historically significant film was rediscovered in the 1980s and is now considered a landmark of Mexican cinema. Set in 1914, the story follows the rise and fall of the freedom fighter through six rancheros, all of whom leave the rural province of San Pedro to join Pancho Villa's army. One by one, the men fall victim to various terrible fates—battle, disease, and a barroom brawl—until there is only one survivor, Tiburcio Maya.

"One of the most poetic moments in all of Mexican cinema is the last shot in Fernando de Fuentes's *Vámanos con Pancho Villa*. The lone survivor of a band of idealistic freedom fighters walks along a railroad at night. One by one he has seen his friends die and has witnessed the once-idealistic revolutionary spirit degenerate into greed, wanton violence, and stupidity. He is eventually engulfed by the night and the film ends. Does he go home? Or does he go on fighting for *tierra y libertad* (land and liberty)? Is the Revolution over?" —*Mexican Cinema*, edited by Paulo Antonio Paranagua

#### Prisoner 13 (*Prisionero 13*)

Directed by Fernando de Fuentes  
(Mexico, 1933, 76 min., subtitled)  
Saturday, August 21, 7:00 p.m.  
Sunday, August 22, 5:00 p.m.

Colonel Julian Carrasco's drinking and violent outbursts cause his wife and their young son to abandon him. As he rises in the ranks of the Mexican army, destiny and corruption persuade Carrasco to accept a bribe to free a revolutionary, and to arrest and execute someone in his place. Unbeknownst to him, Carrasco arrests his own son.

"While the movie is essentially a melodrama about sins from the past returning to haunt a character, De Fuentes uses this story to show his ideas about the government's actions during the Revolution." —Jose Luis Rivera Mendoza, film scholar

#### Godfather Mendoza

(*El compadre Mendoza*)  
Directed by Fernando de Fuentes  
(Mexico, 1934, 85 min., subtitled)  
Saturday, August 21, 8:45 p.m.  
Sunday, August 22, 6:45 p.m.

Alfredo del Diestro stars as Rosalio Mendoza, an opportunistic landowner who survives by alternately aligning himself with governmental forces and the revolutionary army. He even switches portraits on the wall of his hacienda, swapping those of General Victoriano Huerta and Emiliano Zapata back and forth, depending on the approaching troops. Mendoza marries the sensuous Lolita (Carmen Guerrero, sporting elaborate period coif!), but their relationship is complicated by the presence of a handsome visiting general who becomes the godfather to their son.

"One of the great accomplishments of Mexican cinema during the rich 1932–1952 period. The satire is carried along with enthusiasm, good humor, and a vivid sense of observation. The still quite recent memories of the Mexican Revolution contribute to make of the *compadre* a true social type." —film critic Georges Sadoul

#### Parking

As MFAH Films devotees know well, there are occasional events at the museum that coincide with film nights and present parking challenges. It's always advisable to purchase your tickets in advance and to arrive early. Parking options include the South lot, opposite the Caroline Wiess Law Building (entrances on Bissonnet and Main). Lot north of First Presbyterian Church on Main Street. Lot north of Glassell School of Art (5101 Montrose). Lot behind MFAH Administration and Junior School (5100 Montrose). Parking garage at Binz and San Jacinto (\$3.00).