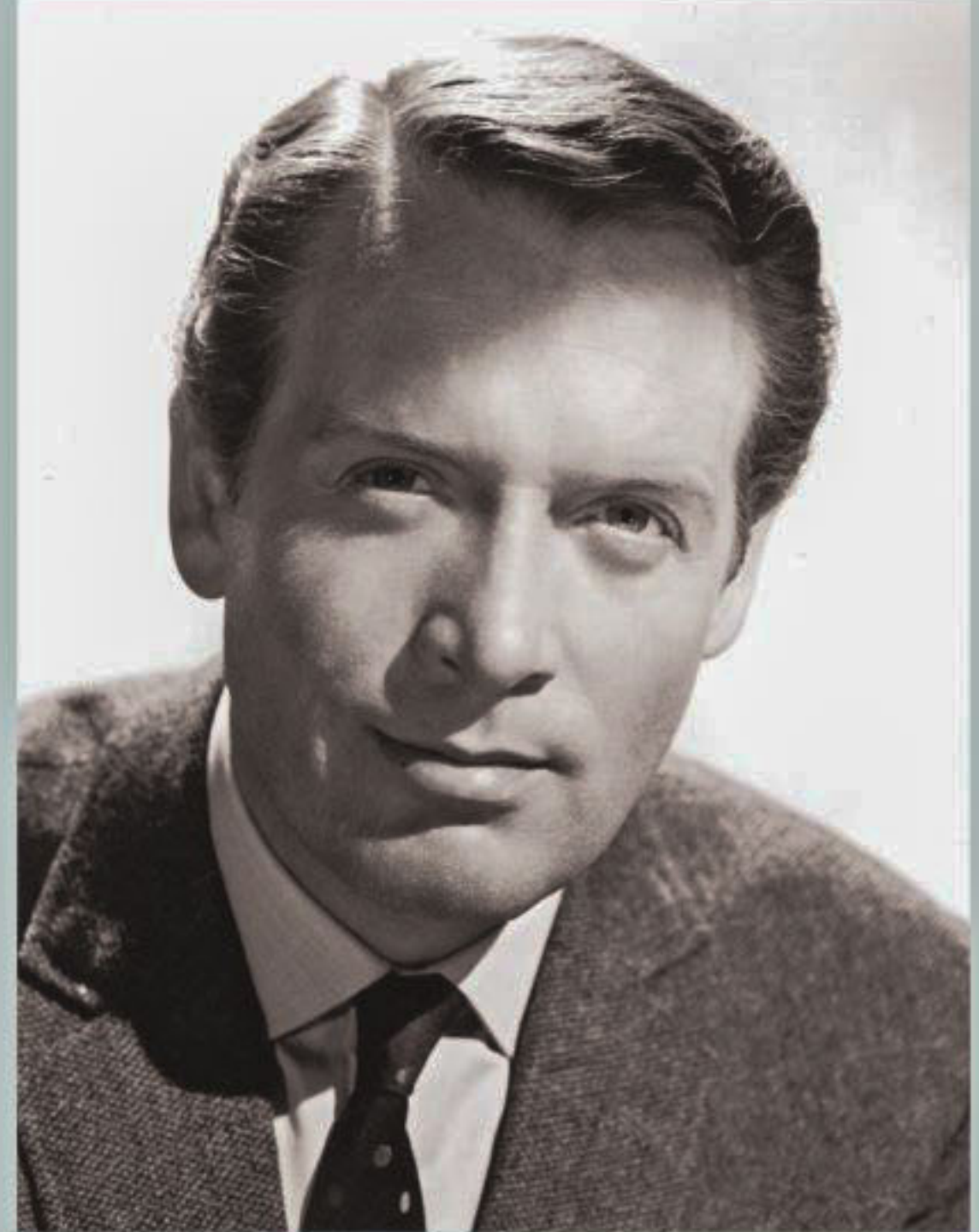


**TRIVIA & QUIZ**

**1 NAME THE MOVIE**  
**HINT:** FBI INVESTIGATES THE MURDERS OF THREE CIVIL RIGHTS WORKERS



**2 NAME THE ACTOR**  
**HINT:** HIGHEST PROFILE ROLES WERE IN TWO 1960S TV SERIES



**3 SPOT THE DIFFERENCES**



**FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "HER"**

Send "ALL FOUR" answers to [showbiz.tds@gmail.com](mailto:showbiz.tds@gmail.com)  
Winners will receive **QUEEN SPA ROOM GIFT VOUCHER**  
courtesy of *Que Bella*  
**ALL 4 QUESTIONS MUST BE ANSWERED CORRECTLY**

**ANSWERS OF PREVIOUS ISSUE**  
1. Name The Movie: Rosemary's Baby  
2. Name The Actress: Lauren London  
3. Spot The Differences:  
I) TV antenna  
II) Candle light  
III) Glass  
IV) Cat sculpture  
V) Leaf  
4. Name the TV Show with the famous quote: True Detective

**4 NAME THE TV SHOW WITH THIS FAMOUS QUOTE:**  
"BARRY, YOU'VE ALWAYS HAD SOMEONE TO COME HOME TO. ME."

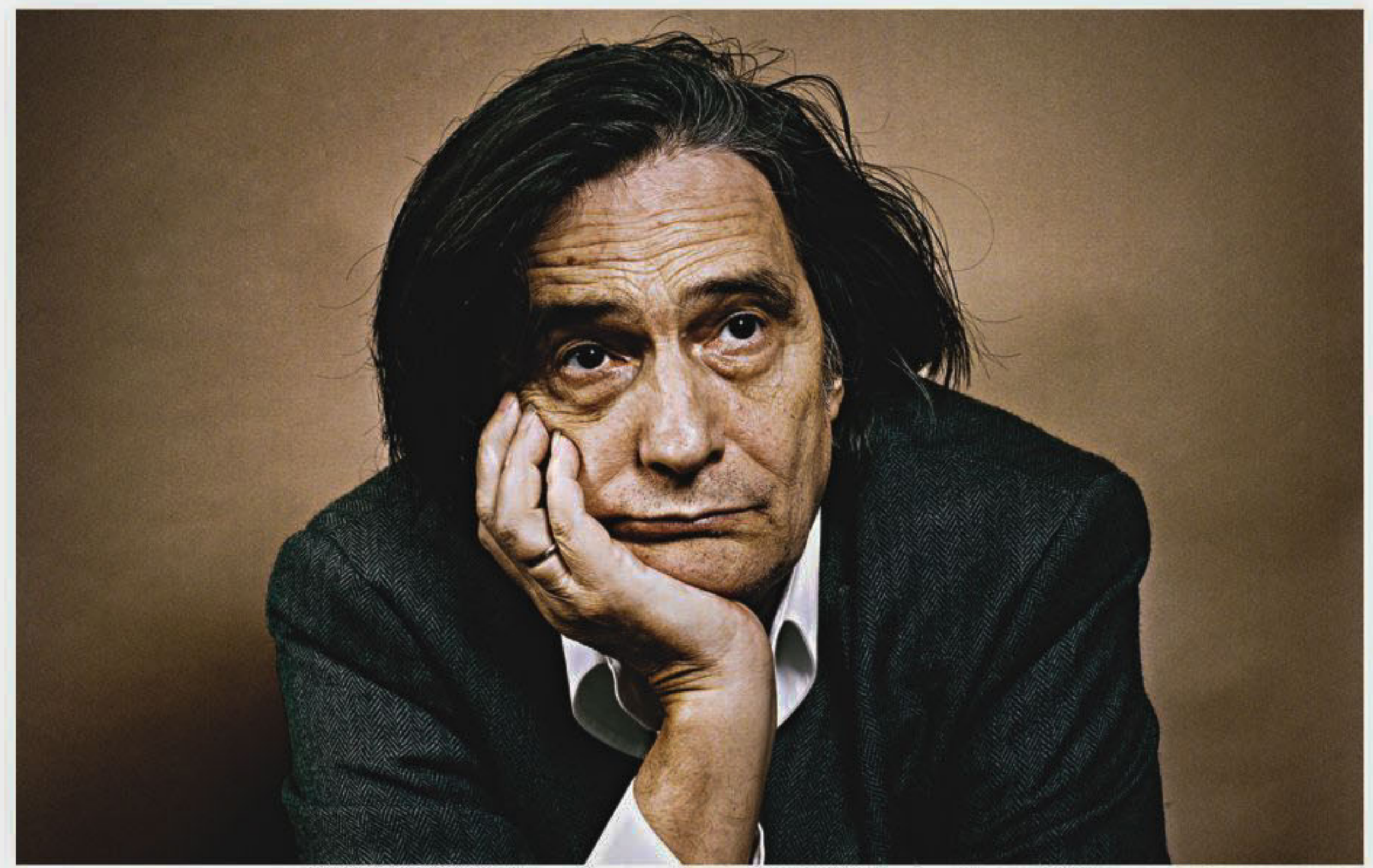
**INT'L FILM**  
**JEAN-PIERRE LÉAUD**

The eternal adolescent, Jean-Pierre Léaud is one of the more colourful characters to have enlivened French cinema since the heady days of the French New Wave, in which he was a major contributor. He was born in Paris on 5th May 1944. Because his mother was an actress (Jacqueline Pierreux), he was naturally drawn to a career as an actor, although his prospects of ever finding work were threatened by his rebellious temperament. His first film appearance was in a small role alongside Jean Marais in Georges Lampin's historical fresco *La Tour, prends garde!* (1958). Then came the role that was to change his life, that of 12-year-old Antoine Doinel in *Les 400 coups* (1959), the film that launched François Truffaut's filmmaking career and established the French New Wave as a potent force in French cinema in the late 1950s.

At the age of 15, Jean-Pierre Léaud became an overnight star as a result of the worldwide success of *Les 400 coups*. Léaud reprised the role that had made him famous in a short film entitled *Antoine et Colette* (1962) which was Truffaut's contribution to the anthology film *L'Amour à vingt ans* (1962), and then in three subsequent features: *Baisers volés* (1968), *Domicile conjugal* (1970) and *L'Amour en fuite* (1979).

Jean-Pierre Léaud may not be in the Laurence Olivier league of acting, but it is hard to deny that he is a compelling performer - even if he appears strangely detached from every situation he finds

himself in. If Léaud is a fraud, then he is a fraud that we cannot help falling in love with. Truffaut described him as the best actor of his generation - a bizarre assertion until you stop and consider how effective Léaud was in his greatest film roles.



The film in which Léaud was most in his element has to be Jacques Rivette's cinematic marathon, *Out 1*, although such is the length of this film and the abject weirdness of its subject matter that it is rarely screened, even though it is undoubtedly one of the great cinematic achievements of the 20th century. As the young man struggling to piece together

the clues of a mystery that will lead him to a secret society, Léaud casually discards all of his artistic inhibitions and gives an electrifying performance which once seen is never forgotten. His whimsically strident contributions to the films he made

for Godard before this - *La Chinoise* (1967) and *Week End* (1967) - offer the merest shadow of his work on *Out 1*. There is only one other film in which Léaud attained a similar level of brilliance, and that was Jean Eustache's minimalist masterpiece *La Maman et la putain* (1973). If Léaud had only appeared in these two films he would have earned his

place in film history. But these are just two milestones in a long and varied career in which the actor has taken on more than 80 roles, in films that range from the mindblowingly magnificent to the unbelievably atrocious.

For the most part, Léaud's film career can be written off as a failure. Very few directors had Truffaut's confidence in him, and even fewer were able to make effective use of his idiosyncratic talents.

The kind of role for which Léaud is now well-suited, in the twilight of his career, is that of the marginalised artist, exemplified by his portrayal of florid film directors in Olivier Assayas's *Irma Vep* (1996) and Bertrand Bonello's *Le Pornographe* (2001). He was just as at home in Serge Le Péron's murky thriller *L'Affaire Marcorelle* (2000), perfectly chosen to play a man whose fragmented existence has become indistinguishable from his recurring nightmares. In so many of his films, you can't help feeling that Jean-Pierre Léaud is little more than a superfluous guest artiste, a sliver of mouth-scorching chilli carelessly thrown into a dish to pep it up a little. But when Providence puts him in the way of a film director who can engage with him, as fully as Truffaut did on *Les 400 coups*, or Rivette did on *Out 1*, some great art can result, which makes him deserving of the **Honorary Palme d'Or of this year's Cannes Film Festival.**

by Mohaiminul Islam