

TRIVIA & QUIZ

1 NAME THE MOVIE

HINT: LISTED IN AFI'S 100 YEARS... 100 CHEERS

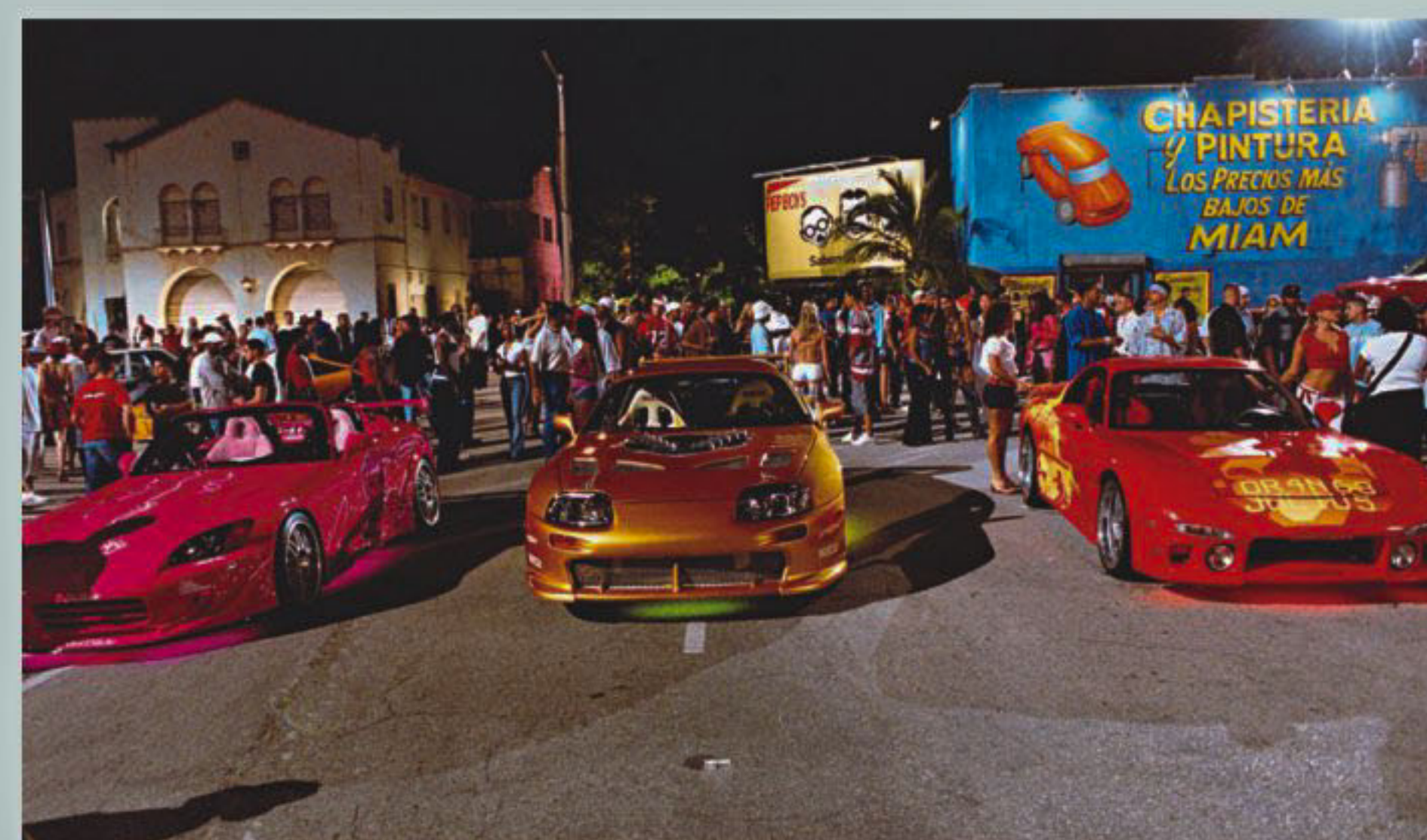
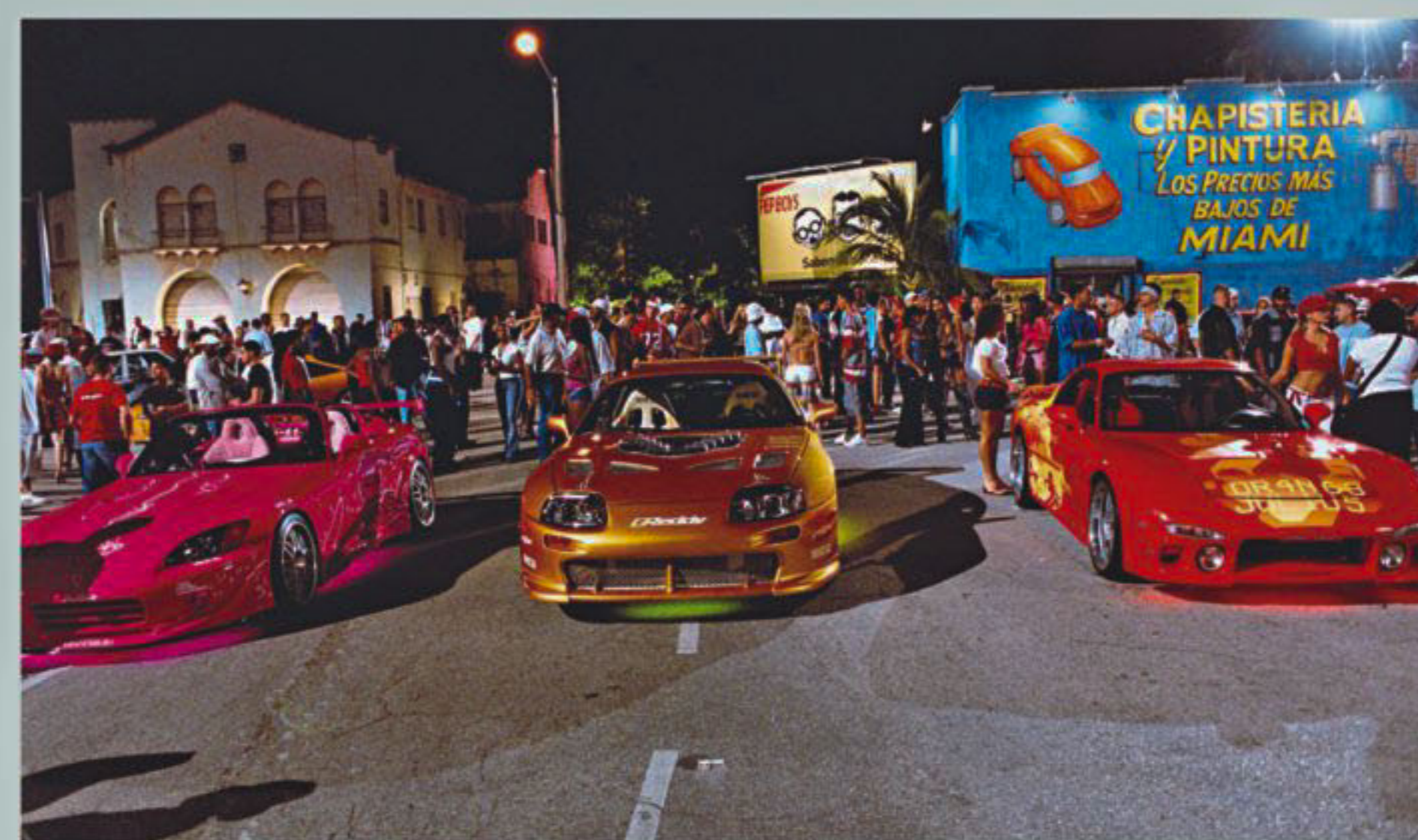


2 NAME THE ACTOR

HINT: CONSIDERED TO BE ONE OF THE MOST INFLUENTIAL ACTORS IN THE HISTORY OF AMERICAN CINEMA



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "2 FAST 2 FURIOUS"

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—Bride of Frankenstein
2. Name The Actress—Elsa Lanchester
3. SPOT THE DIFFERENCES (FIND THE 5 DIFFERENCES)
 - I) Sign in the centre
 - II) Handle on the right
 - III) Cane in the centre
 - IV) Band around the hat
 - V) Metal loop on the trouser on the right
4. Name The TV Show- Star Trek The Next Generation

4 NAME THE TV SHOW

WITH THIS FAMOUS QUOTE:

"CUT IT OUT."

INT'L FILM

COSTA-GAVRAS

Born in Greece with the name of Konstantinos Gavras, he began as a dancer before exile to France for studying Philology at the Sorbonne University. However, that target ended up twisting entering shortly afterwards in the Instituto de Altos Estudios Cinematográficos as runway for his true vocation: becoming a director. After nearly ten years as Assistant to directors of the prestige of Yves Allégret, René Clair or Jacques Demy, and once naturalised as a Frenchman in 1956, in the mid-1960s he fulfilled this dream to debut as a director with *The Rails of the Crime* (1965) thanks to the assistance provided by some friends and actors who agreed to intervene in the film without salary. Based on a novel by Sebastien Japrisot, this film would be articulated as an oppressive thriller showing the more sinister aspects of the everyday environment, a trait that is common in the later films of Costa-Gavras.

Thus, in the *Next Shade a Man* (1966) the French resistance is a mere backdrop to the analysis of human relationships and moral turbidity that person can hide more seemingly anodyne. Theme returns to emerge in a recurrent way in other titles as *The Path of Betrayal* (1988), about the latent racism in the deep North Americas, or in the magnificent melodrama *Box Music* (1989), which revolves around the hidden Nazi mass murderers in United States after the fall of the regime of Hitler. Under the guise of kindly grandparents

and gentle farm workers, as reflected in these tapes, a racist murderer of Jews or blacks comes to recognise in his facet as psychopaths, until a certain event caused the collapse of all that virtual facade.

The extent of the social and political look of Constantin Costa-Gavras has also led him to worry about the past and present of countries hit by torture, systematic



disappearances of individuals or dictatorial regimes. Despite the unequivocal denunciation which his films made of these situations, the look of Costa-Gavras has positioned itself always in a kind of no man's land naturalist away from Manichaeism, and the stereotype. Hence, his films in the sixties and seventies

caused angry reactions by a sepsis that this director was intended to give up its most politicized productions. And it is despite being considered in justice as the main initiator of the so-called "political cinema", his films try to transcend the historical juncture that addresses the argument to become universal symbols against intolerance, repression and lack of free-

dom, is an ideological sign or otherwise. From "Z" (1968), which won the jury prize at the Cannes Film Festival and was nominated for two Oscars, the name of Costa-Gavras has been seen as an example by the European left values and whose complaint must be constant. Abuse of Greek fascism, of Soviet Stalinism, in Latin

American imperialism and the French Collaborationism, were dissected by the director in films such as *Z*, *The Confession* (1970), *State of Siege* (1972) or *Special Section* (1974), respectively. Titles which in turn is in different historical eras, including the most rabid present, and which sought to arouse the reflection of viewers about the timelessness and universality of the repressive mechanisms of the totalitarian States.

Devoured by the tag of the "political cinema", any attempt of escape by Costa-Gavras to other territories has been systematically rejected by critics and viewers. *Clair de Femme* (1977), about the existential crisis of a woman affected by the death of his son, or *Mad City* (1997), a thriller starring John Travolta and Dustin Hoffman, has marked big failures of box office of this prestigious filmmaker, awarded with even an Oscar and the Golden Palm of Cannes by the cruel portrait of the Chilean dictatorship of Augusto Pinochet in *Missing* (1982).

In 2001 he made the film *Amen*, while in 2005 he did the same with *The Axe*. That same year he received the Liber-Press Award, given by the Association of the same name that recognizes the work of journalists and artists who have distinguished themselves for their work on behalf of freedom of the press and the denunciation of injustices.

by Mohaiminul Islam