

Transparent

Episode 101

"Pilot"

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INT. ALI'S APARTMENT - DAY (D1)

Stucco and arches and the half-placed evidence of a life about to start or end. A great couch below a haphazard piece of art and a shitty lamp.

ALI, 33, dark and awkward and pretty, drinks coffee and alternates between internetting or STARING into the LUSH COURTYARD.

INT. JOSHUA'S HOUSE - BEDROOM - DAY (D1)

JOSHUA, scruffy and bearded, 35, wakes up and STARES at KAYA, blonde and lithe, stunning, 20, and sound asleep in his bed.

He traces her features with the corner of the bedsheets and stares at her perfect bod. Eyes still closed, she giggles.

KAYA

Pervert.

JOSHUA

What? Just doing a little riverdance on your boobs.

Kaya giggles, opens her eyes.

JOSHUA (CONT'D)

More like the Ice Capades.

Kaya stretches and rolls over. Joshua leans in for a kiss. Kaya pushes him away.

KAYA

No, no, no, I stink.

JOSHUA

Yes, I want that.

KAYA

No you stink --

Joshua kisses her. They laugh at their morning breath.

INT. SARAH'S KITCHEN - DAY (D1)

In a field of white tile, SARAH, 38, intense and lovely, dashes around like a hummingbird, dropping snacks into lunch boxes.

In the adjacent great room, ZACK, 6, lays on the floor -- eye level to the ground -- WATCHING HIS TRAIN go in circles. ELLA, 4, is on her Kindle Fire.

SARAH

(singing)

Let's get ready for school, one,
two, three, four, five. Let's get
ready for school, one, two, three,
four, five.

Sarah finishes packing the lunch boxes.

SARAH (CONT'D)

Sylvia!

SYLVIA (O.C.)

Yes!

SYLVIA, 50, Mexican housekeeper, enters.

SARAH

I made a roast. Can you just put it
in the refrigerator and then the
oven at 350 at 4 o'clock?

SYLVIA

Si.

Sarah rushes to hit the road, wrangles her kids.

SARAH

Come on, put that. Let's go. LET'S
GO!

The front door CLOSES.

SARAH (CONT'D)

Len? Is that your dad? Did your dad
just go to work? I think your dad
just went to work.

Sarah and the kids rush out the door.

EXT. GRIFFITH PARK - LATER THAT DAY (D1)

Ali is mid-conversation as she hikes with her best friend,
the diminutive and spunky SYD.

ALI

Okay, so I have an idea. A big,
big, really juicy one. Remember
that kids book 'Are You My Mother?'

SYD

Ugh, yes, I love that baby bird.

ALI

Okay, I wanna do a parody of that, a sort of... Urban Outfitters check-out line kind of book. It would be called, 'Are You My Soul Mate' --

Ali notices DEREK, 35, a hot African-American TRAINER, scanning the distance as he breaks from a work out.

ALI (CONT'D)

Um... And it would be a sort of cautionary tale about sort of slutting around and, yeah.

Her phone rings. They stop.

ALI (CONT'D)

This is weird. My dad NEVER calls me.

EXT. SARAH'S HOUSE - MOMENTS LATER (D1)

Sarah straps the kids into their boosters.

SARAH

Ella, get into your seat.

Sarah turns on a children's song as she flusters into the front seat. The car phone rings.

SARAH (CONT'D)

Oooh, it's Grandpa.

She clicks a button.

SARAH (CONT'D)

Hey Dad, kids are in the car, what's up?

On Sarah's face: tight and worried.

INT. JOSHUA'S HOUSE - LIVING ROOM - LATER (D1)

Ultra-modern, too much white. Perfectly placed self-published Brooklyn style journals. Perfectly placed everything.

Kaya hangs with her bandmate MARGAUX, 17, a beautiful and singular style icon. They lounge on a couch, knitting. Joshua holds up his camera to take a picture of them.

JOSHUA

You guys are looking crafty.

MARGAUX
Can you knock it off?

JOSHUA
Can you lift it up a little bit?

MARGAUX
No.

KAYA
Are you kidding?

JOSHUA
No, I'm serious.

Margaux lifts up her pile of yarn. Joshua frames them.

MARGAUX
Like this? 'Cause I want to
continue with my knitting.

Kaya giggles and reaches for a grinder on the table.

KAYA
Is this sativa or indica?

JOSHUA
Sativa.

KAYA
Are you serious?

MARGAUX
Tell Barry that we need to re-
record my vocals on "Party Foul."

KAYA
Sativa gives me anxiety attacks.

There's the sound of SOMEONE COMING IN.

MARGAUX
Someone's here.

KAYA
Someone has a key?

ALI (O.S.)
Hi!

Joshua floats around, organizing the living room.

MARGAUX
Should we hide the weed?

JOSHUA

It's my sister. She's got keys.
Hide the pot. Otherwise she'll
smoke it all.

Ali trots down the staircase, sweaty, and encounters the scene.

ALI

Hey-lo. Hey-lo.

JOSHUA

Hi...

Ali jumps on the ottoman in front of Kaya and Margaux.

ALI

There's two of you! Hi, I'm Ali.

Ali reaches out for a handshake.

EXT./INT. EAST SIDE JCC - VESTIBULE - MORNING (D1)

Sarah heads to the gate. She spots TAMMY, 45, grounded and butch and tan, well-rested, powerful. Sarah stares at her for a moment, memories rising.

SARAH

Tammy?

Tammy looks up from her phone, surprised.

TAMMY

Sarah. Wow.

SARAH

What are you -- why are you here? I thought your kid was older --

TAMMY

That was Bianca -- with my first wife. She's seventeen. Quinn and I split.

SARAH

Oh, I'm sorry.

TAMMY

Married to Barb now, giving it another go, second go round. We gotta five-year-old, Gracie. Just switched schools. She bit a kid at The Oaks, we got booted. Parents freaked, threatened to sue.

(MORE)

TAMMY (CONT'D)

Kid was such an a-hole about it.
Whatchya got, anyway?

SARAH

Oh -- Ella is five and Zacky is six. I'm married. To a guy. His name is Len, he's great --

TAMMY

Yes, yes yes -- we always knew you'd turn out to be a hasbian.

SARAH

Ah -- well -- I saw that profile thingy on you in the magazine section. You do like, buildings. Or complexes.

TAMMY

Sure, they give me buildings these days. I'm all up in a plaza at the moment.

SARAH

Whoa, a plaza. Quite the go-getter.

TAMMY

Pays the alimony and child support.

SARAH

Right. So, let's get together soon. Maybe a play date with the girls?

TAMMY

Yes, I'll muzzle Grace. You look great, kid.

Tammy disappears. On Sarah, catching her breath.

INT. JOSHUA'S HOUSE - KITCHEN - LATER (D1)

Joshua and Ali overlook the living room where Margaux and Kaya sit, smoking and texting.

ALI

Oh my god, please don't tell me you fuck them both at the same time.

JOSHUA

No, I'm actually not because one of them is seventeen, so I'm not fucking her.

(MORE)

JOSHUA (CONT'D)

And the other one is an actual delightful human person and so I'm not fucking her either, I'm actually making very sweet love to her. You know like connective, spiritual, sorta creamy, double churned.

ALI

Which one are you doing that creepy thing to?

Joshua points at Kaya.

JOSHUA

The one on the left. Their band is actually really good. I think you'd like them.

ALI

Oh, really? What are they called?

JOSHUA

Glitterish.

ALI

Glitterish? Sounds like clitoris.

JOSHUA

No, it doesn't.

ALI

Is this the one where the one woman stands in the back very seriously playing the triangle?

JOSHUA

Yeah, that's true. It's actually really important to the sound. It is.

ALI

Very important to the sound?

Ali rolls her eyes.

JOSHUA

Oh my god, dude, what do you have against the triangle?

Ali opens the fridge.

ALI

How do you feed these children that are over at your house? There's nothing in here. You should get them some stuff that they like, you know, like juice boxes and string cheese. Treats for the kids.

JOSHUA

Are you done?

ALI

Have you talked to Daddy?

JOSHUA

Yes.

ALI

And?

Takes a bite of a muffin.

JOSHUA

You think he has cancer?

ALI

Kind of.

Feeds the other half of the muffin to Joshua.

EXT. LOS ANGELES - THAT NIGHT (N1)

We're on the west side, sun setting. Twinkling lights, you can feel the moisture in the air, the sea breeze, the money...

EXT. PFEFFERMAN HOUSE - DRIVEWAY - NIGHT (N1)

Post-modern Palisades fabulousness. It's architectural porn, Dwell magazine wish fulfillment, walls of glass, towering Eucalyptus trees.

Josh and Ali emerge from his black BMW as Sarah gets out of her silver Honda Odyssey minivan, carrying BAGS OF TAKE-OUT.

As they walk up the drive in UNISON, we're on their backs to see that they all have the exact same walk.

ALI

Mmm, where's that from?

SARAH

Shotgun Willy's.

ALI

Oh my god, I love you Sarah.

SARAH

Anyone know what we're celebrating?
I bet he proposed to Marcy. Think
Marcy's moving in?

ALI

You think Dad proposed to Marcy?

JOSHUA

Celebrating? Ali thinks cancer.

SARAH

You think? Cancer? Fuck.

JOSHUA

Dad's definitely not engaged, he's
too much of a pussyhound to tie it
all down.

ALI

He's actually a Marcyhound. Haven't
his last three girlfriends been
named Marcy?

JOSHUA

Last two.

SARAH

Oh god, what if it's cancer? Oh,
damn you, cancer.

JOSHUA

Does Shotgun Willy's do that cole
slaw with the peanuts?

ALI

Yeah, they do.

JOSHUA

Who puts peanuts in cole slaw?

ALI

Assholes.

The door opens to reveal MORT, 68. He's in after-work casual,
khaki shorts and a LaCoste.

MORT

My darlings. My beautiful,
beautiful darlings.

The three kids LOOK AT EACH OTHER -- what is about to go down?

INT. PFEFFERMAN HOUSE - KITCHEN - MOMENTS LATER (N1)

In the BG, Mort sets a couple of liter bottles of soda on the table.

Ali and Sarah unload food onto the counter.

ALI

Whoa. Tammy Cashman. Does Len know they're at your same school?

SARAH

Why would Len care?

ALI

Um, maybe because you guys lezzed out in college?

SARAH

Everyone experiments at that age.

ALI

You weren't experimenting -- you two were going to adopt a kid together.

SARAH

Not true.

ALI

You were, I distinctly remember, you called me and said Tammy and I are thinking about adopting two Latino boys --

SARAH

(under her breath)
Salvadoran.

JOSHUA (O.S.)

ALI! Get over here!

Ali heads to the living room as Mort comes in. He looks at the food on the counter.

MORT

You always do such a good job of getting dinner, honey.

SARAH

Put that on my headstone: 'she
always knew how much to order'.

MORT

You really do.

Sarah pulls silverware out of the drawer.

SARAH

How many are we? Is Marcy coming?

MORT

Marcy and I broke up. But I'm fine.
Better actually.

INT. LIVING ROOM - CONTINUOUS (N1)

Joshua, cross-legged, and Ali -- knees inverted like a child --
sit on the floor looking through records:

Jesus Christ Superstar and HAIR, the Herb Albert Tijuana
Brass album with a naked woman covered in whipped cream.

Joshua has the record of JIM CROCE'S OPERATOR in his hands.

JOSHUA

Look at how jacked this thing is.
You ruined it when you were little
and you made it a Barbie skating
rink.

ALI

Barbie loved that rink. It was her
revolving black ice skating rink.

JOSHUA

(singing)
Operator
could you help me place this call?

ALI

(singing)
-- see the number on the matchbook
is old and faded

JOSH/ALI

(singing)
-- she's living in L.A.
with my best old ex-friend Ray
a guy she said she knew well
and sometimes hated --

Mort WALKS IN and stares at them.

MORT

Hey.

(then)

I love you.

Josh and Ali exchange looks -- is he okay?

As Joshua gets up and helps Ali to her feet, they spring into the air as one entity.

INT. DINING ROOM - A LITTLE LATER (N1)

Mort, Joshua, Sarah and Ali sit at a round table, eating barbecue. From the center of the table, the camera rotates, taking in this portrait of people gobbling down dinner, savage.

SARAH

Ali, did you get some bread?

ALI

Can't, I'm gluten-free now.

MORT

You having a problem with gluten, sweetie?

JOSHUA

Ali has the LA induced kind of gluten intolerance. I think it's caused by smog, seriously Al, just move to motherfuckin' Pacoima and you might be able to eat gluten again.

ALI

Oh, fuck YOU.

The barbecue-eating becomes a HORRIFIC SIGHT, chewing on bones, food on faces, black specks on teeth. But they're blissfully unaware --

Except Sarah, who cringes as she takes extra care to wipe her face clean, then points to her chin.

SARAH

Dad, you have some sauce right here.

Sarah dips her napkin in ice water and cleans her Dad's face for him.

MORT

Oooh, that's cold, honey.

ALI

Gawd, he's mid-meal, leave him alone. That's the rule, you get as messy as you need to, then hose down at the end.

SARAH

You shouldn't get as messy as you NEED TO, you should clean up along the way.

JOSHUA

Dad, how come you never taught us how to eat right?

MORT

We come from shtetl people. Your Grandma Rose picked up lettuce with her bare hands.

SARAH

I mean, my god, Josh, DO SOMETHING ABOUT YOURSELF.

On Joshua, his beard filled with sauce.

JOSHUA

Oh, Sarah's so perfect because she knows how to eat barbecue without getting sauce on her face. Yay Sarah.

SARAH

It's not as hard as it looks.

ALI

You have some on your nose, Dad.

JOSHUA

Sarah has some barbecue sauce in her vagina.

SARAH

God, Josh --

JOSHUA

She does, she has barbecue sauce in her vagina.

Mort takes a deep breath, then:

MORT

Okay.

On the kids -- looking at each other -- what is this?

MORT (CONT'D)

So. Maybe you're wondering why I've gathered you all so formally.

JOSHUA

Um, a little, yeah.

MORT

Well. There is a huge change coming in my life, first of all, I'm retiring from the university, and --

Mort's face gets mushy; he covers it with his hands.

SARAH

Dad, what's wrong?

MORT

I love you kids. I love you kids I love you kids I love you kids.

ALI

Are you dying? Is it cancer, just tell us if you have cancer.

MORT

It's not cancer. Jesus, you want me to have cancer?

(then)

I'm done with this house.

JOSHUA

I'll take it.

SARAH

No, you will not, you're not going to live on the West Side --

JOSHUA

Not to live in, I wanna flip it.

ALI

Why do you two get to decide who gets the house? I'm the only one who doesn't have a house, I actually need a house.

JOSHUA

That's why you can't have the house, you don't know how to handle money, as proven by the fact that you don't have a house.

ALI

Proven is not a word.

JOSHUA

Yes, proven is a word.

ALI

As an adjective. Not a verb. Not the way you used it. That's why Josh dates high school girls, because they don't correct his English. You probably cruise SAT testing sites for your next conquests.

SARAH

God, Ali, you sound like a jealous girlfriend.

MORT

I want you to have it Sarah.

SARAH

Me? Why do I get it?

ALI

This is SO not fair. Sarah's the last person who needs it, she already has a rich husband who bankrolls her entire life --

SARAH

I heard that! *Bankrolls?*

Joshua, ANGRY, stands up and barrels into the kitchen where he splashes water on his face and picks food out of his teeth.

ALI (O.S.)

What are you so fucking mad about, I was joking --

JOSHUA

Dad, I wish you would have told me privately first before you turned this into a free-for-all.

(then)

I have to go -- I have a show. I love you very much. Bye. I have to hit a show at the Troub.

ALI

You're my ride.

JOSHUA

Go with Sarah. And get a fucking car. And a life while you're at it. Love you all.

Josh EXITS.

EXT. PFEFFERMAN HOUSE - MOMENTS LATER (N1)

Joshua sits in his car and dials his phone.

JOSHUA

It's me. May I come over?

EXT. PFEFFERMAN HOUSE - SIMULTANEOUS (N1)

Sarah and Ali walk towards their car. Sarah carries a huge Goyard tote, Ali carries a giant ziploc bag of ribs.

INT. PFEFFERMAN HOUSE - BEDROOM (N1)

Mort's on the phone with someone.

MORT

(into phone)

Yeah. No. I couldn't do it.

He kicks off his shoes. Pulls off his Lacoste and khaki shorts. Sits on the bed, peels off his socks.

Exits out of view for a moment.

MORT (CONT'D)

I'm gonna go. I'll see you at group.

Mort comes back in, pulling on a BEAUTIFUL, silky/flowy paisley CAFTAN.

As soon as the gown is on, his posture changes. His breathing changes.

He sits in his bed, comfy, and pulls a copy of the Economist from his bedside. Puts on his reading glasses. Sighs. He's home.

EXT. MALIBU FOURPLEX - THAT NIGHT (N1)

A shitty building near the ocean.

INT. RITA'S APARTMENT - NIGHT (N1)

The place has threadbare carpets. We can hear the OCEAN. A couch with a faded, thin Hawaiian throw on it. Joshua OPENS THE FRIDGE, grabs a beer.

Joshua sits on the couch. Cracks the beer. Kicks off his shoes. RITA, 50, curvy and sexy and at home in her body, enters.

He UNZIPS her pants and starts to go down on her. To get in a more comfortable position, he kneels on the floor.

EXT. LOS ANGELES - MORNING (D2)

To establish.

INT. JOSHUA'S HOUSE - DAY (D2)

Joshua and Kaya have just woken up. Light streams in.

KAYA

What time ya come to bed last night?

JOSHUA

Midnight, angel.

KAYA

I was awake at midnight and you weren't here yet.

JOSHUA

Midnight-fifteen.

KAYA

Where were you?

JOSHUA

Show ran late.

KAYA

I don't get why you even wanted me to sleep over if you were gonna be a billion years late.

JOSHUA

Because I can't sleep without you next to me now.

KAYA

Oh my god, you have your ambiens.

JOSHUA
My dad is getting rid of my house.

KAYA
Do you like, own it?

JOSHUA
Just the house we grew up in.

KAYA
Mm.
(then)
How old were you when your parents
got divorced?

JOSHUA
Fifteen.

KAYA
Know the reason why?

JOSHUA
Only what they told us. That they
weren't in love anymore.

INT. SARAH'S BATHROOM - DAY (D2)

Sarah and her husband LEN, 40 and handsome, do their morning routines. Casual, married, hetero-bed-death nudity. Len makes awkward faces in the mirror as he shaves.

LEN
So that was it? He just wanted to
announce he was retiring?

SARAH
That was it, yeah, I guess.

LEN
Okay. Coulda told you over the
phone, but okay. Whatever. Good
thing it wasn't cancer.

SARAH
It was not cancer. He seemed
different though. Happier.

LEN
Huh.

Len moves out of the bathroom so he's only a voice.

SARAH

So, I might see if Tammy and Grace want to come over for a play-date this week. If that's okay with you.

LEN (O.S.)

Of course it's okay with me. Why wouldn't it be okay with me?

SARAH

She's that lesbian who went to Madison with me.

Len pops his head in.

LEN

I like lesbians.

Len sniffs his shirt and exits.

EXT. FANCY APARTMENT BUILDING - DAY (D2)

Snazzy Marina del Rey Condo. We hear a KNOCK in prelap.

INT. SHELLY'S APARTMENT - DAY (D2)

SHELLY, 65, in short dark hair and red glasses, chunky jewelry -- dashes to the door. She's mid-conversation with someone UNSEEN.

SHELLY

-- and I says, I says: I didn't join this board to watch you turn it from people who care deeply about Palm Terrace into a bunch of newbies who never sat on a condo board before, never dealt with special assessments before and never dealt with shit, frankly.

She lets Ali in.

ALI

Hi Mommy.

INT. SHELLY'S APARTMENT - LIVING ROOM - MOMENTS LATER (D2)

Ali sits across from Shelly and Ed. Everyone chomps on canteloupe.

ALI

Is he okay?

SHELLY

He can hear you, go ahead and ask him. Everyone thinks since he started losing words he stopped being able to hear. But HE CAN HEAR.

ALI

Hi, Ed. You okay, Ed?

Ed gives TWO THUMBS UP.

SHELLY

See?

INT. JOSHUA'S HOUSE - BEDROOM - DAY (D2)

Kaya and Joshua lie in bed and stare at each other.

JOSHUA

What.

KAYA

What.

JOSHUA

What?

KAYA

What?

JOSHUA

I love you.

KAYA

You're such a loser. Do NOT say that.

A beat, then:

JOSHUA

I had an idea about a song I want you guys to cover.

INT. OFFICE BUILDING - MEETING ROOM - DAY (D2)

We move across the FACES of PEOPLE in a support group. We HEAR Maura's voice:

MAURA (O.C.)

-- and the bank teller asked for my ID, and I showed her the letter from my therapist. And told her my new driver's license was coming.

(MORE)

MAURA (O.C.) (CONT'D)

And there was this moment, when I thought things were going to get ugly. She just stared at me.

...and finally find MAURA -- lipstick, gold hoop earrings, a flowy minidress, chunky boots, scarf on her head, long hair on the sides.

She looks a little like Cher's sister -- yet relaxed, at home in the world.

MAURA (CONT'D)

Trying to figure out what she was looking at. And then she just went "okay" like that and cashed the check. Small victories.

SUPPORT GROUP LEADER

Well, great. Thanks for your share, Maura.

MAURA

One more thing. I made a commitment here last week that I was going to come out to my kids. I tried. But it wasn't time yet. But it will be soon. I promise.

(then)

They seem so selfish to me. I just don't know. How did I raise three people who can't see anyone but themselves?

EXT. EAST SIDE JCC - PARKING LOT - DAY (D2)

Sarah and Tammy catch up as they head out of the building.

SARAH

I need your eye.

TAMMY

Oh yeah? What for?

SARAH

Remember my parents' house?

TAMMY

Yeah I went home with you for the most awkward Thanksgiving in the world, a week or two before they announced the divorce.

SARAH

So, my Dad is thinking about moving, or maybe renovating. Wouldn't that be your whole wheelhouse?

TAMMY

Yeah. I would say that's my wheelhouse.

SARAH

Yah? Do you have time -- right now?

On Tammy -- intrigued.

INT. JOSHUA'S BEDROOM - DAY (D2)

Joshua and Kaya are fucking.

JOSHUA

I wanna come inside you.

KAYA

Don't you dare.

JOSHUA

I'm gonna.

KAYA

I'll kill you if you do.

Joshua keeps pumping, eyes closed. He's GOING FOR IT anyway as he exhales and lets out a LOUD, RELIEVING, orgasm. He's free...

JOSHUA

Aaaaaaaah... I love you.

EXT. GRIFFITH PARK - DAY (D2)

Ali, in exercise clothes, squares off with Derek.

DEREK

Tell me what you want.

ALI

Well -- I hate my body. I want to change it.

DEREK

What do you want to do to it?

ALI

I want those sculpted arms. And a tight little waist. And a big round ass. I want to be rooted to the ground. I want to be a tree trunk, I want to not fall over. Just -- planted.

INT. RECORDING STUDIO - DAY (D2)

Josh sits with an ENGINEER watching through glass as Kaya, Margaux and a couple other GIRLS sing in a dreamy haze:

MARGAUX/KAYA

(singing)

*I've overcome the blow
I've learned to take it well
I only wish my words
Could just convince myself
That it just wasn't real*

EXT. PFEFFERMAN HOUSE - LATER (D2)

Sarah and Tammy look at the BIG, BEAUTIFUL post-modern house.

TAMMY

Motherfucker. This thing is sensational.

SARAH

Right?

(then)

We just have to go around the back to get in. He leaves his slider open.

INT. PFEFFERMAN HOUSE - MORT'S BEDROOM - MOMENTS LATER (D2)

Sarah and Tammy wander around the room.

TAMMY

The bones on this baby. No one's touched it, huh?

SARAH

Maybe it's worth so much by now that we should just sell?

TAMMY

I wouldn't let go of this thing. Unless someone needs the money -- how's ol' Mort sitting for dough?

SARAH

He actually wants to give it to me
and Len.

There's a PARALYSIS in the room on that word -- LEN.

TAMMY

And Len wants it?

SARAH

Oh yeah, he'd jump on it. He never
stops bitching about the East Side.
Calls it the ghetto. The guh-hetto.

(then)

It's just -- I don't know if I'm
ready. My Saturday mornings. Silver
Lake farmers' market. Pupusa lady.

TAMMY

Pupusa.

SARAH

Pupusa.

TAMMY

The way you say it you make it
sound so dirty.

SARAH

Pupuuuuussssa.

They move toward each other, lost in desire.

EXT. GRIFFITH PARK - LATER (D2)

CLOSE on ALI'S FACE dropping in and out of the frame as she
does PUSH-UPS. Derek's feet move in and out of frame,
pacing.

DEREK

Not going to think about it as
deprivation. I want you to think
about it as discipline.

ALI

YES. Discipline. Tell me what to
do. Tell me what to eat. Make me a
menu and I'll eat only what you
tell me to every day. I want
discipline.

DEREK

You want discipline, huh?

Derek drops to one knee.

DEREK (CONT'D)
Gimme one more.

ALI
I can't.
(sparkle in her eye)
Make me.

DEREK
(beat, then)
Move that big ass.

Ali smiles, then does a perfect PUSH UP. On Derek -- wow, that worked.

DEREK (CONT'D)
Nice. One more.

She doesn't move.

DEREK (CONT'D)
One more. Come on, bitch.

ALI
I can't.

DEREK
Move that fat ass.

Strong and focused, she does a perfect push up.

DEREK (CONT'D)
Nice.

INT. RECORDING STUDIO - DAY (D2)

Close on Kaya and Margaux's innocent, beautiful faces as they harmonize.

MARGAUX/KAYA
(singing)
*But that's not the way it feels
Operator
could you help me place this call
Cause I can't read the number
that you just gave me*

EXT. GRIFFITH PARK - DAY (D2)

Derek watches Ali do push-up after push-up after push-up.

DEREK

Good. Ten more. Ten. Nine. Eight.

INT. PFEFFERMAN HOUSE - BEDROOM - DAY (D2)

Tammy and Sarah STARE at each other and FINALLY go in for the BEST KISS EVER...

DEREK (O.S.)

Seven. Six. Five.

EXT. PFEFFERMAN HOUSE - DAY (D2)

Maura gets out of her car, clocks the other car. She walks in the front door.

DEREK (O.S.)

Four. Three. Two. One.

INT. PFEFFERMAN HOUSE - BEDROOM - (D2)

Tammy gropes Sarah. Sarah exhales. They make out, an old flame ignited. As things heat up --

Maura enters.

MAURA

Hello, girls.

On Sarah and Tammy, shocked, as we...

POP TO BLACK.

Borrowed from Medieval Latin *transparens*, *transparentis* (← *transparente*), present participle of *transpare*, from Latin *trans* + *pare*. Displaced native Old English *þursene*. (General American). (*Mary* ← *marry* ← *merry* distinction) IPA(key): /tɹæˈnzpɑːrɪnt/, /tɹæˈnz-/. (*Mary* ← *marry* ← *merry* merger) IPA(key): /tɹæˈnzpɑːrɪnt/, /tɹæˈnz-/. (Received Pronunciation) IPA(key): /tɹæˈnzpɑːrɪnt/, /tɹæˈnz-/. transparent (comparative *more transparent*, superlative *most transparent*). transparent definition: 1. If a substance or object is transparent, you can see through it very clearly: 2. clear and easy to understand. Learn more. (Definition of transparent from the Cambridge Advanced Learner's Dictionary & Thesaurus © Cambridge University Press). transparent | American Dictionary. transparent. adjective. us. Transparent is an American comedy-drama web television series created by Joey Soloway for Amazon Studios that debuted on February 6, 2014. The story revolves around a Los Angeles family and their lives following the discovery that their parent (Jeffrey Tambor) is a trans woman named Maura. Transparent's first season premiered in full on September 26, 2014, and its second season on December 11, 2015, third season on September 23, 2016, and fourth season on September 21, 2017. Transparent Image. The opacity property can take a value from 0.0 - 1.0. The lower value, the more transparent: opacity 0.2. opacity 0.5. In this case we want the image to NOT be transparent when the user hovers over it. The CSS for this is opacity:1;. When the mouse pointer moves away from the image, the image will be transparent again. An example of reversed hover effect: Example. `img:hover { opacity: 0.5; }` Try it Yourself ». Transparent Box. Define transparent. transparent synonyms, transparent pronunciation, transparent translation, English dictionary definition of transparent. allows objects to be seen clearly through it: clear water is transparent; crystalline Not to be confused with: translucent ← permitting light to pass... Transparent - definition of transparent by The Free Dictionary. <https://www.thefreedictionary.com/transparent>. Printer Friendly. Dictionary, Encyclopedia and Thesaurus - The Free Dictionary 12,775,527,753 visitors served.