

Welcome to Presteigne Screen

Presteigne Screen aims to provide a varied programme of films embracing all subjects and genres. Come and join us at Presteigne's Assembly Rooms.

www.presteignescreen.org.uk

* BORDERLINES 2019 *

For this year's festival we have again added an extra Friday date to our usual programme. *Details below.*

info@presteignescreen.org.uk



The Guardians Friday 8 March Fra/Swi/Mon/Bel 2017 135 mins 15 (Borderlines) £5.50



Compassionate and haunting, this intimate take on the rural French home front during the First World War, reminds us that those fighting and dying in the trenches were not the only casualties of the conflict. The seasonal rhythms of the farm, the sowing and reaping as well as the hardships, are minutely observed in this vivid exploration of the psychological shocks that spill over from the fighting into this close-knit "guardian" family community. Director Xavier Beauvois, who gave us the quietly heart-breaking *Of Gods and Men*, has a rare talent for earthy Hardy-esque visuals as well as drawing deeply moving performances from an inspired cast. (S)



Single Film Standard Ticket £5.00 Students £3.50

Admits one person - buy on the night. Student Ticket: available to students with appropriate ID. Tickets booked online incur a small supplement charged by the ticketing system provider.

Seven Film Season Ticket £25.00

Admits one person to any seven films of their choice and offers a substantial reduction over the standard entry. Valid for the 2018/2019 season and available until the end of January (season ticket does not include any fundraiser or special events). Not available online.

All films are shown on Fridays (unless otherwise stated) at 8.00 pm in the Assembly Rooms, Broad Street, Presteigne LD8 2AD which is located in the centre of Presteigne (entrance at the foot of the clocktower next to the library). Refreshments are available beforehand.

(S) indicates subtitles, where known. Films over 130 minutes may be shown with a short interval. There is a limit of 100 seats within the auditorium. Seats cannot be guaranteed so please come early to avoid disappointment. Doors usually open at 7:30 pm.

The Assembly Rooms have disabled access and toilet.

For further information contact: Pete MacKenzie 01544 370202 or Alex Dufort 01544 260577

Presteigne Screen would like to thank Mid Border Arts for their continued support.

Cover images: Front - *Summer 1993* Back - *Cold War*

PRESTEIGNE SCREEN

Winter/Spring 2019



Great films from around the world including:

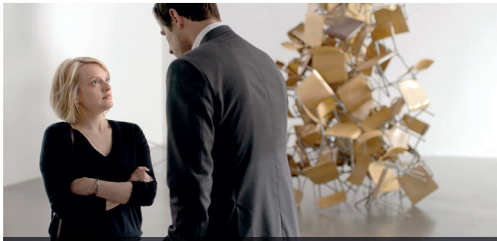
Peterloo, Heal The Living,

Summer 1993, Cold War,

Wajib and BlackKkKlansman

44th Season

The Square



January 4 Sweden 2018 151 mins 15

Set in Sweden, this Palme d'Or winner is a glorious satirical take on the art world – is this art we're looking at, or marketing? As Anne, a journalist well in on the joke and determined to see through any phoniness, Elisabeth Moss (*Mad Men*, *The Handmaid's Tale*) is a delight, as is the object of her doubts, museum director Christian (Claes Bang). But there's more going on here than concerns about the originality or legitimacy of modern art. How about the hypocrisies of art lovers, or indeed of well-heeled liberal society in general? The title work "The Square" (a simple neon square) is, Christian claims, "a sanctuary of trust and caring". Is it? You decide. (S)

Cold War

(Borderlines) £5.50



March 1 Pol/UK/Fra/India 2018 88 mins 15

Politics and music, the personal and the political, are intimately entwined in this follow-up to Polish director Pawel Pawlikowski's 2015 Oscar winner, *Ida*. In post-war Europe, Wiktor and Zula meet when she auditions for his travelling folk troupe. Their love story spreads across the continent, both east and west of the Iron Curtain, over the following 15 years. When he seizes a chance to defect, however, she resists, only for the pair to be reunited later in Paris. In this black and white five-star film (both *The Guardian* and *The Times*) Joanna Kulig gives her own five-star turn as Zula (memorably evoking the seductive and ravishing young Jeanne Moreau). (S)

Peterloo

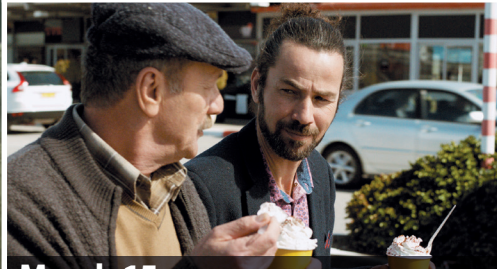


January 18 UK/USA 2018 154 mins 12A

The lessons of the French Revolution and American War of Independence haunted the political and social elites of early 19th-century Britain. As mutterings about the unfairness of taxation without representation became full-throated cries, the scene was set for the brutal suppression of working-class demands in Manchester in 1819, scene of the Peterloo massacre. The establishment's uncompromising reaction to this pro-democracy demonstration is explored in forensic detail and with terrific commitment by Mike Leigh, in a film that (like *Mr Turner*) pushes beyond his signature domestic comedies. It's a scenario that the cast, led by Maxine Peake and Rory Kinnear, bring vividly to life.

Wajib

(Borderlines) £5.50



March 15 Pal/Fra 2017 97 mins 15

In a day-long tour of duty ('wajib' means duty) around Nazareth (could there be a more resonant name?) a father and son, Abu and Shadi, hand-deliver invitations to their daughter/sister's wedding to friends and neighbours. Abu is a retired local schoolteacher and Shadi an architect now based in Italy. The two bicker, gently at first then more pointedly, as old tensions and political differences re-emerge in an environment where Abu fits in easily, while the strictures and obligations of Palestinian-Christian social life rankle with the increasingly irritated Shadi. Set in the run-up to Christmas, this gentle satire is a minutely observed and feather-light joy. (S)

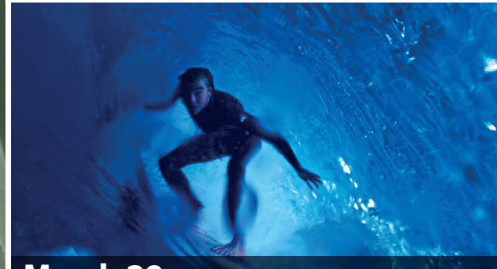
Summer 1993



February 1 Spain 2017 93 mins 12

Summer 1993, the autobiographical debut drama by young Spanish film director Carla Simón, is "beguiling" and "a jewel", according to *The Guardian*. A six-year-old girl, Frida, is sent to stay with her aunt after the death of her mother, and the film follows her as she slowly integrates into her new family. She has a younger cousin, Marga, who becomes the butt of Frida's attempts to rationalise what has brought her into this unlooked-for circumstance, while we also begin to learn the adult back-story. The fact that the story is based on real experience makes it all the more moving. This subtle and rich film also features flawless performances by its two young stars. (S)

Heal the Living



March 29 Fra/Ger 2016 103mins 15

Two families are thrown together by tragedy, this time on opposite sides of a heart-donor crisis. But rarely has medical trauma been treated with such delicacy and insight, and with less manipulative melodrama. French director Katell Quillévéré balances hopes and heart-break with what *Variety* calls "sublime compassion" as an exuberant young teenage surfer at first revels in his skills and the delights of first love, while a middle-aged former musician slowly comes to terms with her degenerative heart condition. The squeamish should know that there are surgical scenes, but they work to convey the sense of a secular miracle that somehow complements both families' psychological journeys. (S)

Tracking Edith



February 15 UK 2017 98 mins 15

This gripping documentary feature by Peter Stephan Jungk is based on his 2015 book about his own aunt: *The Darkrooms of Edith Tudor-Hart*. She was an Austrian-born documentary photographer and socialist, domiciled in Britain during and after the Second World War, whose work brilliantly recorded the lives of the urban working classes in Vienna, London and the Rhondda valley. However, she led a double-life, working as a spy for the Soviet Union: as an architect of the Cambridge Five spy-ring, she introduced Kim Philby to her communist handler, thus betraying the country that took her in. A fascinating and unmissable exploration of motives and beliefs.

BlacKkKlansman



April 12 USA 2018 135 mins 15

It's a plot-line you couldn't invent – black infiltration of the Ku Klux Klan. But (black) director Spike Lee didn't have to get creative because this story is for real. Back in 1973 an idealistic black cop auditioned (over the phone, of course) for membership of the Colorado Springs chapter of the Klan by abusing "Blacks, Jews, anyone without pure white Ayrian blood." It's rich meat, a gift to Lee who rips into the possibilities with acid wit and anger. Our black entryist then uncovers terrorist plots at "America First!" Klan meetings, courtesy of his avatar, a white – Jewish! – fellow cop. And better still, Lee's final coda updates us to the horrors seen at Charlottesville 2017.