

TRIVIA & QUIZ

1 NAME THE MOVIE
HINT: BASED ON A WORLD RENOWNED CONCERT GROUP



2 NAME THE ACTRESS
HINT: MULTI-TALENTED PERFORMER FROM THE AGE OF FIVE



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "BLACK MASS"

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 - Empire of the Ants
2. Name The Actor - Fernando Rey
3. SPOT THE DIFFERENCES (FIND THE 5 DIFFERENCES)
I) Police badge
II) Trolley wheel
III) Nike logo
IV) Ice Cube's ear
V) Rhino model
4. Name The TV Show - Orphan Black

4 NAME THE TV SHOW
WITH THIS FAMOUS QUOTE:
"THE TRIBE HAS SPOKEN."

INT'L FILM
JULIEN DUVIVIER

Whilst unquestionably one of the most important film-makers in the history of French cinema, Julien Duvivier has never achieved the status accorded to other great directors of his country, such as his contemporaries Jean Renoir, Marce Carné and René Clair. The main reason for this was perhaps Duvivier's versatility, his ability and willingness to tackle a wide range of subjects of varying degrees of merit. In between making films of sublime artistic merit he would occupy himself with lesser works, often on commission, to supply the need for popular films. Duvivier's film making career spanned nearly half a century and comprises of 67 films.

Julien Duvivier was born in Lille, France, on 8 October, 1896. He started out as a stage actor in Paris in 1915. He worked at the Odéon under the direction of the reactionary André Antoine, whose realist approach left a lasting impression on the young Duvivier. In 1918, he started working for cinema, as a part-time screenwriter and assistant director to such masters as Louis Feuillade and Marcel L'Herbier.

During the 1920s, undeterred by this first failure, Duvivier continued making films. His first notable success was in 1925, with his poignant adaptation of Jules Renard's "Poil de Carotte". This resulted in an invitation from producers Marcel Vandal and Charles Delac to work for their film production company, Film d'Art. Here, Duvivier stayed for nine years, perfecting his craft as a film-maker and

learning the value of team work. It was in the 1930s, with the arrival of sound, that Duvivier's career as a film director suddenly took off. By the end of the decade he had earned an international reputation as one of the most important French film-makers of his generation. His successes included such works as "David



Golder" (1930), "La Tête d'un home" (1933), "La Bandera" (1935), "Un Carnet du Bal" (1935), "La Belle équipe" (1936) and "Pépé le Moko" (1937).

A legendary actor who would achieve prominence, thanks to Duvivier, was Jean Gabin, who starred in three of the defining French films of the 1930s: La Bandera (1935), La Belle équipe (1936) and Pépé

le Moko (1937). What connects these films, in addition to Gabin's remarkable performance, is a distinctive style of French cinema, termed poetic realism, which was very much in vogue in this period. Duvivier was one of the few directors to master poetic realism and Pépé-le-Moko is often cited as one of the finest

examples of this style of French cinema.

It was this international success which earned Duvivier an invitation from MGM in 1938 to direct a lavish Hollywood musical, "The Great Waltz", a biography of the composer Johann Strauss. Duvivier returned to America during World War II where he made a number of big-budget films, most notably Tales of Manhattan

(1942) and Flesh and Fantasy (1943).

After the war, Duvivier returned to his native France, but had great difficulty regaining his former popularity, having been displaced by those directors who had remained in France during the German occupation. His 1946 film "Panique", a grim depiction of human greed and hysteria, proved to be a commercial failure and was viciously written off by the critics as a return to poetic realism of the 1930s. Today, this is regarded as an unequivocal masterpiece, one of the greatest films made during the 1940s.

In the late 1940s and 1950s, Duvivier's more serious films show a marked change from the poetic realism of the 1930s to a far darker kind of realism which explored the worst qualities of human nature. Examples of this are to be found in "Sous le ciel de Paris" (1951) and "Voici le temps des assassins" (1956). Meanwhile, he was making popular comedies such as "Le Petit monde de Don camillo" (1951), the first in a series of films starring the popular actor Fernandel. This film won him a prize at the Venice Film Festival in 1951.

Duvivier's last great film was "Pot-Bouille" (1957), which combines the grim realism of Zola's novel with popular farce. On 30 October 1967, shortly after completing his final film, "Diaboliquement vôtre", Duvivier died tragically in a car accident, aged 71.