Orange Is the New Black

By Jenji Kohan
BATHING MONTAGE:
We cycle through a series of scenes with voice overs. Underneath the dialogue, one song plays throughout. Perhaps it’s 'Tell Me Something Good,' by Rufus and Chaka Khan or something better or cheaper or both that the music supervisor finds for us.

INT. CONNECTICUT KITCHEN - DAY - 1979
A beautiful, fat, blonde baby burbles and splashes in a kitchen sink. A maternal hand pulls out the sprayer and gently showers the baby who squeals with joy.
Piper (V.O.)
I’ve always loved getting clean.

CUT TO:
INT. TRADITIONAL BATHROOM - 1984
Five year old Piper plays in a bathtub surrounded by toys.
Piper (V.O.)
Water is my friend.

CUT TO:
INT. GIRLY BATHROOM - 1989
Ten year old Piper lathers up and sings her heart out into a shampoo bottle.
Piper (V.O.)
I love baths. I love showers.

CUT TO:
INT. DORM BATHROOM - 1997
Seventeen year old Piper showers with a cute guy.
Piper (V.O.)
I love the smell of soaps and salts.

CUT TO:
INT. LOFT BATHROOM - 1999
Twenty year old Piper showers with a woman. (ALEX)

CUT TO:
INT. DAY SPA - 2004
Piper sits in a jacuzzi with girlfriends.
PIPER (V.O.)
I love to soak.

CUT TO:
INT. APARTMENT -2010
Piper in a clawfoot tub in a brownstone in Brooklyn with LARRY.
PIPER (V.O.)
It’s my happy place.

CUT TO:
INT. ROOM BLOCK SHOWERS - DAY - TODAY
We see water coming out of an old, generic showerhead. We follow it down past the dirty mustard color tiles. Under the less than forceful stream, stands our Piper. There’s no steam because it’s not that hot. She quickly swipes at her pits and parts with a small bar of soap. We hear a squish sound as she moves. We pan down further to see she has attached a MAXIPAD to each of her feet with a hair rubberband to protect herself from fungus. The pads are expanding in the pooling, greyish water. She’s not happy. The shower curtain is a shred.
PIPER (V.O.)
Today, not so much.
Song fades. A young, tough, black woman in a muu-muu, DELICIOUS, carrying a crocheted shower caddy, walks up to Piper’s shower stall. She stops. Waits.

PIPER :
I’ll be out in a sec. I swear.

DELICIOUS :
Uh huh. I wait. There best be hot water left.

PIPER :
There wasn’t much when I started.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 3.

DELICIOUS :
Uh huh. Hurry.

PIPER :
Okay. Okay. Done.
Piper shuts off the water and slides open the ratty curtain, quickly reaching for her towel that’s hanging just outside.

DELICIOUS:
Damn, you got some nice titties.

PIPER:
Thanks.

DELICIOUS:
You got them TV titties. They stand up on they own all perky and everything.

PIPER:
Yes, well.

DELICIOUS:
(eyeing the maxi-pads)
You know they sell flip flops at commissary.

PIPER:
Yeah, my money’s not in yet.

DELICIOUS:
You creative. I give you that, High Tits. Now get the fuck out the way.
Piper quickly gets her clothes and scoots away as Delicious gets naked and turns on the shower, not even bothering to close the curtain.
PIPER (V.O.)
Hey, at least my tits look good.
And from the shower, Delicious sings in her own special way.

DELICIOUS:
Tell me something good. Tell me that you love me, yeah. Tell me something good. Tell me that you like it, yeah...

CUT TO:
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 4.
FADE IN:  
EXT. BROOKLYN - BACKYARD - EARLY EVENING  
A messy yard on a clear winter evening, string lights and patches of old snow; A Caja China pig roasting box is smoking. In attendance are Piper, LARRY, KIRSTEN, and PETE. Kirsten is about seven months pregnant. Pete and Larry walk over to the box to sniff it. Piper and Kirsten are seated nearby warming themselves by a firepit.  
ANGLE ON LARRY AND PETE:  

PETE:  
So there is an entire pig in there.  

LARRY:  
Yes.  

PETE:  
There are only four of us.  

LARRY:  
It’s a small pig. I really wanted to use the box. It was my birthday present from Piper.  

PETE:  
She knows what you like.  

LARRY:  
That, and she’s guilty she’s leaving. It’s a guilt pig roasting box.  

PETE:  
At least you got something.  
Kirsten won’t be having sex with me for a year too, but what do I get?  

LARRY:  
A baby.  

PETE:
Yeah. That. But you can’t eat it.
Let me see.
Larry lifts the lid revealing Piggy.
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PETE (CONT’D)
Holy shit. That’s really a pig.

LARRY :
Isn’t it beautiful?

PETE :
I want to fuck it.

LARRY :
Then we’d only have the beet salad
and the brussels sprouts. That’s
really not enough of a going-away
dinner.

PETE :
I want to have sex. My wife won’t
have sex with me.

LARRY :
I’m getting that.

PETE :
I don’t even care that she’s fat.

LARRY :
You are a gentleman. A saint,
almost.

PETE :
I’m an asshole.

LARRY :
Pretty much.

PETE :
Tonight isn’t about me.

LARRY :
No. It really isn’t.
PETE:
Sorry.

LARRY:
It’s okay. I’d rather be thinking about sex with your pregnant wife too.
They both stand and stare at the pig.

PETE:
It’s gonna be okay, Larry.

LARRY:
I don’t know if that’s true.
Beat. They don’t know what else to say. Then,

PETE:
So, should we take it out?

LARRY:
Yeah. Get this party started.
As the two men work on getting the pig out of the box, the ladies are chatting.
ANGLE ON PIPER AND KIRSTEN:
Piper holds a cocktail, Kirsten, something non-alcoholic.

KIRSTEN:
Are we really gonna eat that?

PIPER:
Isn’t it appropriate that I eat pig the night before I go to prison?

KIRSTEN:
Why?

PIPER:
Pigs. Cops. Never mind. It’s a stretch.

KIRSTEN:
I guess anything but tuna.
PIPER:
Huh?

KIRSTEN:
Cause you’re going to be eating so much of it in jail? Tuna? Vagina?

PIPER:
Nice. Thanks.

KIRSTEN:
How the fuck are you going to jail tomorrow?

PIPER:
Prison. Not jail.

KIRSTEN:

PIPER:
Like your timing doesn’t? Damn baby. Ruining everything.

KIRSTEN:
And you’re missing my shower.

PIPER:
I’m still chipping in. And I bought you a really nice gift.

KIRSTEN:
Yeah? What?

PIPER:
A pig roasting box. I got a twofer deal. You’ll love it.

KIRSTEN:
I hope you’re kidding. You’re kidding, right? You better be
kidding.

**PIPER:**
I got you that ridiculous stroller.

**KIRSTEN:**
Seriously? Oh my god. The one that charges your phone?

**PIPER:**
Yes.

**KIRSTEN:**
Okay. You can go to prison now.

**PIPER:**
Thank you. Kirsten, you know I’m sorry.

**KIRSTEN:**
I know.

**PIPER:**
And we hired Marianna. She’ll deal with everything when we’re both... indisposed.

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**KIRSTEN:**
Indisposed? Lovely euphemism. Marianna’s so... intense.

**PIPER:**
We need that. We’re the artists.

**KIRSTEN:**
We’re artists now?

**PIPER:**
They’re artisanal bath products. Just shut up. It’s all gonna to be fine. We got into Barney’s, for Christ sake! Be happy for that at least.
KIRSTEN:
Rah rah. I wish I could
drink right now.

PIPER:
How 'bout I drink enough for both
of us?
Piper takes a long pull on her drink.

KIRSTEN:
Am I allowed to cry? 'Cause I was
before, and I kind of want to
again.

PIPER:
The guys now have much of the pig on a platter.

LARRY:
We’re ready! Everyone inside.

PIPER:
See? No time for crying. Need a
hoist?
Piper holds out a hand to Kirsten and hauls her up. They
head into the house.
PIPER (CONT’D)
And onto the last supper.

CUT TO:
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 9.
INT. PIPER AND LARRY’S BROWNSTONE -BEDROOM -NIGHT
Piper and Larry in bed, her head nestled in his chest.

PIPER:
We have to do it.

LARRY:
I know.

PIPER:
We shouldn’t have eaten so much.
LARRY:
I know.

PIPER:
Did you take the Viagra?

LARRY:
About a half hour ago.

PIPER:
So that’s good.
He burps.

LARRY:
We really shouldn’t have eaten so much.
She sits up.

PIPER:
Come on. We’ve gotta rally. You need spank-bank material. Let’s make some memories.

LARRY:
Well, since you put it that way...
And they begin to make with the loving. The kissing and the touching, but then Piper pulls away.

PIPER:
Wait. I have to pee. I’ll be right back.

LARRY:
Awww!

PIPER:
I know. I know. Sorry. I’ll be right back.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 10.
Piper gets out of bed. She’s in sexy underwear.

LARRY:
You look beautiful.
PIPER:
Thanks.

CUT TO:
INT. BATHROOM - NIGHT
Piper sits on the toilet. She cries. And pees. But mostly cries. She folds paper and wipes her eyes and wipes her parts. She gets up and flushes. Looks at herself in the mirror. Puts on a smile. Thatta girl. She exits to the bedroom.

RESET TO:
INT. BEDROOM - NIGHT
She stands in the doorway and looks at Larry.

LARRY:
What?

PIPER:
You look beautiful too.
Larry holds up the covers.

LARRY:
Come on. Get in.
And she does and they’re back to kissing. And Larry runs his hand over her face and he feels her tears. Larry pulls away.
LARRY (CONT’D)
Oh, Piper—PIPER
No. Just fuck me.

LARRY:
Piper.

PIPER:
Shut up. Please. Please.

LARRY:
Okay.

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And she kisses him with hunger and sadness and need. And he kisses her back. And they make love.

CUT TO:
INT. PIPER AND LARRY’S LIVING ROOM - MORNING
A compact but comfortable urban living room tastefully and eclectically decorated. Well past Ikea, but not quite Elle Decor. Piper sips a latte and stuffs papers into a manila envelope. Larry sits on the edge of a chair, finishing a croissant in a paper bag.

LARRY:
You want the scone?

PIPER:
Let’s bring it in the car.
Piper closes the envelope. She nuzzles her aged cat, Lady Bunny, and gives her a kiss. She stands.
PIPER (CONT’D)
Okay. Lady Bunny’s med chart is in the kitchen; and I scheduled her--

LARRY:
(finishing the sentence)
Next three vet visits. I know.
Please don’t be hyper-Piper right now.

PIPER:
...You’re right. We should go.

LARRY:
Now?

PIPER:
Yes. Oh. Wait.
Piper pulls off her engagement ring and hands it to Larry.
PIPER (CONT'D)
I can’t bring it with me.

LARRY:
Right.
Larry puts it in his pocket.

PIPER:
What are you doing?

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LARRY:
PIPER :
Don’t put it in your pocket. Put it away. Somewhere safe. You put it in your pocket, it’ll end up in the bottom of a washing machine.

LARRY :
So where should I put it, Piper?

PIPER :
Up your ass.

LARRY :
Consider it done.

PIPER :
I’m sorry.

LARRY :
I’m putting it in this drawer. And here it shall remain, safe and sound until you’re back. Or until I’m short on rent money. Then I may hock it. But I’ll try to get it back before you’re out.
Larry opens a drawer and places the ring inside.

PIPER :
We should go.

LARRY :
Yup.
Piper takes one last look around. She grips her envelope and heads for the door. Larry picks up a small cooler bag and follows her. Off the door closing behind them.

CUT TO:
EXT. STANSBURY PRISON CAMP – DAY
We follow Piper and Larry’s Fiat through gates and up a hill to a parking lot. Before them looms a hulking building with a triple-layer razor-wire fence. A sign outside it reads—“STANSBURY FEDERAL CORRECTIONS FACILITY”
They pull into a spot between two other cars. A white pickup truck with police lights pulls up in front of them. Piper opens her window and leans out.

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OFFICER WHITE TRUCK GUY
There’s no visiting today.

PIPER :
I’m here to surrender.
OFFICER WHITE TRUCK GUY
Oh. All right then.
He pulls away.

RESET TO:
INT. FIAT

PIPER :
Did he look surprised to you? When I said I was here to surrender?
Did he look surprised, like, ‘what the hell is she doing here?’

LARRY :
I couldn’t see his face.

PIPER :
I think he was surprised.
Piper pulls down the visor and flips up the mirror.
PIPER (CONT’D)
I look like shit. My eyes are all puffy.

LARRY :
You’re worried about how you look?

PIPER :
They’re gonna know I was crying.
It’s a sign of weakness. You can’t show weakness. That’s what all those books from Amazon said.

LARRY :
Oh, sweetie—
PIPER:
No. Don’t call me sweetie. I’m gonna start crying again. And then you’ll cry and I’ll cry more and it’s all bad. Come on. Let’s do this.
Piper resolutely opens her door... smack into the car next to her.
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PIPER (CONT’D)
Shit. Oh shit.
She gets out and shuts her door and assesses the damage she’s done.
PIPER (CONT’D)
Okay, it’s fine. It’s fine, right?
Larry comes around and joins her.

LARRY:
There’s a little paint... dent.
Larry scratches at it with his fingernail.
LARRY (CONT’D)
It’s okay. I think it’s okay.
Should we leave a note?

PIPER:
We should just... go in.

LARRY:
Yeah?

PIPER:
Yes.
And they scurry off toward the looming, scary building, suddenly in a rush.

CUT TO:
EXT. WATERFALL, KRAKATOA - FLASHBACK - BEAUTIFUL DAY
A TEN YEARS YOUNGER PIPER in a bikini stands on a small, slippery rock at the top of a towering waterfall. Thirty five feet below is a river pool of indiscernible depth.
Another woman in a bikini, a few years older than Piper, ALEX VAUSE, is on a rock right next to her, and a native guide, GUIDE MAN, stand behind them. They yell to be heard above the roar of the falls.
PIPER:
Have you seen people jump from here before??

GUIDE MAN:
Oh yes, Miss.

PIPER:
Have you ever jumped?

GUIDE MAN:
Oh no, Miss.

ALEX:  
(to Piper)
C’mon! A dare is a dare. You gotta do it.

PIPER:
Are you gonna do it?

ALEX:
Of course!

PIPER:
Hold my hand.

ALEX:
No. I need to hold my nose.

PIPER:
Okay. Fine. Ready?

ALEX:
Ready. On three. One. Two. THREE!
Piper summons all her courage and strength, and then flings herself off the rock, shrieking as she plunges into the green gorge below. She bursts the surface, laughing.

PIPER:
Whooooo! That was awesome! Holy
shit. Alex? ... Alex!
Where’s Alex? Alex is still above on her rock. Alex is not
go ing to jump. Alex is shaking her head and climbing back
up. Piper is alone in the water with the thundering falls.
PIPER (CONT’D)
Fuck.
LARRY (O.C. PRE-LAP)
(sotto)
She is not a happy person.

CUT TO:
INT. STANSBURY LOBBY - A FEW MOMENTS LATER

PIPER :
Shhh! Stop it.

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Piper and Larry stand before a seemingly unhappy FEMALE C.O.
("Corrections Officer") who sits behind a raised desk,
talking on the phone. The room has chairs, lockers, a soda
machine. It is spotless and cold and institutional.
FEMALE C.O.
(onto phone)
Self-surrender. No one told me
either.

(re:)
Paperwork is here. Name is
Chapman. Yeah. Chap. Like when
your lips get all dry they’re
chapped?
(she covers the phone with
her hand)
Have a seat.
(back into phone)
Piper. Rhymes with sniper.
Piper and Larry sit. Larry unzips his small cooler bag.

LARRY :
You hungry?

PIPER :
Not really.

LARRY :
Eat anyway. I got you burrata, tomato and basil on baguette with balsamic drizzle.

PIPER :
Thanks.
Larry hands her a gorgeous sandwich wrapped in wax paper. He also pulls out two Diet Cokes and a bag of gourmet chips of some kind. They have a picnic.

PIPER (CONT’D)
You think I’m the first Seven Sisters grad to eat burrata in the lobby of a federal penitentiary?

LARRY :
Nah.

DISSOLVE TO:
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 17.
INT. STANSBURY LOBBY - LATER
Only wrappers are left.
has been mostly eaten.
Coke cans smushed. A lovely brownie

DISSOLVE TO:
INT. STANSBURY LOBBY - EVEN LATER
Piper and Larry are on their phones. He’s playing Scramble. She’s on her website - “thepipebomb.com.” We should see it.

LARRY :
What are you posting?

PIPER :
“Waiting. Waiting. Waiting.”
Here. Lean in.
Piper snaps a shot of the two of them. He’s trying not to lose his Scramble round so he keeps his eyes on his screen and his fingers moving.

PIPER (CONT’D)
You know how to post stuff, right?

LARRY :
Piper, I set it up for you.
PIPER:
Pete set it up for me.

LARRY:
With me. There. I made him a latte. If there’s a problem I’ll call Pete.

(re:
Look. I spelled labia. But it wouldn’t take labias with an s. Is labia already plural? Like aircraft?
(Off Piper’s look.)
Lemme see it.
She hands him the phone. He looks over her website. We do too. Scroll Scroll.
LARRY (CONT’D)
Prison address. Amazon wish list. Visiting hours. Directions. This is all great.
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PIPER:
When you get home, you need to have Pete upload a link to the visitation form. Please keep it updated.

LARRY:
Of course.

PIPER:
But not too updated. I need everyone to write to me. It has to leave them wanting more. It’s not a blog.

LARRY:
It’s not a blog.

PIPER:
And you have to show my mom how to get on it.
LARRY:
So she can forward a link to all
her friends? Or is it already in
the tennis club newsletter?

PIPER:
You mean my,
(finger quotes)
“Volunteer work in Africa?”

LARRY:
I bet they’re all appalled that
you’ve gone somewhere so filthy and
dangerous.
A scary looking woman in uniform walks in.
SCARY C.O.
Chapman!
The two of them stand up quickly. Holy shit.

PIPER:
Yes. That’s me.
SCARY C.O.
Who’s this?

PIPER:
My fiance.
Is this it?
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SCARY C.O.
Yeah. Good luck with that.

PIPER:
Excuse me?
SCARY C.O.
He’s gotta leave before I take you
in. That’s the rule. You have any
personal items?

PIPER:
Um. Here.
Piper hands her manila envelope to her. She opens it up.
Self-surrender instructions from the U.S. Marshals, legal
paperwork, list of friends’ and family addresses. She pulls
out a cashier’s check for $290.00.
SCARY C.O.
Can’t take this.
Scary hands to check to Larry.

PIPER :
But I called last week. They told me to bring it!
SCARY C.O.
He has to send it to Georgia, then they’ll process it. Take a few weeks.

LARRY :
Few weeks? Doesn’t she need to buy things?
SCARY C.O.
That’s how it is.

PIPER :
Where do we send it?
SCARY C.O.
Hey, you got that Georgia address?
The unhappy C.O. behind the desk looks for the address. The Scary C.O. pulls a stack of photos out of the envelope. Family, friends, Lady Bunny...
SCARY C.O. (CONT’D)
Any Nudie Judies in here? Skin pics? Naughty stuff?

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PIPER :
No. No Nudie Judies.
Off the pictures we...

CUT TO:
INT. NEW ENGLAND HOUSE - FLASHBACK - LIVING ROOM
On the grand piano are silver framed photos of Piper and her brother, young, smiling. Piper cheerleader. Piper graduate. Piper and family. Everyone smiling. But as we pull back, here’s the family and no one is smiling. Mom CAROLINE, dad, BILL, brother, CAL, Grandmother, CELESTE, Piper and Larry.

PIPER :
I never carried drugs. Just money-

CAROLINE:
You were a lesbian?

PIPER:
At the time.

CAL:
Are you still a lesbian?

PIPER:
No. I’m not still a lesbian.

LARRY:
You sure?

CELESTE:
I kissed Amanda Straley when I was at Miss Porter’s School. But it wasn’t for me.

BILL:
(to Larry)
Did you know about all this?

LARRY:
No. I didn’t. I mean, she told me how she travelled after college. “Oh, Larry. Indonesia is amazing. You’ve never been to Brussels? We have to go back to Thailand.” But she failed to mention the lesbian lover who ran a drug smuggling ring. Imagine my surprise.

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CELESTE:
What on earth did you do with the money?

PIPER:
Well, Grandmother. I wasn’t really in it for the money.
CELESTE :
Oh, Piper. For heaven’s sake.

CUT TO:
INT. STANSBURY LOBBY - LATER
SCARY C.O.
Time to say goodbye. It might be a while ‘til you can visit. Fiance.
Piper hurls herself into Larry’s arms. Holds tight. Talks into his neck.

PIPER :
I love you. I love you so much.

LARRY :
I love you too.

PIPER :
I’ll call as soon as I can.

LARRY :
Okay.

PIPER :
Send that check immediately.

LARRY :
I know. I will.

PIPER :
I love you. Take my phone. I love you.
Hug tighter. Break. Larry goes back in. Kisses her head.

LARRY :
Bye.
Larry rubs his eyes with the heels of his hands. Makes for the door. Piper will not cry. Will not cry. Larry’s out the door. Slam. Will not cry. Will not cry.

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SCARY C.O.
You ready?
PIPER:
Yeah.
SCARY C.O.
Well, come on.

CUT TO:
INT. STORAGE-TYPE ROOM - LATER
Scary C.O. paws through a shelf of clothing. She hands Piper some granny panties, a cheap nylon bullet bra, a pair of elastic-waist khaki pants, a khaki top, like hospital scrubs, and tube socks.
SCARY C.O.
What size shoe are you?

PIPER:
Nine. Nine and a half.
Scary C.O. hands her some Chinatown-type blue canvas slippers.
PIPER (CONT’D)
These are kinda like Toms.
SCARY C.O.
What are Toms?

PIPER:
They’re shoes. When you buy a pair, the company sends another pair to a child in need. They come in lots of colors and-
SCARY C.O.
How nice. Strip.

PIPER:
Excuse me?

CUT TO:
INT. FANCY APARTMENT - FLASHBACK - NORTHAMPTON
Piper, with a feather boa, a hat, in the middle of a sexy striptease. Prince’s CREAM plays in the background.
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PRINCE:
You got the horn so why don’t you blow it/You are filthy cute and baby you know it.
Alex sits on a plush bed with lots of pillows and really good sheets.

**ALEX :**
Whoooo! Nice! Show me what you got, girl.
Piper gets down to bra and panties, stockings and garters.
**ALEX (CONT’D)**
Holy shit. Get over here.
Piper hops onto the bed. Crawls across like a cat.

**PIPER :**
You gonna miss me?

**ALEX :**
Yes. Too much. Come with me.
Piper stops crawling.

**PIPER :**
What?

**ALEX :**
Come to Bali. Come with me. We’ll have fun. I mean it. I’ll buy you a plane ticket.
Piper picks up a remote and clicks off the music.

**PIPER :**
Are you serious?

**ALEX :**
Yes. Come with me. Quit your job and come with me.

**PIPER :**
I have to give notice.

**ALEX :**
You’re a fucking waitress. You don’t need to give notice.

**PIPER :**
Will I get in trouble?

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ALEX:
I hope so.

PIPER:
You know what I mean.

ALEX:
You don’t have to do anything. You’re just there to keep me company. Come on, baby. I want you to come.
She caresses Piper.
ALEX (CONT’D)
And I want you to come.

PIPER:
Oh.

ALEX:
Yes? Is that a yes?

PIPER:
Yes. Yes.
Touch, caress, lick...
SCARY C.O. (O.S. PRE-LAP)
Open your mouth, stick out your tongue.

CUT TO:
INT. STANSBURY, STORAGE-TYPE ROOM - DAY
Piper, completely naked, does as she’s told.
SCARY C.O.
Hold up your arms.
Piper complies; Scary C.O. checks under her arms.
SCARY C.O. (CONT’D)
Turn around, squat...
Piper follows instructions, humiliated...

FEMALE GUARD:
Spread your cheeks and cough...
Off Piper’s pained expression as she complies.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 25.
GAY PORN STAR (O.S. PRE-LAP)
Head up. Look at the lens.

CUT TO:
INT. STANSBURY PROCESSING AREA – SHORT TIME LATER
Another C.O., a man who looks an awful lot like the cop from
the Village People, who Piper calls GAY PORN STAR in the
book, stands behind the camera. He’s an asshole.
Piper, now in her KHAKI SCRUBS, tries to look tough.

GAY PORN STAR :
Wait a sec. Shit. Flynn? It’s
not working.
Another male C.O., FLYNN, not an asshole, very post-military
looking, short cropped hair, walks over to try to help.
Piper relaxes her face.

FLYNN :
You turn it on?

GAY PORN STAR :
Yes, I turned it on.

FLYNN :
Wait. I think I got it.
(to Piper)
Ready?

PIPER :
Yes.

FLYNN :
Wait. No.
Tough face goes away again.

GAY PORN STAR :
What’s this button?

FLYNN :
No. Don’t touch that.

PIPER :
There’s a cord there. Does that
need to be connected to something?
GAY PORN STAR:
Just shut up and stand there.
Flynn plugs in the cord.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 26.

FLYNN:
She’s right.
Gay Pornstar pushes a button. There’s a flash.

GAY PORN STAR:
Got it.

PIPER:
Wait, I wasn’t ready.

GAY PORN STAR:
Tough shit.

CUT TO:

CLOSE ON:
A Red ID card with a bar code and the legend, “U.S.
Department of Justice Federal Bureau of Prisons–INMATE.” And
a very unflattering photo of glaring Piper, and the numerals:
11187-424.
PULL OUT to Piper, the card clipped to her khaki shirt. One
sleeve is rolled up and a round, FILIPINO MEDIC is holding
her arm.

FILIPINO MEDIC:
This is a TB test.
He runs his hand up her arm.
FILIPINO MEDIC (CONT’D)
Nice veins. No track marks!

PIPER:
Thanks.

FILIPINO MEDIC:
Tattoos?

PIPER:
Oh. Yes.
Piper lifts up her hair and reveals a fish tattooed on her
FILIPINO MEDIC:
Fish. You like fish?

PIPER:
It’s a fish I saw on a scuba diving trip. I thought it was beautiful.

FILIPINO MEDIC:
I don’t like fish. I like pork. Chicken. But it’s a pretty fish.

PIPER:
Thanks.

CUT TO:
INT. FANCY HOTEL ROOM – FLASHBACK
Piper stands in suede heels, black silk pants, an expensive blouse and jacket. Her hair is cut short. Alex is applying make-up to her fish tattoo.

PIPER:
It’s gonna rub off when I sweat.

ALEX:
No, it won’t. It’s waterproof. Alex sprays something on it.

ALEX (CONT’D)
When it’s dry, you’re good to go.

PIPER:
How do I get it off?

ALEX:
Acetone.

PIPER:
Great. Alex, I don’t know—

ALEX:
Shhh. Alex has come around behind Piper. She gets right up to her
neck and blows on it gently. She whispers.

ALEX (CONT'D)
You are a nice blonde lady, aren’t
you? A proper young lady. Just
picking up her Tumi bag in the
baggage claim before heading off to
her mid-range hotel and going over
her schedule of museum visits and
fancy dinners. It’s all fine.
It’s all good. And I will meet you
in Brussels and everything will go
perfectly, baby. I promise. It’s
all going to be okay...

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 28.
MR. BUTORSKY (O.S. PRE-LAP)
Are you okay?

CUT TO:
INT. BUTORSKY’S OFFICE -DAY
Piper sits across from MR. BUTORSKY, a compact, fiftyish,
persnickety man, leaning back in his chair. There’s a sign
on his desk that reads, Carl Butorsky, MSW. He has Piper’s
paperwork spread out on the desk in front of him. He’s done
this a million times. Piper looks up.

PIPER:
What?
MR. BUTORSKY
How are you doing?

PIPER:
Fine. I guess.
MR. BUTORSKY
Really?

PIPER:
Really? No.
MR. BUTORSKY
You’ll be fine.

PIPER:
Okay.
MR. BUTORSKY
I am Mr. Butorsky. Pronounced Boo-
Torsky. I’ll be your counselor.

PIPER :
Boo-torsky.
Butorsky rifles through Piper’s papers.
MR. BUTORSKY
I’ve been reading your file.
What’s PiKi?

PIPER :
Piper and Kirsten. It’s a bath
product line I started with my
friend. We’re in Barney’s.
MR. BUTORSKY
Barney’s?

PIPER :
It’s a store.
Butorsky flips through some more.

BUTORSKY :
Pretty big case. Criminal
conspiracy.

PIPER :
That’s how they charged me. I
carried a suitcase of money. Drug
money. Once. Ten years ago.
MR. BUTORSKY
What’s the statute of limitations
on that?

PIPER :
Twelve years.
MR. BUTORSKY
That’s tough.

PIPER :
Yeah, well. I did it... That one
time... Ten years ago.
MR. BUTORSKY
What did your lawyer say?
PIPER:
He said with mandatory minimums for
drug crimes, he couldn’t recommend
risking a trial. I pleaded out.
MR. BUTORSKY
And here you are.

PIPER:
Here I am.
MR. BUTORSKY
Aw, well. In a little bit, I’ll
have them take you up to the camp.
Piper pales.
MR. BUTORSKY (CONT’D)
Are you going to barf? Tell me, if
you’re going to barf. There’s a
can behind you.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 30.

PIPER:
I’m not gonna barf.
MR. BUTORSKY
I will be truly displeased if you
barf anywhere but in the can.

PIPER:
Not gonna barf.
MR. BUTORSKY
Miss Chapman, no one is going to
mess with you unless you let them.
This isn’t Oz. You won’t get
shanked. Women fight with gossip
and rumors. And some will peg you
for rich so they’ll hit you up for
commissary.
(he leans in)
And there are lesbians.
Piper reacts. Guess he didn’t read her file that closely.
MR. BUTORSKY (CONT’D)
They’re not going to bother you.
Some will try to be your friend,
just stay away from them. I want
you to understand, you do not have
to have lesbian sex.
She nods. The man’s got issues.

**PIPER:**
I have a fiance. Larry. He’s a writer. Um. When can he come visit me?

**MR. BUTORSKY**

(re: Is he in here?

**PIPER:**
Yes. Everyone’s in there.

**MR. BUTORSKY**
Anyone who is in your PSI is cleared to visit. He can come this weekend. I’ll make sure the list is in the visiting room.

**PIPER:**
Oh, thank you!

**ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 31.**

**MR. BUTORSKY**
You just keep to yourself, you’ll be fine.
He stands up. Gathers her paperwork.

**MR. BUTORSKY (CONT'D)**
See you at camp. And remember:
Nothing goes on there that I don’t know about.

**CUT TO:**

**INT. PIPER AND LARRY’S APARTMENT -FLASHBACK -LIVING ROOM**
Mid-fight. Indictment papers on the coffee table.

**LARRY:**
You know everything about me! I tell you everything! The web-cam horror. The penis shaving incident. How did I not know this?

**PIPER:**
How was I supposed to tell you? It was a phase. It was my dykey, drug-
running, post-college, lost-soul
adventure phase. I was
embarrassed. I can’t believe she
did this.

LARRY :
I can’t believe YOU did this! Who
are you? I feel like I’m in a
Bourne movie. Have you killed?
Piper bursts into tears.
LARRY (CONT’D)
Oh, Jesus. Oh, baby. No. Stop.

PIPER :
You should break up with me. You
didn’t sign up for this.

LARRY :
Come on. Come on.
Larry joins her on the couch. Takes her in his arms. She
weeps.
LARRY (CONT'D)
Shhhh. Shhhh. It’s okay.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 32.

PIPER :
Okay?!?
She picks up the papers and reads aloud.
PIPER (CONT'D)
“Alex Vause states, Piper Chapman
carried drug money... Piper
Chapman was part of the ring...”

LARRY :
Were you?

PIPER :
I was twenty two years old! I
thought I was in love. I was in
love. It was all crazy. And then
it got scary, and I ran away and
became the nice lady I was supposed
to be. I knew she wasn’t a good
person, but... This is not going
to be okay.

**LARRY :**
No. But we’ll deal with it. We’ll figure it out. Have you called a lawyer?

**PIPER :**
No.

**LARRY :**
I’ll call my dad.

**PIPER :**
No! Oh, god, no. He already hates me.

**LARRY :**
Yeah, well. I love you. And he loves me, so, here we go.

**CUT TO:**
**EXT. STANSBURY PARKING LOT/INT. TRANSPORT VAN - DAY**
Piper gets into a white transport van. The driver, ROSEMARIE PERRONE, late twenties/early thirties, Boston Italian, wearing make-up and sunglasses and a big cross, looks up from the BRIDAL MAGAZINE she’s flipping through.

**ROSEMARIE :**
That it?

**ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 33.**
**SCARY C.O.**
One more coming. Hold up.

Scary C.O. leaves the door open. Piper, now wearing an ugly, brown stadium coat with a broken zipper over her scrubs, sits in the seat behind the passenger seat, and holds her large, mesh laundry bag stuffed with bedding, towels, and some small soaps in a baggie, on her lap. A young (early 20s), tough seeming black woman, JANAE WATSON, is seated next to her, her mesh bag between them. Piper plays with her broken zipper. She’s cold. She wraps the coat around her and holds it.

**PIPER :**
The zipper is broken.
Rosemarie looks in the rearview. Pushes up her glasses.

ROSEMARIE:
First time down?

PIPER:
My first time here?

ROSEMARIE:
Your first time in prison.

PIPER:
Oh. Yes.

ROSEMARIE:
It’s not so bad. Everyone’s okay, but you gotta watch out for the stealing.
Janae takes the bag that’s sitting between her and Piper and puts it on the floor by her feet. Steps on it. No one’s gonna steal from her.
Beat.
ROSEMARIE (CONT’D)
So what’s your name? Last name. Everyone uses last names here. I’m Perrone. That’s Watson.

PIPER:
Chapman.

ROSEMARIE:
How much time you got, Chapman?

PIPER:
Fifteen months.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 34.

ROSEMARIE:
That’s not so bad. I’m in for thirty four, but I’m hopin’ with good time it’ll be less. Already done eight.

PIPER:
You’re... They let you drive?

ROSEMARIE:
Who else is gonna do it? We do everything around here.
(then)
Can I ask you something? You look like you’d know. Which dress you like better...?
(Rosemarie passes back her Bridal magazine)
My top two faves are the ones with the Half & Half lids stuck to the pages.
Piper crams her bag onto the floor and takes the magazine.
She turns to the two pages and flips back and forth, assessing wedding dresses. Janae leans over to look too.
ROSEMARIE (CONT’D)
I want something that’s gonna express my personality, you know?
And the trick is, I wanna show off the boobs and the ass, but I’m not so happy with the upper arms and the stomach, so there’s the challenge.

PIPER:
...They’re both... nice.

ROSEMARIE:
That’s all you gotta say?
Janae points to a dress on a different page.

JANAE:
What about this one?

ROSEMARIE:
Lemme see.
Rosemarie turns around, and Janae takes the magazine out of Piper’s hands and holds it up for her.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 35.
ROSEMARIE (CONT’D)
Oh, yeah. I looked at that one.
It’s gorgeous. But you see all the
beading? That means it’s gonna weigh a ton. I can’t have a dress that’s too heavy cause I wanna dance my ass off. We even got a whole surprise dance planned. Like on YouTube?

CUT TO:
EXT. PEA ISLAND, BEACH, CAPE COD - FLASHBACK - DAY
Recent Piper in a modest bathing suit, wet from an ocean swim, makes her way back to Larry who sits on a beach chair under an umbrella, an empty chair and beach stuff next to him. He holds a cell phone, records video.

PIPER :
Oh, Jesus. Shut that off.

LARRY :
You’re making a big mistake. This could go viral.

PIPER :
For what? It’s totally boring.

LARRY :
You have a jellyfish in your hair.
She starts to frantically rub her hair.
LARRY (CONT’D)
Kidding. I’m kidding.

PIPER :
Not funny.
She grabs a towel and sits down next to him. He keeps filming.
PIPER (CONT’D)
Seriously. Shut it off. I’m so fat from all the stress eating. I don’t want a record of it.
Larry pretends to shut it off, but props it nearby and keeps it recording. *Note for editing, we possibly watch part of this scene in phone video mode.
As she speaks, Larry starts fumbling in one of the bags.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 36.
PIPER (CONT’D)
That’s one thing I’m gonna to do in prison. Get ripped. Exercise everyday and come out like I went to a spa. And I’m gonna read everything on my Amazon list. And maybe learn a craft. I could be crafty. I’m making it count, Larry. I can’t just throw away a year of my life. What the hell are you looking for?

Larry comes up with a small plastic ziplock bag.

PIPER (CONT’D)

What is that. Oh, no. Larry. What is that?

Larry pulls a diamond ring out of the baggie. Piper’s eyes go wide.

LARRY :
Piper-

PIPER :
Jesus, Larry. Why would you want-

LARRY :
Why would I want a felonious, former lesbian, WASP-shiksa on her way to prison to marry me?

PIPER :
And all the stress eating...

LARRY :
Because this peculiar, chubby, underemployed and underachieving Jewboy loves her and knows he’ll never be bored and can’t believe how lucky he is that he met her. I gotta lock this shit down before you leave, Pippy. I love you. You wanna marry me?

PIPER :
After I get out, right?
LARRY:
Whenever you want.

PIPER:
I’ll be so ripped.

LARRY:
You could wear a wedding dress
that’s like a half shirt. Show off
your abs.

PIPER:
Is that your grandmother’s ring?

LARRY:
No. My mom’s saving that for my
sister. It’s my Great-Aunt
Marcia’s. She had thyroid cancer
and she used to knit. That’s all I
know. Put it on. I had it sized.
Piper puts the ring on. Stares at it.

PIPER:
It’s beautiful.

LARRY:
And that’s a yes, right?

PIPER:
Yes. Yes.

LARRY:
Say it again. Into the camera.
He points to the cell phone.

PIPER:
Oh, you asshole.

LARRY:
C’mon. Had to capture the moment.
She leans in and kisses him. He kisses her.
sits in his lap. He rubs her arms.
LARRY (CONT’D)
Ooh. You’re all cold from the ocean.

ROSEMARIE (O.S. PRE-LAP)
Bounce your legs up and down.
Keeps your feet warm.

INT. TRANSPORT VAN - DAY
Piper bounces her legs.
She gets up and

BACK TO:
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 38.
Scary C.O. approaches the van with a young, heavy-set Puerto Rican woman, DAYANARA RAMOS.

SCARY C.O.
Head on up.
Dayanara climbs in behind Piper and Janae, leans against the window and closes her eyes. Scary shuts the van door, and Rosemarie starts the engine and we’re off, heading up the hill.

JANAÉ :
(flipping through the magazine)
Look. This dress costs thirty eight hundred dollars. That’s fuckin’ crazy.

ROSEMARIE :
Oh. That’s nothing. Kate Middleton’s dress cost four hundred sixteen thousand, seven hundred dollars.

JANAÉ :
Who’s Kate Middleton?

ROSEMARIE :
She’s the princess of England. I’m gonna pick a photo and my Cousin Mia says she’s got a lady who can knock it off.

JANAÉ :
If your man is still around by the
time you’re out.

ROSEMARIE :
Oh, he’ll be there. I’m the love of his life.

JANAE :
Thirty four months is a long time.

PIPER :
She’s the love of his life!

JANEA :
Who the fuck asked you?

PIPER :
Uh. I’m engaged too.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 39.

ROSEMARIE :
Oh, congrats! We’ll have to compare notes. Later. We’re here.
The van pulls over.
PULL WIDE to see the van parking in front of a big one story cinderblock building.

CUT TO:
EXT. CAMP - DAY
Rosemarie leads Piper, Janae and Dayanara and their mesh bags through a group of smoking inmates, in through a rear door. They’re an assortment pack of races, heights, ages. One is pregnant. They look cold. Cause it’s cold. Piper, Janae and Dayanara cling to their bags. Rosemarie opens the door and they all walk into the main hall.

RESET TO:
INT. CAMP MAIN HALL - CONTINUOUS
Rosemarie leads her tour amid a flood of lady humanity.

ROSEMARIE :
You guys smoke?

PIPER :
No.
JANAE:
Nah.

ROSEMARIE:
Good for you. And technically it’s not allowed, but, you know. Okay, we’re gonna get you your bed assignments and get you settled. There’s the dining hall. TV room. That’s the CO’s office. Mr. Scott’s in now. He’s nice. Who you got?

PIPER:
Butorsky.

ROSEMARIE:
Yeah. Well.

PIPER:
What?

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 40.

ROSEMARIE:
It’s fine. It’s fine. He does his paperwork. That’s a good thing. Namaste Janet!
Rosemarie waves to a tall white woman.

JANET:
Namaste!

ROSEMARIE:
She teaches yoga if you ever want. She’s good. She’ll make you sweat. Here’s more offices. Rooms are up there. Dorms are down there. You are not allowed down there. It’s out of bounds for you guys until you get assigned there. You understand?

JANAE:
When do we get outfits like everybody?

**ROSEMARIE:**
You’re lucky you came in today cause uniform issue is on Thursdays. After breakfast tomorrow, go down to laundry and—
A small, older Latina woman, ADELAIDA RAMOS, walks up to them. She looks around. Is anyone watching? No? She smacks Dayanara across the face. Then she quickly walks away.

**JANAE:**
What the fuck?

**ROSEMARIE:**
Friend of yours?

**DAYANARA:**
My mom.

Off their reactions.

**CUT TO:**
INT. ROOM SIX - DAY

**ROSEMARIE:**
Chapman, this is you.

Rosemarie and Piper enter a room with three sets of bunk beds and six waist-high metal lockers. Everywhere are hangers with clothes and towels and string bags hanging off them. It’s like a barracks. Janae and Dayanara wait outside. All the beds are made except for an upper bunk with a naked mattress. A bald, older latina woman, MISS LUZ lies on a lower bunk with a middle-aged (fifties?) Jersey Italian woman, ANITA DeMARCO, across from her. A woman in her mid-twenties, white, hipster-y is on nearby upper bunk. This is NINA COLLINS. She’s got headphones on.

**ROSEMARIE (CONT’D)**
Hey DeMarco, this is Chapman. She’s new. Self-surrender. You show her what’s what?
ANITA:
Sure.

ROSEMARIE:
(to Piper, pointing)
That’s your bed up there.
Rosemarie reaches into her pocket. Hands Piper a small packet of tissues.
ROSEMARIE (CONT’D)
Here. First night’s always hard.
And here. They don’t give you one.
She hands Piper a wrapped toothbrush.

PIPER:
Thank you so much. For everything.
Thank you.

ROSEMARIE:
No problem. We look out for our own.

PIPER:
Our own?

ROSEMARIE:
Oh, don’t get all PC. It’s tribal, not racist. You’ll see. I’ll see you around. We’ll talk weddings!
Bye!

ANITA:
Tell me your name again?

PIPER:
Piper. Chapman.

ANITA:
(She points across the room to the older women)
That’s Miss Luz. And that’s Collins. She’s been been keeping stuff in your locker but she’ll
take it out. She just got out of the SHU a week ago. That’s why she’s back in the rooms. Spent a month in there.

PIPER:
What’s the SHU?

ANITA:
Solitary. You don’t want it, honey. Trust me.

PIPER:
Why was she...?

ANITA:
Refused to shovel snow. Told a C.O. to kiss her ass. Dumb. Why make trouble for yourself, you know? Here’s some toilet paper. You gotta take it with you.

PIPER:
Thanks. What’s that?
Piper points to a large machine next to Anita’s bed.

ANITA:
Oh, that’s my breathing machine. I need it at night. When I first got here, I had a massive heart attack. You know about the count?

PIPER:
The count?

ANITA:
The count. They count us five times a day and you have to be here, or wherever you’re supposed to be, and the four o’clock count is a standing count. The other ones are at midnight, two A.M., five A.M., and nine P.M. Did they give you a PAC number?
PIPER:
I don’t know what that is. Wait, can you go back to the heart attack?

ANITA:
I don’t like to dwell. You need a PAC number to make phone calls. You need to fill out a phone sheet and it’s gotta go through the whole rigmarole. But maybe Torella will let you make a call tonight. It’s his late night. It helps if you cry. Dinner’s after the four o’clock count which is soon. How much time you got?

PIPER:
For what? Oh. Fifteen months. How much time do you have?

ANITA:
A long time.

PIPER:
Oh.
Piper leans down and starts to take sheets out of her bag. Anita freaks.

ANITA:
Don’t make your bed!!!!

PIPER:
What?

ANITA:
We’ll make it for you.

PIPER:
Oh... no. You don’t have to do that. I’ll-
ANITA:
Honey. We’ll. Make. The. Bed.
We know how.

PIPER:
I know how to make a bed.

ANITA:
Listen. We know how to do it so
we’ll pass inspection. Butorsky is
nuts about inspection.
(MORE)

ANITA (CONT’D)
He stands on the lockers and looks
for dust. We clean everything with
Maxi-Pads.

PIPER:
Seriously?

ANITA:
It’s a head scratcher, I know.
Bureau of Prisons won’t spring for
shampoo, but someone in the
bureaucracy thought is was vital
that we get cases of maxi-pads.
Probably made some kick-back deal.
Anyway, that one
(She points to empty bunk
below Piper’s)
doesn’t like to clean. Polish
piece of mail-order garbage.

PIPER:
So, we have to make the beds every
morning?

ANITA:
No. You sleep on top of the bed.
With a blanket over you.

PIPER:
What if I want to sleep in the bed?
ANGELINA:
Look, you can do what you want.
Free country. But you’ll be the
only one in the entire prison who
does. You want that? Be my guest.
GUARD (O.S.)
Count time! Count time! Count
time, ladies!
Anita looks nervous. She points to a glowing red light out
in the hallway, over the officers’ station.

ANITA:
See the red light? That light
comes on, you need to be where
you’re supposed to be, and you
don’t move until it goes off.
Two Latina women come hurrying into the room. MARIA RUIZ,
thirties, and GLORIA MENDOZA, late teens. Franken-Cha-Chas.

Anita (CONT’D)
(to the ladies)
This is Chapman.
They don’t care much.

ANITA (CONT’D)
You speak Spanish? They know
English, but they only talk
Spanish.

MARIA:
Only when we’re talking ’bout you,
DeMarco.

GLORIA:
But we’re sayin’ really nice
things.

Piper:
Shouldn’t the Polish... person who
doesn’t clean be here?

ANITA:
Oh, she works in the kitchen. Gets
counted there. Okay, shhhhh.
Boots and jangling keys can be heard coming down the hall. Everyone stands by her bed. A man sticks his head in and counts everyone, then moves on.

PIPER:
Okay, so...

ANITA:
Shhhh. Wait.
Another man comes in and counts everyone, then leaves. That’s when everyone relaxes. Gets back on the beds. The Latinas all chat in Spanish.

PIPER:
We eat at four thirty?

ANITA:
That’s when people start eating. We’re called down in order. Honor cubes, then dorms in order of how well they did on inspection. Rooms always last. We never do good on inspection.
Suddenly from the hall we hear, ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 46.

GUARD (O.S.)
Recount, ladies!
Everyone stands back up.

ANITA:
They always screw it up.
Nina pulls out her earplugs.

NINA:
How hard is it to fucking count?

ANITA:
Nina, this is...

PIPER:

NINA:
Look at you, Blondie. What did you
PIPER:
Aren’t you not supposed to ask that? I read that you’re never supposed to ask that.

NINA:
You read that? What, you studied for prison?
A guard sticks his head in. Counts. Leaves.

PIPER:
What did you do?
BAGGAGE HANDLER (O.S. PRE-LAP)
(heavily accented)
I can’t understand your French.

CUT TO:
INT. BRUSSELS AIRPORT - FLASHBACK - DAY

PIPER:
Mon bag. It didn’t arrive.
Piper is in her travel duds from the tattoo make-up scene. She stands at a desk in baggage claim, sweating and nervous.
BAGGAGE HANDLER
Bags don’t make it onto the right flight sometimes.
(MORE)
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 47.
BAGGAGE HANDLER (CONT'D)
Wait for the next shuttle from Paris—it’s probably on that plane.

PIPER:
Oh, Jesus.

DISSOLVE TO:
INT. BRUSSELS AIRPORT - FLASHBACK - LATER
A series of shots. Piper is a mess. She’s pacing. She’s biting her cuticles. She’s checking her watch. Fanning herself. Sweating. Should she leave? Has it already been confiscated? Is she going to be arrested? Should she flirt with baggage guy? What the fuck?!?! A new carousel starts

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to turn. Bags start sliding down. The baggage handler
points.

BAGGAGE HANDLER

The flight is in.
Piper looks over. Down the ramp and onto the carousel drops
a black, wheeled Tumi! That’s the one!

PIPER:
Mon Bag! Oh! Merci! Merci
beaucoup por todo. Au revoir.
She runs to it. Grabs it. Pulls up the handle and rolls
away, quickly exiting through a nearby door.

RESET TO:

INT. AIRPORT TERMINAL - FLASHBACK - CONTINUOUS
Piper looks around, trying to find a familiar face. She sees
Alex standing across the room in front of the area where
people are exiting customs. She hustles up behind her.

PIPER:
Bon Jour.

ALEX:
(loud)
Bon jour! Welcome to Belgium!
Alex embraces Piper kisses her on one cheek then the other.
ALEX (CONT’D)
(softly)
All good?
Piper nods.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 48.
ALEX (CONT’D)
I was starting to worry. Where did
you come from?

PIPER:
(pointing)
Over there.

ALEX:
You didn’t go through customs?

PIPER:
No, I just walked out a door. It
took me right here.

ALEX :
You skipped customs? Holy shit.
Genius.

PIPER :
Should I go back?

ALEX :
Fuck, no. Let’s go to the hotel.
I’m gonna eat you for dinner.
They start walking.

PIPER :
Alex, I was so scared. When the
bag was late, I almost bailed.

ALEX :
Well, good thing you didn’t.
There’s over twenty grand in there.
Alaji would have had you killed.
Piper stops cold. What?
MISS NATALIE (O.S. PRE-LAP)
Keep moving. You’re blocking up
the works.

CUT TO:
INT. DINING HALL - LATER
MISS NATALIE, black, late forties/early fifties, Caribbean,
is sweeping up around the emptying dining hall. She sees
that Piper is flummoxed. She points to a table where Yoga
Janet sits.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 49.

NATALIE :
Go sit there. She’s a nice white
lady.

PIPER :
Oh. Okay. Thanks.
Piper sits at the table.
PIPER (CONT’D)
(shyly)
Hi. Okay if I sit here?

**JANET :**

**PIPER :**
Chapman.

**JANET :**
Boden. But a lot of people here call me Yoga Janet. You doing okay?

**PIPER :**
Not quite sure how to answer that. Right now it all feels unreal.

Piper picks at the greyish liver and beige-ish lima beans on her plate. Janet has reconstituted soy on hers that doesn’t look much better. There’s also a cup of pudding on Piper’s tray.

**JANET :**
Do you know what a mandala is?

**PIPER :**
They’re round Buddhist art...

**JANET :**
They can be Buddhist. Or Hindu. And they’re usually very detailed and beautiful and spiritual. The Tibetan monks make them out of sand that’s been ground down and dyed with different colors and then they painstakingly lay it all out into whatever intricate form it’s going to take. They work for days, weeks.

(MORE)

**ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 50.**

**JANET (CONT'D)**
And when it’s done, they
ritualistically dismantle it, place the sand in a jar, and release it back into nature.

**PIPER:**
Wow. That’s. A lot.

**JANET:**
Try to look at your experience here as a mandala, Chapman. Work hard to make something as meaningful and beautiful as you can. And when you’re done, pack it in and know that it was all temporary. You have to remember that. It’s all temporary.

**PIPER:**
It’s all temporary.

**JANET:**
I’m telling you. Surviving here is all about perspective. Don’t eat the pudding. Piper’s spoon is hovering above it.

**PIPER:**
What’s the perspective on the pudding?

**JANET:**
It comes in big cans marked, “desert storm.” Sometimes the kitchen has to scrape mold off the top before they serve it. A woman in her sixties, SISTER INGALLS, approaches the table.

**SISTER INGALLS:**
May I?

**JANET:**
Sure thing, Sister. Have a seat. This is Chapman.
PIPER:
Sister? As in nun?

JANET:
Yup. A killer nun.

SISTER INGALLS:
Oh, stop it. She doesn’t know you’re kidding. I’m political.
For protesting U.S. military abuses in South America.

JANET:
By chaining herself to a flagpole on an army base. It was in all the papers.

SISTER INGALLS:
They used the most unflattering photos. I looked like a crazy person. But it did get attention, so... One moment.
Sister Ingalls baskets her fingers and prays. Piper wait.
SISTER INGALLS (CONT’D)

PIPER:
I chained myself to a drug dealer.
Nina approaches and bangs down her tray.

NINA:
Piper, you can’t be taking advice from a nun and a hippie.

JANET:
By all means. Seek out the supreme wisdom of the junkie philosopher.

SISTER INGALLS:
I pray for you, Nina.
NINA:
I pray for you too, Sister. I lust after you, Janet. Look at those sinewy arms. You gotta love a yoga body.

JANET:
You should come to class. Watch me chaturanga.

NINA:
That whole yoga room smells like farts. Takes away the magic for me. You like pussy, Piper?

(MORE)
Janet and ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 52.

NINA (CONT'D)
Or do you prefer pipe as your name suggests? I’m feeling some Sapphic vibes coming off you.
Piper chokes on her water.

SISTER INGALLS:
Oh, leave her alone.

NINA:
Come on, Sister. You know you would have gone my way if you hadn’t married Jesus.

SISTER INGALLS:
I don’t know that. I had a boyfriend before I joined the order.

NINA:
Did you fool around?

SISTER INGALLS:
We fooled around a bit.

JANET:
Did you like it?
NINA:
Any penetration?

SISTER INGALLS:
No. No penetration.

NINA:
Doesn’t count.

SISTER INGALLS:
I did like it.

NINA:
Still doesn’t count. Oh, look. Here’s Mommy.

PIPER:
Your mom’s in here too?

NINA:
Maternal figurehead. My actual mother is living in Brazil with her boyfriend Paolo who destroys rainforests and collects photorealistic art. She is a cunt. I am an embarrassment.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 53.
DRINA POPADAKIS aka POP, fifties, dyed reddish/purplish hair, tough, Greek, maternal, approaches the table. She sits down with a cup of coffee. She reaches into her pocket and pulls out cups of yogurt which she hands to Nina, Janet and Sister Ingalls.

NINA (CONT’D)
Thank you, Mommy.

JANET/SISTER INGALLS
Thanks, Pop.

PIPER:
Wait, I’m confused. Is it Mommy or Pop?

JANET:
Drina Popadakis. Popadakis. Pop.
POP:
Who is this?

NINA:
This is Chapman. She’s new. Self surrender. I think she’s fancy.
Pop reaches back into her pocket.

POP:
Here, Fancy. Have a yogurt.

PIPER:
Oh, my God. Thank you! This food is disgusting.
Everyone at the table freezes. Pop slowly takes a sip of her coffee.
PIPER (CONT’D)
What?

NINA:
Did I mention that Pop runs the kitchen?

PIPER:
Shit. I’m sorry.
Pop leans in. Fixes Piper with a ferocious glare.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 54.

POP:
Honey. I know you just got here, so you don’t know what’s what, but I’m going to tell you. You don’t like the food? It’s no problem. Pop gets up and stalks away.

NINA:
Holy shit. That was an epic fuck-up.
COUNSELOR TORELLA (O.S. PRE-LAP)
Can I help you?

CUT TO:
INT. COUNSELOR’S OFFICE -NIGHT
PIPER:
Um-
COUNSELOR TORELLA, forties, Walrus-y, sits behind his desk and works on his Pinterest board. Piper stands in the doorway.
PIPER (CONT’D)
I’m Chapman. I’m new. Today. They said I should come talk to you...
I don’t have a PAC number.
COUNSELOR TORELLA
I’m not your counselor. Who’s they?
Piper gets teary.

PIPER:
Mr. Torella. Please let me call my fiance. I have to let him know I’m okay.
He thinks about it. Fuck. Pain in my ass. Then.
COUNSELOR TORELLA
Close the door. Two minutes.
That’s it. You have two minutes.

PIPER:
(suddenly nervous)
Close the door?
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 55.
COUNSELOR TORELLA
I don’t want a run on my office.
I’m about to change my mind.
Piper closes the door. She sits across from him. He turns his phone around to her.
COUNSELOR TORELLA (CONT’D)
Dial nine to get out.
Piper dials. Toricella goes back to his Pinterest.

CUT TO:
SPLIT SCREEN OR BACK AND FORTH:
INT. COUNSELORS’ OFFICE/INT. PIPER AND LARRY’S APARTMENT NIGHT
Ring. Ring. Larry sits on the couch with his father, HOWARD BLOOM. The game is on. His mother, AIMEE KANTER-BLOOM, is clearing Chinese food containers off the coffee table.
Larry’s phone sits on the dining room table and Aimee answers it.

AIMEE:
Hello, Larry’s phone.

PIPER:
Aimee?

AIMEE:
Piper!
Larry jumps up immediately from the couch.

LARRY:
Give me the phone.

AIMEE:
One second. Don’t I get to say hello?

PIPER:
Aimee, I only have two minutes to talk.

AIMEE:
Are you okay? What’s it like in there? Howard and I brought Chinese. Larry’s so upset.

HOWARD:
Aimee, let him talk.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 56.

LARRY:
Mom. Give me the phone.

PIPER:
Aimee, please let me speak to Larry.

AIMEE:
You know, I read that when Martha Stewart was in prison, she foraged for dandelions.
Larry forcibly takes the phone from his mother.

AIMEE (CONT’D)
I was talking!

LARRY :
Piper?

PIPER :
I only have a minute now. I’m calling from the counselor’s office.

LARRY :
Are you okay? What’s going on?

PIPER :
I love you so much.

LARRY :
I love you too. Are you okay?

PIPER :
I’m wearing granny panties. I’ve only spoken to white people.

LARRY :
Are you joining the Aryan nation?

PIPER :
I don’t know. There’s a nun here. And I’m not allowed to sleep in the bed. Only on top of it.

LARRY :
That’s weird.

PIPER :
Right? But that’s how they do it. And they gave me little bars of hotel soap but no shampoo, but I think I can borrow some.

(MORE)

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 57.

PIPER (CONT’D)
From other white people. I love you so much. One of my roommates had a massive heart attack when she got here.

LARRY:
You’re not allowed to have a heart attack.

PIPER:
What did you have for dinner?

LARRY:
My folks brought from The Palace.

PIPER:
Did they get the peppercorn chicken?

LARRY:
They don’t like spicy.

PIPER:
Dinner was scary liver and I insulted the chef and you can’t eat the pudding because it’s been to Desert Storm.

LARRY:
Piper, you can’t lose your shit. I mean it. Please, baby. Tell me you’re keeping it together. Tell me you’re okay.

TORELLA:
Wrap it up, Chapman.

PIPER:
I’m Chapman here. I’m 11187-424.

LARRY:
You’re my Pippy, and I love you and this is temporary.
PIPER :
That’s what Yoga Janet said. It’s only been one day. I can’t-

LARRY :
You can. You so can. You are so strong and so amazing and so tough. And you love adventure, babe.
(MORE)

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 58.

LARRY (CONT'D)
That’s what got you in there, and that’s what’s gonna get you through there. It’s all a big adventure with liver, and Yoga Janet, and racism--

PIPER :
You can come on Friday. Please come on Friday. Tell my mother to come Saturday and don’t tell her you’re coming Friday, okay?

LARRY :
Of course. I’m coming. Okay? Two sleeps. On top of your bed. And then I’ll be there.

TORELLA :
We’re coming up on lights out. Say goodbye.

PIPER :
I have to go.

LARRY :
No crying.

PIPER :
I’m not crying. She’s crying a little.

LARRY :
I love you. I’ll see you Friday.
Be brave. Don’t let anyone into your granny panties. I love you.

PIPER:
I love you.
Torella presses the hang up button. Piper looks at him accusingly.

TORELLA:
I think the words you’re looking for are, “thank you.”

PIPER:
Thank you.

TORELLA:
Your head’s not here yet. It’ll catch up soon. Don’t worry.

(MORE)

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 59.

TORELLA (CONT’D)
In the meantime, try to get some sleep. Orientation is tomorrow at eight AM. Good night, Chapman.

PIPER:
Good night.
She turns to go.

TORELLA:
Hey, Chapman?
Torella opens a drawer. Pulls out a hotel-sized bottle of shampoo. Tosses it to her. She catches it. Looks at him gratefully.

TORELLA (CONT’D)
Say thank you again.

PIPER:
Thank you.

TORELLA:
Close the door behind you.
Piper exits. Closes the door. Torella opens his pants. Takes a small bottle of lotion out of his drawer. As he
starts to masturbate...

CUT TO:
INT. ROOM SIX - MORNING - DAY 2
Piper is rocking with the same rhythm as Torella’s pud
pounding, but it’s because Anita is trying to nudge her
awake. The bed is full of tissue wads. Her eyes are
swollen.

ANITA :
Chapman. Hey Chapman. Rise and
shine.

PIPER :
What?

ANITA :
If you want time to shower and eat,
you gotta get up. Ugh. Look at
your eyes. You should put some
cold water on them.

PIPER :
Oh. Thanks.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 60.

ANITA :
Take a nice shower. Get dressed.
You’ll start to feel normal soon
enough. You got flip flops?

PIPER :
No.

ANITA :
Oh, honey. There’s wicked fungus
in the showers.

PIPER :
Oh. Well...
Piper looks over and sees the huge stack of Maxi-pads on one
of the lockers.

CUT TO:
INT. ROOM BLOCK BATHROOMS - MORNING
We hear Delicious singing “Tell Me Something Good,” in the background. Piper is wrapped in her towel having just showered, carrying her small bar soap and hotel shampoo in her baggie. Splosh splosh splosh as she walks along in her wet maxi-pads. It’s good to be clean. New day.
She walks past the line of showers and glances over to see a curtain that’s not as ratty as the others, but still not complete so that Nina and Rosemarie are revealed in the space where the curtain ends and the wall begins. Nina’s arm is halfway up Rosemarie’s vagina. It’s intense. Piper stares for a beat, then splosh splosh sploshes away quickly.
Piper gets to the toilet area. Someone is ranting in Spanish in one of the stalls.
CRAZY BATHROOM LADY (O.S.)
No, no, no. Estas el diablo! El diablo del infierno!
Piper looks under the stall, only one set of feet.
CRAZY BATHROOM LADY (O.S.) (CONT’D)
Me estás haciendo loco! You’re making me crazy! Silencio, Diablo!
Piper stands back up. The toilet flushes. Flushes again.
Piper backs up. Splosh.
Suddenly, the stall door swings open and a wild-haired, Dominican CRAZY BATHROOM LADY, IMELDA FLORES, comes out. She sees Piper.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 61.

IMELDA :
Boo!
Piper super fast sploshes out of the bathroom.

CUT TO:
INT. DINING HALL - MORNING
Piper stands in the feed line with her tray. Next to her stands Anita.

ANITA :
You’ll have a nice breakfast.
Everyone gets a piece of fruit at breakfast. I’m telling you. It’ll all start to feel normal soon.
Really. Are you hungry?
PIPER:
I’m starving.
Behind Piper stands VANESSA, a giant post-op transsexual. Vanessa strokes her hair.

VANESSA:
Such pretty hair.

PIPER:
Oh. Thank you.

VANESSA:
When your roots start to show, you come and see me, okay? I’ll take good care of you. And even if you don’t come to me, DON’T go to Danita. She’ll burn the shit out of your scalp. Go. Line’s moving.

Piper moves up. She takes a plate and approaches Miss Natalie who is serving up breakfast sandwiches similar to Egg McMuffins. Piper holds out her plate. Miss Natalie looks up and sees her ID tag.

NATALIE:
Chapman. Are you Chapman?

PIPER:
Um. Yes. Hi.

Miss Natalie reaches under the counter and pulls out a tinfoil wrapped breakfast sandwich.

ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 62.

NATALIE:
Pop say she make this special for you.

PIPER:
Oh. Thanks. Tell her I said thank you. Wow.

NATALIE:
I don’t say nothing. I’m just working. Next.
CUT TO:
INT. DINING HALL - DAY
Piper sits down quietly at a table and unwraps her sandwich. Rosemarie, Nina and Anita are already seated and chatting.

NINA:
Before my teeth got knocked out, I had this awesome gap. Now my teeth look like Chicklets.

ROSEMARIE:
You’re crazy. Your fake teeth are beautiful. Food never gets stuck in them—
Piper has finished unwrapping. There’s a white string hanging out of the English Muffins. She takes off the top muffin and there lies a bloody tampon.
ROSEMARIE (CONT’D)
Oh, Jeez. What did you do?

NINA:
She insulted the food in front of Pop.

ROSEMARIE:
Oh. Jeez. You may not be eating for a while.

ANITA:
Ugh. Put it away. I’m enjoying menopause very much, thank you.
Piper wraps the sandwich back up. She’s not hungry anymore. In fact, she’s starting to freak out. It’s building in her, but the ladies just keep talking (below). It’s not starting to feel normal. Nothing is normal. Why do they all think this is normal? What is normal? Where the fuck am I?
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 63.
What’s happened to my life? I’M IN FUCKING PRISON! Only Nina notices.

ROSEMARIE:
You gotta figure out how to make things right with Pop.
ANITA:
Oh, and you gotta go down to laundry. Don’t forget that. And check the elastic on all the pants. Don’t let them give you stretched-out garbage.

ROSEMARIE:
Orientation starts in ten minutes.

NINA:
At least you had a nice shower this morning. I think I saw you in there, didn’t I?

PIPER:
Um. I don’t know. Excuse me.
Piper stands up.

ROSEMARIE:
Don’t forget, you gotta bus your tray.
Piper grabs her tray and rushes off, out of the room.

ANITA:
Where’s she going with the tray?
She can’t take that out of here.

NINA:
She’ll figure it out.

CUT TO:
EXT. DINING HALL - MORNING
Piper stands outside, clutching the tray, hyperventilating. With every breath, steam comes out of her mouth from the cold. She can’t catch her breath. She bends over. She puts the tray on the ground. She puts her hands on her thighs and lowers her head. Breathe. Breathe. Try to breathe. Come on.
Someone in prison khakis is now standing in front of her. She only looks up enough to see legs.
ORANGE IS THE NEW BLACK "Pilot" JENJI DRAFT 64.
WOMAN’S VOICE
Maybe this is a bad time to say
“hi,” huh?
Piper stands straight up, and finds herself staring straight at ALEX.
Shock. Beat. And then...
Piper starts to scream. And scream and scream and scream into Alex.
FADE OUT.
END OF PILOT EPISODE.