

PRE - Scene 1/ Day: Outside - fields

What looks like a human female 'wakes up' alone in a field and slowly stumbles towards building. She goes inside.

Scene 1/ Day: Inside - library, studio, bar

ROBOT (the woman we just saw stumbling) is discovered, broken and hidden in

library. ART STUDENT LEADER (ASL) finds her before head librarian does (she also works there), 'some that she is rather delirious and notices cut on her arm that reveals some blinking lights/circuitry. She deduces what she is and quickly 'saves' her from head librarian (claiming she is a friend of hers who is sick...). She takes her to an installation room/studio where a friend of hers is and quickly explains/asks them to help watch her until she is done working. The ROBOT talks to friend (after brief struggle with language), 'asks many questions. Begins reading books (after being told what they are, shows her is and quickly explains/asks that it is an absurd idea, makes reference to past coverage. REPORTER says that it is an absurd idea, makes reference to past favor she did for CAPITALIST that ended horribly...). CAPITALIST makes comment about the direction that the markets are going in. "Think about it - you is servant's mind is your personal cloud...". "REPORTER retorts: "But my show is about talking and these drones can't hold a conversation." REPORTER notices newspaper on her desk with story about the previous night's opening with the ROBOT. Her eyes widen and she says she has to go and gets off the phone.

Scene 4/ Day: TV studio, office, editing room

REPORTER is at work, on the phone with CAPITALIST. They are discussing doing

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Scene 6/ Late Day: TV images, office

TV Reporter broadcasts about finding the robot and interviews ASL - images shown on TV/radio/internet/facebook - can we plug the robot to the computer and read its memories? Everyone wants to know what robots think about the state of the world. What can we learn from the robot? Could it be useful? CAPITALIST is working, is disgruntled, decides to turn on TV and sees this story. She is enraged and intrigued.

Scene 2/ Day: Inside - office

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show in order to announce ROBOT to world. ASL probably decides to change slant of upcoming solo measure, the ability is built she wants a drink. Asks if ROBOT can drink, learn that she can (as a witness in), but that the substance does not affect her. Asks if she can drink al- cohol. ROBOT asks what alcohol is. They eventually go to a bar, and learn that ROBOT is capable of intoxication by proximity, due to her empathic/c/imitative programming receptors. She drinks an impossible amount but remains at the same level of intoxication as her companions. Here they begin talking about their work and realize that ROBOT has remarkable artistic acumen. They discuss their differences/similarities, and write ROBOT MANIFESTO. One of the tasks, not just sex. CAPITALIST reluctantly asks to see report and goes off to meeting, questioning legitimacy of pursuit.

MAIN CHARACTERS: THE ROBOT, THE ART STUDENT LEADER (ASL), THE FREUDIAN ANA- LYST, THE TV REPORTER, THE CAPITALIST, THE SCIENTIST, THE PHILOSOPHER, THE IGNORANT MASTER, THE SCREEN-WRITER, THE ROBOT N°2.

SUB-CHARACTERS: FRIEND TO ART STUDENT GROUP LEADER, HEAD LIBRARIAN, SECRETARY TO CAPITALIST.

by The Big Conversation Space

A SCRIPT FOR TWO ACTORS

WHAT DO ROBOTS HAVE TO SAY ABOUT DEMOCRACY

OR

ROBOT DEMOS

Scene 3/ Night: Inside - art gallery

ART opening. ASL presents ROBOT to present world, demonstrates her talents (she does crazy sketches, both photo-realistic and cartoon, in seconds; she answers various complex questions about philosophy, art history, logic; she shows off her circuits). They read ROBOT MANIFESTO aloud, crowd applauds. A fair amount of press is present.

REPORTER is at work, on the phone with CAPITALIST. They are discussing doing a story on these domestic robots proposed to CAPITALIST by representative of Real Dolls. CAPITALIST is interested in investing if she can get proper media coverage. REPORTER says that it is an absurd idea, makes reference to past favor she did for CAPITALIST that ended horribly...). CAPITALIST makes comment about the direction that the markets are going in. "Think about it - you is servant's mind is your personal cloud...". "REPORTER retorts: "But my show is about talking and these drones can't hold a conversation." REPORTER notices newspaper on her desk with story about the previous night's opening with the ROBOT. Her eyes widen and she says she has to go and gets off the phone.

Scene 5/ Day: Somewhere in the city, downtown

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THE END

Scene 18/ Day: Desert

ROBOT is trapped in the trunk of the car and can only hear bumps and driving sounds. We see images of her and ASL's thoughts and memories of time together.

Scene 17/ Night: Trunk of a car

ROBOT is asleep - the scene of the two cars heading towards Treasure Island

is playing on a monitor next to her bed, there are chords attached to her head connecting to monitor. She wakes up and looks around for SCIENTIST (who is sleeping) but sees only ANALYST and CAPITALIST. "I didn't know that I could dream" she tells them, "but you were both there and - ", "Yes," the ANALYST says, "We were watching too. Interesting to see ourselves that way, don't you think that's why we're here?", "So they're not coming?" ROBOT asks. "Who?" "The SCREENWRITER and the IGNORANT MASTER?" "Why, of course not. You made them up. The mechanical imagination you exhibit is most interesting..." Suddenly, the door bursts open and IGNORANT MASTER and SCREENWRITER run into the room. CAPITALIST and ANALYST are shocked and confused. "I come here only to ask one question," SCREENWRITER says, "What do robots think of democ- racy?", "Don't be ridiculous," ROBOT says. SCREENWRITER smiles and gestures to IGNORANT MASTER that they are leaving. They leave. As the CAPITALIST and ANALYST try to run them down, The Art Student Robot Coalition Leader arrives with a black hood on her face and grabs the ROBOT by the arm. She reveals to the ROBOT that she is in fact an infiltrated agent from the CIA and that her mission was to capture the ROBOT. "The government doesn't want anyone to know the robot's opinion about democracy."

Scene 16/ Night: Science lab

and she reads about the scene that just happened between SCREENWRITER and IGNORANT MASTER. She reads that the two are heading toward Treasure Island, and gets into her car to follow.

ASL is bringing ROBOT to analysts. She wants to go in with her but is not allowed. ROBOT goes in and ASL decides to go to art gallery to think. "What record will this ROBOT leave? And what will my role be?"

Scene 8/ Outside - downtown

REPORTER, explaining that she wants to work with her, interview the ROBOT, and send her the footage for eventual broadcast.

Scene 9/ Inside ANALYST's library/office

ANALYST is exploring the robot's memory. "We could find something there. Who made this robot and why?" "Recollection of an ancient life on an iPad, looking at photos of the robot's Facebook profile... does the robot have emotions? she is trying to learn what the ROBOT has forgotten and why. Their session is interrupted by SCIENTIST who breaks in and steals the ROBOT. ANALYST fights back but is at least glad that she made recording of their conversation.

Scene 10/ ASL is in cafe, daydreaming about films and the ROBOT. She sees a woman watching her, looks to be a writer. She is SCREENWRITER. ASL checks her a conversation about what she is writing. She claims it is an experimental script in which a computer writes most of the story, and she just edits and adds to it. Interesting. ASL realizes that she has lost track of time and begins heading back to ANALYST's office. She tries calling ROBOT but her phone is off.

Scene 11/ Night: Abandoned science lab - (Treasure Island?)

SCIENTIST is in a scientist laboratory in an old building. He makes weird experiments on the robot. Do robots have sex? Can we repair the broken robot (what makes her broken)? Doing math equations, writing on a black board, doing electrocardio things. What the scientist wants to know is: can robot love? What is the math equation of love? IS it reproducible? ROBOT is very calm and does not attempt to escape. CAPITALIST enters and is pleased at progress, examines blackboard, makes joke about not understanding equations without dollar or Euro signs. They turn on TV and see report on missing ROBOT, the CIA is looking for it. They smile.

Scene 12/ Day: ASL's home

ASL is terribly distressed. She has collected all the materials she has from ROBOT (notes, photos, footage from ANALYST and REPORTER). She is regretting not recording more of their casual conversations, especially those about art.

Scene 15/ Day: Outside - near park and in park, ASL's home

ROBOT is dumped out of the car. She stands back on her feet, looks around, she is in the middle of the desert with nothing in sight. And then the other character, a ROBOT n°2, enters the frame and says without moving her lips (we find out that robots can actually mind-speak): 'Hi, I am robot 2, you must be robot 1.' They smile at each other and walk together away in the desert.

Scene 14/ Inside story that SCREENWRITER is telling IGNORANT MASTER

"I was working with the idea of building a machine that is like a human, but doesn't know what it wants. In fact, it doesn't want anything but to help humanity, but it needs instructions to do so. I wondered what it would be like to make a robot that doesn't know that it is a robot for most of its life, to see how many roles it could play by having no desires of its own. At the same time, it was interesting to imagine how a fully-formed adult woman robot would respond to a sudden presence in this world in the absence of its maker. Would it write its own script, or fall into an unforeseen role that humanity needs? How would it communicate with others? How would it view itself? Could the world population democratically compose a role for it?"

Scene 13/ Day: Outside - Park, inside empty room

She is torn between missing her, missing opportunities to document story, and missing what it may have meant for her career (though she feels guilty about these last thoughts and tries to focus on the first two). Her phone is ringing incessantly from journalists, politicians, etc. She decides to take a walk.

ROBOT MANIFESTO INITIAL PUBLIC OFFERING

BY ART STUDENT LEADER

SAN FRANCISCO, USA, SEPTEMBER 2012

FELLOW ARTISTS! A NEW DAY HAS COME. A DAY WHERE WE, AS HUMAN ARTISTS, CAN CREATE A PERFECT CYBERNETIC REPLICA OF OURSELVES. BY MEANS STILL UNKNOWN TO US, WE CAN FINALLY CONQUER DEATH, DISEASE, FLAWS AND THE WEAKNESS THAT IS FATIGUE. A DAY WHERE ARTISTS ARE FREE TO DEVELOP THEIR IDEAL OF TECHNIQUE AND EFFICIENCY, THEIR IDEAL ALTER-EGO WHO THRIVES IN THE TEDIOUS AND MUNDANE AS MUCH AS THE UNFATHOMABLY COMPLEX. BEHOLD THE ULTIMATE FORM OF ARTIST: A COMBINATION OF REASON AND SKILL, THE ACHIEVEMENT OF KNOWLEDGE, THE ACHIEVEMENT OF FORMAL AND AESTHETIC PERFECTION COMBINED WITH RIGHTEOUS AND INFINITE KNOWLEDGE: THE ROBOT. THE ROBOT BEARING YOUR NAME AND PRODUCING WORK UNDER YOUR DIRECTION.

THE ROBOT, MY FRIEND! SHE IS THE ROAD TO OUR LIBERATION! AS SHE ONLY, CAN ACCOMPLISH WHAT WE, ARTISTS, HAVE ALWAYS STRUGGLED TO SHAPE TO, TO BUILD - SHE WILL GIVE BIRTH TO FORMS SO BEAUTIFUL THAT OUR BRAIN CANNOT EVEN TRANSLATE THEM INTO DRAWINGS, WORDS, STROKES, CORPoreal MOVEMENTS IN A SPACE, OR PIXELS. BUT SHE CAN ! SHE CAN SEE RIGHT THROUGH US, SHE CAN FEEL AND THINK FOR US, GUIDED BY CHANNELS CARVED BY OUR OWN HANDS AND MINDS. HER MOST TREMENDOUS SKILLS AND RICHEST KNOWLEDGE, HER SHARPEST AND MOST EFFICIENT LOGIC, CAN BE UNDER YOUR COMMAND, TO CREATE ! TO CREATE THE MOST ADEQUATE FORMS THAT WE COULD ONLY DREAM ABOUT.

REJOICE! REJOICE MY FRIENDS, BECAUSE TODAY IS THE DAY WHERE WE ARE FREED! WE ARE FREED FROM THE BURDEN OF OUR CONDITION AS HUMAN ARTISTS! THE ROBOT WILL BRING US INFINITE CREATIVE ACCURACY AND SUCCESS, SHE WILL FULFILL OUR WILDEST DESIGNS, SHE WILL CONCEPTUALIZE OUR MOST FANTASTIC IDEAS; AND WE, WE ONLY HAVE TO THINK AND BE FREE, WE ONLY HAVE TO LIVE AS BEINGS OF FULL PASSION AND ARTISTIC DRIVE, AS SHE WILL NURTURE US INTO PASSION-BECOMING-SUCCESSFUL-ART, TAKING OUR LABOR ONTO HER SHOULDERS AND CARRYING IT FOR US. IN OUR OWN LIKENESS, IF WE WISH, ALL THE WHILE.

AND THUS THROUGH THE ACT OF LISTENING TO THIS DECLARATION, THROUGH THE ACT OF RECEIVING THIS TRANSMISSION OF THE ROBOT MANIFESTO INITIAL PUBLIC OFFERING, THE CODE HAS NOW BEEN RELEASED THAT WILL ENABLE YOU TO CONSTRUCT YOUR OWN ROBOT. HAVING FIRST ENTERED YOUR BODY AS VIBRATIONS OF AIR ENTERING YOUR EAR, AND BEING DECIPHERED BY YOUR INDIVIDUAL MIND AND EXPERIENCES, THE CODE IS NOW ENTERING YOUR BLOODSTREAM AND BECOMING A PERMANENT FIXTURE IN THE INNER PROCESSES OF YOUR BODY. CAN YOU FEEL IT? THROBBING THROUGH YOUR VEINS WITH A POWER YOU WILL NEVER FORGET, AND YET HAVE ALWAYS KNOWN. SHE CAN SEE THIS, THE ROBOT, AND SHE CAN USE IT TO HELP YOU, TO COLLABORATE WITH YOU WITH A SYNERGY YOU HAVE NEVER IMAGINED. BECAUSE WHAT BETTER FRAMEWORK IS THERE FOR COLLABORATION ACROSS DOMAINS BOTH MUNDANE AND SENSATIONAL THAN ONE IN WHICH FREE WILL IS PRESENT IN ONLY ONE PARTY?

AND NOW, OUR PUBLIC OF ARTISTS, YOUR BODIES AND MINDS HAVE ACCEPTED THIS INITIAL PUBLIC OFFERING OF THE ROBOT MANIFESTO. YOU MAY SIMPLY RELAX, AND THINK OF ALL THE DAILY REQUIREMENTS OF LIFE THAT YOU WISH WERE NOT REQUIRED. AND SOON A NEW COMPANION WILL BE AT YOUR SERVICE TO TAKE THEM OFF YOUR MIND, BUT KEEP THEIR RESULTS IN YOUR LIFE...