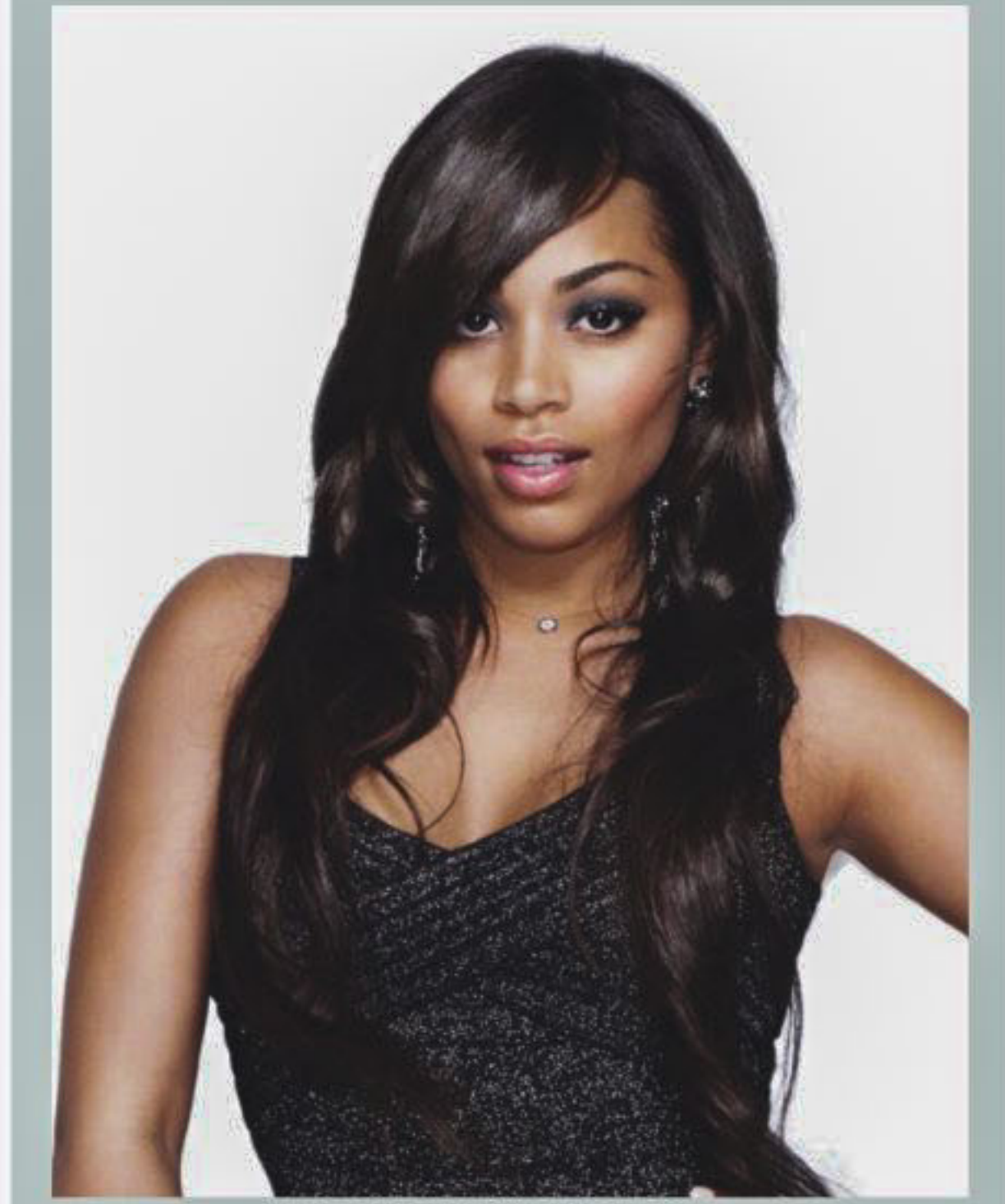


TRIVIA & QUIZ

1 NAME THE MOVIE
HINT: A YOUNG WIFE BELIEVES THAT HER CHILD IS NOT OF THIS WORLD



2 NAME THE ACTRESS
HINT: STARTED FROM MUSIC VIDEOS TO FILM AND TV



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "INHERENT VICE"

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: Poltergeist
2. Name The Actor: John Belushi
3. Spot The Differences:
I) Chandelier
II) Necklace
III) Items in bucket
IV) Glass
V) Lamp stand
4. Name the TV Show with the famous quote: The Affair

4 NAME THE TV SHOW
WITH THIS FAMOUS QUOTE:
"I KNOW WHO I AM. AND AFTER ALL THESE YEARS, THERE'S A VICTORY IN THAT."

INT'L FILM
KING VIDOR

Raised in Texas, Vidor shot local events for national newsreel companies before forming the Hotex Motion Picture Company in Houston in 1914. Moving to Hollywood with his actress wife Florence, he supported himself with a variety of production jobs before settling at Universal as a writer. His first directing work in Hollywood was independently produced. He made a series of ten inspirational shorts in 1918, followed by "The Turn in the Road" (1919), an extremely successful feature with Vidor's Christian Science beliefs as thematic material. After a series of further successes released through Robertson-Cole and First National between 1919 and 1921, the director founded "Vidor Village," a small studio from which he planned to produce independently. The experiment failed, but in the meantime Florence Vidor had become a star, and Vidor directed several films featuring her before beginning work for the Metro and Goldwyn studios in 1922. The merger which created MGM in 1924 also made Vidor a senior director for the company, and his fifth film for the young studio, "The Big Parade" (1925), was a landmark critical and popular success. Vidor's record as a bankable director accounts for the freedom with which he was able to make the unusual urban parable, "The Crowd" (1928). Though a financial failure, the film garnered further prestige for MGM and reinforced Vidor's now international reputation for stylistic

experimentation and uncompromising concern for social issues. Subsequent critical milestones were "Hallelujah" (1929), a pioneering black film; "Street Scene" (1931), an adaptation of Elmer Rice's socially conscious drama; and "Our Daily Bread" (1934), the story of a Depression agricultural cooperative, clearly indebted to Soviet montage filmmaking. Notable box-office successes for Vidor were "The Champ" (1931) and "Stella Dallas" (1937). Vidor was instrumental in founding the Screen Directors' Guild in 1936, and alongside John Ford, Frank Capra and Ernst Lubitsch, was a central figure in 30s American

filmmaking. After some three weeks' work on "The Wizard of Oz" (1939) and the spectacular and innovative location Technicolor photography of "Northwest Passage" (1940), Vidor became frustrated with MGM's apparent lack of commitment to his increasingly epochal vision of American life. His "An American Romance" (1944) was drastically cut by MGM and led him to sever ties with the studio. Vidor's epic "Duel in the Sun" (1947) pioneered the "adult" western genre, but he quit the project before completion. After his episode of the omnibus film "On Our Merry Way" (1948), Vidor signed with Warner

Bros. for what would eventually be a three-picture deal. The first of these projects was "The Fountainhead" (1949), which skillfully combined novelist Ayn Rand's radical egoism with the director's own, more quizzical, individualism. The story of an architect's battle with professional and social hypocrisy, the film was among Vidor's most fully realized productions of the postwar period. Although equally striking, "Beyond the Forest" (1949) was thematically bizarre: the tale of a small-town doctor's wife and her ambitions ended Davis' 20-year career at Warner's amid poor box-office returns and much resentment. His last three features were the inconclusive and bloodless "Man Without a Star" (1955) and the spectacles "War and Peace" (1956) and "Solomon and Sheba" (1959). Vidor spent his last years producing two short films on metaphysics, lecturing at film schools and retrospectives of his work, and trying to interest producers in various projects, including a film based on his investigation of the 1924 William Desmond Taylor murder case. Vidor's darkly humanistic vision, accompanied (especially in the 1925-35 period) by a striking and eclectic visual style, made him one of the most influential directors of his time. His oeuvre is as rich, diverse and intelligent as any in the history of cinema.

