



SEVESO

THE CHERNOBYL OF ITALY

Docu-series 4 x 50'

 Feltrinelli
Originals



*In a time of universal deceit, telling
the truth is a revolutionary act.*

George Orwell

SEVESO

LA CHERNOBYL D'ITALIA

The docu-series recounts the never-ending search for the truth about Italy's biggest chemical accident (8th in the world) which, even today, almost 50 years later, is still a cold case studded with inexplicable events and deception manoeuvred even by the hand of the secret services. And shrouded, even today, in the fog of dioxin.

GENRE: docu-series, thriller, investigative, environmental catastrophe

FORMAT: 4x50'

50TH ANNIVERSARY: July 2026



FROM PODCAST TO DOCU-SERIES



The idea of the docu-series stems from the success of the homonymous podcast: "**Seveso, the Chernobyl of Italy**", published in April 2022 in 8 episodes, one of the most listened to and appreciated products in the entire Italian Audible catalogue.

The production took 9 months of work, during which the authors interviewed more than 30 people including witnesses, activists and investigative journalists, scientists and victims' families.

Following the publication and success of the podcast, new storytelling opportunities have opened up that provide **never-before-seen material for the docu-series: new voices and direct testimonials** and the involvement of **investigative journalists** and experts ready to add new information and possible truths to the story, such as geologist Gianni Del Pero, a Meda resident and top environmentalist contact for the dioxin issue, or investigative journalist Udo Gümpel, who has never stopped chasing the Seveso Special Archive and was one of the main architects of its discovery.

The docu-series thus aims to **extend the narrative and reconstruct the story from different and new points of view, making more concrete and visible the impact that, even today, it has on our lives.**



JULY 10, 1976

12:37 PM

Seveso, Lombardia

(15 km from Milano)

THE HISTORY OF SEVESO

*There are episodes in the history of Italy that mark a before and after.
Because they determine history. And, because of them, the world is no longer the same.*

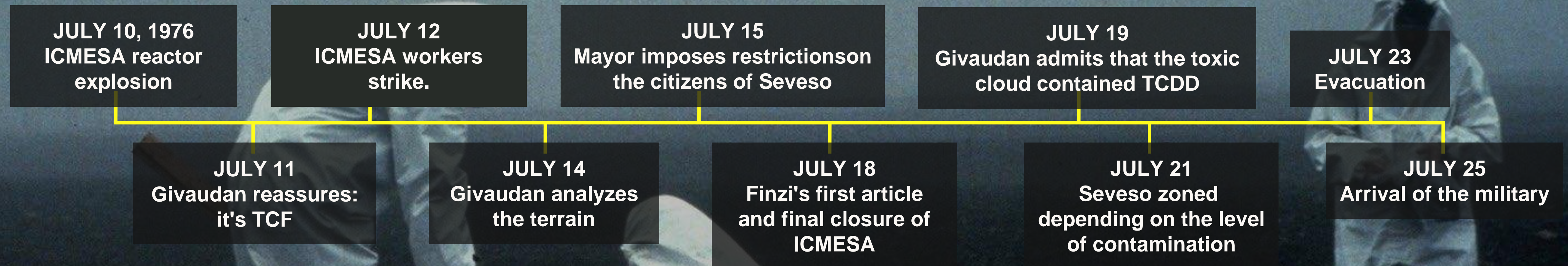
In our case we are in **1976, between Seveso and Meda, less than 15 km from Milan**, in the artisanal heart of Italian furniture design. On July 10, a white cloud rises in the sky above a chemical factory, all around is a terrible smell, a fine dust settles on everything. From that moment, nothing will ever be the same again. **In Seveso**, because the entire life of a community will be turned upside down and torn apart for decades. **In Italy**, because the accident will become yet another Italian mystery mired in lies and half-truths, but it will make it necessary to introduce new regulations on working environment conditions, environmental and social rights of citizens. **In the world**, because it will **become the eighth among the worst man-made environmental disasters** and will reveal a web of economic interests, silences, connivance and state secrets that will also involve Europe and the United States.

Nearly 50 years later - despite the identification of some minor culprits and the discovery of a Special Archive with confidential documents hidden from investigators and the public for decades - we still do not know who is responsible for what happened.

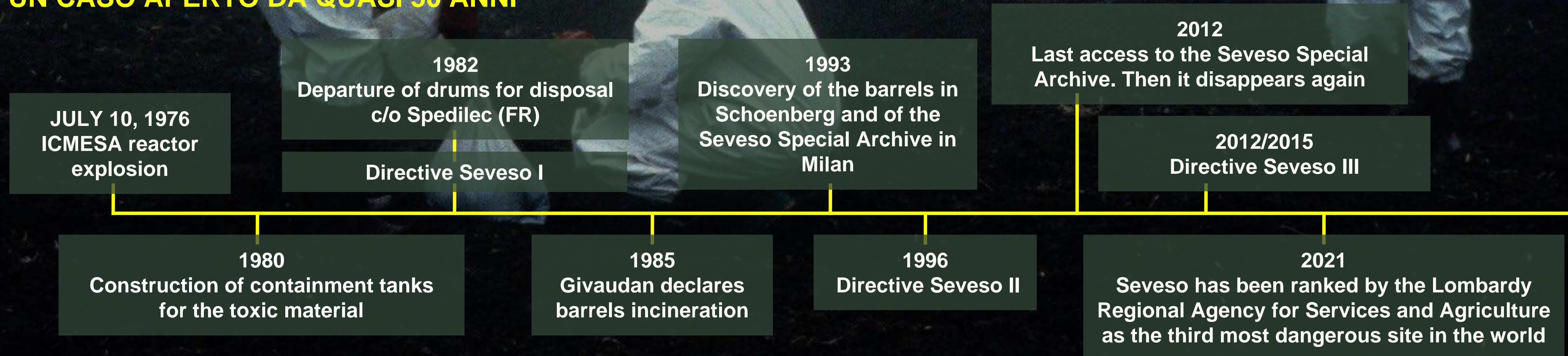
That of Seveso is a story that therefore cannot be forgotten. **With an international impact. And one that needs to be told. Today.** Not least because, on the eve of the 50th anniversary of the accident, incredibly similar dramas are still occurring, such as the one **in East Palestine, Ohio in February 2023**, where a new release of dioxin into the environment is resurrecting all the ghosts of Seveso.

HISTORY: CHRONOLOGY OF EVENTS

THE DAYS OF SILENCE



UN CASO APERTO DA QUASI 50 ANNI



THE THEME

The series **THEME** is inextricably linked to the concept of Truth
"Who is to blame for what happened in Seveso?"

In each episode, we will uncover a **version of the truth** through the investigations of our **courageous protagonists, journalists and activists who have never given up through decades of deception**, putting their private lives and careers at risk.

However, in order to identify those responsible for the tragedy, we will have to broaden our perspective and move on to the next installment, **in an accumulation mechanism** thanks to which we will climb "**the mountain of lies**" until we discover that **truth is a complicated, multifaceted, never certain affair**. So much so that, even today, there are those who can afford to say that, after all, nothing happened.

The journey to obtain justice, although the law has already run its course, still seems difficult and not without obstacles. But as we follow the revelations of our characters, unexpected scenarios will open up that place the ICMESA incident in a complex international mosaic, within which it is difficult to disentangle, overwhelmed by the fog of dioxin, which still, surrounds this story.

THE SERIES



Saturday, July 10, 1976, 12:37 p.m., Seveso. A town 20 minutes from Milan.

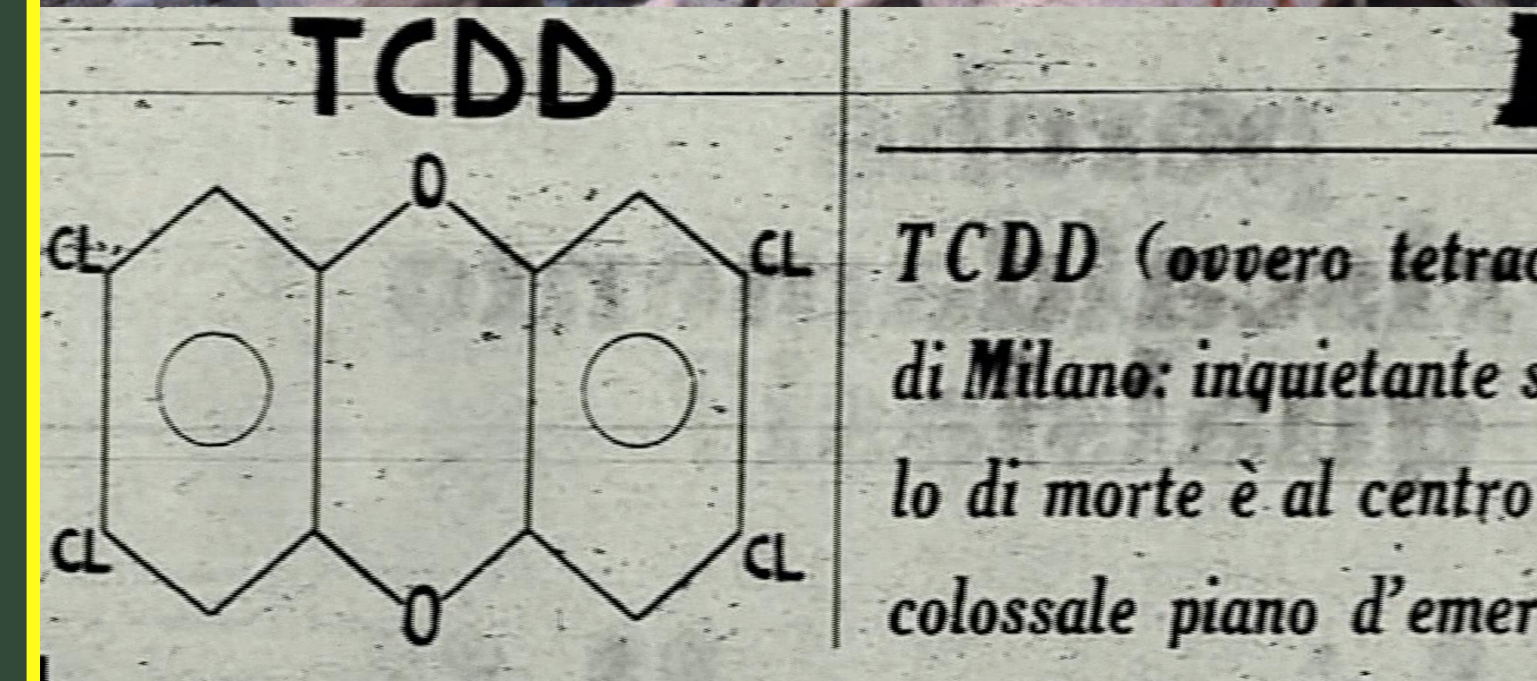
A woman looks out the window, her son is playing in the garden when she hears a roar. She rushes out, looks up, the sky changes color for a brief moment that she will never forget. A boy on a bicycle stops, something stops him, it is a strong acrid smell, birds in flight fall at his feet, it seems like the apocalypse. Dogs start barking in one heartbreaking voice. **What is going on?** Word spreads quickly in the village, **there must have been an accident at ICMESA, the chemical factory where many inhabitants in the area work.** How serious can the accident be?

Soon after, the pets - many in the area, in the village and countryside - begin to get sick, many staggering and breathing their last breaths, as if suffocated. Strange burns form on the faces of the children, they cry and seek comfort, but no one can explain to their parents what it is, at least for a few days. A dilated time that will lead to a disturbing answer: it is chloracne. A skin reaction that occurs on contact with dioxin. But ICMESA does not produce dioxin, at least officially.

And as we will find out these will be only the first consequences of Italy's worst industrial accident, the second largest chemical disaster in the world after Bhopal in India, the eighth among the worst environmental disasters in history according to Time.

On that summer Saturday morning, while the production line is shut down for the weekend break, a reactor rupture disk explodes and a cloud escapes from the smokestacks. ICMESA is a chemical factory owned by the Swiss company Givaudan, itself a subsidiary of the multinational Hoffman-La Roche, which officially produces Trichlorophenol, TCF, a compound intended for the production of herbicides and hospital disinfectants. It is an important reality for the people of Seveso, offering many a safe place to work, and until that time, coexistence with the people of that area had always been more or less peaceful. Some minor unforeseen events could happen, the occasional poisoned animal, the odd dust on windowsills and gardens, but nothing that had ever challenged their work. There was an unspoken agreement of mutual coexistence between the top management of the industry, the farmers and the people of Seveso. Often compensated by large cash reimbursements.

But this time, after 10 days of silence, in which attempts are being made to minimize the consequences of the reactor explosion, the Seveso accident becomes a media case first nationally and then internationally. This time things are different, the obvious consequences of the explosion cannot be ignored, nor can the issue be resolved with reimbursement for the inconvenience caused, as had been done in the past.



The first to write about it in a national magazine was **Enrico Finzi**, the first protagonist of our story, who at the time was a young journalist for the weekly magazine L'Espresso. The latest addition to the editorial staff in Milan. With all the grit and passion of one who follows his first possible scoop, Finzi begins to take an interest in the case and to investigate until his sources bring him incredibly close to discovering what really leaked from the factory and why: it was **TCDD, dioxin, one of the most toxic chemicals ever created by man, produced for undeclared military purposes.**

But coming so close to the Truth will not be without consequences for him: he will be forced first to leave the case and then even the world of journalism. But he will never forget.

Two other 'meddlers', however, will pick up his legacy: **Udo Gümpel**, a German investigative journalist and correspondent from Italy for numerous international newspapers, and a politician, the Regional Councillor for the Environment in Lombardy, **Carlo Monguzzi**.

While Finzi is a young and passionate idealist, Gümpel is an experienced German investigative journalist with access to the secret services and other international information networks.

Monguzzi instead is a kind of "grown-up Finzi": the ideals in him are still alive, but his entry into the political arena in the 1990s was a decisive step towards really trying to change things, especially in a Milan overwhelmed by the "Mani Pulite" political scandal, a time when the birth of a New Republic is on the horizon and legality must prevail.

The three of them are the main protagonists of **our investigation in pursuit of the truth.**

Thanks to the discovery in 1993 of a "forgotten" Special Archive in the basement of the Palazzo della Regione Lombardia, Gümpel and Monguzzi will discover not only that Finzi in 1976 was on the right track, but also that ICMESA was actually affiliated - in Cold War times - with a military production that required agents and chemicals used for war purposes - since the Vietnam War and perhaps earlier - and established in Italy where labor and environmental safety regulations in the postwar period were poor compared to other Western countries, and because Italy had a political need to create jobs and jumpstart the economy. Without too many scruples.

It's a new investigative track that opens up. But as with Finzi before, also Gümpel and Monguzzi remain victims of strange red herrings, fierce silences and inexplicable boycotts that never seem to allow the truth to emerge.

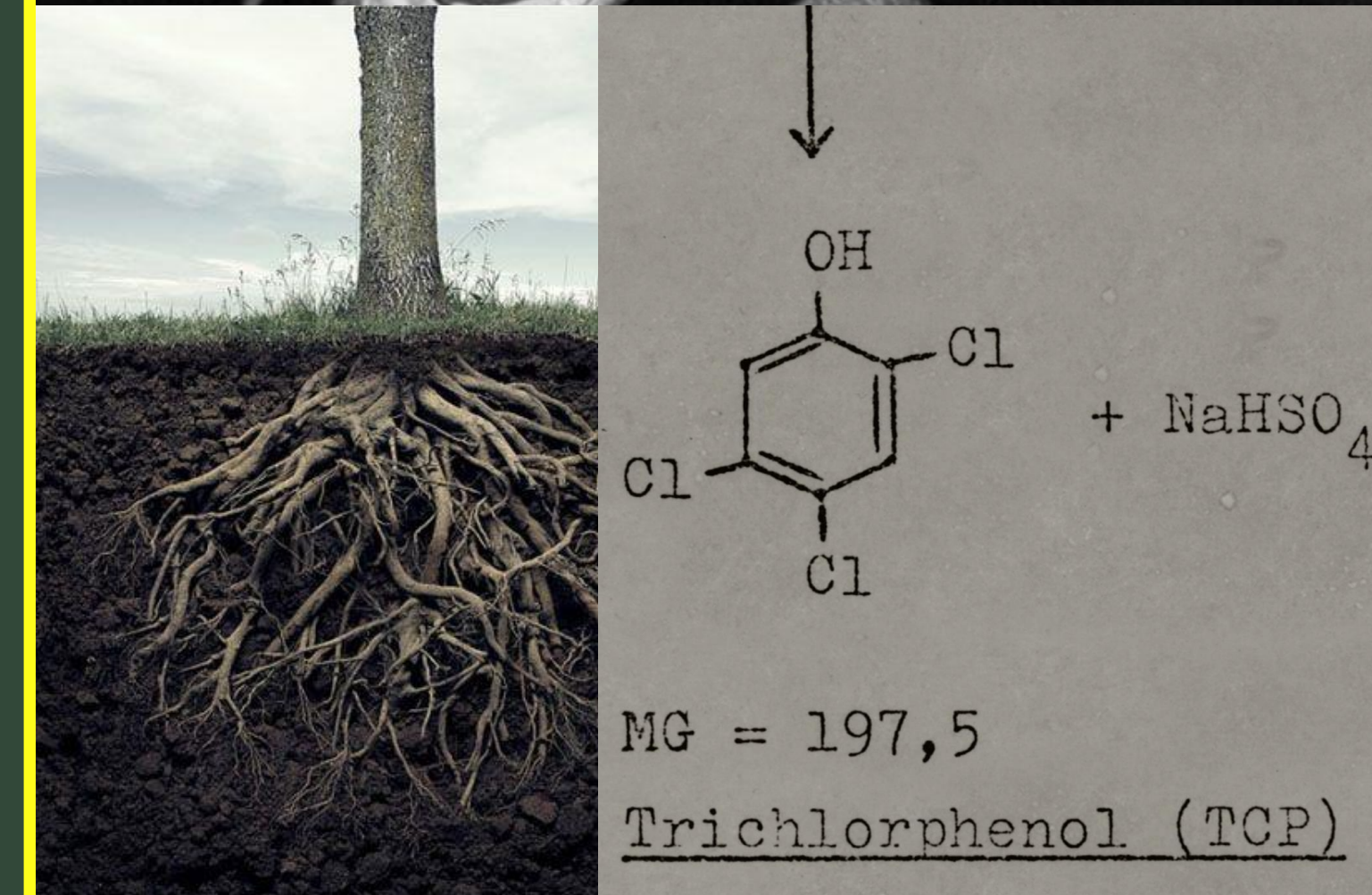


The evidence for this is indeed in **the barrels where Seveso's most toxic waste has been stored for years**, including the remains of the exploded reactor. But here a new mystery opens up: remaining in Seveso until 1982, the barrels were sent to France to a ghost depot, from which, however, they disappeared and then suddenly reappeared and officially disposed of in Basel in 1985. But Gumpel and Monguzzi discover that those in Switzerland are different from those that had left ICMESA, which mysteriously ended up in Germany. All a sham? Why?

At the same time as the line of investigation, which spans more than three decades, the series reconstructs, **through the voices of the people of Seveso, what has happened since the summer of 1976** and the consequences of the accident on Nature and people.

Plants dried up and trees "skinned," thousands of domestic and wild animals died, and more than 80,000 livestock were condemned to be slaughtered. The population of the area suddenly became a mass of displaced people to be given housing and kind of guinea pigs to be studied in a large laboratory for the study of dioxin damage. Paradoxical and painful situations which, thanks to the resistance and activism of many citizens and volunteers, **would transform these painful facts into an engine of progress for the whole of Italy, anticipating and stimulating the debate** on the Abortion Law and determining the birth of the European Seveso directives (I, II, III) that regulated the relationship between companies and the surrounding environment.

Witnesses and spokespersons for this social, economic and environmental tragedy are ordinary people, such as **Amedeo Argiuolo**, who first as a trade unionist at ICMESA and then as responsible of the forest that rose up in place of the factory, continues his battle for public health; such as **Gianni Del Pero**, who was so impressed by the tragedy that he decided to devote his life to environmental protection as president of WWF Lombardia; and such as **Tina de Prisco**, who despite the alarms and fear, gave birth to Claudia, the first post-disaster, healthy baby girl.



But this is also the tragic story of **a community that, since that time, has fought every day against dioxin, an invisible, unrecognizable monster whose weapons were not yet known**. Victims of an industrial accident that everyone wanted to be forgotten, whose real culprits were never really identified, apart from slight superficial condemnations to the top management of ICMESA and Givaudan.

If we had to choose an image to describe the structure of the docuseries, it would be that **of circles chasing each other on a water surface after a stone has been thrown into the pond**. Each episode represents a thematic point of view, so as to provide the viewer with a version of the Truth, but one that does not satisfy and answer all questions.

Because only by looking at the phenomenon as a whole can one understand that each of these circles constitutes the propeller of a single spiral, of a whirlpool that pulls the entire community of Seveso toward the bottom. So that, still today, one wonders what really happened that day and what was being produced, really, in that factory.

But even more so one wonders when it will be possible to truly get rid of dioxin.

Sadly, never.



Allarme diossine: East Palestine potrebbe diventare la Seveso americana

Il 3 febbraio un convoglio merci che conteneva prodotti chimici è deragliato in Ohio

MAIN CHARACTERS

The background of the image features a row of dark silhouettes of people walking from left to right against a light, hazy sky. The silhouettes are of various heights and builds, suggesting a diverse group of individuals. The overall tone is somber and contemplative.

THE INVESTIGATIVE TEAM: THOSE WHO INVESTIGATE



ENRICO FINZI

Finzi is an ambitious 20-year-old full of aspirations and ideals when he joins the editorial staff of L'Espresso, it is the 1970s and in Italy there are those who still strongly believe in information as a means of telling inconvenient truths and as a watchdog of power. He comes from a leftist family and he breathed that revolutionary and socially committed air from an early age. The young journalist, almost by chance finds himself investigating the ICMESA incident one hot summer morning. Here begins a journey, which will lead him toward an intricate web of possible truths that will catapult him into adulthood, where the space for ideals shrinks in the face of the will of his superiors and the bullying of the strong powers. Indeed, Finzi will be contacted in secret by sources inside Hoffman - La Roche and by military deep throats, until he approaches the possible truth on his own. But he will be dissuaded, threatened and removed from the case until he is convinced to abandon journalism and change his profession completely, while keeping the spirit and urgency for truth alive in every experience of his life. Today Finzi is involved in something else, but he has never completely ceased to take an interest in ICMESA. and to provide his testimony to those still investigating the facts today.



UDO GÜMPEL

A German investigative journalist and correspondent for Italy, Gumpel is considered a tough cookie in journalism circles, his byline synonymous with integrity. Seveso is the most egregious case he has worked on since the 1980s, when he is contacted by German intelligence to shed light on some toxic waste found in East Germany and coming from Italy: is it Seveso's? The issue opens up a multitude of questions in Udo and provides him with clues that will push him toward new investigative leads to follow back into the past. While feeling David versus Goliath, he will continue to search for evidence and testimony, chronicling the ICMESA affair, its cones of shadow and cover-ups for more than a decade. Together with Carlo Monguzzi in 1993, he will discover the Special Archive of Seveso, thanks to which he will attempt to reconstruct the truth about the dioxin case and the toxic waste route, denouncing - albeit in a media silence fueled by international economic and political interests - the staging of the multinational company and the military secrets behind the accident. Although forced to follow other events, he will never really stop investigating and gathering evidence for the new truths.



CARLO MONGUZZI

A chemical engineer by training and a politician by passion, Carlo Monguzzi is driven by a desire to clean up the politics of the rot in which it has lived for too many years and the environment of his territory from the poisons and man-made pollution. In 1993 he is the hand that turns the key to the forgotten Seveso archives, uncovering more than 1,500 dossiers and files, 4 million sheets, many in English that have never been translated and above all never disclosed. It was he along with Gumpel who catalogued some of them and revealed, in a popular tv show, the actual amount of TCDD that came out of the A101 reactor. But even he, while adding essential elements toward the truth of Seveso, like Finzi and Gumpel, will not be able to bring out the full picture, stifled by time, red herrings and false information. An this is what still motivates and drives him today to take an interest in and tell us the truths of Seveso.

THE STORIES OF THE COMMUNITY *(Unpublished and exclusive to the docu-series)*



TINA DE PRISCO | The mother

Tina, in 1976 was a young pregnant woman living in Seveso, a quiet town of workers and families near Milan. She never imagined that her life could be turned upside down at any moment. A few days after the reactor explosion at ICMESA there was a knock on her door to inform her that her baby girl might be born with deformities and that she would soon have to leave her home forever. The cloud of dioxin for Tina was the most dramatic moment of her life, fears and uncertainties came crashing down on her and her family. As a result of the poisoning scare she found herself at the center of the abortion debate in Seveso. The media and a section of public opinion went so far as to accuse her of wanting to give birth to a monster; newspaper articles and television reports came out about her. But Tina went ahead with the pregnancy and the delivery was induced because of the fear of malformations. She hoped to the last that her daughter would be born healthy, and today that child, Claudia Bordogna, tells us with her mother how that event turned their existences upside down forever.



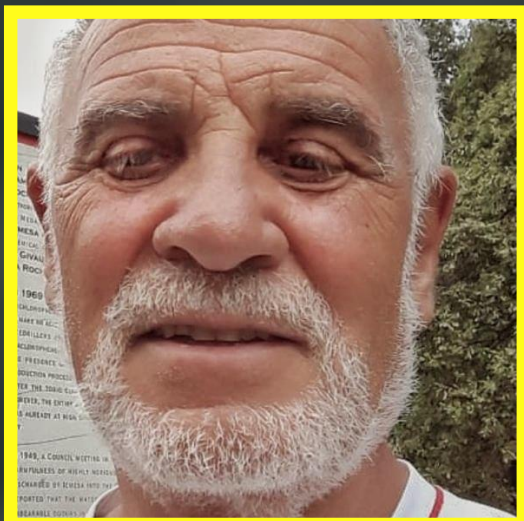
CLAUDIA BORDOGNA | The daughter

Claudia is the first child born in '76 after the ICMESA accident. She is the daughter of Tina De Prisco. After her birth, the little girl was constantly monitored and tested. She still remembers the doctors in scrubs and the constant fear in her parents' eyes, but she was too young to understand what all the fuss was about; she felt like a guinea pig, an experiment, like those seen in early science fiction movies. She would learn of the incident only as an adult from her mother's direct account, thanks to which she now reassembles the pieces of her memory, trying to shed light on the emotional aspects and psychological repercussions that characterized a generation born under the threat of the toxic cloud of Seveso.



GIANNI DEL PERO | The teenage activist

When the A101 reactor at ICMESA's explodes, Gianni attends Marie Curie Scientific High School in Meda but is old enough to understand that what is happening is serious. Reminding him of this are the increasingly frequent medical checkups for kids his age. What he experienced affected his life so much that it sparked in him a determination to become an environmental geologist and activist with solid ideals who would follow the Seveso affair very closely throughout his life. His older sister dies of cancer in 1980, and Gianni finds himself even more determined. He worked for ARPA, the Lombardy Region, and founded WWF Groane. He has never stopped searching for the truth about Seveso, has followed the coring, the ARPA examinations, and today he is involved, as a geologist and environmentalist, in the Pedemontana affaire in Seveso, which brings up from the past many still open questions about the land reclamation and its real impact in the environment.



AMEDEO ARGIUOLO | The insider

In '76 he is chief technician at ICMESA and a union organizer, leading the works council. For us, he is an indiscreet look inside the company in the hours before the accident. Together with Gaviraghi, his colleague in Plant B, he is the voice from the inside, a privileged witness to the accident and the first days afterward. He relives in his memory every second of those fateful hours that marked not only his career but also the lives of the people around him. Amedeo feels the weight of a category to protect on him, that of chemical industry workers, who were told many lies throughout the affair, putting their health at risk. Today he is secretary of the Italian Retirees Union of Meda and fights for the truth about the ICMESA accident in the name of workplace health.



THE EPISODES

TEASER

November 1993, Milan: German investigative journalist Udo Gümpel shows up in the office of Lombardy's Regional Councillor for the Environment Carlo Monguzzi.

He wants to consult the Seveso Special Archive, the collection of documentation related to the accident at ICMESA on July 10, 1976, the worst accident in the Italian chemical industry and one of the world's worst environmental disasters. It is a mystery on which no light has ever really been shed and which now it is time to solve, as toxic waste from that factory suddenly seems to have been found buried clandestinely in Germany. But of the public archive, managed by the Lombardy Region, there is no trace and no one seems to know where it is. Until, by dint of questions, raids on public offices and newspaper articles, a door appears in a basement of the Lombardy Region building, a door to which no one has the keys. And no one knows where they are. An assumption that suggests it is better to give it up.

But Monguzzi and Gümpel won't stand for it and threatened to use force. Mediatc, but also physical, by literally kicking down the door. The threat works, it's the archives they're after: 4 millions of sheets containing the answers that the people of Seveso have been looking for for years and that no one wanted to give: how much dioxin came out of ICMESA, what was really being produced in there, who were the factory's real customers, and, most importantly... could that disaster and its devastating consequences have been avoided?

Perhaps so, if one had listened to a young journalist, Enrico Finzi, who already a few days after the disaster had uncovered information that would then have changed the lives of thousands of living beings: people, animals, plants. And certainly the fate of an entire territory...



EPISODE 1: THE ADVANCING CLOUD

July 1976: Enrico Finzi, a young journalist at the Milan editorial office of L'Espresso, begins investigating an accident that happened in Brianza: on July 10 at 12:37 p.m., a cloud spilled from the ICMESA chemical factory over Seveso, as a result of which plants dried up, animals died, and children had burns on their skin. The mass media ignore the news, but he wants to find out what came out of those chimneys. He will be accompanied in a decade-long relay by an investigative journalist, a political activist for legality, and by the people living those days up close: witnesses and victims of something unknown and frightening.

EPISODE 2: THE EVACUATION

Our investigators - Finzi, Gümpel and Monguzzi - tell us about the discovery of the spill of TCDD, the most toxic dioxin ever created by man, and the subsequent chaos. While Givaudan, the Swiss company that owns ICMESA, downplays, the case also begins to explode in the media. In the following days, everything precipitates: from July 24, the evacuation of the population, the killing of all the animals and the cleanup of the area are being carried out. But will this be enough to be safe? And, most importantly, what else has been hidden from the residents of Seveso?



EPISODE 3: THE DEAD ZONE

Finzi, Gümpel and Monguzzi discover and confirm - between 76 and 96 - that ICMESA was involved in military production and had been spilling TCDD on Seveso since its opening in 1945. Meanwhile, the public discovers that - in addition to cancers - one of the consequences of dioxin is malformation of fetuses. From the women of Seveso, will monsters be born? Meanwhile, the cleanup of the area begins until, in 1985, the barrels containing the remains of the reactor - the most dangerous waste in Europe - are burned in Basel. They just don't look like the ones from Seveso... Where did the real drums go and why did they disappear?

EPISODE 4: A TRUTH

The search for the barrels opens a new investigation into the search for Seveso's toxic waste and unravels the plots that have covered up and sidetracked the investigation for decades, thanks to the pursuit of the Seveso Special Archive, a mysterious public archive that could be the answer to many questions. But which appears and disappears several times over time. What does Agent Orange, a terrible chemical weapon, have to do with Seveso? What did ICMESA really produce? Where did the real barrels of toxic waste go? Will we ever know the truth about what really happened? To this day, the ICMESA affair lies buried amidst red herrings, silences and clues to be proven. It stands, however - thanks to the courage of activists, investigators, journalists and a few politicians who did not give up - the 3 Seveso Directives, enacted by the European Union between the 1990s and 2012, rules that have been created in order to avoid a new Seveso. In Italy, in Europe, in the world. Will they be enough?





DIRECTION & ARCHIVES

VISUAL APPROACH *(by Chiara Battistini)*

I have always been attracted to complex stories that conceal uncomfortable, many-sided truths with unpredictable implications. When I listened to the Seveso podcast, I immediately imagined how to tell this story, taking the viewer through a series of questions that I was the first to ask myself. Through archival material and interviews with the protagonists of the story, in some cases posed, in others, in action, we intend to reconstruct the story and its emotional, social, economic and environmental consequences.

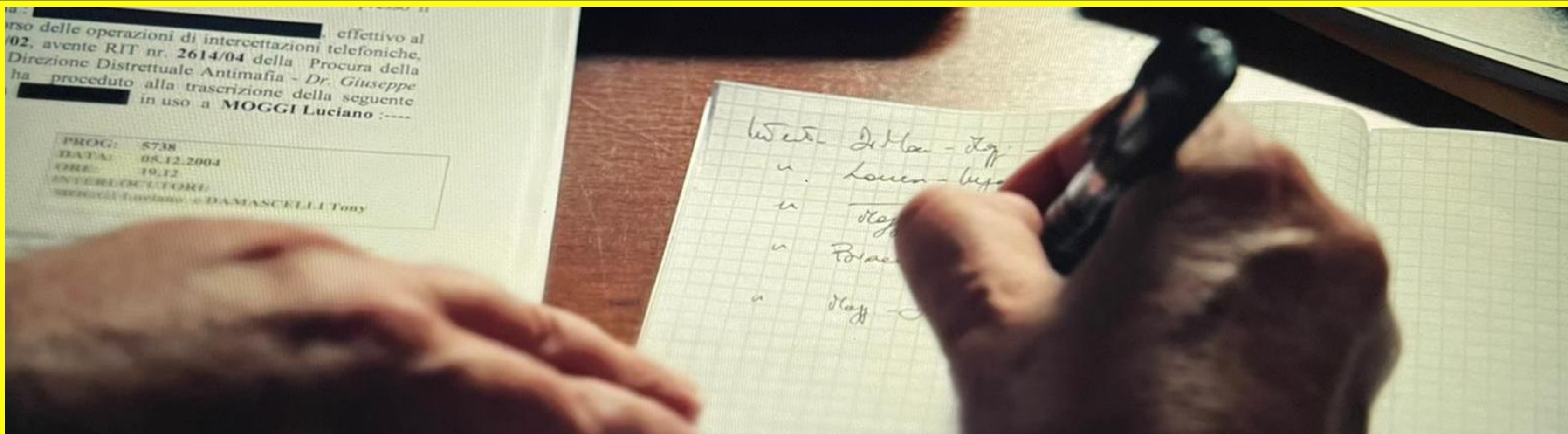
To do so, I would like to portray the places in Seveso, the real ones that can still be visited today and those that we will instead reconstruct in the reenactments. My first goal is to recreate the suspended atmosphere, the mood of uncertainty and confusion, that characterized both the crucial 10 days after the reactor explosion and the nearly 50 years that followed, during which, red herrings and cover-ups kept the truth hidden.

For the reconstructions of ICMESA and its Wards A and B, I would like to use 3-D images, which will help the understanding of the incident from a technical point of view. The reenactments will be carefully constructed and alive with details, while the protagonists of the story themselves will cinematographically re-experience the most impactful moments, thus visually emphasizing the drama and its turning points.



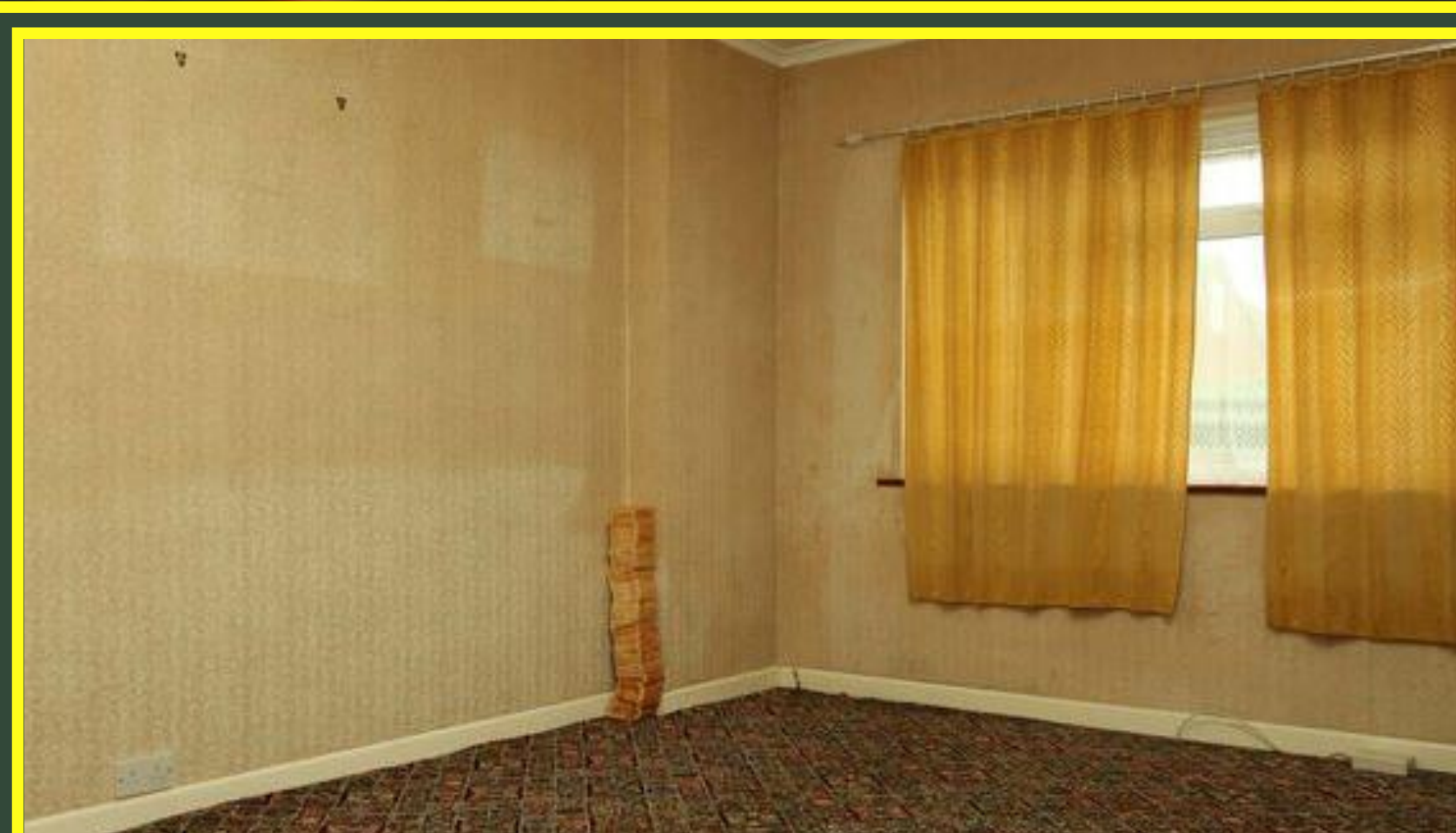
THE INVESTIGATION

The investigative part of the series, will be told **with interviews and narrative sequences** that reconstruct with the protagonists on stage, the most important moments of their search for the truth, the most iconic moments of the investigation.

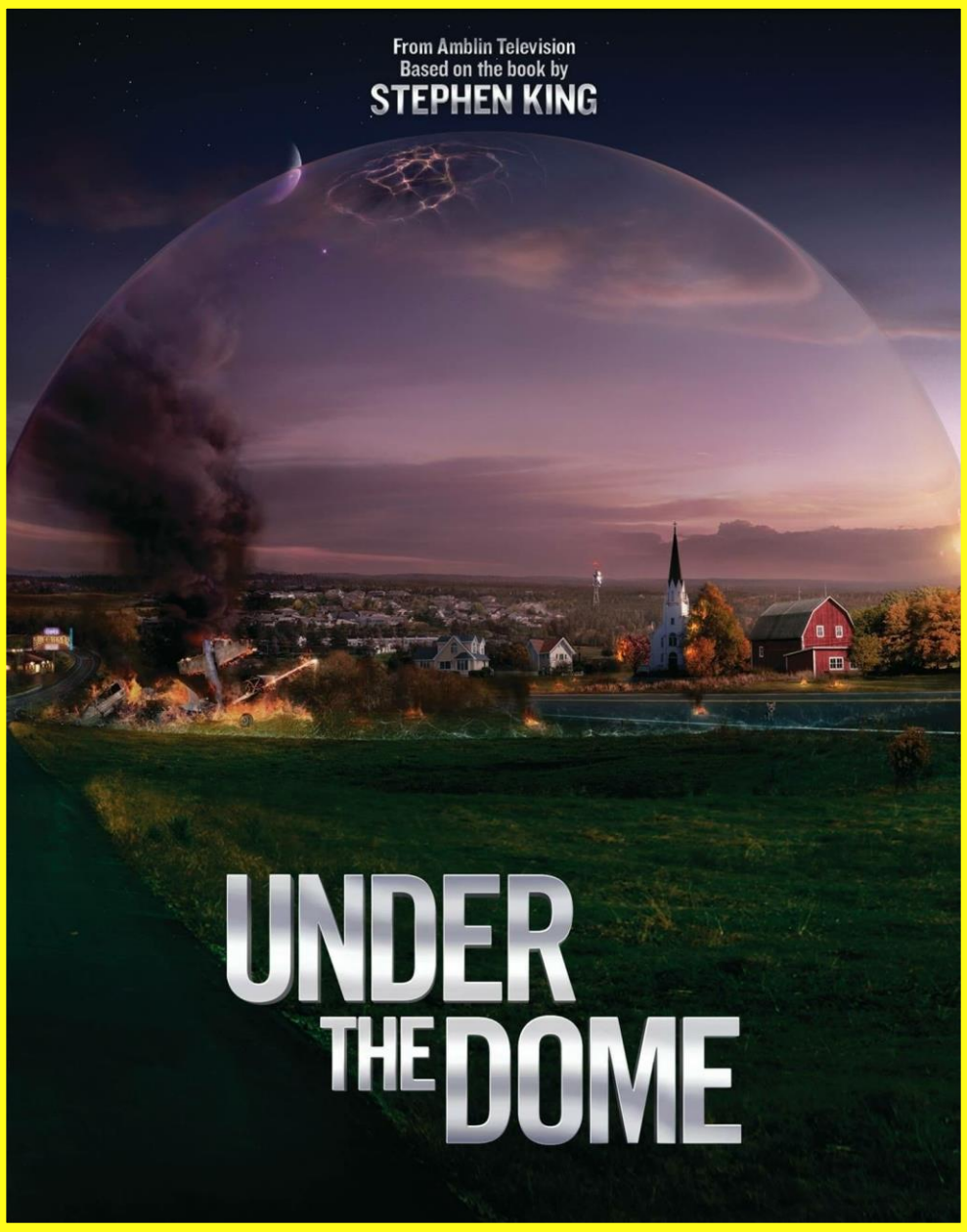
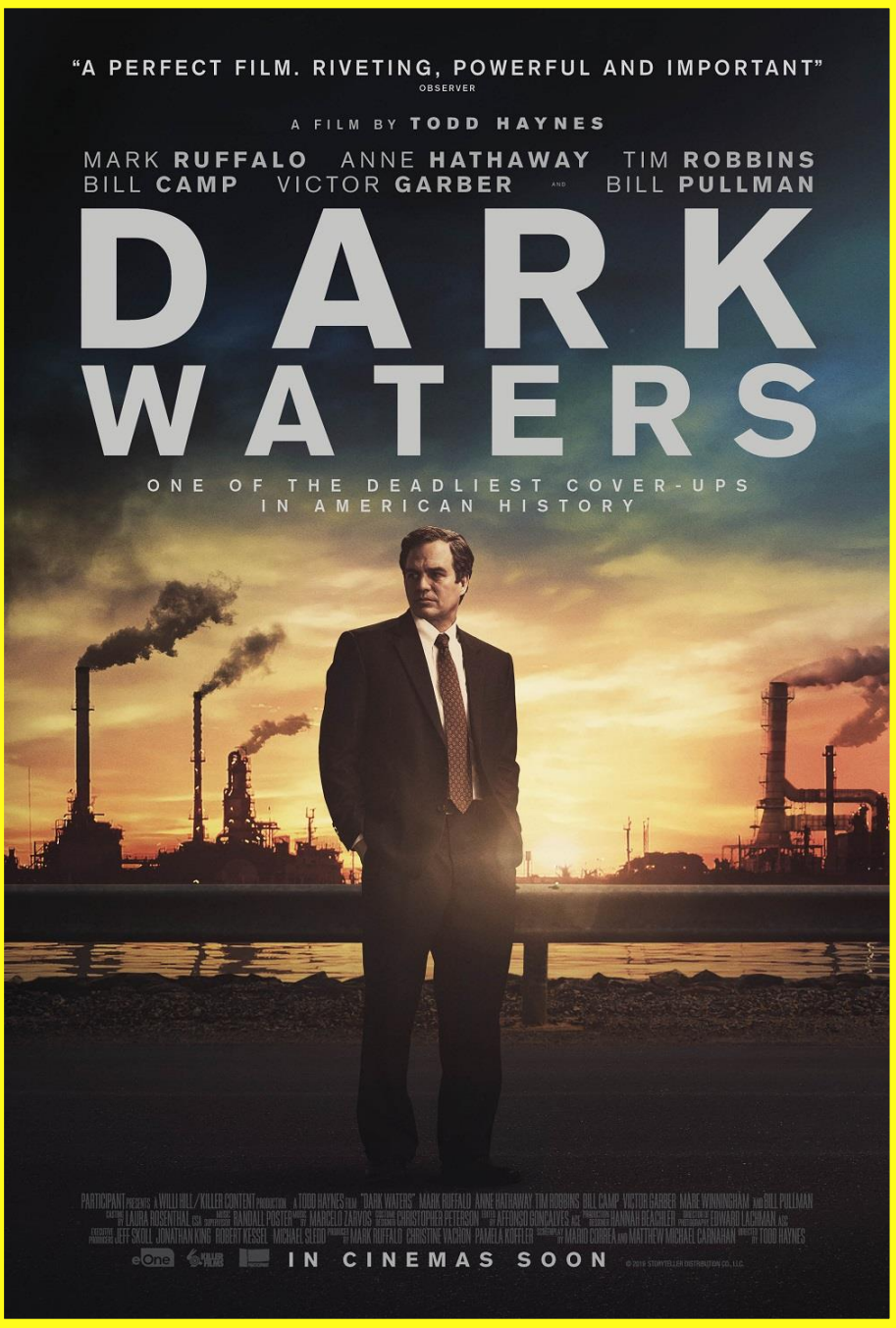
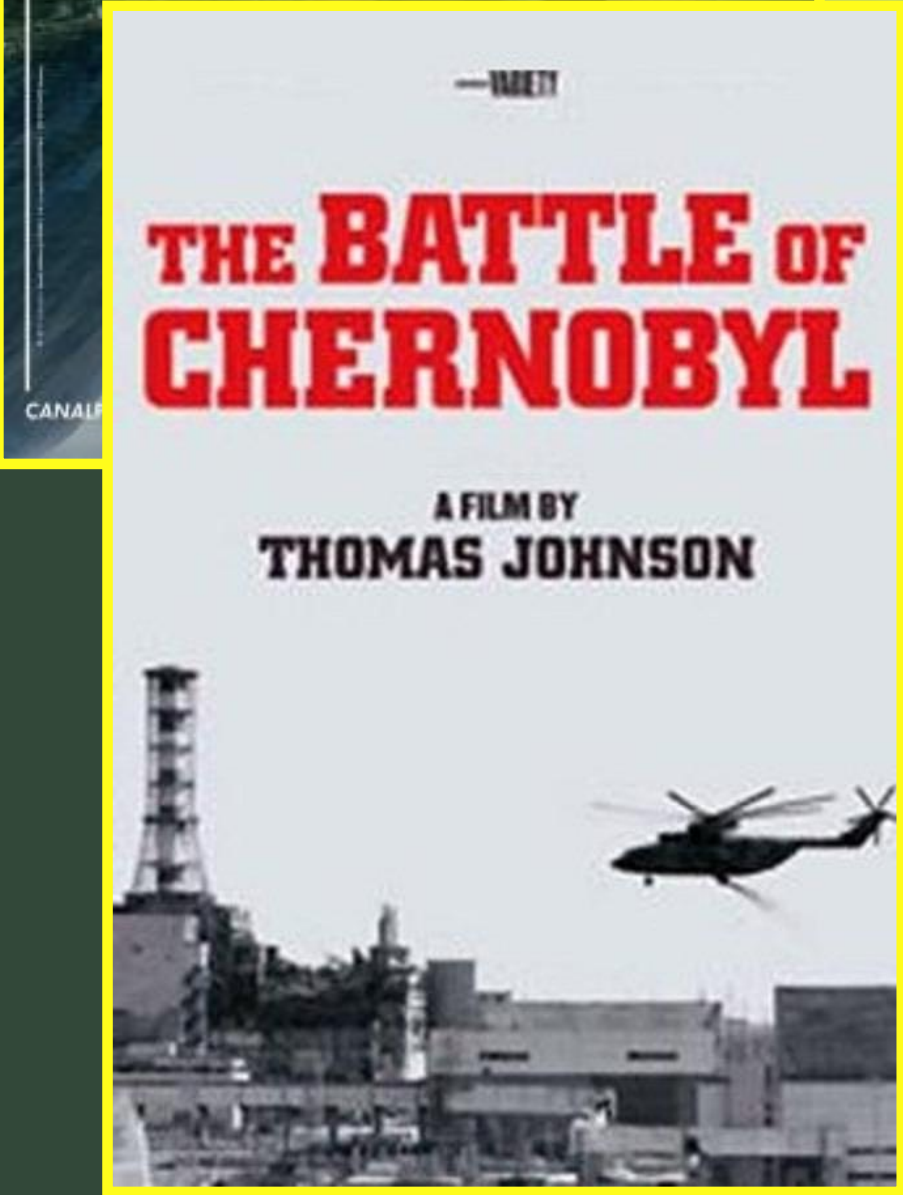
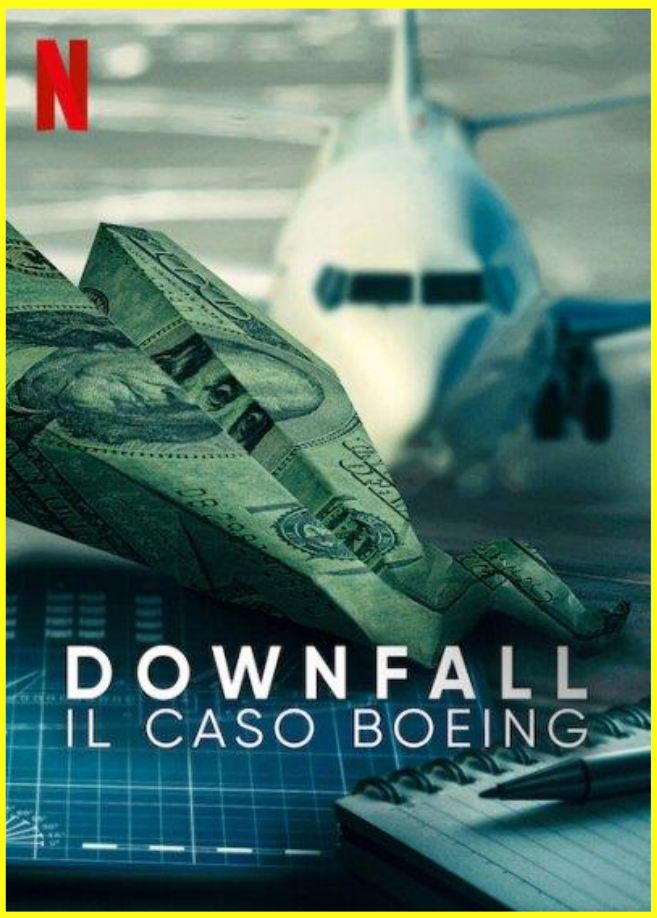


THE INTERVIEWS TO THE COMMUNITY

The posed interviews with community witnesses will have empty, abandoned houses as a setting to evoke the drama of so many families who had to evacuate their homes, suddenly and without knowing if and when they would be able to return. Emptiness becomes a narration of a collective feeling.



REFERENCES

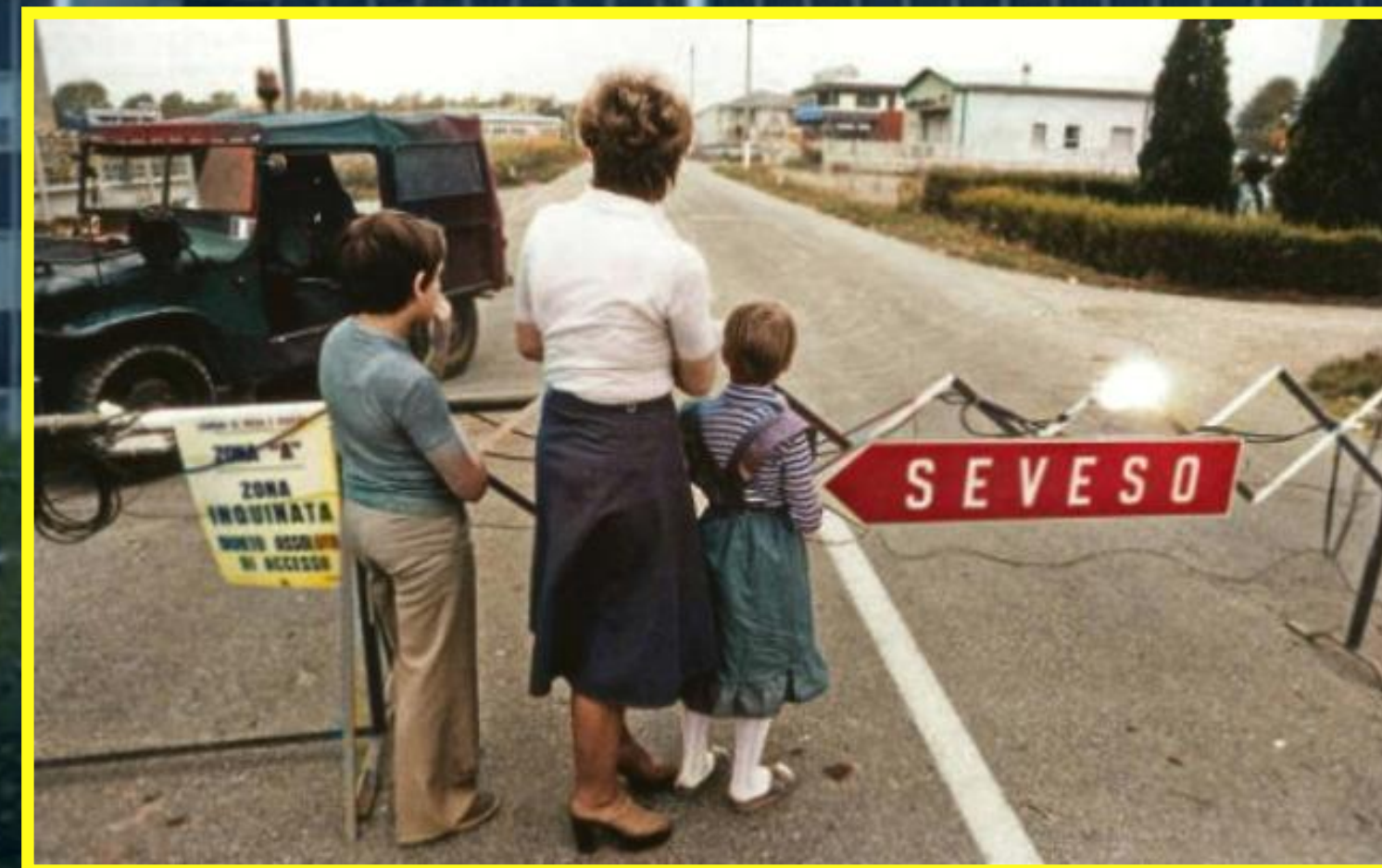
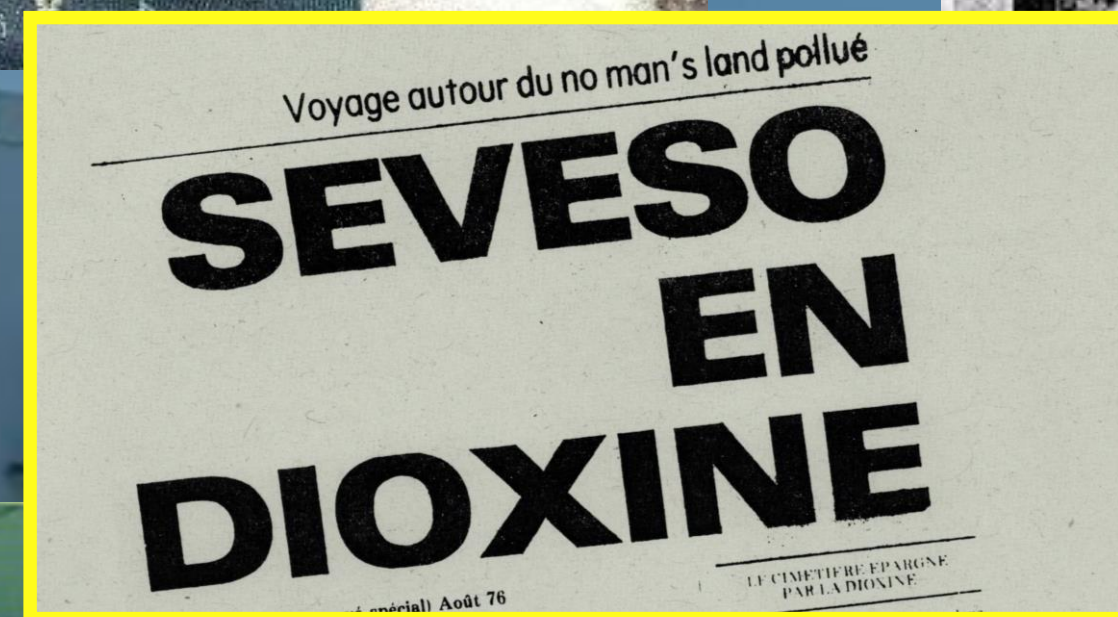
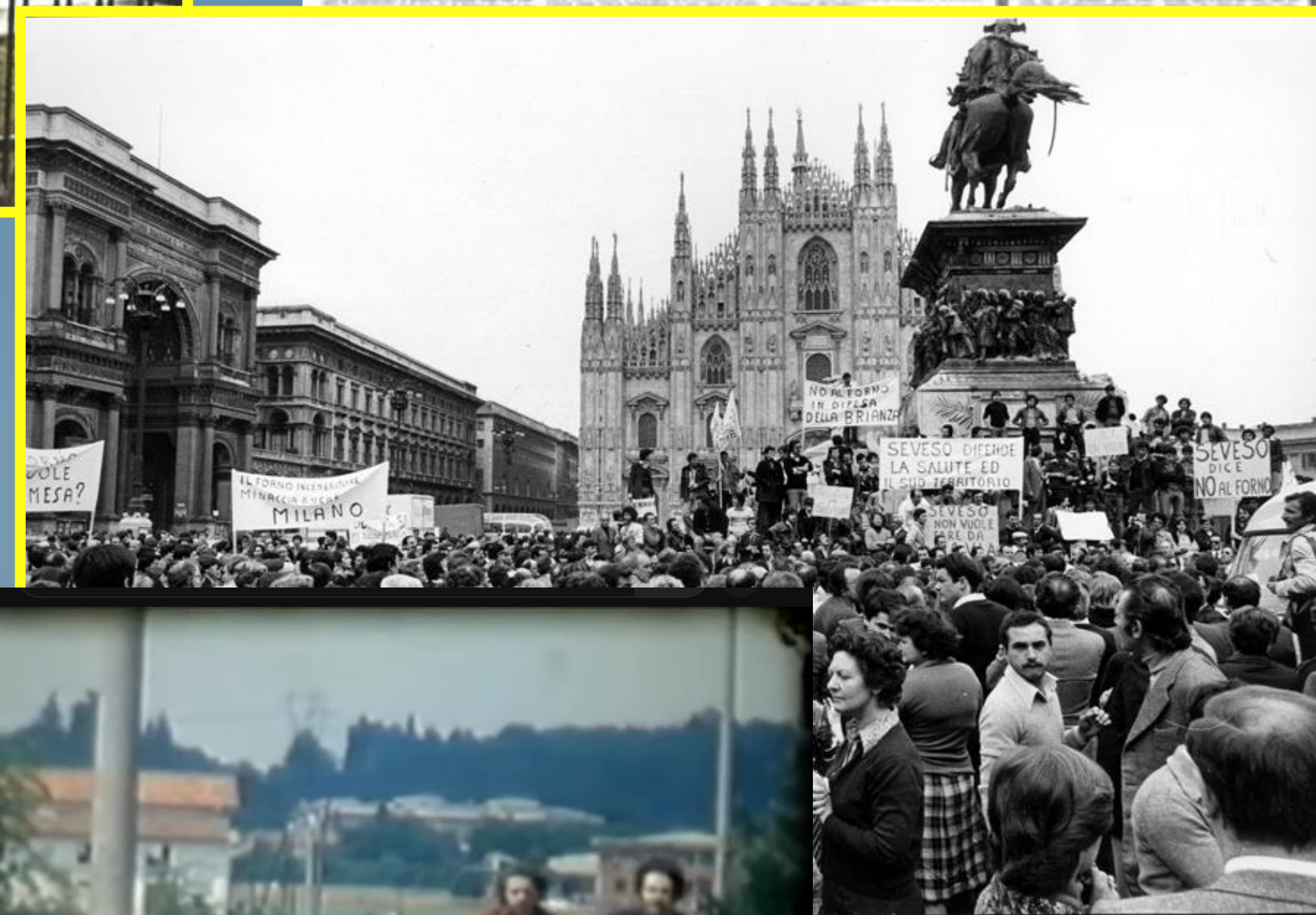


THE ARCHIVES

The Seveso affair had an enormous echo both in Italy and abroad, and for this reason the type and number of archives available on the subject is varied and of considerable size. Our story intends to make use not only of the most significant **video materials** but also of **printed materials**, thanks to the vast coverage of the affair by the national and international press of the time, and **photographic** ones, which will offer to the story **the most iconic images on the affair**, those that contributed to consolidate in the collective imagination the Seveso disaster as one of the most serious environmental disasters in history.

Video archives are the ones that help us best tell and give us an idea of the catastrophic dimensions involved in the accident at ICMESA. The **main Italian video archives** we refer to are Rai and AAMOD, where we find news reports, interviews, tragic first-hand accounts and documentaries on the subject. These will be joined by local archives, such as the Mediateca of the Region of Lombardy, and those of **proto-ecological associations** such as Legambiente, whose founder Laura Conti was one of the political figures who took the greatest interest in the issue. The series will also make use **of private, largely unpublished archives**, such as Michela Corti's, which consists of a substantial number of Super8 films that give us a more intimate and less institutional account of the days following the Seveso disaster.

Complementing this picture is the presence of **international video archives**, testifying to the incredible resonance that the affair also had abroad, such as RSI (Radio Televisione Svizzera), RTS (Radio Télévision Suisse) and INA (Institut national de l'audiovisuel), and providing us with a supranational and broader point of view on an affair that was anything but uniquely Italian.



AUTHORS & DIRECTION

Matteo Liuzzi - author

Matteo Liuzzi was born in Milan, where he works as an "author." He has written for TV, radio, several advertising agencies, eventually discovering a deep passion for podcasts. After producing the trilogy on Milan's romantic Mala "Milanesi Brava Gente" and exploring the darkest corners of the broadcasting schedule with shows such as Camionisti in Trattoria, his latest works are "Seveso - The Chernobyl of Italy", (Audible), "L'Unicorno" (Will Media) and "Metanolo" (Spotify).

Niccolò Martin - author

Niccolò Martin is a director and producer of podcasts such as "Seveso - The Chernobyl of Italy", "MAXI - The trial that defeated the Mafia" and "Black as Blood". He collaborates with Audible, Will Media, StorieLibere and with authors such as Carlo Lucarelli, Roberto Saviano and Massimo Picozzi. His latest productions are "L'Unicorno" (Will Media) and "Metanol" (Spotify).

Fabio Ragazzo - author

Fabio Ragazzo is a creative producer and author. He is currently the Artistic Director of "il Pod - Italian Podcast Awards" and editorial consultant. Until May 2022 he was the podcast manager of Audible, Amazon's audio service, where he developed more than a hundred podcasts, including "Seveso - The Chernobyl of Italy." His latest project is the podcast "L'Unicorno" in collaboration with Will Media.

Chiara Battistini- director & autore

Chiara Battistini, is an author, director and creative producer born in Milan. She has worked for MTV, Raidue, La7, Sky UK and Sky Italia. She has directed several projects exploring the relationship between fashion and art including "Michelangelo Pistoletto, between Father and Son" distributed by SkyArte. In 2022 she is author, director and executive producer of the Sky Original docu-series : "La Mala, bandits in Milan." Her latest project as director is a documentary film produced by Sky UK, currently in post production.

Story-Editors: Riccardo Chiattelli - Francesca Baiardi. Staff writer and editor: Federica Tudisco

PRODUCTION



EffeTV – Feltrinelli Originals

Feltrinelli Originals is the development and production label of Effe TV, a media content company of the Feltrinelli Group, created to create serial content for networks and TV platforms, inspired by the best literary editorial production and the narration of Italian true stories, unique, original and still unpublished, capable of expanding the narrative of our country. In addition to the docuseries "SEVESO - THE CHERNOBYL OF ITALY," Feltrinelli Originals is currently developing the docuseries project "DR. GINO STRADA"; two scripted TV series projects with Bim Production - "LOTTO GANG," written by Leonardo Fasoli, Maddalena Ravagli and Alessandro Bardani for Netflix and "FUMETTIBRUTTI," inspired by the graphic novels of the cartoonist of the same name; with Indiana Production the series "FIORI & CRIMINI - I delitti del casello" based on the detective stories by Rosa Teruzzi published by Sonzogno di Marsilio.

Riccardo Chiattelli

Director of EffeTV, Feltrinelli Group's media content company, he is responsible for IP development, production and distribution of exclusive and original scripted and unscripted content - TV Series, Documentaries, Audiopodcasts and Films - under the Feltrinelli Originals, Feltrinelli Audiopodcast and Feltrinelli Real Cinema labels. With over 20 years of experience as FILM & TV Executive and Creative producer, commissioning editor, programming and marketing/communication manager in Fox Networks, Sky Italia and Feltrinelli Group, he was network director of TV channels Cult, Next, Cult Cinema, Cielo and LaF.

Francesca Baiardi

Executive and Creative Producer of unscripted original content. Over the past two decades, she has been involved in the production of several documentaries, feature films and TV series. She is currently delegate producer of EffeTV, the media content company of the Feltrinelli Group, for which she is responsible for the conception and production of documentaries, docuseries, factual series and podcasts.

PRODUCTION: development consultants

Francesco Virga

Senior Producer of MIR Cinematografica, member of the European Producers Club/EPC and member of the European Film Academy/EFA. Since 2021 he has been president of Doc/It, the Association of Italian Documentary Filmmakers. His filmography includes, among others, Federica Di Giacomo's LIBERAMI, Lion for Best Film/Orizzonti, 73rd Venice Film Festival, EFA 2017 nominee, and all of Alina Marazzi's documentary production, including UN'ORA SOLA TI VORREI and VOGLIAMO ANCHE LE ROSE, multi-award-winning, broadcast over the years by TV and platforms worldwide. The last documentary produced, THE LOST GENERATION by Marco Turco, won the Nastro d'Argento 2023 as "Best Documentary - Cinema of the Real."

Stefania Villa

She has been working with MIR Cinematografica since 2017 as a production manager with experience gained mainly in the field of film and television documentaries in international co-production set-up and in collaboration with major Italian and European broadcasters. As a producer she has worked for ADV campaigns, video clips and commercials for Milan-based directing collectives such as MALAKA and SANTABELVA and as a researcher and fixer (Northern Italy) for national and international independent production companies (AVVENTUROSA, EXCEPT, ZERO ONE FILM, POINT DU JOUR)



THANK YOU

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Il bosco delle querce, Seveso. Today.