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PRESENTS

# ONE NIGHT IN TURIN

"GAZZA CRIED, AND FOOTBALL CHANGED FOREVER…"

**A film by James Erskine**
**Narrated by Gary Oldman**

Based on **All Played Out** by **Pete Davies**
*'The best book ever written about football'*

UK / Cert TBC / www.onenightinturin.com

## Released in UK Cinemas 11th May 2010
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# One Night In Turin

## Tells the incredible inside story of the 1990 World Cup

One Night in Turin is directed by Emmy-nominated filmmaker James Erskine and produced by Victoria Gregory (co-producer of Oscar winning "Man on Wire") and BAFTA/Grierson winner Alex Holmes (House of Saddam).

Spring 1990, and the London streets are torn up by poll tax rioters. With an unpopular premier and in the midst of the recession, England is torn apart by civil strife. Meanwhile, the rest of the world wakes up to a new dawn, the Berlin Wall has fallen, Mandela walks free from prison, and the Soviet Union is in its death throes. And to celebrate this new world order, there is Italia '90. The West Germans, playing for the last time as a divided nation, arrive as favourites, reigning champions Argentina are led by the pantomime villain Maradona and England, they are the one guest no one wants to invite to the party.

Their football is medieval, their manager considered a national joke, and their fans hooligans. Locked away behind barbed wire fences on the remote island of Sardinia, the players, managers and fans must overcome their own demons, in order to see the rebirth of their reputations, of English football and even the perception of England.

Over the course of six weeks, led by the reinvigorated Bobby Robson and the mercurial Gascoigne, this small band of brothers overcome scandal, political intrigue and even the mighty Dutch, to reach a semi-final in Turin - the home of Juventus, and the place in Europe that has the most reason to hate the English after the Heysel disaster of '85 - where they must attempt to overcome the mighty Germans. But the success of their mission will depend not on the number of goals scored, but whether the team and their fans can show the world a new face of Englishness.

One Night in Turin is constructed from unseen archive footage and specially shot imagery by Sundance award-winning cinematographer Lol Crawley. It tells the tale of a football team and a nation's journey from despair to hope, from the disasters of Heysel and Hillsborough to the nail-biting penalty shoot out in Turin. It intimately depicts the leading characters: Gascoigne, manager Bobby Robson, Chris Waddle, and team captain Terry Butcher. This feature documentary is a celebration of football and how it changed the hearts and minds of a whole country. Set to a sound track includes the Stone Roses and Happy Mondays, this film will recreate the mood of 1990, English football's greatest adventure on foreign soil in the build-up to this summer's "greatest show on Earth".

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# The World Party and The Unwelcome Guest

It's 1990, Nelson Mandela has taken the last few steps of his long walk to freedom, dictators across Europe have been toppled and the Iron Curtain had been torn down. Across the globe, nations are being reborn: a sense of hope is spreading.

Except in recession-hit England, where a dogmatic Margaret Thatcher clings on to power, anti-poll tax protestors riot and the Minister of Agriculture feeds beef burgers to his young daughter to prove this country's cows aren't all infected with mad cow disease. England is grey, failing, at odds with itself and shorn of its dreams.

*"Football is not just a matter of life and death: it's more important than that,"* said Bill Shankly. But in the summer of 1990 few respectable people would have agreed. English football was the scourge of Europe, its hooligan fans pariahs. No matter that the yobs who brawled in Stockholm streets and across the country were a minority and no matter that there were other countries with equally terrifying followers. The English football fan, after Heysel, was a reviled creature. The embattled government searching for a "populist" gesture talked openly about banning the team from going to Italy. Meanwhile most football journalists opined that the team was so inept that it did not merit a place in the competition any way.

In June 1990, the biggest party on the planet was gearing up in Italy: the World Cup. But while the world's best, most admired and most revered teams – Brazil, Argentina, Germany and Italy - assembled in glamorous Rome and sophisticated Milan, the English team's invitation to the party was distinctly half-hearted. England and their fans were sent off to Sardinia – baking hot, as much Africa as Italy: the World Cup equivalent of the table by the kitchens. Interned and segregated, England struggled with the facilities, while the real party kicked off elsewhere as Argentina the holders played Cameroon.

And what of England? Their first game also had a piquant geopolitical backdrop: they were pitted against the Republic of Ireland. The match itself was as tense, ugly and bad-tempered as everyone anticipated. England played as badly as the journalists had predicted. Lucky to escape with a draw, they held their breath post match as their fans went on the rampage in bloody clashes with the local Carabinieri.

Meanwhile, in the rest of Italy, the party was in full swing. Cameroon booked their place in the second round with a victory over a Romania side still coping with the fall of Ceaucescu. The West Germans had scored nine goals by the end of the final whistle in only their second match and the host Italy, whose nation was gripped by football fever, confidently breezed through the group stages without conceding a goal. Even Argentina, with their increasingly liberal interpretation of the rules, bundled through.

Back in Sardinia, the English weren't dancing – things looked as bleak as they were back home. To find hope, to find some way to allow the nation to be proud of themselves, something had to change. But when change came, it came from one of the least likely quarters.

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Crumple-faced, risk-averse and already drummed out of office by the tabloids (having accepted a management post in Holland starting immediately after the tournament) England manager Bobby Robson was not an obvious visionary. But after the debacle against the Irish, he knew he had to do something radical. As he sat by the pool in sweltering Sardinia, he resolved to abandon the one thing he had always sworn by: the rigid, set in stone formation (4-4-2) that his England team always adopted. Joining the rest of the world, now England would play with wing backs and a sweeper. In their next match, Robson agonised, they would go flat out to attack – against Holland, one of the best teams in the world.

This was all unknown to the hacks and pundits. They could envisage only one possible outcome: ignominious defeat. And yet from the opening whistle the Lions took hold of the game.

At the vanguard was a lad from Newcastle who began to play the most amazing football. Paul Gascoigne, a man who, born under a different star, could so easily have been one of the hooligans that had destroyed the reputation of England abroad. The result was a draw, but for England it counted as a victory.

Suddenly, it was conceivable that England were not the medieval footballers we'd so long thought, but actually capable of producing the "beautiful game". As the journalists filed their reports from Italy, suddenly the mood of the nation changed. The population gathered around TV sets as each match unfolded and England journeyed deeper into the tournament. The country was being drawn together – through its national game.

The government still threatened to bring the team home, the drunken excess of some of the "fans" threatened to tear up streets with riots (aided and abetted by the gutter press who staged fights to then report in their papers). The Mayor of Turin realized that resurgent, reborn England would be playing in her city if they made it through to the semi finals: she lobbied to have the game moved so she didn't have to play host to the English team's supporters. Meanwhile, the footballers, in the days before agents and big money, continued to "socialize" between games.

What had started as 24 nations, was now 16 and then 8. Italy squeezed out the Republic of Ireland by the thinnest of margins, while the West German machine drove past another state on the brink of collapse, Czechoslovakia. The much fancied Brazilians ran riot over the dirty tactics of their neighbours Argentina – yet thirty two Brazilian shots were saved, while a single late goal from Argentina saw the favourites unlucky losers. Argentina had somehow recovered from the shock of defeat at the hands of the giant-killers Cameroon who would contest the final place in the semi-finals against England.

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And what a game Cameroon gave England. For eighty minutes, they played them off the pitch, seemingly destined to fulfil Pele's prophecy. Somehow England resisted, much more by luck than judgment. After 105 minutes on the pitch, Lineker scored his second penalty of the evening (the Cameroon team were as enthusiastic tacklers as they were enthusiastic about all other aspects of the game) and thus set up one of the greatest games of World Cup history: the semi-final between England and West Germany.

The English players could hardly believe their luck as they edged closer to the pinnacle of world sportsmanship – their hopes, dreams and ultimate defeat crystallised in a single image of that most tragic of footballing geniuses, Paul Gascoigne.

As *The Observer* newspaper recently put it: "There are half a dozen images that define [the 1990s] this decade of change … First … is the sight of Paul Gascoigne crying into his England shirt after being booked in the 1990 World Cup semi-final against West Germany. Unaggressive and emotional, a billboard image that helped to start an apparently unstoppable surge in popularity for the national team."

Even in defeat, this was England's greatest footballing triumph on foreign soil, taking them to within a whisker of the World Cup Final. It is a pivotal moment in British history when more than 26 million viewers in the UK gathered around their TV sets to watch a single football match (double that of any previous sporting event, and the most watched sporting event in British history). It was the moment when a nation changed from being a country of unskilled thugs, to exponents of the beautiful game. It was the moment, when the carnival that is the World Cup could welcome back its prodigal nation.

The events of this World Cup also laid the groundwork for what our national sport would become: the Premier league was born soon after, creating a top class football that could be enjoyed by everyone. Football, two decades ago, was our worst ambassador, now it has become one of our best.

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# Director's Statement – James Erskine

What makes a documentary cinematic? Clearly, this is vital to understanding how *One Night in Turin* will elevate itself to the big screen. In some ways, it's easy to understand how this film could unite a mass audience and make use of the large canvas; in others, it will require a clarity of thought, of vision, to use the medium of cinema to its full power, to exhilarate and to entertain.

The easiest way to demonstrate that *One Night in Turin* will be a communal experience is to consider how people watch football. The experience of watching a mid-week Premiership game at home alone is a little tedious for even the most ardent football fan, but gather several fans in a living room, and a collective consciousness emerges. Each person intensely follows the game, feels the power of the group emotion urging their team on. Transfer this to a bar, a pub packed full of people, watching the national side in a World Cup Qualifier, or watching Man Utd versus Chelsea in the Champions League. The whole venue rocks and sways with emotion – a huge roar can be heard down the street when Rooney toe-pokes the ball over the line. Now, transfer this to Wembley Stadium, to Old Trafford, where 80,000 people roar and sing. Where a mass of people live and breathe an emotional rollercoaster, swear and chant, whoop with joy. Now imagine the parallels with cinema where the audience feels a similar rush of emotions as they root for a particular outcome, backing a particular protagonist. Football and cinema are united by bringing groups of people together to share emotions, exhilaration, pain and joy. In *One Night in Turin* we hope to capture the genie of football and release it into cinemas.

But how to do this? How to put the audience right there, in the moment? Within the dramatic unity of time and place that binds the best cinema, the most exciting sporting events?

Central to the vision of the film is to approach the story through character, through focussing on our good guys and knowing who the bad guys are, so that we follow the story, not through the strict lesson of history, but through the emotions and dreams of the protagonists. At the heart of this is Pete Davies's first person, contemporary account. By telling the story though words written at the time, we will carry with us the hopes and expectations as they were experienced then. Through Davies's encounters we will meet our central characters, Paul Gascoigne, Chris Waddle, Bobby Robson and Terry Butcher, all heroes, all flawed. We will feel the pressure build on them, in their own words, hear how they thought and felt, and hear more how they made us all feel.

So who are the baddies? Well certain members of the press, for sure. The writers who sought to deride and mock the characters fighting for what they believed in. The ghost of Diego Maradona will also stalk the film and of course, the British government minister, Colin Moynihan, spinning like a weather vane in a tempest of newspaper hyperbole.

These our characters. But how to make the telling broad and dramatic?

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The first thing to say is that this film will be almost entirely constructed around archive material, using Pete Davies book and interviews shot at the time when the players and manager, journalists and fans were living the moment, not reflecting with hindsight. This is the most dramatic way to tell the story – in the here and now, with the rawness of fresh emotion. Using the latest techniques and extensive film research we will mine the archive for dramatic moments, moments of surprise and revelation. We will retreat and manipulate archive to heighten the tension and put the audience on the edge of their seats at the film's narrative spikes.

In addition to this, we will shoot a very tight storyboard that allows us to pull out the moments of high drama. Feet, hands, balls, the exhalation of breath. Shot to match seamlessly into the archive material. Shot with incredible care to heighten the drama to fever pitch. Reworked stills will be animated. The best images of emotion brought home to the audience to control the story telling. This is a story told with partisan passion, that will enrapture an audience whether they love or hate England, love or hate football.

We will live this story with all its twists and turns through the voice of Pete Davies, a writer of verve, wit and bite. We will embrace his occasional lyricism and use it to as powerful effect as the visual drama.

> *"England won the first corner straight off in the first minute, and from the clearance coming out, Gazza fired in a rocket of a volley that looked to be just curving wide – but Illgner lunged to push it away, and we had a second corner. And then we had a third… our football was surging and relentless – we were playing like the Germans did, and the Germans didn't like it.*
>
> *It was all or nothing, do or die, burning deck, into the breach… "God Save The Queen" rang out around the ground.*
>
> *Every piece of me was frozen bar the heart that beat and the hand that wrote."*

This approach was taken with great success in *The Kid Stays in the Picture* where the unique power of the story comes from the first person narrative of Robert Evans. There is no doubt that Davies's writing will personalise the story to make it a powerful piece of cinema (indeed in many of the great cinematic documentaries of the last few years, have been based on a central account of a personal narrative such as *Touching the Void, Man on Wire*).

One of the critical elements in this telling is to embrace the notion of the World Cup as the biggest party on Earth – and the 1990 tournament as providing the crossroads in the identity of so many nations. Ostracised England and their hooligan fans sit in vivid contrast to the glorious tales of joy exhibited by Cameroon, the passion of the Italian, the determination of the Germans and the skullduggery of the Argentineans. Davies mingled with fans of all nations, and through his eyes we'll see how:-

*"the harvest of… this sporting greenhouse, is soul food for billions – a kind of particle accelerator for the emotions of the world."*

Sound is of critical importance and we will use a sound design team to capture original recordings of breathing, heart beats, kicks, crunches and the noise of the crowd. They will careful record reconstructed moments so to be able to give us maximum value in a theatrical environment. We want the audience to feel as if they are in the crowd, breath pouring over their shoulders, the energy at fever pitch.

Added to this will be a soundtrack that merges a dramatic original score with licensed music of the period. Each cue will be written to push the drama of a scene. Each track picked carefully to unite the audience as if they are singing along on the terraces of 1990.

The vision for *One Night in Turin* is a bold one, and a brave one. To transport the audience through time and back to those heady days. As the film moves towards its conclusion, we wish to use all the devices of cinema to bring the audience to a state of anticipation, so that the whole theatre, as they watch England take their penalties, hope, believe, that history could play out differently. That they are nervous and exhilarated, that half the audience covers their eyes as Chris Waddle lines up the ball… that all the audience cheer as Lineker finds the net and it's England 1, Germany 1… we experience Gazza's heartache as he sees the referee brandish that second yellow card that will guarantee he doesn't make the world cup final whatever happens.

This is the plan for "One Night in Turin" to make a film packed full of emotional power as well as narrative detail. A film that exhilarates the audience like only cinema can.

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# All Played Out – Pete Davies

## The Inside Story of a World Cup that Changed our Footballing Nation Forever

Re-issued for the 2010 World Cup in South Africa and to mark the 20th Anniversary of Italia '90

One Night in Turin uses a first person narrative, re-creating Davies's journey through Italia '90 as he experienced it: a journalist given unprecedented and never to be repeated access to England's players, management, supporters and the press corp. Davies saw all the key games from Argentina versus Cameroon right the way through to the final, soaking up the atmosphere, observing the cultures and fixations of different nations.

"This could well be the best book ever written about football"
**Time Out**

"Pete Davies is incapable of writing a dull sentence… one of the most outrageously entertaining books of the year"
**The Daily Post**

"Exhilarating… Pete Davies, a novelist, has come tantalisingly close to doing for English football what Tom Wolfe did for the spacemen in *The Right Stuff*."
**The Independent**

"The England players opened up their hearts to him and he returned the compliment."
**Salman Rushdie**

"Quite simply the best football book ever, 5 stars."
**Amazon**

"Riveting, surging, passionately written. The book which made it possible for 'football literature' to mean something other than daft ghosted biographies."
**FourFourTwo**

Pete Davies lives in West Yorkshire and is the author of 11 acclaimed works of fiction and non-fiction. His 1990 classic *All Played Out* was a bestseller and has been in print ever

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# Music from One Night in Turin

*Nessun Dorma 2010*
The Stone Roses - *Elephant Stone*
James - *How Was It For You?*
James - *Come Home*
The Charlatans - *The Only One I Know*
The Rakes - *We Are All Animals*
Adamski - *Killer*
The Inspiral Carpets - *This Is How It Feels*
New Fast Automatic Daffodils - *Big*
The Farm - *Altogether Now*
Joy Division - *Digital*

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# The Team

**James Erskine**
*Director/Producer*

Nominated for a primetime Emmy for the BBC documentary series *The Human Face*, James's varied career has included directing a number of acclaimed documentaries and television drama for the BBC and broadcasters across the world. His feature length docudrama *Oil Storm*, described as "frighteningly prophetic" predicted Hurricane Katrina. His most recent documentary, *Who Killed The Honey Bee?* was recently screened on the BBC to great acclaim, earning mention in the Houses of Parliament. A feature length version of the documentary will be released in UK cinemas in October of this year. A successful career has been counter-balanced by the misery of being a long term supporter of Manchester City.

**Alex Holmes**
*Producer*

BAFTA and Grierson award-winning producer Alex Holmes will oversee production and guide the editorial process. Formerly Executive Producer of the flagship BBC series *Modern Times*, Alex has gone on to win international acclaim for his factual dramas *Dunkirk* and *House of Saddam* on which he served as writer, director and Executive Producer. As well as overseeing this film, he is currently writing screenplays for two major Hollywood studios.

**Robin Peters**
*Co-Producer/Editor*

One of Britain's most talented young editors, Robin's prodigious talents have seen him working on a wide range of British documentary and drama since graduating in Film from the University of East Anglia. His credits include *Alive* and *Seconds to Disaster* for Oscar-winning production company Darlow Smithson. He has also edited BBC dramas such as *Robin Hood* and *Waterloo Road*. Unable to shed his roots, he remains a devoted fan of Liverpool FC.

**Ben Hall**
*Executive Producer*

A leading agent in film and television, Ben Hall is also director and Chief Operating Officer of Curtis Brown Group and a director of Cuba Films, producers of the BAFTA and RTS winning *Boy A*.

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**Victoria Gregory**
*Line Producer*

Victoria's last theatrical documentary project before joining New Black Films was with Working Title Films, *Senna*. Her most recent success as Co Producer was on the Oscar-winning *Man on Wire*. A wide ranging career at the BBC included productions such as BAFTA winning *Secret Policeman,* dramas *Space Race* and the BAFTA winning *Dunkirk* followed after working on the critically acclaimed feature film *Last Resort*. Victoria has carved herself a niche maximising the value of documentary and drama-documentary features. She's very pleased that Leicester City have been promoted to the championship.

**Pete Davies**
Author

Without Davies's highly acclaimed book *All Played Out* this film would be impossible. A successful novelist, as well as writer in non-fiction, his work includes *The Devil's Flu, American Road* and *Dollarville*. The time he spent with the England team writing *All Played Out* and his personal anecdotes that didn't make the final print will provide a font of inspiration for the film. He supports Chel-ski.