

"ORANGE IS THE NEW BLACK"

Episode 4.1 "Heavy Is The Head"  
Spec

Written by

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FADE IN:

EXT. POND - DAY

The hole in the perimeter fence left at the end of Season 3 remains. THE INMATES are cavorting in the pond, on its shore and chilling in the trees. SOME INMATES wander back to camp. CO GERBER is pacing back and forth in the open fence line, biting the nails of one hand, clutching his can of pepper spray with the other.

CO GERBER  
(to no one in particular)  
Hey, c'mon, guys.  
(to returning inmates)  
Thanks. Thanks.

INT. CAMP - ARSENAL - CONTINUOUS

The regular COs have walked out so the NEW COS are trying to gear up and get riot ready. They are baffled by the gear: ill-fitting, old, broken, mismatched. They have no idea how anything works.

CO SIKOWITZ finds a battered, very old manual.

CO SIKOWITZ  
(flipping through it)  
Is this a riot or a prison break?

CO FORD  
Prison break.

CO DONUT  
(terrified)  
Riot.

CO SIKOWITZ (CONT'D)  
It says we can shoot them.

CO DONUTS  
We can't do this! What if someone gets hurt? What if we get killed.

CO SIKOWITZ  
You're not gonna get killed.

CO DONUTS  
Who's in charge!?

EXT. CAMP - FIELD ENTRANCE - CONTINUOUS

The new COs emerge from the building in a motley array of riot gear, fumbling, and incompetence.

From another door CAPUTO enters the field looking smug.

CO DONUTS  
(breathy)  
Caputo...

Charging behind and around Caputo is a cadre of MAX GUARDS in formation, all shiny riot armor and fascist efficiency. They pound past the New COs, bee-lining for the fence opening like they aren't even there.

EXT. CAMP - FENCE LINE - CONTINUOUS

Seeing the Max Guards coming at them, for them, some of the inmates dive to the ground. The Max Guards seamlessly break into teams. Those inmates that don't move fast enough are shoved on their faces.

The rest of the Max Guards pour through the fence opening. They callously round up the remaining inmates who aren't so much resisting as shocked and moving slowly.

They might as well be corralling children for how threatening, or dangerous, the inmates are.

The inmates are all downed, sopping and muddy, in the grass. One of the Max Guards waves forward the FENCE REPAIRMEN, barricaded in their truck out of harm's way. They inch the truck back toward the fence gap. Across the field Caputo's smile wanes.

INT. CAMP - SHED - SAME

AYDIN, the assassin, has ALEX cornered. He's intending to kill her, she's preparing to die. The only weapon she has is a broom. Great.

ALEX  
You don't have to do this.

AYDIN  
Yeah. I do.

Alex scans the shed feverishly. The shovels and hoes are all locked up!

ALEX  
Aydin, you and I are...

There are pots on the work bench. Alex slowly backs to them.

AYDIN

Doesn't matter, Alex. You know why I'm here. You can't be surprised.

ALEX

I-- but it's you.

AYDIN

Who else would it be?

ALEX

(starts to cry)  
Aydin, please.

AYDIN

Don't bother.

ALEX

(stops crying)  
How can you do this? I know we can work something out.

AYDIN

What could you possibly have?

Alex lunges for the work table and starts chucking things at Aydin, trying to get past him.

ALEX

Aydin, please! Let me go!

AYDIN

(dodging)  
It's not personal, Alex. I always liked you. Don't make this harder than it needs to be.

Aydin lunges for her and she thrusts the broom handle into his throat stopping him. Alex swings the broom clumsily but connects with his temple.

This just pisses him off.

AYDIN (CONT'D)

Godammit, Alex.

ALEX

Aydin, please!

Alex grabs whatever she can off the work bench but now she's backed up with nowhere to go. She braces to fight.

Aydin punches her in the face. Hard. She drops to her knees. She's able to curl her body up and protect herself from his blows.

ALEX (CONT'D)

No!

Alex fights furiously! She gets in a few licks, but ultimately, Aydin is straddling her and strangling her.

Aydin is alarmingly calm. Alex clutches at his hands and face. She tries to dislodge him by throwing her hips in the air.

Suddenly, the door pitches open and CO SCHMIDT enters, sandbag shot gun leading. Aydin takes his hands from around Alex's throat. The CO Schmidt addresses Aydin.

CO SCHMIDT

Get her the fuck out here now.

Aydin pauses. Damn, he's cold.

CO SCHMIDT (CONT'D)

Now, Rook.

Alex is sputtering and trying to get to her feet.

CO SCHMIDT (CONT'D)

Inmate. Are you injured?

Aydin stares at her.

CO SCHMIDT (CONT'D)

Are you injured?

ALEX

(coughing)

No. I'm fine.

Aydin grabs her, lifting her by the front of her shirt and shoves her to the door. CO Schmidt scans the shed for any other inmates and follows them out.

EXT. CAMP - SHED - CONTINUOUS

Alex comes out of the shed, followed by Aydin and CO Schmidt and dives to the ground, coughing and eyeballing Aydin. CO Schmidt divides them.

CO SCHMIDT  
(to Aydin - pointing)  
Go count. Over there. Way the fuck  
over there.

Aydin grudgingly follows his order, giving Alex one more look. CO Schmidt shakes his head at the lack of professionalism, takes one more look at Alex, recording her as Trouble, and heads off.

Alex weeps softly into the grass but keeps her eye trained on Aydin.

OVER ALEX TO BUILDING

Chapman emerges from the building bewildered. She surveys the scene.

CHAPMAN  
What the actual fuck?

She sees Alex in the grass and scurries toward her.

MAX GUARD 1 (O.S.)  
Inmate! Down!

Chapman lurches forward.

CHAPMAN  
Ok! Yes! Yes! Sorry. I'm down. I'm  
down!

She lands close enough to talk to Alex but on Alex's right side. She can't see the smashed up left side of Alex's face.

CHAPMAN (CONT'D)  
(looking around)  
What happened!? Who are these  
people? Hey, check this out this  
sweet tat! I did it!

Chapman starts to shimmy up her shirt. She brushes her fresh ink and hisses.

CHAPMAN (CONT'D)  
Ooo!

Alex looks over at her, dumbfounded. Chapman is gingerly prodding her tattoo.

ALEX  
Are you fucking kidding me right  
now?

CHAPMAN

What!? It hurts way more than the other one. I think I did it wrong. Killer, right?

Chapman looks up and sees Alex's entire battered face. She moves Alex's hair to reveal Alex's quickly bruising neck.

CHAPMAN (CONT'D)

Oh my god, what happened!?

ALEX

Aydin. Aydin fucking happened you narcissistic cow.

Chapman instinctively tries to duck and hide from him.

CHAPMAN

What!? Where?

ALEX

Aydin is in here. And I'm in here. I'm in here because of you. And I can't get away.

CHAPMAN

(not sorry)

Ohmigod. I'm so sorry! That looks like it hurts!

Alex looks half way between crying and wanting to throttle Chapman.

ALEX

You don't get it. I'm going to die, Piper. He is going to kill me because you have trapped me here. He can finish me the minute he gets an opportunity.

INT. CAMP - SUBURBS - SAME

Elsewhere, the busses have unloaded their cargo of dozens of new inmates. RED and NEW INMATES try to make their way through the crowd. Red bumps into an INMATE accidentally, she bumps into ANOTHER INMATE because that inmate refuses to move. There's shoving.

RED

Great. This can only improve morale.

(runs numbers - shit)

(MORE)

RED (CONT'D)

There's no way I can feel all of them.

INT. CAMP - SUBURBS - LATER

The WHITE INMATES return to their bunks and are shocked to find not only new bunk beds but all the new inmates to fill them. Their occupancy has effectively doubled.

INT. CAMP - ALEX'S CUBE - CONTINUOUS

Alex gets to her cube and sees it is overrun. She stops. Her battered face and her height are scary! The New Inmates clear a path for her.

Alex throws herself on her bunk. The New Inmates watch her.

ALEX

Can you all fuck off?

Yep. The New Inmates fuck off.

INT. CAMP - PIPER'S CUBE - SAME

Piper hits her cube to find two new cube-mates, one of whom, Rusic, (20's, strong, not so smart, sarcastic) is sitting on Piper's bunk. A couple of new inmates, Rusic's TOADIES lean nearby.

Rusic and the new inmates scope out Piper and assess her (accurately) as privileged and probably weak. Piper moves to her bunk. No one else moves. Piper mulls and decides to come in hot.

CHAPMAN

(to Rusic)

Do you fucking mind?

Rusic just watches Chapman. Chapman screws up as much crazy as she can muster.

CHAPMAN (CONT'D)

Get the fuck off my bunk!

Rusic takes her time getting up, throws her stuff on the top bunk, and leans against Chapman's locker.

CHAPMAN (CONT'D)

And don't touch my shit!

Rusic sticks out her finger and pokes Chapman's locker.



RUSIC

Damn girl, smile.

Chapman is unnerved.

INT. CAMP - INTAKE - SAME

JUDY KING is walking slowly around the waiting area. If she was walking faster it would be considered pacing, but she's Southern. Her husband, REG KING, watches her with patient eyes.

JUDY

It's been forever.

REG

(kindly)

You're in a big hurry?

JUDY

I would very much like to get this over with.

Reg nods.

In walks HEALY with a tense smile and a clipboard.

HEALY

(a little nervous)

Hello, Mrs. King. I'm Sam Healy, Healy, inmate counselor. I apologize for the wait. We've had some, um, we've had a bit of an unorthodox day. We're making a lot of changes currently and I'm sure you well know sometimes big changes come with hiccups. So we see to them as best we can. We've always got the inmates best interests at heart.

Judy just smiles, implacable. She shakes Healy's hand.

JUDY

I'm very pleased to meet you, Mr. Healy. This is my husband, Reg.

HEALY

How do you do?

REG

I'm well, thank you.

Of course not, Healy, shut up already.

HEALY

Yes, right.

(coughs, checks his  
clipboard)

One of the changes we've made is in housing, we're adjusting some of the accommodations. We have some for you, we do, but they're slightly makeshift and only temporary! We'll get you settled in post haste.

Healy moves to the door. Judy doesn't follow, testing Healy's patience.

JUDY

That sounds lovely. Thank you.

HEALY

Are you ready?

Silence.

HEALY (CONT'D)

I'll give you two a minute.

JUDY

Very kind of you, Mr. Healy. Thank you.

Healy tries to inconspicuously check his watch.

HEALY

Sure.

Healy wanders off, keeping an eye on the Kings, and makes notes on his clipboard.

Reg holds out his hand to Judy and she takes it. He pulls her to him very gently and wraps his bear arms around her. She lets herself relax and tries to breathe in as much of his scent as she can.

Healy gives a small cough to move things along.

The Kings part and quietly hold each other's gaze. There's nothing to be said. Reg nods. Judy nods. Reg kisses Judy tenderly and squeezes her hand.

Healy watches the tenderness for a moment, jealous, and gives another cough.

JUDY

(clearing her throat)

I believe I'm ready, Mr. Healy.  
Thank you ever so much for giving  
us a moment.

HEALY

Not at all. It's my job.

Healy crosses to the inner door and opens it with his keys.  
He holds it open for Judy to enter, follows her in and closes  
the door behind them. Judy stops one more time and turns.  
Healy sighs, "C'mon!"

Reg hasn't moved a muscle. Judy raises her hand for a nearly  
imperceptible wave and Reg smiles big and warm.

Judy and Healy walk out of sight.

END ACT ONE

ACT TWO

INT. CAMP - WHITE SHOWERS - DAY

There's a lot of bodies. The line is long. There's a lot of skin. Rusic by-passes the line and heads to a shower stall followed by a couple of toadies. There's some yelling but Rusic ignores it.

DOGGETT

Hey!

BIG BOO

Bitch, no cutting.

Rusic opens the curtains of each shower.

INMATE 1

Hey!

INMATE 2

Fuck off.

INMATE 3

Godammit!

Rusic finds what she's looking for and throws open the curtain. It's Chapman.

CHAPMAN

Excuse me.

She turns and sees Rusic.

RUSIC

You done, Princess? You're done, Princess.

CHAPMAN

As a matter of fact, I *am* done!  
You're lucky.

She reaches for her towel, exposing her fresh, red tattoo.

RUSIC

A little homemade action?

Rusic pokes Chapman's tattoo. Chapman flinches. That hurt!

CHAPMAN

Keep your paws away from me. Move.

Chapman tries to shoulder past her but Rusic doesn't move.

RUSIC

Been hearing that there's some  
money to be made and that you're  
the one to talk to about it.

Chapman looks around at all the faces. Who squealed? Who can  
back her up? No one meets her eye. Chapman takes a step  
forward so she's nearly touching Rusic and looks down at her.

CHAPMAN

I have no idea what you're talking  
about, new girl. If you're stupid  
enough to believe every bit of shit  
you hear that's not my problem.

RUSIC

I know. I know. I couldn't believe  
it either. You? Running a game? But  
you know, I don't know you so I  
asked around a little. Wasn't too  
hard to come up with stuff.

CHAPMAN

You heard wrong. Get out of my way.

Chapman grabs her insufficient towel and shampoo bottle. She  
has to brush past Rusic and her Toadies.

RUSIC

(calling after her)  
Cool. No problem. We'll talk later.  
Tat's looking a little infected.  
You should get it looked at.

Rusic and her cronies laugh.

INT. CAMP - WHITE SHOWERS - CONTINUOUS

Chapman is desperate. She spots Alex at the sinks wrapped in  
a towel, gingerly brushing her teeth and inspecting her  
bruises. Her face looks bad, but the bruises on her legs are  
gnarly!

CHAPMAN

(to Alex)  
Hey. So, I wanted to--

Alex glares at her. Chapman puts on her most sympathetic  
listening expression.

CHAPMAN (CONT'D)

I mean: How are you?

Alex grabs her stuff to go. Chapman moves to follow but is still in her towel.

CHAPMAN (CONT'D)

Wait!

ALEX

What.

CHAPMAN

I wanted to apologize, again,  
truly, for any part I may have had  
in what resulted in...

(gestures vaguely)

This. And to say that--

ALEX

There's nothing to say, Piper. It's  
over.

CHAPMAN

Alex, I'm so sorry. What I've put  
you through.

Alex turns, momentarily, she looks crushed, defeated. But she quickly turns ice cold. Chapman knows this Alex. She shifts gears and puts on her best puppy dog eyes. She slides her naked thigh out of her towel and touches Alex's.

CHAPMAN (CONT'D)

(whispering)

I need you, Alex. I miss you. I  
want you back as my partner and  
my... partner. I want to take care  
of you.

Chapman runs her finger tips down Alex's bare arm. Alex stops and looks at Chapman. She looks at her naked thigh. She grabs her by the hair. Chapman suck in her breath.

CHAPMAN (CONT'D)

Alex.

ALEX

(slowly)

Stay. Away. From me. Piper.

Alex moves away.

INT. CAMP - DINING HALL - DAY

Things are tense in the crowded dining hall. It's loud, it's close, the line wraps around the tables making it hard for those at the edge tables to eat.

The Max Guards stand, cranked up and imposing. Aydin lurks in a corner chewing a toothpick and eyeballing Alex in line, surrounded by strangers and vulnerable.

CO SCHMIDT  
(to Alex)  
Line's moving...

CO GERBER  
(to Schmidt)  
Alex Vause.

CO SCHMIDT  
Vause, move up.

CO Gerber scans the room, feeling tough. He sees an INMATE is nearly finished with her meal.

CO GERBER  
You're done inmate, head out. Make space.

The inmate gives CO Gerber a look but thinks better of it and grudgingly rises.

CO GERBER (CONT'D)  
Spot open here!

The next INMATE takes the open spot.

Alex gets her meal and leaves the line. Waiting for a seat, Alex sees CO Sikowitz nearby looking at her and her bruises. She takes the opportunity to connect, perhaps make an ally.

ALEX  
Hey.

CO SIKOWITZ  
You ok?

ALEX  
Oh, this? Yeah. I fell in the shower. Clumsy.

CO Sikowitz nods ruefully.

ALEX (CONT'D)  
(re: Max Guards)  
So, uh, new guys, huh? Intense.

CO SIKOWITZ  
I don't know. It's nice to have  
some structure. Finally. A show of  
strength.

ALEX  
(pivoting)  
Totally. It's reassuring.

CO GERBER  
Spot open here! Vause!

Alex gives a small wave to CO Sikowitz who nods. Alex locates Aydin and crosses to the open seat.

CO Schmidt sees Alex and Aydin's look pass. He stares at Aydin until he catches his eye. CO Schmidt signals Aydin to get rid of his toothpick. Aydin continues to chew for a couple of beats, spits his toothpick in the trash, and returns to watch the inmates. CO Schmidt is not pleased.

OVER TO DINING HALL ENTRANCE

Judy King enters and follows the crowd to the food line.

OVER TO THE BLACK INMATES' TABLE

POUSSEY is beside herself with excitement. SOSO and TAYSTEE sit close to her. Beyond them SUZANNE and KUKUDIO canoodle. BLACK CINDY, GINSBERG, and JANAE just shake their heads at the foolishness. Black Cindy and Ginsberg relish their slop-free kosher meals.

SOSO  
(re: Judy)  
Is that--?

POUSSEY  
Yes! Judy "At Home" King! She's  
here! She's shorter than I thought  
she'd be. She looks so tall on TV.  
I like her hair.

Soso touches her own hair to compare.



JANAE

Why you trippin'? You knew she was going to jail. You watched every damn minute of her trial!

POUSSEY

Yeah, but, *here?* I didn't know she'd end up here. With us.  
(looks around)  
Damn, this place is a mess.

JANAE

Just one more body. She ain't special here.

OVER TO THE FOOD LINE

Judy is in the line. It's tight, and she's being jostled. She turns to correct the inmate who bumped her but has no idea what to say.

JUDY

Excuse me.

She watches with horror as the food is slopped on her tray. She looks to ALEIDA who's serving it and gets nothing from her. She might as well be invisible.

OVER TO THE BLACK INMATES' TABLE

POUSSEY

Aw, now, look at that! They gonna serve her that crap. No respect.

TAYSTEE

It's embarrassing.

Across the way Judy is trying to settle down and eat something. She's jumpy, barely able to conceal her fear. She gathers around her a cold, superior air.

SOSO

You guys should go talk to her. She's just a person.

POUSSEY

Naw. I couldn't.

TAYSTEE

No way.

SOSO

Seriously, you should just march right up and go, "Hi! I'm your biggest fan! I'm totally ridiculous with how much I love your show! Your piece on pumpkin cupcakes was off the chain!"

TAYSTEE

Off the chain?

POUSSEY

(grinning)  
Shut up. You know it was!

SOSO

I know!

TAYSTEE

You two so dumb.

FOUR NEW BLACK INMATES descend on the group. And everyone clams up. CHERYL "CHERRY" BURTON (30's, Big Ten educated) steps forward, ousts an INMATE from her seat, sits next to Taystee and sizes her up.

TAYSTEE (CONT'D)

Can I help you?

CHERRY

You're Taystee?

TAYSTEE

Can I help you?

Suzanne and Poussey prick up their ears defensively.

CHERRY

Aren't you gonna welcome us here?

TAYSTEE

You need an invitation?

CHERRY

Maybe.

Poussey stiffens.

POUSSEY

What do you want?

CHERRY

(nonplussed)  
Chill, baby girl.  
(MORE)

CHERRY (CONT'D)

Just talking here. We're just wondering what up. We just want to fit in. Right?

Cherry's companions agree. Cherry looks around at Ginsberg, Soso, and Kukudio.

CHERRY (CONT'D)

And we're just wondering where the African Americans at.

POUSSEY

We not Black enough for you?

SOSO

We're multi-cultural and inclusive!  
We don't discriminate.

Poussey grimaces.

JANAE

I knew it. Here it comes.

BLACK CINDY

(hisses her teeth)

Now I ain't gonna be able to enjoy my first meal full-Jewish!

TAYSTEE

Dammit.

CHERRY

You know, we just want to know the deal. I mean, I'm Black. And you're Black. And you're Black. But then,

(re: Soso)

there's Mulan over here

(re: Kukudio)

and Buffy McWhitey over there.

(to Ginsberg)

And, what're you?

GINSBERG

Jew.

Black Cindy points to herself too.

CHERRY

(to Taystee)

It's the goddamn UN up in here.  
This shit ok with you?

Cherry leans over and flicks Kukudio's face.

KUKUDIO

Bitch!

TAYSTEE

Bitch, I--

POUSSEY

Hey, wait a minute.

Suzanne thrusts her arm out, grabs Cherry's fingers, and twists.

SUZANNE

(scary)

You are being disrespectful and inappropriate to my friend, our friends, and if you continue I will be forced to act in a way that's unbecoming and not who I enjoy being currently. But I will do it. And I will hurt you.

The Black inmates all shudder, they know this Suzanne. Cherry's crew steps back, but Cherry moves forward, wincing but not backing down.

CO SCHMIDT

Hey!

CO GERBER

Suzanne Warren.

CO SCHMIDT

Warren. You're finished. You're all finished. Step out.

BLACK CINDY

(not finished)

Damn. I just got my meal back.

JANAE

Let's go.

BLACK CINDY

(gesturing)

But fruit! This is fakakta!

GINSBERG

(rising)

Good one!

BLACK CINDY

Thanks!

Suzanne releases Cherry's fingers, nods to an agog Kukudio. They grab their trays and leave the table.

Poussey catches Taystee's eye - Cherry's trouble.

TAYSTEE

Dammit! I know! I know.

INT. CAMP - HALLWAY - SAME

Kukudio is positively starry-eyed.

KUKUDIO

That was so intense! I mean, so, whew! Intense. Hot! No one has-- You just jumped up. Like Admiral Rodcocker. A true hero and lady-lover! It's all so clear! What if you wrote that in? But Sunflower grabs The Admiral's cocks and twists them!? With her vagina? Ooo.

SUZANNE

(annoyed)

That would never happen! Obviously! How could you--?

But Kukudio is grinning at Suzanne with the most enthralling admiration!

KUKUDIO

You are the most amazing person in the entire world. I've never known anyone like you. I'm so lucky.

Suzanne melts a little. Taystee overhears and is a little grossed out but just shakes her head and moves on.

INT. CAPUTO'S OFFICE - EVENING

Caputo, sweating, is staring at a pile of paperwork and a long list of meetings he has to attend. On his computer he is video-conferencing with PEARSON who's in full Boss Mode.

PEARSON

(on screen)

--which ought to have increased units an additional 82%. Give or take. Taking into account the savings incurred with the new processed commodities distributor, the outlay of foundational costs should only have increased 39%.

CAPUTO

(flips through papers)  
Units?

PEARSON

Units. Inmate intake. Which reminds me have you looked into the new paper product distributor?

CAPUTO

No. Not yet. But I'm pretty sure our toilet paper prices are as low as they're going to get without making them count squares.

PEARSON

Yes, well, the hygiene products costs seem high comparatively. Let's see what we can do about re-sourcing that.

CAPUTO

(sarcastic)  
Right. We will.

PEARSON

(shuffling papers)  
I don't see your actuals and your projected numbers yet. When will I get them?

CAPUTO

Well, the units only just landed I won't be able to assess until--

GLORIA bursts into Caputo's office.

GLORIA

Mr. Caputo, I need to talk to you.

Caputo flinches and looks to see if Pearson notices. Pearson doesn't. Caputo give Gloria a death stare. Gloria starts to pace. She's not leaving.

PEARSON

There's my other line. Good talk. Get me those numbers first thing tomorrow.

Pearson CLICKS OFF.

CAPUTO

Yes, right...  
(to Gloria, surly)  
(MORE)

CAPUTO (CONT'D)

Gloria, of course, nothing better to do. Happy to be of service. I live to serve. Please have a seat and tell me what's on your mind. With lots of detail.

GLORIA

I don't want to sit.

Caputo watches her pace and wring her hands.

CAPUTO

Gloria! Spit it out! I got shit to do!

Gloria jumps.

GLORIA

Mr. Caputo--

CAPUTO

I can't do it.

GLORIA

Can't do what? I mean, why not!? It's been weeks. It's different now.

CAPUTO

Yes! Exactly. Different! I have twice the inmates and not enough of anything else.

GLORIA

But--

CAPUTO

And I'm supposed to find more shit to cut. I can't worry about Sophia anymore.

GLORIA

She's not in danger anymore!  
(remembering herself)  
Right?

CAPUTO

How do you figure? Look, Gloria, I've done everything I can. If I could do anything I would.

GLORIA

Would you?

CAPUTO

Gloria.

GLORIA

(fighting tears)

I'm sorry. No disrespect. I'm just... SHU.

CAPUTO

I know.

Gloria and Caputo exchange a long, guilt-ridden look.

CAPUTO (CONT'D)

(softly)

I know. I'm stuck.

INT. HEALY'S HOME - KITCHEN - NIGHT

Healy enters. He stops short when he sees KATYA sitting at the kitchen table with one last box and a lamp. She stands when she sees him.

KATYA

Hello, Sam.

HEALY

Katya. Is that the last of it?

KATYA

Yes. This is it. We are moved now.

HEALY

(taking out his wallet)

Well, I'm glad that went smoothly. Do, do you need money?

KATYA

No, it is paid for.

HEALY

Ok. Good. Would, would you like a vodka? A beer? I could use one.

KATYA

No. Thank you. I must go. I wanted to, to tell you. The movers. They moved your chair over.

HEALY

They moved my chair?



KATYA

Yes. Over. To the TV. I did not  
take the TV. We have my mother's.

HEALY

(translating)  
The movers moved my recliner in  
front of the TV?

KATYA

Yes.

HEALY

(impressed)  
Thank you.

KATYA

No problem. I must go now. Thank  
you, Sam.

She gives him a furtive hug and a kiss on the cheek. She  
picks up her box and lamp.

HEALY

Oh, let me get those for you.

KATYA

No. It is fine. I have them. Good  
night, Sam.

HEALY

(disappointed)  
Right. Good night.

Katya gives him a small but genuine smile and leaves.

Healy gets out a beer and a frozen dinner.

He tries to take the dinner out of the box but it's too well  
glued and he's too tired. He puts the meal, box and all, in  
the microwave and turns it on. He opens his beer, which  
splashes on him, and heads out.

INT. HEALY'S HOME - LIVING ROOM - CONTINUOUS

Healy stands in the passage, shoulders slumped, holding his  
beer. The microwave HUMS in the background.

The room is dark. The La-Z-boy is jocked in front of the TV  
but there are big holes left from where Katya took furniture.  
It's pathetic. It's a bachelor's living room.

INT. CAMP - CHAPMAN'S CUBE - NIGHT

Chapman is in her bunk reading but it's dark now with a bunk over her head. She hangs over the side.

GINA, Big Boo, FLACA, and YOGA JONES come over.

GINA

Chapman. It's been a week now.

Chapman rushes to stand and smacks her head on the top bunk.

CHAPMAN

Ow. Dammit. I know, Gina, lower your voice. I'm sorry.

YOGA JONES

Yeah, you said. But that's not really very helpful, is it? You made us a promise and you're not holding to it. It's very bad faith, you know, Piper.

BIG BOO

Cough it up, "Pipes."

CHAPMAN

Look, you know my situation! Stella wiped me out!

FLACA

That don't change nothin'. You stupid enough to let some puta take your shit, not my problem. I got bills. My mom's counting on this money.

GINA

(shrugging)

We don't really care, Chapman. That doesn't change the facts.

BIG BOO

That you owe us.

CHAPMAN

(hushed)

I. Don't. Have it.

FLACA

Bullshit, Blanca. You got it. If you don't got it, you can get it! Chicas like you can always get it.

GINA

Yeah.

FLACA

And if you don't maybe there's some others around here who we can do business with. Lots of choices now, yo.

YOGA JONES

We want you to do the right thing here.

CHAPMAN

Boo.

BIG BOO

It's just business, Chapman.

Rusic walks up. What's up?

CHAPMAN

I'll get it. Fine. Of course.  
Chill. Fine.

Big Boo taps the place on her wrist where a watch would be.  
And they walk off.

END ACT TWO

ACT THREE

INT. CAMP - RED'S CUBE - DAY

Red is reading in her bunk when Chapman approaches looking around furtively. She checks all the bunks. Empty.

RED

Looking for someone in particular?

CHAPMAN

What? No, no. I just wanted to chat. How are you? Really.

RED

Well, Chapman, I'm so glad you asked. I've so been looking for a good girlfriend lately, someone I can share with. The heartache. The tiny victories. I've been so alone.

CHAPMAN

Oh! Oh, yes. I'm sure that... the... transition must be hard and the, um, kitchen changes.

RED

Stop, Chapman. You make me want to hurt you. What do you want? I'm very busy.

CHAPMAN

You, Red, we've had our differences. But we've worked them out. I have such respect for you and how you've managed to forge--

RED

Chapman.

CHAPMAN

Ok. Fine. I have a teensy little problem and I would greatly appreciate any input you might be willing to share with me. So, my little, tiny, it's nothing more than a dalliance, my side-business, I'm having a morale problem.

Red just stares at her for a minute. Then she takes Chapman's face in her hands.

RED

Chapman. So pretty and smart. You have no idea what you're doing. Darling, it's only a matter of time.

CHAPMAN

No it's not. What's only a matter of time?

RED

You had a very good idea with the panties. But you cannot run the business much longer. You aren't strong. I'm surprised you lasted this long. You are too weak.

CHAPMAN

What!? But look what I did when Stella took my money!

RED

She never should have been able to. You were a fool. It could have been much worse. You got off easy.

CHAPMAN

I sent her to Max!

RED

(shrugging)

True. But, really. Who cares? You don't. You look tough for a minute but that won't last. New faces here now. Women with much to lose looking for the angle. You have nothing on the line, nothing to lose. You will leave here and be gone. You might as well be playing checkers. Chapman, you are very smart, I'm sure, but without muscle, brains will only get you so far.

Red points to the scar below her own eye.

RED (CONT'D)

I have seen people like you come and go. You don't have the stomach to do what will need to be done.

CHAPMAN

No! I do.

RED

Chapman, as entertaining as watching this little game is, back out and do your time quietly. You can't do it. You are alone. I tell you this as a favor. Now, please, go. Let me read.

INT. CAMP - TV ROOM - DAY

The room is filled with INMATES. It's cramped. Alex and LOLLY sit in front of the TV. It's actually a repeat of "Judy At Home." Alex is not paying attention. She's looking for Aydin and can't find him.

LOLLY

Seriously, will you chill out? You're making me antsy. Antsy!

ALEX

Have you seen Toothpick?

LOLLY

Who?

ALEX

Toothpick! CO Toothpick! With the toothpick!? Where is he?

LOLLY

Oh, him? I don't know. What are you so bugged out about? He's not The Guy anymore. That's The Guy!

Lolly points over to CO Schmidt who is frowning at them.

ALEX

(taps her temple)

They told me CO Toothpick's an assassin.

LOLLY

Assassin!?

ALEX

Shhh!

LOLLY

He's coming for me!

ALEX

I don't know for sure, I got some conflicting information, but I wouldn't be surprised.

LOLLY

Dammit!

ALEX

Don't worry, I totally have your back.

LOLLY

What? You can't have my back. What do you mean? What do you want?

ALEX

Lolly, this place is small, we're in this together. If Toothpick is after you, and I'm not saying that he is, we're safer as a team.

LOLLY

A team?

Rusic crosses the room and switches the channel on the TV. A few other INMATES COMPLAIN but Lolly loses it.

LOLLY (CONT'D)

Hey! The fuck are you doing? I was watching that.

RUSIC

So, now you're watching this.

LOLLY

Who the fuck are you? Switch it back.

RUSIC

Shut up, mouse. We're watching this now.

Lolly goes to switch the channel back but Rusic blocks her out. The COs around the edge of the room tense up. Lolly turns to Alex, "Well!?"

ALEX

(looking around)

Shit.

(to Rusic)

Switch it back.

INMATE 1

Yeah!

Alex rises to her full height.

INMATE 2

C'mon! Don't be an asshole.

RUSIC

Sure, no problem, be my guest.

Lolly goes to change the channel and when she raises her arm Rusic slugs her, fast, in the ribs. Alex jumps forward. Rusic's Toadies and Inmate 1 and Inmate 2 all shoot up out of their seats.

CO SCHMIDT

Inmates!

CO Schmidt talks into his walkie and CO Sikowitz and Aydin enter to enforce order.

LOLLY

(rushing Rusic)

Don't you touch me!

Aydin doesn't move but just looks at Alex with a small smile. CO Sikowitz and CO Schmidt step in to break it up.

CO SCHMIDT

Everyone down!

All the inmates dive to the floor except Lolly and Rusic, in a stand-off.

CO SCHMIDT (CONT'D)

Rusic! Whitehill! Knock it off or everyone's headed to SHU!

ALEX

Lolly! Chill!

Alex jerks her head to Aydin. Lolly shoots her arms in the air and drops down.

LOLLY

Yes, sir, CO Schmidt. Loud and clear. Just a simple misunderstanding about TV!

Rusic hits the floor and just glares at Lolly. Lolly winks at her. This is not what Alex had in mind. CO Schmidt relieves Aydin but signals for CO Sikowitz to remain. Alex and CO Sikowitz exchange a look.



INT. CAMP - KITCHEN - SAME

It's routine sorting of meal bags. Red is overseeing a new shipment. DAYA is back on work detail but Red has her checking things off from a sitting position. Aleida pushes a cart of food boxes over to her.

DAYA  
(checking off her list)  
Got it.

ALEIDA  
You shouldn't be sitting too long.

DAYA  
I'm fine.

ALEIDA  
You need to walk a little bit.  
Here, push this. It ain't heavy.

DAYA  
I want to sit.

ALEIDA  
You need to listen to me, you gonna clot. It's gonna shoot up your leg and into your brain and explode your brain. Yer dead.

DAYA  
Stop--

RED  
Stop it, you two. Let the girl rest. Stay out of her vagina for one minute.

ALEIDA  
You don't tell me--

RED  
What? To leave her alone? I wouldn't have to if you just listened to her. Now, take that back and bring another cart.

Aleida stares daggers at her. Red can't be bothered.

In walks Healy leading Judy King. Red sighs deeply. Now what?

RED (CONT'D)  
Hello, Healy, always a pleasure.

HEALY

Red, morning. This is Judy King.

JUDY

(extending her hand)  
How do you do?

RED

(takes it grudgingly)  
I do fine thank you. How can I help you?

HEALY

Well, Judy is new with us and I was thinking, since she's a chef--

JUDY

Oh, darlin' I'm no chef. I just cook what I love to eat. Good food is universal, isn't that right--  
Red, is it?

HEALY

(trying)  
Yes. That's right.

RED

(dry)  
Sure, that's right. Good food, the unifier.

HEALY

Anyway, I see there is a place for her here, since Maritza has moved to van duty.

RED

Well, I would think that Judy's talents could be more useful elsewhere.

JUDY

(magnanimous)  
Really, I would quite enjoy working in the kitchen. I do know my way around one just fine. And I understand that you must have a system, a good system, I'm sure. I'm happy to do whatever needs to be done. I can chop, peel, wash pans.

Behind them Gloria and Daya slice open a bag of slop. Judy blanches.

RED

Yes, I'm sure you're a real help. What I could use, Healy, is food. We've nearly doubled the population with only a partial increase in food. It was terrible before and now it's inhumane. And yet, you come and ask me for a favor? This is a kitchen not celebrity day care.

HEALY

Red. I came to you out of courtesy. I thought perhaps you might be able to use Ms. King and that since your responsibilities have increased having a knowledgeable worker...

RED

I have neither the time nor the desire today. If this is an order?

Judy looks over at Gloria and Daya who are pretending they don't hear anything. There's more between these Red and Healy than meets the eye.

JUDY

Perhaps I should give you two a moment.

RED

Yes, you should.

HEALY

No, it's fine.

JUDY (CONT'D)

No, really it's fine. I'll come back.

Judy steps out of the kitchen.

INT. CAMP - HALLWAY - CONTINUOUS

Judy walks the halls alone, for the first time. She feels eyes on her. She holds her head high and avoids making any eye contact.

Many ignore her but other INMATES case her, scanning her up and down looking for weaknesses.

New inmate JESS COLEMAN (late 30s) walks into her deliberately.

JUDY  
(steely)  
Excuse me.

Judy tries to keep walking but Coleman pushes her.

COLEMAN  
What's your problem, stuck up  
bitch?

JUDY  
I don't have a problem...  
(looks at her ID)  
Miss Coleman. I am going about my  
business as you should be.

COLEMAN  
As I should be? You got an opinion  
on what I should be doin'?

Coleman gets up in her face. Judy is unflinching.

COLEMAN (CONT'D)  
Watch yourself, Money. I would love  
to have a reason to fuck you up.

Judy pushes past Coleman and continues down the hall. Her  
hard expression cracking ever so slightly.

INT. CAMP - BERDIE'S OFFICE - SAME

Judy is huddling in her makeshift cube, shaken. She takes  
several deep breaths. She paces the small space. She smooths  
her hair. She reapplies her lipstick.

In a reflective surface Judy practices her expressions:  
amenable, angry, pleasant, strong. She finds one she likes  
and tries it on for a minute.

But she falters, she is weak, vulnerable, afraid.

INT. CAMP - HALLWAY - DAY

Chapman is heading up the hallway and gets stopped by Flaca  
who is flanked by a few NEW HISPANIC INMATES. They look very  
intimidating.

FLACA  
Chapman. When am I gonna get paid?  
I'm already taking that pay cut.  
Least you could do is pay me that.

CHAPMAN

(whispering)

Can we not talk about this now? I'm happy to discuss this with you, later.

FLACA

No, Blondie, now. I've been super patient. So, patient, in fact, I've had time to tell my new friends all about it. They're super curious, yo. Wondering if there's space there for them. Or if, you know, maybe they make some space? But I told them I'd talk to you. Maybe we work it out so you can still be involved.

CHAPMAN

Flaca, this is my thing. I did you a favor by letting you back in. Now you're threatening me?

FLACA

No, no way. I'm not threatening you. We're not threatening you. It's just that, you know, after Stella turned you out like that, I'm thinking you might need some support. We got support. We heard you havin' some problems getting the product out. Maybe a new partner to take all the stress off your hands.

CHAPMAN

I don't need your help, Flaca. You're lucky I don't cut you back out.

(jabs her finger at her)

Lucky. You'll get your money and your friends here get nothing. Capice?

FLACA

Ok, Chapman, if that's how you want it. We're just trying to help. Just let me know when you got my money, if that's cool.

CHAPMAN

I will. When I'm ready.

Chapman pushes through the tough crowd. When she's gone the New Inmates break character, laugh and elbow each other. Flaca is still thinking, planning her takeover.

EXT. CAMP - LOADING DOCK - SAME

Chapman blows into the loading dock. The van is there, the security is lax. Big Boo and Doggett are huddling and watching Maritza, worried.

CHAPMAN

Doggett.

DOGGETT

Yeah, Chapman.

CHAPMAN

I have a couple of questions about van duty.

BIG BOO

I'll bet!

DOGGETT

I ain't on van duty no more. It's the choltina there who's on it now.

CHAPMAN

What's the problem?

DOGGETT

There ain't no problem.

Maritza's at the van spinning the keys and waiting for CO Donuts. Chapman approaches and Maritza eyes her suspiciously.

CHAPMAN

Hey, so I hear you're on van duty now.

MARITZA

(winking)

Yeah, first day. I'm so nervous.

CHAPMAN

(fake laugh)

I'm sure you'll do fine!

MARITZA

(rolling her eyes)

Yeah, I will.

CHAPMAN

Maritza, you are a very smart girl. Woman. And I have a little business proposition for you.

MARITZA

Oh, yeah? I got a job. And I ain't wearin' no panties and sending my chu-chu honey to no freak.

CHAPMAN

Understood. No, of course not. You made yourself very clear. I am currently in a situation of too much product and a tiny gap in my dispersal system.

MARITZA

The fuck you talkin' about?

CHAPMAN

There's a small hiccup in the shipment to distributor.

Maritza looks around Chapman to Big Boo and Doggett. "What the fuck is she talking about?" They just shrug.

MARITZA

Damn, girl, get the fuck out of here. Here comes Donuts. Stop talking to me.

CHAPMAN

Ineedyoutomovethepantiesoutofhere.

MARITZA

(smiles)

Yeah. Well that's all you gotta say. I want 30%.

CHAPMAN

No way.

Maritza waves to Donuts who's heading toward them. Donut waves back, sees Doggett and tries to get her to smile. She doesn't. Donut frowns.

CHAPMAN (CONT'D)

We'll talk about it. What about Donuts?

MARITZA

Pssht. Please.

Maritza flashes Chapman her sexiest smile. It's a doozy. Chapman is moved. Literally. And gives Maritza a meaningful second look.

BIG BOO  
Damn! Hello, Dolly.

DOGGETT  
Ew.

CHAPMAN  
Ok. Donuts. No problem.

MARITZA  
Bye, girls.

Maritza crosses to meet Donuts. She flirts with him a little. When they each head to their van doors, Maritza throws the women a wink. Chapman looks very pleased with herself. Big Boo and Doggett still look worried.

Chapman spins on her heel to Big Boo and Doggett.

CHAPMAN  
Well, now that that's settled.

BIG BOO  
You consider that settled?

CHAPMAN  
I'm optimistic. Which leads me to you two.

DOGGETT  
Uh oh.

BIG BOO  
No.

CHAPMAN  
What, no? I haven't even said anything yet.

DOGGETT  
We ain't fools, you know. We ain't as stupid as we look.

CHAPMAN  
You don't--

DOGGETT  
I don't want no part of whatever you're about to say, Peeps.



BIG BOO

Yeah. Wearing the panties is hot and I'm not about to stop that, because, you know. I already gave you my lucky screwdriver.

CHAPMAN

And I'm very grateful for that! I'm now in the market for--

DOGGETT

Friends? You lookin' to buy you some friends? Keep walkin' lady. Shit's gonna come down hard for you here 'bouts and I don't want no part of that. I'm looking to stay out of it.

CHAPMAN

What?

DOGGETT

Everything. I'm lookin' to stay out of everything!

CHAPMAN

Well, I see you're currently out of a job.

DOGGETT

Yeah.

CHAPMAN

And you got too many friends currently? Too many friends with money? And who doesn't love money, am I right? If Maritza is as smart as she looks and Donuts is as stupid as he looks then we could be churning out the cash! And I'm just looking for partners, a little bit of company.

BIG BOO

Company? Are you paying in trade, 'cause I may be down. If you're down. Way down. And I miss my little friend.

Doggett elbows her.

DOGGETT

Damn. I told you.

BIG BOO

Ow. Sorry.

CHAPMAN

(air quotes)

No, Boo. Not "Company." Just company. Jesus. Unless you two are content skulking around being all weird together. There's a lot more bodies in here now. Who knows who they are or what they want? You know me, you know what I want. And you know I'm good for the money.

DOGGETT

Do we?

CHAPMAN

Consider yourselves facilitators.

BIG BOO

Are we ready for the thug life, Tiff?

DOGGETT

I ain't. For reals ain't.

INT./EXT. VAN - LITCHFIELD CITY STREETS - SAME

Donuts and Maritza are driving. Donuts is stealing glances at Maritza. Maritza is pretending she doesn't notice.

DONUTS

Nice day, huh?

MARITZA

(grins at him)

Yeah, real nice.

Donuts sticks out a pack of gum.

DONUTS

Gum?

MARITZA

Sure, thanks.

DONUTS

Sure is nice to get off the campus.

Maritza smiles.

MARITZA

I think I'm going to enjoy this job. So, how are you liking work? Is it everything you ever wanted?

DONUTS

(aw shucks)

Huh? Aw, it's ok. Everyone's real nice. And I don't mind doin' runs. It gets kinda intense at camp sometimes.

MARITZA

For sure.

DONUTS

(leading)

Better than my last job. Kinda.

MARITZA

Oh, yeah, what was that?

DONUTS

You wanna see? It's right up here.

They pull into the parking lot and park in front of TRUDY'S DONUTS. Maritza scans the stop.

MARITZA

You used to work here?

DONUTS

Yeah, dumb, huh?

MARITZA

Respect, man. A job is a job. A man needs a job.

DONUTS

Let's go in.

EXT. TRUDY'S DONUT SHOP - CONTINUOUS

Donuts and Maritza exit the van. Maritza takes a quick look around. She sees a trash can around a corner.

MARITZA

Just a sec, I'm gonna throw away my gum.

Maritza disappears around the corner.

EXT. LITCHFIELD STRIP MALL - DROP TRASH CAN - CONTINUOUS

There's a big trash can with a perfect space to drop panties. Maritza crosses, tosses her gum and returns.

EXT. TRUDY'S DONUT SHOP - CONTINUOUS

Maritza comes around the corner to where Donuts is waiting.

DONUTS

You want something?

MARITZA

I don't eat donuts.

Donuts is momentarily confused, "Why isn't this working?" But Maritza is smiling.

MARITZA (CONT'D)

Could I have a orange soda?

DONUTS

Sure.

INT. CAMP - GHETTO BUNKS - EVENING

It's pretty crowded with the doubled up occupancy and a few people are crowded into Suzanne's cube while she works on her latest chapters of Time Hump, including Kukudio, and Poussey peeks over the wall, per usual.

Suzanne scribbles furiously and talks to herself under her breath.

SUZANNE

"...her eyes filled with rage and lust, grabs Rodcocker's steaming eggplant."

KUKUDIO

(excitedly)

Yeah! Yeah! And, and she clicks her harness to the, the thing, the swing-thing and yells, "You're my bitch now, Rodcocker!"

SUZANNE

Uh, no.

KUKUDIO

Why not?

SUZANNE

She'd never say that. She's a lady.  
She's a fucking debutante. Duh.

KUKUDIO

Oh. Sorry.

The NEW INMATES snicker at Kukudio. One new inmate, and big fan of Suzanne's TANYA ECCOLS (20's, African American, petite) is glued to every word.

ECCOLS

What happens next!? Let's hear it!

Kukudio frowns at Eccols, sizing her up.

SUZANNE

Wait a sec. Got thrown off.

Kukudio glowers.

SUZANNE (CONT'D)

"Her robot arm swizzles around behind his wrought hips, unhinges and goes," no, "maneuvers between his dappled bronze thighs!"

KUKUDIO

"He reaches back with his tongue..."

SUZANNE

(annoyed)  
Stop. Please.

ECCOLS

Yeah, white girl, give her a minute. She's on a roll.

Eccols and Suzanne exchange a smile.

SUZANNE

Thank you.

POUSSEY

No, no. Rodcocker, he's all lubed, you know and he's all: "Yo, behold my Scepter of Love, y'all. The Penetrator of Peace!" Right? "The pee-pee" for short!

Poussey jumps up and mocks peeing out the Penetrator of Peace. Everyone laughs.

SUZANNE

That's good. I'll never use it,  
but, you know, not bad.

ECCOLS

'Bout time someone had a good idea.  
(winks)  
Right, Warren?

Suzanne actually blushes a little bit which drives Kukudio a little mad. She jumps up and gets in Eccols's face.

KUKUDIO

What did you say to me? You don't talk to me that way. And you don't look at Suzanne that way either. You don't know me, New Girl and you DON'T know Suzanne! What the fuck are you even doing here? This isn't even your bunk. Go back where you came from!

Whoa!

ECCOLS

Damn, put a leash on that.

KUKUDIO

Just keep your shit to yourself and off us or I will make you!

Awkward! The whole dorm gets quiet. Poussey melts back behind the wall. The audience disperses. Suzanne stares at Kukudio.

KUKUDIO (CONT'D)

What!?

SUZANNE

That was hot. Scary. But hot.

KUKUDIO

That's good, right?

SUZANNE

I think so. I'm not sure.

KUKUDIO

(suddenly demure)  
Ok. Good. Will you read me a bit more? I promise I'll be quiet.

SUZANNE

Ok.

INT. KUKUDIO KITCHEN - MORNING - 1998

Six year-old YOUNG MAUREEN is eating Apple Jacks in a filthy kitchen. Her mother, LISA, (mid-20s) leans against the sink smoking and staring out the window.

JASON KUKUDIO, (mid-20s), Young Maureen's father, enters carrying a duffle bag and a battered guitar case.

JASON KUKUDIO  
I deserve better than this! I'm  
leaving!

LISA KUKUDIO  
You sure?

JASON KUKUDIO  
Are you happy now?

LISA KUKUDIO  
Do I look happy?

JASON KUKUDIO  
You don't look sad.

Lisa shrugs. Young Maureen watches for a minute, deciding, then bursts into tears and rushes to her father.

JASON KUKUDIO (CONT'D)  
Now look!  
(to Young Maureen)  
Aw, sweet Mo, daddy's girl. At  
least someone loves me.

YOUNG MAUREEN  
(sobbing)  
Why do you have to go again!?

JASON KUKUDIO  
I have to do this. I can't live  
like this. No one should have to  
live like this.

LISA KUKUDIO  
You got a hard life, do you? Real  
rough?

JASON KUKUDIO  
I could have it better. You don't  
respect me. I can't do anything  
right. You hate my friends. You  
hate my music.

LISA KUKUDIO

Your music sucks. Also you're  
fucking Tina again.

JASON KUKUDIO

You have no proof of that! You  
can't prove that. See? You never  
believe me. Even when I am telling  
the truth. Your expectations are  
totally unrealistic. I'm not good  
enough for you or your family.

LISA KUKUDIO

Well, that's true.

Jason collects his things, blows a kiss to the miserable  
Young Maureen and exits out the back door. Lisa just rolls  
her eyes. She absently hands Young Maureen a Kleenex and  
dials the kitchen phone.

LISA KUKUDIO (CONT'D)

(into phone)

Hi. Yep, gone. Naw. He'll be back,  
of course. I give him three days,  
seven tops. I'll call you back. I  
have to cancel his credit card.

Lisa hangs up, checks a number on the back of her credit card  
and redials. Young Maureen sniffles into her soggy cereal.

END ACT THREE



ACT FOUR

INT. JACK PEARSON'S OFFICE - MORNING

Caputo has a full head of steam addressing Pearson. There are a COUPLE OF SUITS as well, thumbing through reports.

CAPUTO

As you can see from the numbers there we have turned over the influx of new, uh, units smoothly. We are balancing out the meal, uh, output and we need an increase there immediately of 37 percent. More like 45 percent.

PEARSON

Fine. That seems appropriate.

CAPUTO

Yeah? Great. Also, with the new, uh, influx I have created a list of job assignments to assign. I'll need a small stipend to upgrade a few of the departments to create additional work spaces to meet demand.

PEARSON

Alright. What about Whispers? How much can that grow?

CAPUTO

Branching into the next room I estimate that can expand by 20%.

Pearson frowns.

CAPUTO (CONT'D)

At least.

PEARSON

Alright.

CAPUTO

Which leads me to my next point. I have scrutinized the numbers for the various divisions of inmate maintenance and broken them down here. Page four.

(points to a report)

(MORE)

CAPUTO (CONT'D)

It costs approximately twice the amount to keep an inmate in the infirmary versus Gen Pop. And here.

(points)

Sending someone to Psych is much more than that. And here,

(points)

SHU, it costs three times what Gen Pop costs to keep an inmate in the Secure Housing Unit. Just to keep you in mind of those numbers.

PEARSON

This is about Sophia then? I'm sorry, Joe. We just can't risk taking reintegrating the inmate.

SUIT #1

The insurance liability.

PEARSON

Yes, the insurance liability. If she is further injured in general population, not only will the inmate be costing us twice the cost to make her healthy, if we can, but also the unknown thousands for settling out of court.

SUIT #1

If we're lucky.

PEARSON

If we're lucky. I appreciate the number crunch. Good notes. No.

CAPUTO

Mr. Pearson, Jack, you've entrusted to me this facility that I know better than anyone. I have made the changes you've asked for. I have released the organizing COs that have been working there, and with those inmates, for years. I have brought the numbers in within expectations. You cannot tell me that I don't know what I'm doing and that I don't know these women. Because that's what they are. Women. They aren't units. And you can't call them units when you talk to them. Units don't talk. Women talk. Sophia needs out.

PEARSON

I wish I could help you, Joe. I really do. Our hands are tied. You've seen the numbers.

SUIT #1

Our hands are tied.

PEARSON

Anything else?

No. Caputo's pissed.

INT. CAMP - WHISPERS SWEATSHOP - AFTERNOON

The INMATES are heading out after their shift. A few of them sport panty lumps where they've stowed errant panties. They nod to Chapman and head out.

Flaca catches up to her.

FLACA

I see you're gonna collect goods.

Chapman looks around.

CHAPMAN

Shut up. Not here.

Flaca just smiles.

FLACA

I just want you to know that everyone is gettin' real anxious. You know, I been watching you, close. I don't see why I ain't smart enough to do this. Instead of you. But that's a hassle, yo. I just want to collect the money and go.

CHAPMAN

Look, I'm getting things back up. We're gonna be all good very soon. In fact, even better! I expect we increase our income by,  
(making it up)  
22 percent across the board. Maybe 25. That sounds good right?

FLACA

You counting on Maritza? You better have some backup for your backup.

(MORE)

FLACA (CONT'D)

She don't like you. No one likes you. We just want our money, Chapman. It's not complicated.

CHAPMAN

Just wait.

FLACA

I can wait. For a while. Give me time to think. About my options. Get to know some of the new girls. They some badass Hispanics came in.

Chapman storms off.

FLACA (CONT'D)

Talk later, girl!

EXT. KATYA HEALY'S NEW APARTMENT - EVENING

Healy approaches Katya's apartment with an old box. He checks the address and KNOCKS. After a moment Katya comes to the door and opens it.

KATYA

Hello, Sam.

HEALY

Hi, hello. Here's the last of the stuff from the basement.

KATYA

Yes, thank you. I had forgotten. I appreciate you bringing it to me. Um, how is work?

HEALY

(smiles)

Oh, yes. Work is fine. Well, work is complicated. Big changes. I won't bore you.

KATYA

You don't.

HEALY

Of course. So. Settling in? Comfortable?

KATYA

Yes, it is nice. Big bathroom.

There's an awkward moment. Can't think of anything to say but don't really want to part.

KATYA (CONT'D)

(earnest)

Would you like to come in?

HEALY

Oh, well, that's nice of you to offer, but I have to go.

KATYA

Oh, of course. Yes. Um, perhaps you will come over for some tea, or a beer, sometimes?

HEALY

That would be nice. I would like that.

KATYA

Good. Me too.

HEALY

Ok, have a nice evening.

KATYA

Yes, Sam. Thank you. You too.

They share a warm smile. Healy passes her the box, offers a little wave and heads out. Katya watches him go.

INT. CAMP - TV ROOM - EVENING

Taystee, Suzanne, Poussey, and Black Cindy watch TV. Accompanying them are Ginsberg, Soso and Kukudio. In come NEW INMATES including Eccols and Cherry. Eccols charges up to Suzanne who's canoodling with Kukudio.

ECCOLS

Yo, Warren, how's that next chapter comin'? Can't wait! It's sounding good!

Kukudio's eyes go hard, she tenses up and tightens her grip on Suzanne's arm. Suzanne's unable to get her to let go.

SUZANNE

Uh, good! You know. Um, ow.  
(to Kukudio)  
Can you loosen up a bit?

KUKUDIO

(staring at Eccols)

Sure. You want some space to talk to her.

SUZANNE

No, we just--

ECCOLS

(laughing)

Damn girl, you crazy.

Everyone sucks in their breath.

SUZANNE

Whoa.

KUKUDIO

What did you say to me?

ECCOLS (CONT'D)

I just said you crazy. You are. I'm just askin' about the chapter. No need to get all freaky.

(to Suzanne)

Warren, when you get a handle on your bitch--

Kukudio stands.

SUZANNE

Now, look Eccols--

KUKUDIO

I don't know who you are new girl and I don't give a shit. Just stay away from her. She's mine.

(to Suzanne)

You're mine. And no nappy ho is gonna get in between us.

(to Eccols)

You don't know her!

Damn. Cherry, watching from a distance, steps closer. Chaos in the ranks?

ECCOLS

Yo, I ain't tryin' to be here for this bullshit. Now Whitegirl is gettin' all juiced up jealous.

Poussey, Soso, Janae, and Black Cindy are watching this like a tennis match. Taystee is trying to ignore it. Poussey elbows Taystee.

TAYSTEE

Damn.

Taystee smacks Suzanne who's bewildered and a little scared of Kukudio. "Do something!"

SUZANNE

Look, Maureen, uh, honey, Eccols  
and I were just--

KUKUDIO

Just what, Suz? What are you just?  
Are you with her? Are you fucking  
her?! I knew it. That bitch, you  
bitch.

CO SIKOWITZ

Kukudio! Step out. Now!

KUKUDIO

(to Eccols)  
You fucking watch yourself.  
(to Suzanne)  
And you fucking watch yourself too.  
No one treats me like this.

Kukudio steps out followed by CO Sikowitz.

INT. CAMP - CHAPMAN'S CUBE - DAY

Chapman runs numbers. She has a list of who she owes what. She's noted a small loan from her brother but it's not even close to covering what she owes.

Rusic enters and throws her stuff on her bunk. Chapman glares at her and hides what she's writing.

RUSIC

Doin' business stuff?

Her Toadies come up behind her. Chapman shakes her head at them. How come everyone has Toadies besides Chapman? Damn.

CHAPMAN

Writing on paper. With a pen.

RUSIC

Didn't think we were allowed to  
have pens. Interesting. Lots of new  
things to learn.

CHAPMAN

It's just one of those things.

RUSIC

Yeah, about those things. We've been learning a lot, Princess.

CHAPMAN

Chapman. "Ru-sick."

RUSIC

"Rusich."

CHAPMAN

Are you sure?

RUSIC

I'm sure. Now, let's catch up. Every new facility has its games. Turns out your game is the most lucrative. And fun. So, I'm gonna take it over for you.

CHAPMAN

Like hell.

RUSIC

I can't see why not. Look, you seem like a nice enough kid, but you're in over your head and you need me to help you out. I mean, really, with all the people coming at you are you sure you don't want to just give up? You gotta be tired, yeah? Heavy is the head, right?

Rusic isn't wrong.

RUSIC (CONT'D)

Besides, if you don't, not only are we going to take it from you, but the harder you resist, the more you'll pay. C'mon Chapman. This is hard. This isn't you. You're better than this. There's got to be an easier way for you. Also, man, you gotta bruise easy, amirite? Skinny little arms? C'mon, you're not a girl accustomed to pain. And we'll make you hurt. A lot. Let's just do this the easy way. Like friends.

CHAPMAN

You're not my friend. I'm sure you're no one's friend.

(MORE)



CHAPMAN (CONT'D)

And I may look like I'm easy prey,  
but I'm not. Ask anyone. I will  
fuck you up.

RUSIC

Honey, hush. Look, we can see  
you're upset. Why don't you calm  
down and we'll discuss it more. I'm  
sure we can find something for you  
to do. We'll always need panties  
juiced.

They leave the cube. Chapman swings her head to Big Boo's  
cube.

OVER TO BIG BOO'S CUBE

Doggett and Big Boo have been listening to every word of  
Chapman's exchange with Rusic. They shake their head at her.  
Sad.

Chapman rises and crosses to them.

CHAPMAN

Ok, look. There is no way I'm  
letting that bitch take over  
anything.

DOGGETT

I don't know. She looks pretty  
determined.

CHAPMAN

I'm very low on options. The irony,  
though, is that you two are the  
meanest bitches in here.

DOGGETT

Hey!

BIG BOO

Not untrue.

CHAPMAN

Apologies. What I meant to say was  
that you two are the strongest  
women physically and mentally.  
Neither of you are one's to get  
pushed around. Neither of you would  
deign to let someone get anything  
over on you. You're smart. And  
you're tough. I consider you two to  
be the most fierce women here.

BIG BOO

Also not untrue.

CHAPMAN

I mean it.

BIG BOO

Look, Peeps. You're adorable. And you're fucked.

DOGGETT

You're fixin' to get your ass kicked and we're liking it nice and quiet.

CHAPMAN

Yeah, see, but I won't need to get my ass kicked with you two standing behind me! The three of us! The three amig...as.

Doggett grimaces.

CHAPMAN (CONT'D)

Name your price.

BIG BOO

We want points.

CHAPMAN

Points? What are you talking about?

DOGGETT

Don't play dumb, Chapman. We ain't stupid. We want points.

BIG BOO

Signing bonus, salary, plus commission and incentives.

CHAPMAN

For what!?

DOGGETT

Shut up! We got ideas, yo!

BIG BOO

And you don't have much choice. Why don't we write something up? It's just business, Peeps.

INT. CAMP - DINING HALL - EVENING

Business as usual in the dining hall, the food is slop, the quarters are tight, the tension is growing. Gloria is on the service line.

Suddenly she drops her spoon and stares at the entry.

ANGIE  
(waiting for her tray)  
Hey! What gives?

The din of the room cuts almost exactly in half. ANGIE turns to the entry.

CO FORD enters and behind him: SOPHIA.

The new inmates all look around trying to figure out what the big deal is. Who is she?

Sophia looks fucking terrible. SHU has messed with her. But moreover, she looks heartbroken. The new inmates look on - quickly - with curiosity and/or disgust and/or who gives a fuck. The old inmates all look away.

Sophia looks around, "What the fuck happened here? Who are all these people"

CO FORD  
Go get your tray, Burset.

SOPHIA  
And then what? Back to some hole  
somewhere?

CO FORD  
Just get your food.

Sophia goes to the line and her eyes pass over Gloria who looks equal parts ashamed and relieved. The line parts for Gloria and she gets a tray of food.

SOPHIA  
Hate to say it y'all, but, damn,  
that looks good.

Sophia gets escorted out. She passes by a weeping SISTER JANE. Sister Jane reaches out and touches Sophia's arm. Sophia flinches unaccustomed to being touched and Sister Jane pulls her hand back. They exchange a gentle look.

And Sophia's gone.

INT. CAMP - HALLWAY OUTSIDE BERDIE'S OFFICE - SAME

CO Ford escorts Sophia and her lunch tray down the hall toward Berdie's office.

CO FORD  
You're in here for now.

SOPHIA  
What does that mean, "for now"?

INT./EXT. CAMP - BERDIE'S OFFICE - CONTINUOUS

Inside the office is an additional cot and Judy King, Sophia's new roommate. Sophia and CO Ford stand in the doorway.

JUDY  
Hello, darlin'. I'm Judy. You must be Sophia. I'm very pleased to meet you.

Judy sticks out her hand to shake.

Off Sophia's incredulity.

END EPISODE 4.1 "HEAVY IS THE HEAD"