

Welcome to Presteigne Screen

Presteigne Screen is a volunteer-run independent cinema which began, and for many years operated as, Presteigne Film Society. We open fortnightly from September to April, showing mainly contemporary movies from all round the world. Sign up via our website for email updates. We are always keen to hear from anyone interested in film, especially those who would like to get

more involved with the operation of the screenings and/or film selection.

* Borderlines 2025 *

As a participant in this year's festival we have again added an extra Friday date to our usual programme. Details shown below.



For the latest information

www.presteignescreen.org.uk

info@presteignescreen.org.uk

PRESTEIGNE SCREEN

WINTER SPRING 2025

March 7 **ALL WE IMAGINE AS LIGHT**

Ind/Fra/Neths 2024 118 mins 15



A drama about the fortunes of three nurses, Prabha, Anu and Parvati, in modern-day Mumbai, who have come to the big city from smaller home towns. These are ordinary lives, with small sadnesses, twinges of regret and sparks of joy. But through director Payal Kapadia's empathetic lens we realise that each of these women, like the city that never entirely feels like home for any of them, contains multitudes. The movie revels in human complexity and need, reminding us that grace can find its way through any darkness. A tender, beautiful piece of work, impressively naturalistic storytelling and boldly mysterious – a wonderful film. (S) (Borderlines) £5.50

Tickets at the door: Single Film £5.00

We keep a number of tickets on the door. Priority is given to advance bookings especially at popular films when seating may be limited but audience members are encouraged to arrive early. Seats are unnumbered. We can also accept contactless card payments at the door.

Advance Booking: www.wegotickets.com/presteignescreen

All films are shown on Fridays (unless otherwise stated) at 8 pm in the Assembly Rooms, Broad Street, Presteigne LD8 2AD, which are 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 running over 130 minutes may be shown with a short interval. Seats are limited within the auditorium and cannot be guaranteed so please come early to avoid disappointment. Doors usually open at 7:30 pm.

The Assembly Rooms has disabled access via the entrance ramp and a new lift.

Further information: Pete MacKenzie: 01544 370202 or Tony Lawson: 01544 260326

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

Cover image: The Outrun



Films for our 49th season include:

*The Outrun, Kneecap, All We Imagine As Light
My Favourite Cake, Conclave, and Firebrand*

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THE OUTRUN



January 3 UK 2024 118 mins 15

Following a life of partying and hard drinking, Rona (Saoirse Ronan) attempts to come to terms with her troubled past. After rehab, and at the tail end of her troubled 20s, she returns to the wild beauty of Scotland's Orkney Islands where she grew up. The chastened former party animal gets a volunteer post with the RSPB on the island, trying to protect corncrake habitats. The film uses montage to striking effect, and Orkney is not sentimentalised, while the feeling of being all alone in a wind-lashed cottage is fervently conveyed. The always-reliable Ronan is outstanding as she conveys Rona's pain in this much-acclaimed and involving, addiction-recovery drama.

CONCLAVE



February 28 UK 2024 120 mins 12A

When the Pope dies, a group of cardinals gather in Rome to shut themselves away and decide on a successor. Cardinal Thomas Lawrence (Ralph Fiennes) is charged with mediating the discussion, no easy job as a number of warring factions jostle for supremacy. Much like many secular political campaigns, there are some nasty surprises lurking in the wings. While the men argue, the true heart of the film comes from Isabella Rossellini, playing a spirited nun who holds a secret. The settings may be rarefied but the bickering, humour and backstabbing are hugely enjoyable and gripping, as are the performances by Fiennes and co-star Stanley Tucci. **(Borderlines Film Festival) £5.50**

THE BEASTS



January 17 Spa/Fra 2023 137 mins 15

Part social-realist drama, part *film noir*, *The Beasts* presents the real-life story of a middle-aged French couple, Olga and Antoine, who retire to the rural Spanish idyll of Galicia, where they plan to till the soil, grow their own produce, and even give something back to the community. But it takes only a visit or two to the local bar to discover how unwelcome they are. What's going on? Well, perhaps inevitably the locals have their own conflicting agenda and rather than continuing to enjoy the idyll where they live, they plan to sell up to a windfarm developer, and thus try to wreck the couple's new-found Arcadia. And so, as tensions ratchet up, who indeed are the beasts? **(S)**

MY FAVOURITE CAKE



March 14 Iran 2024 121 mins 12A

A life-affirming tale of late-blooming love set in the shadow of present-day Iran. When a widow, Mahin (the wonderful Lili Farhadpour), overhears a conversation about a man of a similar age not having anyone who can cook his lunch, she determines to make a move. The outcome is as touching as it is predictable. However, when the authorities clamp down on one young woman's failure to wear a hijab, Mahin attempts to stage a rescue. The film poignantly captures the repressive realities of the current regime under which Mahin and her taxi-driver sweetheart live, a society that wilfully mutes its people's voices. **(S) (Borderlines Film Festival) £5.50**

KNEECAP



January 31 UK 2024 105mins 18

An energetic bio-pic in which the main protagonists play themselves. JJ, a Belfast Irish-language speaker comes into contact with self-confessed 'low-life scum' Naoise and Liam Og, and the resulting collaboration develops into a hip-hop act like no other. Rapping in their native Irish, they spearhead a drive to save their mother tongue. Naoise's republican father (Michael Fassbender) says 'every word of Irish spoken is a bullet for Irish freedom.' The film follows the rise of the group and their constant battles with authority. The riotous humour and punchy editing makes for one of the more lively viewing experiences of the year, and possibly one of the funniest.

FIREBRAND



March 28 UK 2022 121 mins 15

Based on Elizabeth Fremantle's 2013 novel *The Queen's Game*, this blend of fact and fiction gives us the familiar story of Henry VIII told from the perspective of his sixth and final wife, the independently-minded Katherine Parr (a mesmerising Alicia Vikander). Attention-grabbing jealousy arises between Jude Law's 'monstrous' Henry and his savvy new consort Katherine as she works to side-step any accusations of insolence while protecting her religious certainties. As the mercurial Henry, rotten with festering leg wounds, continues to air his grievances, can Katherine's pursuit of religious freedom defeat Henry's network of spies? Spoiler alert: most of us know how it ends.

AMA GLORIA



February 14 France 2022 83 mins 12

Six-year-old Cléo loves her nanny Gloria more than anything. But when Gloria has to return to Cape Verde to care for her own family, Cléo's world falls apart. So a compromise is found – she can visit Gloria in her own home during the summer holidays. Director Marie Amachoukeli-Barsacq's script gently touches on Gloria's immigration story: the hard sacrifices, but also her drive and dynamism. Louise Mauroy-Panzani as Cléo conveys her changing emotions with remarkable instinct and candour, not least the realisation that love doesn't mean possession. Everything is unforced and effortlessly convincing, as the six-year-old star gives a dazzling performance. Glorious! **(S)**

THE ECHO



April 11 Mex/Ger 2023 102 mins 12A

To the residents of the Mexican village El Eco, the natural cycles of life and death are inseparable, not just in the sense that animals are born and must be tended to. The same is true of crops and people. This gentle and beautifully-crafted documentary has the feel of improvised drama but what we're seeing is more, as one critic put it, 'an intimate, immersive portrait of a way of life' thanks to its focus on the children's lives, the daily hardships, seasonal rituals and unquestioned mores (an almost inevitable patriarchy is accepted as the norm). But there is also love and tenderness aplenty. As *Sweet Charity* has it: 'The rhythm of life is a powerful beat.' **(S)**