



*JACKSON doesn't quite follow.*

JACKSON                I'm sorry?

EDDIE                    There's finger prints on the plinth.

*MARY goes to clean it.*

MARY                    It's fine, here, I'll clean it.

*EDDIE intervenes.*

EDDIE                    Leave it Mary, it's not your job. It's his. It looks like a display for a dactylography (pron. Dak-tuh-log-ruh-fee).

JACKSON                Dak-tah – what?

MARY                    What did you say?

EDDIE                    Finger prints. It's the study of finger prints.

JACKSON                I see.

EDDIE                    And here in lies the problem. This place needs to be white. White has a cleanliness to it. White offers clarity.

MARY                    White says it's right.

JACKSON                I'm sorry Eddie, I'll fix it.

EDDIE                    Back in my day, I'd have this whole place spotless.

*JACKSON cleans the podium. EDDIE and MARY put on their costume. Meanwhile in another section of the display – SCARLET is assisting THOMAS put on his costume.*

SCARLET                    Thomas, I don't know why the curator hasn't put you at the front.  
   You'd be my front-line man.

*She looks him up and down, admiring him.*

THOMAS                    Aw, thanks Scarlet, you're too kind.

SCARLET                    I could watch you all day, you should have the big plinth.

THOMAS                    Well, you know, she's the expert, so she probably knows best.

SCARLET                    Yeah, big notin'.

THOMAS                    Well, she is the "boss woman".

SCARLET                    She might be your boss woman, but I do whatever I like.

THOMAS                    You do?

SCARLET                    Geez Thomas, sometimes you gotta stand up for yourself.

THOMAS                    I do?

SCARLET                    Thomas, I haven't got time to argue with you right now.

THOMAS                    Ok, sorry.

SCARLET                    See! That's exactly what I'm talking about!

THOMAS            But you said...

SCARLET           You gotta stand up for yourself.

THOMAS           Ok, I get it.

SCARLET           You see Thomas I know people. I know what makes them tick.

*THOMAS looks to JACKSON.*

THOMAS           And what about him?

SCARLET           Who?

THOMAS           The new guy – Jackson.

SCARELT           Hmm...I'm not so sure about him. He's got a fresh, youthful, eager  
to please vibe...

*SCARLET & THOMAS look at EDDIE inspecting JACKSON'S cleaning work on the plinth.*

EDDIE            I guess that's white enough.

*They both laugh.*

*THE CURATOR enters seeing that things aren't yet ready.*

THE CURATOR    What's going on? Why isn't anyone ready? We open in 5 minutes.

EDDIE            It's his fault. The place was filthy.

THE CURATOR    Jackson, you have two jobs. ONE, keep the place clean and TWO help  
the performers get ready.

JACKSON I'm sorry, there's a lot more to it than I first thought.

EDDIE I've been trying to teach him, not sure if he's cut out for it.

JACKSON Hey – I'm trying!

THE CURATOR Ok. Look everyone's here now, so Museum Natives, if isn't too much to ask, please take your positions. Eddie, you can have the main auditorium today.

JACKSON What about me?

EDDIE Just stand over there, out of the road...watch how the professionals do it.

*EDDIE exits.*

THOMAS Hey THE CURATOR, what do you think?

THE CURATOR Looking good Thomas.

*THOMAS smiles at SCARLET.*

THE CURATOR Welcome to the Museum of Origins. I would like to acknowledge the elders past, present and emerging. We are very proud to say that we have the most comprehensive Aboriginal and Torres Strait Islander collection in the world.

Our collection provides a complete history of natives in this country, and we'd like to share it with you.

All their cultures, all their stories, all curated for you.

At the Museums of Origins we are redefining our museum experience.

So please, let us unlock a rich history of Australian natives.

*JACKSON approaches THE CURATOR, applauding with excitement.*

*On cue, the MUSEUM NATIVES take their position on the plinths.*

*THOMAS stands up on his plinth to the sounds of lapping water on a tropical island in the Torres Strait.*

CURATOR                      From the Torres Strait - Warrior!

*MARY climbs onto her plinth to the sound of whipbirds and other birds in the tall trees.*

JACKSON                      That's brilliant.

CURATOR                      And from Western Australia - Bush Mum!

JACKSON                      Oh wow.

CURATOR                      From Queensland – The Other Bush Mum!

*SCARLET climbs to her plinth to the sound of fishing splashing, a strange bird call (a pelican).*

*JACKSON seems to be recalling a memory from the river.*

THE CURATOR You okay?

JACKSON                      Yeah...it's very moving...

THE CURATOR                I know right. The patrons love it. To be immersed in that authentic First Nations experience. It's wild hey!

JACKSON                    It is...

*THE CURATOR and JACKSON are looking at SCARLET.*

THE CURATOR            It is about committing deeply to a character.

JACKSON                    I could perform, like this, one day.

THE CURATOR            They make it look easier than it is. Anyone can stand on a plinth but to truly capture the essence...

JACKSON                    The natives can teach me. Well maybe not Eddie, maybe Thomas – he would.

THE CURATOR            We'll see.

JACKSON                    I want to be a part of this.

THE CURATOR            And you are. Look how clean those plinths are.

*JACKSON nods, stepping back to watch as...*

*THE CURATOR focuses her attention back to the visitors and the natives on display.*

THE CURATOR            Ladies and gentlemen, now a warm round of applause for our authentic natives.

Thank you and enjoy the museum of origins.

