

TRIVIA & QUIZ

1 NAME THE MOVIE

HINT: CRITICALLY ACCLAIMED DESPITE ENCOUNTERING DIFFICULTIES WITH CENSORSHIP BOARDS



2 NAME THE ACTRESS

HINT: NOMINATED FOR ACADEMY AWARD FOR BEST SUPPORTING ACTRESS TWICE



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "JURASSIC PARK"

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—The Gumball Rally
2. Name The Actress—Sherilyn Fenn
3. SPOT THE DIFFERENCES (FIND THE 5 DIFFERENCES)
 - I) Yellow Marker on the left
 - II) Writing from the jacket on the left
 - III) Light in the background
 - IV) Yellow tape
 - V) Badge on the right
4. Name The TV Show—Taxi

4 NAME THE TV SHOW WITH THIS FAMOUS QUOTE:

"MAKE IT SO."

INT'L FILM

LINDSAY ANDERSON

Born in Bangalore, India, on 17 April 1923, Anderson was named for Australian poet, Adam Lindsay Gordon, much admired by his mother. Educated at Cheltenham College, he began a life-long friendship with writer-to-be, Gavin Lambert, drawn together by their love of American films; sixty years later, Lambert would write an elegant account of Anderson's life and work.

Following World War II service as a cryptographer with the Intelligence Corps, he read Classics at Wadham College, Oxford. Here, he co-founded (with Lambert) the short-lived but influential critical journal, *Sequence*. There he indulged in the luxury of 'saying exactly what he liked', and maintained the habit, sometimes to his own cost, for the rest of his life. He was not a man who changed his mind, and the passions of those early years informed the rest of his life.

He wanted film to be much more socially and morally aware than British cinema of the time characteristically seemed to him. In the late '40s he began making short documentary films, consciously focusing on aspects of British life largely neglected by Britain's feature film industry. The most famous of these early films is *Thursday's Child* (1953), an Oscar-winning documentary about teaching deaf children. Anderson's poetic film about the old Covent Garden stall-holders, *Every Day Except Christmas*

(1957), was one of the best-known Free Cinema titles; these were essentially films which the makers were happy to 'sign', as personal statements.

Masterly at rendering of a man's bruising inner life, it is his next feature – "If..." (1968) - with which his name is inextricably associated. It proved to be the one indisputable commercial success of

disaffected youth. The film railed against the debilitating class system which was Anderson's recurring *bête noire*, and, winding its exhilarating way between black-and-white and colour sequences, it exposed hypocrisy in school, church and the military. It remains Anderson's key denunciation of the ills of British society as he persistently saw them. He retained

release - his curmudgeonly socialism was out of step with the times - but hindsight may teach us to value them better.

His only other feature films were the fine, cinematically fluent 1974 adaptation of his friend David Storey's play, "In Celebration", which Anderson had directed at the Royal Court Theatre, and, US-made, the final, elegiac "The Whales of August" (1987), which did honour to two of the screen's greatest stars, Lillian Gish and Bette Davis. Anderson never found it easy to bring his projects to screen fruition, partly because he acquired a reputation for being difficult and uncompromising, but he survived on his own terms and there is no trash in his oeuvre. Joining the English Stage Company at the Royal Court in 1957, he was also a noted director of plays, including the savage Canadian miniseries, "Glory! Glory!" (1989), which dealt swinging blows at TV's evangelism. He acted in several films, including "Chariots of Fire" (1981), and wrote two valuable books about film, "The Making of a Film: the Story of 'Secret People'" (1952) and "About John Ford" (1981). His last screen work was to provide an angry, very recognisable voice on the telephone in Mark Herman's "Blame It on the Bellboy" (1992). He died in Périgueux, France, on 30 August, 1994, remaining as a lonely but strangely heroic figure in British cinema's history.



Anderson's fitful screen career. Filmed at his old school, Cheltenham, which was not made privy to the full nature of its iconoclasm, "If..." struck a very resonant chord in the year of student uprisings in several continents. Its image of the rebellious schoolboy, Mick Travis (Malcolm McDowell), armed to the teeth on the chapel roof, became a treasured icon for

Travis/McDowell as the protagonist of two further 'state-of-the-nation' films: the picaresque Brechtian satirical fable, "O Lucky Man!" (1973), with Travis as a Candide-like coffee-salesman, and "Britannia Hospital" (1982), with Travis a reporter and the nation now, metaphorically, an ill-run hospital, rather than public school. Neither was much liked on

by Mohaiminul Islam