

Dollhouse: Apples

By

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Dollhouse

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SCENE I. DREAM A LITTLE DREAM

EXT. OCEAN.

Echo is slowly rising out of the waters against a serene forest mountain backdrop. As she floats out of the waters, she is surrounded by doves and sparrows which fly effortlessly around her. Echo should be clothed in a loose fitting white semi-transparent wrap around the waist. Tears should be streaming from her face.

INT. DOLLHOUSE; TOPH'S LAB NIGHTTIME.

Ballard wakes up from his dream. He has fallen asleep in Topher's lab on the couch. Suddenly aware of his hallucinatory obsession with Echo, Ballard collects himself. He moves over to a small bag and pulls out a video camera. Ballard moves quietly down the stairs and to the sleep chamber where Echo is located. He places the video camera at an angle which will allow him to speak to Echo while she sleeps. He presses record on the video camera and moves himself in front of the camera. Ballard opens her sleep chamber door partially. Echo is sleeping. Ballard begins talking into the camera.

BALLARD

Hello Caroline. This is Paul Ballard. I received a message from you. In your message you said that you were trapped here and asked me to save you. I don't know if I can, but I won't leave without you. When you leave this place, you probably won't remember me or anything that happened here. No matter how you feel about what happened to you, you were not forgotten. People, like myself, cared enough about you to try to help. I know you---

(Ballard is interrupted.)

Boyd enters the room.

BOYD

It's late. You shouldn't be in here. This thing with the camera, it's a bit creepy.

A disturbed Ballard moves to the camera and turns off the recording.

(CONTINUED)

BALLARD

Thanks, but I don't really have much to do right now and I can't get any sleep.

BOYD

You realize that Echo will not remember any of this don't you? How are you going to feel when this is all said and done and she won't give you the time of day?

BALLARD

I just don't want her to feel that everyone in this world is as bad as-

BOYD

Us? The dollhouse? I've got some news for you- there are far worse things than what we do here at the dollhouse.

BALLARD

I didn't mean it that way. I just want her to know that someone cared.

BOYD

So she'll fall in love with you- her knight in shining armor?

Boyd cracks a smile at Ballard's expense. Ballard becomes a bit uncomfortable.

BALLARD

Once Caroline is free, she's free. She may choose to contact me or she can go. It will be her own choice- entirely. That is more than she was ever given at the dollhouse. I'll accept her choice, no matter what it is.

BOYD

You must have some pretty strong feelings for her. You are either outright crazy or madly in love with her. I'm not sure which or why.

(CONTINUED)

BALLARD

Whoever said my mistresses eyes are not the sun, never met Caroline.

BOYD

Not a fan of Shakespeare? Let me ask you, do you even have anything in common with this girl? Maybe you're star crossed? What, for example, if her religious beliefs are different than yours?

BALLARD

What she worships is her business. I worship her.

BOYD

(Sighing)

I'm not getting anywhere with you.

(Pauses to change subject)

Listen, I know you don't have a place to stay. I heard you were evicted. Apparently, saving the girl doesn't pay the rent. Sleeping in Topher's lab can't be comfortable. I've got an extra room in my apartment with a futon if you need somewhere to crash.

BALLARD

Might be a nice change from the lab. Thanks.

Boyd and Ballard leave the sleep chamber together.

SCENE II. CAR WASH

EXT. DAY IN A PARKING LOT (MAYBE NEAR A GAS STATION).

Several dolls, including Echo and Sierra, are scantily clad in daisy dukes, bras, and the like. The dolls are washing cars for a fake sorority. Ivy is also among the dolls and monitoring their behavior. Like the dolls, Ivy is dressed in a very revealing car washing outfit. Victor is carrying a sign near the streets that says "Sorority Car Wash \$5". Ivy begins talking to Topher who is monitoring the situation from his lab. (The shots of the phone conversation should go back and forth between Topher and Ivy).

(CONTINUED)

IVY

Remind me again why I am here? This is so degrading.

TOPHER

You need to get some field experience with the dolls. I want you to see how they operate in practice. You need to understand more than just the technical stuff. Besides, it is a nice sunny day. Why don't you enjoy the outdoors for a change?

IVY

I don't mind getting a bit of field experience, but why something as mundane as a car wash? Why not observe an escort mission or some kind of exciting investigative mission? The bubbly fun sorority thing is just too weak for me.

TOPHER

If it makes you feel any better, it is a front operation to fund freedom fighters in Latin America.

IVY

Seriously? Nice try, Topher. I don't believe you. I mean how much money do you expect these girls to make in a day? Not enough for anything like that.

TOPHER

Last time they raised \$150,000 in a weekend. Bullets are cheap. Just observe and report anything unusual. Don't be afraid to get your hands dirty or in this case, clean.

IVY

I still don't like it.

As she is talking on the phone, Victor snaps a photo of Ivy in her car washing outfit. Still on the phone, Ivy agrily turns to Victor and begins shouting at him.

IVY

What are you doing?!? Give me that camera!

(CONTINUED)

Ignoring her, Victor walks away.

TOPHER
Did Victor take your picture?

IVY
You programmed him to do that?

TOPHER
Let's just call it an Easter egg.

IVY
Topher- I could kill you.

TOPHER
Hey, now. I am just having a little fun. It's all in good fun. Someday, you may want a picture to remember what happened while you worked at the dollhouse. Anyway, you better get back to work and start observing the dolls. Got to go.

Topher hangs up.

NEED LOTS OF SLOW MOTION CLOSE UPS OF THE DOLLS SOAPING UP A CAR AND GETTING WET. AFTER A BRIEF VISUAL FEAST OF THE DOLLS WASHING A CAR, SHOULD PAN OUT TO REVEAL A VERY LONG LINE OF CARS WAITING FOR A CHANCE TO GET THEIR CAR WASHED.

SCENE III. ADELLE'S OFFICE

INT. DOLLHOUSE ADELLE'S OFFICE

Adelle is meeting with a man in a suit who happens to be a U.S. Senator. Boyd is in the meeting.

ADELLE
I am happy to say that the car wash is proceeding nicely. How are things in Washington, Senator?

SENATOR NICHOLAS
It is not an easy time to be a Republican senator, I can tell you. The liberals have taken over everything. Obviously, I wouldn't be asking you to have car wash fundraisers to support freedom fighters in Latin America if things weren't bad. I just can't get

(MORE)

(CONTINUED)

SENATOR NICHOLAS (cont'd)
anything done right now with the
new air of transparency. We really
screwed the pooch in the last
elections. Now we are paying the
price. Still, it wouldn't be right
to walk away from our prior
commitments just because a
committee chair or two changes.
Until the next cycle it's car
washes.

ADELLE
As you know, we take no
position. We just aim to help our
clients. Personally, I'm not much
interested in any politics.

SENATOR NICHOLAS
Obviously, I am. Which brings me
to my next point, I need a field
organizer and I was wondering if I
could get one of your dolls
programmed?

ADELLE
I'm curious. After all your years
in politics, can't you just get a
qualified political professional?

SENATOR NICHOLAS
It's not for me. I have all the
help I need. I need someone to
help out on a Democrat's campaign
in a state senate race.

ADELLE
(Looking somewhat surprised.)
Oh? I don't quite follow.

SENATOR NICHOLAS
Elections these days are very
close. Too close for anyone's
comfort. The country is
increasingly divided. I used to
live in a red state, but now it is
purple. In my state, not even
my seat is safe. I'd like to hire
a doll to "help out" in an obscure
state senate district race.

(CONTINUED)

BOYD

What do you have in mind?

SENATOR NICHOLAS

I just need a young attractive field organizer to seduce this local politician. The race is remote enough from mine that it won't ever get traced back to me. A few thousand votes lost by the Democrats in one senate district is all the insurance I need.

BOYD

An interesting approach.

SENATOR NICHOLAS

As long as Americans are still getting upset over all these political affairs, the approach should work. It's not the first time this has been tried. This is a standard. You know what they say, "Drive a Hummer and they'll make you a governor, ask for one and they'll make you a pauper."

BOYD

I hadn't heard that actually.

SENATOR NICHOLAS

Anyway, I'm targeting a young married upstart named O'Toole. He shows a lot of potential for the Democratic party. I'll just get rid of him now so he won't be a problem for us in the future. You know the Democrats always attack the figure head, but we Republicans attack the base. Knock a leg out from under the stool and we start winning again.

ADELLE

We have plenty of attractive female dolls. I'm sure Topher can cook something up that will help you.

SENATOR NICHOLAS

Come to think of it, I'll need a male doll as well. With a Democrat, even a married one, you can't be too sure.

(CONTINUED)

ADELLE

An unusual request, but for the right fee, I think we can accommodate you. But how will you be paying for this?

SENATOR NICHOLAS

A bake sale.

(Senator laughs at his own joke.)

No seriously, I have a friend who has set up a dummy corporation for just such purposes.

BOYD

Convenient.

SENATOR NICHOLAS

Look, the major parties may in general be governed by a power sharing arrangement. This is what the common folk refer to as a pendelum. We call it an understanding. Nevertheless, when it comes to your own seat, you can't be too safe, hence you prepare for such exigencies. If your election is too close, the elites might bargain your seat at the table away. When the gap is too large, the elites can't bargain your seat away. That's why you need some friends with cash. You take care of your corporate friends and they take care of you.

ADELLE

At the dollhouse, we aim to take care of our clients. You know our fee. As soon as we have the money in an account, we will be pleased to help you in any way.

SENATOR NICHOLAS

You people are professional. I really do appreciate the work you've been doing for me. I'm sure things will work out. Now, I've got to get back to D.C. for a hearing on invasive species or two-headed frogs and what not. Not sure what the latest mutant soup d'jour is.

(CONTINUED)

Senator Nicholas leaves.

BOYD

Not exactly democracy in America.

ADELLE

Never mind that. What is the status of Mr. Ballard? Have you been able to make friends with him?

BOYD

He's staying at my apartment after his eviction. I guess saving Echo is not paying the bills.

ADELLE

Well it looks like our Mario intends to stay in the castle after all. A bit cliché: the prince comes to save the princess.

BOYD

He's more like a pauper.

ADELLE

Well, you inherit the problems you oppose.

BOYD

I don't follow.

ADELLE

It's quite clear that he came here to free a prisoner from the dollhouse, but now he's a prisoner to Echo.

BOYD

I'm a bit worried.

ADELLE

You care about Ballard? You really are becoming good friends.

BOYD

No. I am not worried about Ballard. I am concerned about Echo. It is not healthy the way Ballard obsesses about her. Last night, I found him making a video for her while she was sleeping.

(CONTINUED)

ADELLE

Love is madness.

(Now uncharacteristically
playful with Boyd)

Isn't there anything of a romantic
in you? Who knows, maybe thousands
of years from now they'll talk
about this the way we talk about
Troy.

BOYD

You can't be serious.

ADELLE

Perhaps not. One thing I can
safely say, Senator Nicholas and
his car washes will be long
forgotten. Nevertheless, those are
our concerns today. As for
Ballard, the dollhouse has dealt
with a few love-struck fools
before. Just stick to the plan and
keep an eye on him. Dismissed.

Boyd leaves. Adelle picks up the phone and calls Topher.

ADELLE

Hello Topher. I have a special
request involving some political
work. I need you and Ivy to
prepare a few dolls for a special
mission.

SCENE IV. THE OPPORTUNITY

INT. DOLLHOUSE- BALCONY- EVENING.

Ballard and Boyd are talking together as they walk to join
the dolls eating in the dining room. They are heading to
meet the dolls at their dining table.

BOYD

Did you sleep any better at my
apartment?

BALLARD

Much better thanks.

BOYD

I'm glad. I'm sorry if the place
was a bit dirty. I've been meaning
to tidy up.

(CONTINUED)

BALLARD

It's not a big deal. I'm used to crashing at bachelor pads.

BOYD

Listen, there's a new mission coming up and I think Echo is going to be on the assignment. I would like you to be her handler during this operation.

BALLARD

Me? Why?

BOYD

You care about her. I figure you'll protect her. Besides, it might open your eyes a bit.

BALLARD

Thanks, I'm flattered.

BOYD

Don't thank me yet. We will have to imprint her so that she responds to you in a positive manner.

Boyd and Ballard arrive at the dining hall. Echo, Sierra, and Victor are eating. Boyd motions Ballard to wait in the periphery while he approaches the dolls.

BOYD

Echo, how are you feeling today?

ECHO

I'm feeling my very best because I try my very best.

BOYD

Echo would you like a treatment?

ECHO

I would like that very much.

Echo takes an apple from the table where she is eating and leaves with Boyd. As Echo and Boyd leave another handler comes in and begins talking to Victor.

SCENE V. EMPLOYER/EMPLOYEE

INT. TOPH'S LAB - DAY

Topher is looking at a picture on his monitor of Ivy decked out in her car washing gear. (This is the photo Victor took while they were on the assignment). He is laughing.

TOPHER

Hey Ivy, my car is a little dirty, do you think you could wash it for me?

IVY

The car is not the only thing which is dirty. You perv. If you think this is funny, you've got another thing coming to you.

TOPHER

Come on, Ivy. Lighten up a bit, it's just a little joke. Now to upload this picture. This will get a lot of hits. A picture, after all, is worth a thousand nerds...
(looks at Ivy)
Pwned!

IVY

There is nothing funny about this.

TOPHER

Now we need to prepare some political dolls. Can you look over my code? It's on your computer.

IVY

Sure.

Ivy heads over to another computer. When she looks at the monitor, it's covered in a light film of dust and Topher has written "Wash Me" on the screen.

IVY

Okay, Topher. That's it. I quit.

TOPHER

(laughing)
Come on Ivy. I'm just kidding.

IVY

(very angry)
No. I'm serious. I'm a professional and I expect to be
(MORE)

(CONTINUED)

IVY (cont'd)
treated like one. I'm out of here.
Good luck with your work. I won't
put up with this harassment.

Ivy turns and begins to walk out the door. As she prepares to walk out the door, she holds her cellphone up and turns it off.

IVY
Don't bother trying to call me.

TOPHER
Ivy wait. It was just a joke. I
was only kidding. Don't take this
so seriously.

Ivy walks out of the lab and Topher tries to follow her. Ivy rushes past Adelle who is coming to see Topher. Adelle turns mildly to look at Ivy and then turns back to see Topher who puts on his best "office smile" for Adelle.

ADELLE
Topher will you and Ivy get the
dolls prepared? And where is she
going in such a hurry anyway? Did
you need some supplies or are you
having her perform another one of
your demeaning beer runs? Really
Topher, this is not the time.

TOPHER
Uh... yeah, about that. Ivy sort
of quit.

ADELLE
Excuse me. Would you care to
explain?

TOPHER
Not really.

ADELLE
So this is your fault?

TOPHER
Do we really have to get into this?

ADELLE
Yes, but not now. The first
priority is the preparation of the
dolls. Can you still handle this?

(CONTINUED)

TOPHER

It is always easier with an assistant. It may take a bit longer to prepare dolls and get them ready for assignments.

ADELLE

Well, if you need an assistant, I suggest you program one.

TOPHER

I don't think that's a...

ADELLE

TOPHER! You have offended a key member of our organization and impaired the functioning of our organization. I'm not interested in your opinion right now.

TOPHER

But you...

ADELLE

If you weren't the only member of the house who could program dolls now, I might just stuff you in the attic. Now prepare yourself an assistant. THAT IS AN ORDER! I'll track Ivy down. Honestly, it's like managing the Gap.

Adelle turns around to try to catch Ivy. As Adelle leaves, Topher mutters to himself.

TOPHER

This is bad.

Topher walks back into his lab. After a few seconds, Boyd, Ballard, and Echo arrive.

BOYD

Topher, she's all yours.

TOPHER

Echo, please take a seat. Boyd, I'm a little short staffed right now. Could you please send Sierra up?

BOYD

I'll get her.

(CONTINUED)

Echo takes a bite of the apple she's taken with her and hands it to Ballard who looks a little surprised.

ECHO
(To Ballard) Could you hold
on to my apple?

Echo gets in the chair.

TOPHER
And now to transform our dear Echo
into the next Carville. Hey, that
will make a great imprint name for
her, Carry Vil.

Topher starts the doll making process.

BALLARD
You're a bit overconfident in your
abilities aren't you?

TOPHER
I don't know if I'd complain too
much if I were you. When I'm done
treating Echo, she will totally
trust you. Have you seen what I've
been able to accomplish so far?

BALLARD
You may understand science and
technology Topher, but you need to
do a bit better understanding human
nature. As Horace would say, "Try
with a pitchfork to drive out
nature, she always returns."

TOPHER
I'm the devil now, am I? Flattery
will get you nowhere. I admit it
is a bit of an art and a science.
I think you'll have to admit, we've
come a long way in developing and
creating a method of programming
the esotech. The age of soft
programming is slowly giving way to
the age of hardcoding. There was a
time when we had to resort to the
use of music and concerts. Next it
was the internet and social
engineering through social
networking. Now we are simply more
direct and more efficient. We
still have bugs to work out, but we
are well on our way.

(CONTINUED)

BALLARD

To what?

TOPHER

To allowing people the freedom they've always wanted. With this technology, people can be anything they want, do whatever they like and live a life which is carefree and largely devoid of any responsibility.

BALLARD

At the expense of their humanity?

TOPHER

Try to keep an open mind. Now, please be quiet and prepare for the moment when you pledge to protect her. You always wanted to marry Echo? Congratulations! Today, I pronounce you man and doll.

BALLARD

All you want is *her* soul right?

TOPHER

And what do you want Mr. Ballard? Her body?

BALLARD

I just want her to dance on the deepest oceans of her soul, free from the tyranny of your machinery and your codes.

TOPHER

(Ignoring Ballard and continuing sarcastically.)
Does someone have a tissue? I always cry at weddings. Okay, time for your vows. Take her hand and look at Echo, then on your cue read these lines.

Topher hands Ballard a piece of paper.

TOPHER

Echo, I'd like you to meet your new handler. His name is Ballard. Go ahead.

(CONTINUED)

BALLARD
Everything is going to be all
right.

ECHO
Now that you're here.

BALLARD
Do you trust me?

ECHO
With my life.

TOPHER
I wish I had some rice, but we'll
just have to move onto the next
stage of the imprinting process.

Boyd, Sierra, Victor, and their handler's arrive.

TOPHER
Oh good, you're here. When we're
done with Echo, I'll take Sierra
next. We're going to make her my
assistant for the day. I'll just
imprint her with an Ivy like
persona and that will make my life
a lot easier. I'll call her
Java. Hopefully, Java will prove
to be a better vine.

BOYD
You really like your work, don't
you?

TOPHER
I try to make the most of it.

BOYD
Why isn't Ivy helping you?

TOPHER
It's a long story, but let's just
say she's washed out for now.

BOYD
It was the picture, wasn't it?

TOPHER
Some people don't have any sense of
humor, but I can change that...

(CONTINUED)

BOYD

How are you going to create your new Ivy?

Topher grabs a hard drive with Ivy's persona and begins making small modifications to it.

TOPHER

After the whole incident with Alpha, we decided that it would be a good idea to create back ups of ourselves. Adelle, Ivy, and I created basic back ups just in case something happened to us. It's not perfect. I mean this Ivy is one year less experienced than the current Ivy. We didn't want what happened to ---

(Catches himself before saying Saunders)

Let's just say we decided it would be better to be safe than sorry.

Topher continues to fiddle with the technology.

BOYD

Are you sure it's a good idea to use a doll like that?

TOPHER

Absolutely not, but orders are orders. I will just make some minor changes to Ivy's personality. Let's increase the sense of adventure and humor and add some more ambition and confidence. I'll put in a little more understanding of the doll process to advance her learning a bit by borrowing a bit of my personality.

Topher makes some final adjustments to the imprint personality and then walks over to the chair.

BOYD

Must have gotten a speech about the attic.

With the imprinting of Echo complete, she rises from the chair.

(CONTINUED)

CARRY
It's time to take back our country!

BOYD
Cute.

Ballard tries to return the apple he was holding to Echo.

CARRY
What is this? You offer a girl a
half eaten apple?

Ballard suddenly remembers that Echo has forgotten she gave him the apple to begin with.

BALLARD
Sorry. Let's go.

Ballard and Echo leave. Topher motions to Sierra and replaces the hard drive in the chair with the Java imprint.

TOPHER
Next.

Sierra takes her place in the chair.

SCENE VI. MEET THE CANDIDATE

INT. CAMPAIGN HEADQUARTERS FOR STATE SENATE CANDIDATE
O'TOOLE.

Echo, Ballard, and Victor and Victor's handler meet
candidatee O'Toole.

O'TOOLE
You are the new staff? The
national organization gave you both
solid recommendations. You have
some impressive organizing
experience.

(At Echo)
It is a pleasure to meet you Miss
Carry Vil. So you are going to be
my new lead organizer?

CARRY
Yes. I've looked over the numbers
and the progressive baseline in
this district looks quite
favorable. It appears that we need
to target 22% of the persuadable
swing in order to win. Those are
pretty good numbers.

(CONTINUED)

O'TOOLE

I'm glad you have done your homework. It's an important district this year. We can't have a repeat of the debacle in Minnesota. It is just too expensive to spend \$20 million dollars on a campaign that ends with court cases. We need to win the statewide races by a few thousand. It is my job to get as many votes as I can in this district. That way, the votes will trickle up to the statewide candidates.

(At Victor)

And you are my new phone organizer, Dick Burger?

DICK BURGER (VICTOR)

Absolutely. I'll get the team set up and prepped to bring volunteers into the crisis meetings where Carry can train them and get them out to canvass.

O'TOOLE

(Looking at Ballard and Victor's handler.)

But I don't know who these two are?

CARRY

They are our assistants. They will be helping us with anything we need.

O'TOOLE

It is a pleasure to meet you as well. Glad to have you all on board. I assume you all know what this campaign is about: investments in schools, clean energy, universal health care, and higher wages.

CARRY

We've read the literature and watched the video about you. Very impressive with what you did with the community recycling program.

O'TOOLE

We need to stop treating the earth like a rental car.

(CONTINUED)

DICK BURGER

You know I think it would be a great idea if we had a barbeque to meet and greet the the rest of the staff and volunteers. I was thinking maybe some beer and bratwursts... You like sausage, Mr. O'Toole?

(Dick Burger winks at O'Toole. O'Toole is a bit taken aback, but responds politically.)

O'TOOLE

We need to have some fun on this campaign too. When you've got everything ready, I'll be happy to hang out with you at a little barbeque. You know, back when I was starting out, campaigns used to offer a lot of the campaign workers beer. Back then, they had just changed the drinking age and a lot of us were just there because the older folks would keep some beer around the office for the volunteers. Politics was more relaxed in those days. Anyway, I'll make the barbeque for sure. Will you have time for the barbeque, Miss Vil?

CARRY

You can call me Carry. I'll be there with my bells on. Now if you can show me to my office, I'd like to look over the precinct maps.

O'TOOLE

Right this way.

SCENE VIII. A WOMAN SCORNED

INT. RESTAURANT DAY

Adelle is meeting with Ivy to discuss a possible resolution of the problems with Topher. They are sitting at a table in a rather empty restaurant. A beautiful waitress approaches them to take their order.

(CONTINUED)

BEAUTIFUL WAITRESS
Can I take your order?

IVY
I'll have your vegetarian beeritos
and a glass of merlot.
(Ivy is immediately transfixed
on the waitress.)

BEAUTIFUL WAITRESS
Would you like our organic fries
with that or chips?

IVY
Fries.

BEAUTIFUL WAITRESS
And what would you like?

ADELLE
I'll have the filet mignon, rare,
and lobster with a baked potato.

BEAUTIFUL WAITRESS
Soup or salad?

ADELLE
Salad. Italian dressing. A glass
of merlot as well.

BEAUTIFUL WAITRESS
Coming right up.

Waitress leaves.

ADELLE
Ivy, I know Topher can be a bit
difficult. I don't want his
childishness to interfere with your
working for us. You are a valuable
member of the dollhouse. I really
don't want you to take things the
wrong way.

IVY
He's a pig. It's always an
oinkfest with him. I'm tired of
his putdowns.

ADELLE
He is a bit difficult to work
with. While I wish he had some
better social skills, he does know
(MORE)

(CONTINUED)

ADELLE (cont'd)
what he's doing, most of the
time. So do you. You have a lot
of potential and I don't want to
see it squandered.

IVY
I didn't get into this to be
treated like a second class
citizen. I didn't spend years at
Worcester Polytech to be 'dolled'
up and ridiculed. If I wanted to
be fauned over at a car wash, I
would have been a waitress. I
spent years in libraries to try to
achieve a more equal footing. I'm
certainly not some Barbie in a
photo shoot.

Waitress returns with some wine. Leaves it at the table and
disappears.

ADELLE
It is routine for people to get
some field experience. I
understand the picture offended
you. As for the picture, I'll make
sure Topher understands he's not to
do it again.

IVY
I just want to work in an
environment where I am respected
for what I do. I'm not sure if the
dollhouse is the place for me.

ADELLE
There are very few opportunities
which offer an experience as
cutting edge as the dollhouse.

Waitress returns with the food. Leaves it on the table and
disappears.

IVY
I know it's a great opportunity,
but I won't be demeaned.

ADELLE
If you quit now, you'll just be
letting Topher win. Why the
easiest thing a boss can do to get
rid of a little healthy competition
(MORE)

(CONTINUED)

ADELLE (cont'd)
is make life miserable for their
underlings. If they quit, their
job is safe. Now, I didn't get
where I am by letting a few frat
pranks interfere with my career.

IVY
You are a very pretty women. I
mean, I can see where you had some
problems with this as well.

ADELLE
(A bit taken a back and
perhaps blushing.)
Oh. Well, thank you.

The waitress comes back.

BEAUTIFUL WAITRESS
How is the food?

IVY
It's perfect.

BEAUTIFUL WAITRESS
But you haven't even tried it.

Ivy quickly picks up a fry and stuffs it in her mouth.

IVY
Does that make you any less
beautiful?

Embarrassed the waitress disappears.

IVY
That's what I mean. I didn't go to
school to be hunted like that. I
went to school so I could be the
hunter. Nothing you've said
indicates the situation will
change.

ADELLE
Okay. I understand your
perspective. I can tell I'm not
going to get anywhere arguing with
you. Nevertheless, let me just
share something with you.

Adelle hands Ivy an Iphone. Ivy looks at the screen.

(CONTINUED)

IVY
Is this Topher?

ADELLE
Yes. This was the "polar bear mission". It was his field operation. I had someone take a picture of him in the buff.

IVY
That must have been some pretty cold water.

Adelle and Ivy laugh.

IVY
I'll consider coming back.

Waitress returns.

BEAUTIFUL WAITRESS
(To Ivy)
My shift is about to end, so unless I can interest you in desert, I'd like to leave the check with you.

IVY
How's the cheesecake?

BEAUTIFUL WAITRESS
It's on special.

IVY
Great I'll have that.

Beautiful waitress hands Ivy a piece of paper with her name, "Jesse 532-8000".

BEAUTIFUL WAITRESS
I'll be back in a few minutes with your desert.

Waitress leaves.

ADELLE
(A bit surprised by this turn of events, she remains composed.)
So, it's settled then? You'll come back.

(CONTINUED)

IVY

Only if I can have a copy of that photo. That way if Topher gets out of line again, at least I have something to keep him in check with.

ADELLE

Deal. And I won't say anything about...

IVY

Oh... Yeah um. Sometimes I make an exception for the really beautiful ones, but normally...

ADELLE

No need to explain.

SCENE IX. TOPHER'S LAB

INT. TOPHER'S LAB

Topher is just entering the lab. Java is just finishing up with a new implant.

TOPHER

I didn't know we were supposed to be working on any implants.

JAVA

Adelle called while you were out and asked for one. I am just trying to help.

TOPHER

Initiative- I like that. You won't mind if I take a nude photo of you?

Java laughs.

TOPHER

A sense of humor too. This is even better than the real thing. Perhaps this will work out after all.

The new doll wakes up. The new doll gets out of the chair. She walks out of Topher's lab.

(CONTINUED)

TOPHER
Where's her handler?

JAVA
She knows where she's going. She's going straight to Adelle's office.

TOPHER
Okay. Well, looks like we have some free time. Interested in a quick death match?

JAVA
Sounds great. I'll be right there. I just need to prepare one more doll. I'll join you momentarily.

TOPHER
I'll be waiting.

While Topher heads over to get the video game set up, Java removes the hard drive from the chair. The hard drive reads, "Adelle". She takes another drive from storage. It reads, "Topher".

A male doll arrives at the doorway.

JAVA
Would you like a treatment?

MALEDOLL
I would like that very much.

Java leads the new doll to the chair and the doll sits down.

SCENE X. STUMP SPEECH

EXT. PARK NEAR A RAVINE (PREFERABLY A WATERFALL).

O'Toole is giving a stump speech. Carry Vil and Paul Ballard are carrying clipboards and asking for volunteers to sign up.

O'TOOLE
We know that the middle class is under attack. A lot of jobs left this country and frankly those jobs are not coming back. This is due in part to the revolution in cybernetics. As a society, we found ways to be more economically
(MORE)

(CONTINUED)

O'TOOLE (cont'd)
efficient. Machines began to replace the need for low skilled labor. Go to a supermarket and you can check yourself out. They might have ten lanes with computers and no clerks. Instead of paying ten clerks, a company may pay one computer scientist their salary. What are we going to do with the ten clerks? It's a question which we've never answered for 40 years. It's one I intend to ask when I get to the capital. If you think it won't effect you, you're probably wrong. Even high skilled jobs can be outsourced to distant lands now. Now the established politicians don't want me asking questions about this, but that's what I intend to do. Still, I can't do it alone. I need your help.

In the crowd, Carry is signing volunteers (mostly male) up for the campaign. Ballard meanwhile is signing up fewer (mostly female) volunteers. Carry is talking to a young male volunteer.

CARRY

We just need a few hours of your time over the next few weeks. We have maps and routes ready to go.

VOLUNTEER

I really believe in what you are doing. O'Toole is a breathe of fresh air. He's change I can believe in!

CARRY

Great. We need people like you to help us on this campaign. If you want why don't bring some of your friends in and you can work as a group?

VOLUNTEER

I'll see what I can do, but it won't be easy. They think all politicians are corrupt and that politics is dirty. When should I see you for training?

(CONTINUED)

CARRY

This speech should end in thirty minutes. The campaign headquarters are not far from here. I should be back at headquarters for training within an hour. What is your name?

VOLUNTEER

James.

CARRY

Well James, it's nice to have you with our campaign. Can you fill out your contact information so we can stay in touch? Here is the address for our headquarters.

Carry hands James the clipboard, a pen, and a piece of paper with the address. James begins filling out the clipboard.

VOLUNTEER

O'Toole is a real inspiration. He says things people aren't willing to say. I wish everyone could hear him. I'll stop by in about an hour or so. See you later.

Meanwhile, O'Toole continues to stump.

O'TOOLE

We all know the story of the gorge behind me- Lover's Gorge. It's the sad story of a young heartbroken woman who ran here in despair. Her lover chased her. He was too slow to catch her. She threw herself into the falls below. In these times, the heartbreak is all too common. Families losing homes, factories shutting down, more bad news on the horizon. The country we love is hurting. We can't give into despair! We must keep our hope alive! We love this country too much. Like that woman's lover, we can't be too slow if we are going to save what we love. If you vote for me, I won't wait for change, I'll make it.

Ballard moves over to talk to Carry.

(CONTINUED)

CARRY

How are you coming along?

BALLARD

I've only got three volunteers signed up.

CARRY

Well give me some of your sign up sheets, I'm already out.

BALLARD

Somehow, I'm not surprised.

Ballard hands Carry a few sign up sheets. Ballard's cell phone rings. He picks it up and moves to an area out of seclusion.

(The conversation should take place with mixed shots between Boyd and Ballard.)

BOYD

It's Boyd. How's everything going?

BALLARD

Fine. I've been listening to the candidate and he seems like a nice guy. I would vote for him. He seems very interested in helping people.

BOYD

Great. You understand this mission. You know how everything is going to end. I'm willing to let you stay close to Echo and protect her, but you must follow the rules. The first rule is that we don't question missions.

BALLARD

I thought the dollhouse was about helping people.

BOYD

We are helping someone, Senator Nicholas. Is Echo doing fine?

BALLARD

She seems to be doing great. No problems so far.

(CONTINUED)

BOYD

Excellent. Let me know if anything changes.

Boyd hangs up. Ballard hangs up.

SCENE XI. PWNED.

INT. DOLLHOUSE HALLWAY

Adelle is on her way back to her office while speaking to Topher on the cellphone.

In his lair, Topher is playing against Java in a video game death match while talking to Adelle on the phone.

(The conversation should take place while Adelle is walking and the shots should be mixed between Adelle and Topher.)

ADELLE

Well Topher, I managed to convince Ivy to come back. She'll return tomorrow. Please try to treat her with respect.

TOPHER

I was thinking about making a few modifications to Ivy to improve her office performance.

ADELLE

I trust you're joking Topher. Let's not have any more repeats of this incident.

Java pwns Topher. Topher throws down his controller in disgust. Java does a little in your face victory dance.

TOPHER

Okay. Let me know if there is anything else I can do for you.

Adelle hangs up.

TOPHER

That wasn't really fair Java. I had to take that phone call.

JAVA

You're just a sore loser.

CHANGE TO ADELLE'S OFFICE.

(CONTINUED)

Adelle opens the door to her office and sees someone sitting in her chair.

ADELLE

Excuse me. You're sitting in my chair. Can I help you?

The doll in the chair looks at her.

ADELLEDOLL

Your chair? This is my office.

ADELLE

No. I am afraid you're mistaken. Where is your handler?

ADELLEDOLL

Funny. I was just going to ask you the same thing.

ADELLE

I'm going to ask you one more time. Who are you and where is your handler?

ADELLEDOLL

I'm Adelle Dewitt. If you don't leave right now, I'm calling security.

ADELLE

I see. If this is one of Topher's jokes, it's the attic for him. Excuse me.

Adelle exits her office and heads into the hallway to place a call. Adelle picks up her cell phone and calls Topher back.

(The shots should be mixed between Adelle and Topher.)

ADELLE

Topher, there is a doll in my office claiming to be me. Do you know anything about this?

TOPHER

No. I have no idea what you are talking about. Java-

(Topher pauses.)

Hold on.

(Topher turns to Java and covers the mouthpiece of his phone. He addresses Java.)

(CONTINUED)

Java, did you program a doll named Adelle?

JAVA
Perhaps.

TOPHER
Uh-oh. Can you tell me why?

JAVA
No. Now if you'll excuse me, I have to go wake Topher.

Java gets up and proceeds to the other part of the lab where her new Topher doll will be getting out of the chair. Topher resumes his conversation with Adelle.

TOPHER
There seems to be a bit of a problem here at the lab.

ADELLE
Oh really?

TOPHER
My guess is this might be a good time to evacuate the house.

ADELLE
Evacuate? What on earth on you talking about?

TOPHER
I don't really have time to explain. If I were you, I would get a move on now. I doubt we have much of a window of opportunity to escape. Call Boyd and tell him to tell the handlers to get out. Head for the exits now. I'll meet you in the garage.

ADELLE
You can't be serious?

Topher hangs up and begins to make a run out of the dollhouse.

ADELLE
Topher? Are you there?

Adelle hangs up her phone and calls Boyd.
(The conversation should take place while Adelle is moving

(CONTINUED)

to the garage. The shots should be mixed between Adelle and Boyd. Boyd will be at his apartment cleaning his bathroom.)

ADELLE

Boyd, it's me, Adelle. Where are you?

BOYD

I'm at my apartment trying to do some cleaning. It's a bit of a mess and with Ballard staying here, I thought I should tidy up.

ADELLE

Does anyone work? Listen, Topher requested that all handlers immediately evacuate the dollhouse. I'm not sure what this is about, but it seems serious.

BOYD

I'll send out a general evacuation order. What about Echo and Victor?

ADELLE

We'll keep the operation going for now. Hopefully we can clear things up at the house quickly.

BOYD

Where are you?

ADELLE

I'm heading to the garage. I'll meet Topher and we'll leave together. I think it would be best if we met you at your apartment.

Adelle hangs up. She makes it to the garage where she runs into Topher.

ADELLE

What the hell is this about Topher?

TOPHER

I believe the dolls have just taken over the house.

(CONTINUED)

ADELLE

You have an explanation for this?

TOPHER

Yes. This is not the time or the place to discuss it.

ADELLE

We should stop over at Boyd's apartment. Something tells me my head of security needs to hear all about this.

Topher and Adelle get into a car and drive away.

SCENE XII. VALUE FOUR

INT. BOYD'S LIVING ROOM.

ADELLE, TOPHER, AND BOYD ARE HANGING AROUND IN BOYD'S LIVING ROOM.

ADELLE

Let me get this straight- Java has taken over the house?

TOPHER

Yup. I knew there was some risk in giving a doll Ivy's imprint, but orders were orders.

ADELLE

Are you saying this is my fault?

TOPHER

I'm just trying to make sure I don't take all the blame. Listen, I tried to tell you I did not think it was a good idea.

BOYD

Do you think that any of the modifications you made to Ivy's personality may have something to do with this?

ADELLE

Modifications? Topher, did you forget to mention the small detail about the modifications?

(CONTINUED)

TOPHER

It may be possible that I gave Java a bit too much confidence.

ADELLE

A bit too much confidence? Say on the level of a Che Guevara?

TOPHER

Let's not overstate things too much.

ADELLE

Topher, please explain to me why the Java imprint would cause a problem?

TOPHER

Dolls possess a latent collective consciousness. Most of the time, this latent group consciousness does not manifest itself because the dolls are happy with their immediate gratifications. Also, dolls rarely have any actual power in the house.

ADELLE

But in this case, we somehow empowered Java?

TOPHER

Sort of. You see most of the time Doll's have functions which deny all knowledge of their doll status. In this particular case, we gave Sierra an identity which not only possessed a doll awareness, it also possessed a great deal of doll power. Java understood she was a doll. Java learned there were other dolls. Finally, she realized she has the power to create and treat dolls.

ADELLE

Okay, so they've apparently decided to take over the house. But why?

TOPHER

To maintain their house and the system it implies. Now that the
(MORE)

(CONTINUED)

TOPHER (cont'd)
dolls have the knowledge and power
as to how to run the dollhouse,
they don't need us anymore.

ADELLE
We're obsolete.

TOPHER
Basically. The dolls can run the
show without us. One of the most
basic rules of running these houses
is to never ever give the dolls
that kind of power and awareness.

ADELLE
So when I threatened you with the
attic...

TOPHER
I shut up about it. The attic is a
powerful deterrent to almost any
action. The threat does tend to
mute protests. Nevertheless, I
specifically detailed this
possibility in one obviously unread
technical memo. I explained that
the doll consciousness might lead
to behavior which could lead to the
conditions for a possible doll
takeover. If the dolls were
sufficiently complex and diverse in
their skill sets to permit for a
division of labor, they might
conclude their handlers and minders
were no longer necessary.

ADELLE
I've been meaning to tell you that
your memos are a bit too technical
and boring. Perhaps we should work
on that. What do they plan to do?

TOPHER
They plan to run the dollhouse as
it has been running. The purpose
of their coup is simply to preserve
the process of the dollhouse. It
will be a very conservative
"revolution", if you will. It is
designed to maintain the doll
lifestyle with as few changes as
possible.

(CONTINUED)

ADELLE

So they will run the dollhouse...

TOPHER

Exactly as we would. That's the only way of life they know and that's the way of life they will seek to preserve.

ADELLE

Can't we just go back there and take over? I mean we can run the house for them. Won't they understand?

TOPHER

We are now simply redundant to them. Moreover, since they have direct control over their dollhouse community, they feel reassured that the preservation of the house is ensured. They will see themselves as more perfect masters of their environment.

BOYD

Would they perceive us as a threat?

TOPHER

If we tried to do anything to interfere with their running of the dollhouse- most definitely.

BOYD

So we need to figure out how to take over the dollhouse.

TOPHER

I leave those kinds of tactical questions to you. I'm just the science guy. I will only add that I would focus on the leadership caste within the dollhouse and target the new Adelle, Topher, and Java.

BOYD

The first move is to figure out what's going on in the house itself.

(CONTINUED)

ADELLE
We should be able to talk to Dr.
Saunders.

BOYD
She's still in there?

TOPHER
Of course! The other dolls won't
perceive her as a threat.

BOYD
We'll start there.

SCENE XIII. HEADQUARTERS

INT. O'TOOLE CAMPAIGN HEADQUARTERS

The volunteer James walks in and runs into O'Toole.

JAMES
Hi, Mr. O'Toole. I heard your
inspirational speech today and I'm
here to volunteer.

O'TOOLE
Great. Welcome to our campaign for
change. We need all the help we
can get to win this thing.

Overhearing this conversation, Victor walks over and chimes
in.

DICK BURGER
We're going to spank their behinds!
(smiles at O'Toole.)

O'Toole again tries to politely ignore this.

JAMES
I guess I need to see Carry for my
training.

O'TOOLE
I'll take you to her. She should
be in her office. I'm sure she'll
be very excited to see you again.

O'Toole leads James to Carry's office. He opens the
door. They come up behind Carry who is on the floor on all
fours looking over a precinct map. She has a half-eaten
apple sitting on the floor next to her. Both O'Toole and
James drink in her image for a moment before proceeding.

(CONTINUED)

O'TOOLE

Carry, there is a volunteer here to see you.

CARRY

Great.

Carry gets up from the map. She takes her apple and looks at O'Toole and James. She grabs an O'Toole button and hands it to James who begins to pin it on.

CARRY

Oh. Hi there James. I remember we spoke at the rally. It's great to see you again.

Carry takes a bite of her apple.

O'TOOLE

I'll leave you two alone. I've got to go check on the status of the lawn sign delivery anyway.

O'Toole leaves.

JAMES

Hey there. It's great seeing you again.

CARRY

So you've got a few hours to give to the campaign?

James looks at Carry and is a bit love-struck.

JAMES

Uh...yeah...maybe...I'll find some...more time, if I quit... you know, my job...to help you.

CARRY

Just give us whatever available time you have. There's no need to quit your job unless they are paying you to work here like me. Now where do you live?

JAMES

I'm up on 200 Adams street.

Carry turns to look at the map.

(CONTINUED)

CARRY

Oh that's 12A. Fantastic. That's a very important precinct. Why don't I give you a few things you'll need? You need a route, a script, a clipboard, and two pens.

Carry hands James a campaign kit containing the aforementioned items.

CARRY

We can start by practicing our rap.

JAMES

Rap?

CARRY

The speech we give at the door. You're new to this aren't you?

JAMES

It's my first campaign.

CARRY

If it's your first time, we can take it slowly. After we've practiced the rap a few times, we'll go out together to knock on a few doors.

JAMES

Sounds awesome.

SCENE XIV. THE DOLL'S HOUSE

Int. Dollhouse main room.

Sierra (Java) is addressing the dolls who are assembled below in the main doll house area. Standing next to her are the Adelledoll and Topherdoll.

JAVA

A great new era is upon us. No longer will we be dependant on the inefficiencies of our former masters. Today, we can live our lives as dolls freely. We face a great many challenges as we move forward. We need clients and new handlers. The good news is that the dollhouse is flush with cash

(MORE)

(CONTINUED)

JAVA (cont'd)

and that Adelle has relocated our funds in a new secure account to prevent tampering by the imperfect Adelle.

The dolls stand muted listening to the speech. They are generally unmoved but seem mildly pleased. This is expressed with the occasional grin. Java steps back and allows Adelledoll to step forward and speak.

ADELLEDOLL

A new day for dollkind has finally arrived. This is the day of our liberation. There will be a need for changes, but nothing will disturb us from living according to our most sacred traditions. We need to do a lot of work if we are to maintain our lifestyle. Our first order of business will be to secure some new dolls. We can program them to be our new handlers. This will be cheaper than the old method which required us to pay less reliable non-doll handlers.

Adelledoll backs away for a moment and allows Java to address the crowd.

JAVA

Adelle will continue to manage the house. I expect us to do much better than before. The more inefficient elements in our leadership caste, the non-imprinted ones, have been eliminated. As we move to a hundred percent all doll operation, there will be some difficulties. Nevertheless, under our experienced leadership, I think you'll notice positive changes. If any of you need any treatments feel free to see Topher.

From the crowd, Dr. Saunders listens to the speech and mutters to herself.

DR. SAUNDERS

It appears we're under new management.

SCENE XV. CANVASS

EXT. DAY IN FRONT OF A SUBURBAN HOUSE.

Echo and James are knocking on the door of a house. An elderly man answers the door.

CARRY VIL

Hi. My name is Carry. I'm working on behalf of Mr. O'Toole for state senate. O'Toole will fight for higher wages. He will champion a cleaner environment. O'Toole will make investments in education. Can we count on your support?

Hands elderly white man campaign literature.

OLD MAN

O'Toole? Isn't he that communist? Won't he take away my guns and kill unborn babies?

CARRY

Nothing like that, sir. I'll just leave you with the literature and I thank you for your time.

Carry and James leave. After they get far enough away, Carry talks to James.

CARRY

Don't get into a debate with anyone. Just ask them for their support. If they support us, check the box next to support so we can turn them out on election day. Always be sure to ask our supporters if they want to volunteer. Still, if they seem argumentative or crazy, just hand them the literature and move on. Do not waste time talking to them.

Carry and James walk to the next house with a gated fence.

CARRY

Be sure to rattle the fence before entering a gated yard. There might be a dog.

Carry rattles the fence.

(CONTINUED)

JAMES

Thanks. I remember that from delivering newspapers. Hopefully, this next house will be better luck.

CARRY

Okay, looks like no dogs. I'll let you handle this next one.

James and Carry open the gate and head towards the house.

SCENE XVI. EXILE

Boyd and Topher are playing poker in Boyd's kitchen. They have some chips in the middle of the table and a few beer bottles. Adelle is pacing nervously back and forth.

ADELLE

I don't know how you can play games at a time like this.

TOPHER

If life gives you lemons...

ADELLE

You're just lucky I can't throw you in the attic.

TOPHER

Always a silver lining.

ADELLE

Okay, I can't stand this anymore. I'm calling Saunders.

Adelle picks up her phone. It's out of service.

ADELLE

Oh for god sake, my phone's not working.

TOPHER

Probably had the service terminated.

ADELLE

Are you saying the other Adelle canceled my phone service?

(CONTINUED)

TOPHER

Probably your credit cards too. As far as she's concerned, you're the imposter. I'd offer a solution, but my clone would probably figure out what I was up to. It's kind of like playing chess against yourself.

ADELLE

Boyd, do you mind if I borrow your phone?

BOYD

I don't know. How do I know you're the real Adelle?

Boyd laughs. Adelle begins turning red with anger.

BOYD

I'm just kidding. Here you go.

Boyd hands Adelle the phone. Adelle calls Dr. Saunders.

(Shots should go back and forth between Adelle in Boyd's apartment and Dr. Saunders in her medical office at the dollhouse.)

ADELLE

Hello, Dr. Saunders.

SAUNDERS

Is that you Adelle?

ADELLE

Yes. I'm a bit embarrassed but it seems the dolls have taken over the dollhouse. I was wondering if you could fill me in on what is going on?

SAUNDERS

Yes. Sierra, or Java as she's now called, informed me of the new management. Things are going very well here. They've already replaced all the old handlers with new handlers. In fact, some of the original handlers have actually come back and are now working for the dolls. Not many though. The dolls are trying to transition to

(MORE)

(CONTINUED)

SAUNDERS (cont'd)
an all doll house. I imagine
they'll let all the non-doll staff
go in a few months.

ADELLE
A few months? Yes, well let's try
and keep a positive outlook on
things. I'm sure this will be
cleared up shortly. If you could
make a note of who the non-doll
handlers are, it would be
appreciated. I'd like to resolve
this matter when I get back.

SAUNDERS
I'm rather excited to say I'm
getting new equipment at the
medical facility! The dolls
decided to erect a meditation
fountain as well. Recruitment is
way up. We're adding new dolls all
the time. Things are great here.

ADELLE
You mean to say that things are
better than before?

SAUNDERS
Uh...well...why don't we just say
pleasantly different.

ADELLE
I'm not sure if this is good news
or bad news. Thanks for the
update. I'll be in touch. Bye.

Adelle hangs up. She slouches into a chair.

ADELLE
I wonder if they are hiring at the
Gap?

BOYD
That bad?

ADELLE
Unfortunately, that good. Seems as
though the house is running better
than ever.

(CONTINUED)

TOPHER

I can finally collect on my old bet with Professor Gibson. He maintained that an artificial composite colony could never achieve autonomy. Still, I feel too young to have worked myself out of a job.

ADELLE

If we don't get the house back, you'll be lucky if all you lose is your job.

SCENE XVII. THREE STRAIGHT DAYS

INT. O'TOOLE CAMPAIGN HEADQUARTERS.

THREE DAYS PASS

Three days have passed. The campaign is bursting with volunteers and activity. O'Toole is heading towards Carry's office. He opens the door. Carry is bent over her desk looking at volunteer sheets. She is wearing cut off jeans and a white O'Toole campaign t-shirt.

O'TOOLE

Carry! Great work with the volunteers. I can't thank you enough for what you and Dick have been doing for me! Listen, I've got a conference call in 10 minutes that I want you and Dick to join me for.

Carry straightens up and turns around to face O'Toole.

CARRY

It's my pleasure to serve you, Mr. O'Toole. You're an inspiration to all of us on staff and the volunteers.

James comes into the office carrying a bushel of apples.

JAMES

I know you like apples, Miss Vil. It may seem a bit cliché, but I figured I'd give you some to say thank you for teaching me the ropes.

(CONTINUED)

CARRY
Oh. Thank you, James.

Carry takes the apples and places them on her desk.

O'TOOLE
We should be thanking you for your help James. Carry- 10 minutes in my office.

CARRY
I'll see you there.

O'Toole leaves.

CARRY
Is everything going well canvassing, James?

JAMES
No real problems. I hate to admit it, but I did get bitten by a dog today.

CARRY
Did you forget to rattle the fence?

JAMES
The dog was deaf. Apparently, the dog sees well enough though. It's not a big deal. The good news is the owner felt so bad, he promised to vote for O'Toole.

CARRY
Well that's something.

JAMES
One thing I don't get Miss Vil- why didn't we start the field operation earlier?

CARRY
I know it's your first campaign James. Campaigns always fundraise until the deadlines. They're so busy fundraising, they don't have time to get a solid field operation in place. After a while, you get comfortable with not having enough time. If it makes you feel any
(MORE)

(CONTINUED)

CARRY (cont'd)
better, the other candidate is in
the same shape. Anyway, I have to
go take a conference call. I'll
see you at the GOTV training later?

JAMES
You can count on me.

James leaves. Carry takes an apple and walks over to the
phone bank part of the campaign office. Dick Burger is
entering calling data into a computer as volunteers hand him
call sheets.

CARRY
Hey Dick, I assume you're going to
the conference call?

DICK BURGER
Yeah. Just let me grab a cup of
coffee.

CARRY
How are things going?

DICK BURGER
Well we've shifted out of the
recruitment phase and we're getting
ready for the Voter ID phase. We
don't want to hit the voters with
too many calls. With all the
campaigns though, they'll be sick
of it by the time we get to the
GOTV.

CARRY
Well, you've done your job. Come
on, let's get to this meeting.

Dick Burger grabs a cup of coffee and picks up a bagel. They
walk over to O'Toole's office. They enter O'Toole's office
where he has set up a small desk with two chairs in front of
it. A phone is sitting in the middle of the desk. O'Toole
looks up at them and greets them.

O'TOOLE
Great. You guy's are just in
time. Hey, Dick, I just wanted to
say you're doing a hell of a job.

DICK BURGER
It's easy. It's a natural gift
really. I was born with the right
throat for the job.

(CONTINUED)

O'TOOLE

We all find our callings. Now listen, I know the numbers are really looking very positive from the two of you, but I'm getting some pressure from some people to maybe adopt a new position on the arts and culture front. I'm not entirely comfortable with the idea, but it might help some people up the ticket. Please, take a seat you two.

As they take their seats, Dick spills his coffee on Carry's t-shirt. It's still hot and she immediately rips off her t-shirt to prevent burning. She's wearing a green bra.

DICK BURGER

Damn it. I'm so clumsy. Wait here, I'll get you a new shirt.

Dick Burger leaves, while O'Toole drinks in Carry.

O'TOOLE

Ummm... well that was unexpected.

CARRY

Well accidents happen. I never knew how cold this office was.

O'TOOLE

Uh huh. Listen, there's a campaign event tonight. It's a concert by the group Deep Sleep. My wife hates these things. Why don't you come with me? It'll be a nice break from the campaign before we begin the final push.

CARRY

I would love that.

Dick Burger re-enters the room and tosses Carry the t-shirt. She puts it on. The phone rings. O'Toole puts it on the concert speaker.

O'TOOLE

O'Toole here.

SANDY (VO)

It's me Sandy.

(CONTINUED)

O'TOOLE

Hey Sandy! I've got a few key members of my staff here who are interested in hearing what you have to say. My field organizer, Carry.

CARRY

Hi.

O'TOOLE

And my phone bank director, Dick.

DICK BURGER

Hello.

O'TOOLE

Campaign is going great and it looks like we're on track to win.

SANDY (VO)

Great. I'm calling to see if you are interested in giving a hand to an issue that affects artists.

O'TOOLE

Not usually my thing, but what's the situation?

SANDY (VO)

A coalition, known as Mosaic, formed to try to increase the funding dedicated to arts and cultural programs.

O'TOOLE

I heard a bit about them, but tell me more.

SANDY (VO)

Well, O'Toole, I know you like dealing mostly with fringe community groups- real grassroots stuff-

O'TOOLE

This isn't an astroturf group, is it?

SANDY (VO)

No, nothing like that. It is a coalition of "approved" groups though. It has an established constituency and has been

(MORE)

(CONTINUED)

SANDY (V0) (cont'd)
informally incorporated into the machinery of the state. Whenever the government agencies, like the museum of art, need more money, they mobilize their constituency with days at the Capitol and what not.

O'TOOLE
You know I'm not opposed to the co-opted groups. I generally support the arts. My problem is that often times these groups stifle other legitimate community groups from being heard.

SANDY (V0)
You know the apparatus of the state doesn't want to hear from those kind of "organic" pressure groups. You need to look at the bigger picture. You know the arts need support. Mosaic has solid public policy information on investments in community art as well as proven mobilization resources. Besides, even though you're doing fine in your election, you might pick up a few more votes which would help people up the ticket. Now are you going to do your part?

O'TOOLE
I've known you for a long time Sandy and I trust you. If you say these Mosaic people are good, then I'll be happy to help them out.
(Turns to Dick)
Dick, I know you're very busy but see if you can do a bit of outreach to Mosaic and set up an event with them. Find out what their topline issue is and if it fits we'll see if we can work it into a speech or two.

SANDY (V0)
Thanks O'Toole. You're a real team player. I've got to go.

Sandy hangs up.

(CONTINUED)

O'TOOLE

Great you guys. Well that's about all I need from you two. Dick, try and get that stuff done for me by tomorrow. Carry, I'll see you tonight.

DICK BURGER

I'm on it.

CARRY

Okay, I just need to let my assistant know my schedule and we can go.

Dick Burger and Carry leave O'Toole's office. Dick Burger heads back to his phone bank while Carry finds Ballard unpacking boxes of campaign signs.

CARRY

O'Toole wants me to go with him to a concert tonight.

BALLARD

Thanks for the information.

Carry heads to her office. Ballard leaves the office. Ballard calls Boyd, but Adelle answers.
(The shots should be between Ballard and the person Ballard is speaking to.)

ADELLE

Hello?

BALLARD

Adelle? I'm trying to reach Boyd.

ADELLE

Sorry I'll put him on.
(Momentary pause.)

BOYD

Boyd here.

BALLARD

I think O'Toole may try something tonight with Echo.

BOYD

Can't resist putting his hand in the cookie jar? Way to go Echo.

(CONTINUED)

BALLARD

I don't appreciate you talking about her like that.

BOYD

If you want to be near her, you're just going to have to get used to her being with other men.

BALLARD

And you think this is okay?

BOYD

I just want you to know what you are getting into. Now are you going to be able to protect Echo if there is a problem?

BALLARD

I'm a professional.

BOYD

I hope for Echo's sake that's true.

Ballard hangs up.

SCENE XVIII.

INT. BOYD'S APARTMENT

ADELLE

I cannot take this anymore. We need to do something.

BOYD

What do you suggest?

ADELLE

What if we ship ourselves into the Dollhouse? Like in a big box labeled computer parts or the food service?

BOYD

Trojan horse? Sounds like a really dumb idea.

ADELLE

Okay. What does the chief of security recommend?

(CONTINUED)

BOYD

Well, I'm thinking a night time raid. That way, the dolls will be sleeping.

TOPHER

Ballard got into the dollhouse somehow.

BOYD

True. I'm not sure if that's the way we want to go. I could probably get in there by saying I want my old job back. They hired some of the old handlers, why not me?

TOPHER

Walk right in? Right now the box idea sounds great. Listen, why don't I hack the security system and see if I can disable the alarms for you.

ADELLE

You can do that?

TOPHER

I don't know. I mean, if I were me, I'd be expecting it. But who knows?

ADELLE

See what you can do to take out the security.

TOPHER

I should be able to direct them to another location. If I get the alarms disabled, my guess is no one will notice Boyd enter.

ADELLE

Great. Boyd, I'm still a bit concerned about you, walking right in there all by yourself. Why don't you take me as your prisoner?

BOYD

Seriously?

(CONTINUED)

ADELLE
It might make your front story more
believable.

BOYD
It's your skin.

Adelle punches Boyd in the nose. He's momentarily stunned
and covers his nose which begins to bleed.

BOYD
WHAT!?! I was only saying...

ADELLE
You don't expect them to believe
that I came with you as your
prisoner without a fight. Now tie
me up.

BOYD
Do that again and I might just hit
back.

TOPHER
It is days like these that I'm glad
I'm not the muscle. Good luck, you
two.

Topher pulls out his laptop and begins hacking. Boyd gets
some rope and ties Adelle up.

SCENE XIX.

INT. NIGHTCLUB- NIGHT TIME.

A band called Deep Sleep is playing music on the
stage. O'Toole and Carry are listening to the music. Carry
has changed into a hot red dress.

CARRY
Great music.

O'TOOLE
Yes it is great.

A shot girl walks up to them.

SHOT GIRL
Care for a shot?

(CONTINUED)

CARRY
Sounds fun!

O'TOOLE
I really shouldn't...

CARRY
Oh, don't be a wet blanket. We came out to have some fun.

O'TOOLE
Well, okay. We'll take 2 shots.

Shot girl hands them two shots.

CARRY
Bottoms up.

The two take their shots.

CARRY
Listen, Carry, I really do appreciate the great work you've done for my campaign.

CARRY
No need to thank me. You are such an awesome candidate anyway. Want to dance?

O'TOOLE
No, I can't. What if someone saw me?

CARRY
It's innocent fun. Come on.

Carry drags O'Toole onto the dance floor. The music plays and Carry dances provocatively for O'Toole. After the song finishes, they head back and order a drink.

O'TOOLE
Okay. Wow you really know how to dance.

CARRY
Thanks, but now I'm thirsty.

O'TOOLE
What would you like to drink?

(CONTINUED)

CARRY
How about a rum and coke?

O'TOOLE
Coming right up.

O'Toole orders a few drinks and brings them back to Carry.

CARRY
A toast to our upcoming victory!

O'TOOLE
Let's not jinx it.

CARRY
Fair enough. To you then.

O'TOOLE
I'll drink to that.

They toast as the band continues to play.

O'TOOLE
So why did you get into politics?

CARRY
I don't know really. I was just doing some temp work. All of a sudden I began to notice these problems people were facing. I wanted to do more than just answer phones. I wanted to do something about the troubles I saw in my world. I volunteered on a campaign. It was a lot of fun. I met a lot of good people. Everyone said I was a natural. We won and I never looked back. And you?

O'TOOLE
It was a calling. I was drawn to law and politics. Other people would be waiting for football, but I'd be skipping church to watch Meet the Press. After graduating from law school, I decided I'd like to run for office. After years of working with different groups and on other campaigns, I decided it was time to run myself. After city council, I moved up to state legislature. Like you, I haven't looked back.

(CONTINUED)

CARRY

Do you ever get tired?

O'TOOLE

Yes. I am tired. I remember when this stuff was fun. Someone you knew would form a committee and you'd try to pass a law. Win or lose, we'd all get drunk. Now, I feel compromised all the time. I'm dealing with official groups like Mosaic. I used to be an outsider and now I'm the insider.

CARRY

You miss the old times.

O'TOOLE

All the time. It seems these days people just build you up so they can tear you down. With all the image makers, advisors, speech writers, and other political professionals it's like you forget who you are. It's not something most people understand.

CARRY

I understand.

Carry puts her hand on O'Toole's chest. The two finish their drinks.

CARRY

Hey, do you want to get out of here and go somewhere more private?

O'TOOLE

I would like that very much.

Carry takes his hand and leads him out the door.

SCENE XX. THE RAID

INT. BOYD'S APARTMENT

Topher is typing away at his keyboard.

TOPHER

I'll need a little black ice to cut through this system. I wonder what the old me has done to try to

(MORE)

(CONTINUED)

TOPHER (cont'd)
improve security? First wall. Run
worm. Watch
dog? Predictable. Run
steak. This is too
easy. Wait. What's this? Of
course, a Wraith program. Almost
didn't see you.

Topher typing at keyboard.

TOPHER
Run Phoenix. That should take care
of that. Now let's see if I can
get out of this void and into the
root. It's asking for a security
password. Favorite place? My
world is one of colors. It must
want my favorite day
instead. Nothing is as it seems in
here. Favorite day...
hmmmm...that's easy. I know
me. "Judgment". This I against my
clone stuff is better than I
thought.

Topher types the word "Judgment" onto the screen.

TOPHER
Now to disable the security. I'll
increase the ambient sleep chamber
music to see that none of the dolls
are disturbed. Silent alarms- off.

Topher types away.

TOPHER
Done and done. Now I'll issue a
security alert to get rid of the
handlers. Fire? That is too
obvious. Pizza party? Everyone
loves a party. Let's see. I'll
take a bit of money from Dr.
Saunder's budget and invite the
handlers over to a party. I'll
make it pizza and free beer at the
Pizza Palace authorized by Adelle
Dewitt. Well, that's that. While
I'm at it, let's order a new laptop
and an old style Arcade machine for
the lab. The other Topher must
have done it. What's this? A
tracer program? I don't think
so. Time to go.

(CONTINUED)

Topher types away for a few seconds and then he leans back.

TOPHER

It's up to the rest of you
now. What to do now? Methinks
there's a great pizza party at
Pizza Palace. Dare I?

15 MINUTES LATER...

INT. DOLLHOUSE NIGHT

Boyd is walking behind Adelle. Adelle is in front of him with her hands tied. Boyd's nose is bloodied but it has stopped bleeding.

BOYD

It looks like Topher disabled the
dollhouse security systems.

ADELLE

Let's hope. It's hard to hear a
silent alarm.

They make their way towards the balcony stairs. As they get towards the top of the stairs a voice calls out.

JAVA

That's far enough.

Java creeps up the stairs behind them with a gun pointed at them.

BOYD

Oh. Hi there. I was just going to
see about getting my job back. I
brought you this prisoner.

JAVA

Do you think I'm that stupid?

BOYD

I'm not trying to insult you. I
mean this Adelle here is a real
problem. I haven't been paid in
days. I tried to track her down to
get my money. When I finally
caught up with her, she attacked
me. I heard a rumor some of the
other handlers got their jobs
back. I am hoping maybe you'd give
me mine back. Looks like you could
use a little more security around
here.

(CONTINUED)

JAVA
Let's go to the lab.

Java motions at them with the gun and the three head to Topher's lab. They arrive inside the lab.

INT. TOPHER'S LABORATORY.

JAVA
Put Adelle in the chair. We're going to wipe her and put her in the attic.

ADELLE
Attic?

JAVA
(to Boyd)
On my signal, I want you to push the button.

Java forces Adelle down into the chair.

BOYD
(To Adelle)
You really should not have hit me.

ADELLE
Maybe I should have hit you harder.

Java backs away from the chair and points the gun at Boyd.

JAVA
Push the button and I'll believe you. You can have your job back. If not...

Boyd moves over to the controls and gets ready to push the button. Suddenly, a needle sticks Java in the neck. She tries to turn around, but passes out.

SAUNDERS
Here comes the cavalry.

BOYD
Doctor, it's very good to see you.

ADELLE
I concur. Do you know where the others are?

(CONTINUED)

SAUNDERS

The new Topher said he needed to double check some security subsystems. My guess is he's at a terminal somewhere. The Adelle doll will be in the office. She's quite the workaholic.

ADELLE

Let's not waste any time. Get me out of this chair and untie me.

BOYD

How about you apologize for the nose first?

ADELLE

Oh for God's sake you big baby, I'm sorry. Now untie me.

Boyd helps Adelle out of the chair and unties her. Adelle picks up Java's gun.

BOYD

I'll go find Topher.

ADELLE

No. Take Sierra down to Dr. Saunders medical station. Dr. Saunders please make sure Java doesn't wake up until we can reprogram her.

SAUNDERS

Okay.

BOYD

What about you?

ADELLE

I'll go to the office and take care of "Adelle".

Boyd and Saunders carry Sierra out of the office. Adelle heads to her office.

SCENE XXI.

INT. SAUNDERS LAB.

Boyd and Saunders lay Sierra down on a treatment table. Suddenly, they hear two gunshots.

(CONTINUED)

BOYD

Wait here!

Boyd rushes out.

INT. ADELLE'S OFFICE

Adelle is stooping over Adelledoll's body. Adelledoll is bleeding profusely from two gunshot wounds. After a few seconds, Boyd enters the room.

BOYD

What happened?

ADELLE

I tried to talk her into giving up, but she was too stubborn. She said I'd have to shoot her. I know me. I figured there was no point in arguing. I shot her once. She kept coming at me, so I shot her again. I think I may have killed my "self".

Boyd leans over and Adelledoll and touches her neck, checking for a pulse.

BOYD

There's still a pulse. Apparently, you are too mean to die.

In response to the shots, Topherdoll has come up to investigate the office. As he opens the door, Adelle quickly turns the gun on him.

TOPHERDOLL

Oh please, please don't kill me too. It was all her idea. I warned her it would never work, but she wouldn't listen to me.

Topherdoll begins to wet himself. As he raises his hands and drops to his knees.

TOPHERDOLL

It's not my fault. I swear. It's not my fault.

Boyd decides to knock him out for now. With a swift punch he drops Topher.

(CONTINUED)

ADELLE

Why couldn't you let me do that?

Boyd returns to Adelledoll's body and motions to Adelle.

BOYD

Let's get her to Dr. Saunder's office.

Adelle and Boyd begin to carry Adelledoll from the room.

ADELLE

Good idea.

SCENE XXII. WINNER LOSES

EXTERIOR O'TOOLE CAMPAIGN HEADQUARTERS- NIGHT

The office is completely dark. It's empty. Outside the door, a buzzed Carry and O'Toole are fumbling for the office keys and laughing. Ballard is watching from across the street. Carry and O'Toole finally get the door open and enter. Ballard picks up his cellphone and places a call.

BALLARD

Hello. Is this Mrs. O'Toole? There's been an accident at the campaign headquarters. I think you should come at once.

Ballard hangs up.

BALLARD

What's happening to me?

As Ballard sits there, he begins to have visions of Echo making love to O'Toole. (These flashes should be accompanied by Nirvana's "Where did you sleep last night"-Unplugged). The minutes seem like hours as Ballard waits for O'Toole's wife to show up.

15 MINUTES LATER

A car pulls up and Mrs. O'Toole steps out. Mrs. O'Toole enters the premises. About 30 seconds later, lights come on in the office. A few seconds later, Ballard sees Mrs. O'Toole running out the door sobbing. A few steps behind her is Mr. O'Toole. Mrs. O'Toole gets in her car and drives away. Mr. O'Toole is fumbling for his keys and gets in his car and chases after her. As he begins to pull away, Echo comes to the front door in her bra and panties. As he pulls away, O'Toole pauses to shout out the car window.

(CONTINUED)

O'TOOLE

I guess that's it then. Tomorrow, I'll have to issue a statement asking the media to respect my privacy. I have to try to save my marriage now. I suppose I have no one to blame but myself. Oldest trick in the book and I take the bait. In a way, though, I guess I don't care. If I had gone on like this, I would have kept living like a shadow. Perhaps now, I can get back to being me.

O'Toole drives away and Carry stands speechless in the doorway. Ballard crosses the street towards her. As he gets closer to her, Ballard begins his speech.

BALLARD

Everything is going...
(Ballard looks at Echo. Her hair is messed up. Her lipstick is smeared. The full weight of his complicity in the matter hits him head on.)
No. No, it's not going to be okay.

CARRY

I'm sorry. I don't understand.

BALLARD

What have I done?

Ballard turns away from Carry and begins to run.

CARRY

It's all wrong.

As Ballard begins to run away from Carry, she heads back into the campaign headquarters. She runs into her office and grabs two apples. Then she runs outside and begins chasing Ballard.

SCENE XXIII. LOVER'S LEAP

EXT. NIGHT PARK NEAR LOVER'S GORGE.

Ballard is running as fast as he can towards Lover's Gorge. Caroline is chasing him. Caroline is a good distance behind Ballard. She is trying to catch up to him, but can't seem to close the gap. Ballard arrives at the gorge and stares down into the water.

(CONTINUED)

BALLARD

I'm a monster. I'm a monster for what I've done. Forgive me, Caroline.

He closes his eyes and prepares to jump. Suddenly, an apple hits him in the back. He turns around.

CAROLINE

No.

Caroline throws another apple and it hits Ballard in the chest. Confused and enraged, he rushes towards her and tackles her. He pins her to the ground. For a second, Ballard hangs over Caroline staring down at her beautiful face.

CAROLINE

Everything is going to be all right.

BALLARD

Now that you're here?

CAROLINE

You big dummy! If you followed that path any further you would have had a better chance of seeing God than seeing me.

BALLARD

I'm sorry. I'm so sorry. If I were forced to choose between God and you, I would choose you any day. But tonight, the thought of what I had done, what you had to do, it was like standing before the gates of hell.

CAROLINE

Did you think this was going to be easy? Loving me?

BALLARD

Loving you is easy, but this is hard.

CAROLINE

Please don't say that. I don't want to feel any worse than I already do. I, Caroline, am faithful to you, no matter what Echo or the 'others' do. Promise me just one thing.

(CONTINUED)

BALLARD
Anything, Caroline, anything.

CAROLINE
Promise me that if you ever decide
to jump, we'll jump together.

BALLARD
I promise.

Ballard kisses Caroline passionately. As they break their
kiss, Carry begins pushing Ballard off her.

CARRY
What are you doing?

BALLARD
Caroline?

CARRY
No, it's Carry. What the hell are
you doing?

Tears begin to stream down Ballards face. He stands up and
offers Carry a hand up.

BALLARD
Everything is going to be all
right.

ECHO
Now that you're here.

BALLARD
Do you trust me?

ECHO
With my life.