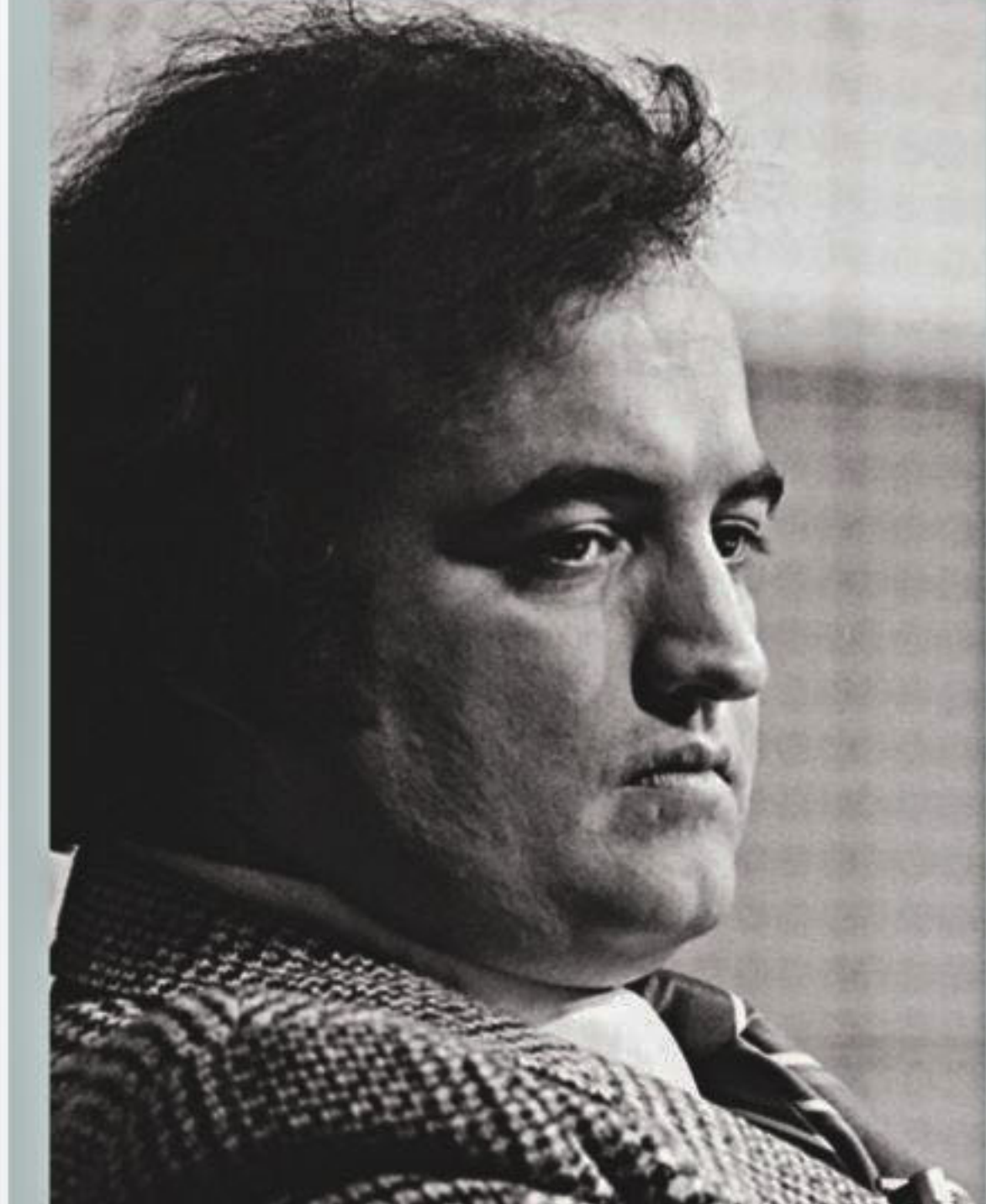


TRIVIA & QUIZ

1 NAME THE MOVIE
HINT: GHOSTS COMMUNE WITH A FAMILY THROUGH THE TV



2 NAME THE ACTOR
HINT: MULTI TALENTED AND KNOWN FOR INTENSE ENERGY



3 SPOT THE DIFFERENCES



FIND FIVE DIFFERENCES BETWEEN THE TWO PICTURES FROM "THE GREAT GATSBY"

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: - Watchmen
2. Name The Actress:- Romy Schneider
3. Spot the difference:-
I) Glass
II) Pocket square
III) Lamp stand
IV) Candle
V) Wall print
4. Name the TV Show with the famous quote:- Boardwalk Empire

4 NAME THE TV SHOW
WITH THIS FAMOUS QUOTE:
"I DON'T WANT TO SLEEP IN THE ROWBOAT. I WANT TO SLEEP WITH YOU."

INT'L FILM

ALESSANDRO BLASETTI

Alessandro Blasetti, born in Rome on July 3, 1900 was an Italian director, screenwriter, editor and actor, among the most famous and significant of his time deemed as "the founding father of modern Italian cinema." He is considered, along with Mario Camerini, as one of the greatest Italian directors of fascist propaganda films.

Alessandro Blasetti attended high school at the Military College in Rome and completed his undergraduate studies in law at Sapienza University. He married in 1923, and worked as a bank clerk after he graduated in 1924. However, in the meantime he devoted himself to the activities of a journalist and film critic. In 1923, he started writing for *The Empire*, which opened the first cinema column in a newspaper in 1925 titled "The Screen." In March 1927 he founded "the cinema" (with initial lowercase), published until July 1931, which was right alongside "Show of Italy", published from October 1927 to June 1928. The cinema collected articles and insights from figures involved in the "rebirth" of Italian cinema, including intellectuals such as Anton Giulio Bragaglia and Bontempelli. It considered all the aspects of the film industry (financial, industrial, technical, political, critical, aesthetic), in an organic project that wanted to merge theory and practice. In such a context, for Blasetti, the transition to film practice was inevitable.

In late 1928, he collaborated with Augustus, with whom he produced his debut film, "The Sun", on the issue of land reclamation, in line with the "policy ruralista" of the fascist regime. It proved to be a commercial failure and marked an



early fall in his independent production experience. Blasetti then accepted a call by Stefano Pittaluga to reestablish *Cines*, although he had heavily criticized Pittaluga prior to that, labeling *Cines* as "industrial, artistic, political and commercial." He later recognized that

Pittaluga's "single production project" had the potential to raise Italian cinema. The first film produced by the new *Cines*, written and directed by Blasetti, was *Resurrectio* (1930), the first Italian sound film. However, it was distributed after Gennaro Rulers' release for commercial considerations. It was a new failure, but the director wanted, above all, an opportunity to experience the possibilities of sound in all its forms (music, noises and dialogues).

Pittaluga died in 1931, and the general management of *Cines* production was taken up by writer Emilio Cecchi, with whom Blasetti established a very fruitful friendship and directed numerous successful films. In 1934, the fateful year for Italian cinema, for the fortunate situation of many important titles and for the establishment of the Directorate General of cinematography, Blasetti reached the height of its political commitment and its involvement with the fascist regime, and celebrations of Italian fascism through the film "Old Guard."

From there on, the filmmaker embarked on a path of gradual disengagement from the great social issues and the downsizing of the political significance of his cinema. After a couple of minor works, *Aldebaran* (1935) and *Countess of Parma* (1937), he made the historical film "Ettore Fieramosca", based

on the novel by Massimo d'Azeglio, in which the search of the spectacular staging combined nationalist ideological intent and represented the transition to the next in pure escapism costume drama, *An adventure of Salvator Rosa* (1939), collecting critical acclaim and audience. The last work of Blasetti before liberation is the female psychological drama "No one Comes Back", the novel by Alba de Céspedes, which brings together the major Italian actresses of the time.

In the fifties, back at *Cines*, Blasetti demonstrated that he still wanted, and had the ability to experience, ushering in the diptych "Other times - Zibaldone n. 1" (1952) and "Our Times - Zibaldone n. 2" (1954), the tendency of the episodes which will reach maximum success in the sixties, when virtually every Italian filmmaker competed with the format.

Starting from 1962, Blasetti was among the first Italian film directors to experiment with television. Given his conception of cinema as a spectacle for the masses, his passage to the medium was inevitable as it offered him to turn to an even wider audience.

His latest film work was "Simon Bolivar" in 1969, and the last work for television Venice: An Exhibition for Film in 1981, before he passed in February 1987.