



A chance to watch films together.
An opportunity to discuss the issues raised.
A time of friendship, food and fun.

2nd Mar	Blue Jasmine
6th Apr	<u>Untouchable</u>
4th May	SoS's 100th Film - Philomena
1st Jun	Gravity
6th Jul	Ruby Sparks
3rd Aug	Hedd Wyn

Films start at 5:30pm
Followed by food, coffee and conversation

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Some thoughts on watching films

Stories are the stuff of life. They allow us to reflect on all sorts of issues at a safe distance as we engage with the characters, cry with them, laugh with them, get cross with them and generally share their experience. How they deal with the issues they come across may frustrate us, or give us new insights; cause us to laugh or cry; result in us hurling abuse at the screen or willing there to be a happy ending. And through it all we can encounter God in all sorts of unexpected places if only we take time to look.

Questions to ask yourself

- ▶ What did you think of the film? What do you like most? Least?
- ▶ Which incidents made you think or feel most strongly? How well did you think the film treated those incidents?
- ▶ What issues did the film raise for you?
- ▶ What character(s) do you most identify with and why?
- ▶ Does the film have any echoes of Christian beliefs or stories from the Bible? Does it support or challenge Christian values?

Some facts about the film

- ▶ With 8.8 million moviegoers, this film was the most successful film in Germany in 2012, beating the likes of *Skyfall* and *The Twilight Saga*. It is the most successful French film in German cinema history.
- ▶ In France, after just 9 weeks, it became the second most successful French film. *Welcome to the Sticks* (made in 2008) remains the most successful.
- ▶ The film was the French entry for the Best Foreign Language Film at the 2013 Oscars.
- ▶ There is talk of an English-language remake starring Colin Firth.
- ▶ The film is based on the true story of Philippe Pozzo di Borgo and the Algerian immigrant, Abdel Sellou, he employs as his carer, a story itself told in Philippe's memoir "Le Second Souffle" (The Second Wind).
- ▶ Inspiration came to Eric Toledano, the writer and director, after watching a documentary about Philippe. Philippe was delighted but insisted that they make a comedy and went on to act as the film's adviser.
- ▶ Portraying a man paralysed from the neck down was a particular challenge for actor François Cluzet. "I am an actor who isn't fond of dialogue and who loves to act silently. That means I usually need my body to express things ... Driss becomes my body in a way. All the acting is in the eyes. It's very hard."

Memorable Quotes

Mother: You know, Driss, I've done a lot of praying for you. But, God forgive me, I have other children. I still have hope for them. I don't want you coming back here. Just pack up your bags and get the hell out. Is that clear?

Friend: Who is this fellow? Everyone's worried. Yvonne tells me he's reckless, violent. He hit a neighbour? I don't need to tell you you have to be vigilant. Don't let just anyone into your home, especially not in your state. I'm not sure you know who you are dealing with. I called Sivot at the Justice Ministry. The boy isn't Al Capone, but young Driss has a record. He just did six months for robbery. On top of the rest, I'm told he's useless. Be careful. These street guys have no pity.

Philippe: That's it exactly. That's what I want. No pity. He often hands me the phone because he forgets. True, he isn't compassionate. But he's strong, with arms and legs. His brain works, he's healthy. So, all the rest, given my state, as you call it, his background and so on, I don't care.

Philippe: Bad weather can be fatal when paragliding.

Driss: And you flew anyway?

Philippe: Yes, maybe to suffer like Alice. I knew she'd never recover. I broke the 3rd and 4th vertebrae. Now I only fly in my mind. When the pain eases, I have my thoughts. My real handicap isn't being in a chair. It's living without her.

Philippe: Can we have one more piece? Just for me? Vivaldi's "Four Seasons." You'll like this. *[They listen]* Come on, don't tell me you feel nothing.

Driss: Not a thing. It doesn't do a thing for me. Music's something you dance to.

Philippe: Let's try something else. *[Another piece is played]*

Driss: I know that one. That's an ad. For coffee. *[And another]* Oh, I know this one! I know it. Everyone knows it. Sure! "This is the Paris Benefit Office. All our lines are currently busy. Waiting time - 2 years."

[while being pursued by police]

Driss: 100 euros says I can lose them.

Philippe: You're on.

Driss: What was that?

Philippe: Just a hole in the fuselage. We won't make it.

Driss: Tell me what's up!

Philippe: Glad to have known you.

Driss: Not funny. I know you're used to tragedy, but I'm not.

Driss: Where do you find an invalid?

Philippe: I don't know.

Driss: Where you leave him.

Philippe: That's a good one!

Driss: You've let yourself go. Good job I'm back. I'll be right in.

Untouchable

In Paris, the aristocratic and intellectual Philippe is a quadriplegic millionaire who is interviewing candidates for a new personal carer. Out of the blue, the rude African Driss jumps the queue of candidates and brings a document from the Social Security. He asks Philippe to sign it to prove that he is seeking a job so that he can then receive his unemployment benefit. Philippe challenges Driss, offering him a trial period of one month to gain experience helping him. Driss sees the size of his potential bedroom (and bathroom) and accepts.

Ordinary heroes

Philippe is “the invalid in the chair” but they are both trapped in their own way - Philippe physically, Driss through the poverty and lack of opportunity in the slums of Paris. Yet they are both determined to see beyond that and live life to the full, despite their disadvantages. As such, that is the film’s appeal. It is not a Hollywood blockbuster with the hero saving the world. Instead, here we have two ordinary heroes - each changing the life of the other beyond recognition and reminding us that it is the small things, those individual relationships, that make all the difference.

Being smothered

At one point, Philippe says to a friend concerned that Driss has no compassion: “That’s exactly what I want. No pity.” Do we sometimes smother people with kindness? How do we get that balance between ignoring someone’s needs or riding roughshod over their feelings and cosseting them so much that they no longer feel alive?

Breaking down barriers

Philippe and Driss come from completely different worlds and it is because of that that they are so fascinated with each other. How often do we miss out on such rich and fruitful exchanges because we restrict our social circle to the sort of people we know we get on with? It has been said that the joy of church is that it is the one place we meet people “not like us”. It should indeed be a place where people of all sorts come together, for all are welcome. But is it?

Fashion

What makes a picture worth 11,000 euros? Or 40,000 euros? Is it just because the right people say it is? Or is there some intrinsic value in the painting? How much of our modern culture depends on marketing? And how do we determine the “value” of something other than basing it on what we are told by “the experts”? And does that have anything to say about the way we value other people?

Personal care

There may come a time for all of us when we need people to care for us. What would you look for in a carer? How have you, or might you, cope as a personal carer?

Choices

Family and friends do their best to warn Philippe off from employing Driss. How much should one ever interfere in someone else’s decisions? How do you respond when you see someone you love making what you think to be the wrong choice?