

Domenico Procacci

presents

THE LAST MAN ON EARTH

(L'Ultimo Terrestre)

a film by

Gianni Pacinotti (Gipi)

*Running
Time:* 96 minutes

*International
publicity* Claudia Tommassini
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Rai Cinema



Crew

Director	Gianni Pacinotti (Gipi)
Screenplay	Gianni Pacinotti
	Inspired by the comic <i>Nessuno mi farà del male</i> by Giacomo Monti
Director of Photography	Vladan Radovic
Production Designer	Alessandro Vannucci
Editor	Clelio Benevento
Composers	Valerio Vigliar
Costume Designer	Valentina Taviani
Sound	Alessandro Bianchi
Production Supervisor	Valeria Licurgo
Producers	Domenico Procacci
Production companies in collaboration with	Fandango Rai Cinema
With support from Italian distribution International distribution	Toscana Film Commission 01 Fandango Portobello

Cast

Luca Bertacci	Gabriele Spinelli
Anna Luini	Anna Bellato
Roberta	Luca Marinelli
Giuseppe Geri	Teco Celio
L'Americano	Stefano Scherini
Padre di Luca	Roberto Herlitzka
Walter Rasini	Paolo Mazzarelli
Aliena	Sara Rosa Losilla
Gabriele del Genovese	Vincenzo Illiano
Carmen	Ermanna Montanari

Short Synopsis

Italy, in the final days before the arrival of an alien civilisation which has made contact and intends to land. Some people are terrified, most are resigned, a few are even looking forward to the event. But some have been aliens all their lives and find it as hard to communicate with their fellow man as if they too had travelled to Earth from another dimension. Luca is one such man, struggling to make connections, to understand the people around him, until a neighbour shows him some compassion and invites him into her life.

Synopsis

Italy, in the final days before the arrival of an alien civilisation which has made contact and intends to land. Government departments, including the swiftly established Ministry for Alien-Human Relations, have been keeping the population informed, and managing their fears and expectations. Some people are terrified, a few are even looking forward to the event but most are indifferent – in a tired and depressed country, trapped in an economic crisis with little hope of improvement, where the showmanship of the news has made a cynic of everyone, this monumental event fails to stir much emotion or passion in the population.

Some people are aliens all their lives, finding it as hard to communicate with their fellow man as if they too had travelled to Earth from another dimension. Luca Bertacci is one such man. He works as a bartender at the local bingo hall, submitting quietly to the insults and bullying of his lecherous and deluded colleagues. He lives alone in a bare apartment awaiting sale with an empty swimming pool and a close view of his neighbour Anna's apartment. He watches her and her friends with curiosity and hatred, hatred for women and girls. He is a young man abandoned by his mother as a child with no female reference or hope of understanding why he is not loved. He trusts no one other than a local transvestite, the only person with whom he has an honest and simple friendship. He occasionally visits his elderly father, still living on the impoverished family farm, drinking, regretting his life and the loss of his wife.

The arrival of the aliens has a subtle effect on their lives, seemingly separating good people from bad and rewarding those who have led modest lives with a revelation that changes their destiny. Luca, damned to a loveless life, is presented with a way to talk to Anna who befriends him with a genuine warmth, and his father reveals a unexpected secret which releases Luca from his fear of intimacy and abandonment giving him hope for a brighter future.

Director's Notes

I've always believed that in order to narrate reality truthfully you have to change it completely. I am also convinced that it is almost useless to try to describe modern life narrating modern life itself, seeing that it is continuously evolving and mutating so rapidly that today becomes yesterday in the time it takes to write the word.

In order to avoid this trap, the story is set in the future, just some years ahead; let's say three, not more.

An Italy after Italy, allowing us to imagine the extreme laxity social conditions could reach. This is the aim of the film.

The story is simple: an economic crisis; looseness of habits and traditions; everything is blown out of proportion, becomes rooted in everyday life and is exasperating. People are extremely disappointed and incapable of dreaming and imagining a future. This becomes "normality".

That's why in the story, the "Official Announcement" of the arrival of the aliens (yes, you still know how to read, Martians, the landing of aliens, as in Independence Day) doesn't generate any feelings in the "man on the street", no new emotion. People are used to news, to all kinds of news, and everyone reacts as they always do.

Racists get in a huff; opportunists imagine how to exploit the situation. Statistically, indifference is the common feeling.

The aliens arrive. As normal, governments have reached agreements; the minister (of the newly created ministry for alien-human relations, with its sixty-five undersecretaries) assures the population that the aliens come in peace. Their arrival on earth will be problem-free. All the talk shows talk about this arrival constantly.

This is what we learn in the first frames of the film. We hear the news, commented on by radio listeners. We see the sky, the stars and beams of light in the troposphere.

And then the shot moves towards a field in the outskirts, on a "sad" Indian city car, costing only 180 Euro. But we are not in India; we're in Italy where people can only afford Indian cars costing 180 Euro. Inside the car we can see Luca Bertacci, a thirty-something bartender at a Bingo Hall, who has never had love in his life.

Luca is looking for a prostitute's phone number, a cold substitute for a lack of meaningful love. He turns down the volume on his radio which is buzzing with the news of the aliens' arrival. He makes an appointment with the prostitute.

The story follows the life of Luca whose desire for love, having been abandoned by his mother when he was a child, is beyond his imagination. He knows it only as a feeling that he fears and which tears him apart when it is present. We get to know Luca through his relationships with his co-workers in the Bingo Hall, a synthetic Caribbean fantasy land of happiness and light, bright and colourful in a valley of grey fields.

Luca observes his neighbour, a normal girl, an unapproachable Goddess who he watches, he hatred confused by the possibility of love. Her name is Anna and she lives in the apartment in front of his. But he doesn't know how to befriend her and then what? Luca thinks women are all the same. They are all like his mother, deserters, heartbreakers, though deep down he knows this is not really true. And yet.....

The aliens are coming. Someone says that they will eat humans alive and others think they will steal the few jobs remaining just like the Chinese did before them. A small group of vanguards arrive silently on the earth to understand and prepare for a significant encounter. They are at the margins of the narration, they are not the stars, but they are important to the story and intervene with small signs just as discrete prophets.

I have always thought of the arrival of the aliens in this story as a sort of mystical event. A coming of truth in a society which cannot imagine the future, change, illumination and which actually doesn't ask for these things and believes they can live without them.

The arrival of truth. That's it. A society which can still distinguish between right and wrong and apply justice for all. Something which in some ways can be very dangerous.

But we won't see spaceships landing and opening up their doors letting armies of spider men out to march on Italian soil. We see the aliens in some episodes of the story, they intervene in an issue, they direct it but our glance on this future Italy is interrupted the day the aliens land. We are interested in the mutation occurring in Luca Bertacci's heart in the story, in how this arrival changes, above all and in an unexpected way beyond his control, his existential condition and how he discovers the truth about his mother's abandonment. A surprising truth that will finally free him from his sterile vision of existence.

I don't want to say more about the plot and its twists. It does have a lot of twists, because it is not my intention to narrate a boring story. Ok and in conclusion, when I try to define this story, when I seriously ask myself "what am I talking about? What does this story talk about?" I'd like to say that it talks about something else (and actually it does talk about something else as it unwinds) but the heart of the plot, the deepest meaning of the story, is always the same in my mind and I can't find other words to describe it: The Last Man on Earth is (and I can't do anything about it) and will remain a love story.

Gian Alfonso Pacinotti

Gianni Pacinotti (Gipi)

Gianni Pacinotti was born in Pisa in 1963 and has been an illustrator, comic strip writer and short film director since 1992. Coconino Press has published many of his short stories in their magazine "Black" and an anthology of illustrated stories "Esterno Notte", awarded at the Napoli COMICON and at Romics in 2004 and the graphic novel "Appunti per una Storia di Guerra", winner of the prestigious Grand Prize at the International Angouleme Festival in 2006. His illustrated novel, "Questa è la Stanza" released contemporaneously in Italy and France in 2005, was awarded for best illustrations at the COMICON Festival of Naples in 2006. His graphic novel "S" was made into a play "Essedice" and won the public and critics award as best foreign book at the Barcelona Festival in 2008. His most recent graphic novel is "La Mia Vita Disegnata Male" which was co-published by Coconino Press and Internationale. He has also published the anthologies "Diario di Fiume" and "Verticali". In July 2011 the book Omnibus Gipi is released, featuring *La mia vita disegnata male*, *S.*, *Esterno Notte*. Gipi also illustrates for the daily newspaper La Repubblica and collaborates with an international magazine.

The Last Man on Earth is his first movie.

Gabriele Spinelli

Everything begins on the street. Twelve years ago, I met Gianni Pacinotti. Gianni remembers; I don't. He tells me that I remind him of how he was at my age. I tell him to go to hell.

Two years later, with some friends, we hire a space to play electronic music. Michele shows me some short subjects of a cartoonist from Pisa: Gipi. I'm surprised by the quality of the photography; I'm excited by the dry, tight irony. I tell myself I'd like to work with him, to be a part of this.

Pisa is small; coincidence turns to magic. We look for each other, but we also happen upon each other by chance. We start working together to produce Santa Maria Video's "silly" short subjects. I like appearing, playing, identifying, imagining; he likes seeing the characters in his stories come to life, become flesh and bone. We shoot a few short subjects; then the durations lengthen, and the projects grow more ambitious.

Gianni thinks of the screenwriting, the shooting, the editing. I build dollies, cranes, and lighting systems, and I "act." Thus begins, at least for me, my dream of cinema. On the cheap, we shoot two feature-length films: there are about ten of us. Things go well, and Gianni is satisfied with our work. For the first time, we have the opportunity to take part in producing organic, well-organized projects, stories in the full sense. I fall in love with storytelling.

Gianni becomes an internationally famous cartoonist. I see little of him. At his house, the bulletin board still displays a photograph taken during filming: I'm peering into the video camera's lens; in the background is a polarized sky of fluffy clouds. I was 28 years old then. That photo has remained within me – it has remained within the account through images. I can no longer tear myself away from the audiovisual field.

My vanity vanishes, and I become an introvert. I want to tell the stories of others.

I become a cameraman, editor... I take an interest in photography, and I study film editing. A new life begins. I enrol in the university – I need it. I study the disciplines. So almost ten years pass until one day the phone rings: it's Gipi. He asks me to come visit him – he has to talk to me. I'm immediately there.

We're friends: we talk. "Fandango has asked me to do a film. Will you help me?" "How?" – I think to myself. He casts me in a secondary role, but is still searching for the actor to do the lead. I accept with the courage of ignorance. We have a few rehearsals, which go well – they "work." We discover I also work in a leading role. After a few months of meetings, Luca Bertacci and I become the same person. Auditions in Rome take about a month – the actors who will join me are chosen. I officially become a film actor when the contract is signed – to my immense joy – on 25 March 2011.

Roberto Herlitzka

FILM

2011 "Il rosso e Il blu" directed by G. Piccioni
2010 "Sette opere di misericordia" directed by G. and M. De Serio
2010 "Evelina s'e' desta" Short subject directed by L. Poli
2010 "Natural things" Short subject directed by G. Maccioni
2010 "La scomparsa di Patò" directed by R. Mortelliti
2009 "Cristina da Pizzano" directed by S. Sandrelli
2009 "Rien va" directed by R. Cappuccio
2008 "Le ombre rosse" directed by C. Maselli
2007 "Ciso" directed by D. and M. Baldi
2007 "The Demons of St. Petersburg" directed by G. Montaldo
2006 "Aria" directed by V. D'Annunzio
2005 "Secret Journey" directed by R. Andò
2003 "Good Morning, Night" directed by M. Bellocchio
2003 "Au royaume des cieux" directed by V. Bruni Tedeschi
2002 "Memory Lane" directed by F. Carpi
2002 "Alla fine della notte" directed by S. Piscicelli
2002 "Il ritorno" directed by C. Bondi
2001 "The Final Lesson" directed by F. Rosi
2001 "Quartetto" directed by S. Piscicelli
2000 "Il Mnemonista" directed by P. Rosa
1999 "Il corpo dell'anima" directed by S. Piscicelli
1998 "Milestones" directed by Alain Beigel
1997 "Marianna Ucria" directed by R. Faenza
1997 "Les demons de Jesus" directed by Bernard Bonvoisin
1994 "The Butterfly's Dream" directed by M. Bellocchio
1991 "Marcellino Pane e Vino" directed by R. Comencini
1990 "In the Name of the Sovereign People" directed by L. Magni
1990 "Traces of an Amorous Life" directed by P. Del Monte
1988 "The Mask" directed by F. Infascelli
1988 "Secondo Ponzio Pilato" directed by L. Magni
1987 "Dark Eyes" directed by Mikhalkov
1987 "Occhiali d'oro" directed by G. Montaldo
1986 "Summer Night, with Greek Profile, Almond Eyes and Scent of Basil" directed by L. Wertmuller
1983 "A Joke of Destiny" directed by L. Wertmuller
1975 "Seven Beauties" directed by L. Wertmuller
1973 "Black Holiday" directed by M. Leto
1973 "Love and Anarchy" directed by L. Wertmuller
1971 "Morel's Invention" directed by E. Greco
"Grottesco" directed by R. Rubini
"Raphael" directed by Nicole Garcia

TELEVISION

2010 "Il segreto dell'acqua" directed by R. De Maria
2010 "Angoli nel cielo," participation in a Lucio Dalla show
2009 "Nebbie e delitti 3" directed by G. Tescari
2008 "Mannaggia alla miseria" directed by Lina Wertmuller
2008 "Extra format"

2007 "Boris" directed by L. Vendruscolo
2006 "Graffio di tigre" directed by A. Peyretti
2006 "La Rai dei giganti"
1998 "Una sola debole voce" directed by A. Sironi
1997 "Avvocati" directed by G. Ferrara
1994 "La Piovra 7" directed by L. Perelli
1991 "Il cielo non cade mai" directed by G. Ricci
1991 "Liberate Mio Figlio" directed by R. Balenotti
1988 "Il Ricatto" directed by T. Valeri
1984 "Avvanvera" directed by E. Muzii
1984 "Girotondo" directed by E. Muzii
1982 "Casa di bambola" directed by L. Cortese
1981 "Cocktail party" directed by E. Muzii
1971 "Un certo Harry Brent" directed by L. Cortese
1966 "Il mistero" directed by O. Costa
1966 "Il poverello" directed by O. Costa
"Il corvo" directed by L. Cortese
"Il filantropo" directed by S. Genni
"Difficolta' di concentrazione" directed by S. Genni
"Il Giocatore invisibile" directed by S. Genni
"L'assassinio nella cattedrale" directed by O. Costa

THEATRE

2009 "Elisabetta II" directed by T. Pedroni
2008 "Edipo a Colono" directed by R. Cappuccio
2007 "Georg Trakl"
2004 "Lasciami andare madre" directed by L. Wertmuller
2004 "Re Lear" directed by A. Calenda
2003 "Il gioco delle parti" directed by M. Dall'aglio
2003 "La mostra" di Claudio Magris A. Calenda
2002 "Danza macabra" directed by A. Pugliese
2002 "Lighea" Ruggero Cappuccio
2001 "Gelo" T. Pedroni
2001 "Anfitrione" directed by Shahroo Kheradmand
2001 "Agamennone" directed by T. Calenda
2001 "Examleto" directed by R. Herlitzka
2001 "Edipo Re" directed by M. M. Giorgietti
2000 "Edipo a Colono" directed by A. Calenda
2000 "Senilita" directed by F. Macedonio
1999 "Il mercante di Venezia" directed by S. Braunschweig
1999 "Elegia per una signora" directed by E. Muzii

96/97 "Zio Vanja" directed by P. Stein
1996 "Zio Vanja" directed by G. Lavia
95/96 "Francesca da Rimini" directed by O. Costa
1995 "Otello" directed by G. Lavia
1995 "Vetri rotti" directed by M. Missiroli
1994 "Prometeo" directed by A. Calenda
1993 "Dialoghi mancati" directed by T. Pedroni
1992 "Nell'intima dimora" directed by W. Pagliaro
1992 "L.Cenci" directed by G. Manfredi
1990 "L'uomo, La bestia, La virtu'" directed by M. Parodi
1989 "La vita è sogno" directed by O. Costa
1988 "Guardami negli occhi" directed by G. Proietti

85/86 "La commedia delle parole" directed by L. Salveti
1985 "Regina madre" directed by M. Santanelli
1985 "La locandiera" directed by G. Nanni
1982 "Sogno di una notte di mezza estate" directed by A. Calenda
1981 "Vita nuova" directed by O. Costa
1979 "Il ventaglio" directed by L. Squarzina
1978 "Misura per misura" directed by L. Squarzina
1977 "A piacer vostro" directed by A. Calenda
1976 "Nathan il saggio" directed by M. Missiroli
1974 "Tre sorelle" directed by O. Costa
1971 "Dodicesima notte" directed by O. Costa
1971 "Il balcone" directed by A. Calenda
1968 "Le mutande" directed by L. Ronconi
1968 "Il candelaio" directed by L. Ronconi
67/68 "Marat Sade" directed by R. Macello
"Anatra selvatica" directed by O. Costa
"Divina Commedia" directed by O. Costa
"Doctor Faust" directed by F. Ambrosini
"La grazia umana" directed by M. Lucchesi
"Il Misanthropo" directed by W. Pagliaro
"Semplicemente complicato" directed by T. Pedroni

Anna Bellato

FILM

- 2010 "What a Beautiful Day" directed by G. Nunziante
- 2009 "Another World" directed by S. Muccino
- 2009 "Children of the Stars" directed by L. Pellegrini
- 2007 "Don't Waste Your Time, Johnny!" directed by F. Bentivoglio
- 2006 "Terre Rosse" directed by D. Dellai

TELEVISION

- 2008 "Romanzo Criminale," TV series directed by S.Sollima
- 2007 "Il Commissario De Luca" directed by A.Frazzi

THEATRE

- 2010 "Di viscere e di cuore" directed by L.Lupaioli
- 2007 "Storie" by L. Lupaioli
- 2004 "La cantatrice calva" directed by D. Pasquali
- 2003 "Le Troiane" directed by D. Pasquali
- 2002 "Marilyn, 5 Agosto" directed by E. Montagna
- 2000 "Il Crogiuolo," monologue directed by U. Pagliai

Luca Marinelli

FILM

2009 "The solitude of Prime Numbers" directed by di Saverio Costanzo

THEATRE

2009/10 *Sogno di una notte d'estate* directed by C. Cecchi

2009 *Fantasia arlechina* directed by M. Monetta

2008 *Arianna a Nasso* directed by V. Rosati

2008 *I Mostri di Fedra* directed by V. Rosati

2008 *I sette a Tebe* directed by P. Giuranna

2008 *MONOLOGHI* directed by A. Marchesini

2008 *I Blues* directed by V. Rosati

2008 *Waterproof* directed by V. Villa

2008 *Tempo Scaduto*, reading directed by V. Rosati

2007 *Fedra's Love* directed by V. Rosati

2006 *Amen* directed by M.A. Paoletti

Soundtrack

Original music by Valerio Vigliar

Recorded at Forum Music Village (Rome) by Valerio Vigliar, Matteo Spinazzé, and Giacomo Nieddu

Mixed by Luciano Torani at Forward Studios (Grottaferrata)

Studio assistant: Fabrizio Frezza

Music published by Radiofandango

Musical supervision by Giovanni Guardi

Mario Corvini: *trombone, euphonium*

Sara Gentile: *cello*

Alessandro Marzi: *percussion*

Anita Mazzantini: *double bass*

Flavio Paschetto: *guitar*

Nicoletta Nardi: *voice*

Mia Schettino: *voice*

And songs by DIGITALISM:

“APOLLO-GIZE”

“I WANT I WANT”

“ZDARLIGHT”

(Jens Moelle/Ismail Tuefekci)

Published by Metrobass/Universal Music Italia

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Toscana Film Commission

Toscana Film Commission, a department of Fondazione Sistema Toscana, guarantees assistance, operates a free service to all practitioners in the film, television, advertising, and multimedia industries who choose Tuscany as their location. We work with local authorities, financial facilities and private businesses to obtain facilities and agreements to assist and enable the work of film crews and to ease the bureaucratic procedures involved with filming in the region. The website www.toscanafilmcommission.it offers a rich photo database on the region's most evocative locations, and a database of industry professionals.

The Region of Tuscany has a Film Fund to support audiovisual productions that film in Tuscany.

The Last Man on Earth won the last session's competition as a first film, and thus enjoyed the economic contribution assigned it by the Region of Tuscany.

Domenico Procacci – Producer

Domenico Procacci is an award-winning producer and founder of the Rome based production company Fandango. Over the last 20 years, films produced by Fandango have won numerous awards and participated in scores of international film festivals including Cannes, Locarno, Berlin, Venice, Rotterdam, Toronto, Tribeca, Rio, Sydney, Pusan, Tokyo and Sundance. Procacci has won the *David di Donatello* Best Producer award three times for: *L'ultimo Bacio* (The Last Kiss), which also took home awards for best director, supporting actress, editor and sound recording, *Respiro* (Grazia's Island) and *Gomorra*. Fandango productions *La Corsa dell'Innocente* (The Flight of the Innocent) and *Come due Coccodrilli* (Like Two Crocodiles) both received Golden Globe nominations for Best Foreign Film. Other Fandango productions or co-Productions, which have received multiple David di Donatello or Silver Ribbon nominations and awards include *La Stazione* (The Station), *Radiofreccia* (Radio Nights), *L'imbalsamatore* (The Embalmer), *Velocita' Massina* (V-Max), and *Ricordati di Me* (Remember Me). In 2005 *Le Conseguenze dell'Amore* (The Consequences of Love) won five David di Donatello awards, including Best Film and Best Director for Paolo Sorrentino, having competed at the Cannes Film Festival in 2004. *Gomorra* won the Grand Prix at Cannes in 2008 and was the official Italian entry for the Academy Awards in 2009. It went on to win European Film Awards for Best Film, Best Director, Best Actor, Best Screenplay and Best Cinematography, the Arri Zeiss Award in Munich, the Silver Hugo Best Screenplay Chicago and seven David di Donatello awards. It also gained a Golden Globe nomination for Best Foreign Film, a BAFTA nomination for Film Not in the English Language and was nominated Best Foreign Film at the Cesars.

Baciarmi Ancora (Kiss Me Again) the sequel of *L'ultimo Bacio* (The Last Kiss) by Gabriele Muccino won the best movie, best actress and best director awards at the Shanghai International Film Festival 2010. *Mine Vaganti* (Loose Cannons) directed by Ferzan Ozpetek premiered at the Berlinale 2010-Panorama and received a special mention at the Tribeca film Festival. Additionally, in 2010 Fandango produced *La Passione* (The Passion) by Carlo Mazzacurati in competition at the Venice Film Festival 2010, *Barney's Version* by Richard Lewis, also in competition at the Venice Film Festival and the local hit *Qualunque cosa* (Whateverly) by Giulio Manfredonia with Antonio Albanese. The film was presented in the Panorama section of the Berlin Film Festival. Also in 2010, Fandango produced the movie *La Vita Facile* (The Perfect Life) by Lucio Pellegrini. Together with Sacher film, Fandango produced Nanni Moretti's *Habemus Papam* starring Michel Piccoli and Moretti himself. *Habemus Papam* was in competition at the Cannes Film Festival 2011.

In 2011, Procacci is producing Matteo Garrone's *Big House*, Daniele Vicari's *Diaz* and has completed *L'Ultimo Terrestre* (The Last Man on Earth) directed by Gianni Pacinotti (Gipi) which will premiere in competition at Venice, *Ruggine* (Rust) directed by Daniele Gaglianone screening in Venice Days and the documentary *Black Block* which will screen in the Contracampo section and is about the events around *Diaz*. *Gli Sfiutati* (Drifters) directed by Matteo Rovere will debut in the fall. He is also executive producing *The King is Dead* by Rolf de Heer, currently in post production in Australia.

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