

SERIES ONE

THE GAMES

EPISODE

03

FUNDING

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FUNDING

The three Games Supremos have consented to provide brief formal interviews in order to inform the public about how well things are going

JOHN I'm just trying to find a well-known athlete to come with me to this thing this evening. I've got to go and address 500 businesspeople and it's always just so much easier if you can go with someone they recognise.

GINA I suppose we're a bit concerned about ticket sales at the moment not moving as fast as we'd like. I was out talking to the institutions yesterday. We have these corporate packages but I don't quite know what we've got to do.

BRYAN Oh, I'm sure the corporates will come to the party. Nobody's buying their tickets now, even though they'll get better value. I don't know why. Don't ask me.

JOHN Well I'm going and try to get them to start taking up these corporate packages. I think they represent very good value. I think they're good for business and it wouldn't do us any harm if we managed to shift a few at this stage.

Tuesday 8.00 a.m.

John is coming to work on the bus. He reads the financial pages of the paper and prepares his mind to deal with weighty issues. His deep concentration is broken only slightly by the sounds of other Australians at work.

BUS DRIVER Get out of the bloody way you idiot! You can't turn right. Read the sign you clown.

RADIO VOICEOVER Well, we were wrong about old Richo. After the glowing tribute His Excellency Juan Antonio Samaranch paid to this city and its preparations, I remind you of what he said. Quote: 'I have never seen a Games so advanced'. That's what he said. But it's time to give credit where credit is due and Games insiders tell me that the man who is almost single-handedly responsible for this state of preparedness is Graham Richardson. So to you Richo, my son, and I know you're listening, Albie dips his lid, he says he's sorry, and Albie says 'Well done!'.

RADIO ANNOUNCER This is SFM Sydney. You're with Albert Einstein.

In the office, the wheels of international organisation and protocol are already turning

BRYAN Good God! Gina. Did you know that every decision we make has to be run past the Department of Youth and Recreation in order to evaluate its impact on young people?

GINA Truly?

BRYAN We are youth obsessed in this country. I mean the Europeans really value the contribution of their elderly. Juan Antonio Samaranch. What's he? 78? Havalanche – he's 80 and he's in charge of the biggest sport in the world.

GINA Bowls? (Bryan sees no merit in this suggestion. Gina reconsiders) No. No, netball's the biggest sport in the world, isn't it? (Bryan clearly thinks the biggest sport in the world had wider currency than is indicated by the current discussion) Fishing? (Bryan provides a practical demonstration of the sport being played. Gina watches carefully) Folk dancing? Some sort of rutting ritual?

BRYAN Soccer. A billion players worldwide.

GINA Bowls has got that covered, hasn't it?

BRYAN Eighty years of age. We would have had him kneecapped at forty.

John enters and checks the message machine

JOHN Good morning.

GINA Morning.

JOHN Morning.

JOHN Ah, one message! This is the Olympics and we have one message. The rest of the world has conducted its business while we slept and we have one message. Let's hear it, world.

John puts the answering machine on.

JOHN How can we help you?

**FOREIGN VOICE
ON MACHINE** So if you could call me back on that number at your earliest convenience Mr Clarke, I would be very grateful.

John addresses the machine

JOHN After the beep. After the beep. Apres le bloody beep.

GINA Maybe the message isn't funny enough.

BRYAN Yes, you know studies show that people are more inclined to leave a message if they're funny, John.

JOHN Studies show that a lot of studies are crap, Bryan.

GINA Have you been to the toilet today?

JOHN You know what irritates me?

GINA Pollen?

JOHN I'll tell you what irritates me. Have you read the paper this morning? There are ninety-three people in there who have been given credit for things we did. There are photographs of them at cocktail parties, sometimes in groups. Can't these idiots in the press get anything right?

GINA John, you won't do any publicity.

JOHN Why should we do publicity?

GINA Because if we don't, these people will quite happily take the credit.

JOHN We shouldn't have to do publicity. I'm concerned that the wrong people are getting the credit.

GINA Look, I've said before, we just need to do an interview to send out to people, then they can run that and they don't need to get stuff from these other imposters.

JOHN You think that I should be doing an interview

GINA I do.

JOHN Bryan, have you got those figures?

GINA We have to do an interview, John.

JOHN Yes, right, we'll do that Gina. I've got to go to treasury, Bryan. They'll ask me what they always ask me – 'Are we going to break even like Atlanta?'

BRYAN Like what?

JOHN Like Atlanta. Atlanta broke even – isn't that the story?

BRYAN It's a bit early to tell.

JOHN Well, take your time Bryan. There's a whole century not touched yet.

BRYAN I'll know when they know.

JOHN Atlanta don't know whether they broke even?

BRYAN No, it's too hard to tell. The figures haven't all come in yet.
65 per cent of the Atlanta budget was value-in-kind payments.

JOHN Value-in-kind payments? What are value-in-kind payments?

BRYAN Yes, that's what's hard to tell. It's interpreted in different ways.

JOHN How did they interpret it? Let's use them as a basis. How did they interpret it?

BRYAN It's impossible to know. You'd have to go through all the accounts of all the companies concerned.

JOHN No, Bryan. No. Look, you've got your expenses down one side and your income down another side and they balance. Isn't that the way it works?

BRYAN I know that's the theory and I would have thought so too, but things change. For example, do you realise that our budget has risen by 50 per cent?

JOHN Our budget?

BRYAN Since we got the right to stage this thing.

JOHN Fifty percent up?

BRYAN Yes.

JOHN That's not terribly good, is it?

BRYAN Well it's all right if income has risen by 50 per cent.

JOHN Can I ask you a personal question?

BRYAN Yes.

JOHN Has income risen by 50 per cent?

BRYAN I doubt it.

JOHN You doubt it? You don't know, Bryan? I thought you did this for a living.

BRYAN John, the income isn't in yet, okay? Sometimes it doesn't come in early. Most times it doesn't come in till afterwards. It's really, really tricky.

JOHN Bryan, I tell you what, the public are not going to wear a shortfall on the Games. I'll tell you that now.

BRYAN Yes but John, there are certain monies that we only have a provision for, for a start.

JOHN A provision for?

BRYAN Yes.

JOHN As distinct from what?

BRYAN Like, an amount.

JOHN I'd like forty dollars worth of petrol. I haven't got any money but I've made a provision for it.

BRYAN Hang on. I'll give you an example. Take the Olympic Stadium, right? Would you say the Olympic Stadium is an expense of the Games?

JOHN Obviously it's an expense of the Games.

BRYAN Of course it is. Okay. Now, the Olympics will last two weeks but the Olympic Stadium – that's going to be there for a long time.

JOHN What are you going to regard it as if you don't regard it as an expense of the Olympics? It's an Olympic Stadium.

BRYAN John, will you please trust me? All right? (Bryan prepares to leave) Sydney will break even. I've got to go. I'm sorry.

John considers what he has just been told

JOHN We're 50 per cent over and Sydney will break even. (to Gina) He's a bit casual isn't he? I mean he's just told me that the Sydney Games are going to break even, having previously told me we're 50 per cent over budget.

GINA I've been saying for ages we should be looking at our costs.

Bryan is travelling in the back of a car. He is a thoughtful and generous person.

BRYAN The thing about John and Gina is – and they're really good at what they do – is they don't understand finance. They just don't have an instinct for it. I could spend the whole day explaining a funding problem to John. It's just easier for me to just come out here and fix it. I am going right now, to a meeting with a potential sponsor of the Games and this is potentially an extremely lucrative deal. (He speaks to the television crew) Okay, you guys will have to stay here, I'm afraid. Wish me luck.

Bryan is dropped off and the camera crew doubles back and is returning to the office when Bryan comes out the back of the building and walks briskly across a street and into another office-tower

CAMERA OPERATOR Look! There's Bryan. What's he doing coming out of the back of the building? I wonder where he's going. I wonder what he's doing.

Tuesday 8.57 a.m.

John is reading the newspaper. He is sufficiently engaged by what he reads, to actually talk to the pages

JOHN That's not right. That's wrong. That's not that guy's position. He is not the head of the Athletics Federation. Sorry, he isn't. That is completely wrong. Check your facts. He's not Portuguese, he's Polish. And you sir, are a bloody idiot.

Tuesday 9:40 a.m.

John and Gina have been called to a meeting with the Minister's Secretary at an advertising agency.

GINA Does it matter who gets the credit as long as it happens?

JOHN No, not in the least. What matters is who doesn't get the credit. You don't want the wrong people getting the credit. Did you hear that bonehead from the Shire of Complete Galah on TV this morning explaining how he – he, personally – had convinced the Minister to run the cycling race through the picturesque hamlet of Lookatmydick.

GINA Yes. We had to talk him into it.

JOHN All his idea, according to the telly.

GINA As I said, I'll arrange an interview, and we'll supply it to the media.

JOHN I think that's a good idea.

GINA Really? When are you available?

JOHN No, I'm not doing an interview.

GINA Oh, make up your mind John.

JOHN Incidentally, if Bryan's right, we're going to have to take a serious look at our costs.

Nicholas, Secretary to the Minister, walks into the room with Kid Curry, a young person skilled in advertising and marketing.

NICHOLAS Morning.

JOHN Morning.

NICHOLAS Is the Minister here yet?

KID CURRY The Minister phoned. He's out at the stadium.

JOHN Ah, well...

KID CURRY A truck turned over at Stanmore.

JOHN Ah well, he'll be all day.

KID CURRY He actually said to go ahead without him. He asked if you were here, though.

NICHOLAS Is anyone from SOCOG coming?

KID CURRY There were supposed to be two SOCOG people coming. Mr Coates rang to see if Mr Gosper was here because he's stuck up at Pymble and can't get here in time and Mr Gosper rang just before you arrived to say he's on the bridge and will have to go straight to his 10 o'clock.

NICHOLAS What about Glenda and Igor? Are they coming?

KID CURRY Haven't heard from them. They're coming from Windsor. You never know what time they're going to get here.

NICHOLAS All right then, we might as well start.

KID CURRY That's right.

NICHOLAS This is John and Gina. I invited them to come along and have a look because they'll need to be across whatever we're doing in this area

KID CURRY Fine.

GINA Hello.

JOHN G'day, how are you?

KID CURRY Now, the purpose of this was to address the question of how people get around Sydney during the Games. This is where Atlanta was a complete disaster. You had thousands of doves released, you had Muhammad Ali, people in space suits being propelled through the air in mini rockets, laser light shows, Michael Jackson...

JOHN Athletes.

KID CURRY Pardon?

JOHN Athletes. There were some athletes in Atlanta, according to the information I got.

KID CURRY Yes, sure, there was all sorts of crap. The problem was you couldn't get around the town, right? Nothing worked. What we're trying to do here is snooker the idea that Sydney is a difficult city to get around in. I mean, let's face it: Sydney can be pretty difficult to get around in if you don't know what you're doing.

NICHOLAS I'm not sure that's what we should be saying here. Is it?

KID CURRY Oh no, it's not what we're saying here. I'm just explaining the problem.

NICHOLAS I see.

KID CURRY Put it this way: you wouldn't want to have to get from Bondi to Mosman after work, would you?
A moment of confusion occurs in the mind of the Minister's Secretary

NICHOLAS Is he saying it is difficult to get around the city or it isn't?

GINA I think he's saying it is, but the purpose of the video is to point out that it isn't.

KID CURRY Exactly. I'm saying the video tries to counter the suggestion that Sydney is a difficult city to get around in. That's what we were asked to do.

NICHOLAS Yes, but you seem to be saying it is difficult to get around the city.

KID CURRY Yes, that's the problem. In the brief, that was the problem.

NICHOLAS And the video says the opposite?

KID CURRY Yes. That's why you wanted the video.

NICHOLAS All right. Okay. Let's have a look at it then, shall we?

KID CURRY Right. This video is going out to people who have never even been here. They're not going to know what the place is like.

GINA They're going to think the city works perfectly well.

KID CURRY Exactly.

NICHOLAS Let's see the tape.

A very high-class promotional video of Sydney rolls. It features shots of the harbour, beaches, city buildings, ferries, native flora and fauna.

VIDEO VOICEOVER Sydney. City of excitement. Sydney. City of sails in the land of opportunity. Capital of Australia's most historic and interesting state. Heart of this young and vibrant nation. Nestled in the greatest harbour in the world and washed by the warm life-giving waters of the South Pacific.

Sydney – host of the year 2000 Olympic Games. The home of Australia's greatest sportsmen and equally famed for its nightlife, Sydney is preparing to welcome you into its arms. We hope you have a wonderful time in our city. We think you'll love it. As we say here, 'No wucking furries'.

Here we see the city bustling at lunchtime as businessmen take a break from the pressure of closing that deal, securing that important contract or failing to use privileged information to their own advantage on the stock market.

Water transport is common in the Venice of the south. It's nothing for Mr Robinson to catch a ferry to and from work, using his powerful legs to propel him over the short distances along the city's attractively designed streets. Here we also see the most famous architectural feature in the world – the Sydney Opera House.

Some take their cars, often manufactured by the burgeoning local automotive industry. Here commuters are crossing the Sydney Harbour Bridge. Regal, ain't she?

For those who live further out of town, amongst the gum trees, surrounded by kangaroos and native corroborations, the wide freeways endure smooth and rapid progress with clearly marked exits and entrances. If you like driving, you're going to love this.

In older times Sydney was used as a penal colony. And many convicts first saw this land as their prison ship nudged its way up this magnificent harbour.

Sure, we've changed. Everyone changes who comes here. It'll change you too. No wucking furries.

Tape ends. The Minister's Secretary and the Kid are flushed with pride. Others are more circumspect

KID CURRY Well, what do you think?

NICHOLAS I think it's great.

JOHN Where's this going?

KID CURRY In the media package.

GINA What exactly is the media package? Where's it coming from?

NICHOLAS This is why I wanted you two here. The Minister wanted to put together a package that could go out to the media in all the countries coming to the Games.

KID CURRY It's a postcard.

JOHN Who's paying for this?

NICHOLAS Well, it will come out of the marketing allocation.

JOHN Hang on a minute, why are we paying for this? We haven't got the money to pay for this.

GINA We didn't even know it was happening. We're preparing our own package to go out to the media.

JOHN Are we?

GINA Yes.

KID CURRY I'll get some coffee.

NICHOLAS I think the Minister feels that this is what we need. And you should stop work on yours because this will do the job.

GINA Well, what are we going to do with ours?

JOHN Will you get the Minister to write to me, please, and explain that he has commissioned this, and that he has seen it and that he approves of it and that he is instructing us to pay for it?

NICHOLAS Why do you want a letter?

JOHN I think if you want us to stop work on ours, I'd like to see that in the form of a letter.

NICHOLAS Why do you want a letter?

JOHN We didn't do this and I would like to see that written down.

NICHOLAS Why?

JOHN I think you're going to have problems with it, that's why.

NICHOLAS What problems?

Kid returns with coffee

JOHN Well, this is not Australia's most historic state. It is not the most interesting. It is not the heart of this young and vibrant nation, which incidentally might be among the oldest countries on the terrestrial crust. It is not the home of Australia's greatest sportsmen. The most famous architectural feature in the world is arguably not the Opera House.

KID CURRY That's just in the voiceover.

NICHOLAS That's just in the voiceover.

GINA Where did you get the shots of the freeway?

KID CURRY I don't remember exactly.

GINA I do.

NICHOLAS Where?

GINA That's the road between Brisbane and the Gold Coast. Not even in New South Wales.

NICHOLAS Was that the shot of the traffic moving smoothly?

JOHN With the very attractive Queensland licence plates. Going like the clappers. There's nothing up there.

KID CURRY No-one's going to notice that. It's going to be played in Canada and Zimbabwe.

GINA And the shots of the Botanical Gardens?

KID CURRY Well, the Botanical Gardens.

GINA Which Botanical Gardens?

KID CURRY Who cares?

NICHOLAS Which Botanical Gardens are they?

JOHN AND GINA The Melbourne Botanical Gardens.

GINA Shots of the MCG were beautiful.

JOHN Weren't they beautiful?

JOHN Just a letter will do. Simple letter. That'll be good.

In another part of the city, Bryan has bumped into the television crew

CAMERA OPERATOR There's Bryan.

BRYAN What are you doing here? (He realises he must explain what he is doing) They're thinking it over. Fingers crossed.

Tuesday 11.34 a.m.
John and Gina are in a car on their way back at the office. Gina is attempting to assemble the elements of a press interview with John.

GINA Favourite drink?

There is no answer

GINA Oh come one, it's a simple enough question. John, if you're not going to do any media then don't complain if other people get the coverage. Do you have a favourite sporting memory?

There is no answer

GINA That rules out the Telegraph Mirror.

There is no answer

GINA What book changed your life?

There is no answer

GINA Rules out the Sydney Morning Herald. What couldn't you do without?

JOHN My arse.

GINA Rules out the literary pages of the Australian. Are you doing up a loft in Bondi?

There is no answer

GINA Rules out the Good Weekend. Well, this is going awfully well.

Bryan, in another car, seems pleased with the way his meetings have gone

BRYAN John and Gina will be delighted. Surprised and delighted. This is great news. Twenty-five million.

CAMERA OPERATOR What? How much?

BRYAN Twenty-five million. Twenty-five million dollars in sponsorship money at this stage will provide enormous budgetary relief. It'll just take the pressure off everyone. I think we've done quite well here.

John and Gina are briefed by about Bryan's triumph. There is a pause and then a reaction

JOHN Tobacco sponsorship?

BRYAN Yes. Twenty-five million dollars.

JOHN Well done, Bryan. That really is terrific news. Now here's a number. (He writes) I want to see if you can go and get some more. You ring that. That's the Cambodian Embassy. They'll have a number for the estate of the late Pol Pot. See if you can get them to tip some money into a humanitarian sponsorship of some kind. You seem to be pretty good at it.

BRYAN Was that an ironical reference?

GINA Well spotted.

BRYAN John, it's a legally sold product.

JOHN Bryan. Not to small children.

BRYAN John, the Formula One Grand Prix has tobacco sponsorship.

JOHN That's not a sport.

BRYAN And that's not an argument.

JOHN Bryan, the Formula One Grand Prix is currently less interesting than the video game that's based on it. The cars go round in a circle, they get Murray Walker off the ceiling, the race itself is a procession. You can't get past – the car in front at the beginning wins the race. The whole thing is decided by who's going to have a pit stop. They're the fastest cars on earth and the key element, Bryan, is not racing, it's parking.

BRYAN Okay, forget the Grand Prix. All right? Why do you think they're interested in this, John?

JOHN I haven't got time to discuss with you the relative merits of tobacco sponsorship but I'll tell you something now Bryan, the Federal Government is not going to wear it.

BRYAN It was their idea their idea.

JOHN Bryan, the Health Minister is a doctor.

BRYAN He had to stop being a doctor to become the Health Minister. He can't do both. He's not Superman.

JOHN Bryan, I very seldom give an order but the following is an order. Go and tell them 'No'. Go immediately. Do not pass go, do not collect two hundred dollars. God knows what they've done already. They'll have done press releases. It'll be in the evening news. Go now and tell them 'No'.

Some time later, Bryan leaves a city building. He is happy and smiling. He addresses the camera

BRYAN Peace in our time.

Tuesday 1.38 p.m.

John and Gina are in the office, engaged in matters of the utmost importance.

GINA I'll make it up.

JOHN Well, you just do whatever you think is appropriate.

GINA Oh, all right then. Your favourite sporting memory is Betty Cuthbert's win in the hundred metres in Melbourne.

JOHN I remember it well.

GINA Good.

JOHN I nearly fell out of my cradle with excitement the day that happened.

GINA Your favourite drink... apple and guava juice.

JOHN Why don't you just put 'wanker'?

Bryan enters

BRYAN Okay, four million dollars. No signage, no advertising, no commercials, no mentions of anything. Okay? That's it.

GINA We don't have to do anything?

BRYAN Hardly a thing.

GINA What is that thing?

BRYAN Whenever the three of us are outdoors, at an official outdoor event, in our official capacity, doing what we do at these occasions, the three of us just... well, we're required to smoke, that's all.

GINA This only applies to official outdoor events.

BRYAN Yes, Yes, Yes.

JOHN No compunction to smoke at unofficial indoor events.

BRYAN Absolutely none whatsoever.

JOHN None whatever.

JOHN Bryan, would I be right in assuming that under this deal you have managed to so cleverly forge, we would be required to hold a number of these official outdoor events?

BRYAN I do remember there was some sort of mention of this but only in a general sense.

JOHN How many?

BRYAN How many of these public events would need to be held outdoors?

JOHN Mmm.

BRYAN These events at which under this sponsorship arrangement we'd be required to smoke?

JOHN I repeat... Mmmm.

BRYAN John, look, I mean, really, come on, be fair. If the Federated Shoemakers Union offered you four million dollars to put a pair of their shoes on every day, you'd do it, wouldn't you?

JOHN Are they coming in here offering me four million dollars to do that?

BRYAN John, you smoke.

JOHN I haven't touched one in eight years.

GINA (perks up at this point and writes enthusiastically) Non-smoker.

BRYAN John, smokers don't give up, they just stop for a while. I'm not asking you to smoke for the rest of your life, just for two years. Two years!

JOHN No!

- BRYAN** You're just afraid if you start again you won't stop.
- JOHN** Well that's the thing with addictive chemicals, Bryan.
- GINA** (Writing again) Anti-drugs.
- BRYAN** John, somewhere in this city in the next five years you'll be going for a jog with your triple A-rated lung capacity and you're going to come across a group of schoolchildren gazing wistfully at a vacant block of land thinking to themselves 'What happened to the school that I was going to go to?' A school that won't be built now because we have a four-million-dollar shortfall in the Games budget because you have no self-control.
- JOHN** Why are you puffing, Bryan?
- BRYAN** I'm not
- JOHN** Bryan, we've had this discussion. Go and tell them 'No'. That is the end.
- BRYAN** No? Say no?
- JOHN** Yes, do it now.
- GINA** (Impressed, writing) Strong willed.
- JOHN** Thanks for your help, Gina.
- Tuesday 3.10 a.m.*
The answering machine spits into life. John's voice. Hi, our answering machine is technically broken. This is the air conditioner. Please leave a message.
- BRYAN** Hi, it's Bryan. I'll be back in ten minutes.
- In his office, John is talking on the telephone*
- JOHN** Hello. What star sign am I? Gina, that is the worst Irish accent I have ever heard in my life.
- Later, Bryan stands in John's office and petitions him*
- BRYAN** John, I tried to tell them 'No' but they refused to talk to me any more. They only want to talk to you. They're sending over their top man now.
- JOHN** Oh God, Bryan. Who is he?
- BRYAN** His name's Fysema. I've never met him but he's their top man from headquarters. Boss cocky. Only talk to you.
- JOHN** I refuse to see him, Bryan.
- BRYAN** John, come on. He's early. You've got to see him.
- JOHN** All right, Bryan. Go and tell him to come in.
- John addresses the camera crew on a matter of protocol*
- JOHN** You'd better go. I'd better tell him the news myself. Thanks. Go on. Off you go!
- BRYAN** Michael Fysema, John Clarke.
- JOHN** Mr Fysema. Sit down, Michael. I think I can probably save you and your organisation a bit of time here. I'm aware that Bryan has been in discussion with you and your colleagues. I'm aware of what's being proposed. We're not in a position to accept your kind offer. Thank you. No one here smokes and neither will anyone smoke. The charter of the Olympics specifically precludes our accepting tobacco sponsorship and even if it didn't, we wouldn't. There are fundamental objections obviously, principally in the area of public health, so our firm answer is 'No' and that will remain the case whatever you have to say. I want that to be crystal clear, thank you.

Mr Fysema has a synthetic voice-box. He places a device on his throat and speaks in a mechanical voice

FYSEMA

We have one last offer.

John travelling on a bus. A woman is reading an article about him. She turns and checks that he is the man photographed. He is.

WOMAN ON BUS

Apple and guava. Wanker!