

Mongrel Media

Presents

I AM LOVE

A Film by Luca Guadagnino
(120min., Italy, 2010)

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SYNOPSIS

We open on a journey through the idyllic snow covered streets of Milan in the run up to Christmas. We enter a stunning, bourgeois mansion house: the home of the wealthy Recchi family. The families are gathering for a birthday dinner in honor of the patriarchal figure of Edoardo Recchi Sr. We are introduced to Emma, the stylish head of the household who is overseeing arrangements with the servants.

With his health in a poor state, Edoardo Sr is preparing to hand over the reigns to the Recchi textile business. It seems a foregone conclusion when Edoardo Sr announces that he will be handing over to his son Tancredi. However, when he tells them that his grandson Edoardo Jr (Edo), Emma & Tancredi's son, will have joint control there is a ripple of surprise at the dinner table. Gianluca, Edo's brother is left out of the deal.

Later on, a young man, Antonio, arrives at the house to deliver a cake to Edo. Having beaten him in a race earlier that day, the chef has brought a consolation present. Emma is introduced to him and thinks nothing more of the encounter.

Some months later, Emma by chance comes across a note from her daughter Betta to Edo. In the letter, she tells Edo that she has fallen in love with a woman. With her daughter living in the UK where she is studying, Emma is starting to feel that her children have their own lives in which she no longer has a part. She struggles to take this new information on board.

Meanwhile, Edo and Antonio are hatching a plan to launch their own restaurant. With Antonio's culinary flair and Edo's business acumen, they seem to have the perfect partnership. The task of persuading Antonio's restaurateur father to let them use his land falls to Edo.

When Edoardo Sr dies, Tancredi decides that the best option for the Recchi family business is to sell it to the highest bidder.

Edo throws a party in honor of his fiancée Eva. Emma is surprised to find Antonio in the kitchen. Edo has brought him in to provide the catering.

The Recchi women: Emma, her mother-in-law Allegra ('Rori'), and Eva meet at Antonio's restaurant for lunch. There is some tension as the old order size up the newcomer. However, Emma is seduced by Antonio's cuisine and finds herself induced into a state of reverie. When she congratulates him, he tells her about his house in Sanremo, the proposed site for his and Edo's new restaurant.

Shortly after, Betta returns home, with her hair cropped short. She confides in Emma about her girlfriend and asks her to come to Nice for her exhibition. Emma passes through Sanremo on her way to Nice. On arrival in Sanremo, we get the sense that Emma is enjoying the sense of freedom that comes from being in a new place on her own. Then, she catches sight of Antonio in the street and on an impulse, decides to follow him. He meets with an acquaintance and Emma dives into a bookshop. When she spies him outside the shop, she rushes out with an art book in her hands and bumps into Antonio. In her agitated state she forgets to pay for the book.

Antonio invites her to his house to show her where his and Edo's restaurant will be. On the way to his remote country home, Antonio explains that the land belongs to his grandfather.

Whilst Antonio goes to dig for vegetables, Emma explores the beautiful surroundings. Emma is aroused when she spots Antonio getting changed. Whilst she relaxes, enjoying the sunshine and tranquility, Antonio appears and the pair kiss passionately.

Upon returning home, Emma can barely contain her elation and shock at what she has done. But back in the Recchi residence, Emma's loneliness and isolation as her children are all becoming independent is palpable. Her only ally is their faithful servant Ida who becomes uncomfortable when Emma attempts intimate conversation.

Edo brings news to Antonio that Antonio's father has agreed to sign over half his land in Sanremo for their restaurant. Antonio has conflicted emotions and Edo is hurt and confused at his muted reaction. Edo picks up the art book that Emma had left behind – Antonio snatches it from him. Edo tells Antonio that he'd like him to cook for an important business dinner that his father is arranging.

Emma goes to Sanremo to discuss the menu for the coming dinner with Antonio. Unable to contain themselves, they head to his house. Antonio tenderly undresses her and they have unbridled sex. Becoming increasingly close, Emma relates to Antonio her childhood in Russia. She also tells him about Edo's favorite dish that she cooks for him, a Russian soup called 'oucha'. Antonio cuts Emma's hair into a short bob. At one with nature and now totally at ease with each other, their bodies entwine amongst the flowers.

In the meantime, the Recchi men meet with their potential buyer in London. Edo is horrified that they plan to sell the company and opposes the sale. He is desperate to cling to family tradition. However, Tancredi is adamant and insists that they must look to the future.

Edo returns to Italy distraught. He tries to visit Antonio in Sanremo. Antonio is out in the fields with Emma and Edo finds Emma's hair cuttings on the floor. A shadow of doubt starts to creep in.

The day of the grand dinner arrives and the purchasers of the Recchi business are attending. Emma seems on edge and ill at ease. Then, when the first course of oucha

arrives, Edo finally pieces everything together: one look at his mother confirms his worst fears. Edo storms off and Emma gives chase. Emma is unable to convince him and they row, leading to a tragic incident.

Spurred on by the crushing events of the following days, Emma admits to Tancredi that she is in love with Antonio. Scandalized, Tancredi tells her she is no longer part of the family.

Finally cut free from the shackles of her past, Emma runs off leaving a shocked family in her wake.

A CONVERSATION WITH THE CAST AND CREW

Tilda Swinton · Emma Recchi

Change, overcoming the idea of oneself, as created by society, has been one of my main interests since *Orlando*. In *Io Sono L'Amore*, a film that Luca and I worked on for 7 years, these themes are presented and they are in a way that is even more magnetic.

Valentina Marianini · Coordinator of First Sun Production

I basically experienced the “gestation” of this film. Luca and Tilda spoke about it on the set of *The Protagonists* in London in 1998. Since then Luca has always kept me updated and plugged into the project, reading me various drafts and drawing me into a universe of love and cooking that continued to grow for years, and then in 2003, I worked as a general organizer for the film that may be considered a sort of ‘*Io Sono L'Amore - study*’: *Cuoco Contadino*. Since then, we did everything to make this film that both Luca and Tilda tended to almost like a child. And finally we succeeded.

Silvia Venturini Fendi · Associate Producer

I helped produce this film because of the great esteem I have for Luca, who I had already collaborated with. He had already been assigned the direction of two shorts for Fendi: *Firstsun* and *Golden Mirror*, which is when a beautiful friendship started. Luca has infinite knowledge of cinema, which reveals itself when he directs and produces films.

Francesco Melzi d'Eril · Mikado Producer

I decided to produce Luca's film because I strongly believe in him as a director, and because I loved the screenplay and also because of the high quality of talent that Luca surrounded himself with - starting obviously with the great Tilda Swinton.

Walter Fasano · Screenwriter and editor

Often directors whose films I edit ask me to read their screenplays before starting to shoot. This time Luca asked me to write with him the final draft of the film, which he used to shoot *Io Sono L'amore*. I feared that this could blur my job of editing, but I believe that this didn't happen because we were able in many instances to re-think the film in slow motion.

Giulia Maura · Post Production Supervisor

It gave me great satisfaction to be able to dedicate my professional energy to a high quality Italian film like this one. I very much liked the courage of the production which decided to take risks, in making the work of an original and extraordinary director that deals with themes that differ greatly from those that are mostly seen at the cinema today.

Barbara Alberti · Screenwriter

At the beginning, nothing was offered to me. Luca only had me read the story and I was fascinated. I found it superb that the Emma's and Antonio's love continued beyond the tragedy. According to every standard, the death of Edo should shatter everything and separate the two lovers forever. And yet it doesn't. Aeschylus is evoked and mocked. To

only be able to work on the project! I felt an infantile desire to try in some way to participate and take part in such beauty. I would have given my right hand, but there wasn't a need to go so far. One day Luca asked me to collaborate. The film he spoke about then was the one he went on to make.

Ivan Cotroneo · Screenwriter

From the first moment that Luca spoke to me about the film he was planning to make, he used the expression “social melodrama”. I believe that these two concepts are interwoven and that's why the two women's choices of love are proto-romantic and revolutionary.

Edoardo Gabbriellini · Antonio Biscaglia

I have known Luca for several years. In 2007, he asked me to read the screenplay of *Io Sono L'Amore*, as if he were asking a friend for advice. Then, a little later, while we were talking about the character of the chef, he said to me, “Too bad you're not a star. If you were, I would have chosen you.” He probably already then saw Antonio in me in some way.

Candice Zaccagnino · Associate Producer

Luca told me the story of *Io Sono L'Amore* when we made our first film together [*Melissa P. 2005 N.d.r.*]. I remember that tears came to my eyes. I wanted to make another film with Luca. This one was financed with sweat, blood, a lot of trust in the film and lots of love for the project.

Marco Morabito · First Sun Producer

We had a lot of difficulty in financing this film – just like all projects that do not perfectly meet the requirements of a system that is afraid of diversity and does not sustain it. First Sun developed the project. Mikado supported it. The film was financed by the extraordinary commitment of all the people involved that have always given absolute priority to quality.

Francesco Melzi

Io Sono L'Amore was financed with funds from the Italian Ministry of Culture, Mikado Film, RAICINEMA and with private equity and private investments.

Alba Rohrwacher · Betta Recchi

Working with Tilda and Marisa Berenson surprised me because notwithstanding their talent and their experience on the screen, their humanity prevailed. I was fascinated by how they worked. Tilda is a significant actress and point of reference for me. Marisa Berenson is an icon, with her manner, her background and her film experience. She is perfect to speak about the past that the social class represented in the film is anchored to. Pippo is extraordinary in the way in which he seals himself up in his role doing the opposite of everything he does in the theatre, where he frees himself from every convention in every performance.

Candice Zaccagnino

The story was written for Tilda. Flavio was already familiar with Russian culture. Betta was always Alba. The rest came later and I love the choices that were made. They were all radical: Pippo Delbono, Maria Paiato or Edoardo Gabbriellini. Some were chosen because of their previous experience like Gabriele Ferzetti or Marisa Berenson. Others were chosen because of their capability to reflect reality, and some of the Recchi household were played by non professional actors. In my opinion, a true family and an absolutely real microcosm were created.

Marco Morabito

Tilda is a special being. Tilda is and has always been *Io Sono L'Amore*. But the entire cast is exceptional. Wonderful people as well as great actors. Pippo Delbono's madness, Alba Rohrwacher's splendour, Gabriele Ferzetti's class, Maria Paiato's strength, Edoardo Gabbriellini's exuberance. I will never forget the emotion when Luca and I met Marisa Berenson in Paris for the first time.

Francesco Melzi

No doubt about it – Tilda Swinton is Luca Guadagnino's partner in crime. He assembled a cast of extraordinary women around her. I would underline the sophisticated encounter of Tilda and Alba Rohrwacher, the Oscar winning European star alongside the award winning and most promising Italian actress. Maybe even the best of her generation.

Tilda Swinton

The film is about a woman, named Emma, aged between 40 and 50, who doesn't generate wealth or culture. Her husband Tancredi, a rich manufacturer from North Italy, picked her for her beauty, just as he would have chosen a piece of artwork. Emma is a piece of property; she had children and she fulfilled her role and now she finds herself at that point in life when the cage, the prison she has been living in, vividly appears before her eyes with all its explicit drama. Emma comes from a cage, Russia, that she left in the pre-Gorbachev era to have access to the free world. And in the free world she locked herself up in another cage, the family. And lies.

Ferdinando Cito Filomarino · Director's Assistant and Consultant

I helped Luca to meet people, to learn about the idiosyncrasies of Milan that his film is about and to apply them to the screenplay, costumes, and direction of some of the actors. Our work relationship progressively became an open dialogue, where, at a certain point, I felt free to express my opinions and he discussed them with me as freely. This occurred thanks to Luca's unconditional listening ability, especially when it comes to people who love cinema as much as he does.

Chiara Tomarelli · Anita

When Luca suggested that I participate in his film, the only possibility was a small role that became even smaller through the various revisions of the screenplay. But I knew that Luca is really a true director, who knows no such thing as small parts because even the smallest detail is taken care of. And that's what he was like. We created a character that had specific characteristics and her own story.

Flavio Parenti · Edoardo Recchi Jr

We worked on so many levels. We tried to find the right posture for Edo, the right hand movements, and the details of his elegance in searching for the “natural formality” that is typical of the aristocratic class. Luca was very severe with me. His dedication to his work and to his vision pushed him to never lose control over me and to never be satisfied. This dynamic generated friction between us that incredibly benefitted my search for Edo’s inner dimension. I still don’t know if his behaviour towards me was manipulative or unwitting, but I like to think that he always knew what he was doing.

Cinzia Castania · Assistant Director

Luca is able to create relationships with the entire set. He is very curious about the people that surround him and curiosity can be a great quality. Moreover, what he wants to attain is very clear. It is fundamental for a director to have a troupe that supports him. Apart from a few tense moments or occasional distractions, which is normal in a film that is so difficult, I tried to keep up with him in his little fits of madness as well.

Mattia Zàccaro · Gianluca Recchi

I believe it’s complex to find only one denominator in the methodology that Luca used to give form to Gianluca Recchi in me. Luca is unfamiliar – or rather all too familiar with doing things halfway. In my opinion, thanks to his disarming sincerity, he was able to justify the differences in different relationships with the actors and actresses, without hiding behind the hypocritical assertion that everyone always needs the same identical treatment. His best quality however, seems to be his ability to establish a balance of strengths, made up of constant and powerful imbalances.

Alba Rohrwacher

When I got to the set, Luca cut my hair, gave me two pairs of pants, a bag and that was enough to put me into Elisabetta’s shoes. I never needed so little before; I was left speechless. When something like that happens, it means that everything around you is perfect. I immediately found a certain walk, and a look that was Elisabetta. Because I was surrounded by an absolute truth. And I wasn’t the only one to have that experience.

Francesca Di Mottola · Set Designer

Since we first met, Luca involved me in the film’s atmosphere with a very wide array of images that he had collected and that he was keeping sorted in separate themes: the city, nature, Soviet Russia, the factory, Emma, Tancredi, Allegra. Among these images that served as points of reference, there were paintings from various periods of art history, photographs of metropolitan landscapes and portraits to draw inspiration from to understand the characters that we had to portray in the film.

Anna Esterovich · Tilda Swinton’s Dialogue Coach

Tilda is an outstanding actress. She wanted to know all about Russia; she tried to understand and to bring forth the small details of daily life. She always tried to give the best of herself. Every once in a while, after the hundredth “That’s no good”, I feared she would lose her temper, but she never did. The biggest difficulty, without a doubt, was

related to Russian phonetics that has sounds that don't exist in either English or Italian. The final outcome in the film is excellent. She really seems Russian. Russian through and through – passionate and a little crazy as Russians may be.

Alice Guareschi · Creator of Betta Recchi's artworks

The photo at the Hanbury Gardens is my work. Luca wanted the picture given as gift from Elisabetta to the grandfather, to signal a certain sense of separation, a passage, a silent declaration of expressive but also existential autonomy. If the drawings have to speak about the years of growing up, the ties with the family, the glass office in the back of the garden where she looked for herself among the others, the picture on the other hand starts a new season: a more adult and knowing look, London, the outside world.

Francesca Di Mottola

In the first preparations for the film, we did an in-depth study of the characters where we discussed their pasts, their traditions and their habits. This important phase of research, that led us to observe families with a lifestyle similar to the Recchis', made me understand how important it was to highlight, with the sets, the sense of oppression of a family that is constrained by its own traditions and in this way underline the isolation of a woman who lives in this environment as a prisoner in her role as wife and mother.

Antonella Cannarozzi · Costume Designer

No specific luxury brand represents the characters, but all of them, altogether, represent a status. Those openly referred to are, for the most part, quotes and acknowledgements.

Silvia Venturini Fendi

The concept of Made-in-Italy [Fendi brand name] is very present in this film. For Luca, aesthetics is substance: in any case, in the film, it can't be said that fashion is spoken of, it's more of a family style. Just look at the clothing of the Recchi men. The women, on the other hand, dust off archived articles of clothing, like Marisa Berenson's fur from the 1970s, clothing that is probably passed down, just like paintings. The up-to-date nature of these antique things lies in their quality. Besides, Made-in-Italy is known in the world for this reason.

Fernanda Perez · Makeup Artist

The first time I came to First Sun, I saw walls and walls that were covered with images. Luca made, for each scene of the film, a sensation in images, and those walls were a source of inspiration and above all they helped you understand what he wanted. There were paintings, fashion photos, photos of art, photos of famous people, photos of strangers, colours, forms, houses, bags... And for each character, there was a perfect description that was then narrowed down with the help of the hairdresser, costume designer and director of photography, but above all with the input that each actor gave, especially Tilda Swinton. Basically I gave my hands to a director who paid attention to every detail.

Flavio Parenti

I believe that in *Io Sono L'Amore* it is possible to speak of styling: it seems to me that the director's taste permeated all the departments, creating one sole taste that suits Edo very well.

Walter Fasano

The search for a balance between images/narrative and John Adams' music which for all purposes is a main character in the film played a fundamental role. A moment in the film that I like very much in this sense starts with Emma's arrival in Sanremo and ends with Emma's and Antonio's first trip to the countryside. The passage from Adams' score, that seems to be written for the images when instead the opposite is true, to the accidental radio montage in the truck, until the deafening concert of the sounds of nature gives a fair idea of this balance.

Francesca Di Mottola

Luca had a very clear vision from the beginning of how he wanted to portray the City and together we walked very much, taking pictures of the façades of the squares in the centre, the courtyards. We looked for glimpses of the city that would show the architectural strength of monumental Milan which is impressive with its buildings, elegant façades of buildings and cranes of so many construction sites to show the modernity of a changing city. The shots from up high show a city in perpetual motion where the snow falls silently.

Cinzia Castania

The film is very "rich" from a technical-artistic point of view, without exaggerations and on a low-budget with "bold" choices, that at times are even risky. One of the things I admire most about Luca is how he steps over the edge, taking risks and fearlessly daring to do things, as very few do in Italy. It was very interesting to follow him and help him from this perspective.

Ferdinando Cito Filomarino

I see *Io Sono L'Amore* as a film that exists independently from current trends and, in this sense, I see it as stronger and inevitably related to the kind of cinema that lasts throughout the years.

Mattia Zaccaro

The crew were a true discovery for me. I was surprised and fascinated by the amount of work and their technical abilities in adapting a person to a character, like Mattia into Gianluca in particular. His hairstyle, his make-up, his clothes were able to define him, in my opinion, in a way that is consistent with the times and his story. Besides, could the younger Recchi have not had blue eyes or not put cufflinks on monogrammed shirts or not have a nanny, Ida that conforms to certain standards even in 2000? I don't think so: the Recchis, perhaps, are not the Agnellis.

Barbara Alberti

In addition to having worked with the young maestro, it was a very happy encounter with all those that participated in the film - Tilda Swinton, the miracle; the producers: the loved Momò (Marco Morabito N.d.r.) and Mughì (Massimiliano Violante N.d.r.), the so-called Intrepids; Walter Fasano, humble because he is a genius; Carlo Antonelli the “dioscuro” (the other is Luca) the costume designer that dresses them “from the inside” – I’ll stop myself – you will see other names in the opening credits – everyone was in love with the project, and they were ready to throw themselves into the fire for the director – and they did.

Valentina Marianini

There were problems as there in all the productions I’ve worked on, but when, despite the problems, you take home a film, a work, of such a high level, the satisfaction and emotions compensate for everything.

Marco Morabito

The thing I love most about this line of work is the extraordinary possibility of giving form to ideas. When Luca first spoke to me about *Io Sono L’Amore*, I pictured the film that Luca wanted very clearly: the story and the images that he would make. At that point it was done. We couldn’t go back and we had to make the film. *Io Sono L’Amore* - what a title! It became a mission. And I am very proud of the outcome.

Walter Fasano

Editing the images of *Io Sono L’Amore* lasted almost six months. The first draft of the film lasted three and a half hours and it was quite a task to be able to cut it down to less than two hours without ruining some parts of the story that required more time and slower rhythms. The current duration was not imposed but it was what seemed right for the film at the end of the editing process. In post-production, we carefully tried to take care of every element, just as Luca did on the set. Starting with the work on the opening credits, then moving on to the sound (editing and mixing), thanks also to some excellent collaborators.

Giulia Maura

It is known that all the knots are combed out in post-production. *Io Sono L’Amore* was not the exception. The difficulties we had were the direct consequence of problems we had on the set. In particular, this being a film that takes place in Milan in two completely different seasons (winter and summer) but shot entirely in the summer, post-production had to resolve visualization problems related especially to digital visual effects that recreated snowy environments.

Edoardo Gabbriellini

This film immediately presented itself as a fatal attraction: the opportunity to work beside a superstar like Tilda, and the possibility of training with Carlo Cracco, one of the best chefs in the world for one month. It is not every day that a character is prepared this way.

I would get to know a world that I never would have gone near otherwise. I thought: “I’ll kill two birds with one stone. I’ll make a movie and learn to cook.”

Carlo Cracco • Chef and creator of gourmet dishes in the film

I tried to get into the characters to best understand what was inside them and what their aspirations were. I wondered: what do these people want? What moves them? Actually that is the same thing that I do every time a customer takes a seat at my restaurant. I try to understand his psychology and his spirit, to offer the dish and experience that he may crave that very moment. Cooking is above all communication, because it is where the magic of interchange may take place that ties people together and unites them with this very fine and magical thread that is food. In some cases, it brings them closer together, like when for example Emma makes soup for Edo or when Antonio cooks for Emma. In other cases it may create distance, like when Antonio’s father doesn’t let him create special dishes.

Flavio Parenti

As far as Edo is concerned, Antonio’s cooking will be the sword that pierces his heart. Antonio’s cooking will steal the mother’s love. Antonio’s cooking will show them betrayal. When Edo sees that Antonio has copied the recipe for oucha (soup of Russian fish) that only his mother knew, the betrayal will be clear.

Barbara Alberti

The acknowledgement of the relationship between Emma and Antonio is experienced by Edo as a total betrayal. Emma and Antonio, the only people he loves. His whole world is suddenly empty. Without them Edo is alone. His girlfriend, chosen randomly, because of his indifference, weakness and laziness is banal and fierce in her ambition, with her vulgarity perfectly fitting the Recchis’ new financial deal. His mother and his friend were also the only salvation from the enormous burden of his father and from his brother, who never questioned himself in his life. Whilst, like Hamlet, to his detriment, Edo questioned himself all too often.

Edoardo Gabbriellini

Inside the formality, the fluidity of the dollies, in the equipment of classical cinema, Luca was always looking for life. And his own timeline. It is wonderful to work this way, with very long shots or close-ups (he never uses 35mm – Luca basically only uses perspectives that are forbidden on TV), this way the human becomes an element of the landscape. In this way, the edge of the abyss is reached, but the emptiness and the fall are for those who stay in the world. Emma saves herself and she saves herself with my character.

Tilda Swinton

Life is the great engine of change in human beings. It is the great creator of crises, the catalyst for metamorphoses. Emma falls in love with another outcast. Like her. A passion that is seen as unacceptable by her social class, family and society in general. In this, Emma has many predecessors in cinema and literature, like Emma Bovary, Alida Valli from *Senso*, and Anna Karenina. She is a giving woman; her love is unconditional.

A person who is able to face absolutes, like life, death and all absorbing passion and to never give up. She is a pure radical.

Pippo Delbono · Tancredi Recchi

This is a film that speaks about our country and it does so not only by entertaining but by addressing political matters. It is true that Italy has undergone profound changes these last ten years, but the upper-middle class of Northern Italy, which is represented in the film, is very, very old. It has a code of honour that is practically unchangeable. I, Tancredi, perhaps am the worst of all: my father still has values, he believes in his mission, he thinks nobly. Tancredi however is willing to compromise, making money is important, he has lost nobility, only his mask is left.

Alba Rohrwacher

Io Sono L'Amore is an original film. I have never been so curious to see a film as a viewer after making it. Because, as an actress, I feel as though I am actually part of a beautiful project, but it almost scares me. A story that is definitely not conventional for Italy. A style that is absolutely unexpected. A film where the creative force can be felt. I felt it every day when it was being shot: Luca is a director that always knows how to take distance from the script. The script is present, but on the set something new takes place. The attention to details is absolute. And necessary.

Chiara Tomarelli

Anita (my character) along with the household staff, has the role and the precise function of participating in the definition of the world this family has always lived in. And also the job of showing how these universes may meet and in the distance may even be very near one other. As later happens between Emma and Antonio, the chef.

Ivan Cotroneo

The world we speak about is precisely built on the Italian upper-middle class. But there were many ideas that we took from other sources: novels, music, films. We tried to reproduce a reality, but I believe I am not wrong in saying that at the same we tried to create a hyper-reality.

Silvia Venturini Fendi

The film represents the destinies of some families that I know well. The switching over of generations that is seen in this film is traumatic for these young people who always have less space. *Violante Visconti di Modrone - Verde Sanfelice*. This film, in its representation of social classes, is a work that is totally true to reality.

Ferdinando Cito Filomarino

I believe that, at the level of the screenplay, the characters and places that were created referred to a world; but since the very preparation of the film, these characters and these places have been reweaved with the realistic fabric of "that Milan", transforming itself in it. I believe that having once considered the realistic fabric of this representation, the film passes into an alternative dimension, that is the cinema, where that link to reality doesn't exist and doesn't need to exist.

Marco Morabito

Io Sono L'Amore is the representation of beauty, with all the strength that beauty gives back to whoever sees it. Love is like a destructive force. Love is the only possibility of salvation.

Francesco Melzi

A fundamentally important aspect of high society in Milan and in Italy that appears in the film is the criticism of the switching over of generations. The company that passes from the patriarch-founder to his heirs. The theme is very contemporary in Italy and common to many entrepreneurial situations. Just to give two examples: a while back people spoke of the most powerful family in Italy – the Agnellis. The most powerful family today is the Berlusconi family.

Pippo Delbono

Italy today is dealing with racism, non-spirituality and the absence of ethics, as never before. The social categories exist and will always exist. Communism failed just like Catholicism failed. Only extreme contrasts are left: rich/poor, exploited/exploiters, damned/saved. In this film, love lends itself as a revolutionary force. And it destroys the capital. Extraordinary!

Tilda Swinton

All the characters in this film are trapped but in different ways. Tancredi's father, the founding father, the maker of fortune, the maker of the family's status, Gabriele Ferzetti, has reached the point where he has to hand over his power. He makes his choice, because he believes he sees in one of his descendants "the same look", but that look isn't there. He doesn't see that that look he is looking for elsewhere, maybe in Elisabetta, the granddaughter, who is insignificant as a woman in battles for possession and power. But she has aspirations and talent for liberty, rebellion. The consciousness of the mother, my character, is raised from that rebellion.

ABOUT THE ACTORS

Tilda Swinton · Emma Recchi

Considered an icon for more than twenty years, Tilda Swinton began her career in the 1980s. She performed in several of her friend and mentor Derek Jarman's films, an innovative and sophisticated film-maker whom she remained very close to until his death in 1994. She was awarded the Coppa Volpi for best actress (1992) at the 48th edition of the Venice Film Festival for her performance in *Edward II* (1991) and the following year, thanks to her performance in Sally Potter's *Orlando* (based on Virginia Woolf's novel), she achieved international fame. She has been involved in some of the major films from the contemporary world of cinema, working with Danny Boyle, Tim Roth, Spike Jonze, Cameron Crowe, Robert Lepage, Norman Jewison, Francis Lawrence, Joel and Ethan Coen, David Fincher, Bela Tarr, Andrew Adamson. In 2008, she won a BAFTA award and an Oscar for Best Supporting Actress at the Academy Awards for her role in Tony Gilroy's *Michael Clayton* (2007).

Tilda Swinton's Filmography

CARAVAGGIO, 1986, directed by Derek Jarman
EGOMANIA-INSEL OHNE HOFFUNG, 1986, directed by Christoph Schlingensiefel
FIENDSHIP'S DEATH, 1987, directed by Peter Wollen
ARIA, 1987, directed by Derek Jarman
L'ISPIRAZIONE, 1988, directed by Derek Jarman
THE LAST OF ENGLAND, 1988, directed by Derek Jarman
WAR REQUIEM, 1989, directed by Derek Jarman
THE GARDEN, 1990, directed by Derek Jarman
THE PARTY-NATURE MORTE, 1991, directed by Derek Jarman
EDWARD II, directed by Derek Jarman
MAN TO MAN, 1992, directed by John Maybury
ORLANDO, 1992, directed by Sally Potter
WITTGENSTEIN, 1993, directed by Derek Jarman
BLUE, 1993, directed by Derek Jarman
FEMALE PERVERSIONS, 1996, directed by Susan Streitfeld
CONCEIVING ADA, 1997, directed by Lynn Hersman-Leeson
LOVE IS THE DEVIL, 1998, directed by John Maybury
THE PROTAGONISTS, 1999, directed by Luca Guadagnino
THE WAR ZONE, 1999, directed by Tim Roth
THE BEACH, 2000, directed by Danny Boyle
POSSIBLE WORLDS, 2000, directed by Robert Lepage
THE DEEP END, 2001, directed by Scott McGehee and David Siegel
VANILLA SKY, 2001, directed by Cameron Crow
TEKNOLUST, 2002, directed by Lynn Hersmann-Leeson
ADAPTATION, 2002, directed by Spike Jonze

TILDA SWINTON: THE LOVE FACTORY, 2002, directed by Luca Guadagnino
YOUNG ADAM, 2003, directed by David MacKenzie
THE STATEMENT, 2003, directed by Norman Jewison
THUMBSUCKER, 2005, directed by Mike Mills
CONSTANTINE, 2005, directed by Francis Lawrence
BROKEN FLOWERS, 2005, directed by Jim Jarmush
THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE
WARDROBE, 2005, directed by Andrew Adamson
STEPHANIE DALEY, 2006, directed by Hilary Broigher
THE MAN FROM LONDON, 2007, directed by Béla Tarr
STRANGE CULTURE, 2007, directed by Lynn Hersman-Leeson
MICHAEL CLAYTON, 2007, directed by Tony Gilroy
JULIA, 2007, directed by Erick Zonca
THE CHRONICLES OF NARNIA: PRINCE CASPIAN, 2008, directed by Andrew
Adamson
THE CURIOUS CASE OF BENJAMIN BUTTON, 2008, directed by David Fincher
BURN AFTER READING, 2008, directed by Joel and Ethan Coen
THE LIMITS OF CONTROL, 2009, directed by Jim Jarmusch

Flavio Parenti · Edoardo Recchi Jr.

Flavio Parenti was born in Paris in 1979 and he received his training in France and Italy. Until 2005 he worked exclusively in theatre as a director and actor. Since 2006, he's worked on some mini-series and TV series, including *Un Medico In Famiglia*, then hit the big screen in 2008 with *Parlami D'Amore*, Silvio Muccino's debut, *Colpo D'Occhio* directed by Sergio Rubini and he was in the cast of *Il Sangue Dei Vinti*. 2009 saw him with several films in the Venice Film Festival: in addition to *Io Sono L'Amore*, he appeared in Citto Maselli's *Le Ombre Rosse*, and in Vincenzo Terracciano's *Tris Di Donne & Abiti Nuziali*.

Edoardo Gabbriellini · Antonio Biscaglia

Edoardo was born in Livorno, Italy in 1975. Edoardo Gabbriellini is an Italian actor, director and screenwriter. He made his debut at the age of 22 in Paolo Virzì's *Ovosodo* in 1997, and his performance won him the Pasinetti Award as best actor at the 54th Venice Film Festival. In 2003 he wrote, directed and performed in *B.B. e Il Cormorano* which was presented during the International Critic's Week at the 55th Cannes Film Festival. In 2003, he was also in Lucio Pellegrini's *Ora O Mai Più* and in 2008 in Gianni Zanasi's *Non Pensarci*. He then worked again with Paolo Virzì, playing a role in *Tutta La Vita Davanti* (2008).

Alba Rohrwacher · Elisabetta Recchi

Born in Florence, Italy, in 1979 to a German father and Italian mother, Alba is one of Italy's most promising contemporary Italian actresses. She undertook her training at Accademia dei Piccoli in Florence and then she attended the Centro Sperimentale di Cinematografia where she got her diploma in 2003. Her presence has brought light to many Italian films such as Daniele Lucchetti's *Mio Fratello è Figlio Unico* (2007), Riccardo Milani's *Piano solo* (2007), Antonello Grimaldi's *Caos Calmo* (2008), Enzo

Monteleone's *Due Partite* (2009). She won an award at the Berlin Film Festival in 2008 as a European 'Shooting Star'. That same year she won the David di Donatello Award for Best Supporting Actress for her role in Silvio Soldini's *Giorni e Nuvole* (2007). The following year she won the David di Donatello Award for Best Leading Actress for her role in Pupi Avati's *Il Papà Di Giovanna* (2008). She has played roles in Giorgio Diritti's *L'Uomo Che Verrà* and Silvio Soldini's *Cosa Voglio Di Più* both of which will be released shortly. Her next part is the fragile Alice della Rocca in *La Solitudine Dei Numeri Primi*, based on Paolo Giordano's best seller that Saverio Costanzo shooting in the fall of 2009.

Pippo Delbono · Tancredi Recchi

Delbono was born in Varazze, Italy, in the province of Savona in 1959. An actor and stage director, since the beginning of the 1980s he has worked with several major figures from the world of theatre, from the long time famous Odin Teatret to Pina Bausch. In his many trips, he mastered the techniques of stage dancer. When he returned to Italy, he made his first debut on the stage in *Il Tempo Degli Assassini*. In 1995 he directed *La Rabbia*, a tribute to Pier Paolo Pasolini where the initial phase of staging plays is shown which is then fully expressed in Barnoni winner of the Ubu Special Prize in 1997 and the Critic's Prize in 1998. Since 2000, he has directed *Il Silenzio*, *Gente Di Plastica* and *Urlo*. In 2004 he was awarded the David di Donatello award for best full length documentary for *Guerra*, which was made during a tour in Israel and Palestine in 2002 and 2003. In 2007, he tried his hand at directing the lyrical opera *Obra Maestra* based on Frank Zappa's unedited project. *Io Sono L'Amore* is his first film acting experience.

Maria Paiato · Ida Marangon

Maria Paiato was born in Stienta, Italy, in 1961 and earned her diploma at the Accademia Silvio d'Amico in 1994. She has worked with the greatest directors of the stage from Ronconi to Bolognini, taking in Sepe and Loy on the way. Today Maria Paiato is considered one of the sharpest and most sophisticated performers in Italian theatre. She has won several awards as Best Actress. In particular, the Flaiano Prize in 2001 and Olimpici del Teatro Prize in 2004 and in 2007. Her performances on the big screen include Francesca Archibugi's *Lezioni Di Volo* (2007) and that same year Marco Martani's *Cemento Armato*. She was also in the Francesca Comencini's 2009 Venice Film Festival competition entry *Lo Spazio Bianco*.

Diane Fleri · Eva Ugolini

French by birth (Quimper in 1983) but Italian at heart (she has been living in Italy since she was nine), Diane Fleri is one of the new faces in Italian cinema. She played a role at a very young age in Gabriele Muccino's film *Come Te Nessuno Mai* (1999). She then worked in Paris theatres, on television series like *R.I.S. 2* (2006) and *I Liceali* (2008-2009). Yet she continued her activity on the big screen as well, and some of her performances stand out like her roles in Lucchetti's *Mio Fratello è Figlio Unico* (2007) and Luca Lucini's recent success *Solo Un Padre*, where she worked alongside Luca Argentero.

Mattia Zàccaro · Gianluca Recchi

Zàccaro was born in Rome, Italy in 1988. After he got his high school diploma in 2007, he moved to Milan to continue his studies in the Economics of Art, at the Bocconi University in Milan. In the very capital of Lombardia, Luca Guadagnino picked him to play the part of Gianluca Recchi in *Io Sono L'Amore* which is his very first encounter with the world of show business.

Waris Ahluwalia · Mr. Kubelkian

Waris is a popular actor as well as a jewellery designer. He was born in Punjab, India in 1975 and then he went to New York at the age of five, alongside his family. He acted in several important films, Hollywood and otherwise, including *The Life Aquatic* with Steve Zissou directed by Wes Anderson, *Inside Man*, directed by Spike Lee, and *The Darjeeling Limited* also directed by Wes Anderson.

Gabriele Ferzetti · Edoardo Recchi Sr.

An Italian actor of the stage and the big screen, Gabriele Ferzetti was born in Rome, Italy in 1925. During his very long career, which includes more than 150 titles, he has worked with some of the greatest Italian directors and on many foreign productions. His acting versatility lets him successfully play roles in the most varied genres and styles. Among his many films, his performances in Michelangelo Antonioni's *Le Amiche* (1955) and *L'Avventura* (1960), in John Huston's *The Bible: in the beginning* (1966), in Sergio Leone's *Once Upon a Time in the West* (1968) and in Vincent Minnelli's *A Matter Of Time* (1976) truly stand out. Other maestros Ferzetti has worked with include: Alessandro Blasetti, Aldo Fabrizi, Luciano Emmer, Steno, Marcel Carné, Ettore Scola, Alberto Lattuada, Liliana Cavani, Mario Soldati and Mario Monicelli.

Marisa Berenson · Allegra Recchi

Daughter of a countess and relative of the famous Italian stylist Elsa Schiaparelli, Marisa Berneson made her debut as a model and worked for Vogue during the 1960s, until she met Luchino Visconti who offered her a memorable role in his film *Death in Venice* (1971). Several of her high profile works truly stand out, such as *Cabaret* (1972). In 1975, she was the unforgettable Lady Lyndon with her grace and timeless beauty, in Stanley Kubrick's legendary masterpiece *Barry Lyndon*. In 1990 she played a role in Clint Eastwood's *White Hunter Black Heart*.

ABOUT THE FILMMAKERS

Luca Guadagnino · Director, Co-Writer, Producer

Film and stage director, screenwriter and producer, Luca Guadagnino was born in Palermo, Italy, in 1971 and spent all his childhood in Ethiopia. He got his university degree at “La Sapienza” in Rome, Italy and wrote his thesis on the cinema of Jonathan Demme. In 1999 he made his first full length film *The Protagonists*, which is impossible to classify. *The Protagonists* was presented at the 56th Venice Film Festival in 1999. He then made *Mundo Civilizado* (2003) which was presented at the Locarno International Film Festival. In 2004 he presented *Cuoco Contadino* at the 61st Venice Film Festival in the “Digitale” section. His next film, in 2005, was the great and controversial hit *Melissa P.* (based on Melissa Panarello’s novel *One Hundred Strokes of the Brush Before Bed*). He is also one of the producers of *Io Sono L’amore*.

Luca Guadagnino’s Filmography

ALGERIE (1996)

QUI (1997), Short film

THE PROTAGONISTS (1999)

L’UOMO RISACCA (2000), Short film

AU REVOIR (2001), Short film

TILDA SWINTON THE LOVE FACTORY (2002)

MUNDO CIVILIZADO (2002)

THE LOVE FACTORY # 2 – ARTO LINDSAY PERDOA A BELEZA (2004)

CUOCO CONTADINO (2004)

MELISSA P. (2005)

THE FIRST SUN (2005), Short film

THE GOLDEN MIRROR (2006), Short film

PART DEUX (2007), Short film

THE LOVE FACTORY# 3 – PIPPO DELBONO BISOGNA MORIRE (2008)

IO SONO L’AMORE (2009)

Barbara Alberti · Co-Writer

Born in Umbertine (Umbria), Italy, in 1943, Barbara Alberti is a writer, screenwriter and journalist. She has a sharp intellectual sense of wit that is definitely out of the ordinary. She has written many books, among which her early recently re-edited work entitled *Il Vangelo Secondo Maria* (1978) stands out. In this book, Alberti tried to imagine a possible and revolutionary life for the Virgin Mary. She wrote the screenplays for many films including Massimo Franciosa’s *La Stagione Dei Sensi* (1969) which she wrote with Dario Argento, Liliana Cavani’s *Il Portiere Di Notte* (1974), Salvatore Sanpietri’s *Ernesto* (1979), Tinto Brass’s *Monella* (1998) and Luca Guadagnino’s *Melissa P.* (2005). Barbara Alberti was also the director of Rai2’s talent-show Italian Academy (2009 edition).

Ivan Cotroneo • Co-Writer

Screenwriter and actor Cotroneo was born in Naples, Italy in 1968. At the age of 24 he moved to Rome to attend the Centro Sperimentale di Cinematografia. He has written screenplays for films like Pappi Corsicato's *Chimera* (2001), Renato de Maria's *Paz!* (2002), Riccardo Milani's *Piano Solo* (2007), Maria Sole Tognazzi's *L'uomo Che Ama* (2007) and various works for television. With Bompiani, he published a collection of quotes entitled *Il Piccolo Libro Della Rabbia* (1999) and novels entitled *Il Re Del Mondo* (2003), *Cronaca Di Un Disamore* (2005) and *La Kryptonite Nella Borsa* (2007). He is currently working on the films with Ferzan Ozpetek and Lina Wertmuller.

Walter Fasano • Co-Writer / Editor

Fasano is a true lover of cinema, an insatiable movie buff, and it is difficult to exclusively define him as a "film editor," since he has written several screenplays and has been an assistant director to several directors. Walter Fasano was born in Bari, Italy, in 1970. He got his university degree in the History of Cinema at Dams in Bologna, Italy. Afterwards, he attended editing courses at Centro Sperimentale di Cinematografia, editing first videos and shorts until his first full length film *The Protagonists* (1999) directed by Luca Guadagnino, who he stayed close to even in editing his following works. Fasano has edited films of various film-makers, including Marco Ponti, Lucio Pellegrini, Maria Sole Tognazzi and Dario Argento who he also worked with on the draft of the screenplay *La Terza Madre* (2007).

Francesco Vedovati • Casting

Born in Rome, Italy in 1966, Vedovati is an Italian casting director. In recent years, he has helped to choose actors for many advertisements and films for the small screen and the big screen, such as: Gabriele Muccino's *L'Ultimo Bacio* (2000), Fausto Paravardino's *Texas* (2004), Guido Chiesa's *Lavorare Con Lentezza* (2003), Gabriele Salvatores' *Come Dio Comanda* (2007) and Gabriele Muccino's *Baciami Ancora* (2009). Vedovati was also assistant director for many TV and cinematic works including: Gabriele Muccino's *Come Te Nessuno Mai* (1999), Sergio Rubini's *Tutto L'amore Che C'è* (1999), Gabriele Muccino's *Ricordati Di Me* (2002) and *Baciami Ancora* (2009).

Antonella Cannarozzi • Costume Designer

Cannarozzi was born in Taranto, Italy. She first trained at the academy in Florence, Italy, and then in Brera, Italy, where she got her diploma in set design. After working as a costume designer for various ads, she came to the world that suited her best: cinema. Antonella has created sophisticated costumes for many films, including: Roberta Torre's *Tano Da Morire* (1996) which won three awards at the 54th Venice Film Festival in 1997, Luca Guadagnino's *Melissa P.* (2005), Stefano Mordini's *Provincia Meccanica* (2006) which was in competition at the 55th Berlin Film Festival, Saverio Costanzo's *In Memoria Di Me* (2007) which was in competition at the 57th Berlin Film Festival and Maria Sole Tognazzi's *L'Uomo Che Ama* (2008) which kicked off the 3rd edition of the International Rome Film Festival.

Francesca Di Mottola · Set Designer

Francesca studied restoration at the Istituto Spinelli in Florence, Italy and set design at the Central Saint Martins College in London, England. She has worked on many important projects, and was a drafts person for Tim Burton's *Sweeney Todd* (2007) and Anthony Minghella's *Cold Mountain* (2002), both of which gave her the chance to work alongside Oscar-winners Francesca Lo Schiavo and Dante Ferretti. She was assistant art director for Julio Bressan's *Cleopatra* (2007) which was presented at the 64th Venice Film Festival in 2007.

Yorick Le Saux · Cinematographer

Le Saux began his career in Paris in the early 1990s. He immediately began working with high calibre filmmakers like François Ozon, a director who he would continue to work on numerous films with like *Sitcom* (1997), *Swimming Pool* (2002), which participated in the official selection at the Cannes Film Festival (2003), and *5x2* (2003) which won the Golden Lion Award for Best Actress (61st edition of the Venice Film Festival in 2004). Amongst others, Yorick has produced a significant body of work worked with director Olivier Assayas on titles such as *Fin Aout Début Septembre* (1998), *Demonlover* (2002) and *Boarding Gate* (2006) which participated in competition at the Cannes Film Festival in 2007, and with Erick Zonca on *Julia* (58th edition of the Berlin Film Festival in 2008).

Fernanda Perez · Make-up Artist

Fernanda Perez is an Italian make-up artist who has worked on many films including: Luca Guadagnino's *Melissa P.* (2005), Maria Sole Tognazzi's *Passato Prossimo* (2003), Paolo Sorrentino's *Le Conseguenze Dell'Amore* (2004), Ermanno Olmi-Abbas Kiarostami-Ken Loach's *Tickets* (2005), Roberto Benigni's *La Tigre e La Neve* (2005), Paolo Sorrentino's *L'amico Di Famiglia* (2006) and Andrea Molaioli 's *La Ragazza Del Lago* (2007).

Manolo Garcia · Hair Stylist

Manolo Garcia was born in Xativa (Valencia), Spain. He has worked on many national and international film productions, many of which are noteworthy, such as Julian Schnabel's *Before Night Falls* (2000) where he also played a small role as an actor; Alejandro Amenàbar's *The Sea Inside* (2004) which earned him an Oscar nomination and won him a Goya Award for Best Hairstyles. In 2006 he worked on Milos Forman's *Goya's Ghosts* and in 2008 on Woody Allen's *Vicky Cristina Barcelona*.

Carlo Cracco · Chef

Carlo Cracco is one of the top European chefs. His restaurant, Cracco, in Milan was given two stars by the prestigious Michelin guide and it was added to The St Pellegrino World 50 Best Restaurants. Carlo Cracco was born in Vicenza, Italy in 1965. He began his training at a very young age in Milan, and then moved to France in 1989 to work in Montecarlo and Paris. In 1992 he came back to Italy and opened his own restaurant Cracco-Peck, later to be more simply called "Cracco".

John Adams • Composer

John Adams is one of the most acclaimed musicians on the planet. *Io Sono L'Amore* is the first film that bears his name. He was born in Worcester (Massachusetts, U.S.A.), in 1947 and studied at the prestigious Harvard University. From 1972 to 1983 he taught at the San Francisco conservatory and he made some of his most important compositions. His lyrical works include *Nixon in China* (inspired by President Nixon's visit to the People's Republic of China in 1972) and *El Nino* (inspired by the birth of Christ). The composer's style is definitely minimalist or post-minimalist even though he doesn't belong to any movement and he re-elaborates the sound in a personal way. Adams is very active as a composer and as an orchestra director. In 2003 he won the Pulitzer Prize for his composition of the requiem dedicated to the victims of 9/11 on the transmigration of souls. John Adams is also a member of the American Academy of Arts and Letters. In the film, music based on works like *Nixon in China*, *El Nino*, *Shakerloops*, *Death of Klinghoffer* and *Century Rolls* was used.

Carlo Antonelli • Associate Producer

He lives in Milan and he is the editor-in-chief of magazine Rolling Stone Italia, as well as a writer, record producer, actor and film producer. His published works include *Fuori Tutti* (1996) for the Einaudi "tipi", written with Fabio De Luca and Marco Delogu, and *Discoinferno* (2006), written with Fabio De Luca for ISBN editions. He wrote the film *Cuoco Contadino* (2004, directed by Luca Guadagnino), together with Luca Guadagnino and Paolo Masieri, and he played a role in *Melissa P.* (2005, directed by Luca Guadagnino). In 2006, he helped found First Sun S.r.l.

Candice Zaccagnino • Associate Producer

Zaccagnino was born in Paris, France in 1976. After getting her university degree in modern literature and specializing in law and finance, she worked with different production companies and film distribution companies, like UGC Fox Distribution, Columbia Tristar Film France and Columbia Pictures Film Production with whom she produced the following films: Luca Guadagnino's *Melissa P.* (2005), Eric Lartigau's *Un Ticket pour l'Espace* (2006), Francis Veber's *La Doublure* (2006). Since December 2007 she has been a partner of First Sun and in April 2009 she created the production company ElianeAntoinette in Paris.

Silvia Venturini Fendi • Associate Producer

She is a fashion designer and Italian film producer. She studied in Italy and England, and then did her professional training in Los Angeles. She is the symbol of the third generation of the family that invented that luxury brand Fendi, a leader in the world of fashion. Starting in the 1980s, she helped re-launch and expand the planetary prestige of the family's brand, thanks also to collaboration with the brilliant Karl Lagerfeld. Following a line of already successful accessories, in 1997 she created the Fendi Baguette [bag] which became a truly coveted object in just a few months, winning an award from The Fashion Group International.

Alessandro Usai · Producer

Chief executive officer of Mikado Film, Alessandro Usai was born in Imperia, Italy in 1971. After getting his university degree in economics and completing his education in Italy and the United States, Usai became a lecturer at Bocconi University in Milan, Italy. In the past he held roles such as Member of the Board of Directors and General Manager of Cinecittà Holding and Member of the Board of Directors of Audiovisual Industry Promotion and Cinecittà Diritti. His previous productions include Stefano Salvati's *Albakiara* (2008) and Ago Panini's *Aspettando il Sole* (2008).

Francesco Melzi d'Eril · Producer

He is the general manager of Mikado Film. His Italian productions include Luca Guadagnino's *Cuoco Contadino* (2004), Stefano Salvati's *Albakiara* (2008), Ago Panini's *Aspettando il sole* (2008). He has produced one international film, Terry George's *Hotel Rwanda* (2004) which was nominated for three Oscars in 2005 (Best Performance by an Actor in a Leading Role, Best Performance by an Actress in a Supporting Role, Best Writing) and set in Rwanda during the genocide in 1994.

Marco Morabito · Producer

He is a producer and editor. For several years he made audiovisual material, thanks also to his production and post-production company, Ma.Mo., that took him to the Venice Film Festival twice. The first time was at the 59th edition with Luca Guadagnino's *Tilda Swinton: The love factory* (2002) in the "nuovi territori" section. The second time was at the 61st edition with Luca Guadagnino's *Cuoco Contadino* (2004) in the "digital cinema" section, a film he edited. Morabito has also edited TV films such as Ilaria Cirino's *Briciole* (2005) and Stefano Mordini's *Essere Claudia Cardinale* (2005). He is one of the founders of the First Sun production company.

Massimiliano Violante · Producer

He is a Roman producer, actor and camera-man. After performing in several television series (*La Omicidi*, 2004 and *Briciole*, 2005) and already co-founder of the production and post-production company Ma.Mo, he helped get First Sun S.r.l. started in 2006 with Marco Morabito. He produced several films including Luca Guadagnino's *Tilda Swinton: The Love Factory* (2002) which was presented at the 59th edition of the Venice Film Festival in the "nuovi territori" section, and Luca Guadagnino's *Cuoco Contadino* (2004) which was presented at the 61st edition of the Venice Film Festival in the "digital cinema" section.

CREDITS

FIRSTSUN and MIKADO FILM
Presents

IO SONO L'AMORE
A film by LUCA GUADAGNINO

A MIKADO FILM and FIRST SUN production in cooperation with RAI CINEMA
in association with LA DOLCE VITA PRODUCTIONS and PIXEL DNA

Cast

TILDA SWINTON · Emma Recchi
FLAVIO PARENTI · Edoardo Recchi Jr.
EDOARDO GABBRIELLINI · Antonio Biscaglia
ALBA ROHRWACHER · Elisabetta Recchi
PIPPO DELBONO · Tancredi Recchi
MARIA PAIATO · Ida Marangon
DIANE FLERI · Eva Ugolini
WARIS AHLUWALIA · Mr. Kubelkian
GABRIELE FERZETTI · Edoardo Recchi Sr.
MARISA BERENSON · Allegra Recchi

Crew

Screenplay

BARBARA ALBERTI · IVAN COTRONEO · WALTER FASANO · LUCA
GUADAGNINO

Based on a story by LUCA GUADAGNINO

Casting FRANCESCO VEDOVATI · JORGELINA DEPETRIS

Production Design FRANCESCA DI MOTTOLA

Costumes ANTONELLA CANNAROZZI
Tailored wardrobe by JIL SANDER · FENDI

Cinematography YORICK LE SAUX

Editing WALTER FASANO

Music JOHN ADAMS

Music Supervisor JEN MOSS for BOOSEY AND HAWKES

Line Producer MINNIE FERRARA

Associate Producers

CANDICE ZACCAGNINO · SILVIA VENTURINI FENDI · CARLO ANTONELLI

Produced by LUCA GUADAGNINO · TILDA SWINTON · ALESSANDRO USAI
FRANCESCO MELZI D'ERIL · MARCO MORABITO · MASSIMILIANO
VIOLANTE

Directed by LUCA GUADAGNINO

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Italian Ministry of Cultural Heritage and Activities
Italy · 2009 · Colour · Running time 120mins*

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