

SERIES TWO

THE GAMES

EPISODE

02

**TALKING TO
THE TROOPS**

**BROADCAST DATE
26/06/00**



At the Games office John, Bryan and Gina are gathering their papers and preparing to talk to a gathering of all Games staff.

In John's office.

GINA Did I leave my phone in here?

JOHN Don't think so. I don't think so.

GINA Are you sure?

JOHN I can't even find my own.

Bryan hands John a piece of paper.

BRYAN Here, this is for you.

JOHN Oh, yes. What is it, Bryan?

BRYAN A proposal to reduce some costs on the events.

JOHN Oh yes. How?

BRYAN Reschedule them.

JOHN It's a bit late for that, Bryan; they're on in a minute.

BRYAN John, it is never too late to avoid losing \$180 million.

GINA Of course it is, Bryan. Everyone knows when the events are on.

BRYAN Just read the proposal.

JOHN Bryan, just give us the edited highlights, will you?

BRYAN Okay, the events are on at the same time they always are.

JOHN Well...

GINA Do you want to have a crack at the definition of 'rescheduled', Bryan?

JOHN Good point.

BRYAN (Pointing to aspects of the document) These ones are on in Melbourne and these ones are on in Brisbane.

JOHN Bryan, the Olympics are on in Sydney.

BRYAN Yes, that's the problem. No question about that.

Gina and John consider this slight logical inconsistency, but only briefly

GINA I had a proposal for the naming rights to the mascots this morning.

JOHN Milly, Olly and Syd? [Millie, Ollie?

GINA Aha.

BRYAN Any good?

GINA Not bad if you don't mind them being called Big Mac, Fordie and Microsofty.

John, Gina and Bryan walk down the hallway.

JOHN Did anyone see any golf scores this morning?

BRYAN This is the Italian Open?

JOHN Yes.

BRYAN Yes, I saw some on the Net. Someone went five under.

JOHN How did Baddeley go?

BRYAN Badly.

JOHN Yes, how did he go?

BRYAN Badly, I think.

JOHN Yes, how did he go Bryan? I didn't get to see it.

GINA Badly, John.

JOHN Yes. He's an Australian golfer, Gina. He won the Australian Open as an amateur. Really good golfer. Hits the ball a million miles.

BRYAN Didn't go so well last night, I think, John.

JOHN I wonder how Couples went.

BRYAN I don't think they were eligible. I didn't see them mentioned.

GINA I think we should go in.

JOHN I forgot my folder I'll catch you.

Tim, the receptionist, bounds up to John and hands him a folder.

JOHN Oh, good on you, Tim. Thanks very much.

A crowd of employees is in the room, waiting for meeting to begin. John, Gina and Bryan enter and take their seats at the front of the room.

GINA Hello everyone.

BRYAN Hi, Dave.

GINA Hi, everyone. How are you?

JOHN We'll need another chair Gina. Just bring that one around.

Locates his seat, and gets things moving.

JOHN G'day. Thank you for coming, everybody. Very nice to see you all here. It's not very often that we get the whole Games family together here in the one place. So it's very nice to see you all. And it's very nice to see what a good-looking lot you all are.

GINA That's right. A bit of cultural diversity.

JOHN Yes, that's right. Yes, good point, Gina. In fact, in this very room, we've probably got a microcosm of Australia's fabulous cultural diversity.

(To a conspicuously ethnic-looking member of staff) Where, for example, do you come from?

STAFF MEMBER Who, me? Collaroy.

JOHN No, I mean where are your parents from?

STAFF MEMBER Oh, they're from Petersham.

JOHN What about your grandparents, then? Where are your grandparents from?

STAFF MEMBER Well, they had a market garden up in Maitland.

- JOHN** Yes, well, good on them. My point is the cultural diversity. I mean, we all come from somewhere. In my own case, for example, probably principally Ireland and Scotland in the 1860s. What about you?
- STAFF MEMBER** Oh, well, they came up from Melbourne in about 1855.
- JOHN** No, good on them.
- STAFF MEMBER** From the Victorian goldfields.
- JOHN** Yes, very good. Yes, well, the cultural point is probably well made.
- GINA** Yes.
- JOHN** I say that in the context of the fact that we in this room obviously have a common goal. I'd like you all at some stage to just look around this room. Everyone in this room is your colleague. Everyone else in this room is working with you on one aspect or another of this fabulous enterprise we're all embarked upon. We are many parts but we represent a single organism and with a common goal.
- GINA** Can I just say something to all of you before we start?
- JOHN** Yes, Gina.
- GINA** Just to add my voice to what John is saying. Look, I know we get a lot of flak from the media and the public. And I know it's not always easy working in an organisation like this. I've had contact with a few of you – not as many as I'd like, but many of you. I just want to say thanks for everything you people have done. I for one think that you have done a fabulous job.
- The door opens and a workman enters. He is on the phone and is oblivious to all other human activity.*
- WORKMAN** (Talking into a mobile phone) Just follow it around to the far room, OK? Yes, right up next to the wall there. That's where the RSJ is. Okay? You'll probably have to work on that valve. Come back probably about seven. Hang on, about seven or fourteen panels in.
- The crowd looks on. John, Bryan and Gina recognise the need to regain control of proceedings.*
- JOHN** Excuse me
- WORKMAN** (Still on the phone) Hang on mate. Seven, eight, nine, ten. About fourteen, all right? Now drop the B15 in there, mate. Okay? Now what you've got to do is drop the blue bits on top of the other bits there.
- JOHN** Excuse me
- WORKMAN** Just keep your shirt on, mate, will you? Sorry mate, what was that? You've gone through what ceiling, mate?
- Gina dials a number on her mobile as John attempts to reclaim the room.*
- JOHN** Excuse me. We're having a bit of a meeting in here.
- WORKMAN** (Still on the phone) What's that mate?
- JOHN** Yes, this room was booked for rather an important meeting.
- WORKMAN** (Still on the phone) Hey, Dave?
- JOHN** Thank you.
- WORKMAN** (Still on the phone but slowly makes for the door) Yes, mate, Look I'd better go. They're having a meeting.
- JOHN** Thank you.

WORKMAN (Still on the phone) How the bloody hell would I know? They've got all these suits here.

JOHN Thank you.

WORKMAN (Still on the phone) Look I think we've got a bit of a problem here.

JOHN Thank you.

BRYAN (Addressing the crowd) Just a man trying to do his work.

JOHN Yes, he's obviously a man who takes his work very seriously. And probably a very good sign. Sorry about that.

Now, I suppose the position is clear to everybody. Here we are now, in the middle of June. Three months out. Getting to be a real hum about old Sydney town now, isn't there?

GINA Hum isn't the word. It's fabulous.

JOHN Yes, we are embarked upon what is undoubtedly the greatest event ever mounted in Australia.

BRYAN Of any kind.

JOHN Yes, Bryan, yes, probably the greatest event ever mounted in any Australia of any kind.

GINA Of any kind in Australia.

JOHN Pardon?

GINA Carry on.

BRYAN There's been nothing to touch it.

JOHN No, there hasn't, Bryan. Thanks for your help there. Now, what I thought we might do. Incidentally the media aren't here today, so this is possibly our last chance to talk freely to one another. So if anybody has any concerns that yearn for expression, let's hear them today.

BRYAN Hear, hear.

GINA Good idea.

PERSON Can I ask a question?

JOHN No.

BRYAN No, not yet.

PERSON Why not?

BRYAN Because we're not taking questions yet.

PERSON I thought you said we could ask questions.

GINA You can later. We'll be taking questions later.

PERSON I've got to go back to work. I'm on a tea break.

JOHN Well, look, all right then, in this case, very very quickly. What was it you were going to ask?

PERSON Is it true we're all going to get fired?

JOHN No.

BRYAN No.

JOHN No, no, no. I'll actually be coming to the issue of employment a little bit later. But no, that's not true.

BRYAN Not completely true, no.

JOHN No. Just not true Bryan.

PERSON What are you going to do about ticket sales? I work in ticket sales. We spend most of our time getting abused by people who haven't got what they wanted. So far we've got the size wrong, the shape wrong, the price wrong, the distribution wrong, the payment system wrong and the bloody phone number that you ring to buy the tickets wrong.

JOHN Yes.

PERSON They sent their money in ages ago. The phone never stops. They haven't got their tickets. They've been told they've been sent, but they just haven't got them. So I'm wondering...

JOHN Yes, yes, thank you. I take your point. Thanks for your contribution. Obviously there have been one or two difficulties in that area.

PERSON 2 Why have we issued tickets that don't fit the little tickets slots?

BRYAN Can I just handle that? Can I just say that the ticketing system that we implemented for these games is absolutely superb? If it had come off we would have been national heroes. I mean, it was a brilliant idea.

There is widespread amusement in the room.

PERSON 2 What went wrong?

BRYAN We got caught.

JOHN It was a brilliant idea though, Bryan.

GINA Question? Anyone else with a question?

PERSON And why were we instructed to take only one particular type of credit card? We've got people yelling at us every time we answer the phone.

There is an unhealthy amount of agreement on this issue.

JOHN Thank you. Now, just on that point. We ourselves frankly made a few cock-ups, we told a few lies, we got a few things wrong.

GINA Yes, mea culpa.

JOHN Yes, what does that mean?

BRYAN It wasn't our fault.

JOHN Good, Bryan. Well done.

GINA Question over here?

BRYAN Look, I should say that, by the way, the people concerned with all this have been fired.

JOHN Yes, that's a good point. A few people have walked the plank on this. But let's not forget today, why we are all here.

GINA That's right. In a few months when these Games are on and we've got the whole world watching us, no-one's going to be worried about this stuff.

BRYAN That's right. I mean, that's what these Games are all about. When it comes... where does it come? (Looks to John for help.)

JOHN Right down to it, Bryan.

BRYAN When it comes right down to it, what these Games are about is a whole lot of fit, healthy people coming out here just competing in the spirit of youthful exuberance.

GINA Question over here.

PERSON 4 If that's the case, what have two thousand of us been doing for five years?

GINA Question over there now.

PERSON 2 Look, I agree. If the Games are really about the simple joy of sport and competition why does it need the IOC and all of us and the government and every other Sydney spiv who wants to get his dick in the till?

JOHN I beg your pardon. Who do you think you're talking to, pal? Do you actually work for us?

PERSON 2 Yes.

JOHN Where do you work?

PERSON 2 Publicity.

BRYAN What's your name?

JOHN Listen. I mean, before you get abusive, shagnasty, you want to consider organising something of the magnitude of these games. I mean, this a serious undertaking. This isn't a school gala day we're organising here.

PERSON 2 Yes, well, the whole time I've been working here, I've wondered why it costs \$800 million dollars to get a whole lot of fit young people together for some running and throwing.

JOHN I'm not going to even dignify that with a response.

PERSON 2 Bryan?

BRYAN That's ridiculous.

PERSON 2 Yes, why?

BRYAN Because there's a whole lot of swimming as well.

JOHN Just let me say something of a slightly more formal character. I believe we are on track. We are certainly on time and on budget to achieve success here. We want to showcase Australia as a friendly, welcoming country, obviously. As a diverse and very tolerant country. This is a showcase for our technological and economic excellence, for our cultural achievements and of course for our famous love of... what's that word there, Gina?

GINA (She looks) Sport.

JOHN Sport. Sorry. I can't read my own... what's that word?

GINA (She looks) Writing.

JOHN Writing. Sorry, I can't read my own writing. It's extremely important to recognise that these games are for all Australians.

Now, a few short weeks ago you may have seen the Prime Minister, the Right Honourable John Howard, stood with a whole lot of other holiday-makers somewhere on the Turkish coast at a ceremony designed to highlight the forging of our national character. It is in that ANZAC spirit that I want to speak to all of you now. Great demands will be made of us over the next few months. With the world's eyes upon us and the Southern Cross above us and every Australian an ambassador, however, I think we cannot but succeed.

We've drawn up some useful guidelines. You'll all have a copy of these in your folders. Let me just go through them quickly. I'd like you to keep this list with you at all times and refer to it constantly.

People find this list in their folders.

- JOHN** (Reading out from the list) Australia is a bi-cameral, monarchical federation run by the states and with the right of appeal to the media.
- The capital is Canberra, obviously.
- The principal industries in this country are coal and the Olympics.
- If a visitor comments on the high price of accommodation or Olympic tickets do point out that due to strong management at the highest level, the Australian dollar is now roughly equivalent to the American dime. So they're not getting a bad deal.
- Crowd listens attentively.*
- JOHN** The reason prices might seem slightly higher in some instances is of course, Australia's exciting new GST. The long-term benefits of taxation reform far outweigh the relatively minor inconvenience of paying \$6.50 for a cup of coffee.
- If you are with a visitor from overseas in a traffic jam in Sydney, you are to say, 'This is very unusual. A truck must have tipped over'.
- If it rains during the period September 15 to October 1, say 'Goodness me, how tremendous. A benediction for Australia's rich farmlands'. Of course, if it hails, go inside because, obviously, you might get killed.
- The aboriginal population in Australia is a happy and largely nomadic people and while we are deeply committed to the improvement of their desperate condition, they are perfectly well. You might like to mention Cathy Freeman – they've probably heard of her.
- The name of the man who built the hundred-metre track is Mr Jim Wilson of ACME Construction. He has absolutely nothing to do with this organisation. He's only ever been here the one time.
- GINA** And we don't think anyone saw him.
- JOHN** He also, incidentally, designed and built the triathlon track, a range of very high-quality ticketing machines, the main runway at Sydney Airport and lanes four and five of the Olympic swimming pools. If you are asked who is paying for these Olympic Games you are to say, 'No spikka di English'.
- If attending Olympic events, visitors should be advised to eat before leaving home. That one's quite important, and if attending the swimming, visitors should be advised to take a very powerful telescope and maybe a small amount of oxygen if they're sitting above about row F.
- The minister's name is Mr Michael Knight. Mr Michael Knight.
- Beach Volleyball is not simply a game of volleyball played on a beach. It is a game of volleyball best played in a very large neo-Hitler construction which people can't get into without paying and is built on an area that used to be a beach.
- That about covers it. Good luck. Bat on.
- GINA** Yes? Question up the back.
- PERSON 4** Are you aware the US Congress suggested that Juan Antonio Samaranch resign?
- JOHN** Look, I think if you've got any questions related to the IOC, you should direct those questions to the IOC.
- PERSON 3** Were you working on the Games when Sydney gave money and gifts to members of the IOC?
- GINA** No.
- PERSON 2** Yes, you were.
- GINA** I'm sorry, I may have misled you. Yes.

PERSON 3 What do the IOC actually do?

GINA Bryan.

BRYAN John.

JOHN Gina.

GINA The IOC has the responsibility for the selection of the venues for the Games.

PERSON 3 Do they organise the Olympics?

BRYAN Gina.

GINA John.

JOHN Bryan.

BRYAN No, that is done by the host city.

PERSON 3 Do they help with funding the Olympics?

GINA John.

JOHN Bryan.

JOHN Gina.

GINA John.

JOHN Bryan.

BRYAN No, that is done by the organising committee themselves.

PERSON 3 What do the IOC actually do?

GINA Well, as I've just said, they select the city for the Games.

PERSON 3 And how do they do that?

GINA Well, they travel around the world for many years looking at places where the Olympics might be held.

PERSON 4 Have the Olympics ever been held in a brothel?

JOHN I beg your pardon?

GINA Has anyone got a sensible question?

PERSON 4 I had to take a bloke from the IOC.....

JOHN Excuse me, if you haven't got a sensible question I suggest you maintain as dignified a silence as you can muster and let some of these other people have a go. Yes?

PERSON 3 Where are you going to get the \$200 million?

JOHN What \$200 million?

PERSON 3 The \$200 million you're short in the budget.

JOHN Really? How do you know we're \$200 million short in the budget?

PERSON 3 I work in finance.

PERSON 2 What's the answer to the question?

GINA AND JOHN What was the question?

PERSON 3 Is it true that the Games are \$200 million short of funding and where are you going to get the money?

JOHN Bryan.

BRYAN John?

JOHN Bryan.

BRYAN Gina.

GINA Bryan.

BRYAN Ah, two questions there. Let me deal with them one at a time. What was your first question?

PERSON 3 Is it true that the Games are \$200 million short of funding?

BRYAN I would need to check that. Let me do so and get that information for you.

PERSON 3 Well, it is true. I've got the information in front of me.

BRYAN Yes, like I said, let me check that and I will get that information for you.

PERSON 3 It's got your signature on it, Bryan.

BRYAN Yes, I would need to check that as well. What was your second question?

PERSON 3 Where are you going to get the money?

BRYAN We'll be making an announcement about that at a later date.

JOHN Well done Bryan.

BRYAN Yes.

PERSON Are there plans for the games staff to be sacked?

GINA, JOHN AND BRYAN No.

BRYAN Look, that is an internal matter and I don't think it's appropriate to be discussing the staffing arrangements at this point in time about the Games.

JOHN Just say no, Bryan

PERSON So there are plans for all of us who work here to keep working here?

JOHN As Bryan has articulated, this is probably not the right venue for a discussion about staffing levels at the Games office.

PERSON I've got a list of 60 people who are going to be sacked.

BRYAN Where did you get that from?

GINA You shouldn't have that list.

PERSON Well, from what you said, this list shouldn't exist.

BRYAN It didn't.

JOHN It doesn't.

GINA And you should have a copy of it either.

PERSON 4 Is all this going to be on television?

JOHN Is all what going to be on television?

PERSON 4 It's just that last year we had a television show right through the office. We had to work with a TV camera pointed at us.

JOHN Yes. If it's any comfort to you, it was a great deal worse for us.

PERSON 4 Is there going to be another series of that?

JOHN No, I don't think there is, no.

GINA No, no.

PERSON 3 Were you happy with the first series?

BRYAN No, I don't think it came off.

JOHN I didn't get to see a great deal of it.

GINA Don't get to see a lot of TV when you're doing a job like this.

BRYAN A bit busy.

JOHN Question over here.

PERSON 2 It was on the ABC.

JOHN Yes, no, no. Well aware of where it was. I know very well where it was. I'm just saying I don't think they're going to go again.

BRYAN We were in it.

GINA We certainly haven't heard about it.

PERSON 3 Did it rate well, the earlier series?

JOHN I don't know. Do we have any other questions?

GINA Yes, it rated very well.

JOHN Did it?

BRYAN Yes.

PERSON Will Sam Neill be coming back?

JOHN Sam Neill? Don't know.

PERSON I liked it when he was here.

JOHN Yes, well, Sam's a very good fellow.

BRYAN Very nice person.

GINA Very nice.

JOHN Can we perhaps get off this subject and move on?

PERSON 4 You don't want it on again, do you?

BRYAN Well, I don't.

JOHN Beg your pardon? What are you saying?

PERSON 4 The television thing. You don't seem to want to want it on again.

JOHN Well, let me be clear about this. This possibly wouldn't be our decision anyway. I saw some of the episodes of the thing and I thought they were mildly interesting. But, then again, I'm interested in the sort of work we do. But obviously it didn't set the world on fire and they're not going to go again.

GINA It's a lot easier to do your job without a camera following you around.

JOHN Yes, that's right.

PERSON 3 It's actually quite a good use of television.

GINA Good for who?

JOHN In what way?

PERSON 3 Good for society.

BRYAN Bigger society, you can't get any work done.

JOHN Yes, a bit difficult to get anything done.

PERSON 4 You must have been disappointed in the way it all came out.

JOHN What do you mean disappointed in the way it all came out?

PERSON 4 The way it's gone since. I mean it's all become a bit of a fiasco.

BRYAN I would reject that.

JOHN A fiasco? In what sense has it become a fiasco?

PERSON 4 Well, it's a joke. I mean my friends don't even know I work here.

GINA Where do they think you work?

PERSON 4 I told them I designed websites for the Commonwealth Bank.

PERSON 3 What do you say to those people who say you made fools of yourselves?

GINA I beg your pardon?

BRYAN No, no.

JOHN No, no, no. You mean when we were on television?

PERSON 3 Yes.

JOHN No, no, no. I don't think we made fools of ourselves, no.

GINA No

BRYAN No, not at all.

JOHN Quite the reverse

PERSON 3 Here you were, on television, thinking it would be great for PR.

JOHN, GINA AND BRYAN It was great for PR.

GINA We were all over everything.

PERSON 4 It was obvious to everyone that it wasn't working.

JOHN Any other questions?

GINA Any other questions?

JOHN Anywhere?

PERSON 4 The whole country was laughing at us.

JOHN Oh, come on. Look, I don't think that's right.

GINA It's not right.

PERSON 4 It is right.

JOHN Look, it might not have been the most successful TV show in the history of the world, but don't insult us, please, by telling us that people were just laughing at us.

PERSON 3 People said that all over the country.

BRYAN Well, no-one said it to me.

JOHN Anyway, let's not discuss this. I don't think people were laughing at us.

GINA They weren't laughing at us. Any other questions?

PERSON 4 It was a joke.

GINA Look, if it was a joke and people were laughing at us, surely we'd be back on television tonight.

JOHN That's a very good point. We would be on television now if people found it amusing. I mean, they'd want more of it. That's the way television works.

BRYAN And it wasn't amusing anyway. Have a look at what the papers said about it.

GINA Did you see what the critics said about it? No wonder they haven't put it back on.

JOHN Absolutely right.

PERSON 3 Nobody takes any notice of the critics.

BRYAN Someone must take notice of them.

JOHN There must be a reason they're in the paper.

PERSON 4 Most of them are idiots.

GINA Well, why are they in the paper?

JOHN What are they doing in the paper?

PERSON 2 Well, nobody reads them.

JOHN Well, what are they doing in the newspaper?

PERSON 3 They don't know what they're talking about.

GINA Oh, come on, there is not much point in dumping on TV critics.

JOHN That's right. I mean, these are very professional people and they're doing, I think, a very difficult job.

PERSON 4 They watch television.

JOHN Look, they don't only watch television.

GINA They must eat.

JOHN Yes, they must have a break from time to time, mustn't they?

BRYAN Air-traffic controllers have to have a break every four hours.

GINA And then they've got to write stuff about it.

JOHN Exactly. I don't know how they do it.

PERSON 2 I know not one of them has ever worked in television.

GINA I think some of them are really good.

JOHN I agree. I think it's a gift. Some people have got it.

BRYAN Are there any questions about the actual Olympics?

PERSON 2 Why are the tickets the wrong size to put in the little slots you've got to put the tickets in?

JOHN Yes, look, actually, this never came out, but the tickets are actually exactly the right size. It's the little slots that they're supposed to go into that aren't quite the right size.

PERSON Why couldn't the tickets be made in Australia?

GINA I can answer that.

PERSON 3 Isn't that why we got the Olympics? So Australian businesses can benefit?

GINA Yes, but we don't have the technology to manufacture the tickets in this country.

BRYAN We don't have the machines.

GINA These are quite complicated tickets. Have you seen the tickets?

PERSON 3 Yes, I have.

GINA Yes, well, they are not simply a piece of paper.

JOHN No, they don't just have 'admit one' written on them.

GINA No, they don't, John.

PERSON 3 Well, what do they have written on them?

JOHN Can I make a point here?

GINA Yes.

JOHN These tickets have actually got stuff written on both sides.

GINA Yes, and there's quite a lot of detail on them and that just doesn't appear there by magic.

BRYAN They've got information on them as well, that's different from the writing.

GINA That's right, Bryan. They have a logo on them.

PERSON 4 So we can't put a logo on a ticket in Australia?

GINA You've got to do it in a way so that they can't be forged.

PERSON Gee, are you expecting forgery to be a problem?

GINA No, we're not, because you can't forge these.

JOHN No, can't be done.

BRYAN You see, this is why we have gone with these particular tickets.

GINA That's right.

PERSON 2 Do you think people will try to forge them?

JOHN No, but otherwise, that would be the risk. That is obviously what we're trying to deal with here.

PERSON 3 And you're saying these tickets that you're getting from America can't be forged?

GINA JOHN AND BRYAN No, no can't be forged.

PERSON 4 How do you know?

GINA Can't be done. You cannot forge these tickets.

PERSON 4 How are you going to know that at this stage? I mean, surely you're not going to find that out until afterwards. What's going to happen if they can be forged?

GINA They can't be forged. These particular tickets cannot be forged.

PERSON 4 How are you going to know that at this stage?

GINA That is the position.

PERSON 4 Who told you that?

GINA, JOHN AND BRYAN The people who are making the tickets.

GINA They've confirmed that.

BRYAN They're experts in tickets.

JOHN That's why we're getting the tickets from them.

BRYAN Obviously.

JOHN Goodness me.

PERSON 3 How are you going for sponsors?

BRYAN Come and see us afterwards.

JOHN No, I think that's a general question Bryan.

PERSON 4 Why have Channel Seven pulled out?

JOHN They haven't.

PERSON 4 Are they still a major sponsor?

JOHN Officially?

PERSON 4 Yes.

JOHN Yes, they are.

GINA We have a very close relationship with Seven.

BRYAN Very much so.

PERSON 4 Why have they cancelled our advertising?

JOHN I wasn't aware they had.

PERSON Why do Channel Seven want to be a sponsor?

BRYAN Why wouldn't they want to be?

JOHN Yes. They're a pretty big, major prestige broadcaster. Channel Seven would be one of the big six in Australian broadcasting.

GINA Well, big four, really.

BRYAN Big three, really.

GINA Well, big two, really. They're the second biggest network.

JOHN They're the second biggest commercial network.

BRYAN They're the second biggest network, aren't they?

JOHN No, they don't even go to half the country. The ABC would be the biggest network

BRYAN Is it?

JOHN Yes. Goes all over the country, the ABC.

GINA Does the government know about that?

JOHN I imagine it's leaked out by now, even in those quarters Gina.

BRYAN And of course Channel Seven has a big emphasis on sport.

JOHN They do. Channel Seven, in corporate terms, would want to be in this in a very big way.

PERSON 4 But why would they want to be a sponsor? I mean, they're already paying for the broadcasting rights. They don't need to be a sponsor.

JOHN Well, that really would be a business decision for Channel Seven.

PERSON 4 Are Channel Seven good at making business decisions?

There is a pause while due consideration is given to this important question

JOHN Channel Seven are a billion-dollar company.

GINA They've got the Brownlow.

JOHN They do.

PERSON 4 I hear you've written to us telling us that last year didn't go so well.

JOHN What do you mean you hear I've written to you? That letter hasn't even gone out yet. Where did you find that out from?

PERSON 4 It was in the paper.

JOHN Oh. Look, I'm just about jack of this. Why does everything leak out of this organisation?

PERSON 4 Apparently you've written to us telling us to keep the faith.

JOHN Oh, God, have I?

BRYAN This is hopeless. This is hopeless.

JOHN It is absolutely hopeless. . .

PERSON 4 I'm just wondering what sort of faith we should be keeping?

JOHN I tell you what sort of faith you should be keeping, Captain Cynical, since you ask. I would say this to you and I would say it to the broader Australian community. I would say, 'Don't let the knockers drag you down'. 'Keep your head high'. 'Cling on to your dream'.

GINA 'Climb every mountain'.

JOHN That's right.

BRYAN 'Board every train'.

GINA I think it's 'ford every stream' Bryan.

JOHN Yes, I'm pretty sure it is.

BRYAN Oh, 'ford every stream', is it?

*Nicholas, John, Gina and Bryan are having drinks in John's office.
The camera crew is in there, filming.*

NICHOLAS I'm sorry I couldn't get to the team talk this morning. How did it go?

BRYAN Nicholas, do not ask.

JOHN Wasn't a lot of fun frankly, Nicholas. Do you know a bloke called Paul McCarthy?

NICHOLAS Yes, designs websites at the Commonwealth Bank.

JOHN Yes, well, he knows a great deal more about what's going on in this organisation than all of us put together.

GINA And why have we got the cameras back in here, Nicholas? We don't want that.

JOHN That's a good point.

BRYAN I'm not going on bloody television again.

NICHOLAS I didn't want to tell you about it in case it didn't happen.

JOHN Oh, we've been keeping a bit of a secret, have we?

GINA (To camera crew) Can you clear off while we talk about this?

JOHN Yes, that's a good point, Gina.

BRYAN I'm not going back on bloody television.

The crew keeps filming, puts one camera down on the desk and leaves with the other. Both are still running

GINA Is that turned off?

JOHN I couldn't agree more Gina.

GINA Out you go. Thank you, bye, bye.

The crew is filming through slats in blinds.

JOHN Nicholas, this is very important. We've actually had a go at this. We did a whole bloody series and it didn't work for them and it didn't work for us. Our own producer said it didn't work.

GINA What would we do anyway? We've already done it.

JOHN They've seen everything there is to bloody see, Nicholas. What are we supposed to do? Give away prizes?

BRYAN We haven't got any prizes.

JOHN Shut up, Bryan, for god's sake.

NICHOLAS Look, Bryan, John, the position is this. We need the money. Have there been any developments in the funding area today?

JOHN Yes, yes. We had some sponsors in here earlier today. Although I see from my notes that they may have been trying to duck some of their responsibilities, but you know...

NICHOLAS Yes, but nothing coming in.

JOHN Anything in today, Bryan?

BRYAN No, not a lot.

JOHN Apparently not, Nicholas, no.

NICHOLAS I don't like this any more than you do, but the state government has just about run out of money.

JOHN This for the Olympics?

NICHOLAS Yes.

JOHN Well, how are you going to pay for them?

NICHOLAS The ABC.

JOHN How?

NICHOLAS The ABC are federally funded and I managed to sell them another series of this stuff for quite a lot of money.

JOHN Oh, I see. So what you've done is found a way where the people who don't live in Sydney and aren't going to see the Olympics are going to pay for them and we're the bargaining chips. We're going to go back on television making complete fools of ourselves. I mean, it didn't work, everyone knows. It didn't work.

GINA Didn't work and we're going to do it again?

NICHOLAS Federal money, John, federal money.

BRYAN So Nicholas, we're going to look like idiots, right?

NICHOLAS No. Look, I know it's a pain in the arse, please.

GINA Look, last time we did this everyone found out what we were doing.

JOHN Exactly right, Nicholas. It was just about impossible to get anybody to take us seriously since we were on television.

NICHOLAS We do not have any choice if you want any cash flow. This is how we're going to pay for the next few months.

JOHN What's it going to be, Nicholas? Is it just going to be us on television around the office? I just can't bear it. How's it going to work?

BRYAN Who pays for this series?

NICHOLAS They do. They pay for everything.

BRYAN The cameras and everything?

NICHOLAS Yes.

BRYAN We don't pay for anything?

JOHN Well, what's the amount of money we're talking about, Nicholas? How much money are we talking about? (Nicholas writes a figure on a piece of paper and passes it to John.) It had better be a lot of money. If you want us to go on television again... (John stops when he sees the figure.) You're joking.

Passes paper to Gina.

GINA What?

And Bryan.

BRYAN Are you serious?

JOHN You're joking? Why would they pay that amount of money? Are you sure that's right, Nicholas?

Gina lets crew back in to John's office

GINA Bruce, Jenni come in. Jenni, have you done something with your hair? It looks great.

JOHN

Hi Bruce, how are you? Nice to see you. Come in. I hope we didn't give you the impression earlier that we weren't happy to see you. Have you got some gear in the truck? I'll just duck down and get it.

BRYAN

Hi Bruce. Can I get you a drink? What would you like? A vodka or something?

GINA

Come in and have some chips. Do you want a beer? There are pretzels too. Pull up a chair. Nicholas. Come on. We can all shove up on the couch.