



presents

a documentary film produced by  
**Alessandro Bonifazi Bruno Tribbioli**

a Blue Film production

# **IL SOL DELL'AVVENIRE** **RED SUNRISE**

a film created, written and carried out by  
**Giovanni Fasanella Gianfranco Pannone**

director  
**Gianfranco Pannone**

Based on the book  
"Che cosa sono le Br" by  
Giovanni Fasanella Alberto Franceschini

# IL SOL DELL'AVVENIRE (RED SUNRISE)

## • credits

---

<b>Created, written and carried out by Director</b>	Giovanni Fasanella Gianfranco Pannone Gianfranco Pannone
<b>Photography</b>	Marco Carosi
<b>Editing</b>	Erika Manoni
<b>Original music</b>	Rudy Gnutti Offlaga Disco Pax
<b>Assistant director</b>	Tommaso Valente
<b>Sound</b>	Angelo Bonanni
<b>Camera</b>	Antonio Covato
<b>Sound editing</b>	Fabio Cerretti
<b>Sound mix</b>	Gabriele Gubbini
<b>Produced by</b>	Alessandro Bonifazi and Bruno Tribbioli
<b>Produced with the Contribution of</b>	Italian Ministry of Culture MiBAC Regione Lazio F.I.L.A.S. Emilia Romagna Film Commission
<b>Development</b>	Storyfinders
<b>Country</b>	Italy
<b>Year of production</b>	2008
<b>Location</b>	Reggio Emilia
<b>Duration</b>	78'
<b>Format</b>	HD high Definition Standard – colour
<b>Sound</b>	Dolby Digital 5.1
<b>Press Agency</b>	Lionella Bianca Fiorillo Storyfinders Via Nomentana, 126 - 00161 Roma ITALY Tel. +39 06 45436244 +39 340 7364203 lionella.fiorillo@storyfinders.it

*credits not contractual*

## **IL SOL DELL'AVVENIRE (RED SUNRISE)**

---

### **The witnesses**

in order of appearance

Alberto Franceschini

Paolo Rozzi

Tonino Loris Paroli

Annibale Viappiani

Roberto Ognibene

Adelmo Cervi

Corrado Corgi

Peppino Castellani

### **And with the participation of**

Offlaga Disco Pax

Max Collini (voice)

Enrico Fontanelli (base, electronics)

Daniele Carretti (guitar, base)

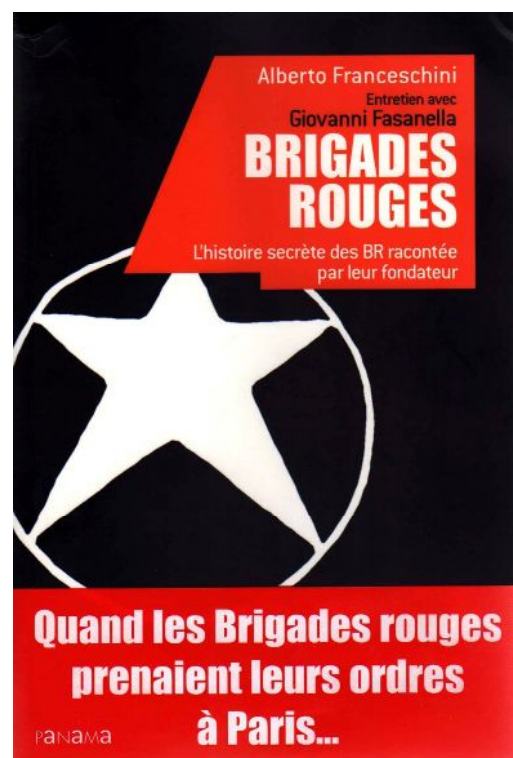
*credits not contractual*

## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • premise

"The Red Brigades were not born in a void. They are not the product of a lab, created by the Secret service department of some country or other, they are the result of the culture and the political tradition of Italian Left wing politics. As such, they have roots in the history of this country. I wish to say this without sounding ambiguous and with no reticence. Because the biggest mistake of all, whose consequences we are paying to this day, has been to have ignored the problem, avoiding to take responsibility for one's actions. In short, if to-day there are people who shoot, it is partly due to things removed from consciousness in the past."

*Alberto Franceschini in  
Che Cosa Sono Le Br  
(What are the Red Brigades)  
by Giovanni Fasanella, Alberto Franceschini  
Rizzoli Editore  
Sixth edition*



## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • synopsis

---

Reggio Emilia, 1969. Thirty young militant communists leave the Communist Party, accusing it of having betrayed the ideals of the '*Resistenza*', and, together with other young people of anarchic, socialist and catholic extraction, they form '*l'Appartamento*', a commune where revolutionary dreams are bandied around. It is the same dreams that their fathers and grandfathers had had to abandon at the end of the war, due to Palmiro Togliatti's pacifying policies. From the group of the *Appartamento* soon emerged the most dangerous terrorists of the future Red Brigades: Alberto Franceschini, Tonino Loris Paroli, Prospero Gallinari, Roberto Ognibene, Lauro Azzolini.

Reggio Emilia, autumn 2007. Some of the 'boys from 1969' meet up almost 40 years later, at the hill-side restaurant where the group of the '*Appartamento*' took the fatal decision of engaging in armed combat. We find Franceschini, Paroli and Ognibene sitting round a table, recalling past, at times dramatic, events. They are ex red brigades members, now back to normal life, after spending many years in prison in different parts of Italy. There are also Paolo Rozzi and Annibale Appiani, who did not join the Red Brigades. The former is now involved in the Democratic Party, the latter in the Unions. The group makes a sort of backward journey, discussing motivations for individual choices.

In addition to the five main characters, we have two more amazing witnesses; in different ways, both took part in the experience of the *Appartamento*. Corrado Corghi, ex leading member of the *Democrazia cristiana*, represents catholic opposition politics, and Adelmo Cervi, son of Aldo, one of the seven communist brothers killed by nazi-fascists in 1943.

Red Sunrise is the first Italian film to tackle the taboo subject of political and ideological roots of left-wing terrorism.

## IL SOL DELL'AVVENIRE (RED SUNRISE) • conversation with the authors

---

**The film shows a 'fil rouge' between the partisan war and the birth of the BR. In which way is terrorism an offshoot of our political tradition?**

Giovanni Fasanella:

*Left-wing terrorism is a degenerated result of Marxist-Leninist ideology, culture, and political tradition of the Italian left-wing. The connection between the birth of the Brigade Rosse and the insurgent branch of the communist 'Resistenza' was very strong, even if it had always been denied. Of course I am speaking about a minority of people within the communist Resistenza, who followed the ideals of the most Stalinist and pro-Soviet Pci leader, Pietro Secchia. The politician, in contrast with Palmiro Togliatti's moderate views, believed the war for liberation from nazi-fascism was also and above all a class war for the setting up of the proletarian dictatorship. The myth of the 'betrayal of the Resistenza' first contributed to the birth of the Red Brigades, and subsequently to its ideology.*

Gianfranco Pannone:

*Yes, the 'fil rouge' has been there far longer than one would think. Its roots can be found, first in anarchic and socialist groups, and even in rebel catholic groups, which in the brief century (active above all in movements of liberation of South America) found the name of 'giustizialismo'.*

**In which way is 'Red sunrise' a film which adds something more than has already been said about terrorism?**

Giovanni Fasanella:

*The new elements in this film (which are the novelties present in the book the film is inspired by, 'Che cosa sono le Br') are the reconstruction of one of the roots of Left-wing terrorism, Marxism-Leninism and catholic 'giustizialismo', Reggio Emilia's political tradition. This film does not talk about the Red Brigades, it makes people understand how the brigades came to be. It is a theme which has rarely been taken up in essays, and never before in a film.*

## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • conversation with the authors

---

Gianfranco Pannone:

*We went to the roots of the problem. Up to now there has only been generalized hypocrisy on the subject. It is clear how the contradictions within the Communist Party (of course, not the only cause) have been an important element in the choice of armed battle on the part of a few young people in the early 'Seventies. If you ask a boy nowadays about the Red Brigades, he will almost certainly not be able to answer, since in one way or another they have made him believe they are some kind of alien form of life suddenly descended on earth.*

**In writing this film, at what point did you think you had found the '*fil rouge*' which allowed you to carry out the project?**

Giovanni Fasanella:

*The '*fil rouge*' was already present in 'Che cosa sono le Br', the story of the Brigade Rosse through the biography of one of its founders, Alberto Franceschini. But the film has more elements than the book, because it manages to bring together for the first time in almost 40 years and for the first time in front of a camera, some of the main characters of the group of 'l'Appartamento', that experience of communist dissidents which turned into the 'Brigate Rosse'.*

Gianfranco Pannone:

*We have also found a '*fil rouge*' in Reggio Emilia. There is a connection between the first red brigade terrorists and a tradition for rebellion, which is catholic-christian, anarchic and socialist, and, finally, communist, a well-rooted tradition in that territory starting from the red coops at the end of the nineteenth century with their priests for the poorer classes, traditions very much of Reggio Emilia, which are also however the sign of something much bigger.*

## IL SOL DELL'AVVENIRE (RED SUNRISE) • conversation with the authors

---

**The documentary was filmed entirely in Reggio Emilia – How has your relationship with the town and its history been?**

Giovanni Fasanella:

*Ambiguous - above all with old left wing parties, unions and the institutions. On one hand, we found great availability. On the other, anachronistic closure, almost a boycott; and in some cases, even more, since active pressure was made to stop filming going ahead.*

*It is clear that the relationship with the past is an open wound, a sore point. Ignoring facts, pretending nothing has happened, as in these thirty years, has delayed defeat of the red brigades. I mean, not acknowledging the red brigades are the result of the left wing political tradition has prevented for too long the clearing up of the ground which bred terrorism itself.*

Gianfranco Pannone:

*Our relationship with Reggio has been rewarding, moving at times, but also rather complex. As was to be expected, we found reticence on the part of the political and unions milieu in talking about brigade members born and raised in Reggio. We sensed a feeling of embarrassment, as if people wanted to forget that difficult moment in the past. After all, a large part of the main characters had been together until a certain point and then had parted ways at the moment crucial choices had been made. Some joined the Brigade Rosse, others took different paths and are now important figures in town. Perhaps part of the closure we found in some politicians and local union members was due to the fact they feel the need to defend a good part of the 'Resistenza'. They are right, but this does not authorize them to try and keep the lid on some historical truths. Unfortunately, it is true that some not only would have rather the film had not been made, they actually tried to stop filming taking place. We thank instead all those people who gave their availability: Alberto Franceschini, Tonino Loris Paroli, Paolo Rozzi, Annibale Viappiani, Roberto Ognibene, Adelmo Cervi but also Corrado Corghi, long-standing member of rebellious catholic groups (area cattolica del dissenso), and Peppino Catellani, ex partisan from the Associazione nazionale partigiani italiani (ANPI) and head of 'security' of the Reggio Emilia Communist Party in the years of the Appartamento. It is also thanks to them if Red Sunrise is now a film.*



## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • director's notes

---

It is various years now that I have been following Italy's recent historical events, above all through the eyes of the man on the street.

I am convinced that our country has not always come to terms with its own complex past, and that this collective subconscious removal of the most uncomfortable pages of national history evokes many irrational ghosts.

I have worked particularly on the fascist period, but also with the aftermath of World War II, the economic Boom, and the 'Seventies. And it is with Red Sunrise, together with my precious co-writer Giovanni Fasanella, that we have felt the weight of a greater responsibility.

I have had to come to terms with my own political family, conscious that removals and taboos are plenty and still have to be sorted out. Because the truth is that the Italian Left wing still finds it difficult to admit that the Red Brigades, with their dramatic story, are the off-shoots of the socialist idea of a better world for everyone.

Evidently the dream of renewal, which is an essential part of the Left, does not allow it to free itself of a virtuous view of its ideological beliefs. Not only was it necessary to verify things at home, with Giovanni I thought it right to concentrate on Reggio Emilia's microcosm, the city which above all expresses, and rightly so, the pride of its political beliefs, and is also the city where a fair number of Red Brigades terrorists came from.

How was I to face this complex microcosm from a filming point of view? Before the shoot it was important to know the town and its people inside-out, without malice, distancing ourselves at the right time, making editing the key for interpretation.

This is the reason why Giovanni and I suggested witnesses gather round a table, in the very restaurant where people first met to talk about armed combat.

I decided to create a few 'windows' which would issue from the table, so spectators could understand perspectives of events more clearly.

That required rather complex editing work, filming very different things in different ways, conscious that we were faced with interviews largely never heard before, and enjoying the privilege of being trusted by our interlocutors.

'Right from the start, Giovanni and I decided not to intervene during the shoot when we did not share the witnesses' ideas. We think it is better to let viewers make up their own minds rather than feeding them a theorem.'

All of these factors resulted in my directing needing to be less enveloping this time, it had to be detached. A necessity dictated above all by the delicate nature of the subject involved.

## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • the witnesses

---

#### **Alberto Franceschini**

Franz. Reggio Emilia 26.10.1947. Ex manager of the local Communist Youth Federation. Founder of the Red Brigades with Renato Curcio. Arrested in 1974. Spent 18 years in jail. Publicly disassociated himself from the Br in 1983. He is currently the director of a social workers' coop.

#### **Paolo Rozzi**

Poldo. Reggio Emilia 27.10.1946. President of the IV Municipio. He comes from a family of communist partisans. Once the experience of the *Appartamen to* was over, he did not take up armed combat and became a member of the Italian Communist party.

#### **Tonino Loris Paroli**

Casina (Re) 17.01.1944. Ex factory worker. Son of a communist partisan, he joins the Red Brigades in 1974 and becomes a fugitive. Arrested in 1975, he spent 16 years in prison. While disavowing armed combat, he has never repented nor disassociated himself from the Br. He lives in Reggio and is a painter.

#### **Annibale Viappiani**

Viap. Montecchio (Re) 15.8.1951. A skilled factory worker and a member of the National Federation of factory workers of the Federazione nazionale metalmeccanici della Cgil (Fiom). Anarchist, once the experience of the *Appartamento*, was over, he did not become a member of the Brigate rosse. Currently a union representative and a member of the Fiom central committee.

## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • the witnesses

---

#### **Roberto Ognibene**

Reggio Emilia, 12.08.1954. Grew up in a social-list family. Became a member of the Br in 1972 and was arrested two years later. Passed 30 years in jail, the full sentence, even if he disassociated himself from armed combat in 1986. He works in Bologna in a coop of social workers.

#### **Adelmo Cervi**

San Paolo (RE). 24.08.1943. The son of Aldo Cervi, one of the seven brothers killed by nazi-fascists in 1944. He studied in Russia between 1968 and 1970. He was connected with the *Appartamento* group even if he never left the Italian Communist Party. Retired, he is a board –member of the National Association of Italian Partisans (ANPI) of Reggio Emilia.

#### **Corrado Corghi**

Ex regional secretary and member of the National council of the Christian Democrats during '50 and '60 years. He was sent by the Pope in South America. He was a friend of Fidel Castro and Che Guevara. He mediated the release of French writer Regis Debrays arrested in Bolivia and in 1974 he mediated the release of judge Sossi, kidnapped by Br.

#### **Peppino Catellani**

Ex ANPI partisan and head of the local Italian Communist Party security service during the years of the *Appartamento*.

## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • the authors

---

#### GIOVANNI FASANELLA

Giovanni Fasanella was born in San Fele, near Potenza, journalist. He began working for *l'Unità*, as reporter in Turin during the 'leaden years', and then in Rome as political commentator. Since January 1988 he has been working for the weekly paper *Panorama*. He is also the author of books on the 'invisible and unmentionable' Italian post-war history, and short stories for cinema and documentary films. He carried out with Gianfranco Pannone "Pietre miracoli e petrolio" a documentary about the story of oil in Basilicata.

Some of his books include:

- *Segreto di Stato, la verità da Gladio al caso Moro* (with Giovanni Pellegrino and Claudio Sestieri, Einaudi, 2000). Winner of the Premio Capalbio. The book was republished by Sperling & Kupfer in 2008.
- *Il misterioso intermediario, Igor Markevic e il caso Moro* (with Giuseppe Rocca, Einaudi, 2003)
- *Sofia 1973, Berlinguer deve morire* (with Corrado Incerti, preface by Beppe Vacca, Fazi Editore 2005)
- *Che cosa sono le Br* (with Alberto Franceschini, postface by Rosario Priore, Bur-FuturoPassato, 2005). Published also in France and Greece.
- *La guerra civile, da Salò a Berlusconi* (with Giovanni Pellegrino, Bur FuturoPassato, 2005)
- *Guido Rossa, mio padre* (with Sabina Rossa, Bur FuturoPassato, 2006). Winner of the award *Penisola sorrentina per il giornalismo d'inchiesta* and winner of the award *Scaffale of Premio Resistenza* by city of Omegna.
- *I silenzi degli innocenti* (with Antonella Grippo, Bur-FuturoPassato, 2007)

The following books will be shortly be published:

- *Il terzo giocatore* (with Rosario Priore, Chiarelettere)
- *La frontiera* (with Monica Zornetta, Bur-Futuropassato)
- *La "cosa nera"* (with Antonella Grippo, Bur-Futuropassato)
- *Hyperion, il cervello parigino* (with Eric Jozsef, Chiarelettere)

He has also written:

- the preface of the Italian edition of the book *La guerra fredda culturale, la Cia e il mondo delle arti*, by British historian Frances Stonor Saunders (Fazi Editore, 2004)
- the preface (with Giovanni Pellegrino) to the book *La vittoria dei gladiatori, da Malga Porzus all'assoluzione di Rebibbia*, by General Paolo Inzerilli, ex commander of Gladio (Bietti Media, 2007)

He has a blog: [www.lastorianscosta.com](http://www.lastorianscosta.com)

## IL SOL DELL'AVVENIRE (RED SUNRISE)

• the authors

---

### GIANFRANCO PANNONE

Was born in Naples in 1963. He lives and works in Rome, took his degree in Italian Literature in 1990, with a dissertation on History and criticism of cinema, and got his diploma in directing from the *Centro Sperimentale di Cinematografia*.

Between 1990 and 1998 he directed and produced the documentary films *Piccola America*, *Lettere dall'America* e *L'America a Roma* (all shown at the Locarno Festival), which make up the *Trilogia dell'America*; following that, *Latina/Littoria* (2001), with which he obtained the award of best non-fiction work at the Turin Film Festival in 2001. In 2004 he made his first fiction feature, still to be released, *Io che amo solo te*. He also directed the medium-length *Pomodori* (1999), *Sirena operaia* (2000), *Pietre, miracoli e petrolio* (2004). Amongst his shorts *La giostra* (1989), diploma work *Csc, Kelibia/Mazara* (1998, co-directed with Tarek Ben Abdallah), *Viaggio intorno alla mia casa* (2001, produced by Zdf-Arte), *Ferie-Gli italiani e le vacanze* (2000), *Cerimonie-Gli italiani, la Chiesa, lo Stato* (2002), these last two episodes of the TV series of Rai 3 created by himself *Gli italiani e...*, *Benvenue chez Giuseppe* (2006), as part of the series produced by Arte France *Visages d'Europe*.

In 2006, co-directed with Marco Puccioni, the film documentary *Cent'anni della nostra storia*, produced for the centennial of Cgil.

In 2007 the documentary series made in Naples *Cronisti di strada*, written with Paolo Santoni and produced by Rai3 in three episodes: *Se non si spara si fanno più soldi*, *La guerra dei rolex*, *Tutte le strade portano a Napoli*.

In the same year, the documentary "Una questione poco privata" presented as special event at the 64th Venice Film Festival.

In December 2005 he brought on stage at the teatro Valle in Rome the show *Il frutto amaro*, based on *Guerra civile: 1943-1945-1948*, by Pasquale Chessa, subsequently brought to the Festival dei due mondi of Spoleto. His works have received awards and resulted in participation in various Italian and international festivals as well as being broadcast on the main European networks.

Pannone teaches Documentary Filming at the Dams of Università Roma 3 and Directing at the Scuola Zelig in Bolzano and at Act – Multimedia of Rome, where he is the head of the documentary section.

Founding associate of Doc/It, he has written various essays on the relation between cinema and reality and writes the column 'Docbox' on the on-line review *Il documentario.it*.

## IL SOL DELL'AVVENIRE (RED SUNRISE)

### • technical staff

---

#### MARCO CAROSI • photography

He started as an apprentice, working as cameraman and video controller in *The Sheltering Sky* (1990) and *Little Buddha* (1993) by Bernardo Bertolucci. His first feature as director of photography was *Territori d'Ombra* (2001) by Paolo Modugno, a director with whom he started to collaborate, also working on *L'ospite segreto* (2003) and in the animation film *L'apetta Giulia e la signora vita* (2003). He then worked with important directors such as Bruno Colella in (*Ladri di barzellette* 2004), and Daniele Segre (*Mitraglia e il vento* 2005), Aurelio Grimaldi (*L'educazione sentimentale di Eugenie* 2005), amongst his latest films, *Storia di Leo* ( 2006 by Mario Cambi) and *Padiglione 22* (2006 by Livio Bordone).

#### ERIKA MANONI • editing

She has a degree in History and Criticism of film at the Lettere e Filosofia faculty of the University of Siena.

For a few years she studied Jazz, took advanced courses at: Umbria Jazz, Siena Jazz e Ravenna Jazz. She took courses in composition (music for films) at the Accademia Chigiana in Siena, taught by Ennio Morricone. In 1995 she was in Rome as assistant editor of Pietro Scalia in the film by Bernardo Bertolucci '*Stealing beauty*'. From 1996 she has been editor of feature films and documentary films. She works with important directors like Marcello Cesena (*Amiche davvero* 1998, *Doppio segreto* 1999) , Angelo Orlando (*Sfiorarsi*, 2007), Peter del Monte (*Nelle tue mani*, 2008), Gianfranco Pannone (*Io che amo solo te* 2005, *Il sol dell'Avvenire* 2008) and Carlo Lizzani. In 2001 she is co-founder in Rome of the film company Blue Film.

## IL SOL DELL'AVVENIRE (RED SUNRISE)

• technical staff

---

### RUDY GNUTTI • music

Was born in Brescia in 1963. Studied classical music and composition in Rome. In 1984 moved to Barcellona where he continued to study in the school "Aula Moderna y jazz".

Took advanced courses in Composition and film music taught by Franco Donatoni and Ennio Morricone at the Accademia Chigiana in Siena.

He founded in Barcelona the recording studio Quadrophenia.

From 2000 taught 'musical composition for images' for the Master internacional de animación (Universidad Autonoma de Barcelona). From 1989 has been working as composer for cinema, television and advertising.

Amongst the works done for cinema, the most important are "El Gran Secreto" (animation), 2001, director Miguel Pujol (Spain), "Cámara oscura", 2003, director Pau Freixa (Spain) "Raval Raval", 2005, director Toni Verdaguer (Spain) "Road Spain", 2006, director Jordi Vidal (Spain), "Adrenalina" 2007 director Ricard Figueras (Spain) "Mentiras piadosas", 2008, director Diego Sabanes (Argentina), "Red Sunrise", 2008, director Gianfranco Pannone (Italy).

### OFFLAGA DISCO PAX • music

Offflaga Disco Pax is a neo sensitive group formed in 2003 made up by Enrico Fontanelli (base, electronics, graphic premeditations, weak thoughts), Daniele Carretti (guitar, base, Rhodes, five-year mortgage) and Max Collini (voice, lyrics, low-density ideology). In spite of urban legends placing them in near-by Cavriago, ODP are in reality all three from Reggio Emilia. After unexpectedly winning the 2004 edition of the Florence Rock Contest, a historical meeting organized by Controradio - Popolare Network, in March 2005 they printed their proud debut speech- Socialismo Tascabile (Prove Tecniche di Trasmissione), published by Santeria/Audioglobe. An endless tour followed (160 concerts in twenty months), about 8000 copies were sold and many awards obtained: best independent group for the MEI 2005, Premio Ciampi for best debut album, "Fuori dal Mucchio" award, always for best debut. The "Robespierre" video won the Fandango prize as best independent video and the Premio Video Italiano as best video in 2005. After publication, also as double vinyl, of Socialismo Tascabile thanks to the Bologna label Unhip records (October 2006, distribution Audioglobe) the Offflaga Disco Pax have started work on their second album, *Bachelite*, available in shops starting February 2008, always for Santeria - Audioglobe. The new tour will see the group involved during the whole even-number year.



## IL SOL DELL'AVVENIRE (RED SUNRISE) • the production company

---

### BLUE FILM

Blue Film is an independent film production company founded in Rome in September 2001, it makes films and shorts, documentary films, music videos and ads, privileging partnerships and alliances with European and private investors.

From the beginning Blue Film has chosen an editorial line characterized by strong social involvement and by an innovative use of cinematographic language and new technologies. Following are some of the most recent and significant works produced;

**Beket** (2008) feature, directed by Davide Manuli, "Filmmaker of the Present Competition" at 61<sup>st</sup> Film Festival Locarno

**Il Sol dell'Avvenire (Red sunrise)** (2008) documentary film, directed by Gianfranco Pannone, "Ici et ailleurs" at 61<sup>st</sup> Film Festival Locarno

**Nelle Tue Mani (In your hand)** (2008) feature, directed by Peter Del Monte, shown at the Turin Film Festival

**Non Tacere (Don't be silent)** (2007) documentary film by Fabio Grimaldi awarded the Best Documentary at the 16<sup>th</sup> Arcipelago – Festival Internazionale di Cortometraggi e Nuove Immagini

**Una QUESTione poco privata** (2007) documentary, directed by Gianfranco Pannone special event at the 64<sup>th</sup> Venice Film Festival

**Scafurchio Brothers** (2004) short film by Tiziana Gagnor, shown at the 61<sup>st</sup> Venice Film Festival

**Io che Amo solo te** (2004) feature, directed by Gianfranco Pannone

**I Graffiti della mente (Graffiti of the mind)** (2002) documentary film directed by Pier Nello and Erika Manoni, awarded Best Documentary at the Bellaria Film Festival, *Menzione Speciale* at Rencontres Internationales du Documentaire Lyon. Best Documentary at the 34<sup>th</sup> Festival Opere Nuove in Bolzano

---

### Blue Film srl

Lungotevere Flaminio 76 - 00196 Roma - Italia

Tel +39 06 321 5487/8

[www.bluefilm.it](http://www.bluefilm.it)

[info@bluefilm.it](mailto:info@bluefilm.it)