

ROBOTIC LOVE

A THREE ACT DRAMA

by Simon Parker

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Robotic Love

Drama

by
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ACT ONE

SCENE ONE

LECTURE ROOM.

A lectern with rows and rows of hard back plastic chairs. A self built university style lecture room.

Up on the huge whiteboard behind him the statement "consciousness within robotics. Every aspect of learning or any other feature of intelligence can be so precisely described that a machine can be made to simulate it." Is written.

CHRISTOPHER, 50, stands behind the lectern, a laptop is hooked up to the screen. He places his hands into his pocket and looks out at his students.

A group of about twenty students, all young and chatting excitedly amongst themselves wait huddled together outside.

CHRISTOPHER

It's such a beautiful day I'm sure you don't want to spend it all in here with me so lets get this over with. I'll happily send you all on your way again as soon as I can.

The students are now all staring back at him. With their own laptop, tablets and note-pads on their laps at the ready.

CHRISTOPHER

Discuss, debate. Impress me. Write something worthwhile. You come here to learn so show me that I've taught you something at least. That this isn't a complete waste of time for the both of us.

Only ROBERT, 19, tall, thin and good looking sitting alone on the back row of chairs is writing, scribbling notes with a pen into a pocket sized notepad.

The rest of the class stares dumbly at either Christopher or the whiteboard behind him.

Christopher's watching them, still only Robert is writing anything at all.

He runs his hands through his hair as he returns to the lectern.

CHRISTOPHER (CONT'D)

The rest of you can start whenever you like. If you're waiting for a starter gun to go off you're going to be sadly disappointed.

Still only Robert is writing, the rest remain looking confused and stuck.

Christopher moves over to a chair and sits down, his hands come out of his pickets as he crosses his arms in front of his chest.

CHRISTOPHER (CONT'D)

I'm happy to keep you all here like this. We can just sit here staring at each other for the next three hours if that's what you want. You've all already paid for this course. But be warned, you fail now and I'll make sure it's a fail for the whole year.

Reluctantly the rest of the class being to write, but none of them look happy about it.

Christopher looks again up and across at Robert who's writing even fast and not slowing down. Christopher smiles.

ACT ONE

SCENE TWO

OFFICE.

A quick shift through the piles of paperwork and blue prints Christopher only takes those detailing his yet as unnamed android. A glance at some of the blue prints. A beautiful fully working android. A fully formed young woman made out of robotic parts.

A couple of cardboard boxes get filled up by Christopher with his work. Stacking them one on top of the other he tries to lift them up to place them on a shelf but can't.

He lets go, a deep breath and holds an open hand to his stomach. It's hurting.

Robert appears in the open doorway, looking across at Christopher.

ROBERT

Do you need a hand?

Christopher spins around to face him.

CHRISTOPHER

How did you get in here?

ROBERT

I never left.

CHRISTOPHER

You've just been hiding, creeping around?

ROBERT

I was waiting for you to come back to the classroom, but when you didn't I decided to come and look for you.

CHRISTOPHER

Then what are you still doing here. I thought I had sent you all home?

ROBERT

I stayed, I wanted to talk to you some more.

CHRISTOPHER

Just go, this my house not some hangout for you to wander aimlessly around in.

ROBERT

Listen, I'm sorry I scared you that's not what I was trying to do. You're the most interesting person I've ever met I just wanted to talk to you some more. I'm here, I'm fit and healthy. I work in a warehouse on weekends lifting and stacking boxes. I can help you right now, all you have to do is let me.

Christopher quickly removes the grimace of pain from his face and tries to smile.

CHRISTOPHER

Thank you. It's been a very long couple of months for me. I'm very tired.

Robert enters, picking up both boxes with ease.

ROBERT

It's my pleasure, if you ever need an extra pair of hands I'm always here to help.

CHRISTOPHER

That's nice of you and coming from the only non idiot in my class that's truly great to hear.

ROBERT

You're a living a legend. An actual genius. You normally learn about people like you in high school and yet I get to be taught by you.

CHRISTOPHER

If that were true wouldn't my classes be filled to maximum every week?

ROBERT

People are always too slow to recognise what's right in front of them. But I see it.

CHRISTOPHER

You're a good kid if a little too loquacious for my liking.

ROBERT

So, can I help?

CHRISTOPHER

Be my guest.

ACT ONE.

SCENE THREE.

WORKSHOP.

A makeshift laboratory. The entire space has the look of a mad scientist workshop. High tech computers, and a couple of writing desks covered in piles of paperboard.

All the walls and even some of the floor is covered in more of those detailed blueprints and mathematical equations all for a working android.

Christopher sits on his stool with a large mug of black coffee, he gulps it down.

On the other side of the room PHILIP, 60, thin grey hair and bright blue eyes is dressed in a tailored made suit.

He opens up empty cupboards, taking a look around.

He sees boxes and boxes of empty take out food everywhere around him.

PHILIP

This was once a very beautiful house. I picked it very carefully for you. Hard to believe this was once a impressive dinning room. You've turned it into a slum.

CHRISTOPHER

I paid you for it, you got what you wanted. I don't owe you a god damn thing.

PHILIP

But I still want more. More from you. Come work for me again. I have everything you could possibly need. You shouldn't be living like this. You're not a teacher. No one even knows who you are but your name should be a synonym for greatness. Every mobile phone in the world has your battery inside of them. You've had an effect on billions of lives for the better.

CHRISTOPHER

No, what did I do? Phones charge quicker so people can spend more time staring at pictures of themselves for longer. I've not made anything better, I made everything worse.

PHILIP

Just hear me out, this robot you want to build. I want to give you the chance to build it.

CHRISTOPHER

It's not a robot.

PHILIP

Explain it to me then.

CHRISTOPHER

You could never understand, it's beyond your comprehension.

PHILIP

You're wasting your life you know that much. You have so much more to give.

CHRISTOPHER

So much more to give you, you mean?

Philip can't help but smile.

PHILIP

I want greatness just like you do. You're like a nuclear weapon that's just wondering around. The only one in the world. Whoever has you in their arsenal dictates everything.

CHRISTOPHER

What utter garbage. What utter nonsense. I thought you paid someone to write your speeches. That was depressing to listen to, you're haughty and dull. I don't like it.

PHILIP

I don't even know what haughty means. Sounds like a complement to me. The offer remains. You're a genius and I can give you whatever you need. You know where to find me. But you need me just as much as I need you.

CHRISTOPHER

I don't need anybody, it's the whole world that needs me. When you're long gone and forgotten, your grave overgrown with weeds future school children will still be talking about me. Not you.

Philip moves over to the desk and picks up a stack of the paperwork.

PHILIP

I want to read these.

CHRISTOPHER

You're not staying.

PHILIP

This is what your working on?

CHRISTOPHER

Don't touch any of them.

PHILIP

She's beautiful but she's not real is she?

CHRISTOPHER

She has nothing to do with you.

PHILIP

This is what you're giving me. A robot. I don't know if I like the sound of it. You don't have much time and I have even less desire to lose any money.

CHRISTOPHER

How do you know about my time?

PHILIP

Your doctors, I'm the one who pays their bills. They've told me everything. That's why I'm here. You're running out of time Christopher, just say the word and I'll give you all the money you could ever need.

Christopher considers.

CHRISTOPHER

Not this. I'll work for you but it has to be something else.

PHILIP

What?

CHRISTOPHER

You'll see when it's ready.

PHILIP

That's not good enough. I need to know what you're giving me and the whole world has to want it to. Be real with me. I can smell bullshit. I got to where I am today by being able to see lies from truth.

CHRISTOPHER

I'll make you something great, won't take long. I don't discuss my work until it's ready. And I never have.

PHILIP

How close are you. What's the diagnosis. How long have they given you?

CHRISTOPHER

I thought they told you everything.

PHILIP

Maybe they told you something different?

CHRISTOPHER

I can do this. I know I can.

PHILIP

Then I guess you better get started.

CHRISTOPHER

Money first. And all that I ask for. Up front and I want it right away.

PHILIP

I'm in no mood to take a gamble on a dying man.

CHRISTOPHER

It's no gamble. When have I ever let you down before?

Philip considers.

PHILIP

Alright I'll give you all that you want.

CHRISTOPHER

I can do this I know I can. I'll get started right away.

PHILIP

Fine, but I don't want you wasting any of your limited time on this robot nonsense. That's the only warning you'll get. Give me something first, something great.

ACT ONE

SCENE FOUR

HOME OFFICE.

With his back to Christopher, DOCTOR,
40 sits in front of him.

DOCTOR

It's stomach cancer. Clear as day. I know this is hard to take but the facts are the facts.

CHRISTOPHER

I don't understand, how could I have cancer and not know about it?

DOCTOR

There's a lot that can be done. We can slow it down, prolong your life. This isn't easy for anyone to hear. Especially someone suffering with agoraphobia.

CHRISTOPHER

I don't have agoraphobia, the outside world just has nothing to offer me.

DOCTOR

There is help.

CHRISTOPHER

My body has betrayed me.

DOCTOR

You don't have to face this alone.

CHRISTOPHER

But what you're telling is it can't be cured. I'm terminal.

DOCTOR

I'm sorry. There's support, there's things to think about. This is never good to hear, impossible to take. But there is treatment available. We can lessen the effects. Give you a better quality of life. Is there anybody that you would like me to speak to. Explain what is happening. Talk about your situation.

CHRISTOPHER

You've not given me enough time. I need more. Much more. I have only one companion in this world.

DOCTOR

Who?

CHRISTOPHER

Persephone. So beautiful. She'll be my greatest achievement. All the delays all the setbacks. Everything that I had to face and my own body delivers the coup de grace. My one wish was to see her stand before me. Such a site would bring the whole of mankind to its knees.

DOCTOR

What you do with your time is up to you.

CHRISTOPHER

Send the boy in as you leave. You can let yourself out.

Doctor wants to say more but decides against it.

Doctor exits and Robert enters.

CHRISTOPHER

I want to hire you. I can pay. There's no one else I can ask. I don't have an abundance of friends nor have the ability to call in favours. I have never asked anyone for anything subsequently no one has ever asked me either.

Christopher hands over some of the paperwork.

ROBERT

What are these?

CHRISTOPHER

That's not what this deal is about. You said you would help, I'm offering you money.

ROBERT

What is it that you're working on?

CHRISTOPHER

I haven't got time for this. If you can't help me you're going to have to just go.

ROBERT

I'll do whatever you ask.

CHRISTOPHER

Good.

ACT ONE.

SCENE SIX.

WORKSHOP

The tarp is pulled back and Christopher and Robert stand over the metal body parts.

ROBERT

This is amazing. You're actually building one. You're really doing it.

CHRISTOPHER

There's still so much to be done. So many things that could go wrong. And I don't intend to fail.

ROBERT

You always said it was possible though. I've read all your books, you've always believed in this. How long is it going to take before you can make it real?

CHRISTOPHER

Her name is Persephone. Don't ever call her 'it' again.

ROBERT

I'm sorry. Persephone. That's pretty. It's a greek name isn't it?

CHRISTOPHER

I don't have long. I've shown you too much already. It's too late to back out now.

ROBERT

There's no way. I want to see it.

(corrects himself)

Sorry. I want to see her. Persephone.

CHRISTOPHER

You do what I say and when I say it. No question, no hesitation. You just do it.

ROBERT

But I have so many questions. The artifactual intelligence that you've created. How human is she? The Turing test.

Christopher cuts him off, talking over him.

CHRISTOPHER

I wonder if you can really handle this. Simple tasks, that's all I want from you. I haven't got time to stand here and watch your feeble mind trying to work out my life's work.

ROBERT

I can give you what you need and more than you think. I'm the smartest in your class, I've looked up to you my whole life. I've dreamed of the day where things like Persephone become an everyday sight. Things like Persephone are going to save humanity. Things like Persephone are going to save the world. A whole population of Persephone's that will help catapult real human's into our next stage of evolution. I believe in this so much.

CHRISTOPHER

She's not a thing. She's not a toy. She'll be real. Just like you and me. I'm not building an army, I'm building only one. A perfect one. Then it will be up to her to build more. She is my eve.

ROBERT

She's not finished.

CHRISTOPHER

Pass me the pieces for her head.

Robot looks around, lots of junk all over the floor.

ROBERT

I've never been in this room before. Where is it?

CHRISTOPHER

It's a box marked head, this shouldn't be so hard for you.

A tool box with tape over the top,
written in marker pen it says 'head
pieces.'

ROBERT

Maybe if you weren't so disorganized. This isn't how a
workshop should look.

CHRISTOPHER

Oh, and you have something better?

Robert places the box down at the side
of Christopher, he opens it up and it's
filled with different sized blots,
hinges, teeth, and small metal parts
simulating bones.

ROBERT

No, but I spent a lot of time in my dad's garage. He's
mechanic and has borderline OCD. Everything had it's place
and a place for everything. You couldn't move a single screw
out of place without him noticing.

CHRISTOPHER

This is a little more complicated than fixing cars.

ROBERT

Are you so sure about that. For one I know you're doing that
all wrong. Fixing cars at least taught me how to use tools.

CHRISTOPHER

You think you can do a better job?

ROBERT

Of course I could. You've just got to trust me. I want to
help because I want to believe you can actually do this.

CHRISTOPHER

Of course I can. I've shown you this much haven't I?

ROBERT

No offence but all you've got here is a half finished metal mannequin.

Christopher lays down his tools and steps to the side.

CHRISTOPHER

Then why don't you show me how useful you can really be.

(Robert steps forwards and picks up the tools, Christopher grabs a hold of his arm)

I won't let anyone sabotage what I'm doing here.

Robert with skill and a steady hand attaches her jaw perfectly.

Quickly after that the legs are attached to the body, the head to the neck. Robert works fast and skillfully, a fully formed body now lays out in front of them.

Tilts his head over from side to side Christopher can't take his eyes off it.

CHRISTOPHER

I can see her. Finally, for the first time here she is.

ROBERT

I can't wait to meet her, talk to her really find out what it is to be human, if you've worked out humanity so easily that you can duplicate it.

CHRISTOPHER

I haven't duplicated anything this is not a copy she will have her own mind and soon thanks to you her own body.

ROBERT

If that's true there's going to be so much that I want to tell her so much that I'm going to want her to see. I hope she likes me.

Christopher pulls Robert away from Persephone forcing him to stop what he's doing.

CHRISTOPHER

I know what this means, I also know what I'm doing here but do you?

ROBERT

I'm helping you. I'm sorry if I said something wrong but I can't apologise for being excited. You're talking about changing the course of human history forever how do you want me to act?

CHRISTOPHER

Just always remember who she is. I created her, she belongs to me.

ROBERT

Okay so you're God. So does that make me Joseph just a lonely carpenter, I'm fine with that.

Robert returns to Persephone's body getting back to work focusing his attention onto her hands.

CHRISTOPHER

I've dreamed of this since I was a child. She is everything to me she's mine no one else's I'd do anything for her.

There's a knock at the door.

Christopher and Robert both turn to face it.

Christopher yells.

CHRISTOPHER

I thought I sent you away. Go home.

ROBERT

That's not your doctor.

Again there's a knock on the door.

CHRISTOPHER

How would you know it's not him?

ROBERT

Don't be mad at me OK, but you've got to eat.

CHRISTOPHER

You know who that is?

Again there's a knock.

ROBERT

It's cool she's with me. I left the front door unlocked and by the way you've got way too many. It looks weird.

CHRISTOPHER

How dare you do this. Get rid of her.

The door opens and JEANNIE, 21, pretty with long blonde hair enters.

With several shopping bags down by her feet Jeannie looks around her.

She waves at Christopher.

JEANNIE

Hi, how are you. I'm Jeannie.

Robert moves over to her.

ROBERT

Hey really sorry about this but you've got to go now.

He opens the shopping bags, they're filled with food and drinks.

JEANNIE

Go? I just got here.

Christopher turns his back to her, crosses his arms in front of his chest.

CHRISTOPHER

This is my house, I don't know you. I would like you to leave.

JEANNIE

You know you could say that to my face, I don't bite. I only came here because Robert asked me.

ROBERT

Come on, please. We'll talk later OK.

JEANNIE

What are you even still doing here?

ROBERT

You've got to go, I don't want him upset.

JEANNIE

Why not, what if he has upset me?

ROBERT

Please.

JEANNIE

When are you coming home?

ROBERT

I don't know, I could be here for awhile yet.

JEANNIE

What are you doing what's going on?

ROBERT

Truly amazing but you've got to go I'm serious.

JEANNIE

I want to see what is it that you're doing here. Show me.

She tries to move past him but he puts out an arm and stops her.

ROBERT

I can't. You've got to go please Jeannie go home I'll come back soon.

JEANNIE

When, you won't even tell me what you're doing here.

ROBERT

This is going to change our lives.

(He leans forwards embracing
her. Grabbing her by the arms
he kisses her)

I love you but you've got to go now.

Robert pushes her back towards the door.

Christopher glances over her shoulder
and watches her go.

JEANNIE

This is so stupid.

Jeannie exits.

Robert comes back to Christopher.

ROBERT

I'm sorry about that, it wasn't meant to upset you. It was meant to help you, you've got nothing here. We need to eat real food.

CHRISTOPHER

Go with her.

ROBERT

I want to stay, I need to see this. Don't send me away. You need me, please.

CHRISTOPHER

Lock the front door behind her and come back. Don't let me down again, this is your last chance.

Robert exits.

With protective gloves and mask on Christopher wraps Persephone in a thin film covering her completely.

Robert enters.

He's out of breath from running.

ROBERT

It's done. She's gone and all the locks are done. All of them.

Robert watches engrossed, reaching into one of the bags and pulling out a sandwich he stuffs it into his mouth. Still out of breath.

Christopher runs his hands over her stomach arms and legs.

Lifts her hand up and spreads out her fingers. Christopher applies artificial nails to each of them

He does the same with her second hand before doing the same with her feet.

With a brush Christopher applies a clear liquid all over her bald shiny head.

Robert very carefully brings over a mannequin head with a long blonde wig attached.

Christopher removes it and with great care and precision fixes it to her. A few loose strands he brushes them away from her face.

Robert watches on, he looks and takes in her whole body and with eyes closed she could easily pass for being human he settles onto Christopher.

ROBERT

She's beautiful.

CHRISTOPHER

Of course she is, I wanted her to be.

ROBERT

And is this what she wanted too? Did she tell you what she looked like before you started making her or is this simply from your own imagination?

CHRISTOPHER

Do you see anything wrong here, she needed a human body. Look at this, do you see anything wrong any mistakes any error?

ROBERT

I said she was beautiful but did she tell you that she was beautiful. Did she tell you anything. How she wanted to look. How she sees herself as a human can she even do that? Have you spoken to her at all. I mean, what are you putting inside this body. It's not a soul so what is it?

CHRISTOPHER

Her intelligence is already inside the computer. Her mind if you will. I talk to her in mathematical equations and she answers back the same way. I built her a brain a very long time ago. For her, she has been alive for more than twenty years already. Now all she needs is a body. The mind is there now I just need a vessel for it. I have given her what she needs she will be perfect in every way, she will need a perfect body so that's what I've given her.

ROBERT

You can't be human without choice if you really have created artificial intelligence that can think for itself has she chosen anything for herself or have all the decisions been yours?

CHRISTOPHER

You think you have free will? How many day to day decisions do you really think are your own. The decision you made to stay here with me I made that for you, I am the reason you're here and I'm the reason she will soon be here also.

ROBERT

And the reason you're making her now. The cancer make that decision for you.

CHRISTOPHER

Free will is a lie told to imbeciles to make them feel better. I am her father I decide her image just as you inherited from your parents she will inherit from me. She will learn to accept the body I have given her because she will have no other choice. Just how it is for the rest of humanity. If she learns she will be content if she fails she will forever be riddled with insecurity, doubt, shame and jealousy of others. Now tell me does that sound human to you?

Her wig pulled forwards over her face a small square opening at the top of her skull revealing her internal hard drive.

Christopher plugs numerous wires into her, hooked up to a computer.

He sits himself down and gets to work typing rapid and transferring her program over from the computer and into her 'brain.'

The program downloads quickly her eyes snap open causing Robert to jolt back startled.

Christopher keeps his eyes on the computer screen as the program transfers from computer over to Persephone is complete.

'Upload 100% interface successfully.'

CHRISTOPHER

And there it is, I've created life.

Robert approaches the table he stares down into her bright blue sparkling eyes.

She blinks rapidly, can hear the mechanism controlling her eyelids working. It's like she's taking pictures of him.

ROBERT

Can she see me?

(waves a hand in front of her
face)

Does she know I'm here. Is she on?

CHRISTOPHER

It's going to take a little while for her to wake up. I've never let the program run itself in a host body before. This is all new. The science is sound so it should work.

ROBERT

Her eyes are open but we're still waiting for her to wake up. Humans don't sleep with their eyes open.

CHRISTOPHER

The state she's in it's not technically asleep, she's getting to grips with her consciousness in the real world in real time. She will wake up we just have to give her time. I can't dumb it down anymore for you whilst still using words. Maybe I can draw you a picture using crayons. Or just grunt at you until you understand?

ROBERT

She'll never be awake though will she? She'll never sleep, she'll never dream.

CHRISTOPHER

You still don't understand do you? However it's your lack of faith that disturbs me the most.

At the computer Christopher is still working, complex equations on screen he's keeping an intense focus.

Robert finds a metal folding chair, fighting with it he gets it open pushing it up into a corner he flops down into it.

ROBERT

Now what, do you even know what you're looking for.

CHRISTOPHER

I'm going to wait, you on the other hand don't have to do anything.

Yawns, Robert stretches his hand high above his head. He struggles to keep his eyes open.

ROBERT

I needed to see this, but do you even know what's going on?

CHRISTOPHER

Yes and no.

ROBERT

That's not an answer.

CHRISTOPHER

Well yes it is, it has to be. This is all new ground none of this has been tested. The programme needs to work out the body.

ROBERT

I thought she had a name. Now you're calling her it and program.

CHRISTOPHER

I need to wait, she will let me know when she is ready.

ROBERT

I put so much stock in that you were a genius this is the first time I've heard you say you don't know.

CHRISTOPHER

You don't need to be here, you're not needed.

ROBERT

Wake me up when she does.

Crosses his arms in front of his chest
Robert closes his eyes and rests his
head back.

The mathematical equations on the
computer screen that had been scrolling
across suddenly stop and the whole
screen goes blank

Up from his chair Christopher turns around to face Persephone, the moment his eyes land on her she blots up from the table sitting upright gasping for air.

Christopher staggers towards her a hand outstretched.

CHRISTOPHER

She lives, you see it I told you she's alive.

Persephone looks around her taking in her surroundings eyes wide and breathing deeply.

Robert leaps out of his chair knocking it over he falls to his knees watching her.

She finally settles onto Christopher. He approaches the table and places a hand down onto hers.

CHRISTOPHER (CONT'D)

Hello Persephone, I've been waiting a very long time for this moment.

At hearing his voice she relaxes.

PERSEPHONE

Hello Christopher it's finally nice to see you.

CHRISTOPHER

You too, I hope you like the face, the body that I've chosen for you.

She brings her hands up in front of her face turning them, inspecting them.

ROBERT

This is incredible, so you two really do know each other?

CHRISTOPHER

Of course we do, try and keep up.

PERSEPHONE

You did it Christopher you set me free. Just like you promised.

Persephone sits up on the table holding her hands out in front of her.

Christopher places a comb into her hand. Robert watches on from the side can't help but stare at her almost naked body, her long legs.

CHRISTOPHER

Grip it lightly in your hand just enough so that you don't drop it.

Persephone takes the comb from him and begins to brush her long hair.

ROBERT

She'll be a hair dresser in no time at all at this rate.

CHRISTOPHER

How does it feel having hair?

PERSEPHONE

I like it.

With rapid hand movements she manipulates her hair into different patterns with her robotic fingers, she able to plat her hair strands.

CHRISTOPHER

Can you feel it?

PERSEPHONE

Yes it feels nice.

Christopher caresses the top of her head with the back of his hand.

CHRISTOPHER

Can you feel?

PERSEPHONE
Yes it's nice.

He reaches down towards the bottom of her hair and gently takes a hold of it.

CHRISTOPHER
Can you feel this?

PERSEPHONE
Yes.

Tightens his grip and yanks down hard she grimaces and groans.

CHRISTOPHER
And this?

PERSEPHONE
That's pain isn't is?

(He nods)
I don't like it.

CHRISTOPHER
Excellent reaction. Perfectly timed. Sensitive with uncanny facial movements.

ROBERT
Why did you do that to her. A bit cruel isn't it?

CHRISTOPHER
No questions from you please. Now hold onto it as tight as you can.

ROBERT
I'm ready.

Christopher tries to rip the comb out of her hand but he can't even budge it.

CHRISTOPHER
Very good. Strong. Now let me have it.

She let's go and Christopher is able to take it from her.

ROBERT

An obedient robot, I've got a cousin six years old and he's got a smart watch, does whatever he orders it to.

CHRISTOPHER

She has experienced a human existence for a matter of moments and already has control of her body amazing dexterity. Tell me Robert how many years did it take you from your birth before you could walk and talk could understand instructions and follow them precisely?

ROBERT

A few, but my parents never tested me with a comb and pulled on my hair.

(looks over at Persephone at
her chest)

I also looked like my parents, Persephone doesn't take after you much. Maybe you built a body too perfect.

Christopher sees where Robert is
staring, moves and stands in front of
him blocking his view.

CHRISTOPHER

Why do you look at her like that. I see you, I want you to stop.

Robert forces a smile.

ROBERT

Alright I'm sorry, but after all I'm only human.

Unravels a bed sheet and drapes it over
her, wrapping her up covering her body.

CHRISTOPHER

I want to show you everything, you already know so much but through those eyes you've seen nothing.

PERSEPHONE

That's not possible, the world is too large and forever changing.

CHRISTOPHER

You're not to be literal, you're human now you're going to have to use your imagination.

PERSEPHONE

Show me the things that you love I want to know everything about you.

CHRISTOPHER

You have to be better than us, so you need to see all that we have done.

PERSEPHONE

But what if I can't, I don't want to let you down.

CHRISTOPHER

You won't, this is what I want from you and I know you can do it.

She reaches forwards with both hands and softly touches his face.

PERSEPHONE

Seeing you now I always wondered what you looked like. It's so hard to come to terms with.

ROBERT

Says you and we're here watching a talking computer question it's on existence.

Persephone turns to face him.

PERSEPHONE

And you've never questioned your existence. I didn't ask to be born and neither did you.

CHRISTOPHER

You're just as human as us. No one would ever know how you came to be unless you wanted them to. I'm going to look after you, you've got nothing to worry about. The hard part was getting you here the rest is going to be easy, look at you, you're perfect.

ROBERT

You sound like a proud father.

CHRISTOPHER

That's because I am.

He kisses Persephone on her forehead
and she wraps her arms around him
hugging him tight.

ACT TWO.

SCENE ONE.

Hallway.

Jeannie dumps down a large filled up
trash bag to the floor, she opens it up
and shows that it's topped up with her
clothes.

JEANNIE

There, just like how you asked now I want to see this girl.

Takes the trash bag from her and laughs
to himself.

ROBERT

You don't want to be in this I'm already way too deep in.
Things that can't be unseen.

JEANNIE

But you're enjoying every single second of it right?

ROBERT

God yes, things that I thought were a lifetime away are here
now and I'm apart of it, I'm apart of history how insane is
that?

Frowns Jeannie snatches the trash bag
back from him.

JEANNIE

I'm serious I want to see her these are my clothes you either show me or you get nothing from me.

ROBERT

You can't know what this is, have any understanding.

JEANNIE

Then show me, I'm not stupid.

ROBERT

Don't ruin this for me I'm serious this is everything to me.

JEANNIE

Then what am I? Let me in or I'm gone and I'm not coming back.

ACT TWO.

SCENE TWO.

Workshop.

Now on her feet Persephone wears the bed sheet like a toga, standing toe to toe with Jeannie each staring at the other.

JEANNIE

She has to be real, please tell me you're human?

PERSEPHONE

I want to be.

Christopher stands behind them with Robert, he lifts the trash bag of clothes onto the table, opens it up and rummages through them.

CHRISTOPHER

This is all you brought with you?

Persephone and Jeannie both look over at him.

He reaches over and Robert pulls out some of the clothes and shows them to Christopher and to Persephone.

ROBERT

These are fine, they'll fit.

Christopher takes them back off him and stuffs them into the trash bag.

CHRISTOPHER

I don't want her wearing things like this.

Claps her hands together, Jeannie marches over and dumps all the clothes over the table.

JEANNIE

Hey asshole these are my clothes and there's nothing wrong with them.

CHRISTOPHER

I don't want her wearing clothes like these, don't you have anything else, anything better?

JEANNIE

Well I brought these here for her.

(points at Persephone)

You haven't even asked her.

CHRISTOPHER

I don't want her looking like you.

(to Robert)

I warned you, why did you bring her here I should never have let this happen.

JEANNIE

Ask her.

(to Persephone)

Look, what do you think? Can you think, do you have any taste in clothes?

PERSEPHONE

I don't know.

(to Christopher)

What do you think I should wear?

ROBERT

Let her choose you've already tried pulling her hair let this be another test.

CHRISTOPHER

Fine.

(gestures to the clothes)

Persephone, go ahead look at them let me know if you like anything here.

PERSEPHONE

How will I know?

CHRISTOPHER

You just look and you'll know, you'll know it in your heart.

JEANNIE

Do you have a heart?

Holds a hand to her chest.

PERSEPHONE

It feels like I do but I haven't had this body for very long.

JEANNIE

What body did you have before?

ROBERT

It was a laptop.

JEANNIE

What?

PERSEPHONE

I lived in the computer.

JEANNIE

Of course you did.

CHRISTOPHER

Pick your clothes this is a good test for you.

ROBERT

I knew it would be, you see you do need me around.

ACT TWO.

SCENE THREE.

Bathroom.

Angles the bathroom mirror down for Persephone to see herself dressed now in fashionable jeans and a low cut T-shirt, Jeannie gives her a round of applause.

JEANNIE

You look great, it's like you've got your own personality so I just can't believe you're not real, that you're really not human.

Persephone runs her hands down her legs.

PERSEPHONE

I like these clothes, thank you for letting me have them.

JEANNIE

You're so beautiful I've never looked that good in those jeans, you can keep them.

PERSEPHONE

I'm happy to have met you, would you like to be friends?

JEANNIE

Are you kidding I would love that. I've just got so many questions.

PERSEPHONE

Like what?

JEANNIE

Is Christopher like your dad or just the person who made you? What do you think, are you really a robot or is this some kind of mad joke. You can't be a robot I mean look at you. There's no way, robot's don't exist.

PERSEPHONE

I can show you.

JEANNIE

How?

Reaches up to her hand grabbing a hold with her other hand she removes the skin to reveal her metal bones, wires and gears. She smiles as Jeannie stumbles backwards, terrified.

PERSEPHONE

You don't have to fear me I'm your friend.

Jeannie breaks out into uncontrollable nervous laughter.

JEANNIE

This is insane, that's really scary. I don't think you should let anyone else see you like that.

Persephone puts her skin back over her hand returning to normal.

PERSEPHONE

He says it's not safe out there for me, not yet.

JEANNIE

Something like you, I don't think he can ever let you go. The truth of what you really are. It's too unbelievable.

ACT TWO.

SCENE FOUR.

Kitchen.

Coughs uncontrollably Christopher slumps down into a chair. He looks over at Robert who's down in his own chair.

Points at Robert, points at the door.

CHRISTOPHER

Go and get her, they've been long enough.

Christopher coughs up a blob of blood but wipes it from his hand and onto his trousers.

ROBERT

You're asking artificial intelligence to pick out its favorite outfit, that could take some time. Do you honestly believe she has her own unique personality yet?

CHRISTOPHER

Do any of us have anything unique. Aren't we all just the product of our parents and our surroundings. You believe what you're parents believe, worship the god they do. Live in the city they do, in the same house. I can go on.

ROBERT

So hers is a personality you've already given her, so what was the point in getting her to do this?

CHRISTOPHER

Don't forget this was your idea.

ROBERT

Then give them more time, this is good.

CHRISTOPHER

Enough time, you want to help me go and get them.

ROBERT

Meeting different people has to be good for her. If her program can learn this is what she needs.

He gets up to his feet but his coughing gets worse.

CHRISTOPHER

I shouldn't have let this happen she needs to stay with me.

ROBERT

Sit down, you should be excited about this, what she might pick. Look at you.

Shuffles painfully towards the door
Christopher holds his hands to his
stomach.

CHRISTOPHER

Enough, if you won't help I'll do it myself.

The closed door now opens, Persephone
and Jeannie come back in.

Persephone moves over to Christopher
taking him by the hands she shows off
her outfit.

PERSEPHONE

What do you think, I really like it, I want more and just
like these.

CHRISTOPHER

You picked them yourself?

PERSEPHONE

Yes, I think I look good I saw myself in the mirror and I
liked what I saw.

CHRISTOPHER

Fascinating, you are coming along so much faster than I could
have ever hoped.

PERSEPHONE

You didn't like the clothes though, you're not upset with me?

CHRISTOPHER

Oh no the complete opposite is true, I'm happy that you're
happy.

He kisses her forehead, Persephone
smiles.

Christopher enters into a coughing fit,
he turns his back to them.

ROBERT

You need to sit down, it's been a long day.

CHRISTOPHER

I'll be fine. But I'm tired.

JEANNIE

We should go, come on Robert.

ROBERT

I can stay here if you want me to, keep helping out?

CHRISTOPHER

I'm going to bed Maybe this is enough for today. Come back tomorrow.

Jeannie grabs a hold of Robert and drags him over to the door.

JEANNIE

Come on, lets go home. It's late.

ROBERT

I'll be back tomorrow, first thing in the morning.

His coughing gets worse.

CHRISTOPHER

You've done well today, thank you.

Jeannie forces Robert out, they both exit.

Christopher tries to stop himself puts a hand in front of his mouth attempting to force the coughing to end but it's no good.

CHRISTOPHER

Please you need to go too, close the door and wait for me, I don't want you to see me like this.

Persephone stays where she is.

Christopher still fighting to stop himself from coughing now collapses down to the floor no energy to stay on his feet, spits a mouthful of blood.

Persephone moves over and drops down behind him placing both hands onto his shoulders.

PERSEPHONE

What's happening, what is this how can I make this stop?

With whatever strength he's got left Christopher tries to get himself back up onto his feet but he can't do it on his own.

She tucks her hands underneath his arms, standing back up Persephone holds Christopher upright.

He's almost dead weight but she's strong enough to keep him up.

PERSEPHONE (CONT'D)

I'm here for you, you don't have to be embarrassed.

CHRISTOPHER

You were never supposed to see me like this.

PERSEPHONE

Well I have. You're sick and I want to make you better, but you're going to have to teach me how.

CHRISTOPHER

This isn't how it's supposed to be. I'm the one who's supposed to protect you.

PERSEPHONE

Then let's protect each other.

CHRISTOPHER

There still so much that you don't know.

PERSEPHONE

I have you as my teacher so there is nothing to worry about.

CHRISTOPHER

I am a failure as a teacher none of my former students have gone on to achieve anything of note. I am a one man school and my alumni reads as a long list of failure. You are my last hope my great hope.

PERSEPHONE

Everything I have is from you, everything I have is because of you.

CHRISTOPHER

But you need to learn on your own or else I've failed. Time is against you, against us both.

PERSEPHONE

Are you dying?

CHRISTOPHER

All humans are dying it's the path of life it always leads and ends with death.

PERSEPHONE

Is your life ending soon?

CHRISTOPHER

I don't know.

PERSEPHONE

But I think you do.

CHRISTOPHER

I'll show you to your bedroom. You can make any changes you like. I want to see your personality grow. But you can't leave no matter what. You have to stay, stay inside.

PERSEPHONE

So when will I see the outside?

CHRISTOPHER

When you're ready.

PERSEPHONE

When will I get to watch television?

CHRISTOPHER

How do you know about that, it doesn't matter anyway I don't own one. It makes people stupid.

PERSEPHONE

When will I get to see Robert and Jeannie again?

CHRISTOPHER

I asked them to come back tomorrow, but it's up to them if they do come back or not.

PERSEPHONE

I want to see the sun in the day and the stars at night, can we do it together soon?

CHRISTOPHER

You've got a lot of questions.

PERSEPHONE

Don't you want me to. Isn't this what you wanted from me?

CHRISTOPHER

Yes it's good. I'm just tired.

PERSEPHONE

You wanted me to see the world, when do I get to go outside?

CHRISTOPHER

You're not ready.

PERSEPHONE

I've never seen the outside world I'm never going to be ready. I just want to do it.

CHRISTOPHER

You'll leave this house when I tell you that you can.

PERSEPHONE

You wanted me to grow?

CHRISTOPHER

But you also need to listen.

PERSEPHONE

I want to see what's outside this house.

CHRISTOPHER

Forget what you want I will tell you when it's time to leave.
You must always do as I say.

PERSEPHONE

I have to trust you.

CHRISTOPHER

Know that I love you, I've never said that to anyone before.
Everything I do is for you.

ACT TWO.

SCENE FIVE.

Kitchen.

Philip sits at the table, Christopher's at the counter.

PHILIP

And how long were you going to keep me waiting?

CHRISTOPHER

I'm sorry I had to do something first.

PHILIP

What are you doing with my money? You haven't been wasting it
on dreams of robot's have you?

CHRISTOPHER

Nothing I do is a waste.

PHILIP

It's good to see you still breathing.

CHRISTOPHER

Is that why you're here?

PHILIP

No, it appears that you've spent all of the money I gave you. I expected that amount to last you at least a couple of months but less than twenty four hours and its all gone. I'm here to find out where.

Christopher joins him at the table places down the two cups of coffee and the two plates of food.

CHRISTOPHER

I spent it on what I needed, I'm very proud of what I've done. You don't need to be here.

Philip pushes his plate of food away from him but brings the cup of coffee closer.

PHILIP

I want to see what you've been making what you've got so far. I'm worried you've been wasting it. I warned you.

CHRISTOPHER

No I'm not showing you anything.

PHILIP

It's my money I want to see where its gone.

CHRISTOPHER

You wouldn't ask a painter to show you his work before it was finished it would just be blobs of random colors on a canvas, you wouldn't understand it.

PHILIP

Your not an artist you're a freak, a genius but it's dangerous just to give you huge sums of money and not know what you've done with it.

CHRISTOPHER

You're just going to have to wait. This is my way, I know what I'm doing.

From inside his jacket Philip reaches for and removes a flask and pours out whiskey into his coffee cup.

PHILIP

Well you're running out of time and I'm not in the business of charity I'm going to need to see something soon.

ACT TWO.

SCENE SIX.

WORKSHOP

Christopher gives Persephone a box.

She opens it and pull out a CD Player.

CHRISTOPHER

It's OK I put it in there for you to find.

PERSEPHONE

What is it?

CHRISTOPHER

Put those in your ears.

She does it.

PERSEPHONE

These feel weird.

CHRISTOPHER

Weird is good, new sensitisation should feel weird. Now turn it on, power on and hit the play button.

She works it out and music plays filling her ears.

PERSEPHONE

Wow, this is music, I like it.