



CENTRO SPERIMENTALE DI CINEMATOGRAFIA PRODUCTION

present

THE THIRD HALF



a film supported by



Presidenza del Consiglio dei Ministri
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DIREZIONE GENERALE PER IL CINEMA

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COMUNE DI FRASCATI



Sinopsis

Samuel has spent the last few years in and out of a juvenile detention center for the crimes of theft, assault, and drug dealing. Without a real family, he is placed in a rehabilitation program and under the supervision of Vincenzo, a social worker undergoing a profound existential crisis: having lost his wife in a car crash years earlier, Vincenzo is convinced his work is pointless, and he's frustrated by the performance of the down and out rugby team that he, a former star player, coaches after work.

The rehabilitation program provides Samuel employment with a dairy and a small apartment in a small provincial town where he struggles to comply with the rules but has virtually no social life. His anxiety soon makes him miss the prison, where he at least had some friends and his relationship with the social worker is immediately tested to the limit. But when Vincenzo catches the boy in a scuffle, he becomes convinced that Samuel, despite never having played rugby, is the only hope for salvaging the team. Using blackmail, Vincenzo corners him: "If you do not train with us, you will return to prison."

Samuel meets Flavia, Vincenzo's daughter, and he tries to treat her badly for spite. The first training session is a disaster, and the team opposes the inclusion of new player in every way. Samuel wants this chapter to end as soon as possible, but Vincenzo won't give up, he's determined to go all the way. Then the boy, frustrated by the situation, tries to take revenge his own way: he sets loose the dairy's breeding bull, also the team mascot, eventually causing its death.

Samuel game debut ends in a defeat, but contrary to expectations the novice manages to get a good run in, giving incentive to Vincent, who little by little seems to find new energy, even managing to establish a trusting relationship with the boy. He doesn't know though that Samuel and his daughter have started an affair, thanks to the changed attitude of Samuel and Flavia's curiosity. Samuel's integration into the team culminates after the next game, their first victory, when the boys learn his true past and, instead of reacting negatively, welcome him enthusiastically, excited by the idea of having a criminal in their midst.

Things disintegrate when Vincent discovers the relationship between Samuel and his daughter: what seems a trivial jealousy is actually a sense of guilt for his failings as a father, that Vincenzo cannot vent against the boy. To punish him, orders the team to hit him heavily during the next workout, but the teammates, now united with Samuel, refuse, and Vincenzo decides to go back on the playing field after years of inactivity, just to hurt Samuel. When the boy reacts with extreme and unpredictable violence, it gives his coach a pretext to remove him from the team and return him to prison.

Samuel sees his new life suddenly collapse. Forced to flee to avoid arrest, he boards a bus and heads north. But fate has it that he encounters a team of very strong rugby players at the train station, on their way to massacre his companions it turns out. When they badmouth his losing team and disastrous coach, and mention rumors of a new player, Samuel cannot bear to run away now, and asks them for a ride to the game on their team bus without telling them who he is.

When they arrive at the playing field Samuel presents himself to Vincenzo, who has heard about his escape. The coach does not know what to do, but Samuel's teammates huddle around the boy and force him to put on the team colors. Then Flavia, who was upset to think she would never see him again, watches Samuel play an incredible comeback game, channeling and transferring the right spirit to his companions and finally learning to play with real teamwork. With tears of joy the victorious boys embrace and are cheered by the audience. Samuel tries desperately to speak with Flavia to explain the situation; he is surely going back to prison. But Vincenzo does not wish to give up both the champion player and the love of his only daughter. Convinced the boy has made a final choice, Vincenzo embraces Samuel as he would a son. When his rehabilitation program is over, he will become a real rugby player.



photo: Alessandra Di Stefano

Film Details

Original title	The Third Half
Format	HD
Duration	90 minutes
Production begins	May 2012
Production period	6 weeks
Theater release	November 2012
Language	Italian
Directed by	Enrico Maria Artale
Screenplay	Enrico Maria Artale, Luca Giordano, Francesco Cenni
Executive Producer	CSC Production Via Tuscolana 1524 - 00173 Roma cscproduction@cscproduction.it www.cscproduction.it

This project participates in the market of international co-production at the festival of Les Arcs.



Cast

VINCENZO	Stefano Cassetti
TERESA	Stefania Rocca
SAMUEL	Lorenzo Richelmy
FLAVIA	Margherita Laterza
ROBERTO	Edoardo Pesce
JUDGE	Franco Ravera
GERMANO	Germano Gentile
GIULIO	Gianluca Vicari
MATTIA	Valerio Lo Sasso



Director's Notes

"The Third Half" is a film that unites different genres about emotion around the young heart of someone who feels, for the first time in his life, that things can actually be changed and corrected. And so the sports film and the social film of prison life, the romantic comedy and the domestic drama, are inextricably intertwined in a story where each character is marked by inner conflicts whose juxtaposition produce unpredictable situations, sometimes tough, sometimes funny, where victory means always, in one way or another, the instinct to survive, the irrepressible desire for life.

Before in a classic genre such sports films, traditionally interwoven with strong social implications, the challenge was to find some originality in the course of the story. We therefore decided to invert stereotypes: each character, especially the coach, seems to move only according to their own personal interests, sometimes apparently amorally. And it is this paradoxical logic that guides us onto the terrain of comedy. By doing the wrong things for the wrong reason, all of our characters will come to unexpected redemptions, disclosing the story's true values only at its end.

The camera follows the main character with radical proximity, adhering to his emotional point of view, his tired body, forced to endure incredible strain in work and training, with increasingly difficult movements. Primary to the film is the physical challenge, the spectacular, intimate epic of someone who, as the stakes are raised, becomes more and more exhausted in his attempt to transfer his potentially violent and destructive energy into something ennobling and uplifting: the sport of rugby.

It is a tale whose substance drives toward crescendo until the climax, from the first long and empty days after the protagonist's release from prison, through those increasingly fuller ones balancing work, sports, love, discipline and crime. The film's style will embody this evolution, gradually abandoning suspension and introspection in favor of narrative and the pulsing dynamic action that is the essence of the game sequences.

Another challenge of this film, required for its expressive power, will be to find the difficult balance between a strong anchor in reality, by using real people and places through a wealth of documentary material (in this case, digital), and the articulate and complex "high concept" narrative, supported by the written personality of the characters, the choice of actors able to fully express their complexity, and visuals that cannot be reduced to mere realism.

Director



Enrico Maria Artale graduated in Philosophy at the University La Sapienza in Rome.

He was editor of the magazine *Effettonotte*, for which he has published numerous essays and interviews.

He oversaw the creation of institutional film projects for the Superintendents of Cultural Heritage in Rome and Salerno.

He has worked in the theatrical field signing as director of video projection for the show "Sandro Pertini. Six convictions, two escapes" of Francesco Sala, and collaborated with the Santa Cristina Foundation for the archive of Luca Ronconi.

He has won several awards in the field of video art.

He attended the directing course of Centro Sperimentale di Cinematografia.

His documentary film *The Giant of Aquila*, dedicated to the Aquila rugby team, was broadcast on Rai-3 during the second anniversary of the earthquake.

His short film in hand *Future In Your Hands* has won prizes at The Rome Creative Contest at the Giffoni Film Festival, while his latest work, *My bow breathing*, was presented at the 64th Locarno Film Festival and won the Silver Short 2012 at Nastro D'argento and Golden Spike at 56th Seminci - International Festival of Valladolid.

Essential filmography:

My bow breathing, 2011 (short): Best Short Film- Nastro D'argento; Best Short Film - Seminci de Valladolid, Locarno Film Festival, NY Film Festival, AFI Fest, Zineb Bilbao

Future In Your Hands, 2011 (short): Best Short Film - Rome Creative Contest, Amnesty International Award - Giffoni Film Festival, Jury Prize and Audience Prize - National Irish Science Fiction Film Awards

The Giants Of Aquila, 2010 (doc): Archipelago 2010, broadcast on RAI-3 April 6, 2011

Allegro Compreso, 2009 (short): Best Short Film - Sciacca Film Fest, Montreal International Youth Film Festival (Best Actor), London Youth Film Festival, Eurasia Shorts Washington

Screenwriters

Luca Giordano was born in Turin in 1985 and, after finishing high school, he moved to Rome to study anthropology. He soon left the field to devote himself entirely to the cinema and, in particular, to the screenplay.

He graduated from Centro Sperimentale di Cinematografia in 2010. Author of several short films for various directors, cited at the 2010 Solinas Award for the subject "We Don't Need Anything," he is currently writing the script of "*We're Vampires*" For Vertical Film and is developing two feature films with Enrico Maria Artale.



Francesco Cenni was born in Florence in 1975. He graduated in screenwriting from Centro Sperimentale di Cinematografia in 2004 and since then has held several workshops and courses for students of the National Film School.

He worked in parallel for television, writing teleplays for series for RAI Fiction, among them "The Commissioner De Luca."

For the cinema is the author of numerous screenplays, including "One Out of Two" by Eugenio Cappuccio, "Children of the Stars" by Lucio Pellegrini, and "The Masters of the House" by Edward Gabriellini, still in production.

Characters

Vincenzo, the social worker, (Stefano Cassetti) is a man about forty years. In the past he played rugby at the highest levels, enough to become a local legend. In the meantime, he fell in love one of the most beautiful girls in the area, and soon became the father of a beautiful daughter, Flavia. At the end of his rugby career, he chose to stay outside the sport to devote himself full time to his job as a social worker, believing he

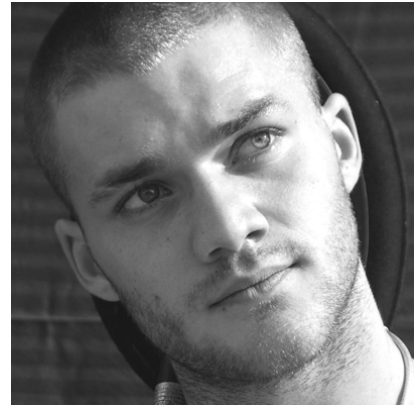


could improve things thanks to the values and spirit rugby can instill. His first years were very positive, but his world came catastrophically apart when one evening while driving home, he took a bad turn and crashed into a tree. He comes away with bruises, but his wife was killed in the incident. From then on he went in a rapid downward spiral: experiencing failures at work, depression, and isolation. In a desperate attempt to help him recover, Teresa, an old acquaintance, in agreement with Flavia, offered him a post as rugby coach for the town team. But Vincenzo does not have the right energy to transmit to children, he is consumed by pessimism and his sense of guilt, and the terrible results on the playing field have only made things worse.



Teresa, the team president, (Stefania Rocca), is a young career woman, owner of the farm where Samuel works. She inherited the dairy and the team from her father, and has had to find her way in a male-dominated world over the years. Ever since she was sixteen years when he was the team Captain, she has felt a deep admiration for Vincenzo, and maybe something more. Because of this, when she became President, she appointed him coach in an attempt to help him. But his bad performance and a public distrust of a women president have attracted the antipathy of supporters and challenged her seriously.

Samuel (Lorenzo Richelmy) is not yet twenty. He's a handsome guy, not too tall but agile, with the bright eyes of someone who's grown up before his time. Born into a family with no hope, he grew up in the street, on the outskirts of a city like Rome. Following the footsteps of older friends from childhood, he began to devote himself to dealing and robbery, showing a remarkable spirit of initiative. He was arrested for the first time at fourteen years, and has spent the last five years of his life in and out of juvenile detention institutions. According to routine, the supervising judge has decided he should serve the remainder of his sentence in a rehabilitation program. But once free, he has trouble embracing life in a small provincial town and he suddenly finds himself alone, forced to work hard, and without healthy diversions. To make matters worse Vincenzo is the worst kind of social worker. He might as well be on his own.



Flavia, is Vincenzo's daughter. (Margherita Laterza) She is seventeen but looks more mature, very pretty. She lost her mother when he was just twelve years, and since then she has had to look after herself and her father, she has not been able to mourn and manage their own grief. Growing up faster than her peers, she dreams of moving to the city to study music at the conservatory, but she can't bring himself to abandon his father while he is still in this state. And so her love has become a kind of prison.



Roberto, the assistant coach, (Edoardo Pesce) is in his thirties. He also has a past as a rugby player. Sidelined prematurely because of an ugly accident, has since been employed on Teresa's dairy, where he works in the stables. When he heard that Vincenzo would become the new coach, he insisted on becoming his assistant, and working alongside the living legend of his youth.



The supervising judge (Franco Ravera) is a distinguished gentleman of about sixty-five. A man of principle, an idealist, but also a pragmatist, he well understands that for boys leaving the juvenile detention center reentry into society is nearly impossible. And recent statistics are even poorer than the norm for Vincenzo. Nevertheless he has a spontaneous sympathy and trust of him, always mindful of the time when he was one of the best, always hoping for his recovery, perhaps by placing the right boy in his care.

The Teammates, (Germano Gentile, Valerio Lo Sasso, Gianluca Vicari) are good boys, who have lived relatively sheltered provincial lives. They play rugby for established tradition, and can't easily accept the idea of a stranger fitting into their group. Some are talented, some less so, but all lack determination, the essential sense of sacrifice and team spirit, especially training with Vincenzo, who they received with enthusiasm, but who has disappointed them, humanly and sportingly.



The Producer



CSC Production is the movie production company of Centro Sperimentale di Cinematografia, the Italian national film school for over 70 years and discoverer and shaper of new talent.

The Company was created to carry out the works of students and alumni at Centro Sperimentale di Cinematografia of Rome, Milan, Turin and Palermo, and to support the first steps in the employment of new graduates, helping them to produce their first works and realize their creative potential in the field of cinema.

CSC Production follows the development of new film, audiovisual, and publishing projects, creating feature films, film shorts, and documentaries, seeking outside co-production collaboration with private and institutional sponsors.

CSC Production is responsible for production and manufacturing operations, as well as the distribution of all films, presenting them in national and international film festivals, in cinemas, on television and the Web, providing students and alumni and technical support professional and consulting.

The quality of movies and their awards has led to more and more important collaborations and the company has a full program of activities that aim to grow in the coming years along with the students and graduates of Centro Sperimentale di Cinematografia and Italian cinema.

