

Jane Rendell

Silver:

A Courthouse Drama

Characters

THE AUSTRALIAN MINING MAGNATE: an Irish man of 47, the model of a colonial pioneer, tall, broadly built, strongly knit, and fair.

THE AUTHOR: a woman of around fifty, with mid-length brown hair and a fringe resting on metal-framed glasses. She wears a grey polo-neck, a tan skirt, and boots. She is tense and slightly distracted, with a vertical frown-line between her eyebrows.

THE BOUNDARY RIDER & PROSPECTOR: a German man in his fifties, with delicate health.

THE CEO: a Scottish man in his early fifties, dressed in a well-cut dark-grey suit, with a well-ironed pale grey shirt and a dove-grey silk tie. His left hand, with short-cut nails, displays a wedding band.

THE PHILOSOPHER: a French man in his early fifties, bald, attractive, dressed in a blue-grey polo-neck, with lightly tanned skin and heavy-framed glasses. He is confident in front of an audience, relaxed and capable of inspiring respect, but not without his critics.

THE REP RISK ANALYST: a Swiss woman in her late thirties, with an

expensive haircut, dressed in a formal Swiss business suit, with low-heeled patent shoes. She carries a leather brief case, and in it a copy of a Rep Risk report.

THE YOUNG MAN FROM BENTO RODRIGUES: a Brazilian man in his early twenties, terrified, escaping from the fast-rising toxic flood-waters of a collapsing tailing dam.

THE YOUNG WOMAN OUTSIDE A CORPORATE HEADQUARTERS: a Brazilian woman in her early twenties, angry, in a black t-shirt, with long curly dark hair pulled back from her face.

Positions

THE AUDIENCE: two benches, with **THE WITNESS** ahead and to the right, **THE DEFENDANT** ahead and to the left, facing the back of **THE POLICE PROSECUTION AND LAWYER**, and beyond **THE CLERK OF COURT** and **THE MAGISTRATE**.

THE CLERK OF COURT: a wooden chair, on one side of the table in the centre of the courthouse, with **THE DEFENDANT** to the right, **THE WITNESS** to the left, facing **THE POLICE PROSECUTION AND LAWYER** directly, with **THE AUDIENCE** and the door to the Police Office straight ahead, back to **THE MAGISTRATE**.

THE DEFENDANT: a box, with THE AUDIENCE to the right, THE MAGISTRATE to the left, facing THE WITNESS directly and, from the side, the faces of THE CLERK OF COURT and THE POLICE PROSECUTION & LAWYER.

THE MAGISTRATE: a black leather swivel chair, behind a wooden bench, at the back of the courthouse, with THE DEFENDANT to the right, THE WITNESS to the left, facing the back of THE CLERK OF COURT, and, directly, THE POLICE PROSECUTION AND LAWYER, with THE AUDIENCE and the door to the Police Office straight ahead.

THE POLICE PROSECUTION AND LAWYER: a wooden chair, on one side of the table in the centre of the courthouse, with THE WITNESS to the right, THE DEFENDANT to the left, facing THE CLERK OF COURT directly and THE MAGISTRATE straight ahead, back to THE AUDIENCE.

THE WITNESS: a box, with THE MAGISTRATE to the right, THE AUDIENCE to the left, facing THE DEFENDANT directly and THE CLERK OF COURT and THE POLICE PROSECUTION AND LAWYER from the side.

Settings

Wilyu-wilyu-yong and The Peaks of the Barrier, Broken Hill, Australia – A Hotel, Northumberland Avenue, London, United Kingdom – An Academic’s Office, A London University, United Kingdom – The Mining Memorial, Broken Hill, Australia – The Countryside, Bento Rodrigues, Brazil – Corporate Headquarters, Brazil – The Provost’s Dining Room, A London University, United

Kingdom – The Courthouse, West Coast Heritage Centre, Zeehan, Tasmania.

Times

- September 1883 • Saturday 26 August 1899 • July 2013 • November 2015
- March 2016 • Saturday 18 March 2017.

Scenes

SCENE 1

“‘Pegging Out’ Wilyu-wilyu-yong,” September 1883, The Peaks of the Barrier, Broken Hill, Australia.

SCENE 2

“The ‘Shows’ and the ‘Deal,’” Saturday 26 August 1899, A Hotel in Northumberland Avenue, London.

SCENE 3

“At Her Desk,” July 2013, An Academic’s Office, A London University.

SCENE 4

“Between a Rock and a Hard Place,” November 2015, The Mining Memorial, Broken Hill.

SCENE 5

“The Countryside Laid Waste,” November 2015, Bento Rodrigues, Brazil.

SCENE 6

“An Entrance to the Corporate Headquarters,” November 2015, Brazil.

SCENE 7

“Ethics Sub-Contracted,” March 2016, The Provost’s Dining Room. A London University.

First staged 4–6pm, Saturday 18 March 2017, as one element of *CROCOITE*. *CROCOITE. SILVER. SILVER/LEAD*, West Coast Heritage Centre, Zeehan, curated by Justy Phillips and Margaret Woodward, for Sites of Love and Neglect, curated by Jane Deeth.

SCENE 1

“‘Pegging Out’ Wilyu-wilyu-yong.”

SETTING: Wilyu-wilyu-yong and the Peaks of the Barrier, Broken Hill, September 1883.

AT RISE: All characters are seated among THE AUDIENCE.

(THE AUTHOR, *standing up and announcing*)

THE AUTHOR: Scene 1, “‘Pegging Out’ Wilyu-wilyu-yong,” the Peaks of the Barrier, Broken Hill, September 1883.

(THE AUTHOR *walks to sit on THE CLERK OF COURT’s chair, and, standing up, says*)

THE AUTHOR: A BOUNDARY RIDER & PROSPECTOR is at the Mount Gipps station, mustering sheep near Broken Hill, on the peaks of the Barrier. The southern portion of the hill, which runs north-east and south-west for 1–2 miles, presents the appearance of a very jagged razor, so fine seems the edge and so peculiar the indications. (*sits*)

(THE BOUNDARY RIDER & PROSPECTOR *rises and walks to stand at the DEFENDANT’s box, facing THE AUDIENCE, says*)

THE BOUNDARY RIDER & PROSPECTOR: I have discussed with Mr. George McCulloch, the manager and part owner of the station, the promising look of the hill for prospecting, and it has been decided to peg it out in the possibility of discovering a tin lode. “Wilyu-wilyu-yong” the Aboriginal name for Broken Hill, has been applied for in the names of Messrs. George McCulloch, G.A. Lind, and George Urquhart. Seven blocks, or a total of 2 miles, secured along the line of the lode.

(THE AUTHOR *stands*)

THE AUTHOR: Now is the time of silver and the opportunity of the Barrier. It has passed into a proverb amongst dealers that every stock has its turn. Today there will be a run on this, and tomorrow on that scrip. How it is, nobody knows. “It is the fashion.” (*sits*)

(BLACKOUT)

(END OF SCENE)

THE AUTHOR and THE BOUNDARY RIDER & PROSPECTOR return to sit among THE AUDIENCE.

SCENE 2

“The ‘Shows’ and the ‘Deal’”

SETTING: A Hotel in Northumberland Avenue, London, Saturday 26 August 1899.

AT RISE: All characters are seated among THE AUDIENCE.

(THE AUTHOR *stands up and announces*)

THE AUTHOR: Scene 2, “The ‘Shows’ and the ‘Deal,’” A Hotel in Northumberland Avenue, London, Saturday 26 August 1899.

(THE AUTHOR *walks to sit on THE CLERK OF COURT’S chair, and standing up, says*)

THE AUTHOR: THE AUSTRALIAN MINING MAGNATE is being interviewed for the *Freeman’s Journal* A Hotel in Northumberland Avenue, London, on Saturday 26 August 1899. (sits)

(THE AUSTRALIAN MINING MAGNATE rises and walks to stand at the DEFENDANT’S box, *facing THE AUDIENCE, says*)

THE AUSTRALIAN MINING MAGNATE: My good fortune came about in this way. In 1889 very encouraging reports came from the Zeehan district of Tasmania of the discovery of high grade galena carrying very rich silver. A friend of mine, Mr. William Orr, induced me to visit the north-west coast, and we became interested together in various prospecting ‘shows’ in the locality which has since been the scene of so much speculation. We subsequently visited it twice a year until about the middle of 1891, when we were offered an interest in what was then known as the Mount Lyell Gold Mining Company, for it is a strange fact that what was to become one of the greatest copper mines in the world has been worked as a gold proposition by a company registered locally and managed from Launceston. Mr. Orr and I decided to look carefully into the business, and in September 1891, we thoroughly inspected the property, and had samples of the various classes of ore, which had been exposed taken. These samples we submitted to Mr. Schlapp, the eminent metallurgist, who was then officially connected with the Broken Hill Proprietary Company, who at once perceived their value and encouraged us to go on with the ‘deal,’ in which, as a matter of fact, he participated. To make a long story short, Mr. Orr, Mr. Schlapp, and I purchased the interest under offer to us on our own terms.

(BLACKOUT)

(END OF SCENE)

THE AUTHOR and THE AUSTRALIAN MINING MAGNATE return to sit among THE AUDIENCE.

SCENE 3
“At her Desk”

SETTING: An Academic’s Office, A London University, July 2013.

AT RISE: All characters are seated among THE AUDIENCE.

(THE AUTHOR *stands up and announces*)

THE AUTHOR: Scene 3, “The Author at her Desk,” an Academic’s Office, a London University, July 2013.

(THE AUTHOR *walks to sit on THE CLERK OF COURT’s chair; remaining seated and looking down, she whispers anxiously*)

THE AUTHOR: Before dawn, almost every night, I am jolted awake, surprised and disorientated for a second or two, and then I remember, and the panic rears up through me. Will fighting this battle, pitting myself against my institution, lose me my job? Will the right governance structures and due diligence procedures really protect the independence of academic research? Will engaging with businesses really change them? I still don’t grasp the logic that, on the one hand, when the funding is at arm’s length, the giver of the gift, in this case a mining company, should not influence the activities of the receiver of the gift or be influenced by the activities that the receiver conducts with the funds given, but that, on the other hand, the receiver of the gift, in this case my university, wishes to influence the activities of the giver.

(THE REP RISK ANALYST *walks across to THE POLICE PROSECUTION’s chair. She sits down, briskly snaps open her briefcase, takes from it a copy of this script, containing quotes from a Rep Risk report, and, after clearing her throat for effect, starts reading it aloud*)

THE REP RISK ANALYST: The report, *Point of No Return*, published by Greenpeace with research from the environmental consultancy Ecofys, has expressed serious concerns about a boost in mining, oil and gas extraction by major multinational companies, including Adaro Energy, BHP Billiton, Gazprom, Peabody Energy, Vale, and others.

(THE CEO *makes his way in firm swinging strides to THE DEFENDANT’s box, and speaks confidently and with feeling*)

THE CEO: We accept the Intergovernmental Panel on Climate Change’s (IPCC) assessment of climate change science, which has found that climate warming is unequivocal, the human influence is clear, and the physical impacts are unavoidable.

(THE REP RISK ANALYST *stands up to continue*)

THE REP RISK ANALYST: The report claims that the projected activities of these companies could lead to a 20 per cent increase in CO₂ levels, as well as an increase of 5 to 6 degrees in global temperature by 2020.

(THE CEO, *confidently and with purpose*)

THE CEO: We believe that the world must pursue the twin objectives of limiting climate change to the lower end of the IPCC emission scenarios in line with current international agreements, while providing access to the affordable energy required to continue the economic growth essential for maintaining living standards and alleviating poverty. Under all current plausible scenarios, fossil fuels will continue to be a significant part of the energy mix for decades. There needs to be an acceleration of effort to drive energy efficiency, develop and deploy low emissions technology and adapt to the impacts of climate change. There should be a price on carbon, implemented in a way that addresses competitiveness concerns and achieves lowest cost emissions reductions.

(THE AUTHOR *looks up, facing* THE REP RISK ANALYST)

THE AUTHOR: When the fear that woke my stomach reached my head, I found myself wide-awake in a still-dark bedroom. I realized that, when the morning came, I would have to outline the research I had conducted for the risk register. I'd been asked to "own" the risk of research expansion, whatever that means (*a slight chuckle*). I have decided to focus on my university's position as a global research leader and remind my colleagues that our academic reputation is based on independence and integrity.

(*facing* THE AUDIENCE)

I am going to suggest that one of the risks associated with research expansion comes from accepting financial gifts from corporations, particularly where there are disparities between the practices of those corporations and our institution's values published as its core principles and procedures.

(*gaining confidence now*)

If we follow the Brundtland Report of 1987, which states that sustainable development must be "development that meets the needs of the present without compromising the ability of future generations to meet their own needs," then fossil fuel mining is unsustainable on two grounds: first, fossil fuels are a finite resource, and second, as the published climate science evidence demonstrates/shows, the limit of the ecosystem to absorb CO₂ has already been dangerously surpassed.

(*leaning forward to emphasize her question*)

How then can a university accept funding from the charitable arm of one of the world's largest mining corporations to set up an Institute of Sustainable Resources?
(THE CEO, *acting as if he has not heard either* THE AUTHOR *or* THE REP RISK ANALYST)

THE CEO: We will continue to take action to reduce our emissions. Build the resilience of our operations, investments, communities and ecosystems to the impacts of climate change. Recognise our role as policymakers, seek to enhance the global response by engaging with governments. Work in partnership with

resource sector peers to improve sectoral performance and increase industry's influence in policy development to deliver effective long-term regulatory responses. And through material investments in low emissions technology, contribute to reducing emissions from the use of fossil fuels.

(followed by a deep breath)

(THE REP RISK ANALYST, *taking advantage of the pause to intervene*)

THE REP RISK ANALYST: The report also argues that the environmental impacts of such changes could lead to impacts on food supplies and a series of social upheavals. Areas of particular concern include coal mining northwestern USA, Indonesia, China and Australia's Gunnedah, Surat and Galilee basins, tar sand exploration and oil pipelines by Enbridge and others in Canada, Arctic drilling by Gazprom and others in Russia, and deep-sea drilling off the Brazilian coast by Petrobras, BP, Shell, Total, and Statoil.

(THE AUTHOR *stands up and walks past THE CEO, towards THE AUDIENCE, to address them more directly, speaks rather loudly and with authority now*)

THE AUTHOR: In the autumn of 1983, Foucault gave six lectures at the University of California, Berkeley, exploring the practice of *parrhesia* in the Greek culture of the fourth and fifth centuries BC. He examined the evolution of the term with respect to rhetorics, politics, and philosophy, investigating the link between *parrhesia* and the concepts of frankness, truth, danger, criticism, and duty.

(THE PHILOSOPHER *slowly rises and walks across the Courthouse, and up the steps behind THE MAGISTRATE's bench, and, standing, addresses the Courthouse*)

THE PHILOSOPHER: *Parrhesia* is a kind of verbal activity where the speaker has a specific relation to truth through frankness, a certain relationship to his own life through danger, a certain type of relation to himself or other people through criticism (self-criticism or criticism of other people), and a specific relation to moral law through freedom and duty. More precisely, *parrhesia* a speaker expresses his personal relationship to truth and risks his life because he recognizes truth-telling as a duty to improve or help other people (as well as himself).

(BLACKOUT)

(END OF SCENE)

THE AUTHOR, THE REP RISK ANALYST, THE CEO, *and* THE MAGISTRATE *return to sit among* THE AUDIENCE.

SCENE 4

“Between a Rock and a Hard Place”

SETTING: The Mining Memorial, Broken Hill, November 2015.

AT RISE: All characters are seated among THE AUDIENCE.

(THE AUTHOR *stands up and announces*)

THE AUTHOR: Scene 4, “Between a Rock and a Hard Place,” The Mining Memorial, Broken Hill, November 2015.

(THE AUTHOR *walks towards THE CLERK OF COURT’s chair, and, as she does so, she circles and turns, looks at the ground and mutters to herself*)

THE AUTHOR: And so here she is – finally – her left cheek still hot from the setting sun, squinting to match the hulks of the abandoned mining machinery to the healing tears in the ground, to the lines of the urban grid stretching away into the horizon – Oxide, Chloride, Sulphide, Bromide ... She is trying to find the exact spot where it was born. Coming into its orbit has meant drawing a different line, one that has involved a certain refusal and a decision not to comply. The heat, the rough ground underfoot, the scuttle of tails, and the shimmering dust: they all remind me of something way back.

(THE AUTHOR *continues towards THE CLERK OF COURT’s chair at the table, pauses and looks up, still talking to herself*)

THE AUTHOR: When she finally gets there, the sun is low in the sky, so low that the rays are almost horizontal.

(*she pauses again*)

I can still feel them now and remember the transforming effect this kind of light, this kind of reflections, could have on me. This is a road of a kind, a surface of hot dry rocks that takes a sharp turn at the bend, in its rise away from one side of the town and towards the other. It is hard to be sure if it was here or there – how does one choose between one rock and another? What can the profile of a rock or a glimmer in the dust tell me of how it all began, and, more importantly, why do I feel the need to look back for the beginnings? Why judge the efforts of these men – according to those men – back then?

(THE AUTHOR *finally reaches THE CLERK OF COURT’s chair and sits down. She stares into the space in front of her. Her eyes look from left to right as if she was reading a line of words right in front of her, words that no one else can see*)

THE AUTHOR: Before me, I can see the names of hundreds of dead miners, carefully etched into the thick glass, garlanded with white roses. I can see my own eyes in the reflection, layered over the words: “Vaughn, Master John, 29.07.1886. 14. B.H.P. Mine. Fell Down Ore Heap.”

(THE PHILOSOPHER *rises and walks across the courthouse as he approaches THE AUTHOR, pauses at her side, and gently taps her on the shoulder. She rises.*)

(THE AUTHOR, *facing the audience directly*)

THE AUTHOR: According to Foucault, the “signature mark” of the critical attitude and its particular virtue is governance: “how not to be governed *like* that, by that, in the name of those principles, with such and such an objective in mind and by means of such procedures, not like that, not for that, not by them.”

(THE PHILOSOPHER *continues to walk to the steps leading up to THE MAGISTRATE’s bench. He climbs them slowly and lowers himself into the black leather chair, faces the Courthouse, and nods.*)

THE PHILOSOPHER: Just so. Just so.

(and then very gravely)

I would therefore propose as a very first definition of critique, this general characterization: the art of not being governed quite so much.

(BLACKOUT)

(END OF SCENE)

THE AUTHOR and THE PHILOSOPHER return to sit among THE AUDIENCE.

SCENE 5 “The Countryside Laid Waste”

SETTING: Bento Rodrigues, Brazil, November 2015.

AT RISE: All characters are seated among THE AUDIENCE.

(THE AUTHOR *stands up and announces*)

THE AUTHOR: Scene 5, “The Countryside Laid Waste,” Bento Rodrigues, Brazil, November 2015. Surrounded by three or four trees, whose bright green foliage stands out, is a rectangular one-storey dwelling, positioned centrally on the stage, but at a diagonal, with a square window (glass missing) in each of the two visible facades. It is covered in a red-brown thick and glossy liquid that spreads out around the house as far as the eye can see. Two cars – one grey, one white – seem to float in it. Another building, located at the back of the stage, has its roof missing. It has collapsed inwards, bringing down a wall. One of the cars appears to be stranded at the corner of an adjacent, also roof-less, building.

(sits down again among THE AUDIENCE)

(THE YOUNG MAN FROM BENTO RODRIGUES *stands up and walks across the Courthouse to take up position in THE WITNESS's box. At the same time, THE CEO stands up and walks across the Courthouse to take up position in THE DEFENDANT's box.*)

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) Come back Tiago!

THE CEO: (*calmly lifting his left hand to display a wedding band; he holds his hand across his chest so that it rests just above his liver*) I travelled to the region last week, and what I witnessed on site and around the community was truly heart-breaking.

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) The dam is breakin' down, man!

THE CEO: (*calmly*) We are deeply sorry to everyone who has and will suffer from this terrible tragedy.

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) Go, Tiago, go faster!

THE CEO: (*calmly*) We want this Fund to assist the affected families and communities as quickly as possible.

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) Look at the truck ...

THE CEO: (*calmly*) We are determined to bring together all of the necessary skill, experience and expertise this ongoing effort will require, and we will learn the lessons to improve all our operations.

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) Go back, go back, go back, go back!

THE CEO: (*calmly*) I would also like to thank people here in Australia and in the UK for their messages of support. My family and I are enormously grateful.

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) Oh man, turn back the truck, and let's get away from here!

THE CEO: (*calmly*) Thank you from the bottom of my heart.

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) Come back André! Let's get out of here!

THE CEO: (*calmly*) At every stage we will continue to be guided by our Charter Values. Our Charter enshrines the values of Sustainability, Integrity, Respect, Performance, Simplicity, and Accountability. It defines who we are and what we stand for as an organisation.

THE YOUNG MAN FROM BENTO RODRIGUES: (*shouting*) It killed the guys, man!

THE CEO: (*calmly*) Our first Charter Value of Sustainability is our commitment to Health and Safety. So the tragedy in Brazil goes to the very heart of who we are as a company.

THE YOUNG MAN FROM BENTO RODRIGUES: (*screaming now*) It killed everyone, man! Holy Mother ...

(BLACKOUT)

(END OF SCENE)

THE CEO and THE YOUNG MAN FROM BENTO RODRIGUES return to sit among THE AUDIENCE.

SCENE 6

“The Entrance to the Corporate Headquarters”

SETTING: Brazil, November 2015.

AT RISE: All characters are seated among THE AUDIENCE.

(THE AUTHOR *stands up and announces*)

THE AUTHOR: Scene 6, “The Entrance to the Corporate Headquarters,” Brazil, November 2015. A marble-clad column is located at the front of the corporate headquarters. A woman in a black t-shirt steps forward, her black curly hair pulled back from her face. She raises one arm, her hand covered in mud, and starts smearing it across the marble, working it back and forth across the shiny surface. Then she lifts up a plastic tub and throws the remainder hard so that it splatters right across the company’s logo and letters, raised in profile.

(*sits down again among THE AUDIENCE*)

(THE YOUNG WOMAN OUTSIDE THE CORPORATE HEADQUARTERS *stands up and walks across the Courthouse to take up position in THE WITNESS’s box. At the same time, THE REP RISK ANALYST stands up and walks across the Courthouse to take up position in the THE POLICE PROSECUTION & LAWYER’s chair.*)

THE YOUNG WOMAN OUTSIDE THE CORPORATE HEADQUARTERS: (*chanting*) No! It was no accident! No!

THE REP RISK ANALYST: (*reading from the script on the desk in front of her*) Brazilian police have requested for the arrest of Samarco’s chief executive

and six others after having been charged with homicide linked to the collapse of the miner's dam in November 2015. They have also been accused of endangering public health after the collapse of the dam [Note of RepRisk Analyst: refers to the Fundao Tailings dam, which is part of the Germano mine], which spewed mining waste and polluted drinking water. Reports claim that the incident, which was considered by the government to be Brazil's worst environmental disaster, led to the death of 17 people, buried communities, and displaced a total of 725 people. The incident has also resulted in several legal cases including a USD 5.1 billion lawsuit by Brazil's attorney general, state and federal prosecutor lawsuits demanding compensation to damages, as well as plea to freeze BRL 500 million of Samarco's assets to guarantee town repairs. Samarco is a joint venture between Vale and BHP Billiton.

THE YOUNG WOMAN OUTSIDE THE CORPORATE HEADQUARTERS:
(chanting) No! It was no accident! No!

THE REP RISK ANALYST: *(continuing to read from the script on the desk in front of her)* A court in the Brazilian state of Minas Gerais has ordered the freezing of BRL 500 million owned by Samarco, Vale, and BHP Billiton for the environmental damage caused by the collapse of the Fundao dam in Mariana, Brazil. The order follows a request from the State Public Ministry. The funds will be used to compensate for damaged or destroyed infrastructure, buildings, sewage systems, and water supply systems for schools, public spaces, and football fields. The mining companies have been asked to carry out containment works on the Carmo river, in order to avoid landslides, and to guarantee the stability of the river banks. The judge also ordered the companies to establish evacuation and alert plans, in the case of further disasters. The companies have also been asked to provide a 6-month recovery plan within the next 30 days, and risk facing daily fines of BRL 500,000 if they do not submit the plan on time.

THE YOUNG WOMAN OUTSIDE THE CORPORATE HEADQUARTERS:
(chanting) No! It was no accident! No!

(BLACKOUT)

(END OF SCENE)

THE REP RISK ANALYST and THE YOUNG WOMAN OUTSIDE THE CORPORATE HEADQUARTERS return to sit among THE AUDIENCE.

SCENE 7
“Ethics Sub-Contracted”

SETTING: The Provost’s Dining Room, A London University, March 2016.

AT RISE: All characters are seated among THE AUDIENCE.

(THE AUTHOR *stands up and announces*)

THE AUTHOR: Scene 7, “Ethics Sub-contracted,” The Provost’s Dining Room, A London University, March 2016. Tucked away at the top of a strange dog-legged staircase, the Provost’s Dining Room is just large enough to hold a table for an intimate dinner for six. She has to call the Security Guard to find it.

(THE AUTHOR *walks to sit in THE CLERK OF COURT’s chair. THE PHILOSOPHER slowly rises and walks across the Courthouse, and up the steps behind THE MAGISTRATE’s bench, and, standing, addresses the Courthouse.*)

THE PHILOSOPHER: Here, giving an account of your life, your bios, is also not to give a narrative of the historical events that have taken place in your life, ...

THE AUTHOR: (*seated, with her back to THE MAGISTRATE*) I had to call a security guard to find the room. It was empty of the committee when I arrived. But the secretary was already there pouring coffee and adding finishing touches to the paper work.

THE PHILOSOPHER: (*continuing*) ... but rather to demonstrate whether you are able to show that there is a relation between the rational discourse, the logos you are able to use, and the way that you live.

THE AUTHOR: (*rising now, but still with her back to THE MAGISTRATE*) In the future, it seems as if it has been decided that it will no longer be necessary for academics to be involved in making decisions that concern ethical investments. Instead, the work is to be sub-contracted.

THE PHILOSOPHER: (*continuing*) Socrates is inquiring into the way that logos gives form to a person’s style of life ...

THE AUTHOR: (*turning to face THE MAGISTRATE*) It strikes me that this is a convenient way to avoid the potential and actual offense to investors that might be caused by divesting from specific fossil fuel companies.

All characters sitting among THE AUDIENCE: (*eyebrows raised, with quizzical expressions*) And what of you, who chose, and still chooses, to fly?

THE PHILOSOPHER: (*frowning a little at the unexpected interruption, and then continuing*) For he (*and then adding, with a dazzling smile*) or, of course, she (*and concluding*) is interested in discovering whether there is a harmonic relation between the two.

(BLACKOUT)

This script has been composed using a number of different sources including the following:

“The Barrier Silver Field and Tin Fields in 1888,” being a series of letters written by a special correspondent of *The South Australian Register*, *Adelaide Observer*, and *Evening Journal*, and reprinted from those papers (Adelaide: W. K. Thomas & Co., 1888). See the words of THE BOUNDARY RIDER AND PROSPECTOR.

“Mr Bowes Kelly. An Australian Mining King. His Big Interest in Broken Hill and Mount Lyell.” *Freeman’s Journal*, Sydney (Saturday, 26 August 1899), 24. See the words of THE AUSTRALIAN MINING MAGNATE.

“Point of No Return. The massive climate threats we must avoid.” *Greenpeace International*, 22 January, 2013, accessed 16 February 2017. → <http://www.greenpeace.org/international/en/publications/Campaign-reports/Climate-Reports/Point-of-No-Return>
See the words of THE REP RISK ANALYST.

Foucault, Michel. “Discourse and Truth: The Problematization of Parthasia.” Six lectures given by Foucault at the University of California at Berkeley from October–November 1983 (→ http://foucault.info/system/files/pdf/DiscourseAndTruth_MichelFoucault_1983_0.pdf). (accessed 16 February 2017). See the words of THE PHILOSOPHER.

Foucault, Michel, “What Is Critique?,” in *The Politics of Truth*. New York: Semiotext(e), 2007, 41–82. See the words of THE PHILOSOPHER.

“Rep Risk Company Report, *BHP Billiton PLC*” (also listed as *BHP Billiton Ltd*), Tuesday 28 May 2013. See the words of THE REP RISK ANALYST.

“Rep Risk Company Report, *BHP Billiton Group*” (*BHP Billiton*), Thursday 21 April 2016. See the words of THE REP RISK ANALYST.

“Speech by *BHP Billiton*’s CEO Andrew McKenzie, at The Annual General Meeting of *BHP Billiton Limited*, 10.00 a.m. (Perth time), Thursday, 19 November 2015 at the Perth Convention and Exhibition Centre, Perth, Western Australia.” → <https://www.youtube.com/watch?v=JxFq1w2X7VE> (accessed 16 February 2017). See the words of THE CEO.

Stevens, Matthew. “*BHP Billiton*’s Andrew Mackenzie Weeps as Dam Disaster Toll Mounts.” *Financial Review*, Nov 20 2015. → <http://www.afr.com/business/mining/bhp-billitons-andrew-mackenzie-weep-as-dam-disaster-toll-mounts-20151119-gl32sm#ixzz4BYRxZ1PM> (accessed 16 February 2017). See the words of THE CEO.

Bicharo, Marcelo. “The Valley of the Dead River,” 2016. → <https://www.youtube.com/watch?v=mAPn5zVN56Q> (accessed 16 February 2017). See the words of THE YOUNG MAN FROM BENTO RODRIGUES and THE YOUNG WOMAN OUTSIDE THE CORPORATE HEADQUARTERS.

Rendell, Jane. “Giving An Account Of Oneself, Architecturally Architecture!,” edited by Jae Emerling and Ronna Gardner, Special Issue of the *Journal of Visual Culture* v. 15, n. 3, 2016, pp. 334–348. See the words of THE AUTHOR.