

**TRIVIA & QUIZ**

**1 NAME THE MOVIE**  
**HINT:** A YOUNG MAN BEFRIENDS AN OLD WOMAN



**2 NAME THE ACTRESS**  
**HINT:** STARRED IN A HIT DC COMICS FILM



**3 SPOT THE DIFFERENCES**



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: Mississippi Burning  
2. Name The Actor: Patrick McGoohan  
3. Spot The Differences:  
I) Wheel  
II) Person in the background  
III) Ceiling lamp  
IV) Wall frame  
V) Railing  
4. Name the TV Show with the famous quote: The Flash

**4 NAME THE TV SHOW WITH THIS FAMOUS QUOTE:**  
*"I ONCE SPENT PART OF A SUMMER IN BERMUDA. THE ISLAND, CERTAINLY NOT THE SHORTS."*

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

**INT'L FILM**

**JACQUES FEYDER**

Born Jacques Léon Louis Frédérix in Ixelles, Belgium, he was educated at the École régimentaire in Nivelles, and was destined for a military career. At age twenty-five however he moved to Paris where he pursued an interest in acting, first on stage and then in film, adopting the name Jacques Feyder. He joined the Gaumont Film Company and in 1914 he became an assistant director with Gaston Ravel. He started directing films for Gaumont in 1916, but his career was interrupted by service with the Belgian army during 1917-1919.

After the end of the war, he returned to filmmaking and quickly built a reputation as one of the most innovative directors in French cinema. "L'Atlantide" (1921) and "Crainquebille" (1922) were his first major films to achieve public and critical attention. He followed these with "Visages d'enfants" (1925) which proved to be one of his most personal and durable films. Shortly after this, Feyder was offered a post as artistic director of a new film company, Vita Films, in Vienna, along with a contract to make three films. He made "L'Image" (1923), but the company failed and he returned to Paris. He re-established himself with "Gribiche" (1926) and the literary adaptations of "Carmen" (1926) and "Thérèse Raquin" (1928). He also contributed screenplays of films for other directors, notably "Poil de carotte" (1925) for Julien Duvivier, and "Gardiens de phare" (1929) for Jean Grémillon.

By this time Feyder had accepted an offer from MGM to work in Hollywood, where in 1929 his first project was directing Greta Garbo in "The Kiss", her last silent film. It was in Hollywood that he made the transition to sound films; even before he had worked with sound films, Feyder declared himself to be a firm believer in their future, in contrast with some of his French contemporaries.



In 1930, he directed Jetta Goudal in her only French language film made in Hollywood, "Le Spectre vert". His subsequent work in the USA consisted mainly of directing foreign-language versions of American films.

Disillusioned with the Hollywood system, Feyder returned to France in 1933. During the next three years he made three of his most successful films, all of them in collaboration with screenwriter Charles Spaak and featuring Françoise Rosay in a leading role. "Le Grand Jeu" (1934) and "Pension Mimosas" (1935) were both significant creations in the style of poetic realism; "La Kermesse

héroïque" (1935) was a meticulously staged period film with contemporary political resonances, which earned Feyder several international awards.

Feyder went on to direct films in England and Germany prior to the outbreak of World War II, but with diminishing success. Following the Nazi occupation in 1940, which led to the banning of "La Kermesse héroïque", he left France for the safety of Switzerland, and directed a last film there, "Une femme disparaît" (1942).

In 1917, Feyder had married Parisian-born actress Françoise Rosay (1891-1974) with whom he had three sons; she acted in many of his films and collaborated with him as writer and assistant director on "Visages d'enfants". Jacques Feyder died in 1948 at Prangins, Switzerland, and he was buried in the Cimetière de Sorel-Moussel, Eure et Loir, France. A school in Épinay-sur-Seine in the north of Paris was named in his honour in 1977. Feyder's relatively early death meant that his career did not resume after World War II, and this may have contributed to a fading of interest in his films, reinforced by the hostility of some influential critics associated with Cahiers du cinéma in the 1950s. His younger contemporary René Clair judged in 1970, "Jacques Feyder does not occupy today the place his work and his example should have earned him". Any subsequent reassessment has tended to be hampered by the limited availability of his films in English-speaking countries; with the exception of "La Kermesse héroïque" which some reckon to have aged less well than other examples of his work. These factors have contributed to a sometimes ambivalent attitude to his work as a whole.