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***The translation of humour in the audiovisual context.
The challenge of audio description in the series
“Workin' Moms”. The importance of making the
invisible visible.***

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Abstract:

Audio description (AD) is a form of audiovisual translation related to accessibility. Its target audience are people with visual impairment. The aim of this work study is to relate AD to the translation of humour. In order to do this, we will present this discipline from one side and humour from another one through a theoretical framework, where we will also find a common ground of humour in AD. Afterwards, once the concepts are settled, we will try to show how humour is maintained (or not) in audio description. For this, a practical case study (grounded to the series "Workin' Moms") will be held in a second part of the paper. To end, we will present a series of conclusions, particular to the case study and general related to the topic. We will see what is relevant to be translated in order to maintain the humour from the image to the AD text, and which mechanisms the translator uses to achieve this goal.

Key words: audio description, humour, accessibility, audiovisual translation

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Part I:

1. Introduction

The present work is related to the academic area of translation studies. It is focused on a specific mode of translation: the audio description. Included into the audiovisual translation field, audio description is not a conventional type, since it is not a translation from one language to another, but from one code to a different one. Having the blind and visually impaired as its target audience, audio description (AD) translates images into words through a verbal narration of the visual content of an audiovisual product. Through these pages we are going to relate the translation of humour to the special features of the audio description through a particular case study.

1.1 Justification

Although audiovisual translation (AVT) is as old as the first times of the cinema, it is a relatively young discipline, established in the 1980s. For the last 20 years, it has been accepted as a form of translation and academic field of research. According to Elisa Perego (2014), it flourished in the 90s with the advancement of new technologies and today has become a profuse academic subject. Inside this field, “audio description (AD) is increasingly recognized as a constituent part of audiovisual translation studies (AVT), complementing subtitling for the deaf and hard of hearing (SDH) by providing access to media for blind and partially sighted people” (Fryer, 2016: 15).

It is, therefore, a way of inclusion. Jorge Díaz Cintas writes about AD as an open door for the blind to share the world with the rest of the population and adds that “accessibility is a form of translation and translation is a form of accessibility, uniting all population groups and ensuring that cultural events, in the broadest sense of the word, can be enjoyed by all” (Díaz Cintas et al., 2007: 13). In other words, translation is a means to make a message understandable to a person who, for whichever reason, cannot comprehend the original language (including images as a kind of language), making the message accessible.

AD involves intersemiotic translation. That is, translating a code into another one. In this case, the translation is from images (iconic information) into words (verbal information) (Jakobson, 1971).

This is what is mentioned in the title of this work as “making the invisible visible”. Audio description is a means to give accessibility to a part of society, the blind and visually impaired, by overcoming the barriers of the senses. This is achieved through the translation of what the eye cannot see into what the ear can hear.

To this intersemiotic transfer we have to add the difficulty of the translation of humour, understanding humour as “an all-encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny” (Attardo, 1994: 4).

Apart from a series of objective problems related to linguistics and culture, the translation of humour involves subjective difficulties like the translator expertise, time pressures or technical challenges but also the interpretation of what is being seen and what is relevant. Therefore, linguistic strategies for the translation of humour are not sufficient. Actually, the linguistic part of the punchline is not what is at stake in this research work, where we will focus on the intersemiotic translation of humour.

In audio description, humour is related to visual references which the audience must know in order to understand the intended jokes and, more than likely, there will always be a loss in humour translation. Actually, “the fact that something will always be inevitably lost in translation should be known and accepted (...). The translator will have to try to minimize such losses” (Talaván, 2017: 68). Through this work we will try to evidence the loss and possible gains in translation from the image to the oral text.

Translation and humour studies are disciplines that have been long-established but are rarely looked at together. Nevertheless, the audiovisual translation of humour has been previously approached by different authors like Patrick Zabalbeascoa (1996) or Juan José Martínez Sierra (2004); the former from a theoretical perspective, the later from an applied standpoint. However, “most studies published on the subject are case studies and they consider the rendering of humour in dubbing and in subtitling, virtually excluding the analysis of this

complex event in other forms of AVT” (Perego, 2014: 10). There are, nevertheless, some rare yet notable exceptions like the works of Martínez Sierra on humour and audio description (2009, 2010).

All things considered, unfortunately, there is not much material to go to for guidance in the translation of humour in audio description, which makes the work on this matter a hard task. But, at the same time, it gives sense to this study and to any other new contribution to the field in this regard.

1.2 Research objectives

The aim of this work is to study the added value and importance of audio description in the translation of humour for the blind and visually impaired. We will observe a model of audio description in a specific TV program and we will analyze how the humour is preserved (or not) in the transfer from the visual code to the linguistic code in the AD text. This includes a detailed examination of the text (grammar and vocabulary used, sentence length, elements that are described, etc.) to comprehend what is translated and how, in order to extract a series of conclusions that can lead to a translation model.

After a theoretical presentation of the topic, a case study on the TV series “Workin' moms” will show the reality of an audio description in practice and its contribution to an enhancement of the experience for the target audience. The main sense of this kind of translation is to improve the possibilities of the blind (total or partial) to comprehend the program they are following in the most possible similar way than a sighted spectator does. We will try to determine how and how much the AD provides this added value.

According to the European Blind Union, “there are estimated to be over 30 million blind and partially sighted persons in geographical Europe” (Euroblind). Globally, more than 2.2 billion people have vision impairment (World Health Organization). The aging population, with its age-related health issues like degenerative visual loss, is included into this group.

As it has been already mentioned, AD has an important social impact in the inclusion of this group in the cultural and social life they are embedded in. Audio description should help towards a better comprehension of an experience which involves image for those who cannot see it. Not providing AD would inhibit blind

and visually impaired individuals from gaining a complete understanding of a given program.

The research in this field aims to highlight the topic and contribute, even if minimally, to the development of this kind of specialized translation. This study intends to show, through a particular example, what audio description is and how it can make a difference for the target audience of the AD version. At the same time, it aims to deepen into the knowledge of the translation of humour in audio description.

In short, the aim of this paper is to examine a real audio description and expose what is described and how, in order to extract some conclusions about the translation of humour in AD. This objective includes the observation of what is relevant and has to be described for the preservation of humour, the limits that AD has to deal with, and the display of non-described and described versions of the scenes with an analyse of the possible impact of AD in the target audience.

1.3 Structure and methodology

This paper is structured in two main parts. The first one, descriptive, includes an introduction to the topic and all the theoretical research on the field. The selection of the content has been based on its relevance regarding our specific theme and purposes of the work, already mentioned in the objectives. It comprises the introduction, the theoretical framework and the state of the art.

The second part, descriptive and analytic, consists on a practical case study and its subsequent conclusions. It contains an explanation of the methodology followed for this specific work, a selection of material (corpus) and the analysis of the chosen samples according to the scholars' postulates and views exposed in the theoretical framework. It comprises the sections: methodology, case study, and conclusions.

After a general overview of the topic, and based on the theoretical knowledge obtained from the reading of the works of different academic authors related to the field, an empirical study of the translation of humour in the audiovisual context will be held through the analysis of a particular case of audio description.

The research will be focused on the first season of the Canadian comedy “Workin' Moms” (Catherine Reitman, 2017), which contains 13 chapters. “Workin' Moms” was first released in CBC TV, a Canadian-English language broadcast television network owned by the national public TV broadcaster. Netflix purchased the program in 2019, where it became a global series. The audio description that is going to be analyzed in this work is offered by Netflix, and is performed in English.

Although officially it is a comedy-drama, so not pure comedy, it has enough humoristic moments to be taken into consideration. The reason why a whole season has been chosen (and not just a single chapter) is because the work will be focused on the audio description of the scenes containing humour and one chapter would not offer enough material to work with. Similarly, the study is limited to one season instead of all five because too many chapters would make the work too extensive. The series is still broadcast on Netflix, with a sixth season coming up, so an opportunity for a larger study of this topic in the future remains open.

To address the matter of our study, we will start by identifying the humorous segments in each of the chapters and then reproducing them in written text form (they will be contained in an annexed part of this paper).

After this descriptive step, a comparative analysis of the corpus will be performed by comparing the selected audio described scenes with and without the audio description, which will help us to evidence and signify the added value of the translation.

“According to Nida (1964), the main goal for the translator is to provoke a similar reaction in the target audience as the source text provokes in the original audience” (Rodríguez Posadas, 2010: 196). We will check if the audio description covers the essential information contained in these scenes (understanding essential as the information needed for the blind and visually impaired to understand the jokes without the visual code). Theoretical works regarding quality and relevance will be followed as a basis to consider what should be described.

At the end of the study, we should be able to see how an audio described scene differs from a not described one, and if this particular case complies with the expected efficiency of the translation. The case study should lead to some general conclusions being established, like the parts of the description that are

taken as necessary, the possibilities of the audio description according to its limits (mainly time -silences between dialogues- but also the multiplicity of the signification codes) or the possible existence of not audio described humoristic scenes and their possible impact in the reception of the experience.

2. Theoretical framework

The present research will be based on the knowledge provided by the works of relevant scholars and experts in translation studies and more specifically in audio description. It is important, then, to have an overview of the matter before starting its analysis in the practical part of the document.

In order to contribute to a better comprehension of the subject under study, we will look at some basic points that are principal to the topic. The work will include the research of the core theme: humour in audio description. We will start by introducing the more general concepts related to translation and we will end by describing and explaining the specific area of study that concerns us. We will present, then, translation studies as a discipline that includes audiovisual translation (AVT), and audio description (AD) as a part of it. AVT will be briefly presented, and then AD will be more extensively dealt with. Humour will also be presented, since it is one of the two basic features of the topic and the knowledge of humour theories will be of great help in the practical part of this paper. Finally, we will present previous research on AD and humour together regarding the state of the art.

2.1 Translation studies (TS)

Translation studies are one of the fields of language present in our global schooling of English Studies. They are considered an interdisciplinary science related to other disciplines such as linguistics, psychology, philosophy, sociology or pragmatics. This last one, pragmatics, is relevant to our specific theme, since it relies on the relation between language and context. It means that the translators go over the linguistic part of the message. Under the umbrella of pragmatics, the concepts of coherence and implicature are fundamental. Coherence relates to the conceptual structure of the message, and implicature with what is understood by the receiver. The notion of implicature (introduced by Grice in the 1970s) refers to “how readers/hearers can grasp more than what is

said in a given text, since speakers/writers can express something literally that in fact means something else” (Talaván, 2017: 45). This statement is related to the expression and the understanding of humour. A receiver not grasping the implicature of a message, so not understanding a possibly humorous segment, may feel excluded. Humour will be dealt with later on in the theoretical framework.

Regarding Translation Studies as an area of research, J.S. Holmes opened the door to a recognition of TS as an academic discipline in the 1970s. He divided translation studies into pure (also divided into descriptive and theoretical) and applied. From the 1980s on, TS has gained a status similar to that of other linguistic disciplines (Talaván, 2017). It has also moved from a prescriptive approach to a descriptive one, more focused on the communicative process of the translations, taking into account the receiver and his/her expectations and taking language as a multi-layered entity which needs to be observed at every single level (not just linguistic).

Novalis and Humboldt's statement “all communication is translation” (Steiner, 1998:250) can give us an idea of the wideness of this discipline. A discipline that is considered by many authors as a branch of applied linguistics but that others consider complex and rich enough to be independent (Alvarez Calleja, 1991). Anything can be translated from a source language (SL) to a different target language (TL), even if this translation means taking different codes as different languages (e.g. from image to text). Translation Studies covers all forms of translation, from literary to professional and academic, audiovisual, multimedia and even signs language interpreting.

2.2 Audiovisual translation (AVT)

To start with a definition, Díaz Cintas explains audiovisual translation as:

an academic discipline and professional activity that involves the localization of audiovisual media content by means of different translation practices. Translating this type of material requires awareness of the coexistence of the acoustic and the visual communication channels through which verbal and nonverbal information is concurrently conveyed. (2020: 210).

According to Frederic Chaume (2013), audiovisual translation is an academic term that covers both well-established and new ground-breaking linguistic and semiotic transfers like dubbing, subtitling, surtitling, respeaking, audio subtitling, voice-over, simultaneous interpreting at film festivals, free-commentary, subtitling for the deaf and the hard of hearing, audio description, fansubbing and fandubbing.

With the advance of technologies and a world dominated by audiovisual media, audiovisual translation has gained more and more presence in translation studies. Most of the works from key authors in the subject consulted for this paper (Chaume (2004, 2006, 2013), Martínez Sierra (2012, 2016), Orero (2012) and Talaván (2016, 2017) among others) deal with the translation modalities of dubbing and subtitling (specially this last one). Although these are still predominant, new modalities which respond to the new situations (like the emergence of new platforms) and necessities (like the possibility to offer a better accessibility for all) have joined them into the AVT family. It would be the case of subtitles for the deaf and hard of hearing or audio description for the blind and visually impaired, which are more recent AVT modes related to media accessibility. For instance, AD is already commonly used in cinema, TV, theatre, opera, museums, and other cultural events and places.

Chaume refers to AVT as “the semiotic, interlinguistic and intralinguistic transfers between audiovisual texts” (2016: 11). It is based on Jakobson's classification, who, according to a semiotic perspective, presents the same three types of translation: Interlingual, intralingual and intersemiotic (1959). For semiotic we understand what is related to signs and symbols (images), and for interlingual (from one language to another) and intralingual (inside one same tongue) what is related to language (text). We can't forget that in AVT the message is

transmitted through two channels: the visual (which vehiculates the images) and the acoustic (which vehiculates the spoken text).

Chaume also presents a classification of AVT codes and channels. As for channels, he distinguishes between acoustic and visual. Regarding codes, he also divides them into acoustic (for the linguistic, paralinguistic, music and other sounds code), and visual (planning, mobility, iconographic, photographic, graphic and syntactic). All codes must be taken into account for a correct translation, since all participate in meaning (Chaume, 2004). Different modes of translation have to deal differently with the potential problems due to the simultaneous combination of codes. For instance, AD does not have to deal with the cohesion between the visual and acoustic channels that dubbing has to solve. These new modalities have their own particularities related to the intersemiotic transfer present in this type of translation (from one code to another).

2.3 Audio description (AD)

Audio description has been slightly explained in the first part of this document, but here are more complete definitions that will help us move deeper into the matter.

Loise Fryer writes in her monography about audio description that “AD (also known as video description in the USA) is a verbal commentary providing visual information for those unable to perceive it themselves” (2016: 1). In other words, AD is basically a translation of images into words.

Catalina Jiménez Hurtado wrote in 2005 that “audio description is a new text type which offers the prototypical receiver – blind or partially sighted people – a narrated representation of what is occurring at specific moments in the other audiovisual text to which it is subordinated” (2005: 1). As we are going to see along this part of the theoretical framework, an AD script is mainly subordinated to the communicative function of the original text (filmic text), the images seen on screen (and all the complex codes they involve), and the silences between dialogues (which determine the time that those spaces leave for the audio description). This leads us to state that writing an AD script is a complex task that requires to be performed by a specialist: the AD translator.

Two years later, Sabine Brown described AD as “a means of helping blind and partially sighted people to access audiovisual contents including film and theatre performances by using quiet moments in the original to provide a verbal description of the actions, scenery, body language, and other relevant details” (Braun, 2007: 1). This definition gives us some clues about the audio description uses (in film and theatre among other audiovisual media), processes (using the silent moments to perform the description of the images) and AD script content standards (what is relevant to be described).

Coming back to Fryer (2016), “comments from AD users suggest that the information given in the AD compensates for lack of direct sensory information by providing visual details in verbal form. Studies suggest that, in blind people, perceptual and linguistic processing may be intrinsically linked”. They have to see through language... and it seems that the plasticity of the brain allows an adaptation to it. But what should be described? And how?

Authors like Gert Vercauteren have tried to answer these questions (2007: 142-147). He proposed some general guidelines about quality in AD that are also applicable for humour translation. Basically, he tried to answer the universal questions “what”, “when”, “how” and “how much”. For instance, to answer the question “what” (should be described) the answer would be “images, sounds or texts on-screen”; The answer to the “when” question would be in the silences between dialogues; “How” would be answered by a list of recommendations such as the clarity and accuracy of the language, the use of a natural and understandable vocabulary in simple sentences or the respect of objectivity; To answer the “how much” part, he just refers to “what is needed” (2007: 143). In his proposition he also takes into account sounds, not just images.

Regarding content selection, the same author recommends the use of a narratological approach in order to select relevant information (Vercauteren, 2012). From a structuralist approach, narratology focuses on content from the author's side and (in a very simplified explanation) it consists on “building blocks” to create stories. From a cognitive approach, narratology deals with the prioritization and selection of information from the audience side and focuses on how the audience processes the stories. The audio describer should take part in both sides (author and audience) and he/she will have to reconstruct the story

making sure that the blind audience will have access to all the necessary elements that allow a full comprehension of the message intended by the author. Since the narrative is basically constituted by three parts (time, space and characters) the audience should have sufficient information to determine the temporal setting (including relations among scenes), the spacial situation, and a perception of the characters and the actions they are involved in. All this has to be accessible through the aural channel.

Jana Holsanova (2016) shares this cognitive approach and asserts that, for instance, blind people receive the sounds better than sighted people, but lack information about spatial location or size and number issues. These cognitive studies are important for the translator/describer to focus on what the target audience needs to complete the mental image they have to create through the words they hear. Holsanova (2016) also differentiates between two ways of image description, based on the “distinction between descriptive and narrative AD introduced by Kruger in 2010. While a descriptive approach focuses on the visual aspects to be described, the narrative approach focuses on creating a coherent story” (2016).

But not all can be described. Regardless of other constraints (mainly technical), too much information could not be retained by the audience. Besides, sighted people can have an important amount of information at one glance through an image, but blind people must receive it by a linear sequence of words in a limited space of time, which significantly reduces the amount of information they have access to. The translator, then, has to choose the key elements to summarize the image into a brief description (Fryer, 2016).

2.3.1 AD and accessibility

Díaz Cintas, Orero and Remael (2007) see translation in general as a form of accessibility, since it helps people to reach an information that would be denied to them without that translation. Regarding AD in particular, they say that it “offers blind people a verbal screen onto the world” (2007: 13). It brings on the idea that AD is based on the intention to give access for all to information and entertainment and so to avoid exclusion. “Such exclusion leads to social

marginalization, which is why access to information was rightly identified in 2003 by the European Union as a human right” (Díaz Cintas et al., 2007: 12).

Already in 2001, a study based on the response of more than 100 blind people to an audio described TV program was held by Emilie Schmeidler and Corinne Kirchner (from the American Foundation for the Blind). They concluded in their research paper *Adding Audio Description: Does it Make a Difference?* that respondents reported that description makes programs more enjoyable, interesting and informative; and that they are more comfortable talking with sighted people about programs that had been described.

In more recent years, other innovative studies have been published, like Fryer’s *Staging the audio describer: An exploration of integrated audio description* (2018) , where audio description is taken into account from the very beginning of the process, already in the production stage. This would be, most probably, the case of the series chosen for our study in this paper, since it is a Canadian production and accessibility (including audio description) started being regulated and made compulsory in that country before the series was created.

In her article about integrated AD, Fryer (2018) also questions the neutrality of the describer (a common feature in traditional AD) and encourages the translator’s creativity. It is true that Fryer’s study is related to live theatre, not to a TV show already recorded, so the interrelation between actors, dialogues and audio description may have a different dynamic. But the idea of a new, more creative and collaborative approach is there.

Pablo Romero Fresco (2017) has contributed, as well, to a more modern view of audio description by relating film studies to this kind of translation and focusing on what he calls “accessible filmmaking”. That is, incorporating audio description, or other kind of translation related to accessibility, to the production process of the film.

In any case, nowadays technology allows the possibility to achieve media accessibility, so all media, including internet and digital TV, should adapt to this reality.

2.3.2 A brief history of AD. An old practice still in the making

An AD translation dated in 1917 and discovered in England a few years ago could be the first reported audio description (or one of the first, since theatre ADs may date from even earlier). It was a documentary film about Scott's expedition to the Antarctic described to a group of soldiers who became blind during the First World War.

Among the AD pioneers, we could count an American professor who has been taken as the first AD translator for many years: Gregory Frazier. He wrote a thesis in 1974 where he put under study a project called "television for the blind". At the beginning of the 1980s, based on Frazier's work, Margaret Pfanstiehl created the Washington Ear. This AD experience was used in live theatre. The first audio described TV program dates from 1983. It was performed in Japan by professional commentators of silent films. Four years later, in 1987, AD arrived to the USA screens. Europe had to wait until 1994 for an AD of a TV program.

Legislation (UK Disability Discrimination Act, 1995; Equality Act, 2010; Communications Acts, 1996, 2003; Audiovisual Media Directive 2007/65/EC; European Accessibility Act (EU) 2019/882; Accessible Canada Act, 2019 ...) has supported the expansion of AD and other types of translation related to accessibility, like subtitling for the deaf and Hard of Hearing (SDH). In the 1990s, SDH counted with a much higher quota of TV programs than audio description (60% against 10%). The emergence of digital platforms has changed the number of audio described programs (although the official quotes have remained), and nowadays it is a more common practice.

In Europe, the Audiovisual Media Directive 2007/65/EC highlights that cultural activities should not be focused only on the commercial part of their business and they should take into account the public interest (diversity, human rights, media literacy...) (Fryer, 2016). The role of the EU member states is to try that media providers make their services accessible for all, but just as a recommendation. Together with legislation, projects like the European AUDETEL (AUdio DEscribed TELEvision) have helped to the development of audio description in screen media. In the USA, the 21st Century Communications and Video Accessibility Act (2010) compels TV channels to perform at least four hours of AD per week. In

relation to our case study, “since 2001, the Canadian Radio Television and Telecommunications Commission has made it compulsory for an AD commitment to be made before it renews broadcasting licenses” (Fryer, 2016: 19). The country where the series that we are going to analyze was born counted already with a culture and a regulation of audio description when the series was first made, which can offer the means for a better preparation of the translation task and consequently improve the result of the product.

The major part of AD is produced for films and TV programs. There are some guidelines for this kind of translation in screens, but according to Anna Jankowska “the guidelines or standards existing in many countries (...) are often established with reference to the personal experience of their creators or to similar guidelines used on foreign markets which are often derivative of other sources” (2015: 24). In any case it seems that the offered guidelines are just recommendations, not rules... In his article “Towards a European guideline for audio description”, included in the volume *Media for All (2007)*, Vercauteren comments:

The current guidelines in Flanders, Germany, Spain and the United Kingdom are definitely valuable tools (...) but they are little more than a starting point since they remain rather vague on some issues, whereas in other instances they lack structure and even miss some basic information (2007: 147).

Pilar Orero (2008) seems to share the same impression about the lack of clear guidelines. According to her, intuition is the pattern. Some clear guidelines would restrict the difference of interpretations among countries. Thereby we could say that AD is still a matter in the making, which needs further evolution.

2.3.4 Towards a standardization of AD.

The book “Media for All: subtitling for the deaf, audio description and sign language” (Díaz Cintas, Orero & Remael, 2007) is extracted from an international conference where professionals from Belgium, Germany, UK, Portugal and Spain presented their papers on media accessibility, with special attention to AD. Another volume extending the subject (“Media for All: new developments”) was published in 2010, and a third one (“Audiovisual translation and media accessibility at the crossroads: Media for All 3”) followed in 2012.

Accessibility has been a concern for associations of groups which needed it (blind, deaf, etc.) alone, until it started being politically and legally regulated (Diaz

Cintas, 2007). The present situation is not homogeneous, but much has been advanced with the appearance of human rights norms and regulations. In Europe, each country has a different approach to this matter, but there are some basic rules generally shared. In other countries, like Canada, accessibility is far more supported and audio description is mandatory in all national TV programs.

With respect to AD modes, TV is the most followed one, so it is logical that it shows a higher degree of progress in comparison with other modes. In Europe, UK, Germany and Spain are ahead in this matter. But each country has its local guidelines. The ADLAB project¹ was born with the aim of unifying criteria and trying to reach a standardized guide for all European countries (Maszerowska et al. 2014).

To sum up, AD is being assisted from different sides: legislative (regulations), educational (courses and research) and practical (translation processes and audio described products). Yet, despite the progress in the matter (and thinking that an increase of ageing population with potential vision impairment plus an increase of multimedia platforms available and consumed) AD is still far from the development and standardization of other types of translation.

2.4 Humour

Humour in the form of comic plays dates from the old Greece in the Socrates era (four centuries before Christ). At that time humour was considered a lower-class entertainment, maybe because it was obscene, frivolous and crudely satirical. Its appreciation did not get better with Christianity. At the same time, life in old times was too tough and busy, leaving little space for amusement and pleasure. In short, humour in old times was rather scarce.

In the 17th century, Thomas Hobbes introduced the superiority theory (on which was mainly based middle age humour), which consists on laughing at others (a kind of humiliation humour). But before that, already in the 16th century, Shakespeare was writing a different kind of comedy based on puns (a kind of

1 Audio Description: Lifelong Access for the Blind, launched in 2011 by University professors Christopher Tyler and Elisa Perego.

humour called “wit”, playing with the double sense of words) and “humour was on the move, because making people laugh was becoming lucrative and the stigma attached to it was being lifted” (Bussolari, 2015: 9). In the 18th century (the Age of Reason), sarcasm and irony thrived through an apogee of satirical works, used in some cases against the political order and making humour a social affair. The wit (more in upper-classes) and the grotesque (in lower ones) co-existed with it.

From then on, humour started being seen from a different perspective; not as a negative form of mockery but as a way to play with the unexpected, a challenge to our expectations.

This above-mentioned last idea about playing with the unexpected was grabbed by Schopenhauer in his theory of incongruity in 1969, for which surprise is the cause of humour. After this, in 1985 Viktor Raskin suggested the Semantic Script based Theory of Humour (SSTH), founded on the coherence of a text with two possible interpretations. In 1991, together with Salvatore Attardo, Raskin proposed the General Theory of Verbal Humour (GTVH), which is related to narrative strategy and content organization. Both theories are related to the first one (Bussolari, 2015).

The release or relief theory runs beside the incongruity one and consists on the feeling that a person experiences when he/she laughs, liberating tensions in this impulsive act. According to Freud, repression is necessary in social life. Our instincts are restrained by the rules of living in community. Therefore, we keep an amount of negative energy which needs to break out somehow. Humour would enable this contained force to go out resulting in a sense of relief.

A pragmatic approach to humour takes us to Grice's cooperative principle, which states: “Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (Grice, in Talaván 2017: 45). He accompanies this principle by four conversational maxims: of quantity (about the amount of information given), quality (about the truthfulness of the shared information), relevance (about the pertinence of what is being communicated) and manner (about the clarity of the message, which should avoid ambiguity for a better understanding). “A conversational implicature emerges when one or more of

these maxims are not respected” (Talaván, *ibid*). In these cases, the context is very important. The speaker may imply a sense of the message that is not clearly, literally said with the words pronounced and which the hearer must comprehend from the shared knowledge of the world and context of communication. According to Attardo (1990), jokes violate Grice's maxims without making the text misunderstood. This is possible thanks to a common background knowledge. The notion of frames - knowledge frames (in one's own mind) and interactive frames (oriented to a specific goal in a communicational exchange) - can be also useful for us, since they relate to independent segments of meaningful experiences that may help us to connect with the implicatures of a message (Dyner, 2011). Thereby, together with the context, frames are an important element to recognize potential implicatures.

Sperber and Wilson's Relevance Theory is based on Grice's work. It focuses on the intentions of the speaker and its understanding by the receiver in a communication process. This goes beyond the code model, where a message emitted through a code is decoded by the use of the same code. The inference model involves an interpretation of the code and relates to the expectations of the hearer. What the audience expects to be relevant is what the theory of relevance research is about (Wilson and Sperber, 2002: 3): “Any external stimulus or internal representation which provides an input to cognitive processes may be relevant to an individual at some time”.

Even if processing humour requires a higher effort, it provides a higher reward too (a more interesting output). Thus, humour plays with interpretations and even modifies the expectations of relevance.

According to Delia Chiaro (2017) humour has not changed much over the years, but the way it is consumed nowadays through social media, platforms, etc. has evolved with the times. Today, the spread of humour is quicker and almost universal.

2.5 Audio description and humour

As we have seen in previous sections, audiovisual translation has been studied in the last decades and, although its research started more recently, audio description is already included in its field of study too. We could say more or less

the same about humour, a subject also interdisciplinary and although relatively young too (in comparison with other disciplines such as linguistics) widely treated by scholars. But it is still difficult to find research on both areas together. In this section, we are going to summarize what academics have said on the matter of audio description and humour, taking also into account some AVT and AD general issues that are important as a basis for AD specificities and practices.

2.5.1 Humour in AD

To start, it should be pointed out that in audiovisual media, humour travels through three vehicular elements or channels: language, sounds and images (Martínez Sierra, 2008). But we cannot forget that AD is primarily related to accessibility, to provide a tool to blind and visually impaired people for which the visual element is not accessible. Nevertheless, the visual element is there and it will have to be transformed from one channel to another, from images to spoken words, in order to offer an accessible content to the audience.

In AD, together with cultural and technical factors (such as time limitations), translation of humour has to deal with challenges related to the existence of different codes. According to Chaume (2004: 18), the visual is the most important channel, so the codes transmitted through image should be paid special attention. Among them, he counts the iconographic codes (icons and symbols), the photographic codes (colour, lighting), the planning codes (close-up shot, long shot), mobility codes (position and movement of characters), graphic codes (titles, subtitles, texts), and syntactic codes (editing).

Because meaning is created through all channels (images, dialogues, sounds, texts on screen...) and the not sighted do not have access to images and texts on screen, a translation to a verbal mode is necessary. But visual communication is more implicit than verbal (Sperber and Wilson, 1995), which makes the task of choosing what to describe a challenging one.

To speak about humour in AD involves to look at the works of a group of scholars who faced the innovative task of studying humour in AVT. Most of the works dealt with dubbing and subtitling (specially this last one) and a significative amount of them are articles and case studies. Among the first authors who contributed to a better understanding of humour in AVT we find Zabalbeascoa (2005, 2016, 2020)

and Martínez Sierra (2006, 2010, 2018) - also prominent in the research related to the AD text-, but there are other key names to add on the list such as Attardo (2017), Doré (2019, 2020), Perego (2014), Chiaro (2010), Orero et al. (2014) or Díaz Cintas (2018).

Zabalbeascoa (1996) brings on the concept of equivalence related to priorities. Depending on the intentions of the source text author, each translation priority can have an equivalence (to the original), non-equivalence (avoiding the comic effect) or equivalence not regarded: “Translating comedy in order to produce comedy entails that intended comic effect is a priority. (...) Equivalence is here seen as a characteristic of an intention to be funny, regardless of the final outcome” (1996: 249). Therefore, comedy is a genre where the maintenance of humour is a top priority and the equivalence between the source text and the AD should be observed in order to keep the comic effect.

In his work about the humour translation of dubbed versions of TV comedies, Zabalbeascoa also suggests the following classification of jokes (1996: 251-254):

- International (humour not dependent on language related plays or culturally specific aspects).
- National-culture-and-institutions jokes (based on national, cultural or institutional references of the source culture).
- National-sense-of-humour jokes (depending on the popularity of certain themes or joke-types in a given country or community).
- Language-dependent jokes (relying on features of natural language, such as polysemy, homophony or zeugma).
- Visual joke (of two types: based on what is seen on the screen, and the visually coded version of a linguistic joke).
- Complex joke (combination of two or more of the aforementioned types).

Díaz Cintas (2014: 264) would add the aural jokes, which would include noises and other metalinguistic characteristics (accents, intonation...) for which translation is not always required.

Apart from the taxonomy listed above, followed by numerous scholars, Zabalbeascoa also states other classifications of jokes in regard to humour functions and expressions:

A more subtle analysis than the basic typology just provided will often be called for. Thus, one must consider the possible functions of humour (escapist entertainment, social criticism, pedagogical device, moralizing intention), as well as the possible mental states and attitudes expressed by it. The latter remark refers to those aspects of humour that can be given labels such as bitter, cynical, provocative, ironic, hearty, or that manifest the speaker's social views and behavior, as in racist or sexist jokes. (Zabalbeascoa, 1996: 246).

Martínez Sierra considers the translation of humour in AVT and more specifically in AD from a more practical approach and tries to explain its behavior in the AD text. In his case studies he performs quantitative and qualitative analyses of audiovisual texts to explore how humour is dealt with in this multimodal medium, proving the use of theories applied to practice and unveiling the mechanisms of this type of translation. For instance, in his work “La audio descripción del humor. Un enfoque descriptivo y pragmático” (2015), where he shares some insights of humour in AVT through the analyses of the comedy *Borat*, Martínez Sierra highlights the fact that the maintenance of humour is the most important feature in an AD of this kind, and he enhances the figure of the translator, who has a key role in the successful inference of the given AD; After examining the comedy *I Want Candy* in his work “Approaching the audio description of humour” (2010) he reaches some useful conclusions regarding AD restrictions (specially time) which can be hard enough to solve to the point that the loss of humour is inevitable in a considerable percentage. At the end of this paper, Martínez Sierra marks out that there are still numerous unanswered questions around the AD of humour and invites to further research.

2.5.2 Future challenges

Different modes of translation may face different problems. AD is subordinated to technical and other constraints that require a specialized translator with specific competences which would include “source text problem identification, transfer of cultural references, explicitation of what is implicit and vice versa and task prioritization” (Posadas, 2010: 196). But although it is agreed by the scholars and professionals that the figure of the AD translator should be acknowledged at the same level than other specific kinds of translators, little has been done to prepare

specialized professionals in this specific area. According to Orero, “audio describers should follow a course in film language, grammar, syntax and its readings, in order to avoid superficial – wrongly named objective – descriptions for richer and more meaningful readings which will do justice to the visual film’s narrative and its intentions” (2012: 26).

Chaume (2004) also points out the connection between AVT and film studies. The knowledge of film constituents as an extra-linguistic competence should be a must for the AVT specialized translator, and nowadays we can already say that accessible film-making studies – the introduction of translations related to accessibility, like audio description, in the production process - are a reality. Romero Fresco confirms this tendency: “Accessible filmmaking (AFM) has been endorsed by filmmakers such as Ken Loach and institutions such as the British Film Institute (BFI), which has decided to embrace it as a key element in the production of films and the training of future filmmakers” (2020: 1).

In the case of AD of humour, the translator must also have the capacity of understanding the intended jokes (from both verbal and referential knowledge), which requires a high level of proficiency (Chiaro, 1992).

A consensus on what and how to perform audio description has not been reached neither. It is true that some attempts to standardize the AD, based on field studies and then converted into norms, have been made. The British ITC Guidance on Standards for Audio Description or the Spanish AENOR (Norma UNE 153020) offer some guidelines about what should be described. It is agreed, for instance, that the translation has to be informative and relevant. More specifically, studies have shown that, apart from the acoustic channel which is received by all spectators (sighted or not), it is the description of movement (of the body: hands, head, eyes...) what indicates more clearly the interaction between characters (Hurtado, 2007). But they do not go beyond a group of observations and recommendations. Moreover, American guides propose to be as objective as possible, just describing coldly what is seen in the image. In turn, some European scholars like Snyder, sustain that AD “gives a vivid image through the use of imaginative words” (2005: 937). In the end, without a

clear guide for training and performing, the decision of what and how should be described lies ultimately on the translator.

Another challenge, related to the previous one, refers to the reception studies. How the blind and visually impaired respond to audio described products? And does the intended humorous effect reach their target audience? As Martínez Sierra writes quoting Zabalbeascoa (1993: 237), “the target audience should not only laugh, but they should also do it at the same point at which one could expect laughter” (2020: 179). Up to now, just some eye-tracking experiments, interviews and questionnaires have been carried out (with limited number of participants). It is at least something, though little, to have an idea of what consumers think of the audio described broadcast. Nevertheless, taking into account that reception studies can improve the quality of audio descriptions, further research should be made on this area to better accommodate to the needs of the AD recipients. In addition, Chmiel & Mazur write about the inclusion of the visually impaired in the creative process of the audio description, which is already the case in some countries like Germany, where a visually impaired person collaborates as a member of the translators team (2012: 59). Other countries like Poland count on this participation too, but in general it seems not yet to be the norm everywhere.

3. State of the art

To talk about humour in audio description implies speaking of audio description itself from one side and of humour from another one. There is very little bibliography on the specific area which this work intends to cover, forcing the range of the mentioned sphere to be extended to audio description without reference to humour or humour not just in audio description but also in other audiovisual modes of translation.

Nevertheless, a few scholars have contributed to the study of humour in AD and have opened the path to new research lines. Among them, Martínez Sierra stands out with the publications of articles and academic papers related specifically to humour in AD (2010, 2015, 2016).

3.1 Translating humour in AVT

Humour, like poetry, has often been considered among the greatest challenges faced by translators (Vandaele 2001: 30). Humour in the audiovisual context (with all its intersemiotic complexities) is even a bigger challenge.

In the present century, some scholars like Chiaro (2017), Zabalbeascoa (2020), Perego (2014), Díaz Cintas (2009) and Martínez Sierra (2006) have published different works about translation and humour. Some have focused their research on dubbing (Zabalbeascoa, Chaume), others on subtitling (Chiaro, Martínez Sierra, Díaz Cintas) and very few on audio description (Martínez Sierra). Theories, methods and strategies seen in previous sections (like Wilson and Sperber's relevance theory, or concepts such as "priorities" and "restrictions" (Zabalbeascoa, 1999) present in the process of translation) have been used by these authors to study humour in AVT.

According to Zabalbeascoa, there are two ways of communication: the serious and the humorous. The research in the second one is almost non-existent, but "online television on demand and internet social media are just making the need for this problem to be adequately addressed even more pressing" (2020: 667-686).

Following the same author, one of the challenges for the translation of humour in AVT is to create a specific model of humour translation (HT) inside the translation studies. Up to now, the same techniques applied to general translation are used to translate humour:

Anything that "works" for translating serious texts will work for humour and comedy, or else the latter will simply have to fall outside the discipline and be moved "beyond" translation (and its essential requirement for "equivalence") into something like creative rewriting or adaptation. An analogy would be to do medical research solely on the basis of studies made on one of the sexes, and just assume its findings will necessarily work for the other, providing a few adjustments and allowing for obvious differences. (Zabalbeascoa, 2020: 667-686).

He maintains that the easy thing to do is to focus on the form of the jokes (like puns or wordplays) but "between form and essence there is a crucial element of humour mechanism: exactly what a joke is based on and works around that might be rendered in translation, the target that humour translation is aiming for". (2020: 667-686).

In fact, most of the studies on the translation of humour are taken from a linguistic approach. Zabalbeascoa names a series of scholars - Attardo (1994, 2002), Curcó (1995), Vandaele (2001, 2002b), Yus (2003, 2016) and Ritchie (2004) and Chiaro (2005) – who “lean mainly on Verbally Expressed Humour theory”. (2020: 667-686). But this would be insufficient in some types of translation like the one that occupies us. A pragmatic approach, which takes into account other elements, could be closer to a humorous essence.

In Margherita Doré's monograph (Doré, 2021), *Humour in audiovisual translation: Theories and applications*, humour studies and AVT research are presented together. The first part covers current theories concerning humour and an overview of audiovisual translation. The second part is a practical analysis of theories (like, for instance, Attardo and Raskin's theory of verbal humour) applied to a specific case study to unfold a series of strategies in the audiovisual translation of humour. This book includes, as well, a last chapter dedicated to humour in audio description, which is the central point in our next section and the topic of our paper.

To end this part, we would like to mention that there are also studies on the translation of humour and accessibility in new audiovisual areas like video games, characterized by the interactivity between the user and the medium.

3.2 Translating humour in AD

Martínez Sierra comments on the importance of the visual element in the translation of humour (2009), which is a missing factor for the blind and visually impaired. Hence the importance of the audio description in the translation of humour for this audience.

He takes humour as inherent to human beings and he defends that:

the scholarship involved in researching translation and humour alike must be taken seriously if we honestly wish to gain further insight into the nature of human communication and interaction, socially, politically, culturally, and psychologically. (2018: 11).

He also compares both activities, which are closer than it may seem. Both, humour and translation, are interdisciplinary, which challenges their existence as autonomous fields of study.

In 2010 he wrote *Approaching the audio description of humour*, one of the few works on this specific matter, where he describes AD and relates it to humour. The paper includes a case study on the British comedy *I Want Candy* (a descriptive analysis of the AD of – mainly - visual jokes). He extracts some conclusions from the results of his observations, like the use of acoustic gaps for audio description, the absence of AD in a considerable amount of humorous fragments or the description of sounds with humorous charge. He proposes, as well, further research in areas like reception studies or the creation of a specific taxonomy of humour for AD.

In his work *The Relevance of Humour in Audio Description* (2009), the same scholar applies the relevance theory to humour in AD and he insists on the need of further investigation on the matter.

The aims of research in humour translation include: (i) a better understanding of how humour is translated (whether by describing, prescribing, or speculating) improves, by extension, our insight into other particular translation problems and the general nature of translation overall; (ii) various areas within translation (by theme, mode, medium, field of specialization) that call for dealing with instances and elements of humour; and (iii) the relationship, real or potential, that there is between academic studies and professional practice. (Martínez Sierra, 2010: 12).

Zabalbeascoa presents a list of “items” of audiovisual humour translation research that includes theoretical quests for humour (Raskin, 1985), for translation (Toury, 1995), for humour translation (Delabastita, 1996) and for audiovisual humour translation (Zabalbeascoa, 1996). He also refers to descriptive studies in the form of corpus and case studies and to prescriptive ones as critical analysis and evaluations, studies with humour as the main focus of study (Chiaro, 1992, 2010) or humour as a part of the research (Díaz Cintas, 2003).

In accordance with Martínez Sierra, Zabalbeascoa indicates that “the relevance of researching audiovisual humour translation lies in the fact that it may in all likelihood provide insight into how so many other problems and challenges in translation (practice and theory) can be accounted for” (2020: 667-686).

In a quite recent work (2019), Doré uses the English and Italian AD of a romantic comedy - *The Big Sick* (Schowalter, 2017) - as data for comparative analysis. In her findings, Doré uses the “what, when, how and how much” standard proposed by Vercauteren (2007: 142–147) to describe and demonstrate the differences

between the two versions. She concludes that The English AD “tends to describe a good deal of actions and facial expression to convey the character’s feelings” (2019: 277) while the Italian AD fails to achieve that level of accuracy. The English AD version also doubles the number of words of the Italian, which leaves a significant margin of information that can be added to the Italian AD to compensate for missed visual cues (Pan & Zhou, 2021). It is clear that AD is different from country to country but also from translator to translator. Although some attempts of homogenization in the practice of audio description have been made, there is still a wide path to work on. It seems that we are currently in the observation phase, where most of the studies on the subject are descriptive analyses and comparisons of AD corpus.

It has also been realized that for any kind of audio description, regardless of the presence of humour, the knowledge of the film language is essential to perform a compensated translation from images into words. Together with his/her technical and professional abilities, the AD translator should be familiar with the filming processes and also with accessibility legislation and norms (Talaván et al., 2016). All those skills together would make the translator a specialized professional and this should result in an improvement of the quality of the AD.

Taking back the focus on the translation of humour, Zabalbeascoa suggests that “the pressing need now is for translators and translation scholars (1) to delve into the mechanisms that make humour work (succeed), and (2) to know about humour translation mechanisms that have worked well, have failed miserably or are somewhere in between” (Zabalbeascoa, 2020: 667-686). The studies mentioned before and others like Sanz Moreno’s on taboos (2018) point in this direction.

In short, academic interest in the audio description of humour has raised in the last decade, and a few scholars that previously oriented their studies to other forms of audiovisual translation (mainly dubbing and subtitling) have started to dedicate their studies to AD, at least partly (in a section of a volume or in specialized translation papers and reviews). But there is still a significant amount of work to do if we want to balance the attention given to the translation of humour in dubbing or subtitling compared to the little amount of attempts dedicated to audio description.

Part II

4. Methodology

After the theoretical framework seen in the first part of this paper, we are going to start the second part by introducing the methodology that we are going to follow in the case study.

First of all, a piece of audiovisual material with humorous elements and with AD has been selected. In this case it is a series in English language, with the AD also in English. The program is called “Workin' Moms” (Reitman, 2017) and it is a Canadian production. Its director and co-writer, Catherine Reitman, plays also the role of the main character (Kate Foster). The series was originally broadcasted in the Canadian national CBC Television in 2017, but it was purchased by Netflix in 2019, where it became internationally popular. The AD used in our case study is the one offered by Netflix.

The program is a comedy-drama in which the main characters are four women in their thirties/forties. Their link is that they have recently had a baby and they frequent the same nursery group. The four women are very different from each other (Kate is an ambitious PR executive, Anne is an unstable psychiatrist, Frankie is a carefree state agent and Jenny is a sexy IT tech) but they build a bond in the nursery group that goes beyond the mommie’s meetings and gathers them together in their private lives. The troubles with their husbands, mothers and babies in their new family lives, plus the fact of being a mother and going back to work, create a series of situations that offer the ground for an assured entertainment.

“Workin' Moms” received an International Emmy Award for Comedy in 2018 and was nominated for a Bell Media Award (Canadian) for Best Comedy Program or Series in 2019, 2020 and 2021. The diversity of humorous situations and elements, including images, and the high rating of the series determined its selection for our study.

Regarding the selection of the corpus, it consists on a subjective collection of humorous segments extracted from the first season of the series, which comprises 13 chapters of about half an hour each. The transcription of the audio

description has been undertaken by the writer of this paper herself, and the dialogue samples in text form has been taken from open internet servers that offer those transcripts for free, like the ones bellow:

<https://transcripts.foreverdreaming.org/viewtopic.php?f=811&t=30505>

<https://tvshowtranscripts.ourboard.org/viewtopic.php?f=811&t=30505>

Time slots indicating the beginning and the end of the segments are included in order to facilitate their possible search in the audiovisual material into the media platform, as well as a short description of the situation immediately previous to the joke when required. A parallel presentation of the segment with and without AD is contained in a text box for each episode in the annex. In the analysis part, we can find comments on the maintenance or loss of humour in the AD version.

The analysis is both qualitative and quantitative, although the former prevails, since the focus is held on the audio description itself and its significance in the maintenance of humour. This is conveyed through the comments on the audio described samples.

The study contains a descriptive part consisting on the transcription of the chosen segments and a transcription of the AD version (in the annex). A qualitative analysis explores the possible consequences of the given AD (or absence of AD) based on the strategies seen before in the theoretical framework (relevance theory, Vercauteren's quality guidelines, etc.). The main aim is to observe the added value of the AD, so the analysis is focused on finding out how the AD contributes to an enrichment of the humorous scene for the blind and visually impaired. In order to do this, we will analyse the mechanisms used to allow the preservation of humour through the AD text (what is relevant to be described, grammar and vocabulary used, possible loss of humour in different grades, etc.).

A quantitative evaluation is expressed in the graphics contained at the end of the case study (AD channel used to vehicle humour, humour maintenance or humour loss ratio), following Martinez Sierra's example (2010).

5. Case study

After a theoretical overview, we will see how the transfer of humour in AD works in a specific case study. The corpus that is going to be analyzed comprises the 13 chapters that constitute the first season of the Canadian series *Workin' Moms*. The program is considered a comedy-drama. It is not a soap opera, and there are not canned laughs to indicate the intended jokes. The scenes have been, therefore, chosen according to our subjective consideration of the presence of humour in the selected segments.

In this case, the AD is intralinguistic (not from one language to another but maintaining the same language of the original version, which in this case is English). The translation is then just intersemiotic (from images into words).

The analysis is both descriptive and pragmatic. The descriptive part consists of a selection of the humorous segments found in each chapter and their transcription, with and without AD. The pragmatic part intends to explain how the humour is preserved (or not) through the AD.

According to Martínez Sierra (2008), humour in audio visual texts can be created through three channels: language, sounds or images. We have followed this premises to classify the humorous scenes and select for a further study the ones that focus on image. The visually impaired audience can hear the sounds and the dialogues, but cannot grasp what happens through images unless the action (and the humour contained in it) is audio described. In this series we can find humour expressed through the three mentioned channels.

In addition to Martínez Sierra, we have taken into consideration Vercauteren and his proposal of a guideline for audio description (2007). From his five questions related to AD (where, when, who, what and how) we will try to analyze mainly the what (what is described), which should show the priorities in translation for the describer. In this case, where the translation of humour is involved, these priorities should include the necessary elements for the message to remain humorous.

Regarding AD script content, Vercauteren suggests to follow a narrative approach. Its three basic constituents would be time, space and characters. The setting would be the spatial and the time components together: a spatial-temporal

setting. (2012). It is important for the visually impaired to receive the setting information in order to follow the narration and not get lost in what is happening on the screen. We will observe and note if the setting description has been considered in the audio description.

The same author gives some suggestions about how to describe. The language should be clear, precise and varied. The unusual vocabulary should be avoided and the sentences should be kept simple. In addition to that, the description should be objective. (Vercauteren, 2007). We will comment on this too in our qualitative analysis.

5.1 Case study analysis

The totality of the selected excerpts for this case study (77 scenes) are collected in the Annex, at the end of the paper. In some of them, the humorous punchline is expressed by the dialogue (based on wordplay), in others by a sound (it rarely happens, but there are a couple of scenes of this type) and in others the humour travels through image. These last ones are the ones that are mainly analyzed in this practical part, since they are the most important to be described for our target audience. Yet, at least once, each of the three elements (words, sounds and image) will be analyzed.

Due to extension constraints, the pragmatic analysis is reduced to 25 segments in its qualitative part. However, all 77 scenes are taken into account in the quantitative part of the analysis.

5.1.1 Qualitative analysis

As mentioned above, 25 scenes are commented in this part of the paper. Among other things, we will observe and comment what is audio described and how this AD helps to preserve the intended humour. We will start from the first episode and will cover up to episode 8 (so we will comment on a bit more than half of the totality of the series).

Table 1: Excerpt 1

Episode 1	Scene 1	Time: 06" – 50"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

Since this is the first scene of the series, nobody (sighted or not) has previous information about the setting and the characters. Therefore, no description of a previous context is needed.

This is a “visual humour” scene. The AD introduces it by presenting the three characters on screen, their position (*sitting around*), how do they appear (*shirt-less*) and what are they doing (*examining each other's breast*). All this information would be lost without the audio description. Although the dialogue is related to the situation, the setting is not explicitly described. The inference could be grasped at the end when Anne talks about breast feeding, but the audience could not remember all the previous dialogue which would lead to a loss of a significant part of the humorous scene.

There is another AD afterwards, in the same scene, which refers again to the three same characters and what they do (or keep on doing, in this case). Here the describer gives a perception of the action on screen (*they seem comfortable with each other*). The AD goes here beyond the pure objective description and helps the audience to comprehend the atmosphere.

At the end of the scene, the describer gives the description of the place where the characters are (*they're at a nursery group*) and with whom (*other moms and babies sit around them*). This last AD refers, again, to an image that is not otherwise made explicit and which gives the final punchline to the funny situation. There is an unexpected end. What seemed an intimate act between friends is actually a quite shocking semi-public experience. Without this contextual AD, the end would not be clear (there is no way to know where they are and with whom just from the dialogues) and the joke would not be inferred.

Table 2: Excerpt 2

Episode 1	Scene 2	Time: 1'48" – 2'37"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The humour in this scene is language based. However, there is some AD to present the person who is going to speak (*Frankie... The instructor...*) and to translate some gestures into words (*frowning, looking shocked, avoiding eye contact...*). The atmosphere after Frankie's speech is also described (*The vibe is awkward; The moms avoid eye contact in silence*).

The humour in this scene relies on the dialogue, so it could be comprehended without the AD. Yet, all the same, the description helps to a better situational understanding by the introduction of the characters speaking (we are at the very beginning of the series and the character's voices are still not well known by the audience) and the description of the atmosphere in the nursery group through the reactions of the other moms to Frankie's words (which are just visual, not contained in the dialogues).

Table 3: Excerpt 3

Episode 1	Scene 3	Time: 4'52" - 5'03"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

Humour in this scene is visual and could not be inferred without the AD. The punch resides in a final image. Without its description, the context is lost and since in this scene the humour resides in the context, AD is needed in order to maintain the scene's humorous skopos or purpose.

In comparison with the rest of the series, it is a very short scene. The humorous situation is developed and finished in just 10 seconds, while it takes between one to three minutes to the other segments. (In *Workin' Moms*, humour is based on situations rather than expressed in a quick joke).

It is, however, one of the clearer cases of necessary AD for the understanding of humour. It is just one simple, short, objective sentence (in line with Vercauteren's suggested guidelines) and it contains in five words all that is relevant to comprehend the humorous scene. If she intends to pump her milk in her office, she will definitely put on quite a show, because (thanks to the AD everybody can know) *her office has glass walls*.

Table 4: Excerpt 4

Episode 1	Scene 4	Time: 6'27" – 6'35"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This is another very visual scene. Only Anne is speaking. The other character (and what he is doing) cannot be inferred without the AD. Neither can be what she is doing or where is she. Again, the audio description is very short and simple but it is enough to give to the audience the necessary information to grasp the funny situation.

The AD describes who is speaking (*Anne*), where is she (*doctor's office*) and what is she doing (*she looks at her phone*). When she speaks to ask "how long does it take" she is looking to her phone, but all the sudden the doctor, who is not visible up to this moment, appears in the scene raising from between her legs. Here we have the unexpected turn and, since the action is just visual, the visually impaired need the AD that describes the action and gives sense to Anne's following comment: "not you, you're doing great".

We could say, then, that the AD complies with its expected function (maintaining the humour).

Table 5: Excerpt 5

Episode 1	Scene 5	Time: 14'00" – 14'54"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This scene is almost one minute long. The humour is not just a punchline but a whole situation which starts with a visual footage of a character and a suggestive musical background. The music complements the sense of the image, but it is not sufficient to make it comprehensible. The dialogue happens at the end of the scene and it is very short and expressive but not very informative.

The AD starts by describing who is the character on screen (*Frankie*), the place (*the backyard of her open house*) and what she is doing (*sticking her head in the pool*). The footage and her expression are also described (*a view of her face from beneath the water shows her at peace as bubbles escape from her nose*). The music is not described because it is no need for it. It is a religious known song

(Ave Maria) that goes well with the mystical moment that Frankie seems to be experiencing.

The dialogue is performed by another woman. It is not said in the AD that it is a client visiting the house or any specific description of this person, but it is said that there is a cut of scene to the patio of the house (setting), that a mother and daughter come outside (though minimal, there is a presentation of characters) and that they panic as they notice Frankie (action-reaction of these characters to what they see). The action is also described when the narrator says that *the woman grabs Frankie and lifts her from the pool*. Frankie confirms her post-partum suicidal mood, which has been already shown in previous scenes, through her words (“what a peaceful way to go”), which leads to a reaction in the woman that is contained in an image without words and is also audio described (*she is shocked*).

The final line would be the punch, when Frankie asks the woman and her daughter if they feel the house, which has got a pool. Thanks to all the previous AD the humour of the scene (quite ironic, absurd and surrealistic) can be understood.

Table 6: Excerpt 6

Episode 1	Scene 6	Time: 20'15" – 21'40"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

Another very visual scene, this one of about one and a half minute. The setting (*flash to the next day, early morning hours, in the forest*) and the main character (*Kate*) are the first depicted elements. The description of the action follows (*she runs and pushes Charlie in his stroller in front of her while she listens to her music – which the audience can hear too at the background -*).

When the setting, character and starting point of action are described, the music stops and the second main character appears and is immediately described (*a gigantic bear*). This is followed by what he is doing (*eating from a garbage can*) and what happens next and creates the situation (*he notices her*). Up to here, there are no dialogues. All this information would be lost without the AD.

The dialogues are expressive but poor (“Oh, no!”... “Hey, buddy”...). Not much could be inferred from them without the described background.

The sounds (the bear growling, Kate panting...) help to imagine the situation and situate the moments of the actions in the scene once we know about them, but are not sufficient to understand what is happening on screen just by themselves. We can hear that the bear is there when we hear him growling, but if the AD doesn’t mention that he stands on his back legs the target audience cannot know it. With the description it is much easier to understand Kate’s shout’s scene (the bear standing and she standing in front of him).

The humorous climax comes right after, when another jogger appears and talks to her to ask if she is ok. She automatically screams at him too (as she did to the bear) and he runs away terrified. All this action is audio described. The humour can be, then, maintained thanks to the AD.

Table 7: Excerpt 7

Episode 2	Scene 2	Time: 1'29" - 1'57"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This chapter starts in the nursery group (as many other chapters, by the way). The following scene starts by describing the change of setting (*cut outside the group*) and the main characters (*Kate and Anne*). It is mainly visual and the AD describes the action (*Kate struggles to fold her stroller (...) into the car*). The only dialogue is performed by Kate saying “you have to work for the Nasa to get this thing! Come on, bastard! Get in there!”. At the end, with no more dialogue, it is audio described that Kate chucks the unfolded stroller into the back of the car. It would be quite difficult to understand what is happening on screen and, therefore, the humorous situation of the scene, without the AD.

Table 8: Excerpt 8

Episode 2	Scene 4	Time: 10'38" – 10'45"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This scene starts with a relatively long AD (6 sentences) that presents the character on screen (*Flash to Kate*) and explains the reason of the setting and the ongoing action (*getting ready for date night in the office washroom*). We know, from previous scenes, that Kate has that night an appointment for dinner with her husband. It is sufficient, therefore, to mention the event as “date night”. As expected, she over worked, so the setting is still the office.

The AD describes the process of Kate's “*getting ready*” (*takes off her blouse, shaves her armpits, applies lip-gloss and deodorant...*) so that the non sighted audience can follow the action that goes on without dialogues. Almost everything is described, but there is a small point that contains a quick joke that is missing in the AD. It is a gesture that Kate performs when drying her armpit with a tissue. She smells the tissue and grimaces at it. This unexpected and slightly humorous act is not audio described and it is completely lost for the audience, since it is just visual with no reference anywhere. But actually, there is no place for more description than it is already given in the AD text. Here we collide with time limits.

Not everything can be described and this is an example. The translator chose here to depict the sequence of the action as it happens in the image, at the rhythm it happens on screen. Taking into account that the time before the dialogue starts is limited, there is no room for details. The loss of a slightly humorous act is sacrificed for a coherent and clear description of the ongoing action.

Nevertheless, there is another quick humorous moment at the end of the scene that is preserved. Kate tells her husband on the phone that she is excited for date night and straight away *a toilet flashes behind her*. Not only this undercovers where is she, but adds a figurative sense to how the date night is going to end: in a fiasco.

Table 9: Excerpt 9

Episode 3	Scene 3	Time: 3'21" – 4'05"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

A long AD is given in this sequence. The beginning is absolutely visual and a seductive music settles the mood of the scene. The AD starts with the setting (*cut to Jenny's office*), the description of the action (*Marvin, Jenny's manager, walking*

down the office and Jenny staring at him) and the character on screen (*Marvin's strong forearms, hairy chest, thick beard...*). An interpretation of a gesture is also held in the description (*Jenny bites her lower lip seductively*). The scene has slow motion moments, which makes it even more seductive, but this is not described. It is, however, a partial loss of atmosphere, but not of humour.

The humorous part is in the dialogue at the end of the scene, when Jenny asks how do you access a guy like this and Gina (Jenny's co-worker) answers that "from the look of it, dark lagers, woodsy cabin" ... Taking into account that Marvin's look is a key factor in the joke, the AD is more than welcome. However, it is previously mentioned in the dialogue that the new manager has forearms like logs, from which could be more or less inferred his type of look and (although with a loss of detail and atmosphere) the joke could be probably grasped.

Table 10: Excerpt 10

Episode 3	Scene 5	Time: 17'39" – 18'52"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The AD starts by describing who performs the action (*Val, the group teacher*), the action (*sings*), the recipients of the action (*a group of kids*) and the place (*at baby Mable's princess party*). There is a comment on the impression that the describer has from the scene (*the kids look slightly disinterested*). All this in two short, simple sentences.

There is no comment about the song that Val is singing or Val's appearance. There are a few seconds of music (the song that Val is singing accompanied by the harp that she is playing) with no dialogue, which would live the place for a more complete description; for example, that there are plenty of disguised kids playing in the big garden of the house, or that Val is dressed as a princess. It seems that the translator preferred the song to be heard. In fact, the song and Val's performance contains more humour than a description of the setting.

Straight away the introduction of another character in the scene is described (*Kate arrives with Charlie*), the action (*she greets Anne*) and a description of the second character (*Anne is dressed as an evil queen*). There is a reminder through the AD of Val singing to the kids in the background.

All this gives the information about the context, but it doesn't contain the humour that can be seen by a sighted person in Val's and Anne's look (Val looks really ridiculous dressed as a princess and playing the harp) which it is not described in the AD. But it cannot be. There are things that cannot be described or are too difficult to explain, especially with the time constraints of the linear AD text. Subjectivity is also a constraint for descriptions of people. In this case, AD sticks to objectivity.

The joke supported by AD comes at the end, when *Jenny joins the group in a pink suit* (it is not said in the dialogues that it is pink but the colour is important in relation to Anne's comment) and mainly when Anne talks from a distance with Alice (her daughter) and then decides to cut her from the birthday cake. Without the AD it is not possible to know why, since Alice's answer to Anne's question is just a gesture without words. Thanks to the AD, the audience can know that *Alice gives Anne the finger...*

Table 11: Excerpt 11

Episode 3	Scene 6	Time: 19'00" – 20'30"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This is a whole humorous scene that starts with a short audio description of the situation containing the who, what and where in just six words: *Alice discovers Frankie at a tree*. Thanks to this, the audience can situate the following scene from the beginning and understand the related dialogues and sounds (mainly screams).

Frankie's look is not described, but from the dialogue we know that they are all dressed as princesses. We can also infer from the dialogue that Frankie is under the influence of medical drugs and is speaking nonsense and almost about to fall from the bench of the tree where she is sitting. After a last shout of the women watching at Frankie (still on the tree), there's no more dialogue.

The silence is filled with AD. Here (the end of the scene) almost nothing can be inferred without the audio description. Maybe one can imagine the logical end of Frankie falling from the tree, but not what happens after this and which characters are on screen. Thanks to the AD the audience can know that *Frankie slips and*

falls on Kate, who cushions her fall; that there is a cut to later, that in this next footage the moms are eating at a restaurant; that they are still wearing their princess dresses; and that Frankie ports a neck brace and grins awkwardly when she says the last sentence of the scene while the rest eat in silence. Audio description is therefore crucial to understand the humour contained in the end of the sequence.

Table 12: Excerpt 12

Episode 4	Scene 2	Time: 03'18" – 04'36"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The scene starts with an audio description which describes the setting (*downtown Toronto*) and informs about the change of shot (*cut to Anne's house*) and the action (*Anne interviews a few nannies*). After a short dialogue the AD informs about the entrance of Alice, who is the next person speaking. Since we are in the fourth chapter of the series, it could be possibly inferred by her voice that it is Alice who speaks, but because in the previous AD she is not in the picture and Alice is not one of the four main characters, the AD contributes to make the mental image of the scene much quicker and easier to comprehend.

What the AD does not do is to describe a physical feature of the first nanny who is being interviewed that is important to understand one of the jokes of the scene. The nanny says that she had been a little girl once too and Alice replies that she doubts that this girl was ever little and even a girl. Without the AD the audience cannot know that the nanny is a quite fat girl and not very pretty. However, it could be inferred by the relation between Alice's comment and its logical inspiration. Nevertheless, it would involve an extra mental process. Here, AD may not be absolutely necessary, but in a quick dialogue like this one, it would be of great help. In any case, we find that there can be loss of humour due to the absence of context directly related to the joke (the nanny's appearance).

Table 13: Excerpt 13

Episode 4	Scene 3	Time: 04'37" – 05'30"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

Like the previous scene, this one starts with an AD of the change of shot, the ongoing action and the setting. But here, the following dialogue and the humour in it could not be comprehended without the audio description. There is no information in the dialogue about the action (referred by just a generic “that”) or the setting (referred by a generic “here”). This time, it cannot be inferred by a logical mental correlation because the possibilities are too many. There are plenty of things that can be better not doing in the kitchen... and we do not even know where the action is being held now or what the action is.

Thanks to the AD we can know that the characters are at Jenny’s place and that Ian (her husband) *is cutting his toe nails on their bed beside their baby*. Without this information, the humour is lost.

Table 14: Excerpt 14

Episode 4	Scene 4	Time: 06'16" – 06'59"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The first description in this scene is about the setting (*a fancy restaurant*) and the characters involved (*Kate, her mother and Charlie - Kate’s baby -*). These situational elements help to understand the whole scene, including the humour contained in it. But there is another AD almost at the end that explains an ongoing action that is just visual and that a non-sighted person cannot imagine as it is without it.

Since we know from the dialogue that a waitress brings a glass of wine, it is easy to imagine that Kate or her mother would drink it. From the next spoken sentence, we can grasp that it is Kate’s mother who does it, but what is she doing while she is coughing? (Our audience can hear the cough). Thanks to the AD, the audience can visualize that *Kate’s mother sips the wine while Kate and the waitress watch her* and that she *suddenly grabs her napkin and starts to cough into it*. This puts an image to the non-verbalized action and gives sense to the final sentence (the humorous pick), where Kate tells her mom that “we do not disappear when you cover your eyes”.

Table 15: Excerpt 15

Episode 4	Scene 7	Time: 18'15" – 19'32"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This scene of more than a minute is completely visual. Absolutely nothing can be inferred. Without the AD, the whole scene would be lost.

It contains, too, text description (phone messages). Almost the whole action of the scene is related to Jenny's phone (reading, writing and deleting messages).

The AD contains all the information of what is happening on screen, including Jenny's actions (she sighs, sits on the couch, grabs her purse, takes her phone, scrolls through her social media...) and her emotions (she feels defeated, she grins to herself, she smiles...). A significant part of the AD is related to text on screen ("add friend" button, Jenny's typed comments "great pants, so cool", "I like those pants" and "I like pants"). Actually, we find the humour of the scene in the last text message. It is a language-based joke but it is a visually channeled element that needs the AD to be comprehended.

Table 16: Excerpt 16

Episode 5	Scene 2	Time: 02'35" – 03'20"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

There are two visual humorous situations in this scene. In the first one, the basis of the joke is a mimic that cannot be accurately described but is, at least, mentioned (*he mimics her mouth*). It is said in the previous dialogue that she has an odd mouth so the audience can imagine an odd mimic, but it is not possible to grasp the actual look of Kate's mouth for a visual impaired person. Here, AD can surely help, but the exact image (which, in this case, is the central part of the joke) cannot be described. If we assume this (that a special physical feature cannot really be described and the mention of it should be enough), then there is no loss of humour.

The second AD situation is the description of the ongoing action where there is background music and no dialogues. The whole action would be lost without the audio description. It would not be possible to know what happens after the

elevator dings. Thanks to the AD, we can know that *Kate walks through her floor smiling, waiving and pointing cheerfully at colleagues*. Her confidence and good humour are described too as she *playfully high-fives and smashes one man on the butt as he walks by*, an unexpected action that surprises and puts a smile on the spectator and therefore can be considered as humorous. Her relation with his rival-colleague is also expressed through his behavior towards Kate in the scene. In contrast with her relation with the rest of co-workers, he breaks the good mood wave (*Moe ignores her*) and gives a twist to the scene, which can be also considered as humorous to some.

Table 17: Excerpt 17

Episode 5	Scene 3	Time: 04'48" - 5'26"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The scene starts with an AD of the setting (*a pottery class*). Then, there is a dialogue where someone comments on a couple of women's works. The AD after this explains who was the person speaking (*the teacher*), her ongoing action (*comes to Frankie*) and what is on screen (*Frankie sculpts a ball*). This could be inferred by the following dialogue, where Frankie and her ball are mentioned. The humour of the scene would be in the dialogue, in relation with the ball, what the teacher says about a previous Frankie's ball exploding in the oven and Frankie's reply to the teacher ("Don't count her out, man. No, I got faith in this one").

Up to here, AD is helpful but not crucial. However, at the end of the scene there is a last AD before Frankie's final sentence ("Shh, it's ok). Without the AD the audience could hardly understand that she *whispers to her ball of clay...* and this last humorous situation would be lost.

Table 18: Excerpt 18

Episode 5	Scene 5	Time: 19'53" - 21'10"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

For a better understanding of this scene, a little bit of context should be explained. Previously to this sequence, Kate's dog (Olly) has slightly bitten Kate's mother and this one has tried to put him off the house until it has been accepted by Kate

(driven by her mother and husband) that the dog is dangerous and has to be sacrificed. Kate takes him to the veterinary to put him down and right before this she takes him to a McDonalds and gives him his last great meal. At the doctor's she is not able to do it, so she takes him to the office. There, Rosie (her secretary) falls in love with the dog and takes him home with her.

This scene starts with an AD explaining the setting (cut to another day in Toronto), the character on screen (Kate) and the action (she arrives at work, walks to her office and pauses at Rosie's desk, where she notices a framed photo of Rossie and Olly). In the description is also explained that Kate picks up the picture and starts talking to Rosie without looking at her since she (Kate) is looking at the picture and Rossie has her back to her. This AD is very important to situate the audience and to preserve the shocking effect of the following shot, also audio described (Rossie turns. There's a big bandage on her face).

From the following dialogues, we could know that Kate is surprised ("Oh, my God! Rosie, are you ok?!") and that Rosie has been hurt by Olly ("Well, Olly actually bit me yesterday. On the face...") but the surprise effect would be very smoothed and the impact of the humorous situation lessened. The visualization of Rosie turning gives the punch, and without the AD it would be lost.

There is another short AD in the scene of a visual moment in which Rosie hands the bill of Rosie's father Astrovan's cleaning to Kate. This Rosie's asking for money without words would be lost without the AD. Kate mentions in the dialogue that she would pay for it, but without the image it cannot be inferred that it would not be Kate's initiative but Rosie's demand.

At the end, Kate relates to Rosie what Olly ate the previous day (and has caused the throwing up in the Astrovan). The AD here describes face expressions and body movements (*Kate pauses; She grins; She walks away; She turns back to Rosie; She walks into her office; Rossie grimaces*). The audio description does not contain the information about what Olly ate. It is said in the dialogues, which are sequenced in alternance with the audio descriptions. All together make the scene funny. The absence of AD would cause a loss of humour (although not completely, since there is humour in the dialogue too).

Table 19: Excerpt 19

Episode 6	Scene2	Time: 06'12" - 07'10"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The scene starts with a situational audio description of the setting, character on screen and ongoing action. It includes a short text on screen description (the name of the shop in front of which Frankie leaves her bike and then enters: “*Good for her*”). It is a funny name for a shop, and once inside it the joke makes sense... Thanks to the AD the audience can know that it is a sex-shop (*The store is full wall to wall with various vibrators*).

It is a very visual scene, especially the beginning, but not only. Between the first dialogues, Frankie picks a vibrator and then, after the salesman’s absence of reaction to her supposedly funny comment, she sets it down. This is not mentioned in the dialogues but it is audio described.

At the end of the scene, after the language-based humour contained in her funny explanations to the salesman, there is another AD indicating that Frankie picks another product. This time she says it in the dialogue too (“You know what, I am just gonna grab this and go”). In both, the AD and the dialogue, it is not specified which kind of product Frankie grabs. (It would be difficult to know even for the sighted spectators unless they are very familiar with sex toys). This gives to the situation the possibility of surprising the audience when the salesman tells her what she has grabbed: “a tool meant to help with penis enlargement”. The equivalence for the sighted and not sighted audiences would be kept and the humour would be maintained.

Table 20: Excerpt 20

Episode 6	Scene 4	Time: 08'16" – 09'22"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The scene starts with a short AD of the character and the setting (*cut to Jenny in the office kitchen*) followed by a second character introduction and the starting action (*Marvin enters behind her*). We know, thanks to the AD, that Marvin surprises Jenny (“*she turns*” indicates that she did not see him enter the kitchen

and reacts to his greeting). The following audio descriptions continue referring to body movement (*she checks him out as he takes milk from the fridge; she gets closer; Jenny's taken aback; she spills the milk; she seductively reaches past him for a roll of paper towels; she gets down on her knees to wipe it up; she remains on her knees, not facing him; he exits; Garry sneaks up on her; Jenny looks up surprised*).

Although there is language-based humour too, an important part of the funny situation is visual. Thanks to the audio description the audience can know about Jenny's efforts to seduce Marvin and the whole situation created by the milk spilling. This context is crucial for the understanding of the last punch, together with the last two audio descriptions: *She remains on her knees, not facing him. He exits. Garry sneaks up on her* and, after Garry asks her if this is his soja milk, *Jenny looks up surprised that Marvin is gone*.

There is too much information that cannot be inferred just by the dialogues. The action is mainly performed visually and, although there are some clues about what is happening on screen ("what a mess! Oh! The whole floor is wet!") there are others that are not mentioned out of the audio description, like when she gets down on her knees to wipe it or that she remains on her knees not facing Marvin. The humour in this scene cannot be comprehended without AD.

Table 21

Episode 6	Scene 5	Time: 14'20" - 15'48"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This scene is mainly language based, but there is a very short visual joke that would be lost without the AD. It is related to Kate's comment about her experience in the nursery group and at work that day ("I told the Mommy and Me group about the kind of porn I watch and they looked at me like I had a penis growing out of my forehead. And when I told my co-workers they looked at me like my... like my forehead penis was deformed"). When Nathan (Kate's husband) asks her to stop talking about her forehead penis she makes a gesture that is just visual, not mentioned in the dialogue. Without the AD, the audience cannot infer that *she*

covers her forehead with her hand. Therefore, the humorous way in which she ends the conversation would be lost.

Table 22: Excerpt 22

Episode 7	Scene 1	Time: 00'32" - 01'49"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The scene starts with an audio description of the setting (*Mommy group*) the character (*Val*) and the action (*she speaks as the moms play on their phones*). Without this AD, we would only know that a character (with Val's voice, so probably Val) is telling to someone that she likes doing a gentle bicycle with the legs. Her legs? Somebody else's legs? Thanks to the AD we know that she is speaking to the moms at the nursery group and that probably she is speaking about doing the bicycle with a baby's legs.

The following AD are just two words: *she demonstrates*. Thanks to this description we know that Val is not just speaking about what she likes to do but about what she is doing at the moment (the ongoing action).

All the previous information is not humorous in itself, but is a necessary context to understand the humour in the scene, when a fart is heard. There is no AD of the fart but it is not needed. From the context, we know that it has been a baby's fart and that the cause has been the bicycle movements in the baby's legs. In addition, Val tells the moms that the movement helps to release gas just before it happens. Curiously, although the possible reaction to the action has been mentioned (to release gas), the surprise effect remains.

The joke here, then, is a sound. Since our audience can supposedly hear and the sound can be easily identified, no description is needed. Nevertheless, the previous AD gives the necessary previous context.

Table 23: Excerpt 23

Episode 8	Scene 3	Time: 06'36" - 07'45"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This is the second scene where the humour is based on a sound. Again, it is a fart. This time, it is specifically audio described, telling the audience not just which kind of sound it is but who is performing it (*suddenly Rhoda farts*). The immediate reaction of Frankie and Giselle is also audio described (*they both stop and glance. They break into laughter*). The final sentence, contained in the dialogues (not the AD) is the end of the joke (“she’s so musical”).

We see here a combination of sound and language to create the joke. The surprise effect of the sound is there, but it is accompanied by a punch based on language.

The AD helps to grasp the situation. It starts with the setting (*Frankie and Giselle’s place*) and the introduction of the character on screen and the starting point of the action (*Rhoda watches them on their bed from her crib*). Thanks to the AD we also know that Frankie and Giselle are cuddling and they stop at Rhoda’s staring, that Frankie places a blanket over the crib and they continue cuddling, that Giselle is worried about Rhoda under a blanket and steals glances to the crib... The fart comes to stop all the troubled action between Frankie and Giselle. It releases the tension (a tension that could not be felt without the AD).

Table 24: Excerpt 24

Episode 8	Scene 4	Time: 10'56" - 12'00"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

The scene starts with the AD of the setting (*night time at Kate’s place*), the character on screen (*Kate*) and the ongoing action (*she reviews a message from Jenny, turns the lights on and sees her mother in the living room*). Here, the time of the day is mentioned in the setting (*night time*). It is important for the visualization of the scene. The surprise effect comes from turning the light on and finding Kate’s mother sitting in the leaving room. She was sitting there in the darkness...

Her reaction to the light is also audio described (*she motions to dim the light until is almost off again*). It is a body movement description.

The humorous pick, however, is mainly language based. The AD indicates that Kate notices a suitcase, but this information is also contained in the dialogue (“Is

that my suitcase?"). Kate's mom would put the punchline in the dialogue by answering that she has accumulated a lot of scarves in her time there. (We know from previous episodes that she does not live in Kate's house).

Table 25: Excerpt 25

Episode 8	Scene 5	Time: 17'40" - 19'57"
Type of humour:	Visual / aural	
Humour maintained in AD:	none / partially / totally	

This scene is more than two minutes long. The whole situation is bizarre and has some funny moments, most of them language-based, but the climax of the humour in the end is very visual and needs AD to be comprehended.

During the scene, the audio description is very short and it is focused on the characters expressions and quick actions (Gina shakes her head, Kate grins, Kate takes Jenny's nipple out, the ladies watch, Gina exits, Ardene glares, she hands her the ear-ring, Ardene hesitates and quivers uncomfortably, she exits, Kate and Anne laugh, Frankie and Giselle appear from the stall, Giselle exits the washroom, Anne takes the ear-ring, she can't get the ear-ring through, Jenny weanses, Anne looks sick, she and Kate exit...). There is a lot of movement and actions in the bathroom where the girls are, and there is a lot of characters together in the scene. These audio descriptions are important to follow what is on screen and who is performing the ongoing action. Otherwise, the audience would be easily lost.

The last part of the scene is introduced by an audio description (*Jenny's startled by Frankie who grins in the corner*). It contains information about the characters, the setting and the starting point of the following action.

Between the two final sentences of the dialogue, the AD offers to the audience the means to visualize the image that contains the pick of the humour in the scene. What happens between Frankie's words "Okay, ready? On three: One, two, three..." and "Wow. That's pretty sweet" could be maybe inferred but most probably would not. From the context, we can know that Jenny is trying to get her nipple pierced, but there is no direct reference to what happens when Frankie tries to do it. The final sentence could give a clue ("that's pretty sweet"), but it would require an extra mental effort since it is not something that one would

automatically expect from a body piercing (blood yes, but not this). Thanks to the AD, the audience can visualize that Jenny squirts breast milk in Frankie's face.

5.1.2 Quantitative analysis.

The charts contained in this section show the main channel through which the humour is expressed (visual or aural) and the maintenance or loss of humour in the scenes based on visual humour.

In the first chart (below), all 77 humorous scenes extracted from the series have been included. It shows the ratio of visually based humour against the aurally based humour :

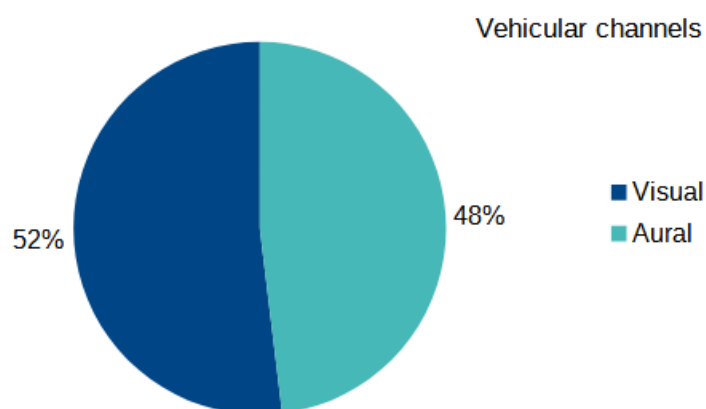


Figure 1. Humour's vehicular channels

We have reduced the three channels suggested by Martínez Sierra (language, sounds and images) to two (visual and aural) because we understand that language and sounds are both conveyed by the aural channel. This way, we can more easily compare what our audience can receive without the help of the AD and what they cannot.

Although the visual channel is present all the time in an audiovisual program (and, hence, in our series) we have considered the scene as visual when the humour is directly expressed by an image or when the image is necessary to understand the language-based joke. (We have included two text-on-screen scenes into the visual channel and two scenes based on sounds into the aural one).

From this quantitative analysis we can extract that, more or less, half of the humour contained in *Workin' Moms* is visually based and the other half is language-based. The ratio is quite balanced, with a slight inclination to the visual (52% of the jokes are based on image and 48% on language).

In the second chart, we have also included the total (77) of the extracted humorous scenes. Taking into account that humour is language-based in more or less half of the scenes, the maintenance of this part is easily kept, so the new information should come from the other half (the visually based scenes).

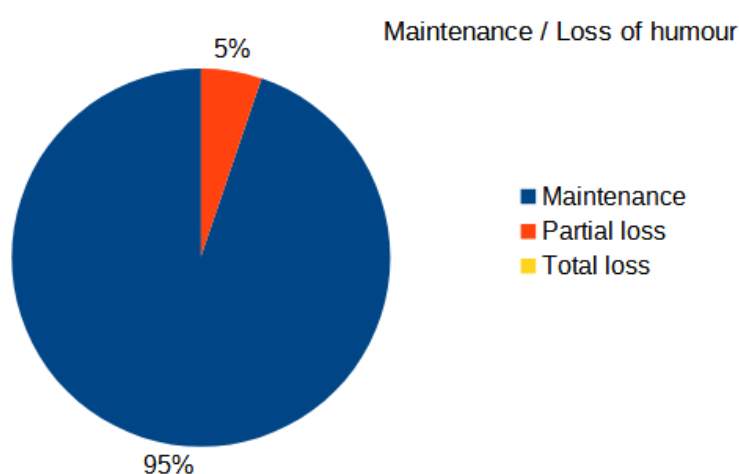


Figure 2. Humour maintenance vs. humour loss in AD.

As for the maintenance or loss of humour in the audio described humorous scenes, the result is significantly positive. Almost in all cases the humour is preserved. From 77 samples, only in 4 occasions the humorous charge is lost. Besides, the loss is only partial in all cases (episode 2, scene 4; episode 4, scene 2; episode 10, scene 4; episode 13, scene 5).

5.2 Discussion

We have seen in the analysis of our case study that humour in the audiovisual text can be expressed by images, sounds or words. Although there are a couple of scenes where the punch line is expressed by a sound, the majority of the resources used to provoke the humorous reaction on the audience are based on

images and words. Some scenes are more visual and others more focused on language, but mostly we find them intertwined.

As long as there is image involved in a humorous scene, AD is needed. The context is necessary for the inference of the meaning of the message. The audience can use their personal experiences and a shared social knowledge to infer what the creator of the series wants to communicate, but it would not be enough if the visually impaired person has just a biased information due to a lack of information units (the ones transmitted by image).

It would not be the same, for instance, to understand a joke like the one in the scene 3 of the first episode with or without AD: the main character is saying, when asked for it in her first day back at work after her maternal leave, that she will pump her milk in her office. Her boss answers that it would put quite a show. The joke ends here. Without the AD the information received is incomplete and the humorous effect will be probably lost. With AD, the visually impaired person can know that her office has glass walls. It is the bit of visual information that makes the scene humorous. Without it, there is no joke.

There are other scenes where the humour is more language based and the visual information is not so crucial, but it always helps to situate the action and give a context of the scene that the audience has to imagine.

In fact, taking into account the different types of description (physical, emotional, behavioral, situational...) the AD in *Workin' Moms* is mainly situational. It usually gives us information about the character performing the action (who), the place (where) and the time (when). It would be in accordance with the 'when, where, who and what' that Vercauteren considered as the usual content of the situational descriptions (2012).

In some cases, the information that cannot be seen can be more or less inferred from the dialogues, but it is not always the case. Actually, in our series we find many humorous scenes that could not be understood by a blind person without the audio description (like in episode 11, scene 6: *Kate points to Charlie*). We even find whole scenes of image with just background music and without any dialogue (like scene 3, episode 10) that would be completely lost without the AD.

The background music and the occasional noises would not cover the necessary information to visualize the scene, at all.

Regarding music, its lyrics and atmosphere are often related to the situation on screen. But if we watch the series with the mode AD on, the audio description overlaps the lyrics, which can be heard on the background but cannot be clearly grasped - except some parts during the eventual silent moments left between descriptions.

Still related to music, but differently, the series uses sometimes a short piece of music, always the same, between scenes (a kind of gingle). It seems to be a transitional pattern. Anyway, the audio describer presents the new scene by introducing the word "cut" and immediately after he describes the place where the action is held (for instance, "*Cut to Anne's place*"). The musical pattern is good as a transition element for sighted audiences, but insufficient for a visually impaired public.

Regarding language and grammar, the tendency of the audio descriptions in *Workin' Moms* is the use of common vocabulary and short sentences. Even in the cases where the description is a minute long, the sentences are short. This follows all recommendations for audio describing, from Vercauteren (2007) to Benecke (2004) or Mazur and Chmiel (2012).

The most used words to describe a character's physical-emotional reaction are "*grins*", "*smirks*" and "*frowns*". As for the verbs, the most used are the ones related to movement ("*steps back*", "*stops*", "*hug*", "*enter*", "*leaves*", "*grabs*", "*raises her hand*" ...) and they are expressed in present simple tense.

Ethnicity is not described. Giselle is never described as of African origin and Jenny is neither presented as Asian looking or the rest of the characters as white Canadian. However, in the case of Giselle, one could guess her origin by her strong African accent.

Similarly, physical appearance is not described. For instance, the fact that one of the interviewed nannies in Anne's house is fat (episode 3, scene 2) is not mentioned, despite the importance that it has to one of the intended jokes.

Sometimes it seems that the AD counts on the audience knowing the voices of the characters because many times they're not introduced before they speak. But it is true that constant introductions would be annoying.

Regarding time constraints, in this series we find sometimes quick dialogues between a group of characters that leave a very limited space for the AD, but many other times the information is very visual and there are even uncovered seconds in silence (or just with background music), without any dialogue or AD. In *Workin' Moms*, scenes are normally long enough to allow long descriptions, or at least sufficient ones.

Mostly, the AD is quite rich and covers what is needed to maintain the humour, but there are also a couple of scenes where there is no AD of some key visual point (like in episode 10, scene 4, where there's a small joke related to the fact that the room is very coloured but this fact is not mentioned; or a sensual scene in episode 3, scene 3, where Marvin (Jenny's boss) walks down the office in slow-motion and this slow tempo is not described). However, in other scenes there are unnecessary descriptions (like "*she breaths deeply*" in episode 11, scene 5, where the audience can hear the deep breath).

Some scenes are almost just AD with very little dialogue and some have very little AD because the dialogues can be enough for themselves, like in episode 12, scene 5, where the characters are sitting at a table, not moving or doing anything except for drinking, just talking... The range of variety in AD length (not at the sentence level, but at the scene level) is wide.

Although it is not the norm in this series, humour is sometimes related to cultural references, like the comment "but this is Canada" in episode 11, scene 6 or the "vision boards" (a cupboard containing a representation of your goals in life) in episode 12, scene 1. Taking into account that the AD here is intralinguistic (and not from one language to another), most probably this cultural fact has not been considered.

There are also a couple of scenes with text on screen, like in episode 4, scene 7 (phone messages) or in episode 12, scene 6 (reading a card). In both cases the text is audio described.

6. Conclusions

In accordance with the purpose of this paper, we have developed a theoretical framework on humour and audio description and we have studied, through a practical case, how humour is transferred from the screen images to the AD text. In this analyse, we have observed a series of patterns that have led us a to a set of conclusions.

The focus has been established on the maintenance or loss of the intended humour in the translation from one code to another, but not only. We have also considered the mechanisms that have been used to reach this objective of humour retention.

To sum up, we can extract from our analysis some general conclusions about AD and humour:

- The major part of the AD is related to images, since it is the element that the target audience lacks. This includes the AD of texts (graphic elements, which are also visual) and sounds (when they are important for the maintenance of the humour; that is, when the joke is based on them).
- Humour can be expressed in many ways, from a simple short wordplay to a whole series of actions and dialogues which create a humorous situation.
- For a comedy, keeping the humour is the top priority of the audio describer.
- Time restrictions, very important for all audiovisual types of translation, are important for AD too. The absence of audio description can result in the loss of humour.
- In this type of series, the humorous elements are interrelated (a scene as a whole, a chapter as a whole, a series as a whole). Moreover, dialogues and sounds function together with the AD as an audiovisual whole.
- As the provider of new information, the audio describer holds an important amount of responsibility in the maintenance of the humour in the AD.
- Not everything is described. In some cases, the AD is very welcomed but not absolutely necessary.

- Not everything can be described. When a character grimaces, it can be mentioned but it cannot be really described. Many of the characters in the series are funny just by grimacing, they have kind of funny faces, but our audience cannot see that and it is not possible to describe them in detail. Furthermore, the image is quicker to comprehend than the AD, due to the linearity of the AD text. It can be much more said by an image than by a description of that image.

It seems that, as Zabalbeascoa (2020) points out, the same strategies used for general translation are applied to the translation of humour. We have not seen in the analysed AD the use of a special creativity from the part of the translator. As the above-mentioned author writes, there is no “creative rewriting or adaptation” (Zabalbeascoa, 2020). The added value of the audio description is clear, the humour is kept in most of the cases thanks to it, but it is done through objective descriptions that do not contribute to an improvement of the original (giving to it more colour and emotion). The tone of the narration is neutral and the descriptions are precise and cold.

Martínez Sierra (2009) highlights the importance of the image (the visual element) in audio description. After the performed analysis in the case study, we can confirm this. Even if the description is just situational and not directly related to humour, it is normally crucial to understand the scene and follow the ongoing action. In the case that the image is directly related to humour, the audio description is necessary for the comprehension of the joke.

We have also observed that, unlike what happens in other case studies - like Martínez Sierra's on *I want Candy*, contained in his work “Approaching the audio description of humour” (2010) – in *Workin' Moms* all scenes are audio described. There is no absence of AD.

Among the research limitations, we would like to reiterate the lack of academic literature on the theme, which has compelled us to study humour and audio description separately from one side and humour in audiovisual translation from another one, reducing the content dedicated exclusively to the core subject: humour in audio description.

To finish this section, we would like to propose some ideas for further investigation. We agree with Martínez Sierra (2010) on the proposal of new taxonomies to know more about how humour travels in AD. He suggests to relate them to three elements: images, sound and language. We think that it is certainly an option, but there are many more. For instance, a classification based on Bardini's (2020) audio description techniques (inspired by Molina and Hurtado's translation techniques).

We also propose to study different styles of AD of humour, from different countries. Sharing information and comparing it can lead to a common improvement redounding in the field.

Eventually, more research related to the reception of humour in AD would be suitable. After all, the target audience gives sense to the creation of the product. But, in this case, we should not forget that nowadays the blind and visually impaired people are not the only audience of the audio described products. There are more and more sighted people using AD while performing other activities. Furthermore, audio description is being already used as a pedagogical tool (Talaván et al., 2022).

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Annex

EPISODE 1

Scene 1: 06" – 50"

Feel like a proud show dog that didn't understand her days were numbered. Like look at these things; just like chicken skin.

What are you talking about? Yours are okay. Look, they're not winning any blue ribbons, okay? But they stuck in there.

You know they maybe be a little deflated, but they're not throwing in the towel.

I like 'em.

I'm with you. I mean, I'm not starring in a porno anytime soon, but I breast fed my first for five months and this is where they've landed. I mean, it could be worse, right? No, you know what, it could be better. It could be better. Look it could be better...

Okay. I think we need to rein it in here, ladies. After breastfeeding, I think it's best that you put yourselves away.

Kate, Anne and Frankie all sit around shirt-less examining each other's breasts. Frankie speaks first...

Feel like a proud show dog that didn't understand her days were numbered. Like look at these things; just like chicken skin.

Anne...

What are you talking about? Yours are okay. Look, they're not winning any blue ribbons, okay? But they stuck in there.

Kate...

You know they maybe be a little deflated, but they're not throwing in the towel.

Kate grins...

I like 'em.

The three ladies continue to glance at each other's breasts. They seem very comfortable with each other. Anne continues...

I'm with you. I mean, I'm not starring in a porno anytime soon, but I breast fed my first for five months and this is where they've landed. I mean, it could be worse, right? No, you know what, it could be better. It could be better. Look it could be better...

Other mums and babies sit around them. They're at a nursery group.

Okay. I think we need to rein it in here, ladies. After breastfeeding, I think it's best that you put yourselves away.

Scene 2:

1' 48" – 2' 37"

Anyone else feeling any back to work jitters? This is a safe place.

Yeah. I've got my first open house today. I'm not totally solid about it. I think I might just have the teensiest little drop of postpartum.

Was driving this Morning and... I fantasized that a car would just hit me, you know? Just like... [Tires screeching sound] [Crash sound] Oh. Take me away from all of this, you know.

Not k*ll me. I'm not suicidal. No. Just... [Laughing] No, I'm sorry, guys, just leave me brain dead for like a week, you know. Ten days... actually. It just felt easier.

She's talking about a vacation?

Yes! Yes. Like a brain dead vacation.

Anyone else feeling any back to work jitters? This is a safe place.

Frankie.

Yeah. I've got my first open house today. I'm not totally solid about it. I think I might just have the teensiest little drop of postpartum.

The instructor frowns.

Was driving this Morning and... I fantasized that a car would just hit me, you know? Just like... [Tires screeching sound] [Crash sound] Oh. Take me away from all of this, you know.

The group look shocked. The vibe is awkward.

Not k*ll me. I'm not suicidal. No. Just... [Laughing] No, I'm sorry, guys, just leave me brain dead for like a week, you know. Ten days... actually. It just felt easier.

She's talking about a vacation?

Yes! Yes. Like a brain dead vacation.

The mums avoid eye contact in silence.

Scene 3:

4' 52" - 5' 03"

So, HR tells me you have a room to do your... Milking thing.
Yes, this office.
Oh, that'll... That'll put on quite a show.
Yeah, I think I'll use the bathroom...

So, HR tells me you have a room to do your... Milking thing.
Yes, this office.
Oh, that'll... That'll put on quite a show.
Her office has glass walls.
Yeah, I think I'll use the bathroom...

Scene 4:

6' 27" - 6' 35"

Honestly, how long does it take?
Not you, you're doing great.

Cut to Anne for doctor's office. She looks at her phone.
Honestly, how long does it take?
The doctor picks up from between her legs.
Not you, you're doing great.

Scene 5:

14' 00" - 14' 54"

What the...? What the hell are you? Oh my God!
What a peaceful way to go...
So... You guys feelin' that house? It's got a pool.

Cut to Frankie back at her open house. Alone in the backyard, she decides to stick her head in the pool. A view of her face from beneath the water shows her at peace as air bubbles escape from her nose. She opens her eyes under the water. She looks relaxed. She smiles to herself.
Cut to a view of her from the souse's patio. A mother and daughter come outside and panic as they notice her.
What the...? What the hell are you? Oh my God!
Oblivious, Frankie smiles under the water. The woman grabs her and lifts her from the pool.
What a peaceful way to go...
The woman is shocked. Frankie looks up at her as she wipes the wet hair from her face.
So... You guys feelin' that house? It's got a pool.

Scene 6:

20'15" - 21' 40"

Oh no. [Bear breathes heavily] [Bear grunting] [Bear growling]
Hey... buddy.

Flash to the next day. Kate runs along the forest a path in the early morning hours. She pushes Charlie in his stroller in front of her. As she runs the corner listening to her music she stops on the tracks. She skids to a hold. A gigantic bear eats from an overturned garbage can a few feet away. The bear takes notice of her.
Oh no. [Bear breathes heavily] [Bear grunting] [Bear growling]
Hey... buddy.

[Bear growls]	Kate frozen with fear. [Bear growls] The bear snarls and stands tall in his back legs.
[Ferocious growl]	[Ferocious growl] Kate crumples with her fear.
[Frightened panting]	[Frightened panting] She stands in front of Charlie's stroller and screams at the bear.
[Kate screams at bear]	[Kate screams at bear] The bear backs down. He and Kate stare at each other for a brief moment before the bear turns around and walks off into the woods. Kate smiles to herself. Another jogger runs up behind her.
Hey! Are you ok? [Kate screams]	Hey! Are you ok? [Kate screams] The jogger runs off terrified. Kate begins to laugh while crying. She suddenly remembers to check on Charlie in the stroller.
Okay. [Catching her breath] Okay. Hey, are you okay?	Okay. [Catching her breath] Okay. Hey, are you okay? He's fine. She lulls Him to sleep, still overcome with emotion herself.
[Panting] Okay. [Laughing] Oh no. Hey... hey it's okay.	[Panting] Okay. [Laughing] Oh no. Hey... hey it's okay. She thinks of Rebecca's song.
[Humming Filipino song] ♪ The Filipino song... ♪ ♪ How... ♪ ♪ How does it go? ♪ [Humming]	[Humming Filipino song] ♪ The Filipino song... ♪ ♪ How... ♪ ♪ How does it go? ♪ [Humming]

EPISODE 2
Scene 1
0' 05" – 0' 52"

Mummy group

Okay, so I have a bit of a confession to the group. I used the... the C word with my 4-year old.
The C word?
Yeah, I got this, Jenny. Uh, she called her son a cunt. (Baby fusses) What?! Why would Alicia ever call her child that word?
I don't know, cause kids can be sort of annoying sometimes.
Can't! I used the word can't!
Kate, many moms find the C word overly negative. And the N word.
Who's using the N word?!
Oh! You'd be surprised.
My barber calls me the N word. But I can tell he means it lovingly.
Okay, let me clarify. "No" is the N word. "No".

Okay, so I have a bit of a confession to the group. I used the... the C word with my 4-year old.
The C word?
Yeah, I got this, Jenny. Uh, she called her son a cunt. (Baby fusses) What?! Why would Alicia ever call her child that word?
I don't know, cause kids can be sort of annoying sometimes.
Can't! I used the word can't!
Kate, many moms find the C word overly negative. And the N word.
Who's using the N word?!
Oh! You'd be surprised.
My barber calls me the N word. But I can tell he means it lovingly.
Okay, let me clarify. "No" is the N word. "No".

Scene 2
1' 29" - 1' 57"

You have to work for Nasa to get this thing! Come on, bastard! Eff it! Get in there!

Cut outside of the group.
Kate struggles to fold her stroller as Anne takes her daughter into the car. Anne watches Kate ?
You have to work for Nasa to get this thing! Come on, bastard! Eff it! Get in there!
She finally chucks the unfolded stroller into the back of the car. She kicks at it and clumsily shots the car's back door.

Scene 3
10' 38" – 10' 45"

(Kate, Jenny and Franky are pumping milk each in a different place but the camera shows them almost simultaneously. Franky is pumping the milk in her car).

Hungry?

(Kate, Jenny and Franky are pumping milk each in a different place but the camera shows them almost simultaneously. Franky is pumping the milk in her car).

Hungry?

Frankie yells at the man who ? At her on the street. The man abruptly leaves.

Scene 4
16' 45" – 17' 20"

Flash to Kate getting ready for date night in the office washroom. She takes off her blouse and starts to shave her armpits. She rinses them in the sink and press them dry tissues. She applies lip gloss and deodorant. Her phone rings. It's Nathan calling from

Hello!
Hey! Where are you?
I am running just a little bit late, but I am very close.
Kate, should I just go home? No, no, no, no, no... I'm
so excited! Date night!

the restaurant.
Hello!
Hey! Where are you?
I am running just a little bit late, but I am very close.
Kate, should I just go home? No, no, no, no, no... I'm
so excited! Date night!
A toilet flushes behind her. Nathan hangs up.

Scene 5

18' 28" – 20' 05"

Do you know that Rebecca brings her dog to work?
Miss Francine? Yes. She wants to speak to us.
Oh, great! All right. Let's do it. Will you take lead on
it? She and I have a weird lady dunamic.
Yes, so I've noticed.

It's a shame. Charlie like her.
So, who was the last to feed Charlie?
I just got home.
Yes, I gave him formula.
You know there's perfectly good frech breast milk in
the fridge?
It's not enough. He is hungry. What he need is full fat
breast milk. What you give him is like skim.
Yeah, well, I don't care if my breasts are spouting
gasoline, formula is a decision a mother should
make. Back me up here, Nathan.
Yeah.
Even if that mother make a bad decision? Put her
needs before the needs of the baby?
You what? Go for it. Just let 'er rip.
All the way?
Do it.

Um, listen Rebecca, I'm sorry, but we're going to
have to let you go.
You're fired. That's what that means.
Let's go, Miss Francine. Let's go.

Hit the road, Francine.

Can you believe the audacity of that woman?
That was horrible. Horrible. But you know, maybe
formula is not the craziest idea.

At some point. In the distant future.
You are fired.

You are fired.

Do you know that Rebecca brings her dog to work?
Miss Francine? Yes. She wants to speak to us.
Oh, great! All right. Let's do it. Will you take lead on
it? She and I have a weird lady dunamic.
Yes, so I've noticed.

As Nathan heads to speak with Rebecca, Kate picks
up his take-away food container. She opens the
trash to find an open bottle of baby formula.
Unimpressed, she takes the bottle into the living
room to confront Rebecca.

It's a shame. Charlie like her.
So, who was the last to feed Charlie?
I just got home.
Yes, I gave him formula.
You know there's perfectly good frech breast milk in
the fridge?
It's not enough. He is hungry. What he need is full fat
breast milk. What you give him is like skim.
Yeah, well, I don't care if my breasts are spouting
gasoline, formula is a decision a mother should
make. Back me up here, Nathan.
Yeah.
Even if that mother make a bad decision? Put her
needs before the needs of the baby?
You what? Go for it. Just let 'er rip.
All the way?
Do it.

He hesitates.
Um, listen Rebecca, I'm sorry, but we're going to
have to let you go.
You're fired. That's what that means.
Let's go, Miss Francine. Let's go.

The dog follows her out.

Hit the road, Francine.

The pair exit. Kate sits with Nathan.

Can you believe the audacity of that woman?
That was horrible. Horrible. But you know, maybe
formula is not the craziest idea.

She glares at him.

At some point. In the distant future.
You are fired.

He grins.

You are fired.

EPISODE 3
Scene 1 0' 05" – 0' 40"

Alicia: Take one, pass it on.

Alicia: Take one, pass it on.

Day-time at mummy group. Alicia hands off fancy scrolled shape invitations to the other mums in the circle. Anne makes a face as the bag of scrolls reaches her. She unravels the invitation and reads.

[Baby coos]

[Baby coos]

Kate: Say "Hi Auntie Kate". Hi.

Kate: Say "Hi Auntie Kate". Hi.

What's this?

What's this?

(Reads) Hear ye, hear ye?

(Reads) Hear ye, hear ye?

This is a little excessive.

This is a little excessive.

Well, they only turn one once. And we are doing a whole princess theme. It's gender neutral of course.

Well, they only turn one once. And we are doing a whole princess theme. It's gender neutral of course.

Kate

You have a registry?

You have a registry?

Well, you guys know how it is. We keep on getting the same gifts. I mean, how many "Goodnight Moons" can one child own? Well, this way I can let you know exactly what baby Mabel needs. She's going to need years of therapy.

Well, you guys know how it is. We keep on getting the same gifts. I mean, how many "Goodnight Moons" can one child own? Well, this way I can let you know exactly what baby Mabel needs. She's going to need years of therapy.

Scene 2 1' 16" – 1' 55"

How has playing the card ever helped?

How has playing the card ever helped?

What card?

What card?

You know the card, we've all played the card. Val's played the card.

You know the card, we've all played the card. Val's played the card.

Yeah, you know. The helpless girl card.

Yeah, you know. The helpless girl card.

They explain to Frankie.

You ever played dumb to get a guy to do some work for you?

You ever played dumb to get a guy to do some work for you?

Or pretend that you don't know how to do your taxes?

Or pretend that you don't know how to do your taxes?

Or, like fake an orgasm because you medically can't? And you're sick of... Of explaining it. So you know, not everyone can cum.

Or, like fake an orgasm because you medically can't? And you're sick of... Of explaining it. So you know, not everyone can cum.

Val stops talking. The group stare at her silently and awkwardly. She switches gears.

[Baby coos]

[Baby coos]

Okay, so we have covered a lot of really important topics here, today. I think I'm gonna go ahead and call it.

Okay, so we have covered a lot of really important topics here, today. I think I'm gonna go ahead and call it.

She smiles wide.

Yeah, all right. Great.

Yeah, all right. Great.

Everyone leaves in a rush.

Scene 3 3' 21" – 4' 05"

(Music)

(Music)

Cut to Jenny's office. Marvin the (baginburly) manager walks down the office hallway. Jenny leans out of her cubicle to catch a glimpse of him willingly. She bites her lower lip seductively. Jenny takes

Gena: You think he hunts?
Mm-hmm, mm-hmm.
That new manager's got forearms like a couple of logs. [Small laugh] Yeah, I bet you could have s*x with him, without even touching the ground.
Yeah, pretty sure I scared him off. How do you even access a guy like that?
From the looks of it, dark lagers, woodsy cabin.

notice of Marvin's strong forearms and hairy chest. As she marvels at his thick beard she startles back to reality by Gina.

Gena: You think he hunts?

Mm-hmm, mm-hmm.

That new manager's got forearms like a couple of logs. [Small laugh] Yeah, I bet you could have s*x with him, without even touching the ground.

Yeah, pretty sure I scared him off. How do you even access a guy like that?

From the looks of it, dark lagers, woodsy cabin.

Scene 4

11' 34" – 12' 43"

Anne: So.

Frankie: That's a... That's a nice painting.

It's supposed to be a... A leopard. Yeah?

As much as I'd like to sit here and discuss my daughter's shitty art, you called me. So, what's going on?

Oh, you know how it is. You know, Giselle wants me to talk to you so I don't do anything crazy. Crazy? Yeah, like...

...hurt myself, or the kid or you know.

That would be bad. Do you think about hurting yourself?

Not like in an intentional way, I just...

I don't know, I just like to... Just like to check out sometimes. You know, it feels good.

Yeah, sure, I get that.

You know, like when you're sitting on an airplane, right, and you just imagine it flying into a mountain top just like...

[Descending sound] [Crash sound] Right?

So, let's explore that a little.

Cut to Anne and Frankie in Anne's home office.

Anne: So.

They sit across from each other. Frankie inspects the room. She takes notice of the kids painting on the wall behind Anne.

Frankie: That's a... That's a nice painting.

Anne glances over her shoulder at the painting.

It's supposed to be a... A leopard. Yeah?

Anne grins.

As much as I'd like to sit here and discuss my daughter's shitty art, you called me. So, what's going on?

Oh, you know how it is. You know, Giselle wants me to talk to you so I don't do anything crazy. Crazy?

Yeah, like...

She shrugs.

...hurt myself, or the kid or you know.

That would be bad. Do you think about hurting yourself?

Not like in an intentional way, I just...

She thinks.

I don't know, I just like to... Just like to check out sometimes. You know, it feels good.

Yeah, sure, I get that.

You know, like when you're sitting on an airplane, right, and you just imagine it flying into a mountain top just like...

She mimes a plain crash with her hand.

[Descending sound] [Crash sound] Right?

Anne stares.

So, let's explore that a little.

Scene 5

17' 39" – 18' 52"

Kate: Evil queen. Nice. Where's Alice?

Anne: Over there.

[Kate sighs]

Val sings to a group of kids at baby Madle's princess party. The kids look slightly des-interested. Kate arrives with Charlie. She greets Anne, who is dressed as an evil queen. Val continues to sing.

Kate: Evil queen. Nice. Where's Alice?

Anne: Over there.

[Kate sighs]

Alice wears a big jacket over her dress.

What is she supposed to be with the jacket?
On probation.
Ah.
She got her hands on one of those sexy Halloween costumes. Took us ten outfit changes, but here we are.
Hmm, man, she is going to k*ll you.
If I don't k*ll her first.
Ooh...

Tiara?

Yeah, I'm trying something out.
I like it.
Thanks.

Hey!

What the hell is this?
What? I felt like wearing a suit.
You look like you're running for mayor.
In a p*rn.
Will you shut up? I've got a lot more to me than you guys think.
Well, that's... you know what, good for you. That's great. I'm trying to instill some of that discipline in my daughter right now. Right, Alice?

And just like that somebody is not getting birthday cake.

What is she supposed to be with the jacket?
On probation.
Ah.
She got her hands on one of those sexy Halloween costumes. Took us ten outfit changes, but here we are.
Hmm, man, she is going to k*ll you.
If I don't k*ll her first.
Ooh...

They grin.

Tiara?

Kate wears one.

Yeah, I'm trying something out.
I like it.
Thanks.

Jenny

Hey!

She wears a pink suit.

What the hell is this?

What? I felt like wearing a suit.

You look like you're running for mayor.

In a p*rn.

Will you shut up? I've got a lot more to me than you guys think.

Well, that's... you know what, good for you. That's great. I'm trying to instill some of that discipline in my daughter right now. Right, Alice?

Alice gives her the finger.

And just like that somebody is not getting birthday cake.

Scene 6

19' 00" – 20' 30"

The royal cake is served.

Just 'cause we're dressed up as princesses, doesn't mean the darkness isn't closing in.

[Shrill scream] Whoa, okay, okay. Mommy! Your friend's gonna fall!

(2" silence)

Kate: Jesus! Anne: Oh shit!

Jenny: Oh my goodness.

Anne: Oh my god!

Oh hey, Kate! Woo!

Hey Frankie, I want you to hold on real tight to that thing, okay?

You know what, this bra's driving me f*ckin' crazy.

Hey, Frankie...

You know, you don't need to worry about me anymore. Okay? I'm good. Anne prescribed me some candies. Hey, Annie!

Okay, Frankie, I don't want you to move, okay?

Okay! Sound like my mother. You're not the boss of me, okay? I'm in charge!

The royal cake is served.

Alice discovers Frankie at a tree.

Just 'cause we're dressed up as princesses, doesn't mean the darkness isn't closing in.

Alice screams.

[Shrill scream] Whoa, okay, okay. Mommy! Your friend's gonna fall!

Everyone panics.

(2" silence)

Kate and Anne rush over.

Kate: Jesus! Anne: Oh shit!

Jenny: Oh my goodness.

Anne: Oh my god!

Oh hey, Kate! Woo!

Hey Frankie, I want you to hold on real tight to that thing, okay?

You know what, this bra's driving me f*ckin' crazy.

Hey, Frankie...

You know, you don't need to worry about me anymore. Okay? I'm good. Anne prescribed me some candies. Hey, Annie!

Okay, Frankie, I don't want you to move, okay?

Okay! Sound like my mother. You're not the boss of me, okay? I'm in charge!

She almost falls.

[Frankie screams]

Giselle: What the hell? Frankie? What happened?

Jenny: Listen to me, you have to keep it together okay?

Kate: Okay Frankie, listen to me okay? I know you're scared, all right. I'm scared. I don't know what I'm doing half the damn time.

What? You've always got your shit together, man. You're like a cop.

I know it looks like that. It doesn't feel like that. I don't know, it feels like I'm faking it.

I get that.

Giselle: Frankie, what are you doing, baby?

I just, please don't cry, okay? [women screaming]

So... things got pretty real, pretty quick!

[Frankie screams]

Giselle appears.

Giselle: What the hell? Frankie? What happened?

Jenny: Listen to me, you have to keep it together okay?

Kate: Okay Frankie, listen to me okay? I know you're scared, all right. I'm scared. I don't know what I'm doing half the damn time.

What? You've always got your shit together, man. You're like a cop.

I know it looks like that. It doesn't feel like that. I don't know, it feels like I'm faking it.

I get that.

Giselle: Frankie, what are you doing, baby?

I just, please don't cry, okay? [women screaming]

Frankie slips and falls from the tree. Her fall is cushioned by Kate. The pair lie on the ground together speechless.

Cut to later. The mums eat at a restaurant. Val wears her princess dress. Jenny wears her pink power suit. Kate wears her tiara and holds Charlie. Anne wears her evil queen costume. Frankie sports a neck brace. She grins awkwardly at the group as they all eat in silence.

So... things got pretty real, pretty quick!

EPISODE 4
Scene 1
00' 05" – 02' 00"

There it is! Yeah, and if you wanna bring one foot forward, into a lunge and a half-moon crescent, and then come down, yeah, for a boat pose.

Can we all be brave adults, and just admit that babies don't need yoga?

All: Ohhhhh! Yeah. [Babies coo and gurgle]
Well... Okay, we can move on to something else.
Yeah, who's got a new topic?

I'm incontinent.

I'm pregnant.

[All gasp and squeal] No!

Alicia: Anne!

Val: Congratulations, Anne! Sheila, if you don't mind, we'll revisit your incontinence after we've talked about Anne's good news.

Sure.

Jenny: So when are you due?

Uh, lookin' like late May.

Alicia: Oooh, late May. Yikes.

What?! What is it?

Well, are you worried about a Taurus baby?

No Alicia, I'm actually not worried about a Taurus baby, I am worried about ten million other things, like who the hell is gonna take care of all of these tiny humans I've decided to create.

Oh, sounds messy.

Anne, it sounds like you're gonna need some extra help. Have you thought about hiring a nanny? Jenny: Yeah well, haven't we all considered hiring a nanny?! Pretty luxurious, though.

Yeah, as soon as I start making some green, you know I'm hiring a nanny.

Little tip though, don't hire your mother. It gets very personal, very quickly.

Ian's our nanny. And I'm pretty sure he's doing nothing with our kid.

You try talking to him?

No... He's a writer, so he's better with his words than me.

You wanna out talk Ian? Next time that he gives you any trouble, you just attack him with some "I" language.

So basically, you phrase everything in terms of how it's affecting you, all while smiling, with soft eyes, even when you're insulting him.

What do you mean?

Here we go.

Mummy group.

There it is! Yeah, and if you wanna bring one foot forward, into a lunge and a half-moon crescent, and then come down, yeah, for a boat pose.

Anne.

Can we all be brave adults, and just admit that babies don't need yoga?

Kate roles her eyes, Val grins.

All: Ohhhhh! Yeah. [Babies coo and gurgle]
Well... Okay, we can move on to something else.
Yeah, who's got a new topic?

I'm incontinent.

I'm pregnant.

[All gasp and squeal] No!

Alicia: Anne!

Val: Congratulations, Anne! Sheila, if you don't mind, we'll revisit your incontinence after we've talked about Anne's good news.

Sure.

Jenny: So when are you due?

Uh, lookin' like late May.

Alicia frowns.

Alicia: Oooh, late May. Yikes.

What?! What is it?

Well, are you worried about a Taurus baby?

No Alicia, I'm actually not worried about a Taurus baby, I am worried about ten million other things, like who the hell is gonna take care of all of these tiny humans I've decided to create.

Oh, sounds messy.

Anne, it sounds like you're gonna need some extra help. Have you thought about hiring a nanny? Jenny: Yeah well, haven't we all considered hiring a nanny?! Pretty luxurious, though.

Yeah, as soon as I start making some green, you know I'm hiring a nanny.

Little tip though, don't hire your mother. It gets very personal, very quickly.

Ian's our nanny. And I'm pretty sure he's doing nothing with our kid.

Frankie to Jenny.

You try talking to him?

No... He's a writer, so he's better with his words than me.

Anne speaks.

You wanna out talk Ian? Next time that he gives you any trouble, you just attack him with some "I" language.

Jenny's confused.

So basically, you phrase everything in terms of how it's affecting you, all while smiling, with soft eyes, even when you're insulting him.

What do you mean?

Here we go.

Anne demonstrates for the group.

Ahem. How do you not know what I mean? I feel like I am being very clear. I'm worried that you may be a slow person. That'll work.
I don't think that'll work.
You can follow it up with a blow job if you... are concerned.
Depending on your time you know.
Yeah. ♪

Ahem. How do you not know what I mean? I feel like I am being very clear. I'm worried that you may be a slow person. That'll work.
I don't think that'll work.
You can follow it up with a blow job if you... are concerned.
Depending on your time you know.
Yeah. ♪

Scene 2

03' 18" – 04' 36"

Anne: I'm telling you, she's tough.
Strict nanny: Nothing I can't handle. [Laughs]

And who the hell is this?
I get it, I was a little girl once too.
Pfft. I doubt you were ever little! Hell, I doubt you were ever even a girl.
What is your problem?!
Anne: Alice!
Alice: Next!

Manny: I think you just need some extra attention
Alice, someone to keep their eyes on 'ya.
Alice: You can keep your eyes on me.

You live around here?
It's about a 20 minute drive.
Really?
Okay, so this was a mistake, you can go.

Thank you!

Mean nanny: I'm sorry, but what part of stand up didn't you understand, Alice?
You should be sorry... That you thought you could pull off that shirt. You look like a dental hygienist.
What does that even mean...
I've got this.

I get it. You think you're hot. Well, let me tell you something. You're just an average little girl, who's actually really boring. Now stand up, or I'll call the boy that you like, and tell him you smell like headgear.

That's what I thought. Now go to your room and do your homework, so you don't end up as boring as you look.

The only way to combat "mean girl," is with "mean girl." It's a transition, but she'll get there.

Wow. You're hired.

Various shots of down-town Toronto. Cut to Anne's house. Anne interviews a dew nannies.

Anne: I'm telling you, she's tough.
Strict nanny: Nothing I can't handle. [Laughs]
Alice enters.

And who the hell is this?
I get it, I was a little girl once too.
Pfft. I doubt you were ever little! Hell, I doubt you were ever even a girl.
What is your problem?!
Anne: Alice!
Alice: Next!

Another.

Manny: I think you just need some extra attention
Alice, someone to keep their eyes on 'ya.
Alice: You can keep your eyes on me.

She smiles.

You live around here?
It's about a 20 minute drive.
Really?
Okay, so this was a mistake, you can go.

He leaves.

Thank you!

Another.

Mean nanny: I'm sorry, but what part of stand up didn't you understand, Alice?
You should be sorry... That you thought you could pull off that shirt. You look like a dental hygienist.
What does that even mean...
I've got this.

The nannie stares her down.

I get it. You think you're hot. Well, let me tell you something. You're just an average little girl, who's actually really boring. Now stand up, or I'll call the boy that you like, and tell him you smell like headgear.

Alice looks to Anne but gets no support. She stands.

That's what I thought. Now go to your room and do your homework, so you don't end up as boring as you look.

Alice shrugs and exists. The nannie looks to Anne.

The only way to combat "mean girl," is with "mean girl." It's a transition, but she'll get there.

Anne grins.

Wow. You're hired.

Scene 3

04' 37" – 5' 30"

Jenny: Uh, could you not do that in here? Oh, uh... Yeah, I just thought it was better than doing it in the kitchen.

Hmm. Uh, so... What are you two doing today?
We are gonna go see a 35mm screening of "Tremors" at the Royal. I think Zoe's gonna like the snakes.
Uh, snakes?!
Yeah!
They're basically ground monsters, that's totally inappropriate for a baby!
Isn't that your favorite movie?
But I'm not a baby.

Yeah, well... I just feel like you don't really trust me with her.

No! I do. It's just that I feel like I would like to know that you guys are going to safe places, that way I wouldn't have to worry about I's baby... having nightmares...

What? Are you having a stroke?

Cut to Jenny's place. She walks in on Ian cutting his toe nails on their bed. He has the baby.

Jenny: Uh, could you not do that in here? Oh, uh... Yeah, I just thought it was better than doing it in the kitchen.

She sits with him.

Hmm. Uh, so... What are you two doing today?
We are gonna go see a 35mm screening of "Tremors" at the Royal. I think Zoe's gonna like the snakes.
Uh, snakes?!
Yeah!
They're basically ground monsters, that's totally inappropriate for a baby!
Isn't that your favorite movie?
But I'm not a baby.

Ian frowns.

Yeah, well... I just feel like you don't really trust me with her.

Jenny's surprised.

No! I do. It's just that I feel like I would like to know that you guys are going to safe places, that way I wouldn't have to worry about I's baby... having nightmares...

He's confused.

What? Are you having a stroke?

Scene 4

06' 16" – 06' 59"

Kate: Mommy's here, hey? Hi!
Hi.
Oh, I'm so glad he's awake and seeing me, you know, middle of the day.
I know, I'm surprised he's not sleeping, we had a big morning, didn't we?
Yeah? What'd you guys do?
Oh! You know...

Well, he keeps me very busy, Kate.
Mmm... [Eleanor chuckles]

Waitress: Here's a taste of our Cabernet by the glass.
Thank you.

Mom? Yeah, I don't know. Um, did you not like it?
Shhh!
Okay... Mom, you do realize we don't disappear when you cover your eyes?

Cut to Kate, her mother and Charlie all out for lunch at a fancy restaurant.

Kate: Mommy's here, hey? Hi!
Hi.
Oh, I'm so glad he's awake and seeing me, you know, middle of the day.
I know, I'm surprised he's not sleeping, we had a big morning, didn't we?
Yeah? What'd you guys do?
Oh! You know...

She stops talking. Kate stares blankly.

Well, he keeps me very busy, Kate.

Mmm... [Eleanor chuckles]

A waitress appears with a glass of wine.

Waitress: Here's a taste of our Cabernet by the glass.
Thank you.

Kate's mother takes the glass and sips the wine as Kate and the waitress watch her. Suddenly she grabs her napkin and starts to cough into it.

Mom? Yeah, I don't know. Um, did you not like it?
Shhh!
Okay... Mom, you do realize we don't disappear when you cover your eyes?

Scene 5

07' 34" – 08' 09"

This isn't working out, I-I know, I'm trying to stay open here, and I know you're doing us a favor... What are you saying?

Are you dismissing me?

You would do that to your mother?!

I don't know how to do this, okay? I just think it would be better for our relationship, you know, if maybe you didn't watch...

...Charlie anymore. I think maybe I'd feel better, safer...

Safer?!

Not safer. Like, just...

Do not say another word.

I'll pack my bags.

What bags, Mom? You don't actually live with us.

This isn't working out, I-I know, I'm trying to stay open here, and I know you're doing us a favor... What are you saying?

She grimaces at her mother.

Are you dismissing me?

She looks away.

You would do that to your mother?!

I don't know how to do this, okay? I just think it would be better for our relationship, you know, if maybe you didn't watch...

She hesitates.

...Charlie anymore. I think maybe I'd feel better, safer...

Safer?!

Not safer. Like, just...

Do not say another word.

Her mother smirks.

I'll pack my bags.

What bags, Mom? You don't actually live with us.

Scene 6

16' 43" – 17' 36"

Hey!

Another late night, huh?

I had work to do.

Have you eaten yet? Yeah.

I made us meatloaf.

Oh, that sounds good!

Where is it?

Well Jenny, I uh, ate it. I was waiting, but you were taking so long, and yeah, it was really good.

You ate an entire meatloaf?

Don't do that!

What?

Don't humiliate me! It's bad enough that I gotta sit around here waiting for you, cooking, and cleaning.

Hmm, you cleaned?

Yeah!

So is she asleep?

Yeah. I put her down at six.

Hm, that seems early.

Look, you can't just come in here at crazy hours, and start criticizing me, Jenny!

It's eight!

Jenny arrives home from work. Ian is waiting for her.

He looks annoyed.

Hey!

Another late night, huh?

I had work to do.

Have you eaten yet? Yeah.

I made us meatloaf.

Oh, that sounds good!

She looks around.

Where is it?

Well Jenny, I uh, ate it. I was waiting, but you were taking so long, and yeah, it was really good.

He frowns. She smirks.

You ate an entire meatloaf?

Don't do that!

What?

Don't humiliate me! It's bad enough that I gotta sit around here waiting for you, cooking, and cleaning.

Hmm, you cleaned?

Yeah!

So is she asleep?

Yeah. I put her down at six.

Hm, that seems early.

Look, you can't just come in here at crazy hours, and start criticizing me, Jenny!

It's eight!

Scene 7

18' 15" – 19' 32"

Come on!...

Ian takes his writing and storms off/out upstairs. Jenny sighs. Feeling defeated, she sits on the couch and grabs her purse. She takes her phone out and scrolls through her social media. She grins to herself as she comes across Marvin Grimes profile, her manager from work. She stares at Marvin's beard face at his profile picture. She spontaneously presses the Add Friend button. Her friend request is sent. She puts the phone down and smirks to herself but quickly picks it back up again. She refreshes the feed to see if Marvin added her yet.

Come on!...

Marvin accepts her request. She immediately starts to look through his pictures. There are several shots of Marvin fishing. Jenny smiles as she stares at a picture of him holding two big fishes in front of the camera. She opens the comments section and thinks of something to write. (Pause). She starts by typing "great pants, so cool", but quickly changes her mind and deletes it. She tries again. She writes "I like those pants". She deletes it. Finally she decides "I like pants". She sends the message off.

Scene 8

19' 36" – 21' 10"

Hi, Mom!
Kate!

It's so clean in here!
Well, I thought you might like to come home to that for a change.
What's that I'm smelling?
Can't you guess? [Gasps]
Did you make spaghetti?
Oh! You just sounded like when you were a little girl.

Mm! Hot!
Let me do that.
Mmm!
Let me help you just slow down for once.

Mmm, oh, you don't have to do all that!

I like doing things for you.
Mmm!

This is nice.
Yeah!
[Sighs] Is uh, Charlie's down?
Right on schedule.
Mhm. Nathan?
Not home yet.

Cut to Kate's place. Her mum makes dinner.

Hi, Mom!
Kate!

Kate looks around.

It's so clean in here!
Well, I thought you might like to come home to that for a change.
What's that I'm smelling?
Can't you guess? [Gasps]
Did you make spaghetti?
Oh! You just sounded like when you were a little girl.

Kate eats from the pot.

Mm! Hot!
Let me do that.
Mmm!
Let me help you just slow down for once.

Her mum serves her.

Mmm, oh, you don't have to do all that!

Her mum blows on her bowl.

I like doing things for you.
Mmm!

Kate eats.

This is nice.
Yeah!
[Sighs] Is uh, Charlie's down?
Right on schedule.
Mhm. Nathan?
Not home yet.

Kate continues to eat her spaghetti. Suddenly she stops. She looks around the house. She turns

Hmm. Where's Olly?

Mom, where's Olly?!

Hmm?

My dog?

I put him out.

Uh, what does that mean?

He's outside now.

Well, he's not an outside dog!

Kate, all dogs are outside dogs.

He doesn't know that!

Well, if I can't leave him in the garage, and I can't tie to him a tree, where is this dog supposed to live?!

In my house, Mom! You tied him to a tree?! [Sighs]

[Olly pants] I put a plushy blanket out for him. It was practically cashmere.

suspiciously to her mother.

Hmm. Where's Olly?

Her mother remains silent. Kate asks again.

Mom, where's Olly?!

Hmm?

My dog?

I put him out.

Uh, what does that mean?

He's outside now.

Well, he's not an outside dog!

Kate, all dogs are outside dogs.

He doesn't know that!

Well, if I can't leave him in the garage, and I can't tie to him a tree, where is this dog supposed to live?!

In my house, Mom! You tied him to a tree?! [Sighs]

Cut to later. Kate pets Olly.

[Olly pants] I put a plushy blanket out for him. It was practically cashmere.

EPISODE 5
Scene 1 00' 35" – 02' 18"

Art: You're doing really, really good Jenny.
I thought you said they'd like this.
Art: Oh she will, soon.

Well, I gotta hand it to you, Art. Man, these things are legit. I just took a leak, and I felt Rhoda released her bladder... in response. We were one! Connected, it was awesome!

This is not natural! Sorry!

Maybe we should look away.
I don't think I can. Hmm.

I'm sensing you're experiencing... a disconnect with your baby. You see, I'm dialed into her frequency, while your mothering instincts have become a little... Hmm, clouded by the modern... No, just shut up, Art!

Uh Art, I think it would be best if you collected your silks, and-and go.

[Babies coo] You know, I'm available for home visits.
All: Get outta here! Just go, leave. Go!

I apologize, everyone. His website looked very impressive.
Hey, who doesn't love an older male mothering expert. Right? You okay, Jenny?

[Sighs] Maybe I'm not connected to Zoe.

Hey, you're great, seriously. Nobody says that we have to be connected to our kids all the time. Yeah, like Charlie, I love him to death, he's my boy, but sometimes I wish he was... Like, on that show "The Leftovers," you know? Just taken right out of the back of my car, and then I get home and I'm like, I know I went to the grocery store, but where's my son? And then I'm free!

Val: Ladies, the maternal bond comes in many shapes and sizes.

Let's try to focus on something we can all agree on, that silk man was awful.

Terrible.
The worst.
Yeah. ♪

The ladies learn to swaddle on mommies' group.

Art: You're doing really, really good Jenny.
I thought you said they'd like this.
Art: Oh she will, soon.

Frankie.

Well, I gotta hand it to you, Art. Man, these things are legit. I just took a leak, and I felt Rhoda released her bladder... in response. We were one! Connected, it was awesome!

Jenny panics.

This is not natural! Sorry!

Kate to Anne.

Maybe we should look away.
I don't think I can. Hmm.

The instructor.

I'm sensing you're experiencing... a disconnect with your baby. You see, I'm dialed into her frequency, while your mothering instincts have become a little... Hmm, clouded by the modern... No, just shut up, Art!

Val speaks up.

Uh Art, I think it would be best if you collected your silks, and-and go.

The rejected Art grabs jis things and prepares to leave. The moms grimace with awkwardness. HE turns to them as he exits.

[Babies coo] You know, I'm available for home visits.
All: Get outta here! Just go, leave. Go!

He leaves.

I apologize, everyone. His website looked very impressive.

Hey, who doesn't love an older male mothering expert. Right? You okay, Jenny?

Jenny thinks.

[Sighs] Maybe I'm not connected to Zoe.

Jenny grins. Val speaks.

Hey, you're great, seriously. Nobody says that we have to be connected to our kids all the time. Yeah, like Charlie, I love him to death, he's my boy, but sometimes I wish he was... Like, on that show "The Leftovers," you know? Just taken right out of the back of my car, and then I get home and I'm like, I know I went to the grocery store, but where's my son? And then I'm free!

Val: Ladies, the maternal bond comes in many shapes and sizes.

She smirks.

Let's try to focus on something we can all agree on, that silk man was awful.

Terrible.
The worst.
Yeah. ♪

Scene 2

02' 35" – 03' 20"

Can't see that getting old.

Hey, hold the door!

Katie!

Oh, good morning.

Good morning.

[Chuckles] I've gotta tell you, it's so great to have that interesting face of yours back here again. Ohhh. Such an odd mouth. I missed it.

Oh, well thank you, Richard. I gotta say, it feels pretty great to be back.

[Elevator dings] ♪

Rosie, how the hell are 'ya?

Y-your mum's on the phone.

Is she whispering?

Mhmm.

Various shots of downtown Toronto on a sunny morning. Kate pulls her car into the underground parking lot of her high-rise office building. Her spot is enabled with her name: Kate Foster.

Can't see that getting old.

Cut inside.

Hey, hold the door!

She joins his boss Richard in the elevator.

Katie!

Oh, good morning.

Good morning.

He grins at her.

[Chuckles] I've gotta tell you, it's so great to have that interesting face of yours back here again. Ohhh.

Such an odd mouth. I missed it.

He mimics her mouth.

Oh, well thank you, Richard. I gotta say, it feels pretty great to be back.

[Elevator dings] ♪

As the elevator opens on to her floor, Kate stalks out smiling, waving and pointing cheerfully at colleagues. She playfully high fives and smash one man on the butt as he walks by. He grins. Mo ignores her. Rossie greets her outside her office.

Rosie, how the hell are 'ya?

She frowns.

Y-your mum's on the phone.

Kate panics.

Is she whispering?

Mhmm.

She takes the call.

Scene 3

04' 48" - 5' 26"

Instructor: Gale, excellent vase. Savannah, I love that bowl! Look at those beautiful swirls inside.

Oh Frankie, you've made another ball... How smooth and dense.

It feels really great in my hands.

You know it will most likely explode in the kiln... Again.

Don't count her out, man. No, I got faith in this one.

Ah...

Shh, it's okay.

Cut to a pottery class.

Instructor: Gale, excellent vase. Savannah, I love that bowl! Look at those beautiful swirls inside.

The teacher comes to Frankie who sculpted a ball.

Oh Frankie, you've made another ball... How smooth and dense.

It feels really great in my hands.

Frankie grins wide.

You know it will most likely explode in the kiln... Again.

Don't count her out, man. No, I got faith in this one.

Ah...

The teacher is left speechless. She walks away.

Frankie whispers to her ball of clay.

Shh, it's okay.

Scene 4

09' 40" – 10' 27"

I'm sorry to say I'm with your mom on this one.
What? What does that even mean?
It means I think we should consider that it isn't safe to have him around if we can't trust him. He's 16-years-old and he's always had a mean streak, but now he's kinda senile, and he could be a threat to Charlie.

Wow, okay.
Look, I've always loved Olly...

Oh boy.
But he's always kind of been your blind spot.

I'm not pushing you to do anything, I just wanna be clear about that, I love you.
Mm, love you.

Bye.
Bye.

Doggie! Can I pet?
Oh okay, real gentle. He's uh...

Uh, sorry.

That kid smelled a lot like salami!

I'm sorry to say I'm with your mom on this one.
What? What does that even mean?
It means I think we should consider that it isn't safe to have him around if we can't trust him. He's 16-years-old and he's always had a mean streak, but now he's kinda senile, and he could be a threat to Charlie.

Kate thinks.
Wow, okay.
Look, I've always loved Olly...

Olly snarls at him.
Oh boy.
But he's always kind of been your blind spot.

She frowns.
I'm not pushing you to do anything, I just wanna be clear about that, I love you.

Mm, love you.

They kiss.

Bye.
Bye.
A young boy spots Olly.

Doggie! Can I pet?
Oh okay, real gentle. He's uh...

Olly snarls.

Uh, sorry.
The boy's father grabs him and leaves.

That kid smelled a lot like salami!

Scene 5

19' 53" – 21' 10"

How's he adjusting? You guys look like two peas in a pod.

Oh my god! Rosie, are you okay?
Well, Olly actually bit me yesterday. On the face, it was pretty bad. Um, it was like he wanted to eat me. I am so sorry! Is that blood?
It was my fault.

Did you have him...

Put down?
Of course not! Why would I put him down just because he bit me? That's a horrible thing. But did you, um, maybe feed him a whole family of hot dogs, or... There was an incident in my dad's Astrovan, and it turns out it's pretty expensive to get it pressure washed. On the inside.

Of course I will cover that. Thank you. I'm glad he's

Cut to another day in the streets of Toronto. Kate arrives at work. As she walks to her office she pauses at Rossie's desk. She notices a framed photo of Rossie and Olly. She picks it up and smiles. She speaks to Rossie, who has her back to her.

How's he adjusting? You guys look like two peas in a pod.

Rossie turns. There's a big bandage on her face.

Oh my god! Rosie, are you okay?
Well, Olly actually bit me yesterday. On the face, it was pretty bad. Um, it was like he wanted to eat me. I am so sorry! Is that blood?
It was my fault.

Kate frowns.

Did you have him...

She hesitates.

Put down?
Of course not! Why would I put him down just because he bit me? That's a horrible thing. But did you, um, maybe feed him a whole family of hot dogs, or... There was an incident in my dad's Astrovan, and it turns out it's pretty expensive to get it pressure washed. On the inside.

She hands Kate the bill.

Of course I will cover that. Thank you. I'm glad he's

alive, and it was a double dog. And a milkshake.

Yeah...

A couple fries.

alive, and it was a double dog. And a milkshake.

Kate pauses. She grins.

Yeah...

She walks away. She turns back to Rossie.

A couple fries.

She walks into her office. Rossie grimaces.

EPISODE 6

Scene 1

00'35" – 02' 43"

Anne: Lesbian, I stick to lesbian porn.
Jenny: Really?
Yeah, yeah. I mean, I'm not a lesbian, obv, but... I just find it it's the only kind of porn that doesn't look like someone's getting hurt. You know? Frankie? You know what I mean, right?
I don't watch porn.
Really? At all?
Yeah. No, would always seem like such a weird thing to do. You know, watching strangers have sex? It's like watching somebody go to the bathroom.
Hm. Sometimes it's exactly what the doctor ordered.
Oh, for sure. Sometimes you can even use it like Pinterest, for sex.
What do you mean?
Like you see them doing something, and you're like yeah, I should try that sometime.
What kind of stuff?
Like positions to try or like the odd haircut. Sometimes even elegant nail art.
Uh-uh, porno sex is no place for long nails.
I use porn to get ideas for sex noises.
Yes! Whadda you got?
Oh really? Okay uh...

[High-pitched] Oh no, no, no, no... [Faster] No, no, no, no. Oh. Oh. Yes, no!

What was that? A wounded animal?
Uh sorta, it's like a bunny girl.
Bunny? Girl?
Yeah, but don't worry, it's animated, so.
Wait, your porn is a cartoon?
Yeah, it's anime, so yeah, it's like fancy. It's called Hentai. It's Japanese, right? So like all the women are super subservient. They'll be like, an obese bus driver, and he's yelling at a girl to get off his bus. But she won't go. So he gets all worked up, and then they just do it.

Or like uh... a bunny girl will run into a wolf man in the woods.
I'm sorry, an obese bus driver?
The girls...?

...like are they children?
Oh God, no. Jesus, Alicia, they're of age. They're women. They're just meek, subservient women. One could say that they have the minds of a child, but the bodies and the hormones, of fully-developed Japanese women.

Mommy group.

Anne: Lesbian, I stick to lesbian porn.
Jenny: Really?
Yeah, yeah. I mean, I'm not a lesbian, obv, but... I just find it it's the only kind of porn that doesn't look like someone's getting hurt. You know? Frankie? You know what I mean, right?
I don't watch porn.
Really? At all?
Yeah. No, would always seem like such a weird thing to do. You know, watching strangers have sex? It's like watching somebody go to the bathroom.
Hm. Sometimes it's exactly what the doctor ordered.
Oh, for sure. Sometimes you can even use it like Pinterest, for sex.
What do you mean?
Like you see them doing something, and you're like yeah, I should try that sometime.
What kind of stuff?
Like positions to try or like the odd haircut. Sometimes even elegant nail art.
Uh-uh, porno sex is no place for long nails.
I use porn to get ideas for sex noises.
Yes! Whadda you got?
Oh really? Okay uh...

Kate demonstrates for the group.

[High-pitched] Oh no, no, no, no... [Faster] No, no, no, no. Oh. Oh. Yes, no!

The moms stare at her perplexed. Even the babies stop to watch.

What was that? A wounded animal?
Uh sorta, it's like a bunny girl.
Bunny? Girl?
Yeah, but don't worry, it's animated, so.
Wait, your porn is a cartoon?
Yeah, it's anime, so yeah, it's like fancy. It's called Hentai. It's Japanese, right? So like all the women are super subservient. They'll be like, an obese bus driver, and he's yelling at a girl to get off his bus. But she won't go. So he gets all worked up, and then they just do it.

Kate grins. The other moms stare at her strangely.

Or like uh... a bunny girl will run into a wolf man in the woods.
I'm sorry, an obese bus driver?
The girls...?

Alicia is bothered.

...like are they children?
Oh God, no. Jesus, Alicia, they're of age. They're women. They're just meek, subservient women. One could say that they have the minds of a child, but the bodies and the hormones, of fully-developed Japanese women.

Anne nods sympathetically. The other moms are weirded out. Frankie speaks for the group.

Yeah. You got some problems. ♪

Yeah. You got some problems. ♪

Kate grimaces.

Scene 2

06' 12" – 07' 10"

Can I help you find something?

Cut to Frankie riding her bike down a Toronto alleyway. She comes to a stop outside of a store called "Good for her". She enters. (Music). The store is full wall to wall with various types of vibrators. Frankie inspects the shelves. The salesman approaches her.

Can I help you find something?

Yeah, my libido.

She holds a vibrator.

Yeah, my libido.

[Chuckles] [Coughs]

He doesn't laugh.

[Chuckles] [Coughs]

She sets the vibrator down.

Uh, I just had a baby, and I mean, I got kinda depressed and you know like, postpartum or whatever, and then my friend, Anne, who's also kind of my shrink, she put me on some drugs and she's like you gotta, you know, reawaken that sex drive. I'm like, knock, knock, are you even in there? [Clears throat] My sex drive, I mean.

Uh, I just had a baby, and I mean, I got kinda depressed and you know like, postpartum or whatever, and then my friend, Anne, who's also kind of my shrink, she put me on some drugs and she's like you gotta, you know, reawaken that sex drive. I'm like, knock, knock, are you even in there? [Clears throat] My sex drive, I mean.

You know what, I am just gonna grab this and go. That is a tool meant to help with penis enlargement. Is that what you're looking for today?

The man remains silent. Frankie grabs a product.

You know what, I am just gonna grab this and go.

That is a tool meant to help with penis enlargement. Is that what you're looking for today?

No.

She frowns.

No.

Scene 3

07' 12" – 08' 14"

Come, let's talk.

Come, let's talk.

So, you're a professional sex guy. How do you keep it hot? Like, toys? Lube?

He gets her dipper into the store.

So, you're a professional sex guy. How do you keep it hot? Like, toys? Lube?

Orgies?

She grimaces.

My solution will not be your solution. Your challenge is unique. It's like Rumi said, "The wound is the place where the light enters you."

Orgies?

My solution will not be your solution. Your challenge is unique. It's like Rumi said, "The wound is the place where the light enters you."

So the wound is my vagine, and the light is a strap-on?

He grins. Frankie stares.

So the wound is my vagine, and the light is a strap-on?

Sometimes sex is not about sex. The most exciting part about sex for me, is my partner. Or sometimes it's just a little kiss, or a backrub, or a cuddle.

He frowns.

Sometimes sex is not about sex. The most exciting part about sex for me, is my partner. Or sometimes it's just a little kiss, or a backrub, or a cuddle.

That's so beautiful, man. You're really great to talk to.

That's so beautiful, man. You're really great to talk to.

Wanna go grab an omelette or something? Thank you for the warm invitation, but if I went for every omelette or frittata that was offered me, I would be the egg man.

She grins.

Wanna go grab an omelette or something? Thank you for the warm invitation, but if I went for every omelette or frittata that was offered me, I would be the egg man.

He walks away. Frankie is confused.

Scene 4

08' 16" – 09' 22"

Hi, Jenny.

Marvin, hi.

You're looking extra good today.

Is... is that a new shirt?

Uh, it's-it's my father's. I mean, it was-was my father's. My mother gave me the contents of his closet after he died.

Oh, well, your dad must have been one sexy guy. Oh God.

What a mess. Oh, the whole floor is wet.

[Groans] Oh, I'm just so clumsy. Oh, there's so much milk here.

Um... Jenny, I think it's best that you stay off Facebook while you're at work.

Uh, of course.

It's just that uh... Is that my soy milk?

Cut to Jenny in the office kitchen. Marvin enters behind her.

Hi, Jenny.

She turns.

Marvin, hi.

She checks him out as he takes milk from the fridge.

You're looking extra good today.

She gets closer.

Is... is that a new shirt?

Uh, it's-it's my father's. I mean, it was-was my father's. My mother gave me the contents of his closet after he died.

Jenny's taken aback.

Oh, well, your dad must have been one sexy guy. Oh God.

She spills the milk. She seductivelu reaches past him for a roll of paper towels.

What a mess. Oh, the whole floor is wet.

She gets down on her knees to wipe it up. He watches.

[Groans] Oh, I'm just so clumsy. Oh, there's so much milk here.

He hesitates.

Um... Jenny, I think it's best that you stay off Facebook while you're at work.

Jenny is mortified.

Uh, of course.

She remains on her knees, not facing him. He exits.

Garry sneaks up on her.

It's just that uh... Is that my soy milk?

Jenny looks up surprised that Marvin is gone.

Scene 5

14' 20" – 15' 48"

Hey there.

Hi.

Rough day?

Oh, you have no idea.

Do you think I'm sexually fucked up?

Okay, um... should I be concerned that the first thing that you ask me when you get home from work is if you're a sexual weirdo?

No, of course not.

And if you were sexually effed up, wouldn't that mean that I was too, by like proxy?

Oh, forget it.

Uh, no way. What's going on?

It's just...

Cut to Kate's place after work.

Hey there.

Nathan enters.

Hi.

She drinks wine.

Rough day?

Oh, you have no idea.

She pours him a glass.

Do you think I'm sexually fucked up?

Okay, um... should I be concerned that the first thing that you ask me when you get home from work is if you're a sexual weirdo?

No, of course not.

And if you were sexually effed up, wouldn't that mean that I was too, by like proxy?

Oh, forget it.

Uh, no way. What's going on?

She takes a big gulp.

It's just...

She hesitates.

I told the Mommy and Me group about the kind of porn I watch, and they looked at me like I had a penis growing out of my forehead. And then when I told my coworkers, they looked at me like my... like my forehead penis was deformed.

Can we stop talking about your forehead penis?

I've had sex with a lot of women...

I'm sorry?

And you are like the least screwed up in the most ways. If anything, you're boring.

Thank you.

Kind of turns me on that you watch porn, though. Maybe we could watch together.

It just might be kind of weird, because the porn I watch is kind of weird.

Kate, I'm a man. I've seen porn.

Okay. If you promise not to look at me like I've got a penis growing out of my...

I promise.

Meet me in the bedroom, I'll bring the wine, you leave your pants. Also bring the baby monitor.

I told the Mommy and Me group about the kind of porn I watch, and they looked at me like I had a penis growing out of my forehead. And then when I told my coworkers, they looked at me like my... like my forehead penis was deformed.

Can we stop talking about your forehead penis?

She covers her forehead with her hand.

I've had sex with a lot of women...

I'm sorry?

And you are like the least screwed up in the most ways. If anything, you're boring.

Thank you.

He grins.

Kind of turns me on that you watch porn, though. Maybe we could watch together.

She stares at him uncomfortably.

It just might be kind of weird, because the porn I watch is kind of weird.

Kate, I'm a man. I've seen porn.

She grins.

Okay. If you promise not to look at me like I've got a penis growing out of my...

I promise.

Meet me in the bedroom, I'll bring the wine, you leave your pants. Also bring the baby monitor.

She runs to her room with the wine. Nathan follows.

EPISODE 7

Scene 1

00' 32" – 01' 49"

[Baby coos] Something I like to do is just a gentle bicycle with the legs.

And not only does this feel dynamite in their little quads and hammies, but it also helps them to release gas. [Baby farts]

Speaking of massage; Kate what's going on here?

Kate: Oh, that? That's just the most amazing rub down I've ever had.

I can't even imagine.

What, you've never had a massage before?

I mean, not in years. I, uh... I don't think I could enjoy it anymore because I am just too preoccupied.

With what? Boiling your diva cup?

Okay, take your thumbs and trace little circ...

No, Anne, with the fact that I have so much to do everyday. You know, doing the laundry, cleaning the house, making baby food.

See if you weren't making baby food maybe you could go for a massage.

Everyday I take, like, 20 minutes just to think or dance or, I don't know, clean my cow figurines, whatever. Something.

I tell my family that I have IBS, so I can lock myself in the bathroom and play Candy Crush.

Jenny, what is the filter that you use in your selfies?

I don't use filters.

Really? Wow.

Well, I've made the conscious choice not to be on social media.

Anne: Oh, good for you, Sheila.

All: [Sarcastic reactions]

Kate: Let's throw her a parade.

Mommy group. Val speaks as the moms play on their phones.

[Baby coos] Something I like to do is just a gentle bicycle with the legs.

She demonstrates.

And not only does this feel dynamite in their little quads and hammies, but it also helps them to release gas. [Baby farts]

Speaking of massage; Kate what's going on here?

Kate: Oh, that? That's just the most amazing rub down I've ever had.

They look at her picture.

I can't even imagine.

What, you've never had a massage before?

I mean, not in years. I, uh... I don't think I could enjoy it anymore because I am just too preoccupied.

With what? Boiling your diva cup?

Okay, take your thumbs and trace little circ...

No, Anne, with the fact that I have so much to do everyday. You know, doing the laundry, cleaning the house, making baby food.

See if you weren't making baby food maybe you could go for a massage.

Everyday I take, like, 20 minutes just to think or dance or, I don't know, clean my cow figurines, whatever. Something.

They stare at Frankie.

I tell my family that I have IBS, so I can lock myself in the bathroom and play Candy Crush.

Jenny, what is the filter that you use in your selfies?

Jenny grins.

I don't use filters.

The other grimace.

Really? Wow.

Well, I've made the conscious choice not to be on social media.

Anne: Oh, good for you, Sheila.

All: [Sarcastic reactions]

Kate: Let's throw her a parade.

Scene 2

01' 52" – 02' 21"

Will there just be one ball that all our parents will share from?

What?

Here, like this.

Ah, smaller. Hm-hmm.

All right what time are you gonna be home tonight?

Uh, no later than four, five the latest. I promise.

Well, you better be home for dinner. The last time you left me alone with your parents it was the worst.

Cut to Kate's house. Kate makes one giant Amtzo Ball from the package mix. Nathan steps in to help.

Will there just be one ball that all our parents will share from?

What?

Here, like this.

Ah, smaller. Hm-hmm.

All right what time are you gonna be home tonight?

Uh, no later than four, five the latest. I promise.

Well, you better be home for dinner. The last time you left me alone with your parents it was the worst.

When I gave birth to Charlie?
The small talk was excruciating.
Fair enough.

Kate thinks.
When I gave birth to Charlie?
The small talk was excruciating.
Fair enough.

Scene 3
02' 22" – 03' 07"

Remember when you told me to throw out this box of junk?
I do, yeah.
Well, I didn't throw out this box of junk. I hid it in the crawl space.
Oh, thanks for your constant reminder that I married the right man.
Did you ever! Guess how much my VHS copy of "Beauty and the Beast" is worth?
Uh, negative 10 cents?
Uh, try positive \$500.
What?! What kind of nutjob pays \$500 for VHS?

Can you please take Jamie with you?
Oh, uh, funny, you know, studies have said that crying babies really muck up a business transaction...
Lionel!
But I'm gonna take her 'cause I love her and I'm a good father. Yes.

Let's go meet Herb. Hopefully he's not a murderer.

Yes. Yes. Okay, bye, mommy.

Lionel?
Yeah.
You will take her out of the box and put her in the car-seat, right?

Yeah.

Anne's place.
Remember when you told me to throw out this box of junk?
I do, yeah.
Well, I didn't throw out this box of junk. I hid it in the crawl space.
Oh, thanks for your constant reminder that I married the right man.
Did you ever! Guess how much my VHS copy of "Beauty and the Beast" is worth?
Uh, negative 10 cents?
Uh, try positive \$500.
What?! What kind of nutjob pays \$500 for VHS?

She holds the baby.
Can you please take Jamie with you?
Oh, uh, funny, you know, studies have said that crying babies really muck up a business transaction...
Lionel!
But I'm gonna take her 'cause I love her and I'm a good father. Yes.

He takes her.
Let's go meet Herb. Hopefully he's not a murderer.

He places her in a box with his junk.

Yes. Yes. Okay, bye, mommy.

Anne stops him.

Lionel?
Yeah.
You will take her out of the box and put her in the car-seat, right?

He pauses.

Yeah.

Scene 4
04' 20" -05' 15"

Ugh, okay, I was test driving the clients bike. It's a fixed gear bike. Did you know they don't have brakes?
Yeah, Carl, everybody knows that they don't have brakes.
Hey, you know what didn't have breaks last night?

Uh-oh.
This guy.
Too bad I wasted it on a seven.
Did you guys smash?
Chad could you refrain from speaking millennial in here?

Cut to Kate's office. One of her colleagues has a black eye. They all stare at him.

Ugh, okay, I was test driving the clients bike. It's a fixed gear bike. Did you know they don't have brakes?
Yeah, Carl, everybody knows that they don't have brakes.
Hey, you know what didn't have breaks last night?

He points to himself.

Uh-oh.
This guy.
Too bad I wasted it on a seven.
Did you guys smash?
Chad could you refrain from speaking millennial in here?

Come on, you guys know what "smash" is. It's like tap that.
You're talking about sex?
Yeah, just like, less sad.
It sounds very violent.
What do you people call it?
sex.
Mo?
I don't know. Guess I'd say, uh, we banged.
Got it on.
Laid some pipe.
Like you could ever do anything as masculine as plumbing.

Carl, what's your smash?
Uh, make love.
[All laugh]

Come on, you guys know what "smash" is. It's like tap that.
You're talking about sex?
Yeah, just like, less sad.
It sounds very violent.
What do you people call it?
sex.
Mo?
I don't know. Guess I'd say, uh, we banged.
Got it on.
Laid some pipe.
Like you could ever do anything as masculine as plumbing.
Carl frowns.
Carl, what's your smash?
Uh, make love.
[All laugh]

Scene 5

14' 25" – 14' 56"

Congratulations Frankie. Put her there.
Wait, wait, you sold that turd?
Hey, man, one person's turd is another person's house.
Did she go inside?
Did she smell the back room, I mean it smells like salmon?
Guys, what I sold her was a new beginning. A salmon scented new beginning.
Seriously, Frankie, good job. You keep it up, you'll be employee of the month.
We have employee of the month?
Oh, no. [Laughs] But if we did...

Frankie's office.

Congratulations Frankie. Put her there.
Wait, wait, you sold that turd?
Hey, man, one person's turd is another person's house.
Did she go inside?
Did she smell the back room, I mean it smells like salmon?
Guys, what I sold her was a new beginning. A salmon scented new beginning.
Seriously, Frankie, good job. You keep it up, you'll be employee of the month.
We have employee of the month?
Oh, no. [Laughs] But if we did...
The boss nods at Frankie. She exits.

Scene 6

15' 26" – 17' 14"

Hmm? Oh, fuck!

Carl?
Hey.
Hey, uh... What's up?

Hey, man, look I'm sorry about what Mo said in there. He was, he was being a jerk.
[Laughs] Yeah, no, he just kinda poked a couple of my sore spots there.
Like your face? [Laughs]
Yeah.
Oh, don't... I'm sorry. I know you're going through a divorce and that's gotta be hard.
Oh, if you... If only that was it.

Cut to Kate at her office. It's 6 pm. She gets a text from Nathan.

Hmm? Oh, fuck!

It reads: Your parents are here. Where are you? She checks in on Carl, who cries to himself in his office.

Carl?
Hey.
Hey, uh... What's up?

She sits with him.

Hey, man, look I'm sorry about what Mo said in there. He was, he was being a jerk.
[Laughs] Yeah, no, he just kinda poked a couple of my sore spots there.
Like your face? [Laughs]
Yeah.
Oh, don't... I'm sorry. I know you're going through a divorce and that's gotta be hard.
Oh, if you... If only that was it.
Kate urges him on.

I figured it was time to move on, so I went online and I fell in love. Oh my god, Carl, that's great.
No, no, that's not great, Kate. I...

I got catfished.
Oh no.

Yeah, it turns out this girl named Tina is actually a guy named Phoenix.

Well, that, that can happen to anybody.
It's like, I see something and I wanna tell Tina, but hey, guess what, buddy? You can't tell Tina, you can only tell Phoenix because Tina doesn't exist.

Oh.

Oh-no, eh, oh God, it's okay.

Oh no. [Carl sobs]

Hey, Buddy, look, for the record, I think you are a really sweet, really smart guy.

Well, thanks, Kate. You know you're really good at this job.

Thank you.

I don't know why they gave Mo the Montreal gig.

What?

I figured it was time to move on, so I went online and I fell in love. Oh my god, Carl, that's great.

No, no, that's not great, Kate. I...

He looks around nervously.

I got catfished.

Oh no.

She comforts him.

Yeah, it turns out this girl named Tina is actually a guy named Phoenix.

Well, that, that can happen to anybody.

It's like, I see something and I wanna tell Tina, but hey, guess what, buddy? You can't tell Tina, you can only tell Phoenix because Tina doesn't exist.

Oh.

Oh-no, eh, oh God, it's okay.

Oh no. [Carl sobs]

Hey, Buddy, look, for the record, I think you are a really sweet, really smart guy.

Carl stops crying.

Well, thanks, Kate. You know you're really good at this job.

Thank you.

I don't know why they gave Mo the Montreal gig.

Kate's shocked.

What?

She stares Carl down.

EPISODE 8
Scene 1 00' 34" – 02' 30"

Mmm. This... this right here, definitely formula.
Thick, funky, slightly fermented.
Yup.
Been using it for years. It's the sweet smell of science.

Sort of smells strikingly like a homeless woman from my park. Kind eyes, but oh, a scent that could bring you to your knees.

Well ladies, number four is actually breast milk. Alicia's breast milk.

What happened to this being anonymous?!
You should really think about changing your diet.
Your milk stinks.
Word.
Okay. I think we can all agree, that some of the feeding stereotypes out there are problematic.
Yeah. yeah.
For example, number two, a crowd favorite...
I'd seriously put it in my cereal.
Yep, that one's actually mine. Haven't breast fed in years, but I slapped on the old breast pump look what came out!
Geez, who knew.
People seriously pay you to consult them about lactation?

Sorry I'm late.

Please try not to be late.

So guys, I had a few too many drinks last night and was gonna pump and dump, but then Zoe was being real fussy, so I gave her some of my tainted milk, she was out the whole night!
Yeah, we put skull and crossbones on all of my tainted pump'n dump milk, store it for when Charlie's being a real "A-hole".
Plus, helps the sleep training. Genius.
Oh, you guys sleep train?
You got a problem with that?
Okay, okay, this was not on the list of topics for today, but let's explore. Right?
Look, sleep training works for us.
We let Charlie cry it out and our bed stays our bed.
Preach.
But they're so sweet cuddled up in bed with you. And the best part is, it gets me out of having to deal with my husband's erection pressed into my back every night.

Mommy group. Kate sniffs of a cup. She passes it to Anne, who also takes a whiff.

Mmm. This... this right here, definitely formula.
Thick, funky, slightly fermented.
Yup.
Been using it for years. It's the sweet smell of science.

Anne passes it to Frankie, who almost vomits as she smells the liquid in the cup.

Sort of smells strikingly like a homeless woman from my park. Kind eyes, but oh, a scent that could bring you to your knees.

She passes the cup to Val.

Well ladies, number four is actually breast milk. Alicia's breast milk.

Alicia frowns.

What happened to this being anonymous?!
You should really think about changing your diet.
Your milk stinks.
Word.

Okay. I think we can all agree, that some of the feeding stereotypes out there are problematic.
Yeah. yeah.

For example, number two, a crowd favorite...
I'd seriously put it in my cereal.

Yep, that one's actually mine. Haven't breast fed in years, but I slapped on the old breast pump look what came out!

Geez, who knew.

People seriously pay you to consult them about lactation?

Val nods.

Sorry I'm late.

Jenny enters.

Please try not to be late.

Jenny grimaces and sits.

So guys, I had a few too many drinks last night and was gonna pump and dump, but then Zoe was being real fussy, so I gave her some of my tainted milk, she was out the whole night!

Yeah, we put skull and crossbones on all of my tainted pump'n dump milk, store it for when Charlie's being a real "A-hole".

Plus, helps the sleep training. Genius.

Oh, you guys sleep train?

You got a problem with that?

Okay, okay, this was not on the list of topics for today, but let's explore. Right?

Look, sleep training works for us.

We let Charlie cry it out and our bed stays our bed.

Preach.

But they're so sweet cuddled up in bed with you. And the best part is, it gets me out of having to deal with my husband's erection pressed into my back every night.

I can relate.

My husband sleeps with a gun.
Jesus Christ.

I can relate.

Val premises.

My husband sleeps with a gun.
Jesus Christ.

Scene 2

02' 35" – 03' 22"

Good morning, sweet cheeks.

I'm sorry, okay?

I had to stay 'til we were done. Which meant I had to host both of our parents for dinner by myself. Well, how can I make it up to you?

Well, a new nanny would help. Your mom's driving me insane. She asked in front of my folks if Charlie had started reaching for my teat yet? My teat, Kate.

Okay. I'm all over it.

Tsk, tsk, tsk. Looks like your mother was right to be concerned. Her only son has become a house husband.

All over it.

Cut to Kate's house. Kate enters the kitchen carrying Charlie. She grinds at Nathan who does dishes in the sink.

Good morning, sweet cheeks.

She slaps his butt. He frowns.

I'm sorry, okay?

I had to stay 'til we were done. Which meant I had to host both of our parents for dinner by myself. Well, how can I make it up to you?

Well, a new nanny would help. Your mom's driving me insane. She asked in front of my folks if Charlie had started reaching for my teat yet? My teat, Kate.

She chuckles.

Okay. I'm all over it.

Her mother enters.

Tsk, tsk, tsk. Looks like your mother was right to be concerned. Her only son has become a house husband.

Nathan scowls.

All over it.

Scene 3

06' 36" – 07' 45"

Should we face her away from us?

Maybe we could put a blanket over her?

She's not a parakeet.

Do you think that she can breathe in there?

Okay, come on, Gee, just... just try and relax. Okay?

Yeah, come here.

(Music playing under the AD: ♪ ♪ Next time I'll be by your side ♪ ♪ Baby, tryin' to move on ♪ ♪ Whoa, I'm on the right track ♪ ♪ I'm gonna be right back for your love ♪)

Just focus.

Maybe she can't see us, but she can definitely hear us.

You're not even trying.

Cut to Frankie and Giselle's place. Rhoda watches them on their bed from her crib.

Should we face her away from us?

Frankie stops cuddling.

Maybe we could put a blanket over her?

Giselle frowns.

She's not a parakeet.

Frankie places a blanket over the railing of the crib. She rejoins Giselle on the bed, cuddling her and pecking her on the cheek. Giselle looks worried.

Do you think that she can breathe in there?

Okay, come on, Gee, just... just try and relax. Okay?

Yeah, come here.

They lay back on their bed together. Frankie makes her way down under the sheets. Giselle is preoccupied. She steals glances over at the nearby crib. Frankie falls with her under the sheets. Giselle can't seem to get into it.

(Music playing under the AD: ♪ ♪ Next time I'll be by your side ♪ ♪ Baby, tryin' to move on ♪ ♪ Whoa, I'm on the right track ♪ ♪ I'm gonna be right back for your love ♪)

Just focus.

Maybe she can't see us, but she can definitely hear us.

You're not even trying.

Suddenly Rhoda farts. They both stop and glance.

She's so musical.

They break into laughter.
She's so musical.

Scene 4

10' 56" – 12' 00"

Mom?
Oh, too bright.

For God sakes, Mom, are you okay?
Well, Kate, that was a very awkward position you put me in earlier today. (Exhales)

Is that my suitcase?
I've accumulated a lot of scarves in my time here.
Okay, Mom, were you able to contact the agency?
Did you find a nanny or not?
I used my own agency. I think Charlie needs a sense of family. So I hired your sister.
Sarah? Oh, no-no-no-no, no-no-no.
She has an artistic sensibility that I think Charlie very much needs. She's free spirited, fluid, flexible.
Mom, she is the voice of a cartoon, not Agnes Martin.
Okay, I really don't think...

Kate! Look, Charlie, there's Mommy!
Hey, Sarah, how you doing?
Won't this be fun.

I got him.

Night time at Kate's place. Kate reviews a message from Jenny about the bachelorette party. She turns the lights on on her mother in the living room.

Mom?
Oh, too bright.
Her mother motions to dim the light until it's almost off again.

For God sakes, Mom, are you okay?
Well, Kate, that was a very awkward position you put me in earlier today. (Exhales)

Kate notices a suitcase.
Is that my suitcase?
I've accumulated a lot of scarves in my time here.
Okay, Mom, were you able to contact the agency?
Did you find a nanny or not?
I used my own agency. I think Charlie needs a sense of family. So I hired your sister.
Sarah? Oh, no-no-no-no, no-no-no.
She has an artistic sensibility that I think Charlie very much needs. She's free spirited, fluid, flexible.
Mom, she is the voice of a cartoon, not Agnes Martin.
Okay, I really don't think...

Sara enters with Charlie.
Kate! Look, Charlie, there's Mommy!
Hey, Sarah, how you doing?
Won't this be fun.

Kate reaches out for her son.
I got him.
She fakes a smile as her sister holds on to him.

Scene 5

17' 40" – 19' 57"

Okay, I have an announcement. I've decided, right here, right now...

...one of you is gonna pierce my nipple.

No.
I need a volunteer. Like, now.

Yeah, all right. I'll do it.
Okay.
Who's earring is that? Did you get that off the floor?
Oh, the bartender found it on the bar.

It's smaller than I thought it was gonna be.
Sorry.

You got this.
I feel like she's staring at me and she's opinionated.
Come on.
I can't do this, I'm sorry. I thought I could but I can't.

Okay, I have an announcement. I've decided, right here, right now...

Jenny hesitates.
...one of you is gonna pierce my nipple.

Gina shakes her head.
No.
I need a volunteer. Like, now.

Kate grins.
Yeah, all right. I'll do it.
Okay.
Who's earring is that? Did you get that off the floor?
Oh, the bartender found it on the bar.

Kate takes Jenny's nipple out.
It's smaller than I thought it was gonna be.
Sorry.

The ladies watch.
You got this.
I feel like she's staring at me and she's opinionated.
Come on.
I can't do this, I'm sorry. I thought I could but I can't.

What the...?
You moms need to get out more. This is batshit, even for me.
Excuse me, I'm trying to do something here for myself. You're batshit!
(Overlapping yelling)
I'll watch the door.

Go watch the door!
Hope there's no nipples out there.
Hey Arden, you were a girl scout, right? Right?

No.
No, you should do it.
Yeah, it's your night! You should just totally do it.
C'mon.
Anne and Kate: (Chanting) Arden! Arden! Arden!

Do it! Do it! Do it! Do it! Do it!

Arrghhh. I'm dissociating.

Wow. Boom!
Have you guys been there this whole time? You were so quiet.
You've never made silent love over a toilet before?
No.
I'll be at the bar, babe.

Good for you, you dog.
Okay, give me give me the hoop earring. I am a medical professional.
Yes.
Yes.
All right, Anne.

Come on, steady hand.
I, just...
Just put...
(pained grunt)
Ooh, and you're bleeding.

Ugh.
I'm sorry, I... fuck it, I can't lose these wings. I'm out.
All right, you've never had a disposition for this.

I'm just gonna put it out there.
You're out of control.

Jesus! Frankie?!
I got a steady hand. I birthed three cows one summer. Personal best.

Then stop bragging and pierce my goddamn nipple.
Thought you'd never ask.

Oh, hello. Okay.

What the...?
You moms need to get out more. This is batshit, even for me.
Excuse me, I'm trying to do something here for myself. You're batshit!
(Overlapping yelling)
I'll watch the door.

Gina exits.
Go watch the door!
Hope there's no nipples out there.
Hey Arden, you were a girl scout, right? Right?

Ardene glares.
No.
No, you should do it.
Yeah, it's your night! You should just totally do it.
C'mon.
Anne and Kate: (Chanting) Arden! Arden! Arden!

She hands her the ear-ring.
Do it! Do it! Do it! Do it! Do it!
Ardene hesitates. She quivers uncomfortably.

Arrghhh. I'm dissociating.
She exits. Kate and Anne laugh. Frankie and Giselle appear from the stall.

Wow. Boom!
Have you guys been there this whole time? You were so quiet.
You've never made silent love over a toilet before?
No.
I'll be at the bar, babe.

Giselle exits the washroom. Anne takes the ear-ring.
Good for you, you dog.
Okay, give me give me the hoop earring. I am a medical professional.
Yes.
Yes.
All right, Anne.

She gets closer. Kate and Frankie watch. She can't get the ear-ring through. Jenny weanses.
Come on, steady hand.

I, just...
Just put...
(pained grunt)
Ooh, and you're bleeding.

Anne looks sick.
Ugh.
I'm sorry, I... fuck it, I can't lose these wings. I'm out.
All right, you've never had a disposition for this.

She and Kate exit.
I'm just gonna put it out there.
You're out of control.

Jenny's startled by Frankie who grins in the corner.
Jesus! Frankie?!
I got a steady hand. I birthed three cows one summer. Personal best.

Jenny hands her the ear-ring.
Then stop bragging and pierce my goddamn nipple.
Thought you'd never ask.
She gets closer to Jenny's nipple.

Oh, hello. Okay.
She prepares herself.

Hang on.
Okay, ready? On three: One, two, three...

Wow. That's pretty sweet.

Hang on.
Okay, ready? On three: One, two, three...
Jenny squirts breast milk in her face. They're both shocked.
Wow. That's pretty sweet.

EPISODE 9

Scene 1

00' 05" – 01' 18"

What the hell is a baby sprinkle?

Is that contagious?

Oh, it's like a baby shower, but because it's for my second child it's smaller, so they call it a sprinkle. Do you get it?

Yeah. You're having a second shower and calling it something different.

Aren't you still breastfeeding your first kid?

Speaking of breastfeeding... when did most of you stop?

I am now a full time resident of Formula city.

Nice. Good for you.

Not so much by choice.

Well, I still breastfeed both of my children.

Isn't your son 4?

And a half.

Wow.

I just quit. Oh, God, I'm in hog heaven.

Now Frankie, are you prepared for the hormonal shift that can occur when you quit breastfeeding? For many it's when postpartum sets in.

Okay. Well, I already had postpartum. Can't get it twice. It's like chicken pox.

That is for sure not true, Frank.

Really?

Well, the good news is you have a therapist and a lactation consultant at your service. In fact, if any of you have any questions on the boob front.

Does it have to be strictly lactation related?

Oh no. Do you have a general breast query?

Oh yeah Jenny, how is that nipple?

Not infected. It's just complicated.

Tricky nipples pay my bills.

What the hell is a baby sprinkle?

Mommy group.

Is that contagious?

Oh, it's like a baby shower, but because it's for my second child it's smaller, so they call it a sprinkle. Do you get it?

The moms all stare.

Yeah. You're having a second shower and calling it something different.

Aren't you still breastfeeding your first kid?

Speaking of breastfeeding... when did most of you stop?

I am now a full time resident of Formula city.

Nice. Good for you.

Not so much by choice.

Well, I still breastfeed both of my children.

Isn't your son 4?

And a half.

Wow.

I just quit. Oh, God, I'm in hog heaven.

Now Frankie, are you prepared for the hormonal shift that can occur when you quit breastfeeding? For many it's when postpartum sets in.

Okay. Well, I already had postpartum. Can't get it twice. It's like chicken pox.

That is for sure not true, Frank.

Really?

Well, the good news is you have a therapist and a lactation consultant at your service. In fact, if any of you have any questions on the boob front.

Jenny raises her hand.

Does it have to be strictly lactation related?

Oh no. Do you have a general breast query?

Oh yeah Jenny, how is that nipple?

Not infected. It's just complicated.

Jenny frowns. Val comforts her.

Tricky nipples pay my bills.

The moms all grimace.

Scene 2

01' 23" – 03' 40"

Kate! Is someone at the door? What the... hell?

What's all this?

Good morning, mister!

What are you doing?

Surprise! I got us a couple's massage.

What time is it?

I have to take a shower. This is...

No, wait hold on. Let's just do like a shorty. It'll be a

Cut to Kate's house early in the morning. Nathan's just woken up.

Kate! Is someone at the door? What the... hell?

There are two masseurs on hand.

What's all this?

Good morning, mister!

What are you doing?

Surprise! I got us a couple's massage.

What time is it?

He frowns.

I have to take a shower. This is...

No, wait hold on. Let's just do like a shorty. It'll be a

really nice way to start the day.

Okay.

You guys this is Nathan. He's cute, right?

Thank you.

He's got good hands. Doesn't he? Gene? He's rubbed me down so many times.

Actually sorry, that's just a little too much pressure.

Are you relaxed?

Relaxed? I'm being held hostage on a card table.

So, listen, I was hoping we could talk about something.

You know, my favorite part of a massage is usually the silence.

(Laughs) No totally. The thing it's about the Montreal job.

Kate, come on, I know you'd love to compete it out on this one, but we agreed that now is not the time.

Well, it's just hard to like agree on something if we haven't really discussed it.

Ow! I said, not so hard. I've got knots.

God! Why is this table so damn slippery?

Oh, it's just the essential oils doing their thing.

Why do we have to have this discussion now?

I'm sorry, are you the only person who gets to decide when we discuss things?

All right, you wanna talk? Fine. You shouldn't go.

How are we supposed to have another kid when you're hundreds of miles away?

We're not, okay? I'm sorry, Nathan, but the idea of going through all of that again.

We've covered this? Only children are like aliens!

Only children are fine. And their parents are sane, clean-haired people with careers and brunch plans.

I don't want brunch plans. I want another kid!

Yeah? Well, if you want another baby so damn bad you fuckjng have it. 'Cause guess what? Not only did I already submit my name for the job... I got it.

Wow!

Wait. Hold on. Where are you going? Nathan you're covered in ylang-ylang.

really nice way to start the day.

He reluctantly gives in.

Okay.

You guys this is Nathan. He's cute, right?

Nathan awkwardly shakes the masseur's hand while wearing only his underwear. He lays down on the massage table and faces Kate. They smile.

Thank you.

He's got good hands. Doesn't he? Gene? He's rubbed me down so many times.

Actually sorry, that's just a little too much pressure.

Are you relaxed?

Relaxed? I'm being held hostage on a card table.

So, listen, I was hoping we could talk about something.

You know, my favorite part of a massage is usually the silence.

(Laughs) No totally. The thing it's about the Montreal job.

Kate, come on, I know you'd love to compete it out on this one, but we agreed that now is not the time.

Well, it's just hard to like agree on something if we haven't really discussed it.

Ow! I said, not so hard. I've got knots.

Nathan slips on the table.

God! Why is this table so damn slippery?

Oh, it's just the essential oils doing their thing.

Nathan scowls.

Why do we have to have this discussion now?

I'm sorry, are you the only person who gets to decide when we discuss things?

All right, you wanna talk? Fine. You shouldn't go.

How are we supposed to have another kid when you're hundreds of miles away?

We're not, okay? I'm sorry, Nathan, but the idea of going through all of that again.

We've covered this? Only children are like aliens!

Only children are fine. And their parents are sane, clean-haired people with careers and brunch plans.

I don't want brunch plans. I want another kid!

Yeah? Well, if you want another baby so damn bad you fuckjng have it. 'Cause guess what? Not only did I already submit my name for the job... I got it.

The masseurs linger. Nathan is speechless.

Wow!

He storms out from the table. Kate frowns.

Wait. Hold on. Where are you going? Nathan you're covered in ylang-ylang.

Scene 3

07' 00" – 07' 30"

And remember to do your kegels. They really help with the incontinence. Oh... and with sex.

Jenny! What a fabulous surprise!

Oh!

Flash to Val.

And remember to do your kegels. They really help with the incontinence. Oh... and with sex.

Jenny enters as Val finishes her meeting.

Jenny! What a fabulous surprise!

Oh!

Val hugs her.

What happened?
I... I need your help.
Oh.

I thought this might be a social call.
No. But... we can be social while you help me...?
Yes, we can! Now sit down and show me your tits.

What happened?
I... I need your help.
Oh.

Val grins.

I thought this might be a social call.
No. But... we can be social while you help me...?
Yes, we can! Now sit down and show me your tits.

Scene 4

07' 31" – 08' 36"

Do you feel like you might be repeating a pattern?
What'd'you mean, "a pattern"? Like, it's not my fault
that all the guys I meet are commitment phobic
narcissists with bad credit, is it?
...and he raised the rent, so now... now I have to
move.

That must be quite upsetting.

Well, he's Jewish, so, you know.

So, I wanna have kids, and he says he doesn't, but I
think he's just scared, so I took out my IUD and I
haven't told him.

You had your IUD removed?

No. I took it out. It was so painful.

I really don't think that you are supposed to do that.
I mean, it's not a tampon.

No, I found the string and I just ...

You know what? I'm not sure that I really even
recommend having kids. I mean, it has its moments,
but they put a serious cramp in my day. From
conception on, they're like these little jerks that never
really appreciate anything at all.

Um... are you okay? (burps)

Yeah. Of course I am. I'm fine. It's just that you said
some really inappropriate stuff just now.

Says the girl who pulled an IUD out of her body like
she was picking carrots.

Cut to Anne in her home office. She meets with
various clients on her couch.

Do you feel like you might be repeating a pattern?
What'd'you mean, "a pattern"? Like, it's not my fault
that all the guys I meet are commitment phobic
narcissists with bad credit, is it?

...and he raised the rent, so now... now I have to
move.

That must be quite upsetting.

Well, he's Jewish, so, you know.

So, I wanna have kids, and he says he doesn't, but I
think he's just scared, so I took out my IUD and I
haven't told him.

You had your IUD removed?

No. I took it out. It was so painful.

I really don't think that you are supposed to do that.
I mean, it's not a tampon.

No, I found the string and I just ...

You know what? I'm not sure that I really even
recommend having kids. I mean, it has its moments,
but they put a serious cramp in my day. From
conception on, they're like these little jerks that never
really appreciate anything at all.

She looks sick

Um... are you okay? (burps)

Yeah. Of course I am. I'm fine. It's just that you said
some really inappropriate stuff just now.

Says the girl who pulled an IUD out of her body like
she was picking carrots.

Scene 5

09' 41" – 10' 41"

Enter at your own risk!

Oh, Richard, is this a bad time?

Ah, Kate! No. Come on in! I'm just being silly.

You know what they call me, "Silly Richard."

I did not know that.

Sit down.

Oh. What's up?

Well, I was hoping to discuss Montreal-job-logistics.
Right. Okay. Uh...

...can you leave in a week?

Oh wow. Really? Uh... Yeah. Yeah. I just have to tie

Cut to Kate visiting Richard in his office.

Enter at your own risk!

Oh, Richard, is this a bad time?

Ah, Kate! No. Come on in! I'm just being silly.

She enters, grinning.

You know what they call me, "Silly Richard."

I did not know that.

Sit down.

She sits at his desk.

Oh. What's up?

Well, I was hoping to discuss Montreal-job-logistics.
Right. Okay. Uh...

He thinks.

...can you leave in a week?

Oh wow. Really? Uh... Yeah. Yeah. I just have to tie

up some loose ends, like...

...like my family's well-being.
Did Nathan take the news all right?
Oh, yea... honestly... he was very supportive. Gave me a big old hug... and was like go get 'em! You've worked really hard for this. I'm so proud of you. You're like the son I never had.
Oh, thanks, Richard. You're like the dad I nev- like another dad that I... have.

up some loose ends, like...

She hesitates.
...like my family's well-being.
Did Nathan take the news all right?
Oh, yea... honestly... he was very supportive. Gave me a big old hug... and was like go get 'em! You've worked really hard for this. I'm so proud of you. You're like the son I never had.
Oh, thanks, Richard. You're like the dad I nev- like another dad that I... have.

Scene 6

11' 29" – 12' 20"

So, what seems to be the problem?
Well...
You got a clog?
No, I...
Chapped nips? Bleeding? You got bloody nipples?
Oh!
Yeah, I kind of pierced my nipple and...

...I guess it got infected.

I love nipple rings. This is fun.

This should help with the pain.
Ouh!

Okay, what'd'ya wanna do here?

You wanna take this thing out?

You think I could keep it? Or is it too far gone? I just kinda feel like doing this... was kinda like a rebirth. Does it sound stupid?
Girl, I get it.

This one time, in university, I died my hair brown. It was nuts!

Sometimes you gotta do something crazy to remember who you are.

Back to Val and Jenny.

So, what seems to be the problem?
Well...
You got a clog?
No, I...
Chapped nips? Bleeding? You got bloody nipples?
Oh!
Yeah, I kind of pierced my nipple and...

She shows her.

...I guess it got infected.

Val smirks.

I love nipple rings. This is fun.

She has a spray.

This should help with the pain.
Ouh!

Jenny cringes.

Okay, what'd'ya wanna do here?

Val puts a glove on.

You wanna take this thing out?

Jenny smirks.

You think I could keep it? Or is it too far gone? I just kinda feel like doing this... was kinda like a rebirth. Does it sound stupid?
Girl, I get it.

Jenny's reassured.

This one time, in university, I died my hair brown. It was nuts!

Val preps a medical swad.

Sometimes you gotta do something crazy to remember who you are.

Scene 7

15' 33" - 16' 44"

I have it!

Have what?
The name of the movie!

Father Daze!

Get it?
Get what?

Jenny's place. Ian excitingly runs down the staircase.

I have it!

He joins her in the kitchen.

Have what?
The name of the movie!

He grins at her.

Father Daze!

She stares.

Get it?
Get what?

Well, it's like Father's Day, except there is more than one day... and you're kind of in a daze?

Oh yeah, your dad movie.

Yeah!

How's the Kickstarter doing?

You know, that's not really important.

Do you wanna hear a scene?

Does it depict you pushing a baby out of your vagina?

Wait, are you mixing Formula?

Yeah. I stopped breastfeeding.

Whoa. No discussion? Nothing.

Look, it hurts and I don't want to do it anymore. There is the discussion.

Hold on. Close your eyes.

I knew this day would come. And, as a stay at home dad, you know, I kinda wondered how I'd deal with it. Like, the transition or whatever.

What is that?

This is how I'm gonna be able to bond with Zoe like no father has ever been able to bond with his daughter before. You know, except for the other guys who've bought this and used this, but...

Honey...

Well, it's like Father's Day, except there is more than one day... and you're kind of in a daze?

Oh yeah, your dad movie.

Yeah!

How's the Kickstarter doing?

You know, that's not really important.

[He changes subject.](#)

Do you wanna hear a scene?

Does it depict you pushing a baby out of your vagina?

[She shakes a bottle.](#)

Wait, are you mixing Formula?

Yeah. I stopped breastfeeding.

Whoa. No discussion? Nothing.

Look, it hurts and I don't want to do it anymore. There is the discussion.

[Ian smirks.](#)

Hold on. Close your eyes.

[He heads for the closet.](#)

I knew this day would come. And, as a stay at home dad, you know, I kinda wondered how I'd deal with it.

Like, the transition or whatever.

[He reappears with fake boobs strapped to his chest.](#)

[Jenny is shocked.](#)

What is that?

This is how I'm gonna be able to bond with Zoe like no father has ever been able to bond with his daughter before. You know, except for the other guys who've bought this and used this, but...

[Jenny scowls.](#)

Honey...

[Ian's exited.](#)

EPISODE 10

Scene 1

00' 30" – 01' 54"

I really thought I'd be better at this, otherwise I never would have suggested it.
That's a revealing statement.
Try using your ass next time.
Clench it.
You've done this before?
Yeah, of course I have.
So I guess no one else is coming?

Yeah it seems our fellow "Mommy and Me's" disapprove of my field trip choice.
Ah, it's 'cause their spines are weak.
Frankie, drive it home!

Yes!
Does Lionel know you're here, in your, uh, condition?
Hey, I'm not even throwing. What, should I just be dead?
Is that one of the approved list on activities?
Jenny, straighten those stupid shoulders!

Woo!

I always thought you could run like a small aggressive country, Anne.
Just two fists in some chino pants.

Hup, hup, ladies.
This one for the win.

Agh! Haaa!
Haaa!

Jesus.

Hey guys, uh... Somebody's baby is crying, so... Val says it's time to go.
Oh, yeah.
Woops.

Oh, uh... those have to stay in here.

The moms on a field trip throwing axes at wooden targets.

I really thought I'd be better at this, otherwise I never would have suggested it.
That's a revealing statement.
Try using your ass next time.
Clench it.
You've done this before?
Yeah, of course I have.
So I guess no one else is coming?

Jenny tosses her axe, but it tumbles to the ground.

Yeah it seems our fellow "Mommy and Me's" disapprove of my field trip choice.
Ah, it's 'cause their spines are weak.
Frankie, drive it home!

Frankie tosses her axe deep into the wood.

Yes!
Does Lionel know you're here, in your, uh, condition?
Hey, I'm not even throwing. What, should I just be dead?

Is that one of the approved list on activities?
Jenny, straighten those stupid shoulders!

Jenny stands tall and tosses.

Woo!

She hits the target.

I always thought you could run like a small aggressive country, Anne.
Just two fists in some chino pants.

Frankie goes again. She hits the target.

Hup, hup, ladies.
This one for the win.

Jenny and Frankie both wind up.

Agh! Haaa!
Haaa!

Jenny celebrates.

Jesus.

A teenager approaches them.

Hey guys, uh... Somebody's baby is crying, so... Val says it's time to go.

Oh, yeah.

Woops.

The moms all leave the area. Frankie carries an axe out of the enclosure.

Oh, uh... those have to stay in here.

She grimaces and tosses the axe down.

Scene 2

03' 25" – 04' 20"

Flash to Anne's place. Anne glares at mean nannie as she and Alice make smoothies together in the kitchen. They laugh and smile at each other. Lionel joins in at the kitchen table with his cup of coffee. He watches her as she stares past him.

So is today the day you're gonna murder our children?

I am gonna bond with her today. It's gonna be a nightmare.

Okay.

The other day she asked me if I was sure I was her birth mother.

Yeah, like she could be the product of any other woman.

Snap this time.

Like this?

Alice, come here a sec.

But I get to squeeze the Almond milk cheesecloth. It's the best part.

Don't worry I'll save it for you.

What do you wanna do today? Name your price, I am all yours.

Any price?

Yeah, sure.

40-No, \$30.

Looks like we both got a a little DNA in there after all.

So is today the day you're gonna murder our children?

He grins at her.

I am gonna bond with her today. It's gonna be a nightmare.

Okay.

The other day she asked me if I was sure I was her birth mother.

Yeah, like she could be the product of any other woman.

Anne smiles.

Snap this time.

Like this?

Alice, come here a sec.

But I get to squeeze the Almond milk cheesecloth. It's the best part.

Don't worry I'll save it for you.

Alice approaches her mom.

What do you wanna do today? Name your price, I am all yours.

Any price?

Yeah, sure.

40-No, \$30.

Looks like we both got a a little DNA in there after all.

Lionel grins.

Scene 3

14' 38" – 15' 33"

(Music).

(Music).

(Music).

(Music).

(Crash sound).

Cut outside on the parking lot. Frankie stops as she realizes she can't remember where she's parked. She glances down the road of cars and pushes a button on her key chain. Nothing happens.

(Music).

As she continues looking, she hears a "beep". She turns around and begins to walk toward the noise. She wears a weary frown as she heads for her vehicle door.

(Music).

She throws her bag into the passenger seat and gets inside.

(Music).

She tags at her seat-belt. It keeps getting stuck.

(Music).

She tosses it at the side and decides to drive without it. She glances over her shoulder to reverse, but the car lurches forward.

(Crash sound).

She hits another parked car.

Scene 4

15' 34" – 17' 22"

Hey Val?

Oh. Kate. Did you forget something? Need to borrow a pad?

I don't. No. I got the email that Charlie will lose his

Kate visits with Val.

Hey Val?

Oh. Kate. Did you forget something? Need to borrow a pad?

I don't. No. I got the email that Charlie will lose his

seat because I'm going to Montreal? I know it's a coveted spot, but I thought maybe...

...there was something that I could, you know, like... what do you guys need, some new toys? I mean, that foam tile is looking a little beat up. Some fresh carpet, curtains, blinds. Cash.

Kate, I'm not following. Do you work for the building? Wow, Val. I did not take you as someone who would drive a hard bargain.

Fresh coat of paint on the walls, final offer. What do you say?

Yes, that would be lovely. I have been saying for years, we need color in here. It's so drab.

Agh. So great, then we have a deal. I will get some fresh paint on these walls and Charlie will enjoy it when I get back in his spot.

Yes of course. In your s...

You... Kate, is this a bribe?

Is it working?

Kate, I thought we were friends. The very best of friends. Best friends.

And as such, you know, best friends keep secrets. They're like sisters, you know? So, uh... what do you say, you don't tell the moutie and we just keep it between you, me and these fading walls. Well, if I'm going to start taking bribes, Kate, there is something else I'm going to need.

Okay. What is it, you dirty dog?

Would you consider friendship bracelets?

You know what?

Matching haircuts.

How about a hug.

Yeah. All right, okay.

Let's do it.

They say seven seconds. That's the rule.

seat because I'm going to Montreal? I know it's a coveted spot, but I thought maybe...

Kate hesitates.

...there was something that I could, you know, like... what do you guys need, some new toys? I mean, that foam tile is looking a little beat up. Some fresh carpet, curtains, blinds. Cash.

Kate, I'm not following. Do you work for the building? Wow, Val. I did not take you as someone who would drive a hard bargain.

Val grins innocently.

Fresh coat of paint on the walls, final offer. What do you say?

Yes, that would be lovely. I have been saying for years, we need color in here. It's so drab.

Agh. So great, then we have a deal. I will get some fresh paint on these walls and Charlie will enjoy it when I get back in his spot.

Yes of course. In your s...

Val stops.

You... Kate, is this a bribe?

Is it working?

Kate, I thought we were friends. The very best of friends. Best friends.

And as such, you know, best friends keep secrets. They're like sisters, you know? So, uh... what do you say, you don't tell the moutie and we just keep it between you, me and these fading walls. Well, if I'm going to start taking bribes, Kate, there is something else I'm going to need.

Okay. What is it, you dirty dog?

Would you consider friendship bracelets?

Val grins wide.

You know what?

Matching haircuts.

Kate frowns.

How about a hug.

Yeah. All right, okay.

Let's do it.

They hug. Kate quickly tries to squirm out of Val's arms.

They say seven seconds. That's the rule.

They continue to hug.

Scene 5

17' 24" – 18' 46"

Various shots of the busy Toronto streets as night descends on the city. Back at Kate's place there are boxes of supplies everywhere.

Hey, what are all these boxes?

Yeah, I went to Costco.

Kate installs a camera in Charlie's room.

I mean, how are you supposed to get the camera in? Did you at least have fun today? For the love of God, say "yes".

Nathan enters.

Why is there a year's supply of boxers on our bed? Just trying to make sure you guys are set while I am

Hey, what are all these boxes?

Yeah, I went to Costco.

I mean, how are you supposed to get the camera in? Did you at least have fun today? For the love of God, say "yes".

Why is there a year's supply of boxers on our bed? Just trying to make sure you guys are set while I am

gone.
Is there like a winter's coming apocalypse that I don't know about?

For a boy who's like five years older than our son?
I'm just trying to be prepared.

No.
Here. Jesus! Sorry.
Got it
That's just over there.

Let me do that.
No, I got it. I got it. Just, sort of, a righty-tight, lefty-loosey situation.
Hm-hmm. Yeah.
I'm not thrilled that you're going, but we're gonna be fine.
Yeah.

Do you want me to tell you that it's gonna suck and we're not gonna get by without you?
Maybe. Okay, it's gonna suck and we're gonna miss you like crazy, but... you gotta let go a little bit. What does that mean? It means if you're gonna go, you actually need to let go. Be there. And I promise to wear clean underwear.

Thank you for going along with all of this.
I'm not sure I had a choice. So that raise you mentioned? How much are we talking about?
25 percent increase.
Wow. You're gonna be making more than me. I think my balls just started crying.
Ball tears. Ooh. But are you happy for me?
I'm okay with it. Happy, might be pushing it.
Not even 25 percent happy?
Okay, 25 percent happy.
I'll take it.

Uh, that's backwards.
No, I don't think so.

gone.
Is there like a winter's coming apocalypse that I don't know about?

[He grabs a jacket,](#)
For a boy who's like five years older than our son?
I'm just trying to be prepared.
[She keeps dropping things as she continues to try to install the camera.](#)

No.
Here. Jesus! Sorry.
Got it
That's just over there.
[Nathan tries to help.](#)

Let me do that.
No, I got it. I got it. Just, sort of, a righty-tight, lefty-loosey situation.
Hm-hmm. Yeah.
I'm not thrilled that you're going, but we're gonna be fine.
Yeah.

Do you want me to tell you that it's gonna suck and we're not gonna get by without you?
Maybe. Okay, it's gonna suck and we're gonna miss you like crazy, but... you gotta let go a little bit. What does that mean? It means if you're gonna go, you actually need to let go. Be there. And I promise to wear clean underwear.

[She grins.](#)
Thank you for going along with all of this.
I'm not sure I had a choice. So that raise you mentioned? How much are we talking about?
25 percent increase.
Wow. You're gonna be making more than me. I think my balls just started crying.
Ball tears. Ooh. But are you happy for me?
I'm okay with it. Happy, might be pushing it.
Not even 25 percent happy?
Okay, 25 percent happy.
I'll take it.

[He looks up to her work on the wall.](#)
Uh, that's backwards.
No, I don't think so.

EPISODE 11

Scene 1

00' 37" – 02' 42"

The stork is taking you to Montreal.
Thank you, Val, it's very... sweet.
What's sweet?

I can't see anything.
How's it going over there, Annie?
What's wrong with Anne?
Uh, she's like bleeding, she's on bed rest.
My ass is numb, I smell weird and my brain is reeling.
God, not having clients really sucks. Like I thought
about what I'm having for lunch today four times -
tuna fish sandwich.

Wait...
Hang in there, mama. It's only temporary.
Yeah, temporarily ruining my life. I gotta say guys,
I'm seriously considering an abortion.

Crap, did this thing freeze?
Oh, no, we're still here, Anne. Just it sounded like
you said you were thinking about an abortion. Uh,
yeah, that's 'cause I did.
I think we're all just a little taken back.
Well, I don't get it, it's only another six months? I
mean, I was on bed rest my last pregnancy and I kind
of enjoyed it.
Aren't you a dream?
The thing is, it's not just six months. It's the fact that
our money is tied up in god knows what; Lionel, while
adorable, is about as predictable as a baby boy's
pee stream, and frankly, sometimes it feels like this
pregnancy might be killing me. Hey, I'm sorry, Kate,
this day is supposed to be about you.
Yes, Kate! I'd love to change the subject. Let's talk
about this new job of yours.
Oh. Well, I'll be handling the largest account at Gaze,
so it's kind of a big deal.
Wow.
Woo, this is more fun to talk about! You know what
won't be fun?

Mommy and Me without you.
Sorry, you just go to Montreal for training or
something?
Uh, no, it's a total re-brand, the job would take place
there.
For how long?
Three months.
Three months?! Wow, uh... isn't that like a six hour
drive?
Or a one hour flight.
Alicia, I'm sorry, doesn't your husband work in Alaska
half the year?
Yeah, so?

[The ladies throw a party for Kate at Mommy group.](#)
The stork is taking you to Montreal.
Thank you, Val, it's very... sweet.
What's sweet?

[Anne is on Skype.](#)
I can't see anything.
How's it going over there, Annie?
What's wrong with Anne?
Uh, she's like bleeding, she's on bed rest.
My ass is numb, I smell weird and my brain is reeling.
God, not having clients really sucks. Like I thought
about what I'm having for lunch today four times -
tuna fish sandwich.

[She pauses.](#)
Wait...
Hang in there, mama. It's only temporary.
Yeah, temporarily ruining my life. I gotta say guys,
I'm seriously considering an abortion.

[The moms stare with shock.](#)
Crap, did this thing freeze?
Oh, no, we're still here, Anne. Just it sounded like
you said you were thinking about an abortion. Uh,
yeah, that's 'cause I did.
I think we're all just a little taken back.
Well, I don't get it, it's only another six months? I
mean, I was on bed rest my last pregnancy and I kind
of enjoyed it.
Aren't you a dream?
The thing is, it's not just six months. It's the fact that
our money is tied up in god knows what; Lionel, while
adorable, is about as predictable as a baby boy's pee
stream, and frankly, sometimes it feels like this
pregnancy might be killing me. Hey, I'm sorry, Kate,
this day is supposed to be about you.
Yes, Kate! I'd love to change the subject. Let's talk
about this new job of yours.
Oh. Well, I'll be handling the largest account at Gaze,
so it's kind of a big deal.
Wow.
Woo, this is more fun to talk about! You know what
won't be fun?

[Val frowns.](#)
Mommy and Me without you.
Sorry, you just go to Montreal for training or
something?
Uh, no, it's a total re-brand, the job would take place
there.
For how long?
Three months.
Three months?! Wow, uh... isn't that like a six hour
drive?
Or a one hour flight.
Alicia, I'm sorry, doesn't your husband work in Alaska
half the year?
Yeah, so?

So?
So it's different because he's a...
Because he's a what, a he?

Busted!
Uh-uh.
Yes! In your face, Alicia! Yeah. It's raining me! Yeah!

Oh!

So?
So it's different because he's a...
Because he's a what, a he?
The group call her out.
Busted!
Uh-uh.
Yes! In your face, Alicia! Yeah. It's raining me! Yeah!
Alicia slams the laptop shot.
Oh!
The others grimace as Alicia shrugs.

Scene 2

02' 46" – 03' 34"

You sure I should wear this? You know these kids don't appreciate business casual.
A well-shoulder-padded blazer is our greatest weapon in this world.
It's like I'm married to Joan Coosack.
Okay, it's 'Cusack', But it's-that's fine.

So how are you feeling?
Yeah, Yeah, We're probably gonna be fine.
Probably? How you expect me to leave if you say something like that?
Okay, I'm sorry. It's gonna be great.

Maybe you guys could go for a walk?
Yeah-yeah, for sure.
Yeah?... Wait, no. The traffic on our street has been too crazy. Maybe you could cook something?
Something cold?
Honey, please don't treat me like one of your special needs kids.
Okay, we're gonna be fine. You're gonna be fine.
We, we won't leave. Snow day! (laughs)

Cut to Frankie's place. She and the baby watch Giselle getting ready for work.
You sure I should wear this? You know these kids don't appreciate business casual.
A well-shoulder-padded blazer is our greatest weapon in this world.
It's like I'm married to Joan Coosack.
Okay, it's 'Cusack', But it's-that's fine.
Giselle smirks.
So how are you feeling?
Yeah, Yeah, We're probably gonna be fine.
Probably? How you expect me to leave if you say something like that?
Okay, I'm sorry. It's gonna be great.
Frankie smiles.
Maybe you guys could go for a walk?
Yeah-yeah, for sure.
Yeah?... Wait, no. The traffic on our street has been too crazy. Maybe you could cook something?
Something cold?
Honey, please don't treat me like one of your special needs kids.
Okay, we're gonna be fine. You're gonna be fine.
We, we won't leave. Snow day! (laughs)
Giselle grimaces.

Scene 3

04' 10" – 05' 07"

Mmm. Isn't it beautiful?

(Loud urine splashing)
All right, well maybe don't look at him.

That's a lot.

(Cell Hip Hop ringer plays) ♪ When we roll up on the club ♪
(Sassy tone) Hey lady.
She made me a card. She loves me.

Cut to Kate with Charlie in the park. She grasps him in her arms while sitting on a bench.
Mmm. Isn't it beautiful?
Just then, Kate spots a man peeing against a nearby tree.
(Loud urine splashing)
All right, well maybe don't look at him.
The man seems drunk.
That's a lot.
Another man stops jogging right in front of them. He gasps to catch his breath. Kate gets a call from Anne.
(Cell Hip Hop ringer plays) ♪ When we roll up on the club ♪
(Sassy tone) Hey lady.
She made me a card. She loves me.
Anne grimaces.

I'm the worst.
Who, Alice? That's great. Why do you sound traumatized?
I don't know, maybe we are connected. You know, just in our own fucked up way.
Honey, this is good news. Why aren't you happy? I'm thrilled for you.
I know, but I'm freaking out, Kate! Can you come over?
Um...

...okay, yeah. Charlie you wanna go see Auntie Anne?

Yeah, this park's the worst.

I'm the worst.
Who, Alice? That's great. Why do you sound traumatized?
I don't know, maybe we are connected. You know, just in our own fucked up way.
Honey, this is good news. Why aren't you happy? I'm thrilled for you.
I know, but I'm freaking out, Kate! Can you come over?
Um...

She looks at Charlie.

...okay, yeah. Charlie you wanna go see Auntie Anne?

The jogger gasps.

Yeah, this park's the worst.

He continues jogging as they hang-out.

Scene 4

05' 08" – 06' 47"

What are you doing, fondling yourself?
No, it's this nipple ring. Still hurts.
Then why don't you take it out?
No. It's like the one part of me that's not a wife and a mother.
Gross. What are you doing tonight?
I don't know, being a wife and a mother?
I'm going to The Silver Dollar Room. They have extra cheap drink specials, and they have these underemployed hipsters who try to have their way with you. It's so pathetic. You wanna come?
Mm, I don't know if I'm in the mood.
(Cell buzzes)

Want a front row seat to my life?

Sure.
Hello?
Ian: Oh my God, babe, babe, babe, you're gonna...
What?
Are you listening? I got the greatest news.
Calm down. I can't understand you.
I have a meeting with a producer who's interested in "Father Daze!"
So you're just gonna write a whole movie?
Well, yeah. Jenny, it's kinda in the job description, You know, as a screenwriter. Why you dumping on this?
I'm not. I'm sorry. That's... that's great.
Hey, let's celebrate tonight you and me. I'll order Swiss Chalet and we can slow-bone while we watch TV.

Um, I can't, Ian.
What? Why?
It's this work thing. It's a charity event for millennials... seeking employment.

Cut to Jenny at work. She queerly checks her nipple at her desk. Gina catches her from behind.
What are you doing, fondling yourself?
No, it's this nipple ring. Still hurts.
Then why don't you take it out?
No. It's like the one part of me that's not a wife and a mother.
Gross. What are you doing tonight?
I don't know, being a wife and a mother?
I'm going to The Silver Dollar Room. They have extra cheap drink specials, and they have these underemployed hipsters who try to have their way with you. It's so pathetic. You wanna come?
Mm, I don't know if I'm in the mood.
(Cell buzzes)

Jenny gets a call from Ian on her cell.

Want a front row seat to my life?

Gina grins.

Sure.
Hello?
Ian: Oh my God, babe, babe, babe, you're gonna...
What?
Are you listening? I got the greatest news.
Calm down. I can't understand you.
I have a meeting with a producer who's interested in "Father Daze!"
So you're just gonna write a whole movie?
Well, yeah. Jenny, it's kinda in the job description, You know, as a screenwriter. Why you dumping on this?
I'm not. I'm sorry. That's... that's great.
Hey, let's celebrate tonight you and me. I'll order Swiss Chalet and we can slow-bone while we watch TV.

Gena fakes a gag.

Um, I can't, Ian.
What? Why?
It's this work thing. It's a charity event for millennials... seeking employment.

Yeah, okay fine.

Well, you know what? That's okay, it's, uh, it's good material for the film, all right? Stay at home dad, dinner for one... and a half.

Great.

Yeah.

Happy to help with the material. I'll be home later. Love you.

Yeah, okay fine.

He frowns.

Well, you know what? That's okay, it's, uh, it's good material for the film, all right? Stay at home dad, dinner for one... and a half.

Jenny grins.

Great.

Yeah.

Happy to help with the material. I'll be home later. Love you.

She hangs up on him.

Scene 5

10' 11" – 10' 57"

You all right, buddy?

What are you doing?

Let me in your car.

You're on bed rest, dude. Dude.

Don't "dude-bed-rest"-me, right now. I gotta get out of here. C'mon I can't breathe. Please.

Yes. Here we go.

And... bed rest.

Are we even moving?

Hey, I picked you up, okay, don't push it. So, where to? You wanna treat or something, you want a Diary Queen.

Take me to an abortion clinic.

Psshh.

I'm serious.

Really? Like, really?

Get your eyes on the road. Look, I just wanna go to see how I feel when I get there, okay?... Please.

Okay, I will take you to an abortion clinic, but this is a sight seeing mission only.

Yup.

All right.

You are gonna need to start driving faster, it feels like we're moving backwards.

You should not even be out of the house, okay? I'm taking it slow.

I would like to get there before I have this baby.

Okay, so where is this place, anyway?

I don't know. Why do you think I would know that?

Because you asked to go to one.

Yeah, but I've never actually been to one. Have you been to one?

Meanwhile, Kate arrives at Anne's place. She turns to Charlie in the car.

You all right, buddy?

Anne throws a twig at the car from her yard. Kate is shocked to see her. She rolls her window down to speak.

What are you doing?

Let me in your car.

Anne rushes toward the car.

You're on bed rest, dude. Dude.

Don't "dude-bed-rest"-me, right now. I gotta get out of here. C'mon I can't breathe. Please.

Kate unlocks the doors. Anne gets in the car.

Yes. Here we go.

She breathes deeply and slowly rolls the chair down.

She inches back into a resting position.

And... bed rest.

Kate drives around as Anne lays back.

Are we even moving?

Hey, I picked you up, okay, don't push it. So, where to? You wanna treat or something, you want a Diary Queen.

Take me to an abortion clinic.

Psshh.

I'm serious.

Kate stares her down.

Really? Like, really?

Get your eyes on the road. Look, I just wanna go to see how I feel when I get there, okay?... Please.

Kate frowns and thinks.

Okay, I will take you to an abortion clinic, but this is a sight seeing mission only.

Yup.

All right.

You are gonna need to start driving faster, it feels like we're moving backwards.

You should not even be out of the house, okay? I'm taking it slow.

I would like to get there before I have this baby.

Okay, so where is this place, anyway?

I don't know. Why do you think I would know that?

Because you asked to go to one.

Yeah, but I've never actually been to one. Have you been to one?

No.
You know what? I'll just Yelp one.
You're gonna Yelp an abortion clinic? Yeah, of course. I guess you're right, you can sorta review anything, right? I wonder the kind of complaints an abortion clinic gets though. Like, one star! Still pregnant!

That's sick, Kate. Should I sort it by rating or distance?

Rating, obviously!

I just didn't want us to get stuck in traffic on the way there.

Hmm, that's a good point.

No.
You know what? I'll just Yelp one.
You're gonna Yelp an abortion clinic? Yeah, of course. I guess you're right, you can sorta review anything, right? I wonder the kind of complaints an abortion clinic gets though. Like, one star! Still pregnant!

Anne scowls.

That's sick, Kate. Should I sort it by rating or distance?

Rating, obviously!

I just didn't want us to get stuck in traffic on the way there.

Hmm, that's a good point.

Scene 6

10' 10" – 10' 57"

Hi. I'd like an abortion.
Anne! What the hell, not what we agreed on. I agreed to nothing.
You can both relax because you're not getting an abortion today.
Why not?
You can't just walk in here and order one.
But this is Canada.
I can book you in for a consultation.
Fine. Anything that gets me one step closer to not being pregnant.
Good.

So... hi, quick thing, can I bring this in here?

He's not usually this happy.

What time did they say they would... how long?

Anne speaks to a receptionist at the clinic. Kate holds Charlie.

Hi. I'd like an abortion.
Anne! What the hell, not what we agreed on. I agreed to nothing.
You can both relax because you're not getting an abortion today.
Why not?
You can't just walk in here and order one.
But this is Canada.
I can book you in for a consultation.
Fine. Anything that gets me one step closer to not being pregnant.
Good.

Anne takes the paperwork.

So... hi, quick thing, can I bring this in here?

Kate points to Charlie.

Flash inside the waiting room. All the waiting women glare over at them. Kate grins awkwardly as Charlie acts cute.

He's not usually this happy.

She whispers to Anne.

What time did they say they would... how long?

Scene 7

13' 26" – 14' 24"

It smells great.

Mmm.

You cleaned.
Yeah, a bit. Oh, that book you sent?
I thought it would be a good project for you to focus on.
Mm-hmm.

Yes!

What's up?

Cut to Frankie's place. Giselle arrives onto a clean house and a hot dinner.

It smells great.

She tries the stew.

Mmm.

She looks around.

You cleaned.
Yeah, a bit. Oh, that book you sent?
I thought it would be a good project for you to focus on.
Mm-hmm.

Frankie gets an email.

Yes!

What's up?

I just got 250 bones for the ottoman.
 Your grandmother's ottoman? But you love that thing.
 Yeah, But the book says that if an item no longer brings you joy you're supposed to like thank it, and send it on its way. To somebody who'll pay for it.
 I don't think that was the point of the book, but 250 dollars is wonderful. We could use that.
 Yeah, just think about all the junk in our house, right. Like all the books and diaries, and jackets. Who would want to buy your diaries?
 People will buy just about anything if you put the right... spin on it.

I just got 250 bones for the ottoman.
 Your grandmother's ottoman? But you love that thing.
 Yeah, But the book says that if an item no longer brings you joy you're supposed to like thank it, and send it on its way. To somebody who'll pay for it.
 I don't think that was the point of the book, but 250 dollars is wonderful. We could use that.
 Yeah, just think about all the junk in our house, right. Like all the books and diaries, and jackets. Who would want to buy your diaries?
 People will buy just about anything if you put the right... spin on it.
 Giselle grabs a trinket of the counter in front of her. She stuffs it on her purse.

Scene 8
 14' 25" – 14' 44"

Sweetie, that is really, really good. Um, quick question: why does my upper body look kinda like a big brown pile?
 'Cause that's what you look like in the morning.
 Okay. Yeah, like a big pile of shjt. Poo. Don't say that word. It's really good, sweetie.

Cut to Anne's place. Alice shows Lionel her homemade card.
 Sweetie, that is really, really good. Um, quick question: why does my upper body look kinda like a big brown pile?
 'Cause that's what you look like in the morning.
 Okay. Yeah, like a big pile of shjt. Poo. Don't say that word. It's really good, sweetie.

EPISODE 12
Scene 1
 01' 45" – 03' 14"

Just a couple more seconds, mommies.
 (Bell rings) Okay! Time to turn your vision boards around. And let's show and tell.
 Sheila, I need to be honest with you, your board is disturbing me. Did you mean to black out all of the eyes?
 I did.
 Can I start?
 I'm just feeling passionate about this 'cause I'm totally in a place where I'm turning my life around. It's wonderful to move forwards.
 I'm more in a move backwards place. Like where I was in college. It was a really bright time in my life. And these are pages I ripped out of a book, 'cause I was taking a class with this really cute guy, now known as Ian, my husband!
 I chose to do the exercise differently. I decorated Rhoda.
 Frankie, are you okay, man?
 Hey, Anne didn't even do the assignment.

Flash to Moms room back in Toronto.
 Just a couple more seconds, mommies.
 The moms build vision boards.
 (Bell rings) Okay! Time to turn your vision boards around. And let's show and tell.
 Val frowns at Sheila's board of models.
 Sheila, I need to be honest with you, your board is disturbing me. Did you mean to black out all of the eyes?
 Sheila grins.
 I did.
 Can I start?
 Jenny.
 I'm just feeling passionate about this 'cause I'm totally in a place where I'm turning my life around. It's wonderful to move forwards.
 I'm more in a move backwards place. Like where I was in college. It was a really bright time in my life. And these are pages I ripped out of a book, 'cause I was taking a class with this really cute guy, now known as Ian, my husband!
 Frankie.
 I chose to do the exercise differently. I decorated Rhoda.
 Rhoda is asleep in her arms covered in crafting material.
 Frankie, are you okay, man?
 Hey, Anne didn't even do the assignment.

This is a stupid assignment. Vision boards are for sad, lost millennials who don't have any work ethic. You seem angrier than usual, Anne. I'm sorry. I got in a really bad fight with Lionel. What about? The usual, abortions. Oh my, yes, that would be a difficult discussion. But I do wanna remind you that it's important to find opportunities for release. Yeah, don't worry, I have my ways. (Axe thuds loudly)

(Grunts of effort)
(Forceful scream)
Fuck, that feels good!

This is a stupid assignment. Vision boards are for sad, lost millennials who don't have any work ethic. You seem angrier than usual, Anne. I'm sorry. I got in a really bad fight with Lionel. What about? The usual, abortions. Oh my, yes, that would be a difficult discussion. But I do wanna remind you that it's important to find opportunities for release. Yeah, don't worry, I have my ways. (Axe thuds loudly)

Flash to Anne at the axe throws place. She chucks several axes at a wooden target.

(Grunts of effort)
(Forceful scream)
Fuck, that feels good!

Scene 2

05' 00" – 05' 58"

What are you up to? You're making me nervous. Can you take a break, please?
No can do, I'm on a roll. I'm finally driving in the lane I was supposed to. I'm a goddamn salesman. I'm glad you're happy. You are happy, right? I can't tell. I'm cleaning our life out! I can finally breathe.

It does feel nice to have less clutter.

Wait, where's the clock?

Sold it.

What else have you sold? Oh, I'm just selling stuff we don't need or use or, that we can get a lot of money for.

Well, it's wonderful that you found something that you're good at.

Yeah, you can say that again, right? I brought in about \$1,800 this morning.

Oh my God.

Damn straight. I'm taking care of us. I am the captain of this ship and I'm gonna sail it straight onto land.

Just keep your eye on the lighthouse.

The figurine?

Sold it.

Flash to Frankie and Giselle. Frankie's on her laptop.

What are you up to? You're making me nervous. Can you take a break, please?

No can do, I'm on a roll. I'm finally driving in the lane I was supposed to. I'm a goddamn salesman. I'm glad you're happy. You are happy, right? I can't tell.

I'm cleaning our life out! I can finally breathe.

She looks frazzled.

It does feel nice to have less clutter.

Giselle looks to the wall.

Wait, where's the clock?

Sold it.

What else have you sold? Oh, I'm just selling stuff we don't need or use or, that we can get a lot of money for.

Well, it's wonderful that you found something that you're good at.

Yeah, you can say that again, right? I brought in about \$1,800 this morning.

Oh my God.

Damn straight. I'm taking care of us. I am the captain of this ship and I'm gonna sail it straight onto land.

Just keep your eye on the lighthouse.

The figurine?

Frankie grins.

Sold it.

Giselle leaves.

Scene 3

05' 59" – 07' 24"

There you are. What are you doing?

Hey, um...

I was thinking a lot about what you said the other day.

I'm really sorry, Lionel.

No-no-no, you're right. This is something we need to

Cut to Anne's place. She and Lionel speak.

There you are. What are you doing?

Hey, um...

He's in her office.

I was thinking a lot about what you said the other day.

I'm really sorry, Lionel.

No-no-no, you're right. This is something we need to

figure out.
And the white board is gonna help us do that?
All right, do not knock it until you tried it. This here is
how I make all my work decisions.
That explains so much.
Mm-hmm.

Having a third baby, pros and cons.
I can read.
Yup. Okay. (Clicks tongue)

I have a con.
Good. Okay, good.
Uh, we can't really afford another baby.
Money. Huge factor.

Con.
Con. Okay, another one, good.
Uh... We barely have time for the kids we have now.
No time. No time.

We got no time. No time...

More diapers. More Formula.
Those are cons.
Huge cons, right?

Yeah, baby stuff.

(Snaps fingers) I got a pro!
Yeah?
Yeah, I got a pro. All right, all right.

T.L.B. I'm a big fan of tiny, little babies.

figure out.
And the white board is gonna help us do that?
All right, do not knock it until you tried it. This here is
how I make all my work decisions.
That explains so much.
Mm-hmm.

He reads the board.
Having a third baby, pros and cons.
I can read.
Yup. Okay. (Clicks tongue)
He stares at the board in silence. She quietly pipes up.

I have a con.
Good. Okay, good.
Uh, we can't really afford another baby.
Money. Huge factor.
He writes it into the cons colon, then steps back. She speaks again.

Con.
Con. Okay, another one, good.
Uh... We barely have time for the kids we have now.
No time. No time.

He writes it on the board.
We got no time. No time...

He thinks.
More diapers. More Formula.
Those are cons.
Huge cons, right?

He writes.
Yeah, baby stuff.
They both look to the empty pros colone. Lionel thinks hard for something positive to say.

(Snaps fingers) I got a pro!
Yeah?
Yeah, I got a pro. All right, all right.

He writes the letters T.L.B.
T.L.B. I'm a big fan of tiny, little babies.
Anne nods and grimaces at him. Lionel loos nervously to the cons column.

Scene 4

13' 33" – 14' 02"

Cut to Anne's place. She and Lionel sit at her couches in the office staring at their pros and cons chart. The amount of snacks gathered in the coffee table show how long they've been working. The chart is now full on the cons side while in the pros side they only read T.L.B. and Family band?

Lionel gets an idea.

What? What is it?

He shakes his head and changes his mind.

Nothing.

Anne frowns. They continue to stare at their chart.

What? What is it?

Nothing.

Scene 5

14' 03" – 15' 14"

So... Shirley, what's your deal? I mean, are you in a relationship? Is there another guy? Girl? Whatever, no judgment. It's gotta be hard out there, though, right now? All those apps?

Yeah, you know, the apps are really weird. A guy wrote me last week: he told me my teeth were the perfect shape and size for intimacy.

Mmm.

So that was, like, creepy.

Super creepy.

Yeah. But it's also cool because you have so many options. Right?

Like, I have thousands of guys at my finger tips at all times. On the other hand, they have thousands of women at their finger tips. So you start to feel like everyone's just like, who's next? It's like iTunes: nobody wants to listen to the whole song. You start to feel like you're just like half the song. Oh no, you're a whole song.

Really?

Mm-hmm.

Thanks.

And look, I mean, thousands of guys, one of them is bound to be the... one... of them?

Kate. I went to the chiropractor once just for the human touch.

That's resourceful.

I guess. It was really expensive.

Cut back to Montreal. Kate and Shirley are out for drinks.

So... Shirley, what's your deal? I mean, are you in a relationship? Is there another guy? Girl? Whatever, no judgment. It's gotta be hard out there, though, right now? All those apps?

Yeah, you know, the apps are really weird. A guy wrote me last week: he told me my teeth were the perfect shape and size for intimacy.

Mmm.

Kate takes a drink.

So that was, like, creepy.

Super creepy.

Yeah. But it's also cool because you have so many options. Right?

Like, I have thousands of guys at my finger tips at all times. On the other hand, they have thousands of women at their finger tips. So you start to feel like everyone's just like, who's next? It's like iTunes: nobody wants to listen to the whole song. You start to feel like you're just like half the song. Oh no, you're a whole song.

Really?

Mm-hmm.

Thanks.

And look, I mean, thousands of guys, one of them is bound to be the... one... of them?

Kate. I went to the chiropractor once just for the human touch.

That's resourceful.

I guess. It was really expensive.

Scene 6

15' 50" – 16' 38"

(Music).

Oh, no...

Oh!

Oh, it doesn't look that bad.

Not that bad? It is dusty rose. It's what great aunts everywhere wear to baby showers. It's wool, by the way. In case you were wondering about the ventilation, not so great.

I kind of like it on you.

You do? Does this make up for this morning's conversation? Your wife looking like a 1990's Hillary Clinton?

Kate arrives home to her Montreal apartment. A box and a card have been left on her kitchen table.

(Music).

She reads the card. It says "Be sure to smile. Victoria". Kate grins and opens the box. She chuckles out loud.

Oh, no...

Victoria has sent her a pink suit dress.

Oh!

Kate Skypes with Nathan and Charlie while drinking wine. She wears the outfit.

Oh, it doesn't look that bad.

Not that bad? It is dusty rose. It's what great aunts everywhere wear to baby showers. It's wool, by the way. In case you were wondering about the ventilation, not so great.

I kind of like it on you.

You do? Does this make up for this morning's conversation? Your wife looking like a 1990's Hillary Clinton?

EPISODE 13

Scene 1

02' 16" – 03' 10"

Mommy, are you sick?
Hmm? No, honey, no. I'm just gonna, kind of, take it easy today.
Okay good, because I still have to do that school project.
Right. The modern-day woman interview thing, right? Well, I am ready for my close up. How do I look?

You look... okay?

Okay great, let's do this.

Okay, so as a modern-day woman, where do you get most of your clothes?

As a modern-day busy woman, I get most of my clothes online.

Oh, so you don't make them yourself?

No. Some kid in Bangladesh makes my clothes.

You know, making your own clothes isn't that crazy. I knit all my scarves. I even made my own moccasins.

Is this before or after you foraged for berries?

After.

By the way, how're you feeling?

Uh, I'm all right. Thank you.

Okay, next question...

Cut to Alice and Anne.

Mommy, are you sick?

Hmm? No, honey, no. I'm just gonna, kind of, take it easy today.

Okay good, because I still have to do that school project.

Right. The modern-day woman interview thing, right? Well, I am ready for my close up. How do I look?

You look... okay?

Anne rolls her eyes.

Okay great, let's do this.

Alice films her.

Okay, so as a modern-day woman, where do you get most of your clothes?

As a modern-day busy woman, I get most of my clothes online.

Oh, so you don't make them yourself?

Mean nannie enters.

No. Some kid in Bangladesh makes my clothes.

You know, making your own clothes isn't that crazy. I knit all my scarves. I even made my own moccasins.

Is this before or after you foraged for berries?

After.

She's serious.

By the way, how're you feeling?

Uh, I'm all right. Thank you.

They grin at each other. Alice continues.

Okay, next question...

Scene 2

03' 12" – 04' 03"

Excuse me!

Hi! I know I've been kind of dropping the ball lately, but I just wanted to let you all know that I, I filled the fridge with snacks.

What kind of snacks?

Lots of good stuff. I went to the organic market, so it's all pretty high shelf.

Health food?

There's chips in there too.

Any sweets?

Yeah.

Why would you do that?

Friday before the long weekend? They dump everything in the fridge at 4:30.

Cut to Jenny at work. She sets up snacks and calls on her co-workers.

Excuse me!

They pick up from their cubicles.

Hi! I know I've been kind of dropping the ball lately, but I just wanted to let you all know that I, I filled the fridge with snacks.

Ardene pipes up.

What kind of snacks?

Lots of good stuff. I went to the organic market, so it's all pretty high shelf.

Garry.

Health food?

There's chips in there too.

Any sweets?

Yeah.

Why would you do that?

Gena.

Friday before the long weekend? They dump everything in the fridge at 4:30.

Well,

I think it was pretty solid of you, Jenny.
Ooh, baba ghanoush! I'll take it home, Jenny.
Okay, see, now I wish you'd taken requests because some of us are allergic to eggplant. If that gets in the vents; I'm anaphylactic.

Oops.

Well,

Marvin grins.

I think it was pretty solid of you, Jenny.
Ooh, baba ghanoush! I'll take it home, Jenny.
Okay, see, now I wish you'd taken requests because some of us are allergic to eggplant. If that gets in the vents; I'm anaphylactic.

Garry scowls.

Oops.

Jenny frowns.

Scene 3

09' 38" – 10' 26"

Shit.

Alice, put your damn unicorns away.

Okay, this is happening.

(Laptop key clacks)

Hi, I'm Alice Carlson and this is my documentary:
"Modern Day Woman versus Pioneer Day Woman".

In pioneer times, families often make their own clothes by sharing sheep and then making wool on their spinning wheels.

Oh, I get it.

You don't make them yourself?

What? No.

A kid in Bangladesh makes my clothes.

Oh shit.

Meanwhile, Anne notices Alice's mess on the kitchen table.

Shit.

She calls to her.

Alice, put your damn unicorns away.

She shoves Alice's dolls into a small backpack. Under the dolls she finds Alice's laptop. She opens the laptop and begins to snoop. She finds Alice's school project. She sits at the table to watch.

Okay, this is happening.

(Laptop key clacks)

Hi, I'm Alice Carlson and this is my documentary:
"Modern Day Woman versus Pioneer Day Woman".

Anne grins.

In pioneer times, families often make their own clothes by sharing sheep and then making wool on their spinning wheels.

Oh, I get it.

You don't make them yourself?

What? No.

Footage of Anne.

A kid in Bangladesh makes my clothes.

Anne suddenly frowns.

Oh shit.

Scene 4

12' 40" – 14' 14"

Oh my God, I'm so sorry.

Hey, it's okay.

Where is he? Where is he?

He's right here, he's right here.

Charlie. Hi, baby! Can I-Oh, sorry, can I, um, can I hold him?

I'm sorry, who are you?

I'm the mother. I'm his mom.

Okay, you'll need to put on a gown first.

Here you go, honey. Here you go.

Oh, all right. Okay. I just sort of... Actually, perfect timing as I was about to administer him a shot. It's

A shot of the Toronto skyline from afar. Cut to the hospital. Kate rushes in still wearing the ugly outfit.

Oh my God, I'm so sorry.

Hey, it's okay.

She and Nathan hug.

Where is he? Where is he?

He's right here, he's right here.

The nurse stands to Charlie.

Charlie. Hi, baby! Can I-Oh, sorry, can I, um, can I hold him?

I'm sorry, who are you?

I'm the mother. I'm his mom.

Okay, you'll need to put on a gown first.

Here you go, honey. Here you go.

Nathan hands her one.

Oh, all right. Okay. I just sort of... Actually, perfect timing as I was about to administer him a shot. It's

always nice when the mother puts on the band aid.
Oh great!
Let me just sort of...

Oh wonderful! As this is a teaching hospital, would you mind if they watched? Uh, sure, that's fine. Okay. That's yours.
Okay, thank you. Band aid. Probably learned this on your first day of med school.

And we're giving him the shot.

Oh, poor... it's okay, monkey. It's okay, here comes your band aid.
That's your cue, mom.
Yup-yup-yup. Just gonna... oh shjt!
Please don't use that.

Here is a fresh one.
Please don't write that down.

It's okay, Kate, just relax.
I just have to...
Please don't blow on it, it's dirty now. Here is a fresh one.

Oh, I, um, I ripped it.
I'll do it. And done.

always nice when the mother puts on the band aid.
Oh great!
Let me just sort of...

As she struggles with the gown a group of young doctors enter.

Oh wonderful! As this is a teaching hospital, would you mind if they watched? Uh, sure, that's fine. Okay. That's yours.
Okay, thank you. Band aid. Probably learned this on your first day of med school.

They roll their eyes.

And we're giving him the shot.

Kate struggles with the ban aid.

Oh, poor... it's okay, monkey. It's okay, here comes your band aid.
That's your cue, mom.
Yup-yup-yup. Just gonna... oh shjt!
Please don't use that.

She's dropped it.

Here is a fresh one.
Please don't write that down.

The doctors all write.

It's okay, Kate, just relax.

I just have to...

Please don't blow on it, it's dirty now. Here is a fresh one.

Charlie sobs as Kate struggles to open the ban aid.

The nurse glares at her. Finally, she rips it open.

Oh, I, um, I ripped it.

I'll do it. And done.

Scene 5

14' 15" – 15' 07"

Hey! Mom, Jayme stole my garlic bread.
Shhhhhh.
Shut up, please.

Mm.
Here you go.
Thank you.
You're welcome.

Hey guys, can I show you something I made for school?
Honey, I don't think that now is a good time to do this.
Uh, of course you may, sweetie. Okay, we have to be supportive, even when it's boring.
I am supportive.
I know.

Hi. I'm Alice Carlson and this is my documentary...
I was setup.
Shut up, please.
...for an example of a modern day woman... Now, where do you get most of your drinking water? That is a weird question. From bottles, I guess. In my opinion tap water is for mouth breathers.

Hey! Mom, Jayme stole my garlic bread.
Shhhhhh.
Shut up, please.

Lionel serves dinner to Anne and the girls.

Mm.
Here you go.
Thank you.
You're welcome.

As they begin to eat, Alice grabs her laptop.

Hey guys, can I show you something I made for school?
Honey, I don't think that now is a good time to do this.
Uh, of course you may, sweetie. Okay, we have to be supportive, even when it's boring.
I am supportive.
I know.

She plays her video.

Hi. I'm Alice Carlson and this is my documentary...
I was setup.
Shut up, please.

...for an example of a modern day woman... Now, where do you get most of your drinking water? That is a weird question. From bottles, I guess. In my opinion tap water is for mouth breathers.

Anne tosses her plastic bottle in the garbage.

Shouldn't you put that in the recycling?
Why? It just goes in the landfill anyway.
Ugh. This is humiliating.

Shouldn't you put that in the recycling?
Why? It just goes in the landfill anyway.
Ugh. This is humiliating.