

Welcome to Presteigne Screen

Formerly known as Presteigne Film Society, Presteigne Screen aims to provide a varied programme of films embracing all subjects and genres. See our website for all the latest details of the films for this new year, and any changes to the programme. We hope you will enjoy the movies that you find here and look forward once again to your company at Presteigne's Assembly Rooms.

For the latest details go to
www.presteignescreen.org.uk

Presteigne Screen News

The big picture ... Our digital projector, supplied by the BFI Neighbourhood Cinema Fund, has proved to be a great success, delivering a bright and vivid image that really shows off the detail in the movies. Come and see the result for yourself on our big screen at the Assembly Rooms.

Borderlines – don't miss our March screening as part of this excellent film festival



info@presteignescreen.org.uk

PRESTEIGNE SCREEN

Winter/Spring 2016

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 2015/2016 (41st) 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.

Great films from around
the world including:
*The Lobster, The Legend
of Barney Thompson, Red
Army, They Will Have To Kill
Us First and Irrational Man*

41st Season

Cover images: Front - *The Wonders* Back - *They Will Have To Kill Us First*

The Wonders



January 8 Italy 2015 110 mins 15

In the Tuscan countryside a family of beekeepers live an isolated existence under the dominant hand of a gruff father, Wolfgang, but their rigid lifestyle is disrupted by two events; the arrival of a troubled teenage boy to the family, and the appearance in the neighbourhood of a crew filming a promo for a tacky reality TV show, fronted by the perennially gorgeous Monica Bellucci. The beekeeping business needs money but the wish to remain below the radar of EU regulations is put under strain by these outside influences, with its greatest effects being felt by eldest daughter, Gelsomina. A sweet-natured and magical tale that is perfect for a winter's evening. (S)

Red Army (with Borderlines Film Festival) £5



March 4 Russia/USA 2014 84 mins 15

This fascinating documentary, produced by Werner Herzog, uses archive footage to tell the story of the eponymous *Red Army*, the Soviet Union's phenomenally successful ice hockey team, and their intense, politically symbolic rivalry with the USA. The team's story is told here from the perspective of its captain Slava Fetisov, and portrays his transformation from national hero to political enemy, and back again, mirroring the concurrent fortunes of the Soviet Union. With contributions from all of the major players of the time this is an expansively entertaining, immersive film, vividly exposing the cultural shifts experienced by Russians moving from the Soviet era to now. (S)

The Legend of Barney Thompson



January 22 UK 2015 90 mins 15

Directed by its star, this film features Robert Carlyle as the eponymous Barney Thompson, a short-fused Glaswegian barber leading a life of quiet desperation who inadvertently becomes a serial killer. Pursued by a disgruntled cockney cop (Ray Winstone), his irascible chief superintendent (Tom Courtney), he gets only ice cold comfort by his hard-living mother (an hilarious Emma Thompson). As the body count inexplicably mounts, Barney grapples with his fate as best he can, i.e. badly. With elements of earlier, darkly comic Scottish thrillers, *Shallow Grave* and *Trainspotting*, Carlyle's directorial debut is a total joy, its four leads on riotous form playing energetically against type.

A Girl Walks Home At Night



March 18 USA 2014 104 mins 15

Now based in the US, Iranian writer/director Ana Lily Amirpour's debut feature is an atmospheric vampire story filmed in stunning monochrome and chockfull of allegorical references. Set in run-down Bad City (Bakersfield, actually) the girl in question (Sheila Vand, *Argo*) is actually a hijab-cloaked blood-sucker who in her nocturnal ramblings bumps into and variously feasts on a drug dealer, a hooker, her pimp and most enduringly, Arash (German-based Arash Marandi), a handsome James Dean lookalike. Visual jokes abound, and the slow-burning relationship between Arash and the titular *Girl* is beautifully modulated. A film of wonderful strangeness. (S)

They Will Have To Kill Us First



February 5 UK 2015 100 mins 15

The chiming guitars and hypnotic, soulful voices of Mali's musicians arguably defined its culture, yet following 2012's bloody civil war a hardline Islamist regime quickly banned "the music of Satan", trashed radio stations and tortured dissenters. But amongst those who fled the brutal oppression were dedicated artists determined to keep their culture alive. Johanna Schwartz filmed them talking, rehearsing and recording with the help of her musical director, Nick Zinner of America's Yeah Yeah Yeahs. Uplifting performances and the heartfelt commitment of its stars – despite some distressing evidence of terrorist outrages – make this a stirring, important film. (S)

Tangerines



April 1 Estonia 2013 87 mins 15

The first Estonian film nominated for a Best Foreign Language Oscar, *Tangerines* is set during the short conflict between Georgia and Abkhazia in 1992. In a neutral Estonian village, most have fled the encroaching conflict, but elderly farmer Ivo has stayed for the tangerine harvest. As war arrives on his doorstep – in the form of two survivors of a firefight, both badly injured and from opposing sides – Ivo devotes himself to their care and to keeping peace between them. A profoundly moving anti-war film, *Tangerines* takes a simple story and weaves it into a rich drama, deftly balancing pathos, black humour and a pacifist critique of unnecessary violence. (S)

The Lobster



February 19 Greece 2015 118 mins 15

After his bleakly offbeat comedies *Dogtooth* and *Alps*, Greek writer/director Yorgos Lanthimos' first English-language film finds (an unusually tubby) Colin Farrell staying in a dystopian hotel run by stern Olivia Colman (*Rev, Broadchurch*) where singleton 'guests' must quickly find a fiancée or be turned into an animal of their choice, in his case a Lobster. Myriad absurdist events ensue including hunting escapees with tranquilliser darts, a tentative romance with Rachel Weisz's myopic loner, and Ashley Jensen as the desperate 'biscuit woman'. Justly fêted at Cannes, it's the most surreally allegorical film you'll see all year, and arguably the funniest.

Irrational Man



April 15 USA 2015 96 mins 12A

Steeped in his familiar, wryly-voiced stew of existential doubts, this is Woody Allen's most enjoyable outing for ages. Joaquin Phoenix plays troubled but famously hell-raising professor Abe Lucas arriving at an uptight campus, initially attracting the lascivious attentions of science teacher Rita (the woefully under appreciated Parker Posey) and later the altogether less knowing student, Jill (Emma Stone). After an overheard conversation triggers Abe's damascene conversion into a panglossian spirit, Allen has fun propelling the trio through various socially stereotypical set-ups with Phoenix, in particular exercising his wonderfully low-key comic muscle. Looks great, too.