

TRIVIA & QUIZ

1 NAME THE MOVIE
HINT: BASED ON A BOOK



2 NAME THE ACTRESS
HINT: BLUE RIBBON AWARD WINNER



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE PICTURES FROM "HOTEL TRANSYLVANIA 2"

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—Weird Science
2. Name The Actress—Charlton Heston
3. SPOT THE DIFFERENCES (FIND THE 5 DIFFERENCES)
I) Indicator on the left
II) Light on the vehicle
III) Writing on the vehicle
IV) Rocks in the background
V) Writing from the container
4. Name The TV Show—The Brady Bunch

4 NAME THE TV SHOW
WITH THIS FAMOUS QUOTE:

"STIFLE!"

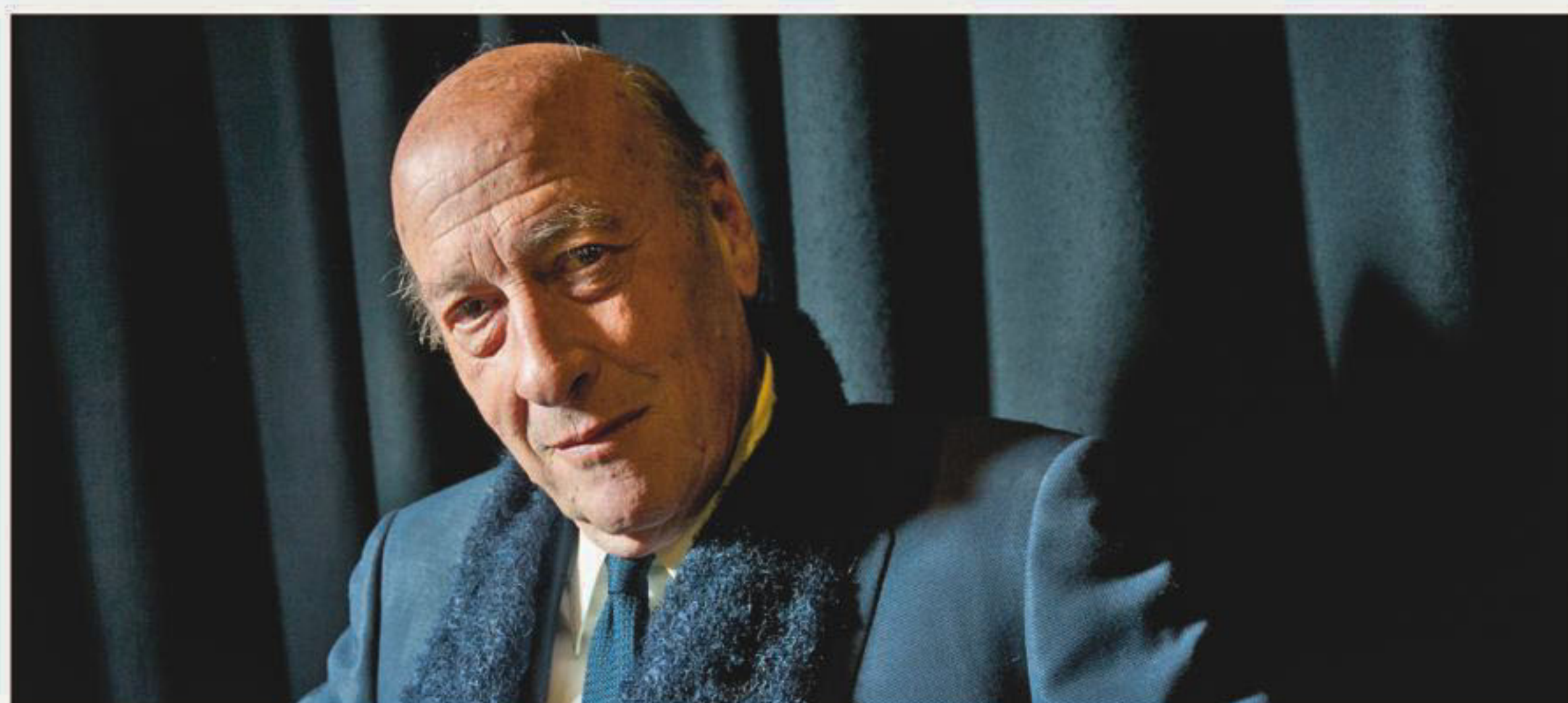
INT'L FILM

RICHARD LESTER

During the middle years of the 1960s, director Richard Lester captured the spirit of his times with an energy and vitality unmatched by any of his contemporaries; a peerless and highly sophisticated visual humorist, his films -- particularly those in conjunction with the Beatles -- brilliantly tapped the essence of the fledgling youth movement, and remain definitive portraits of their era. Lester was born January 19, 1932, in Philadelphia, PA. After graduating high school at the precocious age of 15, he studied clinical psychology at the University of Pennsylvania, but his central focus became music and the theater, and after graduating in 1951, he went to work as a stagehand at Philadelphia television station WCAU. In 1955, Lester landed in London, where he attempted to shop *Curtains for Harry*, a musical comedy he had written and composed; later produced for British television, the piece was largely deemed a failure, but it brought Lester to the attention of the country's fledgling television industry, where his eclectic resumé made him highly desirable to executives.

Beginning in 1956, he directed *Downbeat*, the first jazz series on commercial television; that same year he also mounted *The Dick Lester Show*, a surreal comedy-variety program modeled after the legendary radio series *the Goon Show*. While Lester's own program was axed after only one episode, it so impressed *Goon Show* alum Peter Sellers that he reformed

the troupe for a series of specials, which he then tapped Lester to direct. After helming such *Goon Show* efforts as 1956's *A Show Called Fred* and *Idiot's Weekly*, Lester turned to the detective series *Mark Sabre*, sharing directorial chores with Joseph Losey. Upon returning to England, Lester mounted his first film, the 11-minute, 1960 short *Running, Jumping and Standing Still*, a cheaply made, experimen-



tal homage to silent slapstick comedy starring Sellers, Spike Milligan, and Leo McKern. The deliriously manic work earned an Oscar nomination, resulting in 1962's *It's Trad, Dad!* (aka *Ring-A-Ding Rhythm*), a frenetic showcase for rock & rollers like Chubby Checker, Del Shannon, and Gary "U.S." Bonds. After directing 1963's *The Mouse on the Moon*, Lester was approached by United Artists to create

a film promoting the American release of an up-and-coming Liverpool pop band named the Beatles. In the midst of pre-production, the group became an unprecedented international phenomenon, and Lester was instructed to focus the production on the notion of the Beatles as prisoners of their own popularity.

Released at the peak of Beatlemania, 1964's *A Hard Day's Night* quickly set a

new standard for rock & roll filmmaking, with the group's Marx Brothers-inspired comic antics and Lester's French New Wave-influenced *cinéma vérité* visual style combining to paint a definitive portrait of youth culture caught in the throes of the British Invasion. A year later, Lester and the Beatles reunited for *Help!*; just weeks before its opening the director also released *The Knack...and How to Get It*, a

dead-on evocation of hedonistic youth which won the Palm d'Or at the Cannes Film Festival. Two years later, he suffered his first critical setback with *How I Won the War*, a deeply personal black satire which later earned a cult following. Searching in vain to acquire financing for his projects, he spent the next several years directing an endless number of commercials, the majority of them for Italian television. Then, seemingly out of the blue, in 1973, producers Alexander and Ilya Salkind invited Lester to helm a new remake of *The Three Musketeers*; during filming, the project swiftly grew to such epic proportions that it was eventually split into two pictures, the first appearing in 1974 and the second, *The Four Musketeers*, bowing in 1975. 1976's *Robin and Marian* marked a return to form, but Lester again fell prey to criticism for *The Ritz*, an adaptation of the Terrence McNally farce, as well as 1979's *Butch and Sundance*:

After 1979's *Cuba*, Lester next turned to 1980's *Superman II*, returning to the *Man of Steel* for the series' third chapter in 1983. Upon completing 1984's *Finders Keepers*, Lester dropped from sight for a number of years, resurfacing in 1989 with both *The Return of the Musketeers* and *Get Back*, a chronicle of ex-Beatle Paul McCartney's recent concert tour before settling for retirement.

by Mohaiminul Islam