

**Parallelo 41 produzioni and FilmaP - Arci Movie**  
in collaboration with Fondazione Eduardo De Filippo



FONDAZIONE EDUARDO DE FILIPPO

present

# **NON PUÒ ESSERE SEMPRE ESTATE**

a film by

**Margherita Panizon and Sabrina Iannucci**

Italy 2017

HD, colour 62'

**arciMovie**



info@arcimovie.it  
info@centrofilmap.it  
Tel./fax 081 5967493  
Cell. +39 334 6895990



parallelo41produzioni@gmail.com  
antodinocera@gmail.com  
Tel.: +39 335 5826163

Parallelo 41, Arci Movie and FilmaP,  
in collaboration with Fondazione Eduardo De Filippo  
present

**IT CAN'T ALWAYS BE SUMMER**

Directed by

**Margherita Panizon and Sabrina Iannucci**  
a project developed under *Atelier di cinema del reale*  
coordinated by Leonardo Di Costanzo

Produced by:  
**Antonella Di Nocera, Margherita Panizon, Sabrina Iannucci**

Editor and colour correction  
**Simona Infante**

Assistant editor  
**Giorgia Villa**

Photography  
**Margherita Panizon, Sabrina Iannucci, Francesco Romano**

Sound editing and mixing  
**Marco Saitta**

Colour correction  
**Simona Infante**  
With  
**Domenico Bisogni**  
**Alessio Dalia**  
**Chiara Stella Riccio**  
**Nicola Laieta**  
**Giuseppe Di Somma**  
**Mena Carrillo**  
**Antonia Cuccioli**  
**Enrico Borrelli**  
**Ilenia Caccavo**  
**Rosa Capuano**  
**Gennaro Adamo**  
**Nadia Carfagna**  
**Roberta Carratone**  
**Antonio d'Amato**  
**Alessandro Esposito**  
**Giuseppe Esposito**  
**Syria Giulietti**  
**Patrizia Guadagnuolo**  
**Carmine Marino**  
**Luca Navarra**  
**Lucia Noviello**  
**Gennaro Pantaleno**  
**Simone Petricciuolo**  
**Davide Caldieri**

**Logline**

*"It can't always be summer"* is a documentary that examines the development of a group of teenage kids from the outskirts of Naples and their involvement in a theatre group.

## **Synopsis**

Chiara Stella, Domenico and Alessio are all 15 years old and every Monday they go to theatre classes at the Centro Asterix, a recreational space with a small theatre, located in San Giovanni in Teduccio, a district in the eastern suburbs of Naples. The three are from neighbouring areas: Ponticelli, Barra and San Giovanni itself. They are involved in rehearsals for a production of *Vincenzo De Pretore*, a play by Eduardo De Filippo. Nicola, the director of the show, has suggested this text for a particular reason: it reflects the lives of many of the kids and depicts the kinds of situations they are faced with daily.

The film closely follows the relationships between the children and their teachers; Nicola encourages the children to look into themselves and find ways of facing life with a conscious and above all calm approach. The stories, the needs and personalities of Chiara Stella, Domenico and Alessio emerge through crises, successes and reflection; they open up to each other thanks to the methods and direction of Nicola and through improvisation on the stage. The theatre thus becomes a space for discussion and self-analysis. With their eminent stage debut, our actors will succeed in breaking through their inner barriers and will emerge recounting their discoveries.

## **Director's goal**

This film grew from the need to reflect on a phase every human being goes through: adolescence, in this case in a marginal environment in the suburbs of Naples. But the goal was, however, to give a positive account of this time of life, looking towards the future and to the need and the right to be happy.

We witness the lives of these kids, together with their concerns, joys and insecurities. These lives are played out on the stage of Centro Asterix, one of the few municipal recreational areas in the eastern outskirts of Naples with initiatives supported by social workers and cultural associations. As the theatre piece takes shape, it's on that stage that those lives and feelings emerge and are made explicit. This is because the theatrical representation is stronger than the daily reality that the kids live in, but as the story progresses we also discover that it's because these kids have an innate propensity and intelligent capacity for stagecraft.

Their faces and those of the educators capture the viewer's gaze and lead it through a minute and intimate story that perfectly illustrates a controversial and much debated issue: the possibility that two generations can voluntarily decide to meet each other halfway, driven by necessity, hope, joy and ambition.

Helped by close ups, we recognise and empathise with the emotions of the three main characters: Chiara Stella, and Domenico Alessio. On a different side, the film probes the anxiety and concern of the generation that grew up in another way and in another world – the educators, namely Nicola, ready to step up to the plate and find a way to reach out to kids who are all but lost, or find the right way to understand them and help them grow.

The film is not overly didactic on what the Centro Asterix is or what the educators do. All the situations take place inside and outside the Centro Asterix and are rooted in the present and the lives of the characters. Our approach was to make the camera an observer, complicit with their behaviour but not invasive, underlining our connectedness with the characters in the film.

The issues underpinning the dynamics of adolescence are explored through the exchanges and relationships between the kids during the improvisations, as rehearsals progress, and outside the theatre.

The film does not have a precise point of focus or an objective view of adolescent in general. The idea is to avoid prejudice; each character is shown through theatre performance and relationships with their companions. It is therefore an ensemble piece, but one that attends to the development of the three main characters and gets very close to them, often right inside the scenes on stage.

## **Biography**

**Sabrina Iannucci and Margherita Panizon**



Both born in 1989, they are videomakers and documentary directors. After high school, Sabrina enrolled in the Faculty of Foreign Languages and Literature at the *University of Tuscia* of Viterbo. She is involved in the coordination of the film festival *Images from the Global South* and the Tunisian festival *JourneesCinématographiquesMéditerranéennesde CheniniGabès*.

Margherita attended the Faculty of Film and Theatre at *the University of Reading*. On completion of her thesis she went to South America to make a photographic record of the local bar culture.

They have both worked for production companies film in Paris. Sabrina at *La Luna Productions* and Margherita at *LesFilms D'Ici*.

They attended the FILMaP Atelier del Cinema del Reale in Naples, a documentary-oriented training and production course. After this they made the feature-length documentary *Non può essere sempre estate*.

They have jointly run a documentary film workshop at Viterbo maximum security prison, for five prisoners and five university students. This experience will form the basis of the documentary film *La Vasca del Capitone – Appunti sul carcere* (Italy, 2017, 52'), shot during these workshop sessions.

### **Antonella Di Nocera**



Curator of events, exhibitions and various cultural initiatives since the nineties. In 2002 she founded Parallelo 41 productions, a Naples-based independent cooperative with the mission of promoting the creative energies of the local area and getting them shown on the same footing as the international film scene. Over the years she has produced a series of creative documentaries developed by the cooperative. These have been exhibited and awarded in numerous Italian and international festivals. In 2014 she set up and still directs the Filmap - Atelier di cinema del reale, a documentary training and production centre in Naples.

### **Production company**

The company's fundamental asset is the near thirty-year experience of Arci Movie in the promotion of film, education and culture. It is on this basis that the work of the cooperative develops, making connections with film professionals and auteurs – especially in the *cinema du reel* – and forging new creative and production partnerships. The group's aesthetic principles are informed by a lightweight approach: digital technologies, minimal crews, street locations, characters and stories rooted in reality and narratives that question and recount it. In the last three years the cooperative has been in partnership with FILMAP and coordinates the productions of the Atelier di cinema del reale, directed by Leonardo Di Costanzo.

Productions by Antonella Di Nocera for Parallelo 41 include:

#### ***Pagani Elisa Flaminia Inno* (2016, 52 min)**

Perspectives Competition section at FilmmakerFestival of Milan (2016) and International First Film Competition at Cinema du reel in Paris (2017)

***Le cose belle* Ferrente Agostino and Giovanni Piperno (2013, 88 m.)**

First prize at 5th SalinaDocFest; Best Italian documentary of 2103 DOC it Professional Award 2013 and the Italian and International Audience Award; Special Recognition - 18th MedFilm Festival; Azzeddine Meddour Prize for first film at Tétouan International Mediterranean Film Festival 2013; Special mention ItaliaDoc competition at Bellaria Film Festival 2013; Special mention Casa Rossa Doc; Special mention Visioni Fuori Raccordo Film Festival 2013; Young Jury Award Annecy Italian Film 2013; Best Documentary Festival dei Popoli e delle Religioni 2013; Mention Special Flight Rencontres du Cinéma Italien at Toulouse 2013; Schools Award, Film Festival of Italian Film, Como 2014; Taormina Film Fest 2014; Charybdis Award for best Italian documentary of the year and Cariddino d'oro Award from the Agiscuola students jury - ANEC; SilverRibbon 2014Laceno d'Oro 2014 | Production Award to Antonella Di Nocera; Fauto Doc Festival 2014 ; Grand Prix SiciliambienteDocumentary Film Festival 2014 |Audience Special Award "Own Air" Lighthouse plaque

***Il Segreto* by Cyop&kaf (2013, 89 m.)**

Special Jury Mention TFF 2013; Best First Film Award and Special Mention by the young jury Cinema du Réel 2014; First Prize Terra di Cinema Festival - Tremblay en France in 2014; Special Jury Mention Award, Casa Rossa Award Bellaria 2014; David di Donatello Nomination Best Documentary 2014; Special mention Doc Lisboa

***La seconda natura* by Marcello Sannino (2012 58 m.)**

Turin Film Festival 2012 - Special Jury Mention, Italiana.Doc; Turin Film Festival 2012 - UCCA Twenty City Award; Territori-Contest 2013 Nuovo Cinema Aquila Rome - Jury 1st Prize

***Corde* by Marcello Sannino (2009, 62 m.)**

Special Jury Prize 28th Bellaria Film Festival; Casa Rossa Doc Best Documentary Award ; Special Jury Award, Italiana Doc 27th Turin Film Festival; Avanti Award (Agency for Promotion of All Italian New Filmmakers) 27th Turin Film Festival; Special UCCA mention 27th Turin Film Festival; Festival Award INDOXX 2010; Casa Rossa Doc Award Bellaria Film festival 2010; Vesuvio Award for best director Napoli Film Festival 2010; Special Jury Award Euganea Film Festival 2010; Tasca d'Almerita Award for Best Documentary SalinaDocFest; Selezione Award "il documentario in sala" CINEMA.DOC SalinaDocFest; Special mention Obbiettivi sul Lavoro UCCA 2010