

# The Main Feature



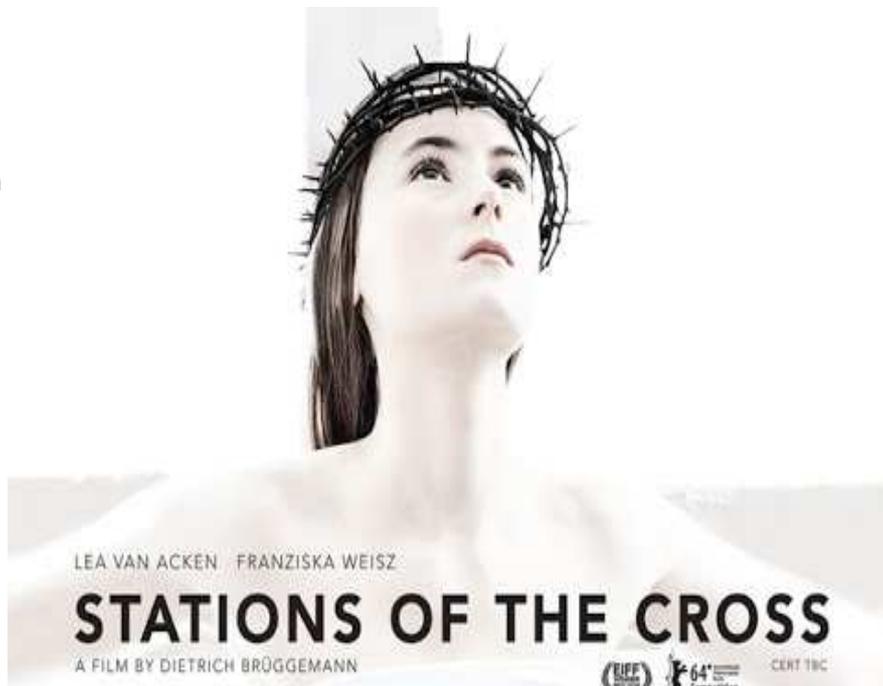
## Season 36 - Issue 13 screening 24.3.16

Germany 1hr 50 minutes  
UK release 1.12.2014 Cert 15

Director: Dietrich Brüggemann  
Writers: Dietrich and Anna Brüggemann

### Cast

Lea van Acken – Maria  
Franziska Weisz – Mother  
Florian Stetter – Pater Weber  
Lucie Aron – Bernadette  
Moritz Knapp – Christian  
Klaus Michael Kamp – Father  
Georg Wesch – Thomas  
Birge Schade – PE Teacher  
Ramin Yazdani – Doctor  
Hanns Zischler – Funeral Director



A series of 14 pictures or images depicting the final events of the life of Christ, beginning at Pontius Pilate's house, where he was condemned to death, and concluding at the sepulchre. They are usually arranged on the walls of a church and form the basis of a devotion in which prayers are recited as each station is visited in turn. The devotion was popularized in the middle ages by the Franciscans but derived from the early custom of pilgrims who followed the Way of the Cross in Jerusalem. - *The Macmillan Encyclopaedia, 1990*



What, you may ask, has that to do with tonight's film? The story concerns Maria, the eldest of four children in a devoutly Catholic family, who is attending classes in preparation for confirmation, along with other teenagers from the deeply conservative church her family attends. The parish priest encourages the young people to shun modern music, frivolous leisure pursuits and 'all the devil's works' in order to follow Christ's example, as depicted in the Stations of the Cross. Maria becomes convinced that her own personal sacrifice can be the key to helping her youngest brother, who is mute. Her domineering mother and Fr Weber provide the framework

that makes her mortification of the flesh seem both necessary and normal to Maria, although those she meets outside the home find her quest disturbing.

The Stations of the Cross will be familiar to those brought up in the Roman Catholic and High Anglican traditions but may be less so to anyone from a reform or non-Christian background. As noted above, they originate in pilgrimages to Jerusalem; but that was only for the rich and the pictorial representation was available in churches throughout Europe, where anyone could be guided through the Passion without leaving their home village.



The number of stations has varied from as few as 5 to as many as 36<sup>[3]</sup>. As a more conservative group, the (fictional) Society of St. Paul, to which Maria's church belongs, would recognise the traditional 14 Vatican-approved stations (listed below), containing a number with no origin in the gospels<sup>[1]</sup>. The US Conference of Catholic Bishops has compiled a list, based on Pope John Paul II's sequence celebrated on Good Friday 1991, which comprises a series of gospel verses followed by a related prayer<sup>[4]</sup>.

1 <sup>st</sup> station: Jesus is condemned to death	8 <sup>th</sup> Jesus meets the women of Jerusalem
2 <sup>nd</sup> Jesus carries his cross	9 <sup>th</sup> Jesus falls a third time
3 <sup>rd</sup> Jesus falls the first time	10 <sup>th</sup> Jesus' clothes are taken away
4 <sup>th</sup> Jesus meets his mother	11 <sup>th</sup> Jesus is nailed to the cross
5 <sup>th</sup> Simon of Cyrene helps Jesus to carry his cross	12 <sup>th</sup> Jesus dies on the cross
6 <sup>th</sup> Veronica wipes the face of Jesus	13 <sup>th</sup> The body of Jesus is taken down from the cross
7 <sup>th</sup> Jesus falls the second time	14 <sup>th</sup> Jesus is laid in the tomb

The Stations of the Cross are to Easter what the Festival of 9 Lessons and Carols is to Christmas: a narrative inviting the faithful to contemplate their own reaction to Christ's experience.

They have been depicted in many art forms: traditionally painting, stained glass, low or high relief sculpture in churches, wood-cut, engraving or enamel-work in devotional books. Modern media – many available on YouTube - include slideshows, shadow puppets<sup>[5]</sup> and, in the case of tonight's film, a series of fixed-angle long shots, each linked to one of the Stations, showing ardent teenage Catholic Maria's personal *Via Crucis*.



Maria applies the command that every Christian must to pick up their own cross and follow Christ to herself in a way that shows both submission and determination. In return, she must endure mockery and misunderstanding at school, obedience at home and piety at church.

While the consensus among critics and filmgoers alike is that you are more likely to be repelled than attracted by this examination of extreme

religious practice, the central performance by Lea van Acker is riveting and holds the series of tableaux together.

Gill McGlashan

For more information, see

[1] <http://www.catholic.org/prayers/station.php>

[2] [https://en.wikipedia.org/wiki/Stations\\_of\\_the\\_Cross](https://en.wikipedia.org/wiki/Stations_of_the_Cross)

[3] <https://www.churchofengland.org/media/41155/tslent.pdf>

[4] <http://www.usccb.org/prayer-and-worship/prayers-and-devotions/stations-of-the-cross/scriptural-stations-of-the-cross.cfm>

*The printing of the notes by Reppoint is undertaken free of charge*

## Actor's Gang: How Tim Robbins has cut reoffending rates

BBC website article 16.3.16 <http://www.bbc.co.uk/news/magazine-35786775>

In the Actor's Gang workshop, prisoners put on the clothes and make-up of characters from a type of theatre called *commedia dell'arte* - such as Pierrot, Harlequin or Columbine - and start improvising.

"We demand the truth from them by asking them to play a character to express extreme emotion, we encourage them to use their imagination," says Tim Robbins. "They are playing so they can express the incredible rage they feel through these characters and they can express the intense sorrow and true fear they have, and the joy that's still there."

The project, which Robbins runs with a British woman, Sabra Williams, has now been going for six years. It began in one prison, with funding from private donors, and is now running in six, supported by funding from the state of California.

In many cases it is the only form of rehabilitation prisoners will get before they are released. And there is now growing evidence that it works.

"A study came back in December that shows that for those men who took the acting class there is an 89% reduction in infractions, fights within prison, which is huge for the safety of the prison itself and the safety of the corrections officers," Robbins says. "They have to deal with a lot less from the people who have been through our programme. That is the key to rehabilitation, that they stay out of prison. And we now have the evidence that our programme does that."

Another preliminary study suggests that the state's 60% recidivism rate is more than halved for people who have been through the Actor's Gang programme.

David De La Torre, was an inmate who went on the programme. Once a member of a Hispanic gang in LA and served 15 years for armed robbery and discharging his weapon in a movie theatre. Taking part in the Actor's Gang project made him "feel human again" for the first time after 12 years in prison, he says. Now a free man, he spends much of his spare time and spare cash going to theatres.

The prison was racially segregated, but Robbins and Williams deliberately ran a mixed-race course, and watched as the actors bonded. David had not experienced this kind of camaraderie before.

"I was doing something with a bunch of guys and when you have something like that in the back of your head you have that grace period, a little sliver of time to make a choice before doing something stupid like getting in a fight and that, man, I can't tell you how much that meant to me at the time and even now."

"The Actor's Gang programme teaches you how to control your anger and emotions and that's what sets me apart from the other guys who get released from prison. I still get mad but I can control it. I don't just slap someone, I have the tools to control myself. We check into the Parole Office and you see the people you get released with, then you just don't see them no more, they have violated and are back in and no-one from The Actor's Gang has gone back in. They are all still out."

*Tim Robbins view: "This is so much more fulfilling, to be in this struggle and the exploration of it, than any \$1,000-plate dinner I had been to.*

*"It puts that other crap that people in this industry deal with into perspective - 'Where am I? Who am I? What's my last movie? How successful I am, what's my current rating?' It's a nightmare really, a self-obsessed nightmare of survival in Hollywood and here was an opportunity to throw all that away and figure out how to help this dude and if you can get through to this guy. What an amazing feeling to be able to see someone change from a darkened, negative shut-off person into a sentient human being and potential leader of men.*

*"Rather than chase Shawshank Redemption, which is not going to happen again, what else is there in life that you can achieve to create something new in, find some idea of achievement in? Surprisingly it has been this. The trap a lot of people fall into in this industry is that they try to [re-]create what was, in a misguided attempt to stay relevant."*

# Reactions to: **Pride**

<b>Score</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
	~	~	~	~	1	2	3	5	23	13	6

Total received – 53

Average Score – 8.08

## Your Comments

*An excellent choice!*

*Strong storyline told with humour*

*A very one sided view of a very serious situation*

*Excellent. What an amazing story – very well portrayed.*

*Great film well chosen. It's good to laugh and cry!*

*Great piece of social history and solidarity*

*Too few Welsh people in the cast. No Welsh singing at all???*

*Excellent! Brought out my Welsh ancestry!*

*Much better than expected – amusing and very well made*

*A good uplifting story – a well acted period piece.*

*A complex film, but surprisingly the miners only played a small part*

*Very evocative of a time that seems both familiar and very strange now*

*A memorable piece of social history. How the world has changed.*

*Having lived through that event I really appreciate this film and the notes – well done*

*My sort of film – the best film WNCC have shown in a while – brilliant!*

*Excellent*

*I enjoyed the one liners.*

*Excellent choice*

*Brilliant one liners*

*Powerful and successful polemic*

*A gem of a film - beautifully made*

*Well done. Who chose that?*

*Very good and thought making*

*Really great film*

*Very interesting*

*Hugely enjoyable*

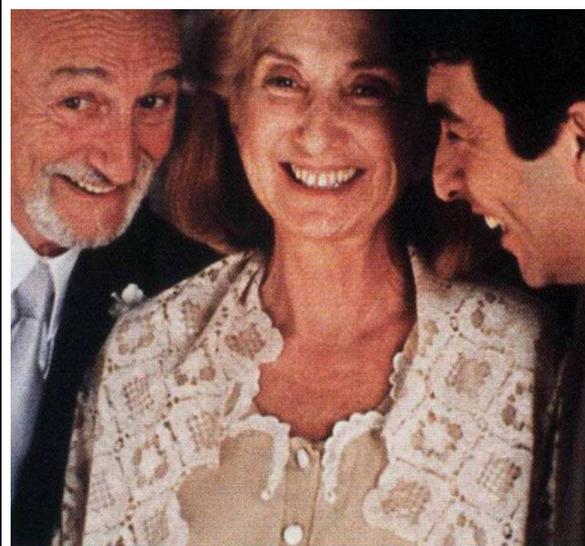
*Great evocation of era*

*Serious themes well portrayed*

*Refreshing story*

*Brilliant*

Position	Film	Average Score
1 <sup>st</sup>	Testament of Youth	8.25
2 <sup>nd</sup>	Pride	8.08
3 <sup>rd</sup>	Selma	8.03
4 <sup>th</sup>	Belle	8.00
5 <sup>th</sup>	The Theory of Everything	7.84
6 <sup>th</sup>	Le Clan des Sicilian	7.27
7 <sup>th</sup>	Rebel Without a Cause	7.16
8 <sup>th</sup>	Get Santa	6.8
9 <sup>th</sup>	Dallas Buyers Club	6.5
10 <sup>th</sup>	Love is Strange	6.37
11 <sup>th</sup>	The Band's Visit	5.88
12 <sup>th</sup>	The Spirit of the Beehive	4.9



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