



FRANCESCO PAMPHILI for



in collaboration with



presents

IL MIO DOMANI

(My Tomorrow)

by

MARINA SPADA

with

Claudia Gerini

Raffaele Pisu, Claudia Coli, Paolo Pierobon,

Lino Guanciale, Enrico Bosco

Film produce with the contribution of



Italian Distribution



Worldwide Distribution



Italian release November 4th 2011

PRESS OFFICE

PATRIZIA CAFIERO & PARTNERS

Telefono/Fax: 06 32 31 481

Patrizia Cafiero 393 68 63 606 / Gianni Galli 335 84 22 890

Chiara Bognesi 339 85 78 872 / Gaia Beretta 345 44 58 688

info@cafieroepartners.it

disposal contents on www.ilmiodomani.it

TECHNICAL CAST

Director	Marina Spada
Producer	Francesco Pamphili
Subject and Screenplay	Daniele Maggioni Maria Grazia Perria Marina Spada
Cinematographers	Sabina Bologna Giorgio Carella
Editing	Carlotta Cristiani
Sound Editing	Daniela Bassani Massimo Mariani
Music	Paolo Fresu Bebo Ferra
Scenography	Alessio Baskakis
Costume Designer	Sabrina Beretta
Suond Recordist	Paolo Benvenuti
1st Assitant Director	Ciro Scognamiglio
Casting	Valentina Materiale
Delegate Producers	Giorgia Priolo Letizia Violo
Production	Film Kairós
In collaboration with	Rai Cinema
Picture recognized of cultural interest with the support of the MiBac (Ministry of Heritage and Culture – General Directorate for Cinema) and produced with the support of the Lombardy Region	
Italian Distribution	Iris Film
Worldwilde Distribution	SND Groupe M6

Technical informations:
Italy 2011, 35 mm, colour
Length: 88'

ARTISTIC CAST

Monica

Claudia Gerini

Monica's Father

Raffaele Pisu

Simona

Claudia Coli

Vittorio

Paolo Pierobon

Lorenzo

Lino Guanciale

Roberto

Enrico Bosco

SYNOPSIS

Why is it that every time Monica returns to her father's house, the grief and resentment tied to incidents of her youth re-emerge? Why is it that as of some time already, regarding Vittorio Corradi, the president of the Know-How and Executive Re-training Consultancy Firm she works for, and with whom she has a relationship, she senses a growing detachment? Why does Simona, her half sister, begrudge her professional success and the tenor of her life, and why is it that Monica can't help but harbor feelings of guilt towards her? Is it only a desire for reparation that prompts her to help her nephew Roberto, a fragile and withdrawn 17 year old? What is it that made her take part in a seminar on photographic self-portraiture, as an instrument to overcome the limits which everyone automatically imposes on oneself?

The parenthesis of a brief story with Lorenzo, the manager of a holding company, met at one of the photography seminars, fails to distract Monica from her anxieties.

It's as if an underground tectonic plate of Monica's life had suddenly shifted, creating a seismic wave which brings to the surface all that had been removed - and breaks the precarious balance which she had created for herself, obliging her to question all that she had constructed until now: work, relationships, affections.

The lessons to the executives, in which she has invested much of her professional talents, now appear to her as fraudulent, a means through which the companies can justify their profit-boosting restructuring plans. She also perceives that Vittorio is hiding something from her, that he's no longer completely up front with her.

Monica senses that at this point in her life she must come to grips with her past and put order in her reflections upon the present. She still feels the weight of her father's religious obsessions and the difficult rapport with her mother (now long dead) who had abandoned her when she was still young to follow another man in an unlikely amorous adventure. She senses that her essence as a woman has been conditioned by this past which continues to haunt her and feed her anxiety. She senses that this is the reason why - even despite herself - she maintains an attitude of rivalry with her half-sister. And that the fear of repeating her mother's mistakes is the cause of her inability to bring any relationship to full fruition.

The death of her father, after a long illness, will offer Monica the possibility of regeneration. She will ultimately find the courage to face the sentiment of abandonment and betrayal she feels for Vittorio and the disillusion of having believed in a job which she now discovers full of ambiguity and deceit.

DIRECTOR'S NOTES

DIRECTOR'S NOTES

With "IL MIO DOMANI" (My Tomorrow) I wished to settle my gaze on a woman living in modern-day Milan, a woman similar to many other big city dwellers of the world, both male and female, who might be able to glimpse their reflection.

I was keen on telling the story of Monica, a woman apparently serene and fulfilled - at the onset of her portrayal - but whose precarious and hard-earned balance, both professional and personal, suddenly becomes unsettled.

Her family legacy is an obstacle to the construction of her female identity. Monica is unable to wholly accept this identity because she has come to perceive her womanhood as a diminution of value: a sentiment deriving from her father's age-old rancor towards her mother. Because of this, she has never patched together a proper family and now leads an edgy and troublesome sentimental life. Nonetheless, she reckons that she has found an acceptable balance by concentrating on her work and through a relationship with her boss which doesn't oblige her to any tangible forms of commitment. Like everyone, she is connected to her own life story, in a balance between hate and love, repetitive coercions and a desire for freedom, in effect, to the driving impulses, conflicts and all, behind the life of each and everyone of us; those elements which sooner or later force us to test our mettle.

Monica has sought redemption from her family situation by studying and leaving the small Lower Po Valley town where she was born: now she is specialized in philosophical consultancy, a practice which, like many others, can often become a means of manipulation. Today, knowledge and awareness are decisive elements in professional relationships and labor production. Not only scientific knowledge, but also humanistic and interpersonal skills.

Her lessons are not only moments of formation, but oftentimes of obfuscation, used by her corporate paymasters to justify unethical choices.

The dissolution of several of her relationships and the resultant bewilderment place her in front of questions to which she is obliged to provide an answer. This search will lead her to overcome the "inherited" rancor and to make a fresh start with greater self-awareness. The narration proceeds through a process of subtraction. I wanted the images to leave open a multi-level reading of the meanings inherent to the recounted events, prodding the spectator to non-passive observation. The space of the dramatization wishes to also be an emotive space of reflection and reconsideration of the represented reality.

It's not a matter of style: I wish to place the viewer in the condition to more deeply fathom the life represented by the cinematographic materials.

Marina Spada

PRODUCTION NOTES

In 2006, Francesco Pamphili produced for Film Kairòs, Marina Spada's debut direction "COME L'OMBRA," (Like the Shadow), subsequently shown at Author's Days at the Venice Film Festival 2006. The acclaim achieved among critics and discerning audiences, (and not only Italian), combined with the film's participation in the major International Festivals (from Toronto to Mar Del Plata), have made this first work a bit of a worldwide cult phenomenon and has opened the way to its distribution in France and Argentina. The positive experience of "COME L'OMBRA," defined by Goffredo Fofi as "probably the finest film directed in Italy by a woman about women," led us to re-propose the same artistic team to tell another story centered on the female word. With "IL MIO DOMANI" (My Tomorrow) we have reckoned on opening Marina Spada's exquisite filmmaking to a broader public, sharing with the director the choice of entrusting the leading role to a top level Italian actress. We were already well acquainted with Claudia Gerini's talent and extraordinary comedic verve, but this marvelous actress surpassed our greatest expectations with her intense yet measured interpretation of the character Monica, a performance achieved through a form of selfless concentration and dedication for which we are immensely grateful. The rest is in the hands of the director and in the topicality of the film's themes. Uncompromisingly dry and essential in its emotionalism with no space whatsoever conceded to the superfluous, this is a film based on silences and unspoken words, facts merely imagined or already brought to bear. The director's vantage point is a gaze anchored to actions never seen in their happening, but only perceived in their effects and aftermath, a gaze reduced to a minimum, situated between the "already happened" and the imminent occurrence of the unforeseeable. We admire the perceptive lightness of the director's touch in attempting to portray the void filled with expectation dilated to the infinite; the evasion from rounded sense in the very same instant it seems to take form; this impossibility of "unfolding," which at times can frustrate the narration, but which nonetheless reaches startling clarity in the rich significance of her telling images.

With this new film, the director has chosen to widen her gaze from Milan to the towns of the Lower Po Valley, as panoramic and human counterpoise and complement to the predominantly industrial metropolis. These two settings are not "the backdrops" of Monica's story, but more of an architectonic / aesthetic reality which is also the objective correlation of the existential condition of men and women in the contemporary western world in its entirety, and not just Italy. We are in fact confident that Marina Spada's filmmaking both in terms of style and broached themes, belongs with full right to the category of quality European Art house Cinema. And indeed, the international interest garnered by "IL MIO DOMANI" has already allowed us to close an international distribution deal with the prestigious French company SND.

The film was produced with subsidies from MiBAC, RAI Cinema and the Lombardy Region.

MARINA SPADA

Director

Graduated in History of Music and diplomat at Dramatic Arts School of Piccolo Teatro in Milan, she began her professional career in 1979 as Assistant Director on Rai Television and on Cinema in 1984 with Roberto Benigni. In the 80's she worked with major advertising production companies and directed numerous documentaries and television services in Italy and abroad. Since 1993 alternates her teaching work at the Milan School of Cinema and direction activities. Among her early works the video portraits of Arnaldo Pomodoro, Fernanda Pivano, Francesco Leonotti, Gabriele Basilico, Mimmo Jodice, Mario De Biasi and the short film *L'Astice* which won national (among others, the Turin Film Festival) and international awards.

After her debut in 2002 with the self-produced feature film *Forza Cani*, she shot her second feature film *Come l'Ombra* (As the Shadow) presented to Venice Days at Venice Film Festival of 2006. The picture, produced by Film Kairós, has participated in major international Festivals (Toronto, London, Mar del Plata, Amburg, Antalya, Goteborg, Paris, Linz, ecc.) and winning several awards and recognitions.

Her penultimate work, *Poesia che mi guardi*, a documentary about the poet Antonia Pozzi, has been presented at the 66th edition of Venice International Film Festival.

FEATURE FILM FESTIVAL

2006 COME L'OMBRA (As the Shadow) – Venice Days 2006

2002 FORZA CANI

DOCUMENTARY

2009 POESIA CHE MI GUARDI – Venice Days 2009

1999 DADA MAINO, L'ARTE VA SEMPRE FATTA CON LE MANI

1997 FRANCESCO LEONETTI, LO SCRITTORE A SETTE CODE

1995 ARNALDO POMODORO, RACCONTO DELL'ARTISTA

1994 FERNANDA PIVANO, ONCE UPON A TIME IN AMERICA

SHORT FILM

1989 UN GIORNO DOPO L'ALTRO - Women in Film Festival Los Angeles 1991 Jury mention

1985 L'ASTICE - Torino Film Festival 1996 - 2° premio Spazio Italia; Le festival du Méditerranée Bastia, 1996 1° Prize; Cittadella del corto Trevignano 1996 1° Prize

CLAUDIA GERINI

SELECTED FILMOGRAPHY

CINEMA

2011 IL COMANDANTE E LA CICOGNA by Silvio Soldini
2011 BIG HOUSE by Matteo Garrone
2011 COM'È BELLO FAR L'AMORE by Fausto Brizzi
2011 KASPAR HAUSER by Davide Manuli
2009 MENO MALE CHE CI SEI by di Luis Prieto
2008 EX by Fausto Brizzi
2008 DIVERSO DA CHI? by Umberto Riccioni Carteni
2007 GRANDE, GROSSO E VERDONE by Carlo Verdone
2005 VIAGGIO SEGRETO (Secret Journey) by Roberto Andò
2005 LA SCONOSCIUTA (The Unknown) by Giuseppe Tornatore
2005 LA TERRA by Sergio Rubini
2003 NON TI MUOVERE (Don't move) by Sergio Castellitto
2002 THE PASSION by Mel Gibson
2002 UNDER THE TUSCAN SUN by Audrey Wells
2001 LA PLAYA DE LOS GALGOS by Mario Camus
2000 LE REDEMPTEUR by Jean-Paul Lilienfeld
2000 OFF KEY by Manolo Gomez Pereira
1996 SONO PAZZO DI IRIS BLOND by Carlo Verdone
1995 VIAGGI DI NOZZE by Carlo Verdone

TELEVISION

2009 LE SEGERTARIE DEL SETTIMO PIANO by Angelo Longoni
2000 FRANCESCA E NUNZIATA by Lina Wertmüller
1991 NON SIAMO SOLI by Paolo Poeti

THEATRE

2002/2001 CLOSER by Luca Guadagnino
2001 THE VAGINA MONOLOGUES di Emanuela Giordano

AWARDS

2009 Nomination at David di Donatello as Best Actress for *Diverso da Chi?*
2008 Nastro d'Argento of the year for *Grande, Grosso e Verdone*
2007 Nomination at Nastri d'Argento as Best Supporting Actress for *La Sconosciuta*
2007 Nomination at Nastri d'Argento as Best Supporting Actress for *Viaggio Segreto*
2005 Nomination at Nastri d'Argento as Best Supporting Actress for *Passion*
2004 Nomination at David di Donatello as Best Supporting Actress for *Non ti muovere*
1997 Nomination at David di Donatello as Best Actress for *Sono pazzo di Iris Blond*

RAFFAELE PISU

SELECTED FILMOGRAPHY

CINEMA

2010 TUTTA COLPA DELLA MUSICA by Ricky Tognazzi
2008 PAR SUITE D'UN ARRET DE TRAVAIL by Frédéric Andrei
2007 SMS –Sotto Mentite Spoglie by Vincenzo Salemme
2007 NON C'E' NIENTE PIU' DA FARE by Emanuele Barresi
2006 TERAPIA ROOSEVELT by Vittorio Muscia
2004 LE CONSEGUENZE DELL'AMORE by Paolo Sorrentino
1967 NON STUZZICATE LA ZANZARA by Lina Wertmüller
1966 L'OMBRELLONE by Dino Risi
1965 NON SON DEGNO DI TE by Ettore Maria Fizzarotti
1965 SE NON AVESSI PIÙ TE by Ettore Maria Fizzarotti
1964 IN GINOCCHIO DA TE by Ettore Maria Fizzarotti
1964 ITALIANI BRAVA GENTE by Giuseppe De Santis
1962 ULISSE CONTRO ERCOLE by Mario Caiano
1960 CARAVAN PETROL by Mario Amendola
1960 LE AMBIZIOSE by Antonio Amendola
1959 QUANTO SEI BELLA ROMA by Marino Girolami
1959 LA CENTO CHILOMETRI by Giulio Petroni
1959 QUEL TESORO DI PAPA' by Marino Girolami
1959 FANTASMI E LADRI by Giorgio Simonelli
1959 AGOSTO, DONNE MIE NON VI CONOSCO by Guido Malatesta
1959 UOMINI E NOBILUOMINI by Giorgio Bianchi
1958 GLI ITALIANI SONO MATTI by Duilio Coletti
1958 CAROSELLO DI CANZONI by Luigi Capuano
1957 SUSANNA TUTTA PANNA by Steno
1957 PADRI E FIGLI by Mario Monicelli

AWARDS

2005 Nomination at David di Donatello as Best Supporting Actor for *Le Conseguenze dell'Amore*
2005 Nastro d'Argento as Best Supporting Actor for *Le Conseguenze dell'amore*

CLAUDIA COLI

SELECTED FILMOGRAPHY

CINEMA

- 2010 COSA VOGLIO DI PIÙ by Silvio Soldini
- 2009 LA PRIMA LINEA by Renato De Maria
- 2005 GABRIELLE by Patrice Cherau
- 2003 IL FUGGIASCO by Andrea Manni
- 2002 RENZO & LUCIA by Francesca Archibugi
- 2002 EMMA SONO IO by Francesco Falaschi
- 2001 LE PAROLE DI MIO PADRE by Francesca Comencini

THEATRE

- 2009 LA SIGNORINA ELSE...E DI ALCUNI PICCOLI VALZER by A. Schnitzler
- 2008 LE TRE SORELLE di Cechov, BY M. Castri
- 2006 MASTROIANNI and CECHOV with Nikita Mikalkov
- 2005/2003 CARA PROFESSORESSA by L. Razumoskaja, regia di Valerio Binasco
- 2000 I REVERENDI by S. Mrozek, directed by Jerzy Stuhr

AWARDS

- 2005 Nomination at César Awards as Best Actress for *Gabrielle*
- PREMIO UBU:
- 2010 Oscar European Young
- 2004 Nomination as Best Theatre Actress

PAOLO PIEROBON

SELECTED FILMOGRAPHY

CINEMA

2009 VINCERE by Marco Bellocchio
2008 FUGA DAL CALL CENTER by Federico Rizzo
2006 L'ARIA SALATA (Salty Air) by Alessandro Angelini
2006 MI FIDO DI TE by Massimo Venier
2006 COME L'OMBRA (As the Shadow) by Marina Spada
2005 L'UOMO PERFETTO by Luca Lucini
2004 MILANO VIOLENTA by Federico Rizzo
2004 LIEVI CREPE SUL MURO DI CINTA by Federico Rizzo
2003 FAME CHIMICA by Vari e Bocola
2002 GIOVANI by Marco Mazzieri
2002 FORZA CANI by Marina Spada
2001 LUCE DEI MIEI OCCHI by Giuseppe Piccioni
2001 FATMIR by Ermir Keta
2001 LA PRECISIONE DEL CASO by Cesare Cicardini
2000 IL MNEMONISTA by Paolo Rosa
2000 GUARDA IL CIELO (Stella, Sonia, Silvia) by Piergiorgio Gay
1998 POMPEO by Vari e Bocola
1998 SOTTOTIRO by Guido Giansoldati

THEATRE

SQUADRA ANTIMAFIA-PALERMO OGGI 2
BUONA LA PRIMA!
RIS DELITTI IMPERFETTI by A. Sweet
RADIO SEX
DONNE SBAGLIATE by M. Vullo
IL MAMMO (3° serie)
CRIMINI by F. Martino
CAMERA CAFÉ

AWARDS

2008 Ubu Award as Best Supporting Actor for Anna Karenina di Tolstoj
2004 Associazione Nazionale Critici Italiani Award as Best Actor for Finale di partita by Samuel Beckett
Associazione Nazionale Critici Italiani Award as Best Actor for Morte accidentale di un anarchico by Dario Fo

LINO GUANCIALE

SELECTED FILMOGRAPHY

CINEMA

- 2011 LA SCOPERTA DELL'ALBA by Susanna Nicchiarelli
- 2011 THE BOP DECAMERON by Woody Allen
- 2011 L'ESTATE STA FINENDO (The Summer is Ending) by Stefano Tummolini
- 2011 IL VOLTO DI UN'ALTRA by Pappi Corsicato
- 2011 IL GIOIELLINO by Andrea Molaioli
- 2010 IL SESSO AGGIUNTO by Francesco Antonio Castaldo
- 2010 VALLANZASCA – GLI ANGELI DEL MALE by Michele Placido
- 2009 LA PRIMA LINEA by Renato De Maria
- 2008 IO, DON GIOVANNI by Carlos Saura
- 2005 IL COLPO DI PISTOLA (short film)
- 2003 PULIZIE; IL SIMPOSIO; DOBBIAMO PARLARE... (short film)

TELEVISION

- 2011 UNA GRANDE FAMIGLIA by Riccardo Milani
- 2010 IL SEGRETO DELL'ACQUA by Renato De Maria

THEATRE

- 2011 La resistibile ascesa di Arturo Ui (Bertolt Brecht), by Claudio Longhi
- 2011 Il dolce mondo vuoto, by Francesca Staasch
- 2010 Sallinger (B.M. Koltès), by Claudio Longhi
- 2010 Voci sorde (B.M. Koltès), by Claudio Longhi
- 2009 La notte poco prima della foresta (B.-M. Koltès), by Claudio Longhi
- 2009 Ploutos, o della ricchezza (da Aristofane di S. Ricci e G. Forte), by Massimo Popolizio
- 2009 Il mondo della luna (C. Goldoni), by Claudio Longhi
- 2009 Fontamara (I. Silone), by Michele Placido
- 2008 Il lancio del nano, by Armando Massarenti
- 2008 Prigionieri delle parole (E. A. Poe), by Claudio Longhi
- 2008 Prendi un piccolo fatto vero (E. Sanguineti), by Claudio Longhi
- 2007 Antigone (Sofocle, traduzione di M. Cacciari), by Walter Le Moli
- 2007 Gli incostanti (Middleton e Rowley, traduzione di L. Fontana), by Walter Le Moli
- 2007 Il matrimonio di Figaro (P.A. De Beaumarchais, traduzione di V. Magrelli), by Longhi
- 2007 Orlando in Paradiso (da L. Ariosto e D. Alighieri), by Lino Guanciaie
- 2006 Biblioetica: istruzioni per l'uso (Corbellino, Donghi, Massarenti), by L. Ronconi and Longhi
- 2006 Atti di guerra (E. Bond), by Luca Ronconi
- 2006 La Philosophie dans le bouduaire (D.A.F. De Sade), by Claudio Longhi
- 2006 Nella solitudine dei campi di cotone (Bernard-Marie Koltès), by Claudio Longhi
- 2005 Lo Zio (F. Branciaroli), by Claudio Longhi
- 2005 Salambò (G. Flaubert), by Claudio Longhi
- 2005 Storie naturali (E. Sanguineti), by Claudio Longhi
- 2004 Cos'è l'amore (di e con F. Branciaroli), by Claudio Longhi
- 2004 La Peste (A. Camus), by Claudio Longhi
- 2004 Edipo e la sfinge (H. Hoffmansthal), by Claudio Longhi
- 2003 Romeo e Giulietta (W. Shakespeare), by Gigi Proietti
- 2003 Caligola (A. Camus), by Claudio Longhi
- 2002 Quel che sapeva Maisy, by L. Ronconi

PAOLO FRESU

Composer

Born in 1961 in Berchidda, Sardinia, he began studying music at eleven years old with the Banda Musicale "Bernardo de Muro" of Berchidda. After various experiences of pop music he discovered jazz on 1980 and began his professional career in 1982 first attending the "Seminar Senesi" and then recorded for RAI under the direction of Bruno Tommaso. He graduated in 1984 in Trumpet at the Conservatory of Cagliari with Maestro Enzo Morandini and later later attended the faculty of the university "DAMS - MUSIC" at the University of Bologna. His recording career has over 330 records and the concert more than 2,500 concerts. He lives in Bologna, Paris and Sardinia.

SELECTED FILMOGRAPHY

2007 CENTOCHIODI by Ermanno Olmi

2003 L'ISOLA by Costanza Quatriglio (Festival de Cannes, Quinzaine des Realisateurs)

2003 IL PIÙ CRUDELE DEI GIORNI by Fernando Vicentini Orgnani

CINEMATOGRAPHIC AWARDS

2007 Nomination at *David di Donatello – Best Music* for CENTOCHIODI by Ermanno Olmi

2004 *Nastro D'Argento–Best Music* for L'ISOLA by Costanza Quatriglio

2003 Nomination at *Nastri D'Argento–Best Music* for IL PIÙ CRUDELE DEI GIORNI by Fernando Vicentini Orgnani

AWARDS

1984 Best New Talent of Italian Jazz (Musica Jazz)

1984 RadioUno jazz (RAI) Award

1985 Radio Corriere TV Award

1990 Best Italian Musician, Best Group (Paolo Fresu Quintet) and Best Compilation Live Montpellier

1995 Bobdi Jaspas Award of Académie du jazz francese

1995 Choc des choc di Jazzman Award for "Night on the City" Cd

1996 French Django d'Or Award as best International musician

1996 Mozart Accademy Award of Taranto

2000 Arrigo Polillo Award (Jazz Music) as best CD "Shades of Chet"

2000 Nomination for French Django d'Or Award as best International with Keith Jarrett e Charlie Haden

2000 Premio Choc des choc di Jazzman for "Mélós" CD

2001 French Django d'Or Award as best International musician for "Mélós" CD

2002 Italian Django d'Or Award as best musician

2002 Roma c'è Award

2005 Nomination for Latin Grammy Awards 2005, Santa Monica, California

2005 Mamuthones ad Honorem Award of Mamoiada

2007 Blue Note Award, Milano

2007 Othaca Ward for Career

2007 Italian Jazz Awards - Luca Flores: Nomination as Best Jazz Act

2008 Italian Jazz Awards - Luca Flores: Nomination as Best Jazz Album for "Stanley Music

BEBO FERRA

Composer

Born in Cagliari, he began studying guitar at the age of nine directing much of his research in jazz music.

Active since the mid-80s, he has played, recorded and collaborated with many leading figures of Italian and international jazz, including: Paolo Fresu, Alex Foster, John Clark, Enrico Rava, Enrico Pieranunzi, Steve Grossman, Mary Pia de Vito, Billy Cobham, Dede Ceccarelli, Rita Marcotulli, Franco Ambrosetti, Franco D'Andrea, Emmanuel Bex, and many others.

In '91 he won the national competition "JAZZ CONTEST" with Quartet Sardinia group, organized by Corriere della Sera and; Musica Oggi. Until 1993 Bebo Ferra divided his activities between jazz and commercial music, working with different orchestras for RAI and Fininvest (New Cantagiro '91, '92, '93 Italian Festival etc.) In 1993 he published his first leader album in collaboration with Franco D'Andrea, who leads him to primarily focus his work on jazz.

He has recorded over seventy albums, fifteen of which as leader and co-leader; he has participated in most important Italian and international festivals as the Umbria Jazz '97, '99, 2000, '2001, 2002, 2003, 2004, 2006, 2007, Melbourne 2010, Verona, Oslo, Paris, Brussels, Bogota, Skopje, San'a, Berchidda, Voss, Geneva, Paris, San Juan, Buenos Aires, Montevideo, Boulogne sur mer, Toulouse, Mannheim, Jerusalem Ystad, La Spezia, Cordoba, Roccella Jonica, Kaunas, Clusone, Casablanca, Le Mans, Iseo, Trento, Noumea, Budapest, Miskolk, Midem (Cannes), Arnhem, Vitrolles among others...

He currently leads various groups ranging from duo to trio to quartet, which includes big names of Italian Jazz as Rita Marcotulli, Javier Girotto, Paolino Dalla Porta, Fabrizio Sferra, etc. .. He also is a member for about seven years of the "Devil quartet" by Paolo Fresu and the Apogeo di Giovanni Tommaso group.

He is currently a lecturer and curator of Jazz Academy courses of Accademia del Suono di Milano and of jazz guitar course of the Jazz Department of the Conservatory G. Verdi in Milan and has given seminars and master classes on improvisation in various cities such as Rome, Milan, Turin, Cremona, Roccella Jonica, Schwaz, Cagliari, Asti, Nova Goritz, Perugia, Citta di Castello, Lecce, Albarella, Messina.

Concerning the activities not strictly jazz, he has worked with Antonella Ruggero, Sergio Cammariere, Giovannui Nut, Andrea Parodi e Paolo Pietrangeli and occasionally performs as a soloist with the contemporary music ensemble Sentieri Selvaggi and Sonata Islands.

In 1997 he recorded as a soloist with the Orchestra of La Scala in Milan, with music written and directed by Maestro Carlo Boccadoro, for the Games ballet.

He collaborates with many leading figures of Italian theater, multimedia projects, recordings, such as Arnoldo Foa, Lella Costa, Angela Finocchiaro, Ivano Marescotti.

He also is active on film music, as well as music for the film "My Tomorrow", he has recently composed the music for the film "Perfect" by Daniele Maggioni.

He has received several awards: first prize in the Jazz Contest 91 organized by the Corriere della Sera 91, with the group Sardinia Quartet, the first prize as the best acoustic guitarist of the year 2011, organized by the magazine InSound, as well as several nominations as Best acoustic or electric guitar player for InSound magazine in the years 2007, 2008, 2009 and 2010.

FILM KAIRÓS Productions

FEATURE FILMS

- 2012 ASTERIX E OBELIX – God Save Britannia by Laurent Tirard, with Gerard Depardieu, Catherine Deneuve – Status: producing
- 2012 L'ESTATE STA FINENDO (The Summer is Ending) by Stefano Tummolini, with Andrea Miglio Risi, Marco Rossetti – Status: producing
- 2009 MAR NERO (Black Sea) by Federico Bondi, with Ilaria Occhini, Dorothea Petre
- 2008 HELLO GOOD BYE by Graham Guit, with Fanny Ardant, Gerard Depardieu, Lior Ashkenazi
- 2006 COME L'OMBRA (As the Shadow) by Marina Spada, with Anita Kravos, Karolina Dafne Porcari, Paolo Pierobon
- 2006 SCRIVILO SUI MURI by Giancarlo Scarchilli, with Cristiana Capotondi, Primo Reggiani, Anna Galiena, Dolcenera
- 2005 UNA TOP MODEL NEL MIO LETTO (The Valet) by Francis Veber, with Daniel Auteuil, Kristin Scott-Thomas, Gad Elmaleh and Alice Taglioni
- 2005 L'IMPERO DEI LUPI (The Empire of the Wolves) by Chris Nahon, with Jean Reno, Jocelyn Quivrin, Arly Jover and Laura Morante

DOCUMENTARY

- 2009 50 ITALIANI by Flaminia Lubin
- 2009 I CASI DELLA VITA by Corso Salani
- 2006 LA SICUREZZA E' VITA (Safety is Life) by Fabiana Sargentini

DISTRIBUZIONE

- 2007 L'ORA ZERO (Toward Zero) by Pascal Thomas, with Danielle Darrieux, Chiara Mastroianni, Alessandra Martines
- 2007 LA JEUNE FILLE ET LES LOUPS by Gilles Le Grand, with Letizia Casta, Stefano Accorsi
- 2006 ARCTIC TALE by Adam Ravetch and Sarah Robertson
- 2004 MASAI by Pascal Plisson, with Ngotiek Ole Mako and Paul Nteri Ole Sekenan
- 2004 36,QUAI DES ORFEVRES by Olivier Marchal, with Daniel Auteuil, Gérard Depardieu and Valeria Golino
- 2004 RRRrrrr!!! di Alain Chabat, with Alain Chabat, Marina Foïs, Gérard Depardieu and Jean Rochefort
- 2003 IL COSTO DELLA VITA (The Cost of Life) by Philippe Le Guay, with Vincent Lindon, Fabrice Luchini and Claude Rich
- 2002 DEMONLOVER by Olivier Assayas, with Connie Nielsen and Charles Berling
- 1995 LA SETTIMA STANZA (The Seventh Room) by Marta Meszaros, with Maia Morgenstern, Adriana Asti, Elide Melli, Jan Nowicki. Musiche Moni Ovadia