

ANOTHER PERIOD

"Pilot"

Written by

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Production Draft WHITE (12/3/13)
Production Draft BLUE (12/13/13)

Red Hour
629 N La Brea Ave.
Los Angeles, CA 90036

1 OMITTED 1 *

2 INT. LIVING ROOM - DAY 2 *

BEATRICE, LILLIAN, VICTOR and ALBERT are lounging. Albert and Victor receive PEDICURES from HAMISH and GARFIELD, their man-servants. A servant, BLANCHE, brings Lillian eggs. *

BLANCHE
Eggs Dauphine my lady.

LILLIAN
I wanted scrambled eggs!

Lillian upends the platter and throws eggs around the room. Garfield races to clean it up. *

VICTOR
You idiot! You got egg on my snood!

ALBERT
He was going to wear that today!

BEATRICE
You're so stupid!

LILLIAN
Now he has to select another snood!

Lillian, boiling now, screams a blood curdling roar.

3 INT. TALKING HEAD: LILLIAN AND BEATRICE 3 *

LILLIAN
Welcome to the Bellacourt mansion. I'm Lillian, I'm the pretty, smart, ambitious, nice body, soon to be famous one.

BEATRICE
And I'm Beatrice, I'm the pretty one.

4 INT. LIVING ROOM - DAY 4 *

Garfield brings Beatrice a TELEGRAM. She looks at it and tosses it on the floor. *

VICTOR
What does it say?

*
*

BEATRICE
I don't know how to read.

*
*

Garfield presents it to Albert, who reads it.

*

ALBERT
Darling.

*

LILLIAN
Yes darling?

ALBERT
I don't quite know how to say
this... your... your friends, the
Claudette Sisters? They've passed.

*

5 INT. TALKING HEAD: LILLIAN AND BEATRICE

5 *

LILLIAN
Our best friends died!

BEATRICE
Finally!

LILLIAN
The Claudette sisters' passing
means there's 2 spaces open in the
Newport 400- the 400 most important
people in all of society. And I
know whose going to fill them.

*

*

BEATRICE
Who?

LILLIAN
Us. They died. To make room for us.

BEATRICE
We should send them a thank you
card.

6 INT. LIVING ROOM - DAY

6

LILLIAN
Everyone, I'd like to propose a
toast to the death of our social
rivals.

ALBERT

To the Claudette sisters!

LILLIAN

And to tuberculosis for taking
their lives at such a young age!

VICTOR

I'm sure on some level they had it
coming!

*

Everyone clinks glasses.

7 **CREDITS SEQUENCE:**

7

Each cast member dramatically spins toward the camera as we
hear their catch phrase in a voice over.

*

LILLIAN: "I want to be famous for absolutely no reason"

BEATRICE: "I'm not just a pretty face. I'm also really
hot."

HORTENSE: "I'm barren."

DODO: "I'm immortal."

FREDERICK: "I don't understand how money works."

HUSBANDS "Our wives came with very large dowries."

Then, all the SERVANTS turn together.

SERVANTS: "We're not allowed to have dreams."

*

TITLE CARD: ANOTHER PERIOD

ACT ONE:

8 EXT. **BELLACOURT MANSION** - DAY

8

*

We see the extravagant Bellacourt Mansion.

*

CHYRON: NEWPORT, RHODE ISLAND, AMERICA: 1902

9 **INT. TALKING HEAD: LILLIAN AND BEATRICE**

9

Over the following talking head, we intermittently cut to a
GETTING READY FOR THE MARQUIS MONTAGE:

*

*

LILLIAN

Now that the Claudette are out of the picture, the Marquis De Sainsbury is on the hunt to find their replacements in the Newport 400. Naturally we're the only two who could possibly fill those tiny, bloody little plague ridden shoes. And when the Marquis comes tonight, we'll prove we're the very definition of class and distinction.

*

*

9A INT. BELLACOURT MANSION - DAY

9A

A MONTAGE of Lillian and Beatrice getting read.

*

The girls are fitted for corsets, they try to squeeze into shoes, Blanche powders their pubic hair, which are overgrown and enormous. In one shot, a servant coughs, passes out and is dragged away with no fanfare.

*

*

10 OMITTED

10

*

11 INT. TALKING HEAD: MR. PEEPERS

11

PEEPERS

Oh, hello, America. My name is Mr. Peepers, I am head butler to the illustrious Bellacourt family. They are, of course, the family of the great magnet magnate, Commodore Bellacourt and his lovely wife Dodo.

Insert their WEDDING PHOTO: He's 40, she's 12.

*

12 INT. LIVING ROOM - DAY

12

Victor and Albert are dressed for a picnic.

*

ALBERT

We hate to miss out on such an important day but we must go off to war.

LILLIAN

Are you bananas? You can't go to war! We're having a party!

VICTOR
Our country needs us really badly.

LILLIAN
Which war are you going to this
time? The one about the poor
people?

BEATRICE
Or the one about the potato?

VICTOR
The... Uh... the potato one.

ALBERT
We're sorry darling, but we must
perform our manly, manly duties. *

13 INT. TALKING HEAD: LILLIAN 13

LILLIAN
It's pretty rude to **throw a war** on
the same night I'm throwing a
party. *
*
*

14 INT. FOYER - DAY 14 *

The husbands **reluctantly** kiss their wives on the hands. *

BEATRICE
Do you want to say goodbye to the
children?

VICTOR
No thank you.

ALBERT
I'm good.

We see them walk off and hold hands.

15 INT. TALKING HEAD: ALBERT AND VICTOR 15 *

VICTOR
Yes, we will feel like this is
going to be a long...

ALBERT
Hard...

VICTOR

War.

16 INT. TALKING HEAD: HORTENSE 16

HORTENSE

I'm just glad my sisters husbands
are finally sodomizing each other
off of the property.

17 OMITTED 17 *

18 INT. UPSTAIRS HALLWAY - DAY 18 *

Celine walks in and Peepers appears. *

PEEPERS *

Are you the new servant?

CELINE *

Yes, hello. I'm Celine. *

PEEPERS *

We're on a very tight schedule so
you'll need to get to work
immediately. Now, some of your
chores will include winding the
clock, exercising the swans,
bloodletting, removing the dead...

19 INT. DINING ROOM - DAY 19

Peepers and Celine walk into the Bellacourt dining room,
where we see Blanche nervously setting the table. *

BLANCHE

Yogurt spoon, pudding spoon, fish
fork, crab tong. Yogurt spoon,
pudding spoon, fish fork crab-

Peepers creeps up behind Blanche. *

PEEPERS

Blanche!

Blanche SCREAMS and drops the silverware. She drops to her
knees and starts picking it up, close to tears. *

PEEPERS (CONT'D)

This is Blanche. It's her first week back from the asylum. Some people think she's dangerous, but she'd probably only kill herself.

20 INT. TALKING HEAD: BLANCHE 20 *

BLANCHE

Yes, I've been diagnosed with hysteria. And because of that, the state made Mr. Peepers my legal guardian. So, he can pretty much throw me in the nut house just because he goddamn feels like it.

21 INT. FOYER - DAY 21

Peepers and Celine see DODO and FREDERICK walk into the foyer. She has a bloody DEAD BIRD on her hat. Peepers bows. *

DODO

If you don't find a wife, we will lose our money to god knows who. I will find you some suitable candidates within the fortnight. *

FREDERICK

But mother, I love someone! *

DODO

What's that got to do with anything? Now, stop acting like a fag and get married. *

PEEPERS

Good Morning Lord Frederick, Lady Bellacourt, what a beautiful hat.

DODO

Thanks, I shot it this morning. *

PEEPERS

Good morning, Lord Frederick.

FREDERICK

Morning to you Peppers.

PEEPERS

Peepers.

FREDERICK

Poopers.

(then, slowly)

Peeepers.

*
*

PEEPERS

Correct. This is the new housemaid.

FREDERICK

Oh, Peepers as far as I'm concerned there's only one woman in the entire world. This one could be standing here in front of me naked or dead and I wouldn't even notice. It's like you don't even exist.

*

They walk away.

*

PEEPERS

Frederick is Commodore and Dodo's son and the sole heir to the Bellacourt fortune. Also he has a head injury.

CELINE

What happened to him?

PEEPERS

Rectal birth.

22

INT. TALKING HEAD: FREDERICK

22

*

Frederick gets into a dashing pose for the camera and freezes there for several beats. Then-

OFF CAMERA VOICE

You don't have to stay still sir this is a motion picture camera.

FREDERICK

I'll have two servings of breakfast pudding please.

Silence. Then, Frederick strikes another pose and holds it.

23

INT. SERVANT'S QUARTERS - DAY

23

Peepers escorts Chair to a small, crappy room.

*

PEEPERS

And this... is YOUR ROOM! Well
yours and Blanche's. Sorry we
couldn't scrub the cholera from the
curtains. This is where you'll be
living, if you play your cards
right, for the next forty years.
Alone.

*
*
*

Chair surveys the depressing room and opens the curtains to
reveal a BRICK WALL. Blanche is on the bed.

*
*

BLANCHE

They built that wall so no one can
see us.

*
*
*

Bells ring.

BLANCHE (CONT'D)

Time for their breakfast! Go on.
Get to your spot!

*
*

24 INT. BREAKFAST ROOM - DAY

24

*

The family eats. Celine has joined the servants in line.

LILLIAN

Bald eagle and toast? Yuck!

*

Lillian spits her food and Garfield runs to catch it.

*

25 INT. TALKING HEAD: GARFIELD, UNDER BUTLER

25

GARFIELD

I'm Garfield, the under butler.
And working for the Bellacourts is
like a dream come true. They treat
me like family.

26 INT. BREAKFAST ROOM - DAY

26

*

A grandfather clock strikes 12.

*

CELINE

Isn't it a little late to eat
breakfast?

BLANCHE

This is second breakfast. They're
not animals.

DODO
Hortense, that's enough food for
you.

Hortense stops eating.

27 INT. TALKING HEAD: DODO

27

DODO
Lady Hortense is my eldest
daughter. She suffers from a
variety of ailments from
photosensitivity to thigh heft.

28 INT. BREAKFAST ROOM - DAY

28

*

LILLIAN
Hortense I hope you plan on shaving
your mole for my induction in the
Newport 400 this evening.

HORTENSE
Oh is that tonight?

LILLIAN
Is that *tonight*?! Are you kookoo?
The whole house has been turned
upside down all week, what's wrong
with you?

HORTENSE
I probably shouldn't have invited
guests over then. Whoops.

BEATRICE
Guests? Who did you invite? You
don't have any friends.

HORTENSE
Oh no one. Just a woman I know from
my Women's Temperance League.
Named... Helen Keller.

LILLIAN
What, am I supposed to know who the
fuck that is?

*

DODO
Is she that gal who can't smell?

*

HORTENSE
She's blind and deaf you idiots.

DODO

That's wonderful you've found
friends who like you just the way
you are Hore.

HORTENSE

My name is Hortense.

*
*

LILLIAN

Whatever, Hore, at least our faces
are symmetrical!

*
*
*

BEATRICE

Yeah, at least we don't wear face
windows!

*
*
*

LILLIAN

And at least we're not barren!

*
*

HORTENSE

Listen, you idiots, Helen Keller is
staying here and there's nothing
you can do about it.

*
*
*
*

LILLIAN

You can't bring a blind and deaf
girl here tonight! The Marquis de
Sainsbury is coming! It will be an
embarrassment!

29 INT. TALKING HEAD: HORTENSE

29

HORTENSE

Opsie. I hope inviting the most
important woman in America over
doesn't upstage my darling sister
on her big day.

30 INT. BREAKFAST ROOM - DAY

30

*

LILLIAN

I hate you, Hore!

DODO

Show some compassion, Lillian.
Hore doesn't have anything else to
live for.

*

(then)

Now, let's assign your blind friend
a ladies maid. Where is Luella?

BLANCHE

She committed suicide. That person
is her replacement.

DODO

(to Celine)

Excuse me, person, what is your
name?

CELINE

It's Celine, madam.

LILLIAN

That's not a servant's name. You
should be called Barb.

DODO

No, that won't do. I had a cat
named Barb.

Beatrice spots a chair in the corner.

BEATRICE

I know! Let's call her Chair!

DODO

Oh, that's a wonderful idea
Beatrice.

(to Celine)

Person, your name is Chair now.

31 **INT. TALKING HEAD: CHAIR** 31 *

Celine, now Chair, looks at the camera, speechless.

32 **INT. BEATRICE'S BEDROOM - DAY** 32

Beatrice and Frederick are in a passionate embrace.

FREDERICK

Thank god we're finally alone.

BEATRICE

Yeah, finally. No one else around.

We pull out to reveal that they are surrounded by servants.

BEATRICE (CONT'D)

Oh, Frederick why can't we be
married?

FREDERICK
Because you're already married.

BEATRICE
Ohh! Maybe my husband will die in
the war! Then can we be married?

FREDERICK
No, Bea.

BEATRICE
But why?

FREDERICK
Because you're my sister. People
would be appalled if they knew.

BEATRICE
But our parents were brother and
sister.

FREDERICK
Those were different times.

BEATRICE
Oh, applesauce.

FREDERICK
Oh god, it turns me on so much when
you say that. I want you right
here, right now. I also want some
applesauce. *

Beatrice lifts her arms the servants rush to undress her. *

FREDERICK (CONT'D)
Slower... slower...

When they finally get her clothes off, we see that she is
wearing cotton LONG UNDERWEAR. *

FREDERICK (CONT'D)
Oh sis, you're so sexy. Look at
your body... Shall I?

BEATRICE
Yes, Frederick.

Frederick lifts his arms and a group of male servants undress
him. After he is undressed they kiss and fall onto the bed. *

ACT TWO:

33 INT. TALKING HEAD: PEEPERS 33

PEEPERS

Now that the Bellacourts are fed
and ready, it's the servant's turn
to eat their single meal for the
day. This is what we call "All
Meal".

*
*

34 INT. SERVANT'S HALL - DAY 34

Peepers, Blanche, Garfield, Hamish and Chair and eat gruel.
Hamish glares at Chair. Garfield looks at her lovingly.

*
*

GARFIELD

So, Chair, are you having fun on
your first day? Pretty exciting.
Just think, in only 20 years, you
could become the assistant head
housemaid like Blanche. That is,
if Blanche is dead by then.

*
*
*
*
*
*

BLANCHE

Wow, okay.

*
*

GARFIELD

And, if you ever need help walking
the peacocks or transporting the
family's feces let me know, Chair.

*
*
*
*

CHAIR

My name isn't Chair for God's sake.
My mother named me Celine before
she died giving birth to me. It
was the only gift she ever gave
me.

*
*
*
*
*

HAMISH

Boo hoo! We all have mothers who
died in childbirth!

*
*
*

PEEPERS

You think I was born Peepers? I was
once called Mitch. Now, Chair, a
word of warning. If you prove
yourself incapable of doing your
work you can hit the streets and
begin your life as a beggar.

*
*
*
*
*
*

GARFIELD

Chair is much too pretty to be a
beggar.

*
*
*

CHAIR
Thank you, Garfield.

GARFIELD
She would definitely be a
prostitute. An expensive one too.

HAMISH
Yeah, you know she'd do all the
weird stuff.

BLANCHE
I have dreams for myself, you know.
Big dreams.

GARFIELD
No offense, Blanche, but I don't
think you'd make it as a
prostitute.

BLANCHE
No. I want to work in... a factory.

They all laugh.

GARFIELD
You? Work in a factory?

HAMISH
With your face?

PEEPERS
Do you have a genie we don't know
about?

HAMISH
You're a piece of shit.

35 INT. TALKING HEAD: PEEPERS 35

PEEPERS
Dreams are strictly against house
policy.

36 INT. SERVANT'S HALL - DAY 36

HAMISH
If Blanche really wants to get out
of this house she should use the
only thing a woman has going for
her: her twat.

37 INT. TALKING HEAD: BLANCHE 37 *

BLANCHE
I was born without a vagina.

38 INT. SERVANT'S HALL - DAY 38
Bells ring. It startles Blanche into a scream. *

PEEPERS
All Meal is over. Everyone
upstairs. No more eating.

Peepers puts a gloved hand under Garfield's mouth and he
spits out his gruel. They all clamor upstairs. Chair and
Hamish fall behind. He grabs her. *

HAMISH
What the hell are you doing here,
Rebecca?

CHAIR
What? My name is Chair. I'm a
scullery maid.

HAMISH
You have no shame.

Hamish grabs Chair and pushes her against the stairwell.

CHAIR
Hey, watch it! There's a baby in
there.

HAMISH
That baby is mine. At least a 50-
50 shot.

CHAIR
Actually 33-33-33. I banged a
biscuit man on my way here.

HAMISH
Strumpet.

CHAIR
Slave.

HAMISH
Gypsy.

CHAIR
Jew.

HAMISH

I hope you die from German measles
like our first son.

They **kiss**. Chair pushes him and walks away.

*

39

INT. TALKING HEAD: HORTENSE

39

HORTENSE

Helen Keller is coming to visit *me*!
I haven't been this excited since
the World's Fair was on Lillian's
birthday and no one came to her
party.

*

40

INT. TEA ROOM - DAY

40

Lillian rings a bell and Garfield feeds her cheese. Hortense
looks out the window. Peepers enters.

*

*

PEEPERS

Helen Keller has arrived!

The servants rush out and Hortense stands up excitedly.

*

LILLIAN

Where is everyone going? It's
cheese time!

HORTENSE

There's no such thing as cheese
time.

LILLIAN

You can't take my cheese man during
cheese time!

41

INT. TALKING HEAD: LILLIAN AND BEATRICE

41

*

LILLIAN

What kind of person would take my
cheese man during cheese time?

BEATRICE

I mean for god's sake! It's cheese
time!

42 INT. TEA ROOM - DAY 42 *

Lillian and Hortense fight over Garfield, each pulling an arm. Their mother Dodo enters.

DODO

Lillian Abigail Hitler Warburton!
If you do not unhand the cheese man
this instant, TWO OF YOUR TWELVE
HORSES WILL BE TAKEN AWAY
IMMEDIATELY! Now get to the foyer
to greet our guests.

*

43 INT. FOYER - DAY 43

All the servants stand in a line as HELEN KELLER and ANNIE SULLIVAN walk in.

*

*

PEEPERS

Helen Keller and Annie Sullivan.

Lillian does a scissoring gesture and whispers to Beatrice.

*

LILLIAN

Boston Marriage.

*

Helen makes her way down the line of footmen feeling their bodies and their faces as she does. There is a subtle dick grab on Hamish. Helen signs on Annie's hand and speaks in a deaf moan. It takes forever. Then, Helen puts her hand on Annie's face as she speaks.

ANNIE

Helen says hello.

Helen feels Hortense's face and grimaces.

ANNIE (CONT'D)

(covering)

It was a bumpy journey.

44 INT. TALKING HEAD: LILLIAN AND BEATRICE 44

BEATRICE

I don't get it. I mean, why
wouldn't you want to see anything?
I like seeing stuff.

LILLIAN

No, she *can't* see. It's not that
she doesn't want to.

BEATRICE

What do you mean? Is she looking
through her eyes?

45 INT. TEA ROOM - DAY

45

Helen signs something into Annie's hand then puts her hands
on Annie's face. Beatrice stares intensely.

*
*

LILLIAN

Helen, we're dying to know: What's
your favorite color?

HORTENSE

Shut up, Lillian. Beatrice, stop
staring!

Beatrice startles awake.

BEATRICE

Sorry. What?

HORTENSE

You were sleeping with your eyes
open again.

*

BEATRICE

Oh. Well, I wanted to get some
beauty rest before the Marquis
arrives.

Beatrice falls back asleep with her eyes open.

*

ANNIE

Helen would like to thank Hortense
for her financial contributions to
our women's suffrage movement.

HORTENSE

Well, to me suffrage isn't a
privilege, but a necessary human
right. You know I was just lunching
with Elizabeth Stanton and Susan B.
Anthony- Susie- the other day and
Suse told me-

LILLIAN

Haven't women suffered enough?
They're already inferior to man in
every way.

HORTENSE

No, suffrage is the right to vote.

LILLIAN

Vote! For what? Would we have to do it every day?

ANNIE

We just think women should have the option.

LILLIAN

If *women* get to vote who's next? Horses? Tulips? Beatrice?

ANNIE

I believe men and women are equals.

Lillian laughs loudly. Beatrice snores a little.

46 INT. TALKING HEAD: LILLIAN AND BEATRICE

46

LILLIAN

Women voting. These people are absurd! We need to get rid of these syphilitic lamebrains before the Marquis arrives or they will destroy our chances of entering society!

BEATRICE

Plus they look poor.

47 INT. BLUE CHINESE ROOM - DAY

47

*

Dodo lays on an chaise lounge as servants fan her with peacock feathers. Peepers holds a syringe of MORPHINE.

PEEPERS

You are to give Lady Bellacourt 10cc's of morphine exactly. Not a drop more or, god forbid, a drop less. We need to achieve that perfect balance between hallucination and death.

48 INT. TALKING HEAD: PEEPERS

48

PEEPERS

Now that Luella, the old house servant, is in heaven, or hell, or wherever God puts servants, it was time for Chair to learn how to give Dodo her medicine.

49 INT. BLUE CHINESE ROOM - DAY 49 *

Chair picks up a SYRINGE. *

CHAIR *

Do you have a clean needle? *

PEEPER *

Oh, just use the one from *

yesterday. *

CHAIR *

Should I wash my hands? *

PEEPER *

Why would you want wet hands you *

idiot! *

CHAIR *

Sir, I'm not really trained for *

this. This woman needs a doctor not *

a scullery maid. *

Chair starts to prepare the morphine. She pulls it past TEN *

to ELEVEN, then TWELVE. *

DODO *

Chair! You're hurting me Chair! Oh *

Chair. I love it Chair. *

Chair hasn't inserted the needle yet. *

50 OMITTED 50 *

51 OMITTED 51 *

52 OMITTED 52 *

53 OMITTED 53 *

54 INT. BLUE CHINESE ROOM - DAY 54 *

PEEPERS *

Stop acting like a baby and stick *

it in. *

Chair squeamishly inserts a needle into Dodo's butt. *

DODO

Chair! Oh, Chair. My life is falling apart, Chair. The Bellacourt's a cunt hair's width away from complete financial ruin. Have you heard about this tax they want to impose on income? Oh Chair, you have such a beautiful high forehead. In my day everyone wanted to come on my forehead. Chair...is that Welsh?

*
*
*
*

CHAIR

No, it's just Chair. Like a chair. But my name.

*

DODO

Oh good, the Welsh are filthy people.

*

Dodo screeches a heartbroken whale cry and passes out.

55

INT. TEA ROOM - DAY

55

Lillian, Beatrice sit with Helen and Annie and Hortense. Lillian moves Helen's glass a few inches. Helen reaches for it and can't find it and Lillian laughs. Peepers enters.

PEEPERS

The Marquis de Sainsbury has arrived.

Beatrice startles awake.

BEATRICE

What? He's early!

*

LILLIAN

Quick, put a sheet over the blind girl! I can't have the Marquis think we associate with the infirm!

Blanche tosses a sheet over Helen. The Marquis enters the room and Lillian and Beatrice stand up, drunk, and curtsy.

*

LILLIAN AND BEATRICE

It is an honor and privilege to meet you Marquis!/Good morning, your highness.

MARQUIS

Sorry I'm early but I like to catch people off guard. Oh, my is that a ghost?

LILLIAN

Yes, a deaf ghost. Now why don't we move this party into the Chinese room?

Lillian tries to angle herself to block the white blob that is Helen but Helen takes off the sheet.

MARQUIS

Hold on... is that *Helen Keller*?

The Marquis crosses to her, completely ignoring Lillian.

MARQUIS (CONT'D)

Why didn't you tell me you had the most famous woman in America staying with you?

LILLIAN

Her!?

MARQUIS

Helen, it is such an honor.

The Marquis bows and Lillian crushes the glass in her hand. *

56

INT. TALKING HEAD: LILLIAN

56

LILLIAN

She stole my moment! When I get done with her being deaf and blind is going to be the least of Helen Keller's problems.

ACT THREE:

*

57

INT. TEA ROOM - DAY

57

The Marquis is enamored with Helen and laughs uproariously. Helen finishes signing to Annie and Lillian fumes. *

*

*

MARQUIS

Utterly charming. So, what do you think of the new ladies fashion of pants?

LILLIAN

You mean a butt dress? Repulsive!

MARQUIS

I was asking Helen.

58 INT. TALKING HEAD: LILLIAN

58 *

LILLIAN

This can't be happening! If those two sausage wallets think that they can get my spot in the Newport 400, they have another thing coming. If these bitches won't leave, then I'm going to get them fucked the fuck up.

*
*

59 INT. TEA ROOM - DAY

59

LILLIAN

Well since we have such an esteemed guest staying with us why don't we bring out the cocaine wine? It was a gift from the pope.

Lillian claps and Garfield brings out a case of cocaine wine. *

MARQUIS

Oooh, 'cocaine' you say? Sounds exotic.

BEATRICE

We can't get enough of it! Seriously, it's all I think about.

HORTENSE

I believe our guests are in the women's temperance league so no thank you.

ANNIE

Helen says she would love some. She says she's blind- do you have any idea how much alcohol she's accidentally drank?

*

MARQUIS

Well, stuff my bottom, let's pop her!

60 INT. TALKING HEAD - LILLIAN AND BEATRICE 60 *

LILLIAN

Fortunately I have the advantage of sight, hearing, beauty, long legs, full lips, and a high drug tolerance.

BEATRICE

There's no way Helen can handle her coke like we can.

61 INT. TEA ROOM - DAY 61 *

The servants hand out bottles of cocaine wine to each guest.

LILLIAN

Cheers everyone! To the Marquis!

MARQUIS

Indeed! To me!

Everyone drinks.

62 INT. BATHROOM - NIGHT 62 *

Frederick is in the tub, looking sullen, as Garfield, in his tuxedo and gloves, bathes him. *

FREDERICK

Oh, Garfield, sometimes I feel as though I have nothing. I can't be with the woman I love, I have no career and I have absolutely nothing to do all day except eat, take naps, hunt, relax, take drugs, play sporting games and do all the leisurely activities that please me. If I can't have Beatrice, I need to have *meaning* in my life. Can you imagine not being able to live out your dreams?

GARFIELD

No, sir, I cannot. Because I work for the Bellacourts! Sometimes I can't believe how lucky I am. Frederick, can I tell you a secret?

FREDRICK

No thank you.

GARFIELD
I, too am in love with someone.

FREDERICK
I'm flattered, Garfield.

GARFIELD
No, I think I'm in love with Chair.

FREDERICK
I know the feeling, I used to have
sex with the ottoman.

(then)
All done!

Frederick lifts his arms up. Garfield pulls him out of the
tub, clumsily, with no assistance from Frederick.

63 OMITTED 63 *

64 OMITTED 64 *

65 INT. TEA ROOM - NIGHT 65 *

Everyone is high on coke, sweating and shaking.

MARQUIS
...it was Roosevelt's
daughter!...seen walking from the
market... without a hat!

Everyone laughs.

BEATRICE
Totally! I mean like what is God
right?

LILLIAN
More cocaine wine?

ANNIE
What did you say was in this? It's
so strong.

LILLIAN
It's just cocaine and wine. It's
practically a health drink.

ANNIE
I suppose a bit more won't hurt.

Annie and Helen drink.

MARQUIS

That's it gals! Any society lady in Newport must know how to hold her liquor.

LILLIAN

Well, I can hold my liquor better than anyone!

MARQUIS

Oooh that sounds like a challenge. Let's see who can finish the fastest!

BEATRICE

Hey, Helen and other person! We'll race you!

*
*

MARQUIS

One, two, three go!

*

ANNIE

Wait! I have to tell Helen that the contest is starting.

Annie translates but Lillian and Beatrice begin to drink. Finally, Helen understands and Annie and Helen start. Hortense, feeling left out, starts drinking, she gulps, fast. Hortense finishes first. She stands up in a coke rage and smashes her bottle on her own head.

*
*
*

HORTENSE

Fuck you guys! I win! I'm amazing!

*

Hortense collapses in a heap. Lillian finishes her bottle.

LILLIAN

I win! You don't count, Hore!

Annie finishes her bottle.

ANNIE

Done! Second place?! Why am I always second place?

HORTENSE

Lillian was second place! I was first!

ANNIE

No one asked you to play, Hore!
You're fat!

*

(MORE)

ANNIE (CONT'D)

"Other person?!?" I'm the one that
taught her to communicate. Without
me she'd be nothing!

*

Annie gets in Helen's face.

ANNIE (CONT'D)

You're nothing without me, Keller!
NOTHING!!!!!!

Helen reaches up to Annie's face.

HELEN

I love you Annie!

Annie, **coked out**, pushes Helen off of her. Helen stumbles
into a vase **that** crashes to the floor.

*

*

LILLIAN

That was a Ming vase you deaf
bitch! We only have 17 of those!

Lillian shoves Helen. Helen feels for Lillian's face, lets
out a roar and pummels **her**. Annie moves to defend Helen,
Beatrice makes a run for Annie, jumping on top of her back.

*

*

*

HORTENSE

Leave Helen alone!

She grabs Lillian by the hair and now all five of them brawl.

*

MARQUIS

Ladies, please, stop this!

Beatrice breaks a plate and stabs Annie in the arm with a
shard. Annie goes down. Blanche begins screaming. Hortense
swings Lillian around by the hair. Beatrice runs at Helen
and they start wrestling. Frederick **walks in**, sees this and
runs to Beatrice's rescue.

*

*

*

FREDERICK

Let go of my sister!

Frederick punches Helen in the face. Then, he kisses Beatrice
in front of everyone. Dodo wanders in high on morphine. She
looks at the Marquis.

*

*

DODO

Intruder!

Dodo picks up an empty bottle and smashes **it over the**
Marquis' head. **He falls** and everyone **is** horrified. **Helen**
starts to feel her way around. **She's next to a puddle of**
cocaine wine. She dabs **it** and rubs **it** on her face.

*

*

*

*

HELEN

Wawa.

*
*

ACT 4

*

66 INT. TEA ROOM - NIGHT

66

*

The Marquis chastises the group.

*

MARQUIS

I've decided no one gets in and I'm
changing the name to The Newport
398!

*
*

He leaves.

67 INT. TALKING HEAD: LILLIAN

67

*

Lillian cries loudly.

LILLIAN

NO! We never get everything we
want! Never!

BEATRICE

I hate blind people!

Lillian opens her mouth and Garfield puts cheese in it.

*

68 INT. TALKING HEAD: LILLIAN

68

LILLIAN

I'm over it. I don't care about
being in the stupid Newport 400. I
just want to be a Bellacourt. We
might be a little kooky, and we
might do things in our, crazy way,
but in the end, the only thing that
matters is family.

*

69 INT. CABIN - NIGHT

69

*

Albert and Victor are stirring a pot of lubricant.

*

ALBERT

The tallow lubricant is almost
viscous!

VICTOR

I'll have my way with you soon.

Albert holds up a huge, metal, old timey dildo.

70 INT. PEEPER'S ROOM - NIGHT 70

Peepers, Hamish and Garfield lie in bed, Charlie and the Chocolate Factory-style. *

71 INT. TALKING HEAD: HORTENSE 71 *

Hortense looks at a bottle of tapeworms. *

HORTENSE
Damn this thigh heft.

72 INT. TALKING HEAD: MARQUIS 72 *

The marquis is having a three way with Helen and Annie.

73 EXT. BELLACOURT MANSION - NIGHT 73

We see COMMODORE BELLACOURT, the family patriarch, sneak into the house through the servant's entrance. *

74 INT. CHAIRS'S ROOM - NIGHT 74

Commodore crawls into bed with Chair.

COMMODORE
Did you miss me?

CHAIR
Oh, Commodore! I missed you so much. We missed you.

They kiss.

75 INT. TALKING HEAD: CHAIR 75

CHAIR
My boyfriend's back.

76 INT. CHAIR'S ROOM - NIGHT 76

CHAIR
Thank you for getting me this position.

COMMODORE

It's so fortunate Luella died just
as you needed a job.

CHAIR

Yes, what are the odds? What can I
do to repay you?

COMMODORE

Let's start with a below job. It's
called that because it happens
below the belt.

CHAIR

No, it's called that because I'm
going to make you blow.

Chair starts to make her way under the covers and Blanche,
who is also in bed, looks terrified.

*
*

77

INT. TALKING HEAD: CHAIR

77

Chair touches her stomach and smiles.

CHAIR

I think it's an heir. I mean... a
boy.

*