

ENGLISCHE PRODUCTION NOTES

LA PARANZA DEI BAMBINI



Rainald
69th Internationale
Filmfestspiele
Berlin
Competition

Ein Film von
CLAUDIO GIOVANNESI

Drehbuch
Roberto Saviano, Claudio Giovannesi, Maurizio Braucci

mit
Francesco Di Napoli, Viviana Aprea u.a.

Kinostart: 23. August 2019
(Italien 2019/ 110 Min.)

Material erhältlich unter www.polyfilm.at

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KURZINHALT

Sie wollen Markenschuhe, Motorroller und das schnelle Geld: In ihrer Heimatstadt Neapel, wo die Mafia-Bosse der Camorra umgebracht oder verhaftet wurden, haben Nicola und die Jungs aus seiner Clique das Regiment übernommen. Die 15-jährigen haben weder Angst vor dem Gefängnis, noch vor dem Tod. Denn für sie gibt es kein Morgen, keine Perspektive, keine Hoffnung. Sie dealen mit Drogen und begehen Morde, während sie nachts bei ihren Eltern schlafen und ihre ersten Erfahrungen in Sachen Liebe machen. Die „Paranzas“, wie sie sich selbst nennen, wollen alles – und das am besten sofort. Im Zentrum der Geschichte steht Nicola (Francesco Di Napoli), der den Krieg zwischen den verfeindeten Clans gekonnt für seine Geldgeschäfte nutzt. Mehr als diesen Krieg liebt er nur seinen jüngeren Bruder und die schöne Letizia (Viviana Aprea), mit der er sich sogar einen Neuanfang außerhalb der verschworenen Gemeinschaft vorstellen kann...

PRESSENOTIZ

Der Roman „La Paranza dei Bambini“ („Der Clan der Kinder“) des italienischen Bestseller-Autors Roberto Saviano, der 2006 durch „Gomorrha. Reise in das Reich der Camorra“ weltberühmt wurde, handelt von einer Jugend, die für den Traum vom schnellen Geld über Leichen geht. Der Film erzählt die Geschichte einer Gruppe Heranwachsender, die zwar der bürgerlichen Mittelschicht entstammt, aber aufgrund ihrer Faszination für die sie umgebende Gewalt zu einer leichten Beute für die Mafia-Clans wird. Der Regisseur Claudio Giovannesi, dessen Film „Fiore“ 2016 im Rahmen der Reihe Quinzaine des Réalisateurs bei den Internationalen Filmfestspielen von Cannes seine Weltpremiere feierte und der an der Entwicklung der TV-Serie „Gomorrha“ beteiligt war, drehte LA PARANZA DEI BAMBINI mit jungen Laiendarstellern aus Neapel. Roberto Saviano schrieb nicht nur am Drehbuch zu LA PARANZA DEI BAMBINI, sondern wirkte auch als Produzent an dem Film mit.

DIRECTOR'S NOTES

LA PARANZA DEI BAMBINI tells of the relationship between adolescence and the criminal lifestyle: the impossibility of experiencing the more important feelings of adolescence, love and friendship, in a life of crime.

The film shows how a fifteen year old and his friends of the same age lose their innocence. The decision by the protagonist, Nicola, to pursue a criminal lifestyle slowly becomes irreversible and all consuming, requiring the sacrifice of his first love and of friendship.

Experiencing the basic feelings of adolescence in the context of a criminal lifestyle is not possible: the need to do so comes forcefully to the fore in the protagonist, but can no longer be satisfied.

Although the path to the underworld is not an innate desire in youngsters, arising as a consequence of widespread illegality, the film does not wish to represent a sociological point of view. We choose the point of view of the youngsters, without judging them, and show their adolescent feelings in relation to the criminal lifestyle and the ambition of power: the narration of the criminal arc is always in relation to the story of their emotions, the friendships and loves that are destined to fail precisely because of the criminal lifestyle.

Despite the protagonists being fifteen years of age, they are forced into a daily relationship with death, viewing it as a very real possibility: they experience the ambition of conquest and choose war irresponsibly. The youngster's desire for power also hides the naive paradox, typical of their age, of wanting to do good through evil: the dream of a just power, the illusion of an ethical crime syndicate. Children kill fathers, replace them, and, in order to do so, are forced to shorten the time of their development, to sacrifice carelessness, to consider death or jail as very real and daily possibilities.

PREPARATION AND SHOOTING

Although inspired by current events, the film is not intended to be a description of events that actually took place. The aim is not to build a reconstruction of a specific time and event that took place in a particular neighbourhood, nor to tell the story of juvenile delinquency in the city of Naples. Naples is only the setting, but the theme of the film is beyond the place of its staging: what is at the heart of our story is the protagonist's age and how this relates to his irreversible choice of becoming a criminal. An age of innocence in which we experience choosing what is good and what is evil.

These topics were at the heart of the work I did with my young actors while preparing the characters and the scenes. The desires fueled by today's consumer society: designer clothes, expensive watches, motorcycles, a table at a night club, bottles of champagne. The need for money, right away, to obtain them. And the real possibility, at their fingertips, of earning that money by committing crimes, as well as the unawareness of the consequences.

This is the path of the characters: the immediate satisfaction of desires, the euphoria, the ambition, the crimes, the passing of the point of no return, the impossibility of turning back, the fall.

The characters construction was based on discussing these themes, on a collective reflection within the group of eight boys, emphasizing the characters' feelings: friendship, first love, family relations. How do you experience a criminal journey at the age of fifteen? What are the renunciations? The feelings considered pure, the bonds of brotherhood, a love that seems eternal and absolute, when they begin to lose themselves, to destroy themselves, to conflict with ambition, with the struggle for power? These were the thematic reflections I carried out with Francesco and the other boys during the preparation and shooting of the film.

We chose to set the film in the district of Sanità and the Spanish Quarters, because Naples, unlike Rome or many other Italian cities, still retains a popular historic centre, which keeps its identity alive and has not yet been devoured by tourism, by the staging of folklore. The district is a character in its own right: the market, the crowd, the shops, the children belonging to a neighborhood where they were born and raised.

Shooting lasted nine weeks and took place in sequence: on the first day of shooting, we shot the beginning of the film and on the last day of shooting, we shot the final scene.

None of the boys read the screenplay or the novel from which it was taken, because the boys had to live the experience of their characters, day after day, from beginning to end. They didn't have to know the consequences of their actions, they simply had to live them: living the birth of brotherhood, becoming a group, the meaning of war, the illusion of ambition, the conquest of power, the irreversible consequences of criminal actions, the loss of innocence, the impossibility of going back, of remaining carefree teenagers, living defeat.

Claudio Giovannesi

DIRECTOR'S BIOGRAPHY

Claudio Giovannesi is a director, screenwriter and musician, born in Rome, Italy, in 1978. He works in both fiction and documentary. His films have screened at numerous international festivals and have won a number of awards, including the Silver Ribbon Italian film prize.

Fiore, his last film, has been selected for the Directors Fortnight during the 2016 Cannes Film Festival. He was one of the nine directors to work on *9 x 10 Novanta*, a compilation documentary that screened at the 71st Venice International Film Festival. He has also directed two episodes of the television series *Gomorra*.

DIRECTOR'S FILMOGRAPHY

FIORE (2016): nominated in the Quinzaine des Réalisateurs section at the Cannes Film Festival, it was awarded the special Silver Ribbon, six nominations for David di Donatello and Grand Prix at the Cinéma Méditerranéen Festival in Brussels.

WOLF (2013): Special Jury Award at the 31st Turin Film Festival, nominated for the Silver Ribbons awards for Best Documentary.

ALÌ BLUE EYES (2012): Special Jury Prize at the Rome International Film Festival, Prix Jean Carmet at the Festival d'Angers, nominated for the Silver Ribbons awards for Best Film, nominated at the Tribeca Film Festival.

FRATELLI D'ITALIA (2009): Special Jury mention at the Rome International Film Festival, nominated for the Silver Ribbons awards for Best Documentary.

LA CASA SULLE NUVOLE (2009): Special Jury Award at the Brussels Film Festival.

CAST

Francesco Di Napoli – Nicola
Ar Tem – Tyson
Alfredo Turitto – Biscottino
Viviana Aprea – Letizia
Valentina Vannino – Nicola's Mother
Pasquale Marotta – Agostino
Luca Nacarlo – Cristian
Carmine Pizzo – Limone
Ciro Pellecchia – Lollipop
Ciro Vecchione – 'O Russ
Mattia Piano Del Balzo – Briatò
Aniello Arena – Lino Sarnataro
Roberto Carrano – Carminiello
Adam Jendoubi – Aucelluzzo

special appearance by
Renato Carpentieri – Don Vittorio

TECHNICAL SHEET

Director – Claudio Giovannesi

Screenwriters – Maurizio Braucci, Roberto Saviano, Claudio Giovannesi

D.O.P. – Daniele Ciprì

Editing – Giuseppe Trepiccione

Original Score – Andrea Moscianese, Claudio Giovannesi

Production Designer – Daniele Frabetti

Costume – Olivia Bellini

Sound – Emanuele Cicconi

Sound Editors – Giuseppe D'Amato (A.I.T.S.), Antonio Giannantonio

Line Producer – Michela Rossi

Casting – Chiara Polizzi (U.I.C.D.)

Assistant Director – Nicola Scorza

Post Production – Gianni Monciotti

Producers Palomar – Marco Camilli, Margherita Murolo, Luigi Pinto, Davide Nardini

Executive Producer – Gian Luca Chiaretti

Producers – Carlo Degli Esposti, Nicola Serra

Produced by Palomar

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