

TRIVIA & QUIZ

1 NAME THE MOVIE

HINT: BASED ON AN ACTUAL CASE



2 NAME THE ACTRESS

HINT: ACTED IN A FAMOUS HORROR FILM FROM THE EARLY NINETIES



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "FANTASTIC FOUR"

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. NameThe Movie—Real Genius
2. Name TheActor—William Atherton
3. SPOT THE DIFFERENCES (FIND THE 5 DIFFERENCES)
 - I) Pole missing from the background
 - II) Button missing from the character on center left
 - III) Lock of hair missing from the character on the right
 - IV) Button missing from the character on center right
 - V) Banner missing from the background
4. Name TheTV Show- The Jackie Gleason Show

4 NAME THE TV SHOW

WITH THIS FAMOUS QUOTE:

"GOOD GRIEF"

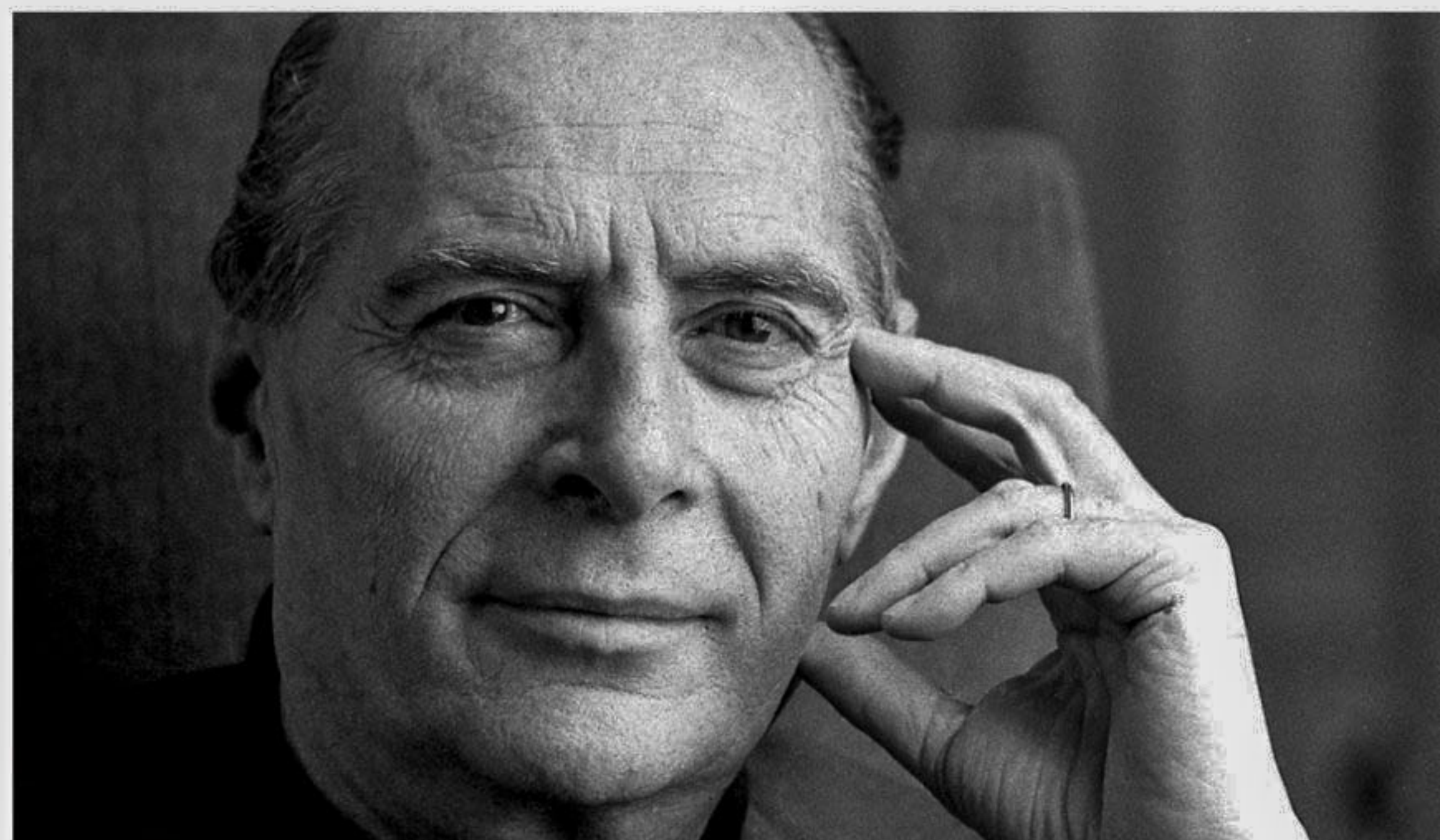
INT'L FILM

ROBERTO ROSSELLINI

The son of a wealthy Roman architect, writer/director Roberto Rossellini was more technically than artistically inclined when he began making amateur films as a teenager. From his first project in 1934, Rossellini was far more fascinated with the mechanical intricacies of dubbing, editing, and photography than with such things as plots and performers. His 1938 short subject "Prelude a l'apres-midi d'une Faune", was considered worthwhile enough by some film-industry insiders to warrant a theatrical release; unfortunately, it was banned by Italy's censorship bureau on the grounds of indecency. Even so, when Vittorio Mussolini - the dictator's movie-executive son (and a family friend) - invited young Rossellini to become a professional filmmaker, the 22-year-old dilettante jumped at the chance. Assigned to direct a documentary about an Italian hospital ship, he expanded the project into a fictional feature, *La Nava Bianca*, completed in 1940 and released the following year.

During the war, Rossellini found himself in the delicate position of acting as technical director for fascist-commissioned films, all the while secretly shooting documentary footage of anti-Mussolini resistance fighters. In 1943, he began work on what many consider the first neorealist film, "Desiderio", in which, utilizing a hand-held camera, Rossellini attempted to approach his subject matter as a spectator rather than

director. Unfortunately, he was forced to drop the project, which would be completed by other, more conventional hands three years later. Nonetheless, his brush with cinematic naturalism had left an impression, and in 1945, he gained international fame with his stark, neorealist feature "Roma Città Aperta/Open City".



The film was awarded the Grand Prize at the 1946 Cannes Film Festival, and it also impressed Hollywood producer David O. Selznick so much that he invited Rossellini to come to America to direct Selznick's next Ingrid Bergman vehicle. Bergman, herself, wrote an affectionate fan letter to the director, never dreaming

what effect this simple gesture of courtesy would have on her life. Resisting the temptation to pack up for America, Rossellini remained in Italy to co-write and direct "Paiza" (1946) and "Germania anno Zero" (1947), two of the most influential works of their time. He then switched focus from the devastations of

the post-war era to the earthy charms of his lover Anna Magnani in "L'Amore" (1948). He finally met Bergman the following year, and their mutual admiration quickly deepened into love. Leaving their respective spouses, Rossellini and Bergman married in 1950, sparking an international scandal that resulted in

fervent condemnations from politicians and clergymen alike. From 1949 through 1953, Bergman worked for no other director but Rossellini; the collaboration yielded one truly worthwhile film, "Stromboli" (1949), and a series of self-indulgent, critical, and financial disasters.

Although the Bergman-Rossellini liaison produced three children (including current film star Isabella Rossellini), their relationship quickly soured. While preparing a multi-part TV documentary on India in 1957, Rossellini became involved with Indian screenwriter Somali Das Gupta, whose subsequent pregnancy effectively ended his marriage to Bergman and nearly destroyed his film career. In 1959, Rossellini restored his tattered reputation with his best film in years, "General Della Rovere", which starred fellow director Vittorio de Sica. After completing "Vanina Vanini" in 1960, Rossellini devoted his energies almost exclusively to TV films, turning out several respectful but non-reverential biographies of such historical figures as Socrates, St. Augustine, and King Louis XIV; three of these films would be afforded theatrical release. In his last movie, "Il Messia" (1978), the director once more stirred up controversy, though '70s filmgoers were less-easily outraged than those of 1950. Roberto Rossellini died of a heart attack aged 71 in 1977.

by Mohaiminul Islam