

Morgan

GOAL!

THE WORLD CUP 1966

VISION

1. Rows of peoples faces pink from a glimmer of English sunshine. Row upon row of them without perspective. Dissolving from one section of the crowd to another

2. Starting on a few heads in frame zooming sharply back while at the same time the letters GOAL! begin small and then rapidly fill the screen.

3. Details in slow motion:

A boot bobs along a field and suddenly takes off floating upwards to the top of frame and the first of the credits begin. A melee of attacking and counter attacking bodies. A mass of circling legs. Legs in fg. out of focus a ball stationary in sharp focus. Legs move into position to kick the ball.

Other images of details of play ending finally on players jumping with joy after a goal has been scored.

(Throughout the slow motion in order to avoid too great an association with the England v. Germany match a bar of colour will follow the general movement within the frame. From right to left or else from the bottom of frame to the top etc)

9 This movement of the players upwards dissolves to an aircraft landing. Its progress downward is very slow, almost as though it too were landing in slow motion.

This is London Airport. The radars at the airport turning in their fixed movement, then to the radar at the top of the Post Office tower. Panning slowly down across ungainly antennae until we come to the new glistening structure. The camera begins to pan very fast downward, gathering momentum

SOUND

The crowds do things in unison, clap their hands rhythmically, chant, sing and then suddenly roar as with one voice:

GOAL!

General crowd

Music begins. but crowd noise continues in a distorted way.

A crowd roar gradually changes into the roar of an aircraft.

Radar/communication noises.

VISION

until all the windows streak & form a mass of lines; these lines dissolve onto the streaking lines of a runway. Now the illusion of the aircraft's suspended animation has given way to real speed.

The general activity of the airport. Planes landing and taking off. Buses and crowds. We are aware first of an airport, at which there are also a number of people arriving.

The Polish airliner taxis forward and is guided into position by a batman. He signals the plane to stop and at that point

Other teams arrive identified by a sign, a badge but at the same time we see the continuing activity of the airport. Another aircraft Pele, Garrincha, the Brazilian manager leaving the aircraft.

Into the press conference. Pele talking and the manager, very seriously clapping. Perhaps even then feeling that failure was near.

Further teams arrive. The French team arrive and drive along a motorway towards London. The bus disappears to black and we cut to London Airport at dawn. The uruguayan team arrives to a strangely quietened airport - the gentle hum of distant machinery and the twittering of birds. The coach drives away into the tunnel and the camera stays on ROTHMANS WELCOME YOU TO LONDON.

Cut to:
London Bridge.
Between two red London Transport buses, we glimpse some 'typical' London...

SOUND

Commentary indication:

An airport where names on the otherside of the world seem to have greater immediacy than those only a few miles away: Beckenham, Bath mean less than Bagdad, Beirut, Bombay.

The music stops.

Aboard a Polish airliner arriving from Warsaw arrives the first of the sixteen teams before the beginning of July - a month that was to convulse the the world with a curious passion and emotion ... the Koreans a small nation in Asia produce the first team from that continent to take part in the finals (?) of the World Cup. Perhaps the first of many from Africa and Asia.

The Brazilians arrived the conquerors that they were. Pele like Caesar lands in Britain. The happy beginning to a tragedy in four short acts.

VISION

SOUND

Cut to:

Hyde Park

People with boats at the
Serpentine. Some people on
horseback, others relaxing on
the grass. Speakers at the
Corner:

An African

A Priest

A tattooed man without a shirt
talking about football and the
World Cup.

The Union Jack man welcoming
visitors to Wembley.

(X) *York Building sequence.*

Cut to:

Crowds outside Wembley Stadium.

The guards band playing.

The Queen arrives.

A high angle shot as the last
of the scouts move into their
positions on the field.

The players run energetically
on, and stand nervously during
the playing of the National
Anthem. The schoolboys lined
up holding their flags.

The toss up and the game starts

It was a disappointment for
England. Two teams locked in
a game with no progression
and no concessions.

Constantly returning to the
refrain:

ENGLAND 0 URUGUAY 0

A start for goal which is
enveloped in the defence.

ENGLAND 0 URUGUAY 0

*England - Mexico
"We want goals!"*

Many people seriously
doubted England's chances.

Cut to:

Short animated sequence to explain the groups and the system
of the Eighth finals: the winners and runners up in each group
meeting others from another group for the Quarter Finals and
the sudden death process then begins.

THE SURPRISE

(On the games only an indication of treatment is given.)
The Koreans were fortunate to be in a group that was based in
the North of England. Middlesbrough is where they played and the
local people decided from the beginning that they were going to
support them. The Koreans used the 'At Home' dressing room
and local people called them "us".

Yashin being given flowers though he didn't play.

1. KOREA V. RUSSIA
2. ITALY V. CHILE (short sequence)
3. ITALY V. KOREA

THE TRAGEDY

The Battle of the real giants was fought here at Everton, and the crowds enthusiastically and vociferously understood this: A spectacle that they responded to in a unique and inimitable way.

BRAZIL v. BULGARIA

Brazil has survived the first round.

BRAZIL V. HUNGARY

(One of the best games of the contest with Albert being one of the most applauded players in the entire contest.)

Defeat 1.

Brazil played without Pele and were defeated. Disaster was already beginning to stare them in the face. When they played Portugal with players of equal renown like Eusebio they were fighting for their existence. Pele was brought back into the team.

Defeat 2.

Against Portugal. Pele is injured (deliberately?) by the Portuguese and the stadium goes very quiet, only the clatter of typewriters punctuate the action with their staccato rhythm. Pele's knee is bandaged and he hobbles back into the game. But his injury is such that it is only token play for him now. The King has physically and violently been deposed. In the Portugal hour of victory, guiltily, someone seems to apologise to him and then alone aware suddenly of an entirely new situation in his life, he leaves the field. A very personal and also public moment. The press observing this and almost everything else in the games return to the centres and within moments a very personal and intimate moment is known and possibly understood throughout the world.

In backstreets like those of Everton this game had its origins - a game for the poor. Outlawed. Now attended by Heads of States and played by fantastic numbers throughout the world.

THE HOME TEAM:

After the unsettling game with Uruguay the English were determined that nothing had been conceded. And that their prospects of reaching the finals were as strong as they had ever been, that in no way had their promise been diminished.

MEXICO V. ENGLAND *(after England v. Uruguay.)*

The crowds, still with the match against Uruguay vividly in mind constantly calling

We want goals!
We want goals!

(During this section it might be worth remembering that it was luck which placed England in this grouping and that possibly if she had been faced with a different combination of teams her progress might not have been so marked.)

~~ENGLAND V. ARGENTINE~~

THE GERMAN THREAT

German supporters in their thousands concentrated in the Midlands, A mass of German flags and cries of UWE, UWE, which becomes a call that almost rivals the coded cry of England!

The first encounter with Argentine and the Germans emerge as victors. "Germany always wins."

The second encounter. This time with Spain and again they are the victors.

PORTOBELLO SEQUENCE

Crowds on their Saturday promenade. Antique objects and people dressed in a curiously archaic and amusing way. Somewhere in the piles of bric-a-brac are a number of naive paintings about football.

THE QUARTER FINALS

Another animated sequence in the style of the previous one showing the new conflicts.

The Surprise Team against Portugal

The unbelievable happens! The conquerors of Brazil suddenly look as if they too face defeat. Three Korean goals with nothing for the Portuguese. But gradually, to the disappointment of the Everton crowds, the balance is restored and Portugal emerge the victors. But even though the Koreans lost, it was also a triumph for them.

Russia v. Hungary

A sad almost disenchanted game - with nothing of the Magayr magic that had lead them to defeat the Brazilians a few days before. Invincibly the Russians moved onto the semi-finals.

Germany v. Uruguay

Germany with a high goal average face the Uruguayans - the same team that had so frustrated the English. But this team under duress - the necessity of scoring. Germany manages to break the Uruguayan combination and they too go onto the semi-finals and a contest with Russia.

England v. Argentina

Scandal and uproar and the English win by one goal. So while the Germans have a fairly high number of goals the English go onto the Semi-Finals having found goals almost as difficult to find as diamonds in a coalmine.

A SPECIAL SEQUENCE ON THE REFEREE

As though he were a conductor of an orchestra. His gesture his commands, indications which can have a musical interpretation. This magistrate with whistle and shorts whose sentences are immediate and without appeal, or expert counsel, in front of thousands of witnesses who are in turn judging him - constitutes the judicial centre of a trial on the trot.

At the end of the quarter finals the animated sequence again reporting on the progress of the contest and then stating the opposing teams for the semi-finals.

Mr. Young and the little man working on the erection of the goal posts. Drawing the lines on the field at Wembley (short sequence).

THE SEMI-FINALS

Beginning of crowds.

GERMANY V. RUSSIA
PORTUGAL V. ENGLAND

Cut completely from the players p.o.v. never going to the crowd or to any of the gantry positions. So that this sequence has almost a strong abstract purity. The players isolated. The concentration that makes him a mobile chessman. The English who play as pawns - the Portuguese who have their kings. For the first time we will see the intellectual quality of the game. The crowds behind make a sea of sound, indistant and unheard. Instead, we, like the players, hear the small unnoticed sounds. The thud of the ball, the boots on the grass, breathing, swear word, and players colliding, slithering across the grass.

Eusebio running violently along a field, his face contorted in concentration. The players completely involved. Everything is effort, calculation, movement, in a struggle where at this stage the crowds have become irrelevant, and the only place that exists is that field, and those two sets of goal posts. One you are defending, the other being your point of attack. You're not just watching the ball, you're three movements ahead of it. Three movements that mean you are on the move endlessly up and down that field. The Portuguese goalkeeper growling, couched like an animal at the front of his goal mouth. Charlton loping along in his giraffe-like manner. Moore organizing his team with humour. Stiles less aggressive than usual. Ball, aggressive and energetic, never for a moment pausing while he is on the field. And somewhere amongst the thousands of anonymous observers they are doing the England chant. But you don't even know where it is coming from and the sound of it moves like a ball bouncing along the terraces from one group to another.

Eusebio and Moore have been circling each other - sometimes like matadors waiting for the ritual killing that is the goal. And at last when it is over and the winners have been congratulated the effort and emotion has been too great and Eusebio walks off the field in tears.

Eusebio and Yashin now retire from the contest, the one to return to Benfica; the other to ~~leave~~ football completely.

Homage to Yashin
Homage to Eusebio.

The final stage has been set. England meet Germany for the final bout, after an interval of four days.

PRE-FINAL

VISION

Modern London (buildings, people) Biba's. A cavern, not immediately discernible as a shop. A beautiful Chinese girl is looking at clothing - watched by a bulldog. She tries on a dress which repeats the stripes of a football players shirt, and leaves happily.

From the darkness of Bibas we cut to the darkness of Dirty Dick's tavern. The body of a cat now permanently petrified, cubwebs standing on end hangs from a ceiling. Another cat; a small alligator.

SOUND

Where previously the focus of the contest has been a kaleidoscope that has embraced many parts of England, now only London is concerned.

VISION

SOUND

A barman pumping up a pint of bitter. Lovers in a corner. Someone drinking. A horse skull on the roof. Some faded football rosettes, now covered in layers of dust hanging on the wall. A television set with a game in progress. People's faces watching with interest and concentration, moments of excitement or appreciation. Others indifferent, drinking laughing and talking. While the lovers are oblivious of everything except each other.

Cut to game itself. It is the third and fourth place game and the result of this game will also be announced.

West German training.

Bowling alley sequence.

Before the match. The celebrities arriving - George Brown and Mohammed Ali.

The first spectators queuing up to get into the stadium - the barbed wire, panning down across the iron bars to the people outside the gates who appear to us as prisoners.

The English players in the dressing rooms before the game.

The crowds outside. The ticket touts trying to sell their remaining tickets.

The stadium gradually filling up.

THE FINAL

The small man entering the stadium in the morning of the Big Day. High angle shot of Wembley Stadium. Where the previous game has been seen from the Players p.o.v. this is the massive public spectacle.

This game is for people and the people are here. It is the grand, massive, public arena. A giant contest really watched by the world. There is noise, excitement and emotion and almost unendurable tension in a long and extended duel between two almost evenly matched teams. 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. Injury and argument. Battle cries of the English supporters, encouragement from the Germans. Attack and counter attack.

Why does football exert the attraction that it does? What will make thousands of people travel vast distances to see a game that will last only 90 minutes? Devotion or folly? Football is a game of incredible agility - and at its best beautiful movement and speed. The speed - for those who have never seen the game directly - is killed by most of the visual media that have covered football to date, here for the first time in this film you see the real exuberance that has made this game so popular, and discover why, even though it is like watching a shadow of the game 3,000 million people watched this series on television, and why, 1,391,000 made to be admitted to grounds during the competition.

Here the crowds must not be people who just supply reactions to goals or disasters or act as an editing convenience. Here they are participating in every moment of the game, willing with all the intensity within themselves that their team will win. An identification that far exceeds any identification ever experienced in the theatre. A massive group possession - eleven men who, for the length of that game can possess a nation.

England!	England!
Uwe!	Uwe!

At the end of the game the England team has won, they have come through. After real tension when everything hung delicately in a balance between movement and time, they now break their discipline for a moment of triumph. For this we use the dances in slow motion that occurred after the goals during the game.

They go up to the Royal Box and receive the cup from the Queen and return to the crowds to parade their trophy.

Inside the dressing room. Moore drinking beer from the cup. And then their energies spent they lie in a huge bath, completely exhausted.

The coach leaves Wembley surrounded by flags and cheering people.

Trafalgar Square

VISION

SOUND

Young people (we have seen them previously at the stadium) between fat stone columns, and like can can dances from the plinth of Nelson's column. One stands on the back of a lion and flourishes the flag of England. Other people engulfing the lion. Finally two girls climb into the fountains to be joined by other young people. Some boys standing in the spurting water, shouting with joy.

We won the cup!
We won the cup!
E.I. ADI OH!
We won the cup!

And so when the game is over they celebrate by their own participation not someone else's triumph - but their own. A pure delirious and now benevolent joy.

The little man closes the door of the Stadium, looks at the discarded posters and walks away. The word END recedes with him.