

**LISTINGS FOR THE PURBECK FF AT THE  
UNIVERSITY**

**16<sup>th</sup> – 28<sup>th</sup> OCTOBER 2006**

**Tickets: £2.50 per head on the door**

**Friday 20<sup>th</sup> October – ‘MEMORIES OF MURDER’ (Certificate 15)**

**7.30 pm ALLSEBROOK LECTURE THEATRE**

One of the key films of the South Korean new wave, a rural *policier* based upon the true events of that country's most notorious serial killer case, in which a psychotic criminal murdered ten women in a provincial town between 1986 and 1991. In the film the unidentified serial killer stalks his female victims, murdering them only when it rains and – with shades of Clint Eastwood's *Play Misty for Me* – when a particular song plays on the radio. A deeply suspenseful *noir* yet one with strong elements of humour involving the farcical police activity. Detectives go to increasingly desperate and hilarious lengths to catch the killer, including the fitting-up of an innocent man. Tensions mount as a detective from the city joins the local force and rivalries and enmities percolate during the incompetent investigation. A tragic and bleakly comic narrative unfolds, the tone becoming darker with each killing. Starring the celebrated film actor Song Kang-ho and directed with great visceral power by Bong Joon-ho, there are some scenes are not for the squeamish.

**INTRODUCED BY ANDREW IRELAND**

**Saturday 21<sup>st</sup> and Sunday 22<sup>nd</sup> October**

No screening.

**Monday 23<sup>rd</sup> October – ‘ROLLIN’ WITH THE NINES’  
(Certificate 18)**

### **7.30 pm ALLSEBROOK LECTURE THEATRE**

**SPECIAL EVENT...the screening of this recent British movie will be introduced by members of the Production Team. There will be a Q&A afterwards.**

Directed by Julian Gilbey from a screenplay by Julian and Will Gilbey, this raw and controversial film about gun crime was released in the UK in April 2006, having won Best UK Feature at the 2005 Raindance Film Festival. Following British features such as *Bullet Boy* – screened at last year's Purbeck Film Festival – and *Kidadult*, this movie is a violently visceral gangster story pitting bent white cops against vicious black criminals. The unfolding narrative concerns Hope, played by Naomi Taylor, who becomes an avenging angel femme fatale after her brother's murderer beats her up and rapes her. Shot in an on-the-hoof guerrilla style and described by some as Britain's first blaxploitation movie, the film features grime music, vibrant street language and powerful often disturbing shoot-outs and car chases. Producer Pikki says: 'This is a ghetto film, but it's also entertainment. I wanted to show the way things are on the street but not to make a moralistic point. I wanted a certain audience to see their reality reflected in film, because it never is.'

### **Tuesday 24<sup>th</sup> October – 'SHOOTING DOGS' (Certificate 15)** **7.30 pm ALLSEBROOK LECTURE THEATRE**

Based on a true story, a powerful and disturbing follow-up to *Hotel Rwanda*. Unlike that film, there is no happy Hollywood ending. Directed by Michel Caton-Jones from a screenplay by David Wolstencroft, *Shooting Dogs* depicts the 1994 Rwandan genocide from the white perspective, with John Hurt as a Catholic priest and Hugh Dancy as a young idealistic English teacher at a small technical college, which becomes a makeshift camp for the Tutsis fleeing the Hutu machetes. 800,000 Rwandans were ultimately killed in the worst case of genocide since the second world war after the UN peacekeepers pulled out and the world left Rwanda to its own devices in a deeply shaming and unforgivable abandonment. With a cast of hundreds of locals, the film was shot on the actual locations of the barbarity, and with survivors of the massacre amongst the film crew. The painful irony of the title is

that the UN peacekeepers could kill dogs feeding off the corpses of murdered Tutsis but could do nothing about the Hutu militias responsible for their deaths. A tragic story told with passion and authority.

**INTRODUCED BY RICHARD BERGER**

**Wednesday 25<sup>th</sup> October – ‘TOTO THE HERO’ (Certificate 15)**  
**7.30 pm ALLSEBROOK LECTURE THEATRE**

The celebrated debut of writer-director Jaco van Dormael, a former circus clown, who with this first outing produced one of most original and tantalising films of European cinema, a non-linear tragicomedy which with its use of alternative reality and wacky surrealism paved the way for movies such as *Amelie* and *Donnie Darko*, and foreshadowed the mature work of directors as diverse as Lars Von Trier, Terry Gilliam and David Lynch. Thomas, a bitter old man, feels cheated out of his life because he and another boy were switched at birth in a hospital fire. The allusion of fire runs throughout this deeply inventive visual roller coaster. Alfred, the other boy and neighbour of Thomas, grows up to life of wealth and privilege which Thomas declares belonged to him – ‘*you stole my life!*’ – and plots his revenge. Michel Bouquet’s performance as the older Thomas is driven by caustic irony in this bittersweet tale which plays with time and memory. A poetic meditation on fate and mortality.

**INTRODUCED BY TREVOR HEARING**

**Thursday 26<sup>th</sup> October – ‘AVALON’ (Certificate 12)**  
**7.30 pm SCREENING THEATRE WEYMOUTH HOUSE**

A highly imaginative and visually striking contemplation of the nature of reality from Polish director Mamoru Oshii. Sharing parallels with *The Matrix*, the film is set in the future and concerns an illegal and potentially lethal battle simulation game called Avalon. Many young people, wishing to escape the real world into fantasy, are addicted to the game – including Ash, its star contestant, played with great virtuosity by Malgorzata Foremniak. She learns of the existence of a more advanced level of the game and seeks to infiltrate it. Her quest is imbued with the risk that she

may never be able to return to reality and have to endure an endless existence in a virtual purgatory. With reliance on CG1 to create the cyber game environment, the Sepia toned texture of the film gives it a moody dystopian perspective. The movie boasts a beautiful layered and complex film score – ranging through many forms including the operatic – composed by Kenji Kawai and recorded with the Warsaw Philharmonic Orchestra. The film is like a poem, an ode to realities and illusions.

**Friday 27<sup>th</sup> October – ‘THE MOTORCYCLE DIARIES’**  
**(Certificate 15)**  
**7.30 pm ALLSEBROOK LECTURE THEATRE**

Formidable Brazilian director Walter Salles’ existential road movie portraying the early life and political awakening of Che Guevara, then a medical student, later to become one of the most memorable and iconic figures of the 20th Century. This journey of discovery begins in Buenos Aires on a rickety 1939 Norton 500 and ends at a leper colony in the Peruvian Amazon. Staring Gael Garcia Bernal as Che and Rodrigo de la Serna as his erstwhile companion, the narrative unfolds as a discursive wanderlust across Latin America – a ten thousand mile trip across Argentina, Chile, Peru, Columbia and Venezuela – where increasing evidence of acute poverty and social injustice seed the young medic’s militant impulses. This is more than a motorcycle diary, it is a life diary. Concern for people and their environment takes over from the breezy escapades of the early sequences as Che begins to experience the grief, poverty and injustices suffered by his people. Searingly evocative landscape is the backdrop to this lyrical tale of change and destiny.

**INTRODUCED BY CLAUDIA VIEIRA**

**Saturday 28<sup>th</sup> October – STUDENT SHOWCASE GALA**  
**3.00 pm ALLSEBROOK LECTURE THEATRE**

**SPECIAL EVENT...commencing 3.00 PM in the afternoon.**

An afternoon of student work, including dramas, documentaries, animation, new media, and scenes from student screenplays performed by actors.. A wide range of student artefacts will be on display from a variety of institutions, including Bournemouth Media School and the Arts Institute. Work will include films developed and produced in Africa and Asia by staff and students involved in media education schemes funded by the British Council and the Commonwealth Development Fund.

**INTRODUCED BY FIONA COWNIE**