

TRIVIA & QUIZ

1 NAME THE MOVIE

HINT: SEQUEL FOR THIS FILM WAS CONSIDERED A FAILURE

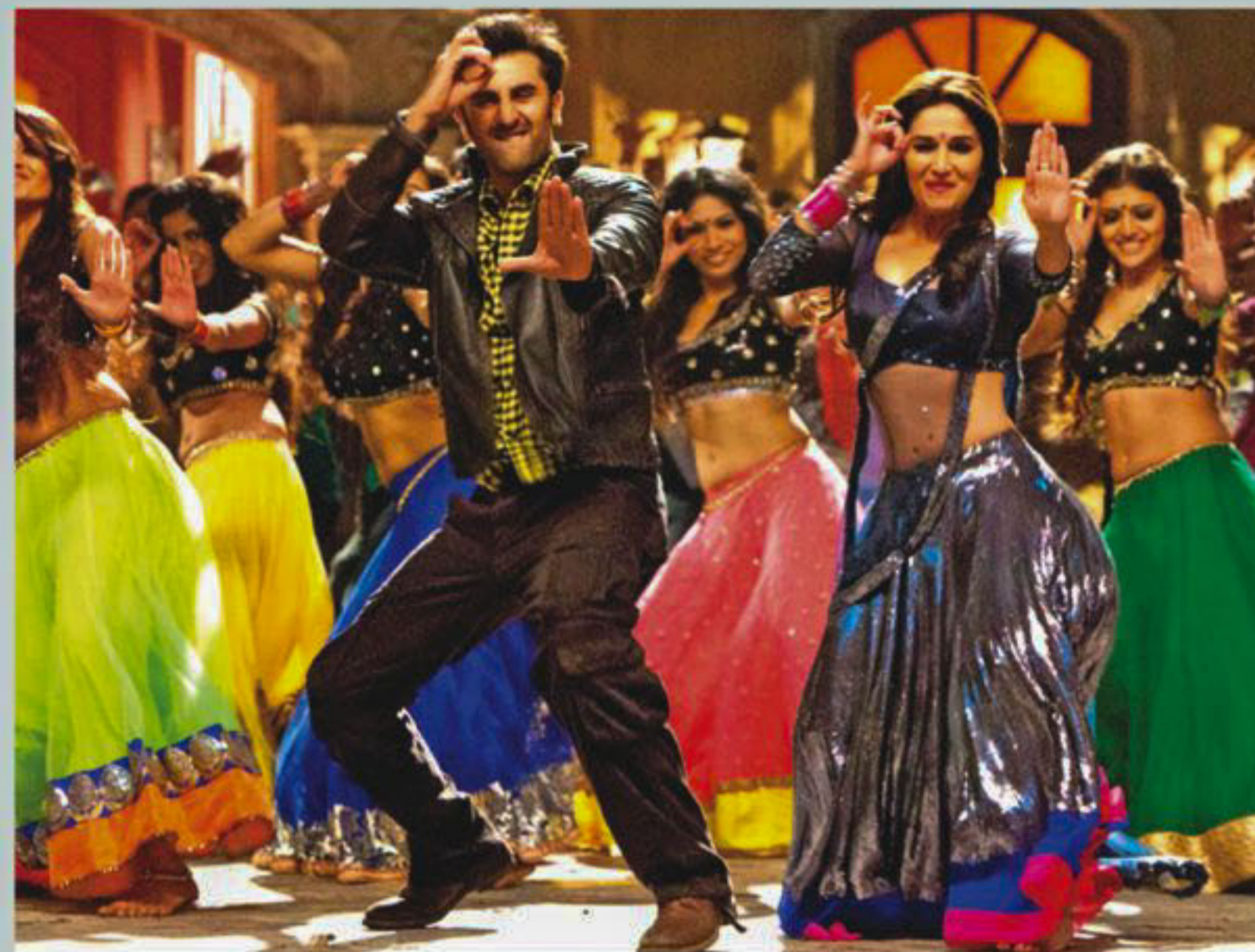


2 NAME THE ACTOR

HINT: KNOWN FOR PLAYING ARROGANT, INTIMIDATING, AND ABRASIVE CHARACTERS



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "YJHD"

Send "ALL FOUR" answers to showbiz.tds@gmail.com

Winners will receive **QUEEN SPA ROOM GIFT VOUCHER**

courtesy of *Queen Bella*

ALL 4 QUESTIONS MUST BE ANSWERED CORRECTLY

ANSWERS FROM PREVIOUS ISSUE

1. Name The Movie – The Exorcist
2. Name The Actor – Linda Blair
3. SPOT THE DIFFERENCES (FIND THE 5 DIFFERENCES)
 - I) Number Missing from the blue jersey on the character on the left
 - II) Electric meter missing from the wall on the background
 - III) Helmet missing from the center
 - IV) Writing missing from the grey jersey in the center
 - V) Head missing from the background on the right
4. Name The TV Show - Welcome Back, Kotter

4 NAME THE TV SHOW

WITH THIS FAMOUS QUOTE:

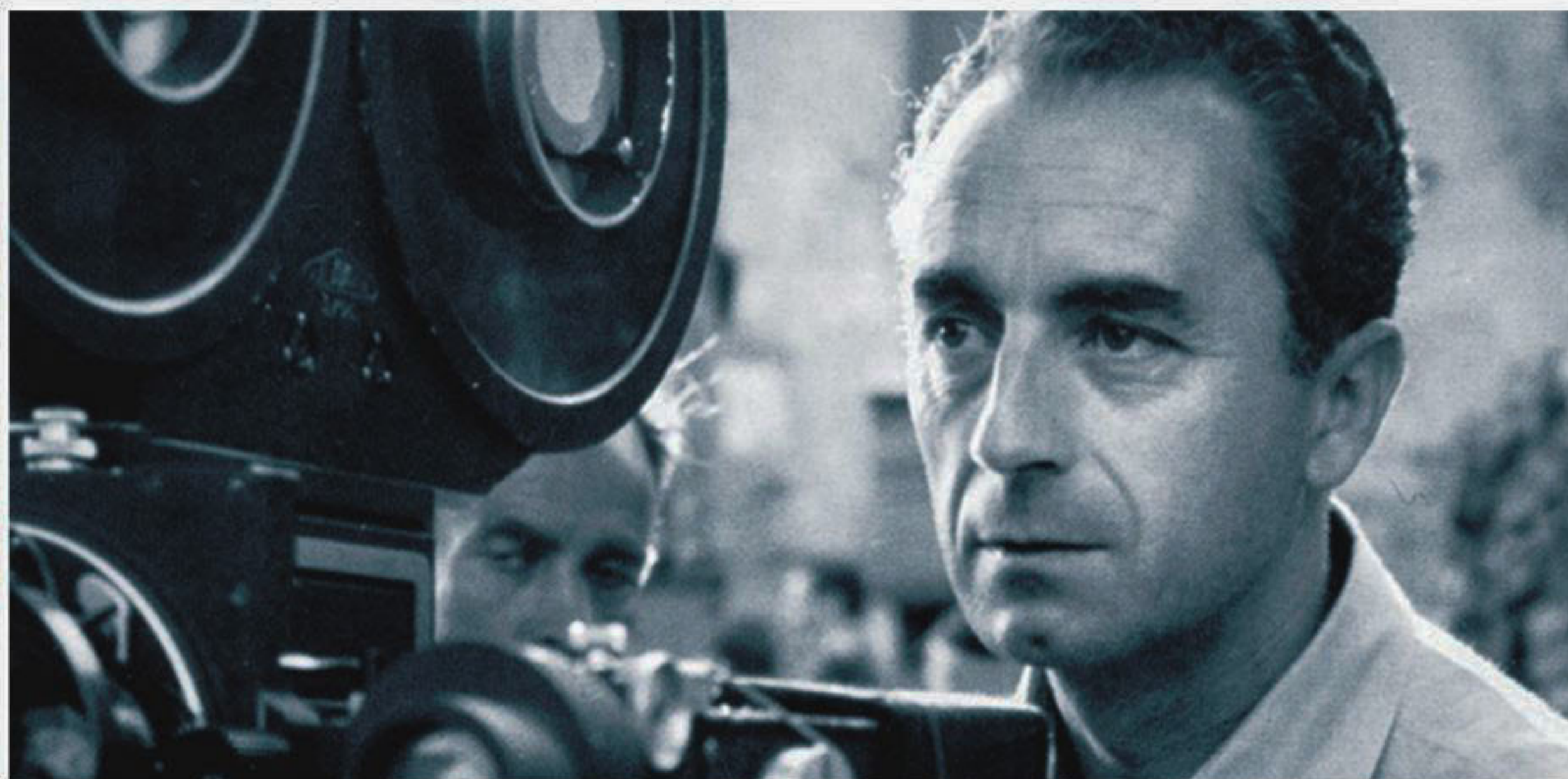
"Who loves you, baby?"

INT'L FILM

MICHELANGELO ANTONIONI

Michelangelo Antonioni, the Italian director whose chilly depictions of alienation were cornerstones of international filmmaking in the 1960s, was born on September 29, 1912 in Ferrara, northern Italy; a town that he described as a "marvellous little city on the Paduan plain, antique and silent." He attended the University of Bologna and earned a degree in economics and commerce in 1935. It was at university that he also began to write stories and plays. He also wrote scathing reviews of both American and Italian genre films for the local paper, and decided to try his own hand at filmmaking.

In 1940, at the age of 27, he joined the staff of Cinema magazine, edited by Benito Mussolini's son, Vittorio. During this period, Antonioni took classes at the Institute of Experimental Filmmaking. He wrote some screenplays, including "Un Pilota Ritorna" (The Return of the Pilot) in 1942 in collaboration with another budding director, Roberto Rossellini. After the war, Antonioni wrote more film criticism and continued making short documentaries. After finding the backing for his most ambitious, non-documentary project, "Cronaca di un Amore" (Story of a Love) Antonioni picked up his signature style and the film won the Grand Prix International at the Festival of Punta del Este in 1951. In 1954, his 12-year marriage to Letizia Balboni fell apart and in 1955, Antonioni had his first important



artistic triumph. "Le Amiche" (The Girlfriends) was about the mundane, loveless lives of a group of middle-class women in Turin. It won a Silver Lion at the Venice Film Festival.

Antonioni met a young stage actress named Monica Vitti while shooting, who would become his greatest and most enduring star, and his almost constant companion during the '60s. For two years, Antonioni could not find a producer to back him but in 1959, he found someone and finished the screenplay for "L'Avventura". It proved to be the turning point and is widely regarded as Antonioni's masterpiece. The director rapidly found backing for his next two films, which further explored the themes of alienation, which he later said were

meant to be seen as a trilogy. In "La Notte" (The Night), an author with writer's block suffering a loveless marriage meets a young woman, played by Ms. Vitti, who he believes personifies the creativity that has abandoned him. The film won the Golden Bear at the 1961 Berlin Film Festival. "L'Eclisse" (The Eclipse)" most directly addressed the alienating effects of material wealth, following the love affair of a young woman of simple tastes, Ms. Vitti again, and a money-hungry stockbroker.

By the mid-'60s, Antonioni was one of the most famous and controversial film directors in the world; his movies were regulars on the global festival circuit and the auteur was the subject of countless essays and magazine articles.

Consequently, a Hollywood studio (MGM) called, and "Blow-Up" was his first effort for the studio. Filmed in English at the hip milieu of the swinging London fashion scene, "Blow-Up" became the director's biggest hit. Following its commercial and critical success, Antonioni came to America to make his first big-budget film. "Zabriskie Point" (1970) was the result and it was a disaster, despite some praises from foreign critics. Antonioni recaptured some of his previous critical respect with 1975's "The Passenger," starring Jack Nicholson as a reporter in North Africa who assumes the identity of a gun-runner. The film closes with a famous, 10-minute continuous tracking shot in which Nicholson is seen in his hotel room, waiting to be killed. Antonioni made his final commercial film, "Identificazione di una donna" (Identification of a Woman) in 1982, about a man who has affairs with two women following the death of his wife. It won the Grand Prix at the Cannes festival that year.

In 1985, while working on an adaptation of a short he had written, Antonioni suffered a stroke and the project was put aside. Since his stroke, Antonioni had difficulty speaking more than a few words at a time and passed away in July 2007 at the age of 94.

by Mohaiminul Islam