

SERIES TWO

**THE GAMES**

EPISODE

**05**

INQUIRY

BROADCAST DATE  
17/07/00



*John is hosting the camera crew and guiding them into the meeting room.  
Gina and Bryan follow behind.*

**JOHN** OK, are you ready? We might as well just go in here now. Just come into the meeting room.

**GINA** Bryan!

**JOHN** I'll just put your gear down here.

*They take their places, and John speaks into the camera, explaining the procedure.*

**JOHN** This is a normal meeting.

**GINA** I just called Bryan.

**JOHN** Ah, good. It's obviously a night-time meeting, but we are getting closer to the event. But otherwise it's just a normal meeting, which will bring joy to the hearts of our sponsors, of course.

**GINA** It might get us some more sponsors, John.

**JOHN** Indeed, Gina yes. Good thinking. (To the camera crew.) Now, you just set up or whatever it is you do. Get your boom shadow or whatever it is. Are we in the right place? Is the light good here?

**CAMERA** That's fine, John.

**BRYAN** (Looking slightly perplexed.) What are you doing, John?

**JOHN** Just trying to offer as whatever assistance I possibly can to our very good friends in the media.

**BRYAN** Why do we need this particular meeting recorded?

**JOHN** Does it go to Canberra, this program?

**GINA** Oh, it would go to Canberra. It would certainly go to Canberra.

**JOHN** Well, they certainly watch the 7:30 Report. And they'd probably be watching...

**GINA** Four Corners.

**JOHN** ...at 8.30. Yes. I certainly hope they are. A very exciting time. I'd like to think they're watching.

**GINA** All right, let's get started.

**BRYAN** Listen, are we going to get on with this?

**JOHN** Yes, Bryan. Yes, OK.

**BRYAN** I've had sponsors on the phone all day trying to screw extra value out of their deal.

**JOHN** Yes, thank you Bryan. Yes, yes, thank you very much Bryan.

**BRYAN** They want to know where every cent is going. Selfish pricks.

*John motions for the camera to slightly alter its shot.*

**JOHN** Perhaps you could just lose Bryan very, very slightly. (The camera loses Bryan altogether.) No, that's good.

**BRYAN** John, there's a blow-out in every part of the budget. We're not meeting our funding targets.

**JOHN** Can we just... can we just get the meeting going?

**BRYAN** John, listen, what is the point of doing this for a television program if the camera can't see the truth? What is the point?

**GINA** Oh, come on, Bryan, it can't be as bad as all that.

**JOHN** No.

**BRYAN** Gina, I'm toning it down because the bloody cameras are here. The position isn't all that flash.

**GINA** (Putting on a happy face.) Oh well.

**JOHN** Look, let's not get downhearted, Bryan. The good news is that we may have worked out how to solve some of those very important budgetary problems.

**BRYAN** How?

**JOHN** With an injection of funds, Bryan.

**BRYAN** Yes, John, but we haven't had one, have we?

**JOHN** Oh, there's been a bit of talk overnight, Bryan, while you were doing whatever it is you do while other people sleep, there's been a bit of discourse on this very subject.

**BRYAN** Oh, really, talking to who?

**JOHN** Oh, you know. Talking to some people overseas.

**BRYAN** What country?

**JOHN** Oh, it really doesn't matter what country I don't think, Bryan.

**GINA** Not Australia, Bryan.

**JOHN** No, not Australia, Bryan, and as a result there may be some reallocation of resources proposed.

**GINA** (Looking extremely pleased.) Sounds great!

**JOHN** Contingent, of course, on the approval of the central platform in the proposal.

**BRYAN** Which is what?

**JOHN** This hasn't been confirmed yet, Bryan, but there's currently an offer on the table for the opening ceremony.

**BRYAN** What? Someone wants to buy the opening ceremony?

**GINA** (continuing to be very pleased) Terrific!

**JOHN** Yes, well, not exactly buy it. They want to fund it, Bryan.

**GINA** (consistent on the matter) Fabulous!

**BRYAN** Oh, yes. And they'll be American. So they'll want our nuts in a jar.

*John demonstrates the patience for which he is renown.*

**JOHN** Bryan, there'll be a few ropes and pulleys involved, obviously. It's a commercial arrangement. But I'm confident we can talk our way through those very difficult discussions and hopefully get a result.

**BRYAN** And what ropes and pulleys, John?

**JOHN** Well, look. Nobody knows about this, Bryan, but we've got an offer for the opening ceremony from a big outfit called Dunkin' Donuts. What they want to do is to set up their outlets in the concourse and then sell vouchers to those outlets in America.

**GINA** (for the benefit of the camera) Can I clarify that, John? They want to sell vouchers in America and you get the food when you get here?

**JOHN** Yes.

**GINA** At the Games?

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

**GINA** What a great idea!

**JOHN** Yes, that's right

**GINA** Are they paying us a lot of money, John?

**JOHN** I believe they are, Gina, yes. That's certainly the proposal.  
*Bryan is still skeptical.*

**BRYAN** How much?  
*John is very clear.*

**JOHN** A shirtload, Bryan, I believe was the expression the Minister used. An absolute shirtload.  
*John is walking up the stairs to Nicholas' office.*

**JOHN** (To camera.) I think we're actually going to see the Minister this time. A frisson of excitement. I've got an appointment – they confirmed it this morning. They might ask you to wait out here. I don't quite know what the protocols are. It's never happened before.  
*He is drawn away from the Minister's door by the voice of Nicholas*

**NICHOLAS** John, can you come here a moment please?  
*John goes into small kitchen where Nicholas is. He explains to camera*

**JOHN** Whoops, slight change of plans. Just bear with us. Hang on a minute. This is Nicholas. Nicholas, what are you doing in here?

**NICHOLAS** Minister's asked me to have a word.

**JOHN** I'm only here very briefly, Nicholas, then I've got two meetings in different parts of in a city you can't drive around. So it's with the greatest personal reluctance, Nicholas, that I really must be scampering along...

**NICHOLAS** I won't be a minute, I promise. Just a quick word. The Minister has some concerns.

**JOHN** Really? You can't tell. Why don't you tell me what's going on?

**NICHOLAS** Look, you're going to see a barrister. Here are his details, all right?

**JOHN** Why am I going to see a barrister?

**NICHOLAS** You did actually get a message about this.

**JOHN** I beg your pardon? I've never heard of this, Nicholas. Just tell me why I'm going to see a barrister.

**NICHOLAS** Can't we go somewhere private?  
*Nicholas moves away to an even more private part of the building where they can't be heard. John follows.*

**JOHN** Nicholas, this is very cloak and dagger. What do you want to do? Draw all the curtains? Why don't you turn the radio on? The Russians normally pop a bug in the lamp, don't they?  
*He gives John the business card of a barrister*

**NICHOLAS** There was a meeting with the Minister on Friday.

**JOHN** I see.

**NICHOLAS** At which it was decided who should give evidence at the inquiry.  
*John looks at the card.*

**JOHN** Have you pointed out to Mr Vineyard here that you were in charge of the ticketing?

**NICHOLAS** No, that's not his name. (Points to another bit of the card.) That's his name there. That's some other business.

**JOHN** I beg your pardon. But is he clear about that? That actually the huge ticketing cock-up was caused not by us but by you?

**NICHOLAS** Well, it's not actually about tickets. It's about artworks.

**JOHN** I beg your pardon? About artworks?

**NICHOLAS** We've purchased rather a lot of artworks.

**JOHN** Have we? Why on earth have we done that?

**NICHOLAS** It was all quite legitimate.

**JOHN** But why have we done it at all?

**NICHOLAS** Because we're running the Olympic Games.

**JOHN** Oh, I'll check a couple of things when I go back to the office for you, Nicholas.

**NICHOLAS** What for?

**JOHN** I'm pretty sure I saw some mention somewhere of the Olympics being some kind of sporting fixture. I may have misread it. I'll check that for you.

**NICHOLAS** John we are the interface with the rest of the world.

**JOHN** Is that what we are? And how many artworks does an interface need, just on average?

**NICHOLAS** I don't think that's very helpful.

**JOHN** Why do we need any artworks at all, Nicholas? I don't understand any of this.

**NICHOLAS** Look, it will all be explained by the barrister.

**JOHN** I don't want it explained by a barrister, Nicholas. I don't know anything about it and I don't think I want to.

**NICHOLAS** All you have to do is answer a few simple questions.

**JOHN** I'm not going to a bloody inquiry, Nicholas. I haven't got time. Put me down for one of your other outings. I'll bring some dips.

**NICHOLAS** But, you're the only person who can do it.

**JOHN** You do it.

**NICHOLAS** I can't.

**JOHN** Why?

**NICHOLAS** I'm going to be somewhere else.

**JOHN** Well, so am I.

*Back at the office, Gina has a query for Bryan.*

**GINA** Bryan.

**BRYAN** Hmm?

**GINA** You know when you had to provide some information to the ticketing inquiry?

**BRYAN** Yes, I remember it well.

**GINA** What were you supposed to provide?

**BRYAN** It depends on who you're talking to.

**GINA** That's not the official position, is it?

**BRYAN** No. The official position is that you have to provide anything that might be of assistance.

**GINA** Of assistance to who?

**BRYAN** It depends on who you're talking to.

**GINA** There's a Senate inquiry into hotel and accommodation prices and I'm supposed to go up there and answer a whole lot of questions.

**BRYAN** Who's going?

**GINA** Nicholas and I.

**BRYAN** What's the matter with hotel prices?

**GINA** They've doubled.

**BRYAN** Why?

**GINA** It depends on who you're talking to.

*Still locked in a bunker at the Ministry, John continues to learn*

**NICHOLAS** You go to the inquiry, they ask you some questions, you go away again.

**JOHN** But I don't know anything about it, Nicholas. Until you just told me I literally had no idea we had any art.

**NICHOLAS** Well, that's going to sound a bit disingenuous, isn't it?

**JOHN** What is?

**NICHOLAS** How can you not know we were buying any art? You knew we had a cultural program. It was part of the pitch to get the Games in the first place.

**JOHN** I knew we had one yes, but I didn't know what it did!

**NICHOLAS** Well, what do you think Leo Schofield's been doing as Artistic Director?

**JOHN** Exactly!

**NICHOLAS** Well, all right; what did you think that stuff was on your office wall?

**JOHN** I've never known what that was, Nicholas.

**NICHOLAS** It's art, John.

**JOHN** Well, I didn't ask for it and I didn't put it up there.

**NICHOLAS** Well, you didn't ask for a car, but you probably worked out where it came from.

**JOHN** Nicholas, you know all about the art, you go to the inquiry.

**NICHOLAS** I'm going to the accommodation prices inquiry, John. I cannot do everything.

**JOHN** Well, I can't go and answer a whole lot of questions about a subject I know nothing about.

**NICHOLAS** You know, it's actually easier. It's easier to answer questions on something that you don't know anything about?

**JOHN** I wouldn't even know how to begin to talk about art.

**NICHOLAS** Well, you'll be all right then.

**JOHN** Well, what inquiry are you going to?

**NICHOLAS** Accommodation.

**JOHN** You don't know anything about accommodation at all.

**NICHOLAS** I'll be assisting in any way I can, John.

*Receptionist at desk on phone.*

**RECEPTIONIST** Dunkin' Donuts. Yes, everything you've got on them. Can you email it? Yes, to [bdawe@games.com.au](mailto:bdawe@games.com.au). Thanks.

Hello, Games office. No, I'm sorry, John's not here right now. I don't know where he is and there's someone waiting to see him when he gets back too. Can I get him to call you when he gets a minute?

*John and Nicholas walking down the stairs at the Minister's office.*

**JOHN** How many inquiries are there, as a matter of interest?

**NICHOLAS** This week?

**JOHN** Yes?

**NICHOLAS** Well, we've got this inquiry into the purchase of artworks, there is a Senate inquiry into hotel and accommodation prices and there's a commission into the sale of the database.

**JOHN** And who's supposed to be going to them?

**NICHOLAS** You are going to the purchase of artworks, Gina and I are doing the hotel and accommodation prices and Bryan is doing the sale of the database.

**JOHN** Bryan doesn't even know we've got a database.

**NICHOLAS** Well, that will come out then.

**JOHN** So you've selected people, Nicholas, to go to these inquiries, on the basis of their total and comprehensive ignorance on all the areas they're going to be questioned about.

**NICHOLAS** No.

**JOHN** Does Gina know anything about hotel and accommodation prices?

**NICHOLAS** She will. You've never been before an inquiry, have you, John?

**JOHN** No, Nicholas, and I've never been cleaning anything when it went off either.

**NICHOLAS** Well, I can't go. I've already fronted the ticketing inquiry

**JOHN** And didn't you go well, Nicholas. I'm surprised they don't want you back. You couldn't remember either end of any conversation you ever had and you didn't turn out to have kept any notes about anything.

**NICHOLAS** Thank you, John. Yes, well, there's a way of doing these things, all right?

**JOHN** You got a round of applause at one stage for remembering your own name.

**NICHOLAS** Thank you, John. I will tell the Minister that you will be in touch when you've spoken to the barrister.

**JOHN** It was like watching a zeppelin fall out of the sky.

**NICHOLAS** The Minister's made up his mind, John.  
*They have now left the building and are standing on the street outside the Minister's office.*

**JOHN** I don't like anything about it, Nicholas. I think it stinks.

**NICHOLAS** Objection noted, John. Talk to the barrister. He'll advise you. I'm sure you'll be fine.  
*Nicholas walks back into building. John calls out to him.*

**JOHN** Objection noted in writing, please.

**NICHOLAS** Objection noted.

**JOHN** Writing down of objection in actual words, please.

**NICHOLAS** I'll get it typed and sign it later, OK?

**JOHN** Good. It'd be nice to have something to give to my grandchildren.  
*John attempts to hail a taxi.*  
*Bryan is walking from the meeting room to Gina's office, memo in hand.*

**BRYAN** Gina.

**GINA** Yes?

**BRYAN** Where's John?

**GINA** I don't know. He's not back yet, is he? His phone's off and his next two appointments are getting to know each other rather well in reception.

**BRYAN** So, what's this inquiry you've got to go to?

**GINA** It's an inquiry into the hotel and accommodation prices.

**BRYAN** When is it?

**GINA** Friday, I think. Why?

**BRYAN** Well, I've got to go to one as well.

**GINA** What's yours?

**BRYAN** It's some inquiry into the sale of our database. I don't know ...

**GINA** What database?

**BRYAN** Well, apparently, all our contacts, all our sponsors, every ticket we sell – they're all listed on a database somewhere.

**GINA** Are we allowed to sell that sort of information?

**BRYAN** According to Nicholas, it's already done.

**GINA** Who bought it?

**BRYAN** Some family from Green Bay, I think he said.

**GINA** Why is Nicholas coming to my inquiry but he's not going to yours?

**BRYAN** I don't know. I imagine he's a bit busy.

**GINA** If he's busy, why is he coming to mine?

**BRYAN** Maybe he knows a bit more about yours.

**GINA** In that case, why am I going to mine?

*John walks into Legal Chambers in an agreeable part of Sydney to see the barrister Nicholas suggested.*

**BARRISTER** OK, now, the other side is going to suggest that on the matter at issue the Games administration was wrong in law.

**JOHN** Who are the other side? I thought it was an inquiry.

**BARRISTER** Do you know what all that means?

**JOHN** No, I didn't know there was another side.

**BARRISTER** I mean, do you know what 'wrong in law' means?

**JOHN** I imagine it means we broke the law.

**BARRISTER** John, is it?

**JOHN** Yes.

**BARRISTER** Not exactly, John. 'Wrong in law', means not right in law.

**JOHN** Yes.

**BARRISTER** Not falling within the definition of legitimacy in law, having regard to the requirements of both the meaning and the spirit of that law.

**JOHN** Yes. Who are the other side?

**BARRISTER** Haven't finished, John.

**JOHN** Ah, sorry. I beg your pardon.

**BARRISTER** By which is meant a contradistinction between that and an error of judgement.

**JOHN** Yes, an error of judgement by about fifteen people in this case.

**BARRISTER** And that's the distinction I'd like you to understand. What the other side have got to establish is that these actions were taken not only outside the law, but by people who knew these actions were outside the law.

**JOHN** Yes, or maybe who thought we were going to open a branch office of the Guggenheim.

**BARRISTER** I'm just trying to explain the situation, John.

**JOHN** Who are the other side?

**BARRISTER** What I mean by the other side is the people running the inquiry.

**JOHN** Can I ask a question?

**BARRISTER** By all means. That's what I'm here for.

**JOHN** Who are they?

**BARRISTER** There's a chairman and a barrister called the 'counsel assisting'.

**JOHN** And who employs these people?



**BARRISTER** They're employed by the legal process. They're there to see that justice is done. That is their duty. That is their sacred trust. That supervenes any and all other responsibilities in their minds.

**JOHN** They're employed by the government, aren't they?

**BARRISTER** They're independent people chosen for their jurisprudential and evidential skills in areas deemed most useful for determinations of this kind.

**JOHN** Are they paid for their services, these people?

**BARRISTER** Some moiety may inhere in work of this type, of some kind, yes.

**JOHN** Who pays them?

**BARRISTER** The question of emoluments would rest with the state in this instance.

**JOHN** Yes. They're paid by the government.

**BARRISTER** Yes.

**JOHN** The government the Minister is a minister in.

**BARRISTER** Well, the inquiry will have quite clear guidelines.

**JOHN** Who writes the guidelines?

**BARRISTER** They'll be prepared by the Attorney General.

**JOHN** Another Minister? So the government's going to hold an inquiry into its own activities supervised by itself and run under the conditions jacked up by the Attorney General. Jesus, it's no wonder they want a bit of fresh blood in there, is it?

*Gina and Bryan are in the Games foyer area. The question of Inquires troubles them*

**GINA** Have you ever done anything like this before?

**BRYAN** No, have you?

**GINA** It doesn't make any sense.

**BRYAN** You don't think Nicholas is trying to drop us in it, do you?

**GINA** I don't know. Has he told you what he wants you to say? He's just about given me a script.

**BRYAN** Well, he did indicate something along the lines of which he thought might be an appropriate impression to convey to the inquiry, yes.

**GINA** Did you tell him you didn't want to do it?

**BRYAN** Yes. I told him I wouldn't be any good at it either. I didn't even know we had a database.

**GINA** What did he say?

**BRYAN** Well, he said the media was against us and would I please do this for the Olympics.

**GINA** Oh dear.

*Back the barrister's office, John is still being coached on the fine detail of the law.*

**BARRISTER** What they're going to ask you is, 'What do you know about this matter?'

**JOHN** Yes, it will be like the ticketing inquiry.

**BARRISTER** Yes, something like that. And they'll ask, 'What did you know about these occurrences?'

**JOHN** Yes, well, we knew they were occurring.

**BARRISTER** How did you know that?

**JOHN** You can always tell when something's occurring, can't you?

**BARRISTER** How?

**JOHN** Well, there are certain people who only turn up if there's a fair chance something's going to occur.

**BARRISTER** What sort of things?

**JOHN** Well, if you put \$5 million on the table in this town, the room fills with the same flies every time, doesn't it?

**BARRISTER** Well, we don't want you saying that when you get to the inquiry.

*When did you become aware that not all the tickets were being made available to the public?*

**JOHN** When we found out there was a separate ticketing arrangement for the rich.

**BARRISTER** At hugely inflated prices.

**JOHN** At \$20,000 a package. They'd have that in the glove box, for goodness sake. It'll be a business expense. The taxpayers will pick up half of it.

**BARRISTER** Are you saying they were undercharging for the premium packages?

**JOHN** I'm saying that if you want to cream money off the rich, cream it off the rich. Charge them a million dollars a package.

**BARRISTER** So, you don't have any problem with the principle of it?

**JOHN** I don't think the principle was to get more money for the tickets.

**BARRISTER** What do you think it was?

**JOHN** To get more tickets for the rich so they wouldn't have to queue and take pot luck like anyone else.

**BARRISTER** Now, hang on, hang on, hang on. We're not going to get anywhere if you're going to talk like that.

**JOHN** Well that's good. Because I don't want to go to an inquiry anyway.

*Back at the office, people are waiting for John in reception. Bryan and Gina are still working out the inquiries they are to attend.*

**BRYAN** So last year you could get a hotel room for \$300 a night?

**GINA** Yes.

**BRYAN** So why couldn't you book a hotel room last year for now?

**GINA** They weren't taking any bookings last year.

**BRYAN** Why not?

**GINA** It depends on who you're talking to.

**BRYAN** So, what do the hotel rooms cost now?

**GINA** You can't get one. My brother's staying in Albury.

**BRYAN** I bet I can get one.

**GINA** I bet you can't.

*Gina watches as Bryan picks up the phone and dials. She leaves to talk to Tim at Reception.*

- BRYAN** I bet I can. (Speaks in an American accent.) Hello there, hi, yes, I'm calling from Atlanta, Georgia. Yes, I want to book me a hotel room. Yes. I'm coming in on September the twelfth and I'm going out again on September the fifteenth. How much is that?
- A loud crash is heard. Gina calls out from the foyer.*
- GINA** Are you all right, Bryan?
- Back at the barrister's office, John explains to the barrister his understanding of the position*
- JOHN** This is the revenue stream here. (He has made a drawing) There is the advisory council. I'm trying to describe this relationship between that person there and this function over here.
- BARRISTER** I strongly counsel you not to say any of that.
- JOHN** It's obviously what happened.
- BARRISTER** You can't substantiate that. You'll get sued.
- JOHN** Look, if we were buying a whole lot of art, why didn't I know about it?
- BARRISTER** All right, why not?
- JOHN** Because the people who were doing it didn't want anyone to know about it.
- BARRISTER** But you can't substantiate that.
- JOHN** David, is it?
- BARRISTER** Dennis.
- JOHN** Dennis, just bear with me.
- BARRISTER** You can't possibly say any of this.
- JOHN** Look, Dennis, this person here on the Advisory Council runs a gallery.
- BARRISTER** There could be other people in the same position, of course.
- JOHN** He's on the Advisory Council advising the Olympics about what art to buy and he runs a gallery that's selling it to them.
- BARRISTER** And who better to advise on what art to buy than an expert on art?
- JOHN** Another expert on art. An expert on art who's not running the bloody gallery we're buying it from.
- BARRISTER** They were generating money for the Games, weren't they?
- JOHN** Look, you run a gallery I buy a painting from you. Costs me \$10,000. You're an expert on art, you revalue the painting, maybe at \$30,000. I then lend the painting to a public gallery and I get a tax deduction. It's cost me \$10,000, I've got \$15,000 back, I've still got the painting. Next year you're perhaps going to value the thing up a bit, maybe at about \$40,000, so we're still going to be friends. That's the way it works.
- BARRISTER** How much of that art was purchased at that gallery?
- JOHN** I wouldn't know. To be honest with you, until this morning I thought we were organising the Olympics.
- BARRISTER** I think we'd better work out exactly what you're going to say.
- JOHN** It very much depends on what I am asked, doesn't it?
- BARRISTER** I want you to listen very carefully. If you're asked a question about what happened on a particular occasion and you don't want to answer, you say 'I don't recall'.
- JOHN** I don't recall.
- BARRISTER** Yes. And if you're asked if some event happened, you say 'Not that I recall'.

**JOHN** Not that I recall.

**BARRISTER** That's right. If you're asked whether something happened and it has been established that it did happen, you say 'Not in my presence'.

**JOHN** Not in my presence.

**BARRISTER** That's right. If you're asked about any detail about anything, it means they think they've got you. You clam up, you say 'Not to my knowledge'.

**JOHN** Not to my knowledge.

**BARRISTER** That's right. And if you think you're about to reveal something, anything, you stop immediately, you turn to the judge and you say 'Can I have a glass of water?'

**JOHN** Can I have a glass of water?

**BARRISTER** That's right.

**JOHN** God, it's no wonder the court system's going so well is it?

*Bryan wanders into John's office. Gina has her feet up on the desk.*

**BRYAN** Gina?

**GINA** Yes.

**BRYAN** You know those Dunkin' Donut people?

**GINA** Yes.

**BRYAN** I don't know about their donuts, but Tim out there tells me they serve their coffee in polystyrene cups. Everything we serve has to got be served in biodegradable containers made out of reconstituted dolphin spawn or something. Polystyrene cups are so far outside the environmental guidelines it's not funny.

*John comes in.*

**JOHN** Relax, everybody. No, don't stand. (Gina swiftly assumes the vertical) Please, Gina, no formalities.

**GINA** Where have you been?

**JOHN** I took my auntie to the pictures. I see there's a chess tournament in reception.

**GINA** Yes, I had to give them something to do. There are four of your appointments out there now.

**JOHN** Can you just whip out there and tell them...

**GINA** Oh, I've been talking to them all day.

**JOHN** Oh, please let's not have an argument about it, just do it.

**GINA** You never ask Bryan.

**BRYAN** John, John. We've got a real problem with this Dunkin' Donut idea.

**JOHN** You must be Bryan, are you?

**BRYAN** Do you know anything about them?

**JOHN** Yes, they're one of the biggest fast food franchises in the whole United States. Very popular with the young, Bryan as their very amusing name might suggest.

**BRYAN** And do you know what they sell?

**JOHN** I'd go for donuts, but I'm pretty sure it's already been taken. I'll have a crack at something else. Drinks.

**BRYAN** They sell coffee.

**JOHN** They'll go well, then.

**BRYAN** In polystyrene cups.

**JOHN** They won't have to use polystyrene cups. If they've got their outlets inside the concourse, Bryan, they can use proper cups.

**BRYAN** Tim tells me that they always serve it in polystyrene cups.

**JOHN** Get them to serve it in whatever they serve it in in America. (Yells from behind his desk to check with Tim at reception.) Tim, what do the Dunkin' Donuts people serve their coffee in in America?

**TIM** Polystyrene cups.

**BRYAN** They serve it in polystyrene cups in America.

**JOHN** I mean, just when you go in off the street and get it in a shop. Tim, when you just go in off the street and get it in a shop what do you get it in?

**TIM** I only ever got it in a polystyrene cup.

**BRYAN** They only ever serve it in a polystyrene cup. John, look at the environmental guidelines. We can't do it.

**JOHN** Well, explain that to them, Bryan, and get them to serve it in paper cups.

*Gina returns*

**BRYAN** I have explained that to them. They say this is the way they always serve it. Look at the Scottish restaurant – they always serve their stuff the way they do everywhere else.

**GINA** Play hard ball. Tell them the deal's off.

**BRYAN** I told them that. They doubled the money.

**JOHN** No, the money's not the issue, Bryan. If there's an environmental question, money's not going to be the issue.

**BRYAN** I told them that, they offered to pay for a school. Look at the environmental guidelines. They can't do it.

**GINA** Perhaps they could serve their coffee in some sort of special container that, I don't know, reflects the history of Australia.

**JOHN** That's a good idea.

**GINA** A convict's bowl with a chain.

**JOHN** Yes, or maybe we go out and we buy 10,000 of those old railway cups or something.

**GINA** You're kidding. They're about \$20 each now.

**JOHN** No, I mean the old ones. They're about this thick. It's like drinking out of an early toilet.

**GINA** Yes, they're in antique shops. I'm surprised you don't know this, John. They're terribly fashionable.

**BRYAN** No, John means the old cups you used to get at the railway station.

**GINA** Yes, that's them.

**BRYAN** They can't be worth twenty dollars each.

**JOHN** She might be right. They've got about a hundredweight of clay in them. (Checks with Tim.)

Tim, you know those old railway cups?

**TIM**

Yes?

**JOHN**

What do you reckon they'd cost?

**TIM**

About \$20.

**JOHN**

Thanks, Tim. Well, perhaps that's not the way to go then.

*Games office after hours. It is night. The phone rings.*

**JOHN**

(Voice on answering machine) Hello, Games office. No-one here. Leave a message.

*Gina is in her office working. She walks out to the fax area and listens to the message being left.*

**NICHOLAS**

Yes, hi, It's Nicholas at the Minister's office. Are you there? Can you pick up the phone? Are you there? You're not there. Calling 1, 2, Gina? Gina? You're not there. OK, look, fine. I wonder if you'd ring me as soon as you get my fax. I've sent a fax. You should have it by now. I think, just to follow on from that, I think the main thing with this inquiry is to give them as much information on these issues as we possibly can. Unfortunately accommodation is not something that I've got a great deal of knowledge about so the best thing for you to do is call me as soon as you get it please, OK? All right, bye, bye.

*Gina and John are walking down the street. He holds the fax she has received from Nicholas*

**JOHN**

God, he's got you dumping on the hotel business, hasn't he?

**GINA**

Yes. Why does he want me to say all that?

**JOHN**

I don't know.

**GINA**

I'd say there's going to be huge trouble about the cost of accommodation and he wants to make sure everyone thinks we knew about it and he didn't.

**JOHN**

But he did know about it.

**GINA**

I know.

**JOHN**

I think we'd better think about what you're going to say in the inquiry.

**GINA**

It depends on what I'm asked, doesn't it?

**JOHN**

I want you to listen to me very, very carefully.

*John is at the inquiry into the purchase of artworks.*

**COUNSEL ASSISTING**

So when did you become aware that your office was buying artworks?

**JOHN**

When I was made aware that I was to give evidence before this inquiry.

**COUNSEL ASSISTING**

Are you aware of who decided what art to purchase?

**JOHN**

I am now, yes.

**COUNSEL ASSISTING**

And at what galleries those purchases were made?

**JOHN**

Yes.

**COUNSEL ASSISTING**

Shouldn't you have known these things at the time?

**JOHN**

It would have made my current position at this inquiry a little easier, yes.

**COUNSEL ASSISTING**

You realise this throws into extravagant relief any claim on your part to the basest level of competence in the position in which you're being paid to act.

**JOHN** Yes.

**COUNSEL ASSISTING** You must have received briefings about all this. You must have read reports about what was going on?

*John moves closer in to the microphone and speaks deliberately*

**JOHN** Not that I recall.

**COUNSEL ASSISTING** You were never told anything about this at all?

**JOHN** Not in my presence.

**COUNSEL ASSISTING** Is there some reason for this? Is there some reason why someone else connected with working for the Olympics would have failed to inform the head of logistics that \$4.8 million was being spent on art, mostly in these galleries, on the advice of these people on this list?

**JOHN** Not to my knowledge.

*Gina is fronting the Senate inquiry into hotel and accommodation pricing.*

**COUNSEL ASSISTING** Has accommodation been booked in major city hotels for foreign delegates and officials to the Games?

*Gina moves closer in to the microphone and speaks deliberately*

**GINA** Not in my presence.

**COUNSEL ASSISTING** In your estimation, has it been part of an orchestrated plan by the hotel industry to knowingly and falsely constrict the supply of accommodation in Sydney with a view to generating the usurious price increases we've heard of here today?

**GINA** Not to my knowledge.

*Bryan is in an oak-panelled witness-box at the Royal Commission into the sale of the Games database. He is approached by a senior barrister of many years standing*

**COUNSEL ASSISTING** You are Bryan Dawe?

*Bryan looks at the Judge and speaks deliberately*

**BRYAN** Can I have a glass of water please?