

SERIES TWO

THE GAMES

EPISODE

09

STRIKE

BROADCAST DATE
14/08/00



John is working in his office. His mobile rings. He looks at the display to see who it is.

JOHN No thanks, I don't want to talk to you.

Gina enters.

GINA So, you're worried about the leaks coming out of this place.

JOHN Yes, I am, as a matter of fact. Who told you that?

GINA It's in the paper.

Bryan enters.

BRYAN Excuse me, Gina. John. Can I see you for a sec?

JOHN I don't know, Bryan. Have a look in the paper. It's bound to be in there somewhere.

BRYAN I'll come back when you've had a poop. (Bryan shows him a document) By the way, did you sign that?

JOHN Yes, of course I did. That's my signature, Bryan. (Bryan goes)

GINA How are you feeling, by the way?

JOHN Oh dear. You'd better break this to me gently.

GINA Break what?

JOHN Whatever it is you're dying to tell me.

GINA You know, John.

JOHN We're going to play this game, are we? Where you pretend I'm feigning ignorance when I'm, in fact, captain of the good ship Completely Ignorant.

I've no idea what you're talking about.

GINA The prestigious Olympic magazine Around the Rings is about to publish its annual list of the 25 most influential people in the Olympic movement.

JOHN I vaguely remember that. Who won it last year?

GINA Dick Pound.

JOHN Oh, it's a dick pound clearly, but somebody must have won.

GINA Dick Pound from Canada was top of the list last year.

JOHN Oh, I beg his pardon.

GINA And, as you know, everyone in the office was a little bit excited at the fact that you might be on it this year.

JOHN As I didn't know, as it turns out.

GINA And CNN's just published what it says is a leaked advance copy of the list and you're not on it.

JOHN Oh well, there you go.

GINA And everyone was a little concerned you might be feeling down in the dumps about it.

JOHN Well, that's very, very nice of them to be concerned.

GINA You would have been right up there with Samaranch and all the others. It's very prestigious, John.

JOHN Prestigious? It'd be like being photographed in brothel with my undies over my head, Gina. (Bryan enters) Yes, Bryan?

- BRYAN** Excuse me, Gina. (To John) How are you doing?
- JOHN** I'm bearing up pretty well, Bryan, despite my lack of international recognition. How can I assist you?
Bryan shows John another document.
- BRYAN** Did you approve and sign that?
- JOHN** Of course I did. You know what my signature looks like.
- BRYAN** Thank you.
- JOHN** What are you talking about, Bryan?
Bryan leaves. Tim walks in.
- TIM** Jack Hughes is on the phone.
- JOHN** Jack Hughes, yes. Oxymoronic respected journalist. What does he want?
- TIM** He wants to know if you have any comment to make on that fact that it looks as though you may have missed out on that top 25 list.
- JOHN** Yes, Tim. Tell Jack to stick his...
- GINA** Thank him for his inquiry. John is unable to make any comment ahead of the official announcement tomorrow.
- JOHN** Gina, when this list comes out, it will be absolutely chocka with people who've absolutely no right whatever to be on it.
Gina walks towards the door.
- GINA** Pardon us for being a little bit excited for you.
- JOHN** Well, if you get a minute amongst all of this concern of yours about whether I'm on a dickhead-of-the-year list you might like to consider the prospect of doing some work. I'm currently up to my apricots trying to avoid industrial action. It's taking 150 per cent of my time.
- GINA** Well, case in point. Why isn't the Minister handling this so close to the Games? I mean, you have no industrial relations experience at all. Might as well have a donkey handling our end of the talks.
- JOHN** Gina, I'm sure there was an attempt to be nice to me hidden somewhere in the bowels of that remark.
- GINA** The unions – what do they want?
- JOHN** They want a better deal.
- GINA** When do they want it?
- JOHN** Now.
- GINA** What's the substance?
- JOHN** They want a 40 per cent wage increase, they want a 34-hour week, they want eight weeks' annual leave and they want tickets to six Olympic events of their choice.
- GINA** They want what we've got?
- JOHN** Yes.
- GINA** They can't be serious!
- JOHN** They are serious and saying they can't be serious is the last thing a lot of people say before they're plummeted into financial oblivion with industrial...

Bryan walks in again with another piece of paper.

- JOHN** Yes, Bryan?
- GINA** Bryan.
- BRYAN** Excuse me. John, would this be your signature as well?
- JOHN** Of course it's my signature. You must have seen my signature about a million times, Bryan.
- BRYAN** Yes, I know. OK. Thank you. (Bryan goes)
- GINA** John, where are you at on this?
- JOHN** Well, we're negotiating.
- GINA** Negotiating...
- JOHN** Yes, we're neg...
- GINA** I would tell them to take it up with the Minister or they can stick it up their jacksie.
- JOHN** Gina, that may sound assertive and very powerful, but the technical expression for that is 'stupid'. That would guarantee us a strike. That's what I'm trying to avoid by negotiating.
- GINA** Who are you seeing on this?
- JOHN** I'm seeing Jack O'Shea and he's not a bad bloke...
- GINA** When are you seeing him next?
- JOHN** And I reckon I'm getting somewhere. I see him all the time. I'm seeing him at three o'clock this afternoon.
- GINA** Three o'clock.
- JOHN** Not that it's any business of yours when I'm seeing Jack O'Shea.

Tim on the phone at his desk.

- TIM** No, no, thanks for your email. No, I just sit here. No, I don't say much. They won't give me any lines. No, I just pretend to be doing things in the background.

John walks past Tim's desk and into Bryan's office.

- BRYAN** Had that poop yet, John?
- JOHN** No, I haven't, Bryan. I'll whip a bit of papal smoke up the flue the minute the miracle occurs. You seem to be agitated about something.
- BRYAN** I've just had the bean counters going through our sponsorship arrangements.
- JOHN** Oh yes.

Tim comes in bearing a cheque book.

- TIM** Excuse me, John. Can I just get you to sign these cheques?
- JOHN** OK, yes. (John signs a couple of cheques) Bryan, I don't know what I can say to you about sponsorship. As far as I can see we've had the last dollar of sponsorship money we're ever going to get.
- BRYAN** See, John – that is your problem. When I say budget, you think income. A budget is actually made up of two things. One, our very good friend Mr Income. And the other, someone you've apparently never heard of, Mr Expenditure.

JOHN This is a Wiggles song, is it, Bryan?

BRYAN Do you actually keep an eye on your expenditure?

JOHN Oh yes. Very rigorously, yes.

BRYAN How come you've signed two cheques since you've been sitting here?

JOHN No rest for the wicked. The pace is an absolute cracker around here, Bryan.

BRYAN What were they for?

JOHN Oh, we're not playing this game are we, Bryan?

BRYAN What were the cheques for?

JOHN I can't reveal that to you, Bryan. I'm constrained by confidentiality.

BRYAN You haven't the faintest idea, have you?

Gina is on the phone in her office.

GINA Nicholas, why has the Minister got John handling this strike threat? John's got far too much work and far too little experience to be handling this.

NICHOLAS You wouldn't say that to his face.

GINA I just have. Listen, this is the sort of thing that the Minister's supposed to get personally involved with. Especially a Minister who used to be a trade union official.

NICHOLAS If you want something done, give it to a busy man.

GINA That's how they get busy.

In Bryan's office.

BRYAN It is imperative that you keep an eye on spending.

JOHN Yes.

BRYAN Everyone out there who has financial dealings with us is going to try to take advantage of us over the next few weeks.

JOHN You seem to be suggesting that there are people out there – your fellow Australians, your fellow countrymen – who would take financial advantage of us because we're running the Olympics, it's getting very late and we're obviously not going to check every invoice that walks in the door.

BRYAN Precisely.

JOHN Your fellow Australians, Bryan.

BRYAN Mostly.

JOHN Bronzed ANZACS. I do not believe you.

BRYAN OK, come over with me to accounts payable. Come on.

*Bryan gets up from desk and walks past John over to a filing cabinet.
Bryan picks a file out at random.*

JOHN I'm disappointed that you think like that, Bryan. I remember you as a much happier person.

Bryan hands a folder to John.

BRYAN What's in this?

JOHN Give it to me. Ah, now, that's bit of a shame, Bryan. You've drawn a blank here. This is the budget from that outfit who did that promotional video for us.

BRYAN Curry Media.

JOHN That's them, yes.

BRYAN For \$45,000.

JOHN And a bargain at twice the price, Bryan. This is very cheap for that type of thing.

BRYAN I've seen that video. It consists of a single shot of the Olympic stadium with a voiceover done by a bloke with twelve testicles.

JOHN It's very effective, Bryan.

BRYAN It cannot possibly have cost \$45,000.

JOHN You see, there's your trouble. You don't know what you're talking about. For audio-visual stuff that's actually very, very cheap. Audio-visual stuff, by its very nature, is very expensive.

BRYAN Have you seen the budget?

JOHN Yes.

BRYAN Really?

JOHN I haven't checked every detail of it because that would not be an efficient and effective use of my time. That'd be inefficient, Bryan.

BRYAN So you're going to pay this?

JOHN Of course I'll pay it. If I were to check everything that we get for forty-five grand I'd never get anything done at all.

BRYAN Exactly.

JOHN Pardon?

BRYAN Exactly!

JOHN Saying 'exactly' rather a lot isn't a cogent argument, Bryan. That's just rhetoric. What is your point?

BRYAN Let me just demonstrate here.

JOHN I don't want a demonstration.

BRYAN Let me demonstrate.

Bryan picks up the phone.

JOHN Oh, you're going to make a fool of yourself. You're going to ring them.

BRYAN Hang on.

JOHN You won't get anything out of that budget. That's very lean, Bryan. I can see ribs in here.

Bryan is dialling a number. Gina can be seen in the reception area in the background.

BRYAN Hang on a second, John. Hello, Curry Media?

John gets up to leave.

JOHN Just leave me out of this, Bryan.

As John passes her, Gina pretends to be on the phone.

GINA (Laughs) Yes, Minister. Yes, the unions. Yes, what can you do though? Yes. I think he's meeting them at three o'clock. What was that, Sir? You'd like me to go with John to the meeting with the unions? Oh, yes, if you insist, Sir. All right. Bat on.

JOHN What's that all about, Gina?

GINA Oh, the Minister wants me to help you with this unions thing. Three o'clock, isn't it?
(She leaves the office)

JOHN Gina!

GINA I'll see you there.

BRYAN John!

JOHN Gina!

BRYAN John!

JOHN Gina!

BRYAN John!

JOHN Bryan!

BRYAN Andrew Curry's coming here in one hour. We're meeting him in the theatrette.

JOHN I don't even know if I've got time to see him.

BRYAN One hour, John.

JOHN I don't even know if I've got time to see him. I'll see if I've got time, Bryan.

BRYAN One hour.

JOHN I'll see if I've got time.

John, Bryan and Andrew Curry are in the theatrette watching the concluding moments of a video. It consists of a single shot of the Olympic stadium with a voiceover done by a bloke with twelve testicles.

BRYAN And that cost \$45,000?

JOHN And, in my view, very cheap at the price. That's a fantastic video.

CURRY I thought you were happy with it.

JOHN I am, Andrew. I am absolutely delighted. Attila the accountant's got a few problems with it.

CURRY The bill simply reflects the budget.

BRYAN Part of that budget includes a return airfare to Melbourne for you.

CURRY That's where the voiceover was done.

BRYAN So you had to fly down there to oversee the voiceover, of course.

CURRY Of course.

JOHN He's got to supervise it. That's what he's being paid for, Bryan.

BRYAN To make sure that they don't use the word 'Sydney' 26 times, but the crucial 27.

CURRY You'd be surprised what could go wrong.

BRYAN Did you do anything else when you were in Melbourne that day?

CURRY I might have had a couple of meetings with a couple of other clients, but I haven't charged you for that.

BRYAN No, but you've charged us for the airfare.

CURRY Yes, I was working for you.

BRYAN You were also working for other clients. Did you charge them for the airfare as well?

CURRY I'll have to check that.

BRYAN There's another item here: camera hire, \$10,000.

CURRY You'd rather we shot it without a camera?

JOHN Yes, I think you'll find a camera is pretty much standard equipment on a shoot, Bryan.

BRYAN Who did you hire it from, Andrew?

CURRY I'd have to check that too.

BRYAN It says here it was hired from a business called Curry Photographics. Seems an uncanny similarity of name don't you think? Curry Media, Curry Photographics. I assume that's one of your businesses as well, Andrew?

CURRY Let's just put that on the checklist too, shall we?

JOHN Andrew, you're hiring the camera from yourself?

CURRY John, it's standard business practice.

JOHN So, who owns the camera?

CURRY We do.

JOHN Who bought it?

BRYAN We did. Also Andrew, a little item here. A figure of \$5000 for legal expenses. Are you concerned about the possible defamation problems inherent in repeating the word 'Sydney' over and over and over?

CURRY You would be surprised, you know. You can never be too careful.

BRYAN And who were the lawyers, Andrew? Who did you use?

CURRY Our in-house lawyer.

BRYAN Yes, who are they?

CURRY Me.

BRYAN You're a qualified lawyer?

CURRY I've seen every Rumpole. Look, I don't understand why you two are so concerned. It's not your money.

BRYAN It is our money.

CURRY No, it's government money.

JOHN It's our money, Andrew.

CURRY This is what government money is for. Money comes out of the government sector and is injected into the private sector where it helps to create jobs. It's called deficit financing.

BRYAN It's called fraud, Andrew.

CURRY It's in all the economics books in the library.

JOHN Andrew, that's not what government money is for. Bryan's right, that's fraud.

John and Bryan are on their way back to the Games office.

BRYAN So we're clear on that, John? From now on I'm taking sole charge of running the expenditure side of the office and there'll be some big changes.

JOHN Yes, Kemo Sabe.

BRYAN John, you are not to commit us to any further expenditure of any kind. Big or small. Especially big. Or small. Don't mock me.

JOHN I'm not mocking you, Bryan. I promise. Can you give me an hour incidentally?

BRYAN What for?

JOHN I've just got to organise the Olympics, Bryan.

Gina leaves her office and walks past Tim, who's on the phone.

GINA Meeting John at O'Shea's. Wish me luck.

John greets Gina outside Jack O'Shea's office and they both enter building.

JOHN Now, I'm cultivating a relationship with this guy, Jack O'Shea, Gina and it's actually going pretty well. So when we get in there, for goodness sake let me do the talking. I don't know why the Minister thinks I need any help here anyway. There are a couple of things you've got to understand. This guy is probably the most powerful union official in the whole state of New South Wales. He is very smart and he's extremely well connected.

SECRETARY Mr O'Shea will see you now.

JOHN Thank you very much, Sophie. Thank you. Jack, how are you?

JACK John, nice to see you.

JOHN Good to see you.

JACK Sorry to read that you're going to miss out on that top 25 spot.

GINA See, people do care.

JOHN I wouldn't worry.

JACK Who's this?

JOHN This is my colleague Gina Riley. Gina, Jack O'Shea.

JACK Gina.

GINA Mr O'Shea.

JACK Jack, please.

JOHN Yes, Jack.

JACK OK. Why don't you have a seat?

JOHN Yes, now, Jack. I've got your list of demands. Obviously we may not be able to accommodate you on every single one of these points. Under a bit of budgetary restraint ourselves and of course our finance bloke is from a broken home.

JACK You're a reasonable man, John. I'm a reasonable man and when reasonable men sit down, agreements can be reached.

JOHN That's absolutely right, Jack. Now, I've had a bit of a think about how we might approach this. I've taken the liberty of drawing a line down the middle of this bit of paper here. I thought what we might do is this. Down this side here, we put all the things that are must-haves as far as you're concerned. All the things that you desperately need so you can say that 'Negotiations were pretty tough but I came away with a winner and I really stuck it up that arsehole Clarke'.

JACK That's an excellent idea.

JOHN That's right, and down the other side here I thought we might put the things that you really don't care two hoots about. And you've really only stuck them in here to make sure that the document runs to a second page and I can go back to my people and I can say 'It was very, very tough in there but I've come away with a bit of a win'. Now, just going from the top here, Jack, which side do you reckon the 40 per cent pay rise should go?

GINA If I could just interrupt for a minute. I've had a bit of an idea. Seeing as you're both busy men, I thought that it might be a good idea if we dealt with all of Mr O'Shea's claims at once.

JOHN Well, Gina, I think...

GINA It's a good idea? Yes, your body language tells me as such. Thank you for your support. Mr O'Shea. You've submitted to us a list of demands and I think the formality of this situation requires us to formally respond to that offer so that we can advance the matter.

JACK Well, this list that John...

GINA And I can indicate to you that our formal position...

JACK ...and I are about to draw up...

JOHN We're going perfectly, we've got...

GINA In response to this offer is this, you may feel free to take your offer, fold it half, rotate it approximately 90 degrees and shove it very firmly right up your arse.

JOHN Gina!

GINA We say this principally for three main reasons. One, it's people like you who are ruining this country. Two, people like you make me sick. And three, well, people like you make me sick again.

JACK John, Gina...

GINA The ball's in your court now, Mr O'Shea. We expect a response within 24 hours.

JOHN Gina!

GINA John. We're leaving.

JOHN Gina!

JACK John!

JOHN Jack, I'll call you as fast as I can.

John and Gina are in a taxi.

JOHN I cannot believe what you have just done, Gina. I cannot believe it. Just think about what you have just done. You have just insulted the most powerful union leader in the entire state of New South Wales. Gina, for his own amusement on a slow afternoon he's capable of bringing the government down. I cannot see how we can possibly avoid a strike now.

GINA We're not going to.

JOHN We're not going to avoid a strike?

GINA No.

JOHN Right in the middle of the biggest sporting event in history?

GINA Yes, that's the idea.

JOHN You describe that as an idea.

- GINA** We're not going to avoid a strike. The Minister's going to avoid a strike. He should have been handling this right from the beginning. He'll have to get involved now.
- JOHN** The Olympics are going to be destroyed, but at least you've had a tactical victory. You seem happy. That's good. I have never personally seen five years of work flushed so comprehensively down the dunny in my life.
- GINA** The Minister should have thought of that before he got you handling it.
- JOHN** I beg your pardon! I was going perfectly well on this issue until you stuck your nose in.
- GINA** Let's see how good he is now.
- JOHN** Gina, if we could just drag your attention away from this apparent obsession you've got with trying to humiliate the Minister, have a look at the effect of all this on me. I'm going to be blamed for this. I'm going to be strung up in Martin Place. The mob is going to lynch John. That's what's going to happen.
- GINA** No, they won't, John. The unions will get the blame. Don't worry about it.
- JOHN** Ah good. That's me not worrying about it then.
- GINA** Every industrial dispute starts from the premise that the unions are at fault.
- JOHN** I don't think people are that simple.
- GINA** Think again, John. I think they are.
- JOHN** I don't think they are.
- GINA** (To the taxi driver) Hey mate, I just heard a whisper that there might be a strike during the Olympics.
- DRIVER** (Beep) unions. How (beep) typical. Those (beep) union pricks wouldn't know a hard day's work if they (beep) fell over one. Lazy good-for-nothing (beep). They'll (beep) destroy this country, you just wait and (beep) see. This is just the (beep) beginning. They ought to be (beep) strung up, these (beep). Pardon my French.
- Later John is on the phone in his office.*
- JOHN** No, look, I understand that Mr O'Shea may not want to speak to me at the moment. No, no, look, I can completely understand that. I just wonder if I could just leave a message. Would you mind telling him that John called? Tell him that
- I think there are some avenues that we can still explore on this matter and please also tell him that Ms Riley's shock treatment is coming along well. She'll be up and about again in a couple of days, we think.
- Use the word 'apologise' as often as you like actually, because... Yes, no, I think you can open the throttle on that one. I'm terribly, terribly, terribly sorry. I mean, what happened was deeply, deeply regrettable. And yes, just say sorry a lot, I think. Thank you. Bye.
- Tim shows two people into John's office.*
- TIM** John, you remember Clare and Dave?
- JOHN** Ah, yes, Clare and Dave.
- Nicholas barges in.*
- NICHOLAS** John. Flying visit. Just a quick word, thank you. How are you?
- JOHN** Do sit down, Nicholas. I'm not bad, thanks. How are you?
- NICHOLAS** Good. Just checking how everything's going with O'Shea.

JOHN O'Shea.

NICHOLAS Yes, the union business.

JOHN Yes.

NICHOLAS I hear he's a reasonable sort of chap.

JOHN He certainly has the veneer of respectability, Nicholas, yes.

NICHOLAS Just a veneer?

JOHN Well, I think you'll find that under that there lurks a fairly radical heart still.

NICHOLAS Did you see him today?

JOHN Oh yes. There's no question about that. I saw him about an hour and a half ago, yes.

NICHOLAS Good. So it's all resolved.

JOHN Well, you know, there are some T's to cross and I's to dot and a few clichés remain unuttered as yet, Nicholas. Actually, would the Minister like to come in on this just as we're going to bring home the bacon?

NICHOLAS No. The Minister's very keen to be involved, John. Very keen. You just let him know when everything's organised with O'Shea, he'll be involved in a flash.

JOHN He wants to be involved at the announcement stage?

NICHOLAS Something like that. You let us know when it's all organised. All right?

JOHN I'll do that, yes.

NICHOLAS Oh and by the way I'm sorry to hear that you didn't make it on to the top 25 list.

JOHN Oh, don't worry. Least of my worries at this stage, Nicholas. Least of my...

TIM John.

JOHN Yes?

TIM You remember Dave and Clare?

JOHN Dave and Clare, yes, of course I remember them. I was just talking to them.

TIM Dave and Clare. Yes, that's right. They're doing the music for the final TV ad campaign.

JOHN Yes.

TIM Are you all right, John? You look a bit distracted.

JOHN No, I'll be right, Tim. This the music for the TV ad campaign?

TIM Yes. They've got the final version for your approval.

JOHN Righto. Let's just whack it on. Incidentally, Jack O'Shea didn't ring yet, did he?

TIM In the 30 seconds since you called his office?

John strides confidently towards his sound system.

JOHN Yes, I suppose so. Now. OK, we'll get this on. Whoops, now, there's our first problem. There used to be sound system there on the end of those wires. God, you look away for a minute round here and they get the developers in to knock them over. Just a minute. I won't keep you long. Gina!

He walks to Gina's office.

GINA Yes?

- JOHN** Correct me if I'm wrong. I had a sound system in my office, didn't I?
- GINA** Beg your pardon?
- JOHN** I had a sound system in my office, did I not?
- GINA** No idea. Have you heard from O'Shea?
- JOHN** O'Shea. No, he'd be out having his arse measured, wouldn't he?
- GINA** Let me know when you do.
- John walks out of Gina's office and towards the reception area.*
- JOHN** Of course I will, Gina. I wouldn't move without you on that question. You've been a huge help so far.
- Bryan! Can I see you in my office briefly please? A matter of some urgency, as a matter of fact, Bryan. (They walk back into John's office) I was just reminiscing with Dave and Clare here about the good old days before the war here, when I reckon I had a sound system sitting over there.
- BRYAN** Yes, you did, that's right.
- JOHN** Yes, I did, didn't I?
- BRYAN** Yes.
- JOHN** Just for the regimental records, Bryan, what happened to it?
- BRYAN** I sold it.
- JOHN** You sold my sound system.
- BRYAN** Yes, at lunchtime.
- JOHN** Why would you do a thing like that?
- BRYAN** To cut down on Mr Expenditure. Look after the pennies and the pounds will look after themselves.
- JOHN** But how are we supposed to get hold of Mr Sound?
- BRYAN** You've used it once in six years.
- JOHN** What do you reckon, Bryan? I'll stand with my fingernail there and I'll sprint in very quick circles?
- BRYAN** Mr Expenditure.
- JOHN** Mr Serious Difficulty For Me Nevertheless.
- BRYAN** Mr Save A Fortune.
- JOHN** Mr Thanks Very Much Bryan. (To Dave and Clare) I'm terribly sorry about this. If you'll just follow me I'm sure we'll find a state-of-the-art sound system in here somewhere.
- Gina finds John in the carpark with Dave and Clare, in a very small car with its stereo turned up to eleven. John winds down the window when Gina arrives.*
- JOHN** Gina, you want to hear this music they've written for the TV campaign, it's a 22-carat ball-tearer.
- GINA** Jack O'Shea's turned up. He's upstairs.
- JOHN** I can't hear you. Hang on a minute, Gina. (He turns the music down)
- GINA** Jack O'Shea's upstairs.
- JOHN** What? Jack O'Shea?
- Gina looks very pleased.*

GINA I think we could be talking major industrial action. Could even be a general strike.

JOHN Is Jack here?

GINA Yes.

JOHN Godfrey Daniel. (To Clare and Dave, as he leaves the car) Look, that tune is absolutely fantastic, you two. I'm sorry I have to go. You have permission to play that at my funeral.

GINA Come on.

They leave immediately.

JOHN How long has Jack been here?

GINA I don't know, but he looks really angry.

JOHN Oh, my God. Is he absolutely furious?

GINA Yes.

JOHN This is turning into an absolute nightmare, Gina. I was going perfectly well on this issue before you came along, but oh no...

GINA You were overworked. It wasn't fair.

JOHN I've been overworked for the past five years and you've never shown the slightest inclination to be of any assistance at all.

Gina and John are in the lift.

GINA I can't wait to see the Minister's face when we tell him this. Minister, there's good news and bad news. The bad news is there's a strike. The good news is we have someone of your capabilities to handle it.

JOHN You know these blokes can make sure you never work again, don't you? There are the visits from people in balaclavas, the threats to your children. The rather worrying folk with the violin cases. Sometimes you're not even seen again. There's just a grease spot left on the road.

GINA Whoops, here we are.

JOHN Oh God!

GINA Jack.

JACK Gina.

JOHN G'day Jack.

JACK G'day John.

JOHN How are you?

JACK Good.

JOHN Good.

JACK And you?

JOHN Good. Very good, thanks. Good.

JACK Good. Look, I think we need to talk, John.

JOHN Yes, that earlier meeting – that was a very regrettable incident that occurred. Gina...

- GINA** Good idea, John. We should recap on our last meeting. Jack, you were told to shove your offer up your fundamental orifice and not to expect a cent more than you're currently getting. Righto. Now. Hit me with your rhythm stick.
- JACK** We give in.
- JOHN** I beg your pardon?
- GINA** What?
- JACK** The claim is withdrawn.
- JACK** We'll continue on the terms outlined in our existing agreement.
- GINA** Sorry?
- JACK** I thought I knew something about industrial relations, John, but I tell you what, this girl of yours – she's something else. You want to come and work for me when this shambles is over?
- JOHN** Her?
- GINA** Me?
- JACK** Yes. Look, I couldn't go on strike. It's not just my own personal safety, my wife's got a nephew in the kayaking. But then again, you'd know all about that, of course, wouldn't you? No, too good for me. Far too good for me. Well, that's that. Very, very impressed. So, good luck with it all. John, Gina. And 'Come on, Aussie!'
- Jack leaves.*
- JOHN** Yes, see you.
- GINA** What just happened?
- JOHN** I think we won.
- GINA** Why don't I feel like we won?
- JOHN** Because I think what you wanted was to create industrial chaos so that you could teach the Minister a lesson you thought he deserved.
- GINA** And yet I have, in the process, single-handedly brought industrial stability to the Games, saving millions of dollars in wage demands.
- JOHN** So it would appear, Gina.
- GINA** Yes, it would appear, John.
- JOHN** Well, here's to you then, Gina. I'll get you a drink.
- GINA** I'm a genius! Now I know what Bob Hawke must have felt like. I'm wasted here.
- JOHN** You wouldn't want to let it go to your head, would you?
- GINA** I'm probably the only person in Australia who could have averted that risk of strike.
- JOHN** Gina, you're the only person in Australia who caused that risk of a strike.
- GINA** I could earn huge dollars doing this in the private sector. People get huge bonuses for doing what I just did. Do you think he was serious about that job offer? How much do you think I'd get? What do you think? Well, John, aren't you going to thank me? I have just reduced your workload by about 150 per cent.
- JOHN** (He appears unmoved) Gina, I cannot express my gratitude to you. No, really.

GINA

Don't mention it. No, come to think of it, do mention it. Mention away.

Later John is walking up the stairs. He's out of breath. Bryan urges him on from the landing.

BRYAN

Come on, John, I've been waiting for you.

JOHN

It takes a bit longer than usual, Bryan. I can't get the lifts to work. I think the lifts are out of order.

BRYAN

No, they're not out of order. I've had them turned off.

JOHN

What did you do that for?

BRYAN

Mr Expenditure.

JOHN

How are we supposed to get Mr Up and Mr Down?

BRYAN

Mr Very Good For You.

JOHN

Mr Coronary.