WORLD CUP FILM

Presentation

C.E.P.A.S. Prods.

B.S. Johnson

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NATIONAL IMPORTANCE

An indication of the seriousness with which the 1966 World Cup is regarded by the host nation, England, is that the Government has offered financial help amounting to half a million pounds to see that the competition is properly staged and presented. When it is considered that Britain is a country which has in the past given very little financial assistance to any amateur sport, let alone a professional one like Association Football, then it can be clearly seen that the World Cup must be a very important sporting event indeed. This will symbolically be represented by the fact of the attendance at the Final of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh.

This importance is due to several factors. The 1966 World Cup will be unique in the respect that it is being held for the first time in the country where the game was invented and developed, and where the present rules were evolved. Furthermore, since the competition is held only once every four years, it seems unlikely that it will take place in England again this century. From a football point of view, it provides the opportunity for England to measure herself up against the best teams in the world to answer once again the question of whether she can regain that supremacy in world football which was hers until the early fifties. A win for England, or even an appearance in the Final, would have a greatly beneficial effect on football at all levels in the country, and the expectations of all those interested in football have been excited: if the English team cannot win on their home ground then they are unlikely ever to win the World Cup,

and since the last Finals in Chile the English FA has been planning and training the team with victory directly in view.

INTERNATIONAL INTEREST

From an international point of view, the World Cup has long been the most coveted prize in football. There is of course no game which has so wide a following throughout the world, and a conservative estimate of those who are interested in it (and who therefore form the potential audience for this film) is fifty million people. Football fans in every country in the world are deeply concerned with the World Cup: even if their own country does not manage to reach the Final stages in England, or even if their own country never entered, they are still eager to know of the standard of the teams taking part (particularly those of the finalists) and to see good football whoever plays it. As an indication of this international interest, the English FA has already (nine months before the event) received applications for tickets from people in no less than 74 different countries.

This film will be the next best thing for those millions who would have liked to come to England to see the World Cup matches for themselves, but who have neither the time nor the means to do so. An example of the interest aroused by such an international sporting event is provided by the film of the 1964 Olympic Games at Tokyo, which is doing extremely good business in Paris : and far fewer people watch athletics live, remember, there is far more interest in football than in athletics.

GENERAL APPROACH

This World Cup film will be produced and written by men very keenly interested in soccer themselves; and it is hoped that the director will be similarly

enthusiastic. As a general principle, the question Is this of interest to the football fan ? should be asked of every foot of every shot throughout the ninety minutes of the film, and be answered Undoubtedly. We feel that serving the quality of the football in this way is the surest way to gain the interest of the soccer supporter, and thus to make sure of the film's box-office success. There would be no photography-for-photography's-sake, and no arty shots of English scenery: every shot will have to justify itself in terms of its sheer football interest, providing a documentary shorn of irrelevancy which we believe to be what the football fan wants to see. Such English local and historical material as was thought desirable, for instance, would have to be incorporated in shots of current football interest: for example, over a ten-second shot of crowds making their way through Liverpool streets to the Everton ground for one semi-final would be the narration: In English streets like these, football began life over a hundred years ago. That might well be the only reference to the history of football in this film. Similarly, there would be no cliche shots of Big Ben, Buckingham Palace, and so on, unless they could be directly related to football: we believe the fan is not interested in these sights (not having gone to see a travel film), he just wants the football to the exclusion of all else. But the climate of England, for instance, might well be of definite interest: the English weather is characterised by sudden changes, and these may have a direct bearing on the course of one or more matches, particularly if a team from a tropical climate is involved: it would accordingly be indicated and the subject of appropriate comment.

SPECIFIC APPROACH

It is convenient to divide the subject-matter of the film into two parts: actual play and secondary material.

Actual Play It is considered impossible to cover all thirty-two matches of the World Cup in a film lasting ninety minutes. It is therefore proposed to concentrate on the Final itself, but to shoot also the two semi-finals both as an insurance against the Final being a dull match, and with the intention of including some material from them in any case. These three matches would be shot in colour and Panavision, thus exploiting two advantages film has over television. Wide-angle lenses, in particular, will obviate a limitation of television coverage of football, where the movements often happen too quickly for the camera to follow with the result that players in relation to each other and to the goals are not adequately comprehended by the audience.

Nine cameras will be used, six at pitch level and the other three shooting down from various elevated points. Thus any particular piece of football can be presented in the clearest possible way and seen from the best possible shooting point. For example, a sequence might run: long shot from above of a movement developing, medium shot of the winger centring, close shot in the goal-mouth of a forward heading in and of the goalkeeper saving. This sort of sequence is, of course, impossible for live television.

Often things happen in football so quickly that the fan misses something and wishes to see them again: it might be as well in this film therefore to run each goal again after it has been scored.

Narration will be kept to the very minimum, avoiding verbal repetition of what has already been shown visually.

About sixty-five minutes of the ninety-minute length will be taken up with actual play.

Secondary material This would occupy a total of about twenty-five minutes of the film. Its

purpose would be to set the scene, to identify the players and teams, to build towards the climax of the Final, to indicate a sense of the occasion, and generally to provide the fan with information which he cannot ascertain for himself from the play. Every shot would be connected with football, would be shown in relation to footballers: and nothing would be staged or faked.

There would be shots of the preparation and training sessions of the finalists before the Final: another advantage of film is that it will be possible to identify and concentrate beforehand on those players who perform outstandingly in the Final.

Closeups will as far as possible be avoided: the face of a footballer is of little interest to a fan, who knows a player by the way he runs, by the way he goes up for a high ball or into a tackle.

Interviews (not formal) would in general be with team managers, who are often more articulate and more interesting as characters than players, and who are more likely to make revealing comments and forecasts for a filmed interview than for a live one as they know that the material would probably not be used if they were wrong.

Crowd reactions during matches (including if possible, those of Her Majesty the Queen, during the Final) will be incorporated where appropriate, where they add something to the interest and understanding of football.

There is every indication that the administration is going to be excellent, but, whether it is efficient or not, the film will reflect the organisation in due context.

At this stage, it is difficult to be more specific about this secondary material since it is not yet known which countries will take part in the final stages of the Cup. This will be known in January 1966, and it may then be necessary to prepare alternative tentative plans

for different teams, based on a forecast of those countries most likely to reach the last four: at present these look like Brazil, Russia, Uruguay, Sweden and England, but football is notoriously a difficult game about which to make accurate forecasts, and therefore a lot will depend on the director and writer at the actual time of filming.

CONCLUSION

From the point of view of the man interested in football, the fan, the fanatic, there has never been a really satisfactory film made about soccer, let alone a great film: this film of the 1966 World Cup will be the first.

B.S. Johnson
20/9/1965

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W O R L D C U P F I L M

Presentation

The World Cup has long been the most coveted prize in football. There is of course no game which has so wide a following throughout the world, and a conservative estimate of those who are interested in it (and who therefore form the potential audience for this film) is 100 million people. Football fans in every country in the world are deeply concerned with the World Cup : even if their own country does not manage to reach the Final stages in England, or even if their own country never entered, they are still eager to know of the standard of the teams taking part (particularly those of the finalists) and to see good football whoever plays it.

An example of the interest aroused by such an international sporting event is provided by the film of the 1964 Olympic Games at Tokyo, which is doing extremely good business throughout the world : and far fewer people watch athletics live, remember, there is far more interest in football than in athletics.

COMMENTS ON THE PRODUCTION OF THE "WORLD CUP" Film

It is considered impossible to cover all thirty-two matches of the World Cup in a film lasting 120 minutes. It is therefore proposed to concentrate on the Final itself, but to shoot also the the two semi-finals. These three matches would be shot in colour and Panavision, thus exploiting two advantages film has over television.

Fourteen cameras will be used, ten at pitch level and the other four shooting down from various elevated points. Thus any particular piece of football can be presented in the clearest possible way and seen from the best possible shooting point.

About Ninety minutes of the hundred and twenty minutes length will be taken up with actual play.

An international football competition is a visual occasion which leaves an impression as exciting as it is confused.

Thus actual physical presence in the stands, whilst creating its own particular kind of excitement, does not always enable the spectator to see both teams properly, not to follow in all its subtlety the changing patterns of consecutive attack and defence moves.

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it is here that the cinema can intervene, supported by the eyes of several cameras simultaneously on a given phase of the match in order to reconstruct faithfully through the process of cutting and editing, its beginning, its development and its conclusion. The technical possibilities afforded by the panavision lenses that we propose tu use, the sound equipment enabling us to pick up from a distance the slightest nuance of sound during the match, will certainly bring sharper relief to the soundtrack of the Film.

We want to see the player, the man, in his individual effort, as well as the team playing in its collective formations, with the lucidity a specialist would enjoy when analysing a game of chess. (2)

The speed in the competitive at mosphere of a big football match makes the idea motivating one or other combination of players difficult to discern through its apparent confusion. (3)

All these factors mean, therefore, that the cameras, used with a view to alleviating the difficulties in understanding a match, are not simply a record of events but in effect an incomparable mean of analysis which will enable us to see the match in its entirety for the first time. (4)

This synthesis will give to the spectators, as well as to the football experts, a clearer judgement, a study infinitely more profound, as well as a visual pleasure infinitely greater so that at the end of our work the merits of each player and team are projected in a relief unique in the history of football. (5)

Inherent in the contest itself is the social aspect of the sporting phenomenon in question. Thousands of human beings will converge on a stadium whose life has a special purpose. The railway stations, the airports, the hotels, the means of transports and finally the stadium filling up from every entrance with a continuous stream of people, all making up an unbroken exciting progression which has to be captured. (6)

Another region of exploration definable as "interior" to the stadium, is that of the dressing rooms where, during half-time or before and after the match, trainers, masseurs, medical attendants etc gravitate around the two teams whose behaviour i these moments of varying tension and exaltation is characterised by the mental pressure of a crowd awaiting the player's exit.

In the midst of tha match the honourable referee deserves an homage all of his own. This magistrate with whistle and shorts whose sentences are immediate and without appeal, in front of thousands of witnesses who are in turn judging him constitutes the judicial center of a trial on the trot. (7)

The film's music, composed by a great musician, will not have the character of a sonorous commentary, but will on the contraryconstitute a parallel theme with the same epic quality through its subtlety and its vivacity.

The matches will be their own commentators ; The words and shouts of the players in the distance, the commands of the referee, the invective or mumurs of the crowd, the roar of the whole stadium, such and such a phrase said to himself or his neighbour by a well-known celebrity in the stands, the discussions of trainers or medical attendants on the touch line, the grunts of the goalkeepers, commentaries in every language of radio and television journalists every word or sound connected with the match will be recorded, sorted and pieced together along with the construction of the film.

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La Copa del Mundo

Presentación

La copa Jules Rimet desde hace mucho tiempo ha sido el premio más codiciado del football professional. No hay otro deporte que pueda comparársele en su popularidad a través del mundo.

A los aficionados del football les interesa el resultado de esta competencia aunque su país no haya llegado a las finales e incluso si ni siquiera logró ser calificado. Lo que les interesa es ver la calidad del juego principalmente de las finales sin importarles la nacionalidad de los jugadores.

Un ejemplo del interés creado por un acontecimiento deportivo similar ha sido el film de "LOS JUEGOS OLÍMPICOS" en Tokio de 1964, a pesar que el acontecimiento había sido televisado en su totalidad, el film ha tenido grán éxito a traves del mundo ; y mucho menos gente se interesa por el atletismo que por el football.

Comentarios sobre la Producción de la Película de la "Copa del Mundo" 1966

Es considerado imposible filmar los 32 juegos de la competecia en un film que tendra la duración de 120 minutos. Por lo tanto nos proponemos concentrar nuestra filmación sobre las 2 semi-finales y la final. Estos 3 partidos serán filmados en Color y Panavisión, explotando dos ventajas del cine sobre la televisión.

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Catorce Cameras seran empleadas, ocho alrededor del campo al nivel del suelo, seis filmando desde diversos punros de elevación. En esta forma cada momento de la competecia pódra ser presentada de la manera más clara posible.

Alrededor de los 90 minutos de 120 minutos que durará el film serán dedicados exclusivamente al juego.

La presencia física en el estadio, aunque crea un excitamiento particular, no permite siempre al expectador de ver apropiadamente a ambos equipos, ni de seguir todas las sutilezas de los movimientos de ataque y defenza.

Es aquí donde el cine puede intervenir, ayudados por los ojos de varias cameras tomando simultaneamente cada fase del partido para poder reconstruir en forma fiel a través del proceso de corte y edición, el principio, el desarrollo y la conclusión de cada movimiento.

Las posibilidades técnicas de los lentes de Panavisión que vamos a usar, el equipo de sonido (electrovoice) que nos permite registrar desde grán distancia la más mínima variación de sonido durante los partidos, darán como resultado un gran relieve al film. Veremos al jugador, al hombre, en su esfuerzo individual, como los equipos en sus formaciones colectivas, con la lucidez de un especialista cuando analiza un juego de ajedrez.

La velocidad en la atmosfera de competencia de un grán partido de footbal1 nos permite seguir claramente las motivaciones u otras combinaciones de los jugadores debido a la aparente confusion.

Por, lo tanto al usar las cameras con el objeto de aliviar las dificultades de comprender todas las fases del juego, sera un incomparable medio de analisis que nos permitirá ver el partido en uu totalidad por la primera vez.

Esta síntesis dará a los expectadores como también a los expertos en el footbal1, un juicio más claro,un estudio infinitamente más profundo, como tambien un placer visual infinitamente mayor. Al final de nuestro

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trabajo los méritos de cada jugador y equipo son proyectados en un relieve unico en la historia del football. Aparte de la competencia misma (las dos semi-finales y la final) tomaremos el aspecto Social del fenomeno deportivo en cuestion. Miles de personas llegarán a un estadio cuya vida tiene una razón especial. Las estaciones de trenes, los aeropuertos, los hoteles, todos los medios de transporte y finalmente el estadio llenándose por cada estrada ; En un continua mar de gente hacen une progresión interesante de filmar.

Mientras tanto otra region que será explorada será al interior del estadio, los vestidores antes, a mediados y después del juego, los entrenadores, los masajistas, los enfermeros etc., tratando de tomar todos los momentos que gravitan alrededor de los dos equipos y las diferentes tensiones y la exaltación de la presión de una multitud esperando la salida o la vuelta de los jugadores.

En medio del partido el referee merece un homenaje propio. Este majistrado con pito y pantalon corto cuyas sentencias son immediatas y sin apelación, en medio de miles de testigos quienes por su lado lo están jusgando, él constituye el centro judicial de un juicio al trote.

La música del film compuesta por un gran compositor, no tendrá el caracter de un comentario sonoro, al contrario constituira un tema paralelo con la misma calidad épica a través de su sutilezas y su vivacidad.

Los partidos serán sus propios narradores, las palabras y los gritos de los jugadores, los mandatos del referee, los murmullos de la multitud, el rugir de todo el estadio, las discusiones de los entrenadores o asistentes médicos, exclamaciones del gool-keeper, comentarios en todos los idiomas de los periodistas, de la radio y la televisión, todo sonido o ruido en conexción con el partido será registrado, y seleccionado y agregado al film en su construcción.

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CONCLUSION

Desde el punto de vista del hombre interesado en el footbal , del aficionado, del fanático, nunca se ha filmado una película satisfactoria sobre este deporte, y mucho menos una grán pelicula : esta será la primera.