

TRIVIA & QUIZ

1

NAME THE MOVIE

HINT: ONE OF THE CHARACTERS WAS THE BASIS FOR A DISNEY ANIMATED SERIES



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

Winners will receive
QUEEN SPA ROOM GIFT VOUCHER

courtesy of *Que Bella*

ALL 4 QUESTIONS MUST BE
ANSWERED CORRECTLY

ANSWERS FROM PREVIOUS ISSUE

1. Name The Movie—Airplane!
2. Name The Actor—Maureen O'Sullivan
3. SPOT THE DIFFERENCES (FIND THE 5 DIFFERENCES)
 - I) Tie missing from the character on the left
 - II) Thumb missing from the character in the center
 - III) Button missing from the character in the center
 - IV) Badge missing from the character in the center
 - V) Latch missing from the suitcase on the right
4. Name The TV Show—Seinfeld

4 NAME THE
TV SHOW
WITH THIS
FAMOUS QUOTE:

**"HOW SWEET
IT IS!"**

2

NAME THE ACTOR

HINT: WON NUMEROUS AWARDS FOR HIS BROADWAY STAGE WORK



SPOT THE DIFFERENCES 3



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "LORD OF THE RINGS"

INT'L FILM

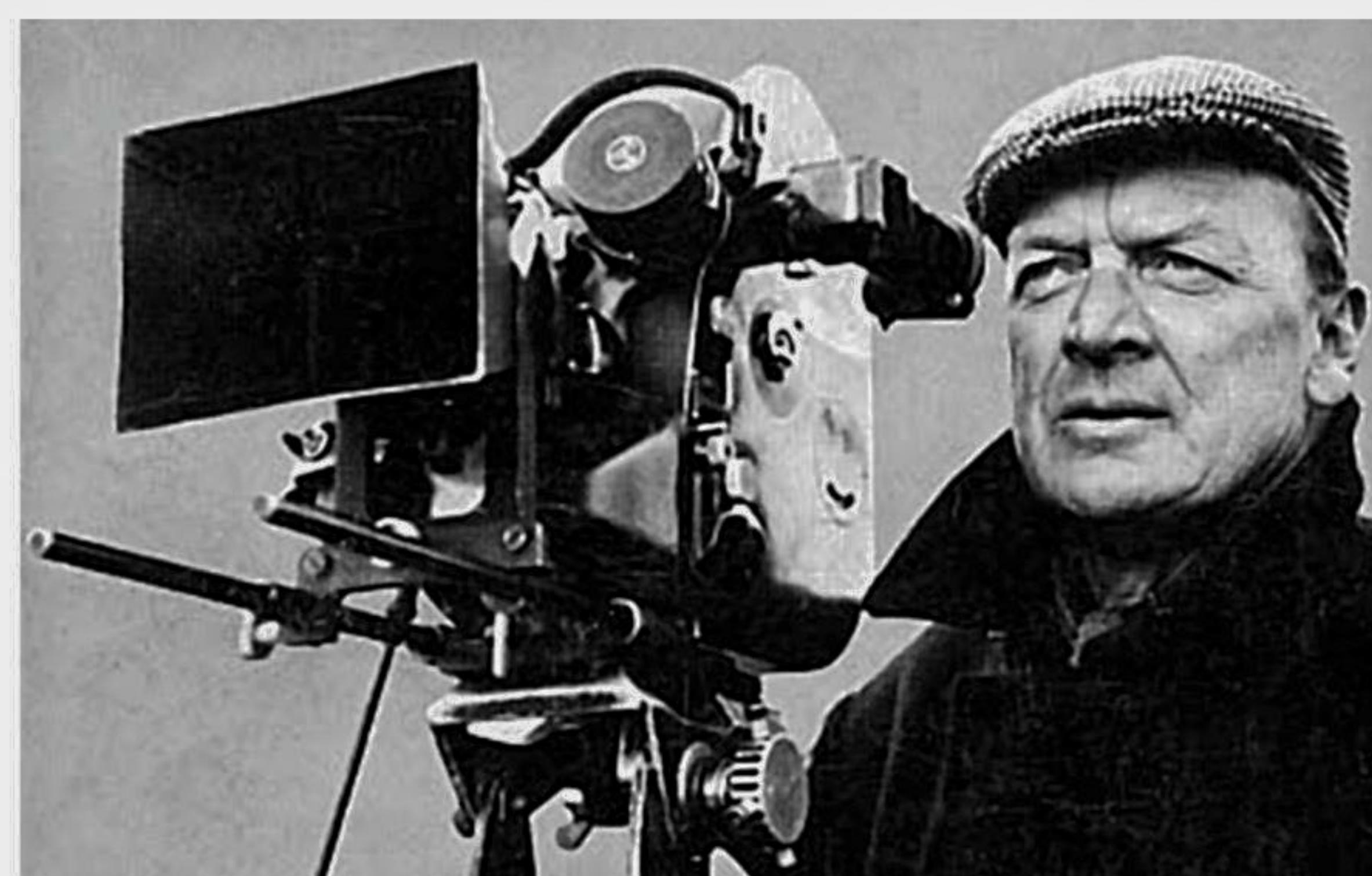
ALF SJÖBERG

Alf Sjöberg was first and foremost a man of the theatre. In 1925, at the age of 22, he made his acting debut at the Royal Dramatic Theatre in Stockholm, and in 1930 he directed his first production there. He became Sweden's foremost theatre director of the 20th century, largely thanks to the 138 productions he staged during his 50 years at the Royal Dramatic Theatre. Ingmar Bergman acknowledged that Sjöberg was not only his inspiration but also his superior, and that trying to compete with him was fruitless. Sjöberg also worked with popular theatre and radio theatre, his ambition being to reach out to as many people as possible and to use theatre to change the world. Yet despite his extensive work in the theatre, Sjöberg was also an ambitious film director, noted for his political engagement, skilful camerawork and close collaboration with his actors, whom he often borrowed from The Royal Dramatic Theatre.

Made in collaboration with Axel Lindblom, his first film was *The Strongest* (Den Starkaste, 1929). The first film he directed solely by himself was *They Staked Their Lives* (Med livet som insats, 1940), a work made under the shadow of war, which although not entirely successful, shows many of his qualities. The films that followed were met largely with critical acclaim. *Hem från Babylon* ('Home

from Babylon,' 1941) cemented Sjöberg's reputation as Sweden's leading filmmaker. Nowadays it is *Torment* (Hets, 1944, US title: *Frenzy*), which is remembered of his 1940s films, due in no small measure to Ingmar Bergman's screenplay. The film is

an expressionistic pictorial language which he brought along when he started to make films. *Torment*, with cinematography by Martin Bodin, is one of the most overtly expressionist of all Swedish films, even if one considers that this style was



both a critique of school policy and an analysis and critical view of Nazism. Stig Järrel's brilliant performance as the fearsome Latin teacher Caligula also contributed to the film's reputation.

On stage, Sjöberg had often employed

particularly popular in Sweden in the 1940s. One of Sjöberg's international influences was Fritz Lang, both his German and his American films. Sjöberg also had a more lyrical side, which came to the fore in films such as *The Heavenly*

Play (Himlaspelet, 1942) and *Only a Mother* (Bara en mor, 1949).

Sjöberg's greatest film, *Miss Julie* (Fröken Julie, 1951) starring Ulf Palme and Anita Björk as Jean and Julie, combines both lyricism and expressionism. With camerawork by Göran Strindberg, the film shows Sjöberg experimenting with narrative technique in a complex way. For example, he depicts two time frames concurrently in the same shot: we see an image of Julie talking of her childhood memories and those memories being played out at the same time, an unusual device but one which works well. Unique both in terms of its emotional and technical content, Sjöberg was awarded the Grand Prix du Festival International du Film at Cannes for *Miss Julie*. This was the second time he had won the award.

Sjöberg's later films were less successful; especially *Barabbas* (1953) was a major flop. In complete contrast to *Miss Julie*, it was almost booed out of Cannes. Yet despite making fewer films, Sjöberg remained true to his ideals. His work has been re-evaluated somewhat in recent years as various critics, including David Thomson, have asserted that Sjöberg's 1950s films, such as *Karin Månsdotter* (1954), are among his most interesting.

by Mohaiminul Islam