

SERIES TWO

**THE GAMES**

EPISODE

**10**

**SOLAR**

BROADCAST DATE  
**21/08/00**



*John is on the phone in his office.*

**JOHN** Yes, I'm on my way now. Bye. (Checks his list of tasks) Do that, do that and do that, yes.

*John grabs his coat, walks out of his office and into Gina's.*

**JOHN** Gina, I wonder if you'd do me a favour.

**GINA** Yes.

**JOHN** What are you eating, incidentally?

**GINA** (She reads from the box) 'Happy Millennium Chocolates to celebrate the 2000 Olympics'.

**JOHN** (He is pleased) I remember when we organised those.

**GINA** Yes. Do you remember that the use-by date is February 1998? Want one?

**JOHN** No, I've just eaten, thanks. That's probably a mistake, a typographical error on the box I would think, Gina.

**GINA** Yes, probably.

**JOHN** I wonder if you'd do me a favour. You know how yesterday they were testing the transport system?

**GINA** No, I didn't, but continue anyway.

**JOHN** Well, they were. They sent a lot of people out to various venues to see how the transport system worked, just on a normal working day.

**GINA** I hope they sent someone who doesn't speak English and wasn't travelling in a stretch limo.

**JOHN** They did. Yes, reason for mentioning this, Gina, is that there is a Latvian sports administrator out here and they sent him up to the equestrian venue.

**GINA** In Epping? That's a fair test.

**JOHN** Yes.

**GINA** Does he speak any English?

**JOHN** No, not a dickie bird. That's why they chose him.

**GINA** How long did it take him?

**JOHN** Well, they picked him up in Dubbo this morning.

**GINA** Dubbo?

**JOHN** Yes.

**GINA** (Concerned) How is he?

**JOHN** Well, he got slightly robbed on the train, but in all other respects he's in excellent nick apparently, Gina. But if they bring him in here...

**GINA** Oh god.

**JOHN** ...just get him a nice lunch or something, will you?

**GINA** Yes. I'll give him a box of choccies. Where are you going?

**JOHN** I'm just going to go and see Nicholas. I'll be back about four o'clock or something. Incidentally, if person or persons unknown ring about the raffle will you tell the bloke I'll ring him when I get back here?

**GINA** What raffle?

**JOHN** Well, when you were in Europe, I think it was, we raffled a Ferrari. The guy who won it donated it back to us to help with the funding and...

**GINA** What's the problem?

**JOHN** Oh, just a suggestion that the guy who won it didn't have a ticket.

**GINA** How did he win if he didn't have a ticket?

**JOHN** I've jacked him up with a ticket. So if he rings just tell him that the ticket...

**GINA** (Mouthful of chocolate) What do you mean you've jacked him up with a ticket?

**JOHN** It's all jacked up, tell him.

**GINA** What does (John experiences some difficulty in hearing Gina's carefully worded question through the chocolate)

**JOHN** How did he win if he didn't have a ticket?

**GINA** Yes.

**JOHN** (He leaves) Oh, you know. Just a bit of luck.

**GINA** John!

**JOHN** (He leaves even more) Just a lucky bloke, I guess, Gina.

**GINA** John!

**JOHN** (He calls back) I've got him a ticket anyway, thanks.

**GINA** John!

*Bryan and Katrina are walking towards her office in an art gallery.*

**KATRINA** As part of the Cultural Program we've decided to hold an exhibition at the gallery of some of the most important works from some of the cities that have already held the Olympics.

**BRYAN** So there will be things from Atlanta?

**KATRINA** Yes, we've got a huge exhibition of sporting photographs from Atlanta. We've got some Korean masterpieces from the Choson Dynasty at 'The Powerhouse', from Seoul.

**BRYAN** And this is the painting from Barcelona.

**KATRINA** Yes.

**BRYAN** Right. And what's the name of the painting again?

**KATRINA** Guernica.

**BRYAN** Guernica, OK.

**KATRINA** It's a big painting by Picasso.

**BRYAN** Picasso?

**KATRINA** Yes.

**BRYAN** Right. And what's the issue you want help with?

**KATRINA** Well, there isn't one really. We just need to get it here.

**BRYAN** And it's really good, is it?

**KATRINA** It's fantastic. Actually it's one of the only times it's ever left Spain.

**BRYAN** Oh, it's a Spanish painting?

**KATRINA** Yes, Picasso was Spanish.

**BRYAN** OK, and how much is it going to cost?

**KATRINA** It won't cost anything. They're going to cover that.

**BRYAN** Great.

**KATRINA** All we have to do is insure it.

**BRYAN** Good.

*John and Nicholas are in a restaurant of the type patronised by the Russian Royal Family.*

**NICHOLAS** (To the waiter.) That's the Danish salmon en croute?

**WAITER** Yes, sir.

**NICHOLAS** And that's the Peking Duck?

**WAITER** Yes, sir.

**NICHOLAS** Good.

**JOHN** So this is the lark's uvula here on the Tibetan mountain yak cheese?

**WAITER** Yes, sir.

**JOHN** Terrific. And so that's the individual banquet there?

**WAITER** Yes, sir.

**JOHN** Very good. Thank you very much.

**NICHOLAS** Have a drop of this, John. Not many places do the Grange, but they're very good here.

**JOHN** Good. Thank you.

*They eat through the following conversation*

**NICHOLAS** Have you had a look at our budget recently?

**JOHN** Bryan and I have just been talking about it this morning.

**NICHOLAS** Yes, well, I think we've got a few problems.

**JOHN** That's certainly Bryan's view.

**NICHOLAS** Well we're going to have to make some... we're going to have to make some economies.

**JOHN** Yes, that's exactly what we were saying.

**NICHOLAS** I've done everything I can to try and get the Minister to give us more...

**JOHN** I don't see that we can get any more savings out of our department Nicholas. Our budget is as tight as a fish's arse now.

**NICHOLAS** Well, there's nothing left in the estimates.

**JOHN** I've got to tell you, our office, Nicholas, is running on the smell of an oily rag.

**NICHOLAS** (Takes a little more wine.) God, that's good, isn't it?

**JOHN** That is bloody marvellous. What is it?

**NICHOLAS** (checks the label) It's a 1982.

**JOHN** What was the one we had the other day?

**NICHOLAS** Sixty-six.

**JOHN** Sixty-six... I think this is better.

*Nicholas murmurs his assent.*

*Bryan and Katrina arrive in her office.*

**BRYAN** So where is this thing now?

**KATRINA** It's in the Museum of Modern Art in New York.

**BRYAN** And the Spanish government are going to bring it to Sydney, yes?

**KATRINA** That's right.

**BRYAN** And it's a really well-known painting?

**KATRINA** It's actually one of the most significant paintings of the twentieth century. You see, in the 1930s, Hitler supported General Franco, who was the fascist leader during the Spanish Civil War. Now, the Germans tried out a lot of weapons and in one raid on the town of Guernica, they attacked using Stuka dive-bombers and killed hundreds of civilians. There weren't even any soldiers there. It was just a town and they wiped it off the face of the map.

*Back at the restaurant, Nicholas gets to the point.*

**NICHOLAS** I think you're going to have to fire Gina.

**JOHN** Fire Gina? That would be stupid, Nicholas. I'm not going to do that.

**NICHOLAS** We've got to find 15 per cent in the budget somewhere and I don't like this any more than you do.

**JOHN** Well, I'm not going to sack Gina.

**NICHOLAS** She's the logical one to go.

**JOHN** No, not going to happen. Have you got any other ideas?

**NICHOLAS** Well, someone's got to go and a lot of her work could be done outside.

**JOHN** It won't be though, will it? If I fire her are you going to hire her back as a consultant?

**NICHOLAS** No.

**JOHN** Why not?

**NICHOLAS** Because I've told you. We've got no more money.

*The waiter pours the last of the bottle of Grange Hermitage.*

**JOHN** Where has all the bloody money gone?

**NICHOLAS** I don't know.

**JOHN** How could we have got rid of that amount of money?

**NICHOLAS** (To the waiter.) Excuse me. Can we get another one of those please?

**WAITER** Yes, certainly.

*The waiter leaves with the empty bottle. John calls after him.*

**JOHN** Have you got any cigars?

**WAITER** Yes sir.

**JOHN** Yes. Can I have a couple? Thanks very much.

*Katrina is still explaining the significance of Guernica to Bryan.*

**KATRINA** So this painting is an expression of Picasso's horror and outrage and it's often seen as the end of innocence in the age of fascism, which in the next few years was to cost some 80 million lives.

**BRYAN** Fair enough. How big is it?

**KATRINA** It's 349 centimetres by 775 centimetres.

**BRYAN** What is that in pounds, shillings and pence?

**KATRINA** Ah, that's about 25 foot by twelve foot.

**BRYAN** Sounds great.

**KATRINA** Yes. We do need to mount a special event to launch it.

**BRYAN** Yes, we can do that.

**KATRINA** That's actually one of the conditions, Bryan.

**BRYAN** Yes, that's no trouble. We do that sort of stuff really well.

**KATRINA** We'd need all the right people there.

**BRYAN** Yes, not a problem there.

**KATRINA** We'd need the Federal Minister for the Arts, Brian Kennedy, Edmond Capon.

**BRYAN** Yes, Doug Mulray.

**KATRINA** Janet Holmes a Court, Betty Churcher.

**BRYAN** Yes, Rene Rivkin, Nicky Buckley.

**KATRINA** Giles Auty.

**BRYAN** Plucka.

**KATRINA** Anyway, it would be great, wouldn't it?

**BRYAN** I think it would be terrific.

**KATRINA** It'll be huge.

**BRYAN** Yes.

*John and Nicholas are still in the restaurant.*

**JOHN** I'm actually a bit disappointed that we're having to have this discussion at all.

**NICHOLAS** There is no-one, John, who has a greater respect for Gina than I do. All right?

**JOHN** Well, why sack her?

**NICHOLAS** Because there isn't any other way of doing it.

**JOHN** There's got to be another way, doesn't there?

**NICHOLAS** Look, it's the Minister's decision. It's not mine, all right?

**JOHN** Yes, he's good, the Minister, isn't he?

**NICHOLAS** It's not his fault.

**JOHN** No, that'd be right, Nicholas. Nothing's been his fault for four years.

**NICHOLAS** The Minister has put a tremendous amount of effort into these Games, John.

**JOHN** Yes, I rest my case.

**NICHOLAS** Yes, well being a smart-arse isn't going to solve the problem, all right?

**JOHN** Can't get the job done without Gina.

**NICHOLAS** I know it's tough, but you've got to face facts. I'm not asking you to go back to the office and sack her right now. You can do it later on this afternoon.

**JOHN** I'm not going to sack her at all.

**NICHOLAS** She's going to have to go sooner or later.

*John pushes his chair away from the table*

**JOHN** You've decided to get rid of her, Nicholas. You can tell her.

**NICHOLAS** Where are you going?

**JOHN** I've got to meet a bloke from the AFL. Most successful sport in Australia, the AFL. They've got a thing called the Grand Final. Which is a bit like the opening ceremony. I'm going to pick his brains about how they do it. Thanks for the lunch.

*John leaves. Nicholas turns to the waiter*

**NICHOLAS** Phil? Can I get a brandy?

*Bryan is in by now back his own office. Gina enters with a document.*

**GINA** Bryan.

**BRYAN** Yes?

**GINA** Can you have a look at this?

**BRYAN** What is it?

**GINA** It's a proposal to appoint a patron to the Olympics.

**BRYAN** What's this amount here?

**GINA** That's the donation we're asking for.

**BRYAN** So someone pays this amount and we make him the patron?

**GINA** Yes.

**BRYAN** Right. And who is this person?

**GINA** Oh, that's just a suggestion.

**BRYAN** Would he make a good patron?

**GINA** No, no, no. That's not the point, Bryan. This is the point – the money. We need the money.

**BRYAN** You're selling the position.

**GINA** Have you seen our projected expenditure for August?

**BRYAN** Yes, I shudder to think what will happen when they see that.

**GINA** I'd say we've got about three days to get this amount or John's going to lose his job.

**BRYAN** They wouldn't fire John, would they?

**GINA** They'd fire their own mother, Bryan.

**BRYAN** Gina, I don't think you're going to find a patron in three days.

**GINA** Well, we've got to do something. You keep on telling me there's no money in the budget.

**BRYAN** But you're not going to find a patron. I bet you're not going to find a patron.

**GINA** Do you? Well, I bet that if I tried, I could find some money in your precious budget.

**BRYAN** Bet you can't.

**GINA** Bet I can.

**BRYAN** Bet you can't.

*Gina leaves Bryan's office with fresh determination.*

**GINA** Bet I can. Tim, hold my calls.

*John is in a café. He sits at a table writing. Sam walks in, orders a coffee and sits at John's table.*

**SAM** (To a waiter.) Excuse me love, can I have a black coffee when you're ready? Ta. John Clarke, Sam Grahamson. How are you?

**JOHN** Sam, thanks for coming. How are you?

**SAM** Good. What are you resigning from?

**JOHN** Just from the school committee. I find I haven't got the time to do it.

*Sam looks at the camera*

**SAM** What's the story with...

**JOHN** Oh, it's just a documentary that's being made.

**SAM** It'll be a Channel Seven one?

**JOHN** Quite possibly, yes.

**SAM** Yes.

**JOHN** Yes. Thank you for coming Sam. You got my fax, obviously.

**SAM** Oh yes. Very interesting. Yes, quite a little operation you've got going there, haven't you?

**JOHN** Yes, got a few events.

**SAM** Yes.

**JOHN** Did you have any thoughts about the opening ceremony?

**SAM** Well, I'm with you. I'd go the Farnsie/Barnsie way, absolutely. (His coffee arrives) Thanks darl. Ta. Another thought...

**JOHN** Yes?

**SAM** Your taekwondo.

**JOHN** Yes.

**SAM** It's not selling.

**JOHN** That's right.

**SAM** Your swimming. It's selling.

**JOHN** Yes, goes well, the swimming.

**SAM** Yes. Amalgamate them.

**JOHN** Pardon?

**SAM** Amalgamate them.

**JOHN** Amalgamate the taekwondo and the swimming?

**SAM** That's right.

**JOHN** What would be the point there?

**SAM** Sell off your cycling and your running.

**JOHN** Why?

**SAM** Because you don't own the venue. You've got to concentrate on the venues that you own, OK. That's where your equity is. Another thing. This schedule.

**JOHN** Yes.

**SAM** Has television seen this?

**JOHN** Yes.

**SAM** It only runs for a fortnight.

**JOHN** That's right. Starts on September the 15th and finishes at the beginning of October. That's...

**SAM** Wouldn't it be better for television to run the events over the whole year?

**JOHN** A year?

**SAM** Yes. More television hours, more money for you.

**JOHN** But the Olympics is only held over that fortnight period. That's the point of the Olympics. You get all these athletes, they are all here at the same time...

**SAM** John, John, John, John, John. We used to have all of our matches on a Saturday afternoon. You could only go to one; they were all on at the same time. Now we've got one Thursday night, one Friday night, two on Saturday, one Saturday night, two on Sunday, one Sunday night. It's on television all the time.

**JOHN** Didn't the people who go to the football like going to the football on a Saturday afternoon?

**SAM** They watch it on television now.

**JOHN** Don't they go to the football any more?

**SAM** Well, we don't play games where the public want to go.

**JOHN** So, who goes to the ground?

**SAM** We do mostly. It's mostly corporate boxes now.

*Gina, investigating the budget, is now with Tamara. They're sitting at a desk looking at a computer.*

**GINA** So, just looking at these accounts can you tell me, say, what that amount there is?

**TAMARA** Yes. That's an allowance for that item. This is the preliminary budget, so that's an estimate.

**GINA** Is that what's been paid?

**TAMARA** No, what's been paid will appear in the outgoings in the other schedule.

**GINA** So that's an estimate of what that item is going to cost us?

**TAMARA** Yes.

**GINA** And what goes in the budget, the actual cost or the estimate?

**TAMARA** The estimate goes in the budget.

**GINA** So we don't know if the actual cost is different from the estimate.

**TAMARA** We can find that out pretty easily whenever we want.

**GINA** How would we do that?

**TAMARA** I'll give you an example using this item here.

**GINA** Electricity?

**TAMARA** Yes, I'll just use that as an example.

*Gina notices something on the screen*

**GINA** What's that?

**TAMARA** Hang on.

**GINA** Go back a bit.

*Tamara sees what she means*

**TAMARA** Well. That's interesting.

*John and Bryan are in John's office.*

**JOHN** What's this thing called?

**BRYAN** Guernica.

**JOHN** Guernica.

**BRYAN** Yes. It's a big painting by Picasso.

**JOHN** Picasso, yes.

**BRYAN** Yes. He's Spanish.

**JOHN** Yes. The guy who did the Christmas card thing.

**BRYAN** No, I don't think he did Christmas cards, John.

**JOHN** Yes. He did a dove with a bit of hay in its mouth or something. I got four of them last year.

**BRYAN** No. That was an olive branch, I think.

**JOHN** Well, something of that general kind. And this is one of his, is it?

**BRYAN** Yes and it's never been anywhere else but New York.

**JOHN** How badly do the Cultural Program want it?

**BRYAN** Well, I think they think it's going to be bigger than the Olympics.

**JOHN** At a cost of what?

**BRYAN** It's not going to cost us anything. They'll send it over.

**JOHN** So what have we got to do?

**BRYAN** All we have to do is insure it.

**JOHN** And what's that going to cost?

**BRYAN** I don't know but we've agreed to do it.

**JOHN** We've agreed to pay the insurance?

**BRYAN** Yes.

**JOHN** Who's agreed to pay the insurance?

**BRYAN** The Minister

**JOHN** Do we know what it's going to cost?

**BRYAN** No, I'm waiting to find out.

*Two phones ring. Both men reach for phones.*

**JOHN** Whoops... Excuse me, that's my phone ringing too, Bryan.

**BRYAN** Hello? Bryan, yes. (He moves away to talk privately)

**JOHN** (At his desk) Hello? Hello? Yes. Sorry, who were you talking to about this? Gina, yes. No, well, I can take a message. Sorry, what was the nature of the discussion? Yes, I can tell her that, yes.

Now? (He checks his watch) About four o'clock Tuesday. Well, that would be because we're a day ahead of you, aren't we? No, we are. We're a day ahead of you. Yes, the computer's on, yes.

He fiddles with the webcam on top of the computer, turning it to show the room.

Certainly, there you go. (We see John himself on his own computer screen) Oh. Whoops, there's me. Hang on a minute. There you go. (We see Jenni, shooting the scene) Oh sorry, hello, that's Jenni, the camera operator. Sorry we're... Behind that? No, that's an athletics track. We're making a television program and we're pretending to organise the Olympics and that's the track. It's a actually a photograph. No, it's a photograph of the track in Seoul. No, of course nobody noticed. It's television. No, no. Nice talking to you. OK, thank you. Bye. (He considers these events) Strange man.

*Bryan returns to his office after his phone call. Gina comes through the reception area. Bryan walks past her. He is mumbling.*

**BRYAN** Four million dollars insurance.

**GINA** Bryan, you owe me.

**BRYAN** Four million dollars insurance. Four million dollars insurance.

**GINA** Are you all right? That isn't quite what I expected. Anyway...

*She walks into her office and is followed by John.*

**JOHN** Gina.

**GINA** Yes?

**JOHN** Gina, do you know a guy called Bill Gates?

**GINA** Yes.

**JOHN** He rang.

**GINA** (Great excitement) Bill Gates rang? When?

**JOHN** Just a minute ago. Rang for you.

**GINA** What did he want?

**JOHN** He wanted to talk about the possibility that he might be made patron of the Sydney Olympics.

**GINA** Did he say yes?

**JOHN** Gina, we haven't got a patron. There is no patron. There's never been an actual proposal that there be a patron.

**GINA** Don't worry about it, John.

**JOHN** Well look, I think we've got to be operating within the rules.

**GINA** I'm operating within the rules, thank you.

**JOHN** I'm not sure you are.

**GINA** Hey, is Bryan all right?

**JOHN** I think so. What's up with Bryan?

**GINA** He was just mumbling something about for four million dollars he could insure the southern hemisphere.

**JOHN** Four million dollars. Are you serious?

*John walks out of Gina's office and along and into Bryan's.*

**GINA** But John, I've got something...

**JOHN** Bryan, Bryan. Is this right? Is this true? Bryan? Four million dollars? The insurance is going to cost four million dollars?

**BRYAN** Four million dollars.

**JOHN** Well, we can't do it then, can we? I mean, that's that.

**BRYAN** Four million dollars.

**JOHN** Yes, we can't do it.

**BRYAN** We haven't got any option.

**JOHN** Have you got a number for the Cultural Program? I will ring them and explain it to them.

**BRYAN** What are you going to say?

**JOHN** I'll explain we have not got the money to pay for the insurance. It cannot be done. There's no point in insuring it anyway, is there?

**BRYAN** What do you mean there's no point?

**JOHN** Well, why insure it?

**BRYAN** Guernica?

**JOHN** Yes?

**BRYAN** We have to. That's the deal.

**JOHN** Why insure something like that though?

**BRYAN** In case something happens to it, John.

**JOHN** Didn't you tell me it was unique?

**BRYAN** Absolutely. It's one of the most famous paintings in all the world.

**JOHN** What on earth is the point, Bryan, in insuring something that's unique? If something happens to it, where are we going to get another one? I'll explain it to them.

Tim, is Bryan all right, do you reckon?

**TIM** I don't know John

**JOHN** He doesn't look well to me

*John is walking to his office. Gina pops out of hers to stop him on the way.*

**GINA** John.

**JOHN** Gina, before I forget, incidentally, did you test those immigration forms?

**GINA** Yes, I did.

**JOHN** How did it go?

**GINA** Not too bad but that question 'Is it your intention during your visit to overthrow the government' will have to go.

**JOHN** No, the Americans insist that stays. That is in every American Immigration questionnaire right across the country. They must have it.

**GINA** Well, we got two yeses, some offensive drawings and one person put 'sole purpose of visit'.

*Tim enters.*

**TIM** Gina, Nicholas wants you in his office immediately.

**JOHN** Sorry?

**GINA** Does he? Can I just tell John this? Because this is very impor...

**JOHN** Just a minute, Gina. Nicholas wants Gina? In his office?

**TIM** That's right.

**GINA** John, can I just...

**JOHN** When?

**TIM** Now, immediately.

**GINA** Can I just...

**JOHN** Right now?

**GINA** Oh all right. I'm going!

**JOHN** (To camera) Excuse me. (He is leaving) I'm terribly sorry about this. This is a bit of a crisis.

**GINA** (As she prepares to leave) You don't want to hear any good news John.

**JOHN** No, look, I do. I honestly do want to hear, Gina.

**GINA** Oh do you, John? Well, you know... (She leaves, unimpressed. John prepares to follow her)

**JOHN** Bryan I'm going over to Nicholas' office immediately

**BRYAN** John, we have to sort this insurance out.

**JOHN** I'll be back later. I will ring these people from Nicholas's office.

**BRYAN** The woman from the Cultural Committee's coming over here.

**JOHN** If necessary, bring her over there. I've got to go. I cannot let Gina alone in Nicholas's office. He'll sack her, I promise you.

*John runs out of the Games office.*

*Nicholas is in his office. A knock is heard.*

**NICHOLAS** That will be Gina. This could be ugly. (Opens door.) Gina, hi.

**GINA** You rang?

**NICHOLAS** Come in, please. Sit down. Has... has John spoken to you today?

**GINA** Yes.

**NICHOLAS** Did he say anything?

**GINA** Yes.

**NICHOLAS** Right. He obviously hasn't done what I asked him to do. All right, Gina, (He shows her a fax) do you know anything about this?

*John walks in, slightly too fast. He has been running and is pleased to interrupt.*

**JOHN** Nicholas! How are you?

**NICHOLAS** Fine.

**JOHN** Good. I had a bit of a think about our conversation at lunch.

**NICHOLAS** Is that right, John?

**JOHN** Yes. This is for you. (He hands Nicholas an envelope.) You can read it later, at your leisure.

**NICHOLAS** John, is this true?

**JOHN** Yes, I had a good think about it, Nicholas. I accept much of what you say, but the option you give me is not acceptable and, as I say, read this later.

**NICHOLAS** John, is it true that we are selling electricity?

**JOHN** I beg your pardon?

**GINA** Yes it is.

**JOHN** Yes it is, Nicholas, yes.

**NICHOLAS** (Holds up a fax.) This is a very rude letter from the Minister for Electricity. Can you imagine how much trouble you're causing? I don't get it. Why?

**JOHN** Why?

**NICHOLAS** Yes, why?

**JOHN** Why would we be selling electricity?

**NICHOLAS** Yes.

**JOHN** Well...

**GINA** Because we have a marketing division and its job is to earn money.

**JOHN** That's absolutely right, Nicholas.

**NICHOLAS** You're supposed to be marketing Olympics memorabilia.

**GINA** We're supposed to find 15 per cent of revenue from marketing.

**JOHN** That's right.

**NICHOLAS** Yes, from selling fluffy bunyips.

**GINA** Do you know much we're making doing that?

**JOHN** You're not going to get \$70 million out of the fluffy bunyip market, Nicholas. It can't be done.

**NICHOLAS** Did you know about this?

**JOHN** Yes, yes, Nicholas. I did. Yes, certainly I did. Yes. In fact Gina was acting on my specific instructions  
*Gina is not aware of such instructions*

**NICHOLAS** Why did you do it? You must have known that this was going to blow up in your face.

**GINA** Well, we'll probably only be doing it until the end of the month.

**JOHN** Yes, end of the month at the very latest, I would think. Certainly not past the end of the month.

**NICHOLAS** The end of the month or not, the problem is you're not allowed to do it.

**GINA** Yes, we are.

**JOHN** Yes, we are, Nicholas. We're entitled to do that.

**NICHOLAS** John, you tell me how is it that we are producing electricity. You tell me.

**JOHN** Well, you know, it's fairly technical. You need a...

**GINA** Environmental sustainability was one of the Minister's prime requirements when the venues were being built.

**JOHN** That is right, Nicholas. You probably wrote the guidelines.

**GINA** We've got about fifteen acres of roofing covered in solar cells and in some places there are those big turbo fans that generate wind power.

**NICHOLAS** That's right. I did, didn't I? We were aiming for self-sufficiency, weren't we?

**GINA** That's right.

**NICHOLAS** Well, did that happen? I mean, do we use this power to run own venues?

**GINA** We don't.

**JOHN** No.

**GINA** We're not allowed to.

**JOHN** That's right.

**NICHOLAS** Why are we producing power if we're not allowed to use it?

**GINA** Because the Minister for Getting His Name In the Paper has done a deal with the Power Board and we have to buy our power from them.

**NICHOLAS** Gina, the Power Board are now saying that we are selling electricity.

**GINA** That's right.

**JOHN** That's right.

**NICHOLAS** Well, who's buying it?

**GINA** They are.

**JOHN** That's right.

**NICHOLAS** Well, why are they buying it? I mean if they've got a problem with us selling it, why don't they stop buying it?

**GINA** They have to buy it.

**JOHN** That's right.

**GINA** Our state's power is currently generated by burning fossil fuel. If people can produce their own power without damaging the environment, then they have to buy it back and put it into the grid.

**NICHOLAS** How can we not be allowed to sell it, if they've got to buy it from anyone who can produce it?

**GINA** Because the rules say you have to be a supplier. We're not a supplier.

**JOHN** That's right.

**GINA** We're a producer.

**JOHN** That's right.

**NICHOLAS** Look John, you can stop pretending all right? Because you obviously don't have a clue what you're talking about. Just sit down and shut up, all right? Gina, forget about the generation of power. Just tell me how much they are paying us for it.

**GINA** They're not paying us anything for it. They give us a credit.

**JOHN** Yes, they give us a credit, Nicholas.

**NICHOLAS** What's the difference?

**JOHN** That's a question a lot of people ask, isn't it, Gina?

**GINA** We're not allowed to sell the credit.

**NICHOLAS** Why can't we sell the credit?

**JOHN** We get that one a fair bit too, Nicholas.

**NICHOLAS** Will you shut up, please? Gina, why is the Electricity Minister tell me that we are doing them great damage in the market?

**GINA** Because our corporate customers are getting huge reductions in their bills from the credits we're giving to them.

**NICHOLAS** I'm sorry. I just don't get it.

**GINA** We don't have to pay cash. We give them credits instead.

**JOHN** Do we?

**GINA** Yes.

**NICHOLAS** We are using our credits to pay our own bills?

**GINA** That's right.

**JOHN** Is that right? That's brilliant, Gina.

**GINA** It's great, isn't it?

**NICHOLAS** Well, hang on then, who are we giving these credits to?

*There is a knock on the door*

**BRYAN** Excuse me, John?  
*John gets up and comes out of Nicholas' office.*

**JOHN** Bryan. Bryan, listen, we're incredibly busy in there...

**BRYAN** Yes, I know, John. I know. The exhibition is going ahead, isn't it?  
*Katrina is sitting on a couch. John and Bryan approach her. Nicholas and Gina walk out to join them.*

**JOHN** Hello.

**KATRINA** Hello.

**JOHN** The exhibition? Oh the insurance! Bryan I haven't had time to look sideways at it, I'm sorry.

**BRYAN** The Minister is going to pay the insurance

**NICHOLAS** Bryan, we're in a meeting.

**BRYAN** Sorry. Katrina, this is John , Nicholas and Gina.

**KATRINA** Hi. How are you.

**NICHOLAS** Hi, nice to meet you.

**BRYAN** I only...

**GINA** Hi.

**KATRINA** Hi.

**BRYAN** I only found out about this, this morning. Katrina is bringing to Australia, for the Olympics, a very famous painting called Guernikon.

**KATRINA** Guernica.

**GINA** Picasso? Fantastic.

**KATRINA** Yes.

**NICHOLAS** The Spanish Civil War painting.

**KATRINA** Yes. That's right.

**BRYAN** Katrina, if you could explain.

**KATRINA** It's on loan for the exhibition.

**GINA** Well, that will be a coup.

**NICHOLAS** That's a fantastic painting. When does it get here?

**KATRINA** They'll bring it here, we think, on the 27th.

**NICHOLAS** Great. Well, what do we need to do?

**KATRINA** We need to organise a grand opening that the Spanish are happy with.

**NICHOLAS** Yes, they'll need to approve the launch, of course.

**BRYAN** Yes, and we'll have to pay the insurance.

**KATRINA** That's right, yes. And that's already been agreed to, so

**NICHOLAS** And how much is the insurance?

**BRYAN** Four million dollars.

**GINA AND NICHOLAS** Four million?

**BRYAN** Four million dollars.

**GINA** Well, who could we get to officiate at the opening?

**NICHOLAS** Oh God.

**GINA** Has anyone been suggested?

**KATRINA** Ah, well, no. We wouldn't know who to get. The Minister said he'd organise the insurance and the opening.

**GINA** Right, well, that's the problem then. Who would get to speak at the opening?

**NICHOLAS** Right.

**JOHN** Yes, right. It would obviously need to be somebody who spoke Spanish, for example.

**GINA** That's right, and had some sort of Olympic connection.

**JOHN** Very high, I would think. Very very senior person in the International Olympic movement who spoke Spanish.

**NICHOLAS** Maybe with a good knowledge of art, Katrina.

**JOHN** Possibly with a knowledge, actually, of this particular painting.

**GINA** Would have to have a knowledge of the painting, obviously.

**NICHOLAS** Perhaps even a knowledge of the Civil War.

**GINA** Yes, a bit hard.

**NICHOLAS** Perhaps even involved in the Civil War.

**JOHN** It was 1938, Nicholas.

**NICHOLAS** There'd still be a few about wouldn't there John?

**JOHN** Not too many anti-fascists, from my reading, would have survived the experience.

**NICHOLAS** Well, what about a fascist, for instance?

**GINA** Yes, it's pretty hard. We're looking for an eighty-year-old, Spanish, ex-fascist art lover with Olympic connections...

*(There is a general incapacity in the group, to think of anyone who might fulfil these rigorous requirements)*

**KATRINA** No.

**JOHN** Look, it sounds rather a sad thing to say but we might have to forgo this whole opportunity to bring this painting here.

**NICHOLAS** (Standing) Well, I'm sorry. It just doesn't look like it's going to be possible. I'm sorry.

**KATRINA** That's a shame.

**JOHN** It's terrible.

**GINA** Sorry

**NICHOLAS** Thanks for the offer anyway.

**JOHN** Sorry.

**GINA** Sorry.

**BRYAN** I'm sorry about this. This is so embarrassing.

**NICHOLAS** Four million?

**JOHN** Four million dollars?

*Gina, Nicholas and John return to Nicholas's office. Bryan ushers Katrina out.*

**NICHOLAS** Gina, trading in solar energy is not only not a decision the Minister never made, it is not a decision he has ever heard of.

**JOHN** Gina, aren't we paying full retail price for our power?

**GINA** Yes, we are. But we get a credit for the power that we sell to them.

**NICHOLAS** What's the amount?

**GINA** Two and a half million dollars.

**JOHN** I beg your pardon?

**NICHOLAS** What?

**JOHN** Two and a half million dollars? We've got two and a half million in costs and we're not going to have to pay them?

**GINA** That's right.

**NICHOLAS** You just clearing that up for me, are you John?

**JOHN** Yes, you'll pick it up as we go along, Nicholas. You did fairly well on the Spanish fascist question.

**GINA** Nicholas, I'll tell you why the Electricity Minister will be annoyed at this idea.

**NICHOLAS** Why?

**GINA** Because there's a plan on to privatise the power. If it leaks out that people can produce their own electricity and sell it back to the grid, the power supply business will be worth less.

**NICHOLAS** I can't say I've ever heard of any plan to privatise the power industry, Gina.

**GINA** Ever heard of a group called Privocharge?

**NICHOLAS** No. I can't say that I have, Gina. No.

**GINA** Does this name mean anything to you?

*Gina places a business card on the coffee table.*

**NICHOLAS** Yes.

**GINA** He's on the board.

**NICHOLAS** Why do you say that?

**JOHN** He would be on the board, Nicholas. This bloke's on the board of everything. He's on the board of sports clubs and he's paid to advocate the smoking of cigarettes.

**NICHOLAS** Don't be silly. He doesn't smoke.

**JOHN** He's not paid to smoke, Nicholas. He's paid to advocate that other people smoke. You know that building we do our drug testing in?

**NICHOLAS** Yes.

**JOHN** You know who owns it, don't you?

**NICHOLAS** Yes, John. I do.

**JOHN** You know it was full of asbestos, don't you?

**NICHOLAS** Yes.

**JOHN** Which had to be taken out of the building before we put the drug-testing protocols in there because of course there isn't another building in the whole of New South Wales, Nicholas, where we can put some test tubes and locate some people in white coats.

**NICHOLAS** It's a very important part of our drug-testing procedure, John. It certainly is.

**JOHN** You know we've been given our notice, Nicholas. We've got to get out of that building now because that building is going to become a power company.

**GINA** Oh no.

**JOHN** Now that the asbestos has been taken out of that building at the public's expense.

**NICHOLAS** Are you sure about this, John?

**JOHN** I'm absolutely positive.

**GINA** John, what was this letter you were delivering to Nicholas?

**JOHN** Oh, that's just my resignation, Gina.

**GINA** What?

**NICHOLAS** Oh, I don't think we'll be needing any resignations now. Thanks, John.

**JOHN** You will if you don't stop that guy getting that building, Nicholas. You will if you don't stop him.