

A MAN LIKE HER

1st 10 Pages

by
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FADE IN:

INT. CROWDED PENTHOUSE PARTY - NIGHT

A theater wrap-party for "WHORE AND PIECE";
Food, MUSIC, drinks, etc.
Execs, cast, crew and creatives, mingle and network ...etc.
While KENDRA socializes, SHAYA looks around for their men.
SHAYA; 35ish, Trans Woman, demure, truly looks a simple,
smart, attractive woman (despite all efforts we see later)
KENDRA; 25, all natural, all woman, proudly business savvy.

Among openly gay couples, ALEX and NED lean on a wall.
NED 30ish Banker and ALEX 40ish Professor; are both fit,
handsome and well dressed
but...

As they sip drinks and appear to just talk, we see that
their leaned-on arms have hands discreetly caressing where
Kendra and Shaya can't see it.

But Shaya's eyes already suspect ... something
As Shaya fixates on them, Kendra works to get her attention.
Shaya points them out with a wave and Kendra blows a kiss.
Ned catches and returns Kendra's kiss. Alex waves to Shaya.

MRS PRODUCER; 55ish, chic yet maternal, industry savvy, looks
for busty girls with elder execs like MR PRODUCER; her 60ish
handsome idiot husband, who gives her a naïve-victim shrug.

INT. JUNIOR'S PENTHOUSE BEDROOM - SAME NIGHT

Enter Mrs Producer. A Naked Girl, riding JUNIOR, is instantly
surprised and vocal about Mrs Producer to leave.
JUNIOR; Producers' 30ish son, is not-quite buff, not-quite
handsome, but totally lazy and usually drunk or high.

MRS PRODUCER (to Girl)
Trust me; -waste of time.

Junior in bed, avoids eye-contact, covers himself waiting
for the inevitable indignant rant as the Girl gets barely
dressed enough to leave then SLAMS THE DOOR behind her.

MRS PRODUCER
It's time.

JR
Why me!?

MRS PRODUCER

(getting his clothes)

-YOU and Dad charmed it from them; bankruptcy always lands better from the young and...

(looks at Junior)

-OR just pay them back!

JR

Why don't YOU do it next time?

While Junior dresses and complains about hating the task.

MRS PRODUCER

(mostly to herself)

-Because I'm too old.

INT. CROWDED PENTHOUSE PARTY - NIGHT (RESUMED)

Kendra gestures dreading the Producer speeches about to start and coaxes Shaya toward the terrace doors through the crowd.

Watching them exit, Ned and Alex turn to each other, pause for a do-we-dare gaze and then kiss passionately.

EXT. PENTHOUSE TERRACE - NIGHT (SUMMER)

(O.S.) Mr Producer milks APPLAUS for "Kimberly" to join them. Kendra shouts her name to him and gestures he can't hear it. She SLAMS THE DOORS SHUT, and scoffs to shrug it off. Shaya gets out a compact to check her face while Kendra finds the light that lets her fuss with her hair at a window.

SHAYA

I don't know H-O-W you put up with them these last 3 months

KENDRA

Well, tomorrow, it all pays off

SHAYA

Are you at least getting a Producer's credit?

(off Kendra's shrug)

So, why am I auditioning if they produce flops on purpose?

KENDRA

Cuz, I'M gonna make it a hit!
 (goes from her hair to Shaya)
 Between the dead-head geezer and
 the lazy-ass son, the only brains
 I gotta worry about is the Mrs
 Mother, -long as we open, I'm good
 (off Shaya's reluctance)
 Y'know the girls I booked ahead of
 you? -AW-FUL! NE-VER get a gig;
 So, I talk you up; they see you,
 -POW! Done! -both my internships,
 was done A-L-L the time ...
 (off Shaya still not sure)
 Look, you got talent, I got
 savvy. We haven't worked together
 since college -about time we did.

Shaya smiles but her eyes wander passed Kendra.

KENDRA (cont)

I got three of the top six
 agents- ... are you listening?

SHAYA

Yeah, I just-... (a beat)
 y'know, I almost didn't go back
 to college. How empty my life
 would be without you.

KENDRA

-well me too! And Ned and Alex!

Shaya suddenly silent, smiles and nods for Kendra's comfort.

INT. PENTHOUSE PARTY - NIGHT (LATER)

As the party subdues the guys catch up to girls. Ned is a bit
 too excited for Shaya's comfort and looks confused at him.

NED

Oh honey! This is it! Your big
 break! Why didn't you tell me?
 (off Kendra's shrug 'I did')
 No, I mean, the old man, he's
 hiring an Associate Producer!

ALEX

We figured that's why he
called you to join them.

SHAYA

(Reacting to 'we')
You mean "Kimberly"?

Ned unabashedly joins Kendra, hopping with happy squeals.
Alex puts an arm around Shaya and coaxes a smile from her.

INT. KENDRA'S APTARTMENT - (THAT) NIGHT 12:25AM

A Studio Apartment: urbane, clean, but comfortably messy.
Kendra kicks off her sandals, slips off her dress onto a big
chair and, from the same chair, slips on an over-sized T-shirt.

BATHROOM -

Kendra brushes her teeth and the only real time she spends on
herself is her hair. From a collection of brushes, combs,
elastics and clips she selects the biggest ugliest clasp.

Ned approaches behind her and admiringly smells her hair.
They have a moment. She wants more until Ned just yawns.
Kendra returns to her hair; a careful twist then clasps it
just-so. Yes it looks stupid. But she just shrugs, who cares?

BEDROOM -

Kendra slips into bed behind Ned's back to her.
In bed, she stops short to touch him but gets as close to him
as she can and gently lifts the sheet to cover his shoulder.

INT. SHAYA'S CONDO - (THAT) NIGHT 12:35AM

A One Bedroom Condo: upscale-chic, but comfortably tidy.
Shaya waits for the bathroom in a night-gown; her dress hangs
properly with a bra, stockings and a half-slip. Her sandals
are next to Alex's shoes outside the bedroom door.
Alex exits bathroom in underwear as Shaya picks up his socks.
Alex stops her for an affectionate kiss. They have a moment.

ALEX

You looked beautiful tonight
And you'll be great tomorrow.

Shaya gives an easy smile and puts his socks with his shoes.

BATHROOM - (SERIES OF SHOTS, SLOWER PACE CONTRAST TO KENDRA)
 Shaya ties back her hair, brushes her teeth, flosses, removes make-up, scrubs her face, rinses, pats dry, tones, tweezes, sprays, and massages night cream forehead to shoulders.

BEDROOM -

In the dark, Alex paces back and forth silently rehearsing how to tell her. Then he watches Shaya; her thorough gentle care in each task. He sighs limply and just sits on the bed.

1:06a.m. - Shaya gets into bed, her back to Alex.

Alex turns in bed behind her, stops short to touch her, gets close to her and gently lifts a sheet to cover her shoulder.

INT. SHAYA'S CONDO - NEXT MORNING 6:30AM

BATHROOM - (SERIES OF SHOTS)

Shaya showers; scrubs her face, washes her hair, conditions, suds-up, shaves and rinses carefully. She towel-wraps her hair, brushes teeth, tones, tweezes, sprays, applies facial-mask, body-lotion. She puts on a robe and on her way out...

7:30am Enter Alex. With a sleepy grunt he strips, SHOWER-shaves-brushes teeth, shower-pees-and-FARTS, suds-up, rinses. WATER off, BATHROOM FAN on, he towels-off and dresses.

KITCHEN - 8:00AM

Shaya reads a script and (O.S.) Alex turns OFF BATHROOM FAN. He grabs a coffee and bagel for him, kisses her, and leaves.

BATHROOM -

Shaya untowels her hair and files perfect au-natural nails.

INT. KENDRA'S STUDIO APARTMENT - (SAME) MORNING 8:10AM

In bed, Kendra's phone PINGS with Shaya's text message. Kendra pops eyes wide open, and then scurries to text back. Kendra looks at the time and whisper-shouts "Fuck!!" Ned is already leaving for work and sneaks a quick kiss.

BATHROOM and CLOSET - (QUICK SHOTS IN CONTRAST TO SHAYA)

Ned has mirror-lipsticked "CONGRATS!!XXOO". Kendra slams it a hand-kiss, strips and does a body-only SHOWER suds-up, rinse. Stepping out, Kendra dries off, brushes her teeth and quickly smears on moisturizer, deodorant, mascara and lipstick. She snaps on fresh underwear, slides on any clean dress hanging, steps into sandals, grabs her purse, and leaves.

SAME MORNING 8:36AM - MONTAGE -

- In ELEVATOR: Kendra unleashes her luxurious perfect hair.
- In LOBBY: Kendra arranges her big full hair and calls Shaya.
- On SUBWAY: She comforts Shaya, hangs up and checks her hair.

INT. SHAYA'S CONDO BATHROOM - (SAME) MORNING 8:56AM

Shaya, now in full make-up, listens and nods to Kendra on the phone, then hangs-up and steadies her nerves.
As Shaya dries then styles her hair, she rehearses dialogue.

BEDROOM -

While reading a description in MRS WARREN'S PROFESSION script, Shaya dresses carefully foundations to accessories.
9:30a.m. Shaya's mirror reflects a subtle image of Mrs Warren. She touches-up eyeliner, mascara and lipstick, then leaves.

INT. PRODUCER'S OFFICE - (SAME) MORNING

Alone, Kendra acts out accepting the job of Associate Producer: She tries different hair-styles with different attitudes. She thanks them, lists her qualifications, her new ideas for current productions and assures them she will not disappoint them. -It is glo-ri-ous! ... Until... (O.S.) HALL DOOR OPENS AND CLOSES. Kendra sees the three auditioning actresses enter. She sulks back to reality and goes to her desk.

INT. PRODUCER'S OFFICE - (SAME) MORNING

Kendra brings in mail and checks the audition camera set-up. Mr. Producer happily sets up his putting practice and Junior gruffly assembles a hang-over remedy.

KENDRA

I uh, I really liked your
speech last night...

(nothing)

I really appreciate it...

(off Mr Producer's confusion)

-you made me the Associate
Producer...

Mr Producer looks pensive but just wants her to move to putt Junior, unaware of her even speaking, sprawls on the couch.

KENDRA

I won't let you down; I have a degree and two internships-

Junior moans in agony now aware of the sound of her voice.

MR. PRODUCER

(clueless)

Y'know, she's right; we should just hire an Associate Producer.

KENDRA

Well no, that's me, Associate Producer. I have a degree and two-

MR. PRODUCER

(both laughing at her)

Oh now, Kimberly dear, don't be silly, this is NOT a job for a nice, pretty girl like you, this is a man's job. Now you just get us an ad to proof, and, we'll pick the right man for the job, (ushering her out) now go on.

Kendra spitefully SLAMS the DOOR behind her, re-opens it, shoves the three audition Actresses in, and SLAMS it shut.

INT. KENDRA'S (RECEPTION) OFFICE - (SAME) DAY

Kendra is fighting off tears when Shaya enters from the hall. While Shaya instinctively gives Kendra a hug for comfort, the Producer's DOOR OPENS AND SLAMS SHUT. One Actress huffs, storms out, OPENS the HALL DOOR and SLAMS IT SHUT to exit.

They shrug slyly and on Kendra's computer they watch the other two Actresses audition (badly). They look at the door to open. It OPENS, but, there's no similar distress. Nope, both Actresses, giddy with smugness, wait for both men. Mr. Producer enjoys slapping paperwork on Kendra's desk.

MR. PRODUCER

Just pay it and file it, Kimberly

(off Kendra's shock)

Well, we have our female leads now; Mrs Kittie Warren and Miss Livie!

As the Actresses bow to mock applause, Kendra presents Shaya.

JUNIOR

No more auditions; just male parts to cast. -Back at one

As they swagger off to celebrate, we see Shaya's heartbreak, right next to Kendra's. Limply and stunned they sit. Kendra gestures 'Puff, just like that!' Shaya sadly agrees.

KENDRA

I reeeally wanted this for us.

SHAYA

-Male parts; I'll cast his male parts, in concrete. I just want to go home and- ... change...

Shaya struck pensive, sighs in painfully sad thought, gets up, leaves trance-like and Kendra's sad eyes helplessly follow her.

EXT. CITY STREETS/SHOP - (SAME) DAY

Shaya walks pensively, and reluctantly enters a Used-Clothing Thrift Shop. Through the store-front window we see her pick out a men's shirt, pants and shoes. She pays and walks out.

INT. OFFICE BUILDING WASHROOM - (SAME) DAY (Cont)

IN THE CORRIDOR -

Shaya must choose a door: Men? Ladies? ... Ladies

INSIDE A STALL -

Shaya cries bitterly, and then reluctantly removes the clothes she wears and painfully puts on the clothes she just bought.

AT THE SINK -

Shaya slicks her hair back into a bun, reluctantly pumps an excessive amount of soap into her hand, onto her face, and bends down to the sink's RUNNING WATER to wash her face, off. Shaya lifts her head to the mirror and faces a man. (SHAY)

INT. KENDRA'S RECEPTION OFFICE - (SAME) DAY (Cont)

SHAYA (as SHAY)

Hello, I'm here to audition.

Kendra at her desk looks up and starts to gesture "Sorry-"
 But Shay stares her down, until Kendra sees ... Shaya?
 As Kendra stares; stunned, eyes flashing, Shay signs a paper.
 Before they both tear-up, Shay/a picks up the office phone.

SHAY

Your male part is here

Shay/a doesn't miss a beat and goes into Producer's office.
 Kendra watches Shay's (great!) audition on her computer. ...
 Then, happily takes the contract to process. But, it hits her
 hard to watch Shay/a just walk away. Kendra sits, and again
 proudly watches Shay/a's audition in wonder. Tearing up,
 Kendra whisper-shouts "Fuck!" thinks hard and breathes deep.
 In a painful sad thought, she looks hard at Producer's door.

INT. KENDRA'S APARTMENT - (NEXT) MORNING

Kendra has pondered Ned's closet all night, resume in hand.
 While Ned gets dressed, Kendra fixes her resume name to KEN.
 When he's gone, she hides her bust in a wrap, her hair in a
 Fedora and smudges eye-liner on her upper-lip and fingernails.
 She puts on a shirt, pants, socks and shoes.
 At a full-length mirror, she puts on one of Ned's ties.
 In her purse, she rummages to pocket a phone, wallet and keys.
 At the door, Kendra puts on a jacket and walks out as KEN.

INT. KENDRA'S RECEPTION OFFICE - (SAME) DAY

On Kendra's computer, the audition camera is angled to show:
 Fast-talking KEN resume-brags, slides the cup so Mr Producer
 makes his putt, fills a bag with ice for Jr's head, and asks
 slyly about the "office girl". But, all that wise-cracking gets
 stopped cold ...to happily shake hands and sign a contract.
 Then, at the door, Ken/dra gasps with panic and dread to hear:

MR PRODUCER

But Ken, no hats in the office!

INT. SHAYA'S CONDO - (SAME) DAY

Shaya opens the door to see Ken, a stranger who abruptly walks
 in, straight to the secret-spot Gin, prompting Shaya to take a
 closer look. Shaya lifts Ken's hat, unleashing Kendra's hair,
 and stares; stunned, eyes flashing, thoughts reeling.

KEN/DRA (shaken)
They're gonna make me cut my hair.

SHAYA (understands)
They're going to make me be a man.

Kendra tears up stroking her hair then caresses Shaya's face. They hug, sit quietly a moment and then Shaya sings sweetly:

SHAYA
 ♪ We are the glamour girls
 ♪ We wear our hair in curls
 ♪ We wear our dungarees
 ♪ Away above our knees
 ♪ We wear our brother's shirt
 ♪ We wear our father's tie
 ♪ And when the boys go by
 ♪ We just wink our eye
 ♪ Tra-la-la boom zee ay - chorus 4x's

INT. KENDRA'S RECEPTION OFFICE - (NEXT) DAY

Kendra at her desk, Mr Producer signs two cheques and leaves.

MR PRODUCER
 Just pay the ad and cancel
 it, Kimberly. Cut a cheque
 for Ken and set him up in
 that extra office.

Kendra deletes the email "*if you wish to place this ad...*" She makes the "AD" cheque payable to CASH and pockets it. She takes the other one made out to KEN and pockets it too.

INT. KENDRA'S APT & SHAYA'S CONDO - NIGHT (MONTAGE)

Kendra does her reveal of Ken and waits for Ned's reaction. Shaya does her reveal of Shay and waits for Alex's reaction. Alex waits for Shaya, and Ned waits for Kendra, to explain.

INT. REHEARSAL HALL - DAY

Working with the LEADS and DIRECTOR, Shay/a acts like a man and Ken/dra Producers like a boss, on the phone and off. Enter Mrs Producer like she owns the place shouting; KENDRA! She snaps everyone's cold hard attention her way. Ken pops up, eyes flashing in panic and breaks an "oh-shit!" sweat.

A MAN LIKE HER by Marisa Torre



Shaya is a Transgender woman finally established, and passing comfortably as a woman/actress who must now portray a man for the star-maker role of a life-time.

Kendra is all-woman but must now apply as Ken, a man, for the dream-job of Producer, a career-maker opportunity of a life-time.

The BFFs make a hit and a name for themselves, but can they save face?

Their men, Ned and Alex were preparing to spring their own secret that would be the big change in their lives, until their women man-up, and now what?

Leslie is the wife of idiot Exec Producer and mother of Junior their lazy-ass son. She's the real brains of the company, but even she can't seem to get Ken and Kendra in the same room at the same time.

If she figures out Kendra and Shaya's desperate scheme for their one shot at a big break to launch them for life, she could ruin everything.

So, what happens when they're successful, but as men? Then what?

-And what about Ken's big belly? ... Took 9 months to gain and 1 day to lose? As much as Shaya and Kendra have changed on the outside, they inspire a bigger and more significant change inside, to the least likely one around them.

Multiple Award-Winning Screenwriter since 2015 including:



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Studied: Film Arts at Ryerson

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