

DUMMY

"Subtextual Feminism"

Episode 3

Written by
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Revised Writer's Draft

INT. THERAPIST'S OFFICE - DAY

CODY sits across from her therapist RIMA (40's, spiritual, lesbian, drinking tea from a Joni Mitchell mug). A beat of silence as they regard each other. Finally, after a deep exhale--

CODY

So Dan's sex doll has been living with me.

Rima pauses mid-sip.

CODY (CONT'D)

Yeah. Dan doesn't know so let's please keep this between us but, um, yeah basically after he threw her away last week I took her out of the dumpster and brought her back to my apartment and she's been living with me. And uh...
(throwing it away)
...she talks to me.

RIMA

Really?

CODY

Yeah, I know. I know it's crazy. I mean, I know it's all in my head or whatever.

RIMA

Just so I understand this, you hear a voice in your head when you look at the doll or...?

CODY

No, no, she talks like, out of her-- out of her head. Like that's where the sound comes out. You know, to me, anyway. And she can move her mouth and eyes and stuff.
(then)
She can't move her actual head though. Like the, the...

RIMA

--the skull?

CODY

--Yeah, the skull. The cranium or whatever. She can't move that.

(MORE)

CODY (CONT'D)

I can move it for her but she can't move it on her own.

(then)

Also her limbs, she can't move those. She's basically a quadriplegic. Which sucks because it means I have to do everything for her.

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RIMA

What kind of stuff do you have to do for her?

CODY

Oh, you know, it depends. Um, like right now she's on this whole "rebranding herself post-Dan" kick so she asked me to buy her one of those "Future is Female" T-shirts.

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Rima chuckles.

*

CODY (CONT'D)

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And-- and that's the other thing: she's always accusing me of being a bad feminist. Like, when I first took her in, we had discussed that maybe I would fix up her shoulder and sell her but then as soon as we got back to my place she's like "*What kind of feminist are you? Are you seriously considering selling me?*" So I was like, "*no, of course I wasn't really gonna sell you.*" Cuz, you know, I *am* a feminist. And also I had looked it up and you can't even really get any money for a used sex doll.

(then)

Anyway, I know I sound crazy because I *am* crazy. This is what happens to a crazy person's brain at the moment they become crazy. I guess I thought maybe she would help me with my writing but so far all she's done is distract me. And she's like really good at manipulating me since she's... me. So, you know, if you have to commit me or whatever... that's fine. It's actually-- it would actually be good because then, you know, I wouldn't have to write that script.

RIMA

Ha! Oh Cody, I *enjoy* you.

Rima gives Cody a closed-eyed smile, then puts her mug down on the coffee table and leans in.

RIMA (CONT'D)

You know, we see this a lot in children. The invention of an imaginary friend? It's a very common coping mechanism.

CODY

Yeah, I know, like in "Drop Dead Fred"--

RIMA

Oh, I haven't seen that one--

CODY

--eh, it's okay. I kept wanting them to hook up and they didn't but...

RIMA

Anyway, imaginary friends usually pop up during times of transition, times of growth--

CODY

(to herself, still re: Drop Dead Fred)

Or maybe they kiss? I can't remember.

RIMA

(continuing on)

Now, it's less common in adults, sure, but it's not unheard of. And I would venture to say... someone with an especially creative and sensitive soul might be the kind of person...

Rima exaggeratedly nods and smiles at Cody like "hint, hint, I'm talking about you." Cody looks down, embarrassed.

RIMA (CONT'D)

Do you know anyone here with an especially creative and sensitive soul?

Cody begrudgingly gives in, smiles and nods back, "yeah, it's me. I have a creative and sensitive soul."

RIMA (CONT'D)

Am I right? Now. As far as I'm concerned, this seems like a perfectly healthy way for you to process something that you're clearly going through. And unless--

Rima gestures to Cody for the name of her sex doll friend.

CODY

--Kimiko.

RIMA

--Kimiko, ha, that's cute... Unless Kimiko is suggesting you harm yourself or others-- she hasn't done that, has she?

CODY

No, no, she's--

(thinking, then)

Well, she's not a huge fan of-- she doesn't love Dan. You know, ever since he got rid of her. But it's mostly just like talking shit about how fat he is and how much Minecraft he plays, I think it's harmless.

RIMA

Well, as long as it stays that way, I think this is probably just your subconscious mind's way of getting through to you and I say, *embrace* it.

Cody smiles, a little relieved. Rima sips her tea. *

KIMIKO (PRE-LAP) *

So I've been doing some thinking and... *

INT. CODY'S APARTMENT - LATER THAT DAY

KIMIKO (wearing her "The Future is Female" shirt and some flannel pajama bottoms) is in a lounge position on the couch.

KIMIKO

...I think we should kill Dan. *

CODY

What?

Cody stands at the foot of the couch, backpack still on.

KIMIKO

Yeah, it's just-- it's the easiest way.

CODY

The easiest way for--? No, you know what, just stop. Don't even go there.

Cody puts her backpack down, rubs her temples and paces.

KIMIKO

Well I'm sorry Cody but when you leave me by myself for four hours with no entertainment--

CODY

Oh come on, I put on "Double Indemnity" for you like you asked.

*
*

The DVD menu for DOUBLE INDEMNITY plays on the TV.

KIMIKO

Yeah, and how long do you think "Double Indemnity" is? It's not "Quadruple Indemnity!"

Cody rolls her eyes.

KIMIKO (CONT'D)

(then, growing emotional)

Anyway, while the dvd menu played on an endless loop, the only thing I could do to entertain myself was just... look around. Look around the 120 degrees that I have access to when no one is here to help me...

(near tears)

...move my head.

Cody sits down in a nearby chair, a little sympathetic. She moves Kimiko's head to face her. Kimiko "gathers" herself.

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*

CODY

Look, I'm sorry I was gone so long, okay?

KIMIKO

It's-- it's fine. Because it gave me time to think. And you know what I was thinking about?

CODY

What?

KIMIKO

How we should kill Dan and take all his money.

CODY

So, the plot of "Double Indemnity."

KIMIKO

Well... yeah. But that's more like-- that's a coincidence. This is something I've been thinking about for a while. Ever since he stole the best years of my life and then just threw me away. Literally dumped me, Cody. This is what all men do, you know that, right? He *ravaged* my vagina-- I mean, you've seen it. Fuck, you washed it! You know how blown out it is.

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CODY

Uh-huh...

KIMIKO

But, anyway, you know, I certainly think we can *borrow* from the plot of "Double Indemns," for ease, or whatever.

*
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CODY

Yeah, okay, we're not killing Dan. I'm sorry he *ravaged* your pussy but like-- no. And you know what? You can't say shit like that. Seriously.

*
*
*

KIMIKO

Why?

CODY

Because it's... Look, I was gonna come home with the good news that Rima doesn't think I'm crazy, she thinks you're just a healthy coping mechanism. But the one thing she warned me about was that if you started suggesting anything dangerous, I'd have to get rid of you.

KIMIKO

(backpedaling)

Wha-- well, look, Cody, I was obviously joking, okay? I mean...

CODY

You're just saying that now so I won't get rid of you! You're *me*! I know!

KIMIKO

No, I'm-- first of all, we wouldn't even need to *kill* him. I wasn't suggesting we hurt him or anything, okay? He's in such terrible shape, all we'd need to do is get you on his will and then, you know, encourage his bad behavior. "Have another cheeseburger baby; take a few more adderalls, wash them down with some Ketel." But, honestly, forget it, it's not even-- it was just a thought, it's not something I'm even super passionate about or anything.

CODY

Well, good. Because if you ever talk like that again, I have to get rid of you.

KIMIKO

Okay.

CODY

Okay.

A beat.

CODY (CONT'D)

Cuz I will get rid of you. I'll drop you off at the Goodwill or something.

KIMIKO

You wouldn't.

CODY

I would.

Cody lights up a joint, takes a hit, paces.

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CODY (CONT'D)

You know, this past week has been fun or whatever but overall you're pretty mean to me and you kind of made it seem like you were gonna help me with my script and you haven't so...

KIMIKO

Wait. You haven't been...?

CODY

What?

KIMIKO

You haven't been just writing all this down? Like everything between us? This... oh my god, are you dumb?? This is the show. I thought-- I honestly thought you'd already like written a draft and turned it in. What have you been doing?

CODY

What are you talking about?

KIMIKO

This is the pilot you need to write! Us! A quirky fun-loving sex doll and her new chunky human friend, navigating the world together... it's aspirational.

CODY

Uh...

KIMIKO

It's female empowerment, it's, you know... It's got it all. This could be like a feminist masterpiece or some shit.

CODY

But... how is it-- I mean, what's *feminist* about it?

KIMIKO

The whole thing. What do you mean, it's just there.

CODY

So, what, like they have conversations about what it's like being a woman or...?

KIMIKO

Yeah, sure, or, you know, they don't even need to talk about it. It's *subtextual* feminism, you know. You don't have to be so on the nose with it Cody. They can just go on adventures and shit, it doesn't matter.

*

Cody thinks about this.

CODY

I don't know, it seems like a lot of pressure to say something important.

KIMIKO

Oh my god, you are so dumb. It's a great idea, I'm telling you--

*

SOUND FX: SHERWOOD FOREST TEXT CHIME. Cody grabs her phone off the table, reads a text, smiles, sends a response.

*

CODY

I gotta go.

*

KIMIKO

What, to Dan's? Right now? Are you fucking serious? You just got back.

CODY

I know but...

KIMIKO

Daddy/daughter role play calls?

CODY

Okay, to be clear: it's not like he's pretending to be my *real* dad, you know. That would be fucked up. He's just a dad in a world where I'm his innocent yet rapidly developing teenage daughter who desperately needs sexual guidance.

KIMIKO

Yeah, that's what I thought. Until you just said that. Now I'm like a little suspicious that you want to fuck your real dad.

CODY

Gross.

Cody gets up and gathers some stuff into her backpack during the following--

KIMIKO

If you leave right now, you can forget about me helping you write that script.

CODY

K.

KIMIKO

For real. And I know how to write the shit of it! It's basically already written in my head right now. But forget it. I mean, come to think of it, don't even bother coming back here until you're ready to start righting the wrongs that Dan committed against me.

CODY

Mmmmhmmm.

KIMIKO

Cool. Have fun *not* imagining your dad while Dan eats you out!

Cody rolls her eyes at Kimiko, takes one last hit for the road.

CODY

(holding in smoke)

Actually I'm on my period, so it's probably just gonna be--

KIMIKO

--pantyhosed toes on nipples while he jerks off?

CODY (CONT'D)

--pantyhosed toes on nipples while he jerks off, yeah.

KIMIKO

And you're really into that, huh?

CODY

Yeah, I am, Kimiko. It's weird and hot.

(then)

And it's also kind of a good ab workout if you do both toes at once and engage your core.

CUT TO:

INT. DAN'S HOUSE - LATER THAT NIGHT

Cody lies on her back with her legs in the air as DAN kneels in front of her, jerking off. She rubs her feet on his nipples, pointing her toes and engaging her abs like it's pilates. She moans, her hand down the front of her tights.

DAN

Oh my god, my little daughter knows just what I like...

CODY

Mmmm yeah are you gonna shoot your cum all over my little pantyhosed feet, daddy?

DAN

Oh fuck yes. Uhhhhh..... Uhhhhh...

FORENSIC FILES NARRATOR (PRE-LAP)

In a sleepy seaside town...

INT. DAN'S HOUSE - BEDROOM - LATER

"Forensic Files" plays on the TV.

FORENSIC FILES NARRATOR (V.O.)

A killer seemingly gets away with *murder...*

As he drones on, we PULL OUT to the bed where Cody is snuggled up next to Dan. Dan plays Minecraft on his computer while Cody scrolls through EAT 24 on her phone.

CODY

Whatcha in the mood for?

DAN

Whatever you want, little bean.

CODY

Green Leaves? Boo's?

DAN

We can do Green Leaves.

CODY

You don't want Boo's?

DAN

You hate Boo's.

CODY

Well, I found that one thing I like now.

DAN

Oh my god... you love Boo's.

CODY

No I don't!

DAN

Yes you do, you totally love Boo's now.

CODY

No, I just know you love it so... okay, you're right! I've come around on Boo's and I've been afraid to admit it. I want it bad. I love it now!

They laugh. As Cody types in their order--

DAN

I'm glad you came over tonight, bean.

CODY

Me too.

DAN

I was starting to think something was going on. I've barely seen you all week.

CODY

Well, just tryna write and stuff.

DAN

Are you sure?

Cody feels him looking at her. She looks over at him.

CODY

Yeah.

DAN

There's nothing else going on? Because you know all that matters to me is honesty, right?

CODY

I know...

Cody looks at him, her heart's racing. She's terrible at lying and she can feel him looking through her.

DAN

Just tell me what's going on.

CODY

Nothing. I've just been busy, you know, writing the pilot and stuff and...

(closing eyes like "here we go")

Okay, look... what if... after you threw Kimiko away, what if I took her out of the garbage and took her home with me and we became roommates and she was like talking to me?

A long beat as Cody anxiously awaits his response.

DAN

That's... that's fucking brilliant.

CODY

What?

DAN

That's your new pilot? That's-- baby, that's fucking great! You were worried about telling me because you thought I'd be mad that it's about us?

CODY

Um...

DAN

Bean, you know nothing's off limits. I keep telling you to write a personal story and this is it! I'm so proud of you.

*
*

CODY

Oh, um, good...

DAN

That's such an amazing concept-- it's like a modern, feminist Mr. Ed. I love it.

CODY

Really?

*
*

OFF Cody's conflicted smile.

INT. CODY'S CAR - THE NEXT DAY

Cody sits by herself in her car, rehearsing what she's going to say to Kimiko.

CODY

Hey Kimiko, so I was thinking about that idea you had yesterday and I actually think it's like... a really good idea-- ugh, no...

EXT. PARKING LOT - MOMENTS LATER

Cody paces near her car, still practicing her speech.

CODY

Kimiko, look, I know I was kinda rude about your idea yesterday but I actually came around on it and I was thinking maybe we could, like, write it together...? What? No, of course it's not because Dan said it was a good idea. That's crazy... That would be insane. What kind of feminist would I be if I needed a *man* to tell me an idea was good to believe it?

INT. CODY'S APARTMENT BLDG ELEVATOR - MOMENTS LATER

Cody continues rehearsing as she rides the elevator up to her apartment.

CODY

--And I know you said you wouldn't help me write if I left last night, that I shouldn't even bother coming back here unless I was ready to right Dan's wrongs but I mean, we can't kill him. I love him, plus it's illegal and, you know, awful. But I know he hurt you, I know he...

Cody is struck with an idea just as the elevator DINGS. She stays in the elevator as the doors open and close, quickly Googles something on her phone and then presses the LOBBY button.

EXT. ELEVATOR - SAME *

"WOMAN" by Rhye begins as the elevator doors open and Cody exits in SLO-MO. *

INT. CODY'S CAR - MOMENTS LATER *

Cody drives, determined. She looks at the clock and accelerates. *

EXT. CODY'S CAR - MOMENTS LATER *

The sun sets as Cody exits the freeway in a weird industrial area way outside of Los Angeles. *

EXT. PARKING LOT - MOMENTS LATER *

Cody pulls into a spot and rushes out of her car (SLO-MO). *

EXT. UNKNOWN STORE - SAME *

Cody gets to the entrance just as a hand begins to turn an OPEN sign to the CLOSED side. Through the glass, Cody pleads with the EMPLOYEE (MOS and SLO-MO) to open the door. He eventually gives in. *

INT. UNKNOWN STORE - LATER *

Cody pays at the cash register (MOS). Her first card gets declined and then she hands over another one which goes through. *

She exits with a SMALL VELVET BOX. *

INT. CODY'S CAR - NIGHT *

Cody drives. The box sits on the passenger seat beside her. *

INT. ELEVATOR - LATER *

Cody rides the elevator up in SLO-MO, bathed in fluorescent light, holding the box in her palms like a religious offering. *

INT. HALLWAY - SAME *

We DOLLY BACK with the box in Cody's hands as she walks down the hallway... *

INT. CODY'S APARTMENT - SAME *

... And enters the apartment (still SLO-MO). *

Cody makes her way over to the couch where Kimiko (SLO-MO, MOS) is clearly very upset that she's been left alone again. *

Cody sits beside Kimiko and opens the small box, revealing a brand new beautiful SILICONE VAGINA. She takes it out of the box and holds it up for Kimiko. Kimiko's face lights up as the new vagina almost sparkles in Cody's hand. *

The music swells as the credits begin. *

END OF EPISODE 3 *