

SERIES ONE

**THE GAMES**

EPISODE

**10**

**A MANAGEMENT  
COURSE**

**BROADCAST DATE  
19/10/98**



*Friday 4.32 p.m.*

*Three well-known logistics and infrastructure hotshots are in a bus travelling on a country road. John addresses the camera. His tone is not encouraging.*

- JOHN** It's Friday afternoon and we've got three brand new sporting venues opening in Sydney on Sunday. We should be down there preparing for that but we are not. What are we doing this weekend instead?
- GINA** Bonding. (Her tone is not encouraging either).
- JOHN** That's right. We are going to spend the weekend in the sumptuously appointed Poxy Vistas Country Club or something.
- BRYAN** (His tone is more responsible). It's a conference centre.
- GINA** Oh, even better! A conference centre.
- BRYAN** It's in the Blue Mountains.
- GINA** Towards which we are currently being propelled against our will.
- JOHN** Yes, through the good offices of Kevin, a relatively harmless psychopath currently employed as a driver.
- GINA** Did you read this letter, John?
- JOHN** Yes I did read the letter. I was very impressed with the letter.
- GINA** 'You will travel by luxury coach.'
- JOHN** Luxury coach, yes. And an ant therefore is a bird of prey.
- GINA** 'Only 60 kilometres from the city centre where you will experience intensive preparation for the problems that will inevitably arise forged in the cauldron of excitement as Olympic competition begins.' Spare me!
- BRYAN** Well, I think it will be good. I think we need it.
- JOHN** I've got a feeling I left the gas on.
- BRYAN** John, it's a training exercise, all right? Everybody's had to do it. The Organising Committee had to do it, the Ministry's had to do it.
- JOHN** Well, what is it?
- GINA** What are we being trained as?
- BRYAN** We're learning how to use our full potential.
- JOHN** Our full potential what?
- GINA** It will be one of those things where they say 'The Opening Ceremony's on and the power for the whole of Sydney goes off, what do you do?'
- JOHN** What do you do, as a matter of interest?
- GINA** Call an electrician?
- JOHN** Do you?
- GINA** That's what they did in Auckland.

*TRAVEL GUIDE VOICEOVER*

*To the left is the first wheat cairn constructed west of the Lupin. Built by Wesphalian settlers in the late 1830's, it was for many years the only gripping-centre in the humming belt and was*

*still a fully-functioning sorting-yard until about 1931. Materials for the very detailed roof were brought in by horse from as far away as Manatapane. In the distance can be seen The Impenders, whose highest peak, Mount Anything, at 1042 feet, is one of the best examples of a basalt tangent in the region.*

*The yellow haze to the right of your beautifully-appointed coach is created by the sulphur generated in the reaction of sunlight on spawning salmon in the streams that feed into the River Lupin. The resulting spools of upward light are unique to this area. If the moon is high, you can often witness a conjunction of igneous rock and Jupiter in the upper house. Ask your driver about how to book for the scones available from the Bide-Awee Tearooms at Ormond Bend. Thank you for travelling Aitken Coachlines.*

*The capital of Norway is Oslo. The valency of Carbon is 4. The margin is an area to the side of a document (qv) which is used for making notes. The quick brown fox jumps over the lazy dog. Who am I? I was born Doris Day on March 49th 1612. I rose through the ranks during the First World Environment Conference and was given my own show, 'Around We Go' in 1963. He walked on over and he asked me if I wanted to dance. He looked kind of nice and so I said I might take a chance. Brochures are available from one of our friendly 'OzSmile' Centres. Thank you for travelling Aitken Coachlines.*

*John and Gina seem to find the travelogue very restful and are asleep. Bryan looks out the window.*

*Upon arrival at the Conference Centre, they leave the bus and approach the building*

**GINA** (To camera) This is it. Are you guys coming in?

**CAMERA OPERATOR** Yes.

**GINA** Okay.

*Gina reaches her room*

**CAMERA OPERATOR** Nice view, Gina.

**GINA** Yeah. Ooh! Mini bar. Lovely. Want to have a drink? It's on the Olympics. Come on, let's challenge ourselves. Mmm. I think so.

*Bryan is walking around the grounds.*

**BRYAN** It's fantastic. You feel completely different the moment you arrive. You feel your whole mindset changing.

*Meets John in a gazebo.*

**JOHN** The Germans were up here, Bryan, in those trees. We were down there in those rocks. There was me, and Tiger Willis and Dusty Miller and a bloke called Stewie Davidson from Div Cav. I don't know where he came from but he was with us right through until we got out at Tobruk. God, there was some noise the night that racket went up. I thought I'd gone deaf – I hope I never have to live through anything like that again, Bryan. You young people... you don't know you're bloody alive.

*Bryan leaves John to his soliloquy.*

*Saturday 9.08 a.m.*

*Morning session is being held by Katerina Kotsonis and Miki Oikawa. Each participant is asked to be an animal. Bryan is a dog. Gina is an iguana. John is an aphid.*

**MIKI** Let yourself go. You're not in the office any more. You're the animal. Let it happen. Feel it, sense it. How do they move? That's good. That's good. See how you relate to the other animals. See if you can work out what the other animals are. How do you react to them? That's right.

**KATERINA** Very good. This is good here. Be aware of the other animals around you. Let yourselves go.

*Some participants are prowling around the place, following instructions. John and Gina manage to express the inner animal without resorting to movement.*

*Later, the formal sessions begin.*

- KATERINA** Firstly we'd like to thank you all for coming. And it's a great step for you all and I'd like to say congratulations and give yourselves a little clap. Fantastic. Well done. Now, you should have in your folder a brochure of the activities we'll be doing in the next two days. There are sessions and scenarios in which we will be holding here as well as outside, such as the ropes course (Gina is alarmed by the expression 'ropes course') and sessions in which you decide which activity is appropriate for you. Okay?
- MIKI** Can we have John up here first, please?
- JOHN** Here we go.
- MIKI** Right, let's go to our first scenario. Here's the situation: I'm working on the gates of the main entrance of the main athletics venue. It's seven o'clock in the evening on the Thursday of the second week of competition.
- KATERINA** I have a problem. I have a ticket but they won't let me in. What are you going to do about this?
- JOHN** Can I ask this person questions?
- KATERINA** Yes, of course.
- JOHN** What is the problem with the ticket? (To Bryan) Bryan, can you get me a glass of water, please?
- MIKI** This is not the ticket to this venue at this time.
- JOHN** Why? What precisely is the actual nature of the problem with this ticket?
- MIKI** This is currently the Thursday evening session of the track and field programme and this ticket is a ticket to the Thursday afternoon session. That session finished at 5.30 p.m.
- JOHN** I see. (To Bryan, who just handed him a glass of water) Thank you very much. So what you're saying is that this person has a ticket which is not valid for this particular session?
- MIKI** Correct.
- JOHN** Has this all been pointed out. Is it made clear somehow on the ticket?
- MIKI** Yes, 'this ticket admits holder to the session nominated on Box 4 on the obverse of this ticket and is...'
- JOHN** I see. Which side is the obverse?
- MIKI** This side.
- JOHN** The side with the box on it?
- MIKI** Yes, the session is nominated in the box.
- JOHN** Okay, what's on the obverse of the box?
- MIKI** That's the information I'm reading to you now.
- JOHN** The information's on the obverse?
- MIKI** Yes.
- JOHN** I thought what you were reading before stated that the box was on the obverse of this ticket?
- MIKI** Yes, well, they're both obverses.
- JOHN** They're both obverses.

**MLKI** Yes, they're obverses of each other...

**JOHN** You've got two obverses. That's a bit confusing isn't it? (To Bryan again) Any biscuits out there Bryan? I haven't had any breakfast. (To Miki) Sorry, I interrupted you. I beg your pardon. Continue.

**MIKI** '...and is not a valid ticket of entry to any other session at this or any other venue.'

**KATERINA** Are we going anywhere here?

**JOHN** I beg your pardon?

**KATERINA** Are we going anywhere? Are you making a point with this line of questioning?

**JOHN** I'm trying to establish the nature of the problem with this ticket.

**KATERINA** Yes, but time is ticking by, John.

**JOHN** Do you want me to try and solve the problem or don't you?

**KATERINA** Yes, yes of course I do but there are other crises happening at the same time. Remember, the Olympics are on. There's a full programme of events out there.

**JOHN** So what other crises have we got to deal with?

**KATERINA** Let's assume there are five other major problems.

**JOHN** Let's assume there aren't. (Bryan returns and gives John a biscuit) Thanks, Bryan.

**KATERINA** Let's assume that the phones are ringing.

**JOHN** Let's assume they're not. Let's assume we answered them all. Wrong numbers, a lot of them.

**KATERINA** But what are you going to do about this problem?

**JOHN** What problem?

**KATERINA** The ticket problem.

**JOHN** I don't think that is a problem.

**KATERINA** There is a problem.

**JOHN** I don't think you need a ticket to get into the venue. That's not a problem if you can get in there without a ticket, is it?

**KATERINA** That's what we've been saying. What I'm saying is I've got a ticket and I can't get into this event.

**JOHN** Yes, but you don't need a ticket to get into the event.

**MIKI** Yes, you do.

**JOHN** No, you don't. Bryan's been in and out of there twice.

**KATERINA** I'm sorry?

**JOHN** Bryan's been in and out of there twice just in the time we've been talking. He was carrying things and nobody stopped him. There's no security at this venue at all.

**MIKI** Why should Bryan be stopped?

**JOHN** Has he got a ticket?

**MIKI** He was bringing you glasses of water.

**JOHN** Is that what he told you?

**KATERINA** Okay. Great. Thank you very much, John. You can take a seat now.

- JOHN** I sit down now, do I?
- KATERINA** Yes, you can sit down. We'll start again.
- The participants all clap as John returns to his seat. The coordinators now set their sights on Gina.*
- KATERINA** Now, what's your name?
- GINA** Gina.
- KATERINA** Gina. Okay Gina. I want to see the 800 metres. I bought a package deal – airfare, accommodation, 800 metres. I love the 800 metres.
- GINA** It isn't on till next Tuesday. That's my area.
- KATERINA** Gina, I'll put it a different way. If I bought a ticket from Hoyts to see 'Titanic' in Cinema 5, have I obtained entry to 'Titanic' or to Cinema 5?
- GINA** What's Hoyts?
- KATERINA** It's a cinema chain.
- GINA** Oh, the pictures. I don't go to the pictures much. I work.
- KATERINA** Thanks Gina.
- Katerina realises she's not going to get very far with Gina either, and tries Bryan.*
- BRYAN** Okay, Bryan. Bryan, if I board an aeroplane to Adelaide and Perth in the belief that I boarded an aeroplane to Brisbane, I'm easily alerted, am I not?
- BRYAN** Absolutely...
- KATERINA** Hang on a minute, I haven't finished yet. I'm easily alerted, am I not, by Captain Umlaut who welcomes me on board the Adelaide and Perth flight? Isn't this right?
- BRYAN** That's right.
- KATERINA** Okay. Now this isn't the situation with the Olympic tickets, is it?
- BRYAN** Well no, because there's a procedure in cases like the scenarios you've been describing about the tickets.
- KATERINA** Yes, what? Where?
- BRYAN** There's an Olympic Ombudsman at all the main venues at all times. A fully qualified legal officer who's trained in dispute resolution.
- KATERINA** Why didn't you mention this earlier, Bryan?
- BRYAN** I couldn't because John was wanting me to go out there and get him water all the time. Sorry I wasn't here when you were setting the whole thing up.
- KATERINA** Well done, Bryan.
- Saturday 11.03 a.m. Gina, John and Bryan are sitting outside on the patio. Bryan has a video camera and remains keen.*
- GINA** I would rather sit at home with a pencil in my eye than do that again.
- JOHN** That is a rock solid waste of time.
- BRYAN** That was very interesting.
- JOHN** I beg your pardon, Bryan?
- BRYAN** What was the name of those two actualisers?

**GINA** B1 and B2?

**JOHN** Zig and Zag?

**GINA** Bert and Patti?

**JOHN** Simon and Garfunkel?

**BRYAN** The black-haired one.

**JOHN** The Righteous Brothers?

**GINA** They both had black hair.

**JOHN** I think if you're seriously interested in that, Bryan, you're probably suffering from altitude sickness.

**BRYAN** Speaking of which.

*Nicholas walks up to them, clad in a headband and mountaineering gear.*

**NICHOLAS** Good morning.

**GINA** Good heavens!

**JOHN** Good Lord! There's an alpine yodelling festival, is there, in this region?

**NICHOLAS** No, I'm just prepared to have a go.

**GINA** Are you up here with us?

**NICHOLAS** No, I'm just going back. I've been here since Thursday.

**JOHN** How did you go?

**NICHOLAS** Very well. Very good. Found it useful. My team was very impressed.

**JOHN** Why?

**NICHOLAS** Because we're a mature group of people who decided to get a great deal out of the experience by putting a great deal into it. That's why, John.

**GINA** Yes, John.

**BRYAN** I agree with that entirely. I'll be back in five seconds. (Bryan walks off)

**JOHN** They all have head bands, do they, in your group?

**NICHOLAS** No.

**GINA** Have you done the ropes course?

**NICHOLAS** The morning or the afternoon?

**GINA** Morning.

**NICHOLAS** Yes, you've got to do it.

**GINA** What's it like?

**NICHOLAS** It's great. It's a bit steep, but it's good.

**GINA** Steep?

**NICHOLAS** Now I've got something for you. In fact have two things for you.

*He hands John some documents*

**JOHN** Thank you.

**GINA** Does it involve ropes?

**NICHOLAS** No, it's a petition.

**GINA** No, the ropes course.

**NICHOLAS** Yes, it does concern itself with ropes. It is a ropes course.

**GINA** This is to prepare me for any rope climbing I might have to do, is it, in my everyday work?

**NICHOLAS** Yes, I suppose it might.

**GINA** Abseiling out for a sandwich?

*John looks up from a document.*

**JOHN** What is this exactly?

**NICHOLAS** The IOC has brought forward the inspection of venues meeting.

**JOHN** Brought it forward until when?

**NICHOLAS** Brought it forward till Monday.

**JOHN** Next Monday?

**GINA** Monday?

**JOHN** We're going to be up here till tomorrow night.

**NICHOLAS** That's good. You can go back nice and fresh to show Mr Samaranch all the venues. The Minister says whatever you want in the transport department you can have. Just ask me, all right?

**JOHN** We don't want anything in the transport department. What we need is another venue. The Minister knows this. He chaired the meeting where we discovered this – we're still one venue short.

**NICHOLAS** Mr Samaranch has been assured he will see all the venues. The Minister has asked me to express his full confidence, John, in your ability to satisfy Mr Samaranch and all his colleagues that all the venues for Sydney 2000 are in place.

**JOHN** But the Minister knows very well they're not.

**NICHOLAS** 'Full confidence', John, those were his words.

**GINA** And this petition... we're not allowed to deal with petitions. That's for the government.

**NICHOLAS** The Minister is prepared to make an exception in this case.

**JOHN** What is it?

**NICHOLAS** It's about 15 000 signatures from members of various Olympic sporting associations requesting that the gold medals for our Olympics are actually made of gold.

**GINA** Olympic gold medals aren't made from gold?

**NICHOLAS** No, they're made from silver.

**GINA** But we call them gold.

**NICHOLAS** Yes, that's right.

**GINA** Are you telling me that at Olympic ceremonies as currently performed there are two people on the podium with silver medals?

**NICHOLAS** That's right. They're made from silver but only one of them looks silver, the other one looks gold.



- GINA** Isn't there a legal problem here?
- JOHN** I think there might be.
- NICHOLAS** That's an interesting observation, Gina, but I'm sure it's one you'll find your way around.
- JOHN** We can't make gold medals out of gold. Have you any idea of what that'll cost? We're going to have to do this with Australian dollars. It costs a wheelbarrow of Australian dollars to buy a gold filling.
- NICHOLAS** Not at all. All I'm saying is that a problem that up until 30 seconds ago was the Minister's problem is now your problem.
- JOHN** And the minister will be confronting this issue, will he, by his usual method of being photographed in a hard-hat pointing at a concrete mixer? Good grief!
- John's last words are directed towards a Nicholas who has gathered all his climbing paraphernalia and walked off. In the meantime the sprinklers come on. John and Gina are in the path and are sprinkled.*
- GINA** It just keeps getting better and better, doesn't it?
- John and Gina are walking along a path.*
- JOHN** I don't think that presents a major problem. If the gold medals aren't gold, we shouldn't call them gold. Call them the yellow medal.
- GINA** It doesn't quite have the same ring to it, does it? 'Triple yellow medallist Dawn Fraser.'
- JOHN** Well, no, it lacks mystique. And I can't imagine that the winner of the grey medal and the winner of the brown medal will be all that disappointed that they didn't get up for the yellow.
- GINA** Better to come fourth.
- JOHN** Yes, being run out in the heats is not looking like a bad result either. But I suggest that overall we avail ourselves of the Athens option.
- GINA** What's the Athens option?
- JOHN** You know, 'Whilst we were moved by the terms and the scope of your very interesting petition, we suggest you redirect your meritorious inquiries to the 2004 Athens Organising Committee whose schedule would appear to allow more time for appropriately serious and careful consideration of the many persuasive elements in your excellent proposal.' So you get the Athens option.
- John screws up the petition into a ball and tosses it over the shoulder. The camera operator picks up the litter.*
- GINA** I like the sound of that.
- JOHN** Yes, it's very good. The whole matter is solved. It never has to be revisited.
- Saturday 10.46 p.m.  
Participants are in the lounge.*
- JOHN** Have we heard anything about that transport strike?
- GINA** They're talking wildcat action.
- JOHN** When?
- GINA** If I knew when, it wouldn't be wildcat action. It would be 'exceptionally well-organised punctualcat action'.



**JOHN** Just when we've got the bloody IOC coming out here. Isn't that typical? Just what we need.

**GINA** Your obsession with the IOC is bordering on the unwell, John.

**JOHN** Tell that to the good folk of Atlanta.

**BRYAN** Are you going to come for a drink?

**GINA** I'll finish up thanks.

**BRYAN** Katerina and I are just going to have a drink.

**JOHN** No, I think I'll push off too thanks Bryan.

**BRYAN** Okay, well we'll see you at the ropes course tomorrow. 6.30.

**JOHN** I beg your pardon?

**GINA** 6.30?

**BRYAN** Yes.

**JOHN** 6.30?

**JOHN** In the morning?

**BRYAN** Yes.

**JOHN** There's no such thing, Bryan. Where are we supposed to go?

**KATERINA** You just have to go out to the verandah. There's a table with a folder on it. You register and out you go.

**JOHN** At 6.30 in the morning?

**BRYAN** Yes, I'm looking forward to it. I think it'll be great.

**JOHN** It's hardly worth going to bed, Bryan.

**GINA** Can we organise a wake-up call?

**JOHN** I'll ring you at ten past six or something.

**GINA** All right. Good night.

**BRYAN** Good night.

**JOHN** Good night.

**BRYAN** Come on, John. Come and have a drink.

**JOHN** No, I don't want a drink, thanks Bryan. I can't afford to have a drink anyway. I've got to get up at sparrow.

**BRYAN** John, you are determined not to enjoy yourself.

**JOHN** I'm not determined not to enjoy myself.

**BRYAN** You are. You won't contribute. You won't participate. You're going to miss out on every benefit and experience there is in this place. John, come on. Open up your mind.

**KATERINA** Great. Free up your thinking.

**BRYAN** We're going to be out of here in a minute. You want to go back there refreshed and revitalised.

**KATERINA** Renewed.

**BRYAN** Renewed and all that stuff.

**JOHN** Yes. I'll go and have a lie down, I think.

**BRYAN** You think this is just bullshit, don't you? You do.

**JOHN** You psychic now, too, are you Bryan?

**BRYAN** John, just give yourself a chance.

**JOHN** Yes, I'll do that Bryan. See you in the morning.

**BRYAN** Give yourself a chance.

**JOHN** See you in the morning. Goodnight. (He leaves, passing the barman on the way out) Two Scotches over there, I think.

**KATERINA** That's great, Bryan. That's great.

**BRYAN** Well, I think it's really important. Do you want a Scotch?

**KATERINA** Yes.

**BRYAN** Two Scotches, thanks. Doubles.

**KATERINA** That's great, Bryan.

**BRYAN** Yes, it felt really good. I just... they just don't get it. They don't get it.

*On his way to bed, John walks along the verandah, approaches the table, picks up the biro next to the Ropes Course Registration Form and starts filling it in.*

**JOHN** Do you know Gina's room number?

**CAMERA OPERATOR** 109.

**JOHN** Thank you. Night, night.

**CAMERA OPERATOR** Good night.

*Sunday 6.59 a.m.*  
*A very sorry-looking Bryan turns up to register.*

**BRYAN** Good morning.

**MIKI** Good morning. Just sign here, thanks. If you grab a pair of climbing gloves from just out here and go out down here, you'll find the instructors there.

**BRYAN** Have Gina and John turned up yet?

*Miki checks the Register and finds their names*

**MIKI** John Clarke and Gina Riley. Yes, they've been up bright and early. They must be on the course already. Yes. Bryan? (His sense of direction is of some concern) That way.

*Cut to shots of Gina and John still asleep in their respective rooms.*

*Sunday 1.28 p.m.*  
*Gina and John are on the Croquet Lawn.*

**GINA** So how do you play it again? Croquet?

**JOHN** Croquet. You hit the ball through the hoop and you end up hitting that stake. You do it using the grip I showed you earlier. Remember to follow through.

**GINA** I'll give it a burl.

*Katerina and Miki approach while Gina has a shot. She hits the stake from a long way away*

**MIKI** John!

**GINA** What does that mean?

**JOHN** That means you win, actually and I don't have a shot. I'll have a practice.

**MIKI** John. John.

**JOHN** Hello.

**MIKI** Can we speak with you?

**JOHN** Of course.

**KATERINA** John, you seem to be having a little difficulty handling the situation.

**JOHN** I'm not in any way trying to be critical. I think what you do here is probably of enormous value to many people and I have no objection, in principle, to coming up here and spending a weekend humming rather a lot and standing on one leg in the garden pretending to be a tree.

**MIKI** You were really good doing that.

**JOHN** Thank you very much. It's just that right at the moment I'm not in the right frame of mind to deal with make-believe problems. We have real problems.

**BRYAN** What problems?

*John sees Bryan, shielding his eyes from the glare of the sun*

**JOHN** Hello, Bryan. I tell you one problem for a start. While you were a bit busy yesterday, Gina and I were visited by Nicholas who informed us that on Monday the IOC are coming to Sydney, Bryan, and I quote, 'to inspect all the venues'.

**BRYAN** Surely not all the venues.

**JOHN** All the venues, Bryan.

**MIKI** What's the problem with that?

**JOHN** Bryan will explain the problem with that.

**BRYAN** We haven't got all the venues.

**JOHN** That's right. You see, we don't need to imagine we're running the Olympics and we have problems. We are running the Olympics and we have problems.

**KATERINA** Didn't that man, the one who runs the Olympics – the Spanish guy, what's his name?

**BRYAN** Juan Antonio Samaranch.

**KATERINA** Didn't he say that Sydney's Games preparation was fantastic?

**GINA** Follow through, John. Yes, that's because there were no preparations.

**JOHN** Yes. He couldn't be wrong, you see. He also said 'I've never seen preparations like it.'

**GINA** He also said at the same stage at Atlanta there were virtually no preparations.

**BRYAN** And he said that the Atlantic Olympics was truly exceptional.

**JOHN** Are you all right Bryan?

**GINA** That was code.

**MIKI** The IOC talks in code?

**GINA** Oh yes.

**JOHN** Everything the IOC says is code for something else. If, for example, they describe the function that Bryan persists in calling 'the Atlantic Olympics' as exceptional, that's the equivalent of saying 'hand me a twig, please, I'd like to scrape the Atlantic Olympics off the sole of my shoe'.

**BRYAN** Yes, but he did then come out here and say that he was delighted with it all.

**JOHN** Why wouldn't he, Bryan? He had the three of us wandering around town with him explaining we were putting the finishing touches on everything.

**GINA** 'Finishing touches' is code.

**JOHN** That's right, 'finishing touches' is code for 'we've bought the concrete.'

*John and Gina are in the gym. Gina is trying to reach a mechanical weight bar and John has somehow got himself on some kind of climbing frame for adults*

**GINA** John, we've got to stop moving the fencing venue.

**MIKI** Oh, there's fencing.

**JOHN** Oh yes, there's fencing all right. You don't often see fencing these days, do you? A drop of the old Errol Flynn. Swish, swish. You hardly saw him move. His opponent would be showered and dressed and halfway home before he realised his shoes were full of blood and he was dying.

**GINA** We've moved the fencing venue four times now. We put it in Darling Harbour and then they bumped it for the basketball. Then we lounged it in the Keating Pavilion but moved it for judo. It rested briefly at the Hordern Pavilion before it was moved for Greco-Roman wrestling. Seemed to have settled in nicely with the people at Moore Park before it was moved for administration space. Oh. I'm done.

**JOHN** Gina! I can't get down.

*John is in the pool, Gina poolside, and Bryan, still looking fragile, is on a banana lounge.*

**JOHN** Well, that's the problem.

**GINA** We could move the fencing back to the Keating Pavilion but where would the judo go?

**KATERINA** One venue short?

**GINA** Move the judo back and then what happens to the fencing?

**BRYAN** One venue short.

**KATERINA** Always one venue short.

**JOHN** Is repeating the problem with this religious devotion of some kind of beneficial psychological effect? It's not a heck of a lot of help to any rational process. We're trying to solve the problem.

**KATERINA** One venue short.

**JOHN** Are you mocking me?

**GINA** Oh, do Esther Williams again, John.

**JOHN** Esther Williams. Ladies and gentlemen, Esther Williams.

*He leaps and dives in an attractive aquatic twirl combining the appeal of Hollywood and a practical representation of whales feeding.*

**KATERINA** One venue short.

John and Gina are playing cards. Bryan looks on.

**BRYAN** Hey, would anyone miss the fencing if it wasn't on?

**JOHN** I like your thinking, Bryan, but I think you'll find we're obliged.

**GINA** If we chose the most obscure sport in the Olympics and simply didn't hold it, would anyone notice?

**JOHN** And you'd tell the athletes what?

**GINA** Sorry, venue burned down. Here's a bus timetable and some McHappy vouchers. Welcome to our beautiful city.

**BRYAN** Would anyone miss it?

**JOHN** That's an interesting question. If we selected a sport and just kind of disappeared it, is anyone going to notice?

**GINA** So the fact that fencing...

**JOHN** ... to take a simple example...

**BRYAN** ... wasn't going to be on.

**JOHN** Would anybody notice that? Would anybody write about it?

**GINA** It would be an enormous scandal in... Fenceland.

**BRYAN** Yes, but not here, which is the only thing of interest to us.

**JOHN** The IOC would be furious.

**BRYAN** How would they know?

*In lounge room.*

**JOHN** Okay, what is the most obscure sport we've got?

**GINA** Well, what the hell is this... Federation International D'escrime.

**JOHN** D'escrime. Yeah, that's pretty obscure. I've never heard of it. What's that?

**GINA** I don't know. Escrime... escrime.

**JOHN** Escrime.

**BRYAN** What is it?

**GINA** It's French obviously.

**JOHN** Sounds French.

**GINA** It'll be in the back here. Escrime. Escrime.

**JOHN** Escrime. Escrime. (In voice) Get your tutsi frutsi escrime. Get your tutsi frutsi. What is it?

**GINA** Fencing.

**JOHN** Fencing. Are you serious?

**GINA** Escrime.

**JOHN** If a tree falls in a forest. How long is that scheduled to run for? The escrime?

**GINA** Nine days.

**JOHN** Well, can't we reduce... Nine days for the escrime! Surely if you schedule from arsehole to breakfast you can bowl it over in three or something. Get rid of it.

**GINA** You'll never fit it in.

**JOHN** What do you mean we'll never fit it in? I'm not really planning to hold it at all. I'm just trying to come up with a schedule that's logical enough for the bloody Federation D'escrime.

**BRYAN** John! John!

**JOHN** What?

*Bryan points to the documentary-crew*

**BRYAN** Camera.

**JOHN** They can't hear us. We're trying to make the schedule plausible so the Federation D'bloody escrime will sign off on it.

**BRYAN** But won't they want to have a look at the facilities beforehand?

**JOHN** Yes, of course they'll want to inspect the facilities. Every sport wants to inspect the facilities, Bryan. That's code.

**BRYAN** Code for what?

**JOHN** That's code for 'I want a free trip to Australia, please, and can I be driven past the venue of my choice at the speed of sound...

**GINA** ...on the way to a five-star knocking shop for some pina colada and some horizontal rumba, Aussie style.

**JOHN** Exactly.

**BRYAN** If worse comes to worst I can always get my cousin to knock something up in fibro with an hour's notice.

**JOHN** I don't think the position's quite that serious, Bryan.

*They are still in the lounge.*

**GINA** Fun is over. Fun is definitely over.

**BRYAN** What's the matter?

**GINA** There's a copy of the full text of today's press conference. Listen to this: 'The IOC intends to undertake vigorous scrutiny of promises made by host cities. All host cities in the near future must adhere to all promises made with regard to the construction of event facilities and venues.' We are stuffed.

**JOHN** That's it. We're doomed.

**GINA** We're bugged.

**BRYAN** No, no, no.

**JOHN** Yes, we're bugged. It's all over.

**BRYAN** No, no, no.

**JOHN** Why?

**BRYAN** Wait a minute.

**GINA** No, we are, Bryan.

**BRYAN** No. That's code, isn't it?

**JOHN** How's that code?

**BRYAN** It's code.

**JOHN** Why?

**GINA** How?

**BRYAN** 'In the near future.' Isn't that code?

**JOHN** 'In the near future.'

**GINA** Oh, so it is!

**JOHN** 'In the near future.' Yes. That's a bit different, isn't it?

**GINA, JOHN & BRYAN** Athens!