

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 2017 *

This year we've added an extra Saturday screening to our contribution to this year's festival. Details shown below.

info@presteignescreen.org.uk



The Headless Woman Saturday February 25 Arg/Fra/Ita 2008 87 mins 12A £5



A psychological drama from acclaimed Argentine writer/director Lucrecia Martel. Driving down a deserted road while struggling with her mobile phone, Veronica (María Onetto, *Wild Tales*), a beautiful middle-aged dentist hits something with her car. After admitting to her husband (César Bordón, another *Wild Tales* alumnus) that she thinks she may have killed someone, all traces of Veronica's activities over the previous few days begin to disappear. A dark exploration of an unfaithful wife whose subconscious battle with guilt begins to unravel both her life and her grip on reality. (S)



Single Film Standard Ticket £4.50 Students £3.00

Admits one person - buy on the night. Student Ticket: available to students with ID. Students must be of an appropriate age for the certification of the film that they wish to attend.

Seven Film Season Ticket £22.00

Admits one person to any seven films of their choice and offers a substantial reduction over the standard entry. Valid for the 2016/2017 (42nd) season and available or renewable until the end of January (season ticket does not include any fundraiser or special events).

All films are shown on Fridays (unless otherwise stated) at 8.00pm in the Assembly Rooms 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 open at 7:30pm.

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 - *Julieta* Back - *Our Little Sister*

PRESTEIGNE SCREEN

Winter/Spring 2017

Great films from around
the world including:

*I, Daniel Blake, Julieta,
Our Little Sister, American
Honey, Little Men and
Queen of Katwe*

42nd Season

I, Daniel Blake



January 13 UK 2016 100 mins 15

'A *Cathy Come Home* for the 21st century'. Ken Loach needs no introduction and over the years we have shown most of his recent films in Presteigne. *I, Daniel Blake* was the winner of the *Palme d'Or* at the Cannes Film Festival this year - making Loach one of only a handful of film-makers to have won the award twice - and is a damning indictment of Britain's welfare system. When he finds himself in need of state aid, an ill carpenter meets a desperate single mother who needs the same thing. Together, the duo discover that negotiating the red tape is a disheartening and demeaning challenge within a system increasingly using private firms to implement government targets.

Things To Come (Borderlines Film Festival) £5



March 10 Fra/Ger 2016 104 mins 12

Nathalie (Isabelle Huppert) is a cheerful Parisian academic married to the similarly intellectual Heinz (André Marcon, *Marguerite*) who suddenly leaves her for a younger woman. Although philosophically able to bear life's burdens - she's already coping with a suicidal mother (Édith Scob, *Holy Motors*) - Nathalie is fearful of divorce and consequent loneliness but finds solace with an anarchic ex-student (Roman Kolinka). Writer/director Mia Hansen-Løve (*Father Of My Children*) weaves an understated but compelling observational drama which mines the considerable talents of two justly venerated French actresses, Huppert and Scob, to mesmerising effect. (S)

Our Little Sister



January 27 Japan 2015 128 mins PG

Three Japanese sisters (the Chekhovian echo is not inappropriate) discover at their father's funeral that they now have a 13-year-old half-sister Suzu (Suzu Hirose) in their lives. In this delicate exploration of familial relationships the girls rescue Suzu from life with a domineering stepmother as the film, directed by Hirokazu Kore-eda (*I Wish*), probes the family's recalibrated priorities. The three 20-somethings, with their sharply contrasting temperaments, have long been estranged from both parents but now live together relatively contentedly, so it's the delightful complication of Suzu that gives this film its impetus, rescuing her sisters from their becalmed lives. (S)

American Honey



March 24 UK/USA 2016 163 mins 15

An outsider's take on that American classic, the road movie, *American Honey* is a loosely plotted and anarchic teen saga from British writer/director Andrea Arnold (*Red Road*, *Fish Tank*, *Wuthering Heights*). On a whim, Star (Sasha Lane) abandons her life as a carer to join a chaotic troupe pushing magazine sales door-to-door. Led by Krystal (Riley Keough) and charismatic Jake (Shia LaBeouf), they lie and party their way around the blue-collar US mid-west as Star is alternately seduced and repelled by their heedless amorality. Arnold calls herself an 'instinctive filmmaker' and her vivid take on this particular slice of Americana is as compelling as it is original.

Julieta



February 10 Spain 2016 99 mins 15

Julieta (Emma Suarez/Adriana Ugarte) discovers that her long-lost daughter, Antia (Blanca Pares/Priscilla Delgado), who disappeared a dozen years ago, is not only still alive but has children of her own. As intrigue is piled upon emotional heartbreak in this sumptuous return to form, Spanish director Pedro Almodovar plays his audience well, leaving us to wonder whether we're immersed in a Hitchcockian mystery or romantic melodrama. Perhaps both. Julieta's plans to rebuild her life in Portugal are discarded in the wake of life's new realities which plunge her back into the past, rekindling the devastation of her loss, and explaining, finally, why Antia abandoned her in the first place. (S)

Chevalier



April 7 Greece 2015 95 mins 18

Six men aboard a luxury yacht vie for superiority in a series of increasingly bizarre challenges ranging from against-the-clock assembly of Ikea shelving to the almost inevitable comparison of male attributes, all orchestrated with a quiet relish by the boat's owner, an imperious 60-something known as the 'The Doctor'. At one end of the social spectrum is alpha male Yannis, at the other his bumbling, insecure brother, Dimitris, and much of the film's tinder-dry humour comes from their awkward relationship. As producer of both *Dogtooth* and *The Lobster*, female director/co-writer Athina Rachel Tsangari's movie perhaps unsurprisingly oozes delicious drollery. (S)

Little Men (Borderlines Film Festival) £5



February 24 USA/Greece 2016 85 mins PG

Like his much-garlanded *Love Is Strange*, Ira Sachs' latest is an understated gem, with money and social division at its core. Two adolescents, Tony (Michael Barbieri) and Jake (Theo Taplitiz), meet at a Brooklyn funeral, but their ensuing friendship is soon tested when Jake's parents Brian and Kathy (Greg Kinnear, *Stuck In Love*, and Jennifer Ehle, *Robocop* - both never better) become embroiled in a dispute over the shop rented from them by Tony's single mum (Paulina Garcia, breakout star of *Gloria*). The naturalistic performances from these two young actors as they react to each other and the adults responsible for them are extraordinarily moving.

Queen of Katwe



April 21 USA 2015 124 mins PG

Touching reality-based tale of an illiterate 9-year-old Ugandan kid, Phiona (a captivating Madina Nalwanga), who rises from the slums of shantytown Kampala to triumph as a world-class chess player. A real heart-warmer from Disney that also stars David Oyelowo as a football coach and the girl's discoverer and mentor. *Katwe*, though, is far from being the cuddly soft soap that the Disney tag may suggest, as the cruelties and wretchedness of Phiona's background are exposed and explored. The director Mira Nair (*Salaam Bombay* and *Monsoon Wedding*) and cinematographer Sean Bobbitt (*12 Years a Slave*) have the track records to ensure *Katwe* has plenty of edge.