



Mario Mazzarotto

presents

l'estate di martino

Martino's summer

a film by
MASSIMO NATALE

produced by
MOVIMENTO FILM

in collaboration con
RAI CINEMA

release date: 19 november 2010



film press office

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non-contractual credits

director	MASSIMO NATALE
based on	"LUGLIO 80" by Giorgio Fabbri <i>Winner of the Premio Solinas 2007</i>
artistic collaboration	GIUSEPPE EUSEPI
photography	VLADAN RADOVIC A.I.C.
editing	PAOLA FREDDI
music	ROBERTO COLAVALLE Edizioni musicali RAI TRADE
set designer	SABRINA BALESTRA
costumes	ALESSIA CONDÒ
continuity	SAMUELA ZAMPAGNI
sound	MICHELE TARANTOLA LUCA BERTOLIN
sound editor	MARTA BILLINGLEY
sound effects editor	MIRKO PERRI
sound mixer	FRANCESCO CUCINELLI
assistant director	GIUSEPPE EUSEPI
coordination	GIACOMO DI NIRO
executive producer	LINDA VIANELLO for INTELFILM s.r.l.
produced by	MARIO MAZZAROTTO
for	MOVIMENTO FILM
in collaboration with	RAI CINEMA this film is recognised as being of cultural interest by the GENERAL DIRECTORATE for the CINEMA of the MINISTRY of CULTURE a film made in collaboration with APULIA FILM COMMISSION
distribution	MOVIMENTO FILM
nationality of production	ITALIAN
location	2010 Apulia
duration	87' 2

TREAT WILLIAMS	Captain Jeff Clark
LUIGI CIARDO	Martino
MATILDE MAGGIO	Silvia
PIETRO MASOTTI	Massimo
SIMONE BORRELLI	Andrea
MATTEO PIANEZZI	Luca
RENATA MALINCONICO	Serena
BENJAMIN FRANCORSI	soldier 1
DAVID HARTCHER	soldier 2
with	
SILVIA DELFINO	Martino's mother
also featuring	
MARCELLO PRAYER	Martino's father

MARTIN'S SUMMER is a fantasy film where the dream of a peaceful world might become a reality. The summer of 1980 is a bloody one, scarred by the tragedy of Ustica on 27 June and the Bologna Station bomb on 2 August: tragic episodes that provide a backdrop to the story of Martino (Luigi Ciardo) and his relationship with Captain Clark (Treat Williams), an American soldier, and Silvia (Matilde Maggio) his brother's girlfriend.

Parallel but closely linked relationships that travel and grow around the theme of surfing.

Martino will emerge from his shell and learn to conquer the waves and win love, the captain will manage to defeat the ghosts of his past and Silvia at the end of the holidays will be able to return home.

The action unfolds on a beautiful beach, that is off-limits since it is under NATO jurisdiction. The story of this friendship is interwoven with the legend of "Dragut", a prince who challenged the sea out of love: he will have to travel beyond the rainbow, in the depths of the sea, and find a magical jar. If he manages this, the world will never again know the pain of violent death.

The idea of transferring "Luglio 80" from the page to the screen is a stimulating and interesting challenge for a variety of reasons. The first is that this is a screenplay that won the Franco Solinas Prize in 2007. This is an important prize that underlines the author's strength of intuition and narrative power. For someone making their first film, it is stimulating to work with a screenplay whose merits have been widely recognised.

"Luglio 80" is the story of two worlds, two characters, two types of loneliness that meet on a sun-kissed beach in Apulia during a very particular historical period for Italians. We are talking about the days between 27 June and 2 August 1980. That is, between the massacres of Ustica and Bologna. And our story, which is absolutely not a courtroom drama or spy story, takes place through the eyes, smiles, words and silences of these two characters of ours: an American soldier and a 14-year-old boy from Apulia. Their point of contact? Their shared passion for surfing.

The second reason is that this is not a "story", but a "fable" (or perhaps, even more, everyone's dream). And, as in all fables, reality might not be what surrounds us...

The third reason is that it contains an extraordinarily positive message: sport, even just as a simple personal passion, brings people together, it is able to cross any barriers, such as, symbolically in our case, a metal fence protected by armed guards. Without wanting to make a "sport film", the presence of this sport undoubtedly allows for spectacular and exciting scenes.

The fourth reason is the peculiarity of the setting. The whole film, apart from two brief sequences, takes place on a single set: a beach. The framing, the shooting angles, the lighting, the narrative capacity of the details and faces become an integral and important part of the natural set of that sliver of Apulia. A film, in conclusion, that brings with it two souls: that linked to the imagery and emotions that a special and unique place such as Apulia can provide, and that of the performances of the protagonists. It is a film where silences too, and sometimes above all, have their importance and deep meaning. Without forgetting, in the background, the two great tragedies that struck Italy and the hope of how lovely it would be if certain things could be consigned to the past.

Massimo Natale

In July 1980, I was two years old and probably had not the faintest idea of what was going on in Italy. My memories of that month are second-hand and therefore hardly reliable. They get mixed up with the imagination, taking on elements of myth, like the Cuban Missile Crisis and the Kennedy assassination, 1968 and Piazza Fontana, the Red Brigades and Moro, all tragic results of a Cold War that divided the world in two.

It is in these terms that I have always experienced the Ustica plane crash and the Bologna massacre. Also if you consider that we are talking about events that took place just over a month apart at the start of the '80s, then if you were not there all of this might seem like pure fiction. This could not really have happened. And yet it did.

Where was I in July 1980? Digging holes on a beach near Alimini, embraced by my mother and the sea, blissfully ignorant of everything. At that time of year, the sea is almost always rough, with long waves that are perfect for surfing. Surfing is a strange sport, because in the popular imagination it is a very American cultural product, Californian and consumerist, but at the same time it has a hint of "counterculture" that immediately calls to mind *Big Wednesday* and *Point Break*. I always think it is a shame that nobody has ever made a film about surfing in Italy, as though the Americans exclusive had the exclusive rights, because it is a sport that performs well as a backdrop for other dramas, as the two films mentioned above and many others demonstrate. And Italy, which in terms of seafarers can look anyone in the eye, has a whole series of champions around the world who learned their sport on the beaches of Anzio, Viareggio, Savona, Oristano and Alimini.

In Apulia the surfers' beaches that have another characteristic: they are next to some of the most important NATO bases in Italy.

It is from these suggestions that the idea at the basis of Martin's Summer was born. It is a story set between Ustica and Bologna, between those two pillars of Italian history, in that month that, with hindsight, appears like the frozen breath between two pistol shots, the time between two musical notes. Going fishing, accompanied by my memories, I thought it could be a real challenge to use the unity of a location and set the story entirely on a beach where, the day after the tragedy of Ustica, a boy from Apulia makes the acquaintance of an old soldier from the nearby NATO base who teaches him how to surf. What might happen in bringing together two characters like these? What does a soldier have to say to a boy? Or better: what does an American soldier at the height of the Cold War have to say? Or better yet: what can he tell us during this period when the Cold War had its greatest impact on Italy?

Maybe he has got absolutely nothing to tell us, I thought. What could two people who are so far apart possibly say? And in fact they don't speak, they do. Borrowing from the exemplary dramaturgy of *The Old Man And The Sea*, in our story surfing and the sea of Apulia become for the two of them a channel, the only possible channel, to communicate and learn from each other. In a time and place outside of history, they both learn that it is not compulsory to live the way everyone else does. Because further up the peninsula people are shooting at each other and bombs are exploding and it cannot be compulsory to live that way.

The promising basis for the production of the film "Martin's Summer" began with a first draft of the screenplay that was chosen to represent Italy at one of the most important international festivals in its field, the "Hartley Merrill International Screenwriting Prize", having already won the prestigious Italian competition "Solinas Prize 2007" with the following judgment: "For having built the delicate and complex story of the education of an adolescent through his friendship with a US soldier, against a backdrop of magnificent seascape and vivid evocation of cinematic memory; eventually lapping at the edges of some of the most painful pages of our history in the confrontation between two cultures that are so close and yet so distant, between little and large secrets".

"Martin's Summer" is a dramatic story, but one with fantasy elements, a delicate and poetic coming-of-age tale based on a beautiful story of friendship between a 14-year-old boy from Apulia and an elderly American soldier.

The experience of the author Giorgio Fabbri as consultant and story editor for numerous Mediaset TV dramas, and my tried and tested artistic and professional experience with the director Massimo Natale, form the basis for an excellent and profitable outcome for a project that, in line with a suitable budget for the making of a first work, aspires to international visibility.

The importance and artistic value of Apulia within the screenplay plays a fundamental role in the realisation of the film. Far from being merely the backdrop to the narrative, the sea setting in Apulia has a triple function: evocative (from the heavenly beaches as the place where the protagonists meet to the stretches of mighty sea where the surfing takes place); narrative (the sea and its symbolism has a precise meaning in understanding the story); and, at the same time, critical in relation to their use which still today finds access to them restricted (some areas of the coast in Apulia are closed off because they are under NATO control).

Mario Mazzarotto

After twenty years spent as a press officer for theatre, cinema, music and television and – above all – after 13 years spent observing the work of a real master of the theatrical machine such as Pietro Garinei, in 2001, to celebrate the new millennium, I directed my first show: a bittersweet play by Andrea Jeva: *"Aiutami Aiuto Aiutami"*. Three heroic actors placed themselves in my hands: Silvia Delfino, Elena Ronchetti and Alessandro Marrapodi.

In 2002 I had an encore directing *"La signora Papillon"* by Stefano Benni with Silvia Delfino, Sergio Zecca, Antonella Rendina and Marco Zandra. Their bravura ensured I made a good impression and the show was very well received... and so I convinced myself I should continue...

My third show (in 2003) was a contemporary piece by Giancarlo Lucariello and Ennio Speranza that was born at the Borgio Verezzi Festival: *"Lennon and John"* with Giampietro Ingrassia, Giuseppe Cederna and Gabriele Foschi. A debut and a tour that will always have a place in my heart.

In the summer of 2005 another debut at the Borgio Verezzi Festival, this time with a romantic comedy: *"Sabrina"* (who could forget the film with Humphrey Bogart and Audrey Hepburn?). The stars were Corrado Tedeschi and Corinne Bonuglia. Three sell-out shows to close the festival and the displeasure of having to turn away about a thousand people who were asking for another performance formed the calling card for the start of this tour.

In 2006 *"Notting Hill"*, with Anna Falchi and Marco Bonini, produced by Planet Musical, another romantic comedy... It made its debut on 18 October in Messina and then toured Italy for three months visiting cities like Milan, Naples, Palermo, Bologna, Bergamo etc. ... During the period 14 June 2006-14 January 2007 *"Notting Hill"* was the best-attended drama in Italian theatres, second only overall to *"Anplagghed"* with Aldo, Giovanni and Giacomo.

In 2007 I moved into the cinema with the writing and direction of the short *"Amiche"* produced by Mario Mazzarotto's Intelfilm. The project received the support of the Ministry of Culture's Cinema Department. It starred Cecilia Dazzi and Silvia Delfino.

Still in 2007 I directed the poetry and musical recital *"Come avessi sete"*, written and performed by Francesca Merloni with original music by Roberto Colavalle. This show was the first show entirely produced by the Teatro Sistina which thus opened its activity of theatrical study and experimentation.

In 2008 I made, again as writer and director and again produced by Intelfilm, a number of adverts with Pino Insegno for Pitagora Finanziaria Spa.

In 2008 back once more in the theatre, I staged a very special project produced by Gabriele Guidi's Mind & Art: *"I have a dream"* with Maria Laura Baccharini and the musician Matteo Cremolini. A show made up of great speeches from history (from Pericles to Nelson Mandela) that made its debut, to great acclaim, at the Asti Festival.

On 20 April 2009, again produced by Gabriele Guidi for Mind & Art, a debut at the Sistina with a very special show: a prose piece with Maria Laura Baccharini and Gabriele Sabatini. Ascolta Il Canto del Vento, dedicated to the tragedy of the Native American Indians and their genocide.

2007-2008	Producer RTI . SQUADRA SPECIALE INFILTRATI (in pre-production)
2006-2007	Producer RTI . AGATA E ULISSE (in pre-production)
2005-2006	Producer RTI . THREE STEPS OVER HEAVEN the series (development only)
2005-2006	Story editor and assistant producer RTI NATI IERI PERTINI (development only)
2005	Story Editor and assistant producer RTI LA SAGA DEI RIZZO (development only) LAZZARO (development only) COCO CHANEL (development only) L'UOMO DELLA CARITÀ
2002-2004	Story Editor and assistant producer RTI LE STAGIONI DEL CUORE 2 (development only) MAIGRET LE STAGIONI DEL CUORE DISTRETTO DI POLIZIA 3
2002	Consultant Venice Film Production
2002	Selector Scuola Fiction Mediaset
2002	Screenwriter L'AVVOCATO (episode 7 "Il nonno canapaio"), TSI
2001	Consultant Bavaria Media Italy
2000-2001	Story Editor Mediatrade THE GOOD POPE (with Bob Hoskins) SEI FORTE MAESTRO 2 FRANCESCA AND NUNZIATA (with Sofia Loren) CUORE

With over 70 films to his name, the US actor has received over the course of his career three Golden Globe nominations thanks to his convincing performances. Above all that of the psychedelic hippy in *Hair* by Milos Forman, which was followed by his performance as the stubborn drugs squad detective Danny Ciello in *Prince Of The City*, immortalised by Sidney Lumet in 1981. Treat Williams gained his last nomination in the role that was Marlon Brando's in the TV version of *A Streetcar Named Desire*. He made his cinema debut in '76 with the biting comedy *The Ritz*. Later the actor gained attention in films such as *1941*, *Once Upon A Time In America*, as well as *The Devil's Own*. He was also a success in the role of Dr. Andy Brown, the famous neurosurgeon and star of the series *Everwood*. 2007 saw him take on the role of Father Amy in the horror film directed by Pupi Avati, *The Hideout*.

Mario Mazzarotto was born in Treviso on 19 October 1965.

Since 1993 he has worked as a producer for major Italian (RAI, MEDIASET, STREAM, TELEPIU') and foreign TV networks (CHANNEL 4, MTV, PLANETE), making numerous TV programmes. In 1995 he established the company Intelfilm, where he was director until early 2010 and for which he produced and co-produced films with Italian auteurs. The characteristics of the feature films and shorts, whether fiction or documentaries, produced by Mazzarotto are a strong interest in social commitment, and an innovative use of cinematic language and new technologies.

His first cinematic undertaking was the Intolerance project (Intolerance: cinema looks at intolerance), a collective film that saw the participation of a large section of Italian cinema and resulted in a collection of 50 shorts.

In 1998 Intelfilm was the first company to produce a film using digital techniques: *Due Volte nella Vita*, a black comedy by Emanuela Giordano with Lorenza Indovina, Antonio Manzini, Dodi Conti and Neri Marcorè. In the same year Mazzarotto produced a film by the well-known documentary-maker Gianfranco Pannone *L'America a Roma*, shown successfully at the Locarno Festival.

Over the course of the years, Mazzarotto has worked with other directors, established or emerging, including Lina Wertmüller, Citto Maselli, Paolo Virzì, Gabriele Muccino, Guido Chiesa, Daniele Vicari, Daniele Cini, Renato De Maria and Filippo Soldi.

In 2001 he produced Marco Simon Puccioni's first film, *What Are You Looking For*, nominated for a David di Donatello award as Best First Work in 2003. Later, in 2007, he produced, in a French co-production, Puccioni's second film, *Shelter Me*, with Maria de Medeiros and Antonia Liskova. The film was shown in the Panorama Section of the 57th Berlin Festival and won the Best European Actress prize (shared by Maria de Medeiros and Antonia Liskova) at the 8th Lecce European Film Festival. Having travelled to over 60 festivals around the world, it was sold in many territories and was distributed in Italy in 2008, achieving critical and public success on the arthouse circuit.

In 2009 he co-produced, with Blue Film, the documentary by Marco Puccioni, *Il colore delle parole*, shown in competition in Orizzonti Section at the 66th Venice Film Festival.

Among the shorts produced by Mario Mazzarotto for Intelfilm, a number were nominated for David di Donatello awards. In 2009 the shorts *Mio figlio* by Filippo Soldi, with Alba Rohrwacher and Claudio Santamaria and *Amiche* by Massimo Natale received a special mention from the Cinema Journalists' Union at the Nastri D'Argento 2009 for their ethical and social value and, finally, *Linea Nigra* by Anna Gigante, was shown in the Controcampo Section at the 67th Venice Film Festival.

Since 2008 Mazzarotto has added distribution to run alongside his production activities, setting up Movimento Film, of which he is currently the sole director. Movimento Film began its activities with the Italian distribution of *Shelter Me*, before going on to distribute a cinema tied to socio-cultural themes, looking at ethnic and religious diversity and conflict between peoples and individuals. This editorial outlook was confirmed by the distribution of *Alexandra* by Aleksandr Sokurov (60th Cannes Film Festival; 25th Turin Film Festival), *Woman's Hearts* by Kiff Kosoof (58th Berlin Festival), *Katyn* by Andrzej Wajda (candidate at the 2008 Oscars as best foreign film. For the distribution of this film Movimento Film won the 2009 Italian Golden Globe for Best Distributor and a career award for Andrzej Wajda),

Among the recent films distributed by Movimento Film are *Il Colore delle Parole* by Marco Simon Puccioni (Official Selection at the 66th Venice Film Festival – Orizzonti Section), the documentary film *Noi Che Siamo Ancora Vive* by Daniele Cini, *Hitler à Hollywood* by Frederic Sojcher, Fipresci Prize at the Karlsbad Festival 2010, and shown at the Venice Days Auteur Section at the 67th Venice Film Festival.

Among its next distribution projects are the important international co-production "El Futuro" by Alicia Scherson based on "The Romantic Dogs" by Roberto Bolano – published by Sellerio.

OTHER INFORMATION

Since 2010 he has been President of the technical-artistic commission nominated by Sardinia Region, Education Office, for the evaluation of projects of regional interest with the aim of awarding funds.

The Foreign Press Association in Italy awarded the Golden Globe for Best Distributor to Movimento Film per "Katyn" by Andrzej Wajda.

In 2008 Mazzarotto joined the A.C.E. network - Atelier Europeen du Cinema

Since December 2004 he has been a member of the management committee of the NICE Association for the promotion of Italian cinema abroad: New York – Los Angeles – Moscow - St Petersburg – Amsterdam - Shanghai