

VOLKER

FILMS, INC.
LINE STREET
M. NO. 27704
598-1600

ONE LINE SCHEDULE

(REVISED 4/7/89)

WEEK # 8

MON. 4/10

Int./Ext. Commander's Car/D	2/8	104
Ext. Car on Road/D	1/8	105
Int./Ext. Commander's Car/D	2/8	106
Ext. Bus in Countryside/D	2/8	21, 25
Ext. Street & Van/N	1	159A

TUES. 4/11

Int. Jezebel's-Hospitality Suite/N	5/8	138
Int. Commander's House-Dining Room	1-4/8	107AA

NOTE: These scenes have been reinstated in the script

WED. 4/12

Int. Serena's Sitting Room/N	1-4/8	79
Int. Commander's House-Hallway/N	2/8	78
TV Insert: Serena as Evangelical	1/8	107F, 37pt

THURS. 4/13

Int. Commander's House-Stairs & Study/N	2/8	84
Int. Commander's House-Stairs & Hall/N	1/8	150L
Int. Commander's House-Landing/N	2/8	152
Int. Commander's House-Stairs/N	2/8	154
Int. Commander's House-Front Door, Hall & Stairs/N	2/8	156
Int. Commander's House-Front Hall/N	2/8	156

} Rolo
+
Joseph

0,41

FRI. 4/14 & SAT. 4/15

Ext. Commander's House-Driveway/D	3/8	107
Ext. Commander's House-Driveway/D	1/8	80
Int. Serena's Sitting Room/D	1-6/8	111
Int. Serena's Sitting Room/D	1-4/8	111

SUNDAY, 4/16

WEEK # 9

MON. 4/17

Ext. Garden/D	1-4/8	107A
Insert: Serena at Birthing Party	6/8	118, 122pt
Time Permitting: Insert: Serena & Wives @ Prayvaganza/D	1/8	45pt

WED. / 2

TUES. 4/18
 Int. Commander's House-Serena's
 Sitting Room/D 1-7/8
 Int. Commander's House-Serena's
 Sitting Room/N 2/8

WED. 4/19
 Int. Commander's House-Front Hall/D 7/8
 Int. Commander's House-Kitchen/N 2/8

THURS. 4/20
 Int. Kate's Room/N 2/8
 Int. Kate's Room/N 3/8
 Int. Kate's Room/D 1 1/8
 Int. Kate's Room/D 1/8

FRI. 4/21
 Int. Commander's House-Kitchen /D 2/8
 Int. Commander's House-Kitchen/D 7/8
 Int. Commander's House-Front Hall/D 3/8
 Int. Commander's House-Front Hall/D 1/8
 Int. Commander's House-Front Hall/D 1/8

SAT. 4/22
 Int. Commander's House-Kate's Room/N 2/8
 Int. Commander's House-Kate's Room/N 1/8
 Int. Commander's House-Kate's Room/N 5/8
 Int. Commander's House-Kate's Room/N 2/8
 Int. Commander's House-Kate's Room/N 2/8
 Int. Commander's House-Kate's Room/N 4/8
 Int. Commander's House-Kate's Room/N 3/8
 Int. Commander's House-Kate's Room/N 1/8
 Int. Commander's House-Kate's Room/N 2/8
 Int. Commander's House-Kate's Room/N 3/8
 Int. Commander's House-Bathroom/N 2/8
 Int. Commander's House-Kate's Room/D 5/8
 Int. Commander's House-Kate's Room/D 2/8
 Int. Commander's House-Kate's Room/D 1/8
 Int. Commander's House-Kate's Room/D 6/8
 Int. Commander's House-Kate's Room/D 6/8

SUNDAY, 4/23
 MONDAY, 4/24

WEEK # 10

8.49

TUES. 4/25 & WED. 4/26
 Continue & complete Int. Kate's Room, scenes from Saturday, 4/22

Shooting
 All O.S. voices
 TRACE

149
 107C

89
 107B
 53
 55

65A
 66
 116
 36
 51

57
 59
 63
 77
 112
 145
 150B, 150C, 150I
 150K
 155
 58
 65B
 90
 150
 150B
 150C

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ER / 3

51 THURS. 4/27 & FRI. 4/28 *S.W.*

Ext. Commander Warren's Birthing Party/D	5/8	118
Ext. Commander Warren's Birthing Party/D	1-4/8	120
Ext. Commander Warren's Birthing Party/D	5/8	122
Int. Commander Warren's Bedroom/D	6/8	119
Int. Commander Warren's Bedroom/D	3/8	121

53 SAT. 4/29 & SUN. 4/30

Ext. Town Center/D	1/8	72
Int. Milk & Honey Shop/D	4/8	73
Ext./Int. Ice Cream Shop/D	2/8	73A
Ext. Town Center/D	4/8	74
Ext. The Wall/D	5/8	75
Ext. Soul Scrolls Shop-CAR BOMB/D	1	124
Ext. The Wall/D	4/8	125
Ext. The Wall/D	1	83pt

MONDAY, 5/1

WEEK # 11

TUES. 5/2

Ext. Commander's House-Gate/D	1/8	148
Ext. Street-Birthmobile/D	1/8	117
Ofired's POV: Eyes' Van @ Gate	1/8	150D
Int. Birthmobile/D	3/8	116A
Flashback: Kate's POV: Commander's Front Lawn	1/8	36A
Complete any remaining shots at Commander's House as needed		

WED. 5/3

Ext. Street Corner/D	1/8	68
Ext. Street Corner-Flashback/D	1/8	69
Ext. Street Corner/D	4/8	70
Ext. Checkpoint/D	6/8	71
Ext. Street Corner/D	1/8	82
Ext. Checkpoint/D	7/8	83pt
Ext. Street Corner/D	4/8	146

THURS. 5/4

Int. Medical Center/D	3/8	92
Int. Medical Center-Examination Room/D	2-1/8	93

FRI. 5/5			
Flashback: Ext. Gas Station	1/8		22
Flashback: Ext. Gas Station	1/8		56
Flashback: Ext. Park	2/8		72A
Flashback: Ext. Street	1/8		102A

SATURDAY, 5/6 TRAVEL DAY

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#

Int. Border Control Room	1/8		6pt
Int. Border Control Room	1/8		7
Int. Helicopter	1/8		15

NOTE:

2nd Unit in post-production (if necessary)

Volker 8.

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"THE HANDMAID'S TALE"

A screenplay by

HAROLD PINTER

Adapted from the novel by

Margret Atwood

(c) Daniel Wilson Prods., Inc.

Daniel Wilson Productions, Inc.
300 West 55th Street
New York, New York 10019
(212) 765-7148

Revised 2/25/89
(Issued 3/3/89)

37

CONTINUED:

KATE

(Lying)

Yes. I do.

Grilla
Serena says a silent prayer, eyes closed. Kate looks around. There are several framed photographs of Serena (in her prime) during official church gatherings, fund raisers, etc. ~~There are several framed photographs of Serena (in her prime) during official church gatherings, fund raisers, etc.~~

SERENA

~~There are several framed photographs of Serena (in her prime) during official church gatherings, fund raisers, etc.~~
How could help and other. We could go down.

37A

HANDMAID'S CENTER - GYM + CLASS ROOMS +

The handmaids are sitting stiffly. Aunt Lydia stands in front of the blackboard. A graph shows the birth rate per thousand.

AUNT LYDIA

A slippery slope, as you can see, down past zero line and down and down. Today only one out of a hundred women can still bear children. Some women stopped because they believed there would be no future. Nonsense. There will always be a future. Still, they refused. Refused to bear children. Wouldn't even try. They were lazy women.

Aunt Lydia continues in a voiceover over the following:
do more clerks

CUT TO:

38

EXT. PLAYING FIELD - DAY

Rows and rows of Handmaids doing pelvic tilts. Guardians stand around the field with their backs to the exercisers. Aunt Lydia walks up and down the rows.

AUNT LYDIA

Not all of you will make it. Some of you will fall on dry ground or thorns. Think of yourselves as seeds. Go forth and multiply. *the circles of civilization*

Aunt Lydia's voice continues over the following:

CUT TO:

37

37A

38

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39 INT. GYM - DAY

Handmaids sitting panting rhythmically. Aunt ^{ELZ.} ~~Lydia~~
taps out the beat.

AUNT LYDIA

The air got too full once of chemicals,
and, radiation. The water swarmed with
toxic molecules. Men sprayed trees.
Cows ate grass. It all flowed into
the rivers. Crept into people. The
result is well known. Sterility.
Unbabies. (You Handmaids are the jewels
of the nation.)
(Pause)

Only the sound of the Handmaids breathing

AUNT LYDIA

The cradles of civilization!

CUT TO:

40 OMITTED

41 INT. GYM - DAY

Janine, a Handmaid kneels in front of the others.
Testifies.

JANINE

It was - it was horrible. I was
I was raped - when I was fourteen.
By six guys in my high school class.
It was after a party - I was a little
drunk, I guess. I didn't know what
they were - I thought they were my
friends. And then I had - I had an
abortion!

The others react.

JANINE (CONT'D)

They made me do it - my mother and
- it wasn't my fault!

Aunt Helena looks around the assembly.

AUNT HELENA

Whose fault was it?

The Handmaids respond.

(CONTINUED)

41 CONTINUED

WOMEN

(in unison)

Her fault, her fault, her fault.AUNT HELENA
(pleased with them,
beaming)

Who led them on?

WOMEN

(in unison)

She did, she did, she did.AUNT HELENA
Why did God allow such a terrible
thing to happen?

WOMEN

(in unison)

Teach us a lesson, teach us a lesson.
teach us a lesson.

AUNT LYDIA

What is she?

WOMEN

(in unison)

WHORE! WHORE! WHORE!

Janine bursts into tears.

Moira and Kate catch each other's eye.

Janine, her face red, dripping nose, kneels in front of
the others.

Most of the women avoid looking at her.

Kate and Moira together, talk out of the sides of their
mouths to each other.

KATE

I'm going crazy.

MOIRA

I know. This is a fucking loony bin.

JANINE

(under tears)
I didn't mean it. I didn't mean
to do it*it was my fault* (CONTINUED)*! led them on
! deserved the pain.*

R+k: ? 41

*(going wrong)**→ SHE THANKS A. Helms.*

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JUNE - WHAT AM I SUPPOSED TO SAY?

LYRA - TELL US HOW IT WAS BACK THEN.

JUNE - I REMEMBER WHAT I WAS LIKE.
IT WASN'T SAFE... YOU COULDN'T WALK THE
STREETS... YOU HAD TO KEEP THE CAR
DOORS LOCKED...
ON...

LYDIA - GO ON...

OTHERS - THERE WAS DRUGS ---

(AD LIB.) CHICK ABUSE ---
PARENTS HATED EACH OTHER ---
DIED WERE DRUNK ALL THE TIME ---

HELENA: THINK OF THE SPECTACLES
(ENCOURAGING) WOMEN USED TO TAKE OF THEMSELVES ---

OTHERS OWING THEMSELVES LIVE ROAST MEAT ON A SKI
AD LIB. BARE BACKS + BIKINIS IN PUBLIC,
PURE. MEN + WOMEN TOGETHER OR THE GRASS.

MOIRA: TO PLESS, LEGS WITHOUT STOCKINGS,
LYRA: DOING IT. NO WONDER THOSE THINGS USED TO HAPPEN

→ MOIRA (ironic) BUT POWERLESS

41 CONTINUED: (2)

41

AUNT LYDIA

Very good, Janine. You are an
example. We thank you for
testifying. Next? ~~EXCEPT~~ ~~HEAVEN~~ *
It's important to testify. *
It will cleanse you. ~~WON'T~~ ~~REDEMPTION~~ ~~HEAVEN~~ *
~~BACK FROM~~ *

Kate reacts.

Janine grasps her hands and kisses them. Aunt Lydia helps
her up and puts her arm around the crying Janine. *

AUNT LYDIA

There, there. All better now. *

Janine smiles.

CUT TO:

41A EXT. PLAYING FIELD - DAY

41A

Aunt Lydia watches with Janine by her side as
Elizabeth takes the Handmaids through a step-by-step
Salvaging. (Hanging Training)
Highly choreographed. A long rope attached to a heavy
Boxing Bag slung over the goal post. At a signal from
Aunt Helena, the Handmaids hoist the "body" up the
gallows. Suddenly the Bag drops and thuds. Much
giggling. A Handmaid, JUNE, catches the eye of a
bad-complexioned Guardian. *

INT. NIGHT - ALARA - JUNE

CUT TO:

41B INT. GYM - DAY

41B

Two Aunts hold the "flirtatious" girl, JUNE, by the arms. *

AUNT LYDIA (CONT'D)

I hate to punish her, but you have
to learn. Let this be a lesson to
you; don't tempt men. We know men
can't help it. But we are different.
We have dignity. Self-control.
Take her to the Science Lab. *

The girl is dragged into the Science Lab. *

MOIRA

It's the feet they do for the first offense. *

HELENA (B.)

5 MINUTES!

def has he not
Remember: Hand + feet, in chain used for our purposes.
3/4 sal. Exercise Outdoors. Two by two,
every body, on Dr. double.

42 INT. BASEMENT - DAY

Kate walks by an Aunt, on guard outside the washroom. She checks her watch and notes the time.

43 INT. BATHROOM - DAY

It used to be the men's room. Kate enters a stall at the far end. The mirrors as well as the doors to the stalls have been removed.

MOIRA (O.S.)

Is that you?

KATE

Yes.

MOIRA (O.S.)

God, do I need a cigarette!

KATE

I have a placement. I go tomorrow.

MOIRA (O.S.)

Oh God, I'll miss you.

KATE

I'll miss you, too.

MOIRA (O.S.)

Nobody wants me. The damn wives don't want me. I scare them. I don't know why. Maybe they think I want to touch their tits or something. Maybe it's the damn husbands. Maybe they can tell I think they suck.

KATE

Jesus! Moira, listen. Be careful, for Chrissakes!

MOIRA (O.S.)

I'm going nuts. I've got to get out of this shithole. I'm going to fake sick.

KATE

Really bright. And then what?

(CONTINUED)

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50 EXT. COMMANDER'S HOUSE - DAY

Kate's car arrives.

Inside car, Kate is sitting. She watches Nick getting out and around the car. He opens the car door. She gets out. He gives her her bag - with a smile.

She walks towards the front door of the house.

C.W. Nick.

51 INT. HOUSE - HALL

CORA and RITA silhouetted against the open kitchen door, looking up the hall.

52 STAIRS AND LANDING.

On the second floor level, Kate sees someone coming out of a door, standing dark against the light. ~~It's the commander. He waves forward, steps aside to avoid bumping her and she sees his head. His face remains unseen. Serena is calling from upstairs.~~ Kate hurries.

53 INT. KATE'S ROOM

The door to the room has been removed. Serena comes in, followed by Kate.

SERENA

There's everything you'll need. Rita or Cora will bring your meals. Any questions?

Kate looks at her.

SERENA

Are you clear about the Ceremony...
About the form of the Ceremony?

KATE

Yes. I'm clear.

SERENA

As for the Commander - ^{Frank} He is my husband -
You understand? Till death do us part.
- That's one of the things we fought for.

~~KATE~~

KATE.

Yes.

SERENA

Your name is Offred. Say it.

(CONTINUED)

53 CONTINUED

53

KATE

Offred.

SERENA

Offred. Say it again.

KATE

Offred.

SERENA

That's right. You may call me —

Serena. } Serena Joy.

Serena leaves the room.

Kate alone, looks about the room.

A bed. A chair. A table. A lamp. A window, two white curtains. A window seat. A calendar clock on the wall.

She looks up at the ceiling. A light fitting has been plastered over.

The curtains move gently. The window is white-washed.

She goes to the window, tries to open it further.

Through the aperture, she looks down into the garden and driveway.

54

EXT. GARDEN AND DRIVEWAY - DAY

Nick looks up at the window.

The Commander walks into frame.

COMMANDER

Hi, Nick.

54

55 INT. OFFRED'S ROOM - DAY

55

She draws back from the window and starts exploring the room, the drawers.

She looks up at the light fixture.

56

FLASH

56

EXT. GAS STATION - DAY

(CONTINUED)

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VASE
Serena Joy?
S
Yes Kate



306. Le sacrifice d'Iphigénie
autre titre :
Iphigénie

Huile sur toile, 190 x 140
Signature et date en bas à droite : P. DELVAUX 3-68
Collection
Galerie Le Bateau Lavoir, Paris
Provenance
Paul Delvaux

196

Rev. 2/18/89

29.

*

56

CONTINUED:

56

Jill running towards Kate, laughing. She jumps into Kate's arms, her legs around Kate's waist.

57

INT. OFFRED'S ROOM - NIGHT

57

Offred (Kate) sitting still. A SEARCHLIGHT sweeps across the room.

Cora comes in. She has a special key to switch on the light.

CORA

Quick, quick. It's tonight. I'm filling the tub.

She goes out. Offred stands for a moment, then slowly begins to undress.

58

INT. BATHROOM - NIGHT

58

Offred in the bath. Cora stands watching. Offred wears the bracelet with the code bar sealed to it. It can't be removed.

An ELECTRIC GONG SOUNDS in the house.

CORA

I haven't got all day.

She hands her a towel.

59

INT. OFFRED'S ROOM - NIGHT

59

Offred wearing her Handmaid's dress. Cora places the red veil over her head.

Down THE CORRIDOR.

INT. THE LANDING LOOKING DOWN TO THE HALL

The gong. Cora leads Offred down the stairs. The GONG STOPS. A GRANDFATHER CLOCK now heard TICKING loudly. They turn at the foot of the stairs and walk towards the sitting room.

Nick and Rita come from the other direction and join them at the door. They all enter.

59a

60

60

61

INT. THE SITTING ROOM - NIGHT

Television is on. The news.
Hundreds of black people passing through checkpoints.

ANCHOR MAN

The city of Detroit is in ruins,
fire-storms raged through the inner
city after the bombardment.
Resettlement of the Children of Ham
is continuing on schedule. Twenty
thousand have arrived this week in
National Homeland Five, with another
ten thousand in transit.

Offred kneels on the floor. Cora and Rita kneel at a
distance from her.

CORA

Wish they'd hurry up.

Nick stands right behind Offred, his boot touching her
toes. She moves her foot slightly, away. The foot
follows, till they touch again. She does not dare to turn
around.

Serena enters, she wears a blue veil over her head and
face.

SERENA

(to Nick)
Go get the Commander.

Nick leaves the room.

Serena takes a key from her pocket, opens a brass-bound
leather covered box on the table, takes out a large Bible
and opens it.

TV VOICE (O.S.)

We are weeding out the traitors.
We are weeding out the godless. We
are winning God's fight. The
country's resurrection is progressing
from day to day.

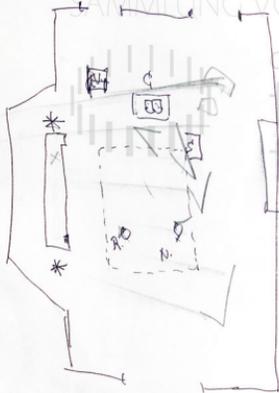
A white-haired Anchor Man in the studio.

ANCHOR MAN

A team of Eyes, working with an
inside informant in Vermont, has
cracked an underground espionage
ring. This ring is suspected of
smuggling healthy women out of the
country.

(CONTINUED)

61



61

CONTINUED:

^(off)
 Serena switches channels until she finds a ~~bird~~ choir
 singing "Come to the church in the wilderness." She looks
 at the Commander's chair.

SERENA

Late as usual.

Cora sighs.

A knock on the sitting room door.

COMMANDER'S VOICE (O.S.)

I won't need the car tonight, Nick.

The Commander and Nick enter the room.

Offred watches without turning her head.

The Commander wears ~~a smile~~ affectionate greeting.

He goes to the Bible. Serena kneels.

COMMANDER

Genesis Chapter 30. "And Rachel had
no children." Rachel said:

SERENA

(memorized, Cora and
Rita as well)

'Give me children or else I shall
 die.' Behold my maid Bilhah. Go onto
~~her~~ She shall bear upon my knees,
 that I may also have children by
 her.'

COMMANDER

So she gave Jacob her maid Bilhah
 as a wife: and Jacob went ~~with~~ her.
 And Bilhah conceived and bore Jacob
 a son.'

(he turns to Cora)
 Could I have a glass of water.
 Please.

The old maid rustles out.

COMMANDER (CONT'D)

"Then Rachel said: -

SERENA

"God has judged me, and has also
 heard my voice and given me a son."

(CONTINUED)

CONTINUED:

(J)
 Serena switches channels ~~until she finds the choir~~
 singing "Go to the church in the wilderness." She looks
 at the Commander's chair.

SERENA

Late as usual.

Cora sighs.

A knock on the sitting room door.

COMMANDER'S VOICE (O.S.)

I won't need the car tonight, Nick.

The Commander and Nick enter the room.

Offred watches without turning her head.

The Commander wears ~~a kind~~ affectionate greeting.

He goes to the Bible. Serena kneels.

COMMANDER

Genesis Chapter 30. "And Rachel had
no children." Rachel said:

SERENA

(memorized, Cora and
Rita as well)

OUT ← "Give me children or else I shall
die. Behold my maid Bilhah. Go onto
her. She shall bear upon my knees,
that I may also have children by
her."

COMMANDER

← "So she gave Jacob her maid Bilhah
as a wife: and Jacob went ~~with~~ her.
And Bilhah conceived and bore Jacob
a son."

(he turns to Cora)
 Could I have a glass of water.
 Please.

The old maid rustles out.

COMMANDER (CONT'D)

"Then Rachel said: -

SERENA

"God has judged me, and has also
 heard my voice and given me a son."

(CONTINUED)

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61 CONTINUED: (2)

The Commander closes the Bible. The water comes. He drinks.

COMMANDER

Now we will have a moment of silent prayer. We will ask for a blessing for our endeavor.

The Commander, Serena, Rita, Cora, Nick and Offred bend their heads. The CLOCK TICKS. The Commander clears his throat.

COMMANDER

Amen.

THEY WALK UP THE STAIRCASE.

62 INT. MASTER BEDROOM - NIGHT

START ON CORN, DRIVING WHEEL, TAKES OFF JACKET. The bed is a large four-poster with a white canopy.

Serena lies towards the head of the bed, fully clothed but with legs apart. She encourages Offred with a smile, helps her into position.

Offred lies between Serena's legs, her head on Serena's stomach. Her hands raised. They are gripped by Serena tightly.

They are quite still, eyes closed.

Suddenly, Offred gasps; she can't help fighting it. Serena tries to calm her, whispering into her ear

SERENA

Stop it. Stop it.

SEEN THROUGH HER RED VEIL: The Commander's face. A rather abstracted expression. The Commander stands at the foot of the bed, holding onto the bedposts, "fucking" Offred.

Nothing is said. No further sound, other than the Commander's breathing.

SEEN THROUGH SERENA'S BLUE VEIL:

The Commander's eyes are open, expressionless.

Finally, he emits a stifled groan.

SOUND of ZIPPING. DOOR CLOSING.

(CONTINUED)

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90 CONTINUED

CORA

It's one of the early signs.

Cora blots some of the orange juice with a napkin. Offred takes the butter and hides it. They smile at each other. On their guards. They are not supposed to talk. No fraternization. As Cora leaves, Offred applies the butter on her face and hands, rubbing it voluptuously into her dry skin.

90

91 EXT. MEDICAL BUILDING - DAY

Offred in a car. Nick is driving up the ramp. He stops.

He gives her the real baby.

91

92 INT. MEDICAL BUILDING - DAY

Entrance Hall.

At the desk her identity bracelet is checked on the computer, by a MALE OPERATOR.

Other WOMEN are waiting, covertly they check one another's bellies.

GUARDS with guns stand by the door. An ANGEL points to the elevator.

ANGEL

Second floor.

93 INT. EXAMINATION ROOM - DAY

She goes into an inner room. The door shuts behind her.

The room is white. A folding screen.

She undresses, lies on a table behind the screen. She pulls a sheet over her body.

A second sheet, suspended from the ceiling, comes down to her neck. It hides her face.

Footsteps. A cough.

THE DOCTOR.

(CONTINUED)

PN Doctors
2. H. Daktas.

Video REASSEN
John → Nancy

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CONTINUED

Neither sees the other's face during their conversation.

DOCTOR

How are we getting along?

He picks up a chart, looks at it.

DOCTOR (CONT'D)

Three months and nothing in the wind, huh?

His hand examines her body under the sheet.

DOCTOR (CONT'D)

Mmm. You're in good shape, though. Ripe.

He looks again at the chart.

DOCTOR (CONT'D)

Oh him. I know him.
(leans in, speaks quietly)

I know your Commander. He's tried twice before. He's probably sterile.

OFFRED

Don't they test them? The men?

DOCTOR

No, they don't test them. You get the blame, honey, if it doesn't work. Listen.

(whispering)

Let me help you. I could help you.

OFFRED

How? What do you mean?

He takes off his gloves and rests his hand on her legs.

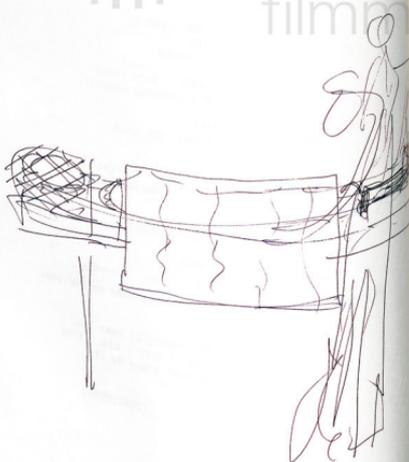
DOCTOR

The door's locked. Nobody'll come in. They'll never know it wasn't him. I've helped others. Lots of women do it.

(CONTINUED)

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93

CONTINUED:

OFFRED

No.

DOCTOR

I hate to see what they put you through.

Her face. His voice. His naked hand is moving on her, going under the paper sheet.

DOCTOR (CONT.)

You know what could happen to you if you don't make it?

Pause.

DOCTOR

It's the wives you have to watch out for. They don't like you girls hanging around the house for too long. Imagine what they must be feeling. They are defeated women. Especially Serena Joy. She used to be quite a celebrity. She campaigned for years to bring her husband to power. Come on, what do you say?

OFFRED

If I scream, they'll hang you. *5 days night now, or I'll scream.*

DOCTOR

Well, baby, it's your life.

See you next month.

The doctor stamps her chart.

94

OMITTED

95

INT. THE HANDMAID'S CENTER - AUNT SARA'S OFFICE - DAY

Aunt Sara and Offred. Aunt Sara sits at her desk with the chart. Offred sits on the other side.

AUNT SARA

I was hoping not to see you this month. How many Ceremonies have there been?

(CONTINUED)

*Not all of you will make it -
→ p. 17.*

95 CONTINUED

OFFRED

Three.

AUNT SARA

Date. Last month?

OFFRED

The sixteenth.

AUNT SARA

What about the nineteenth? What
about the twentieth? That's your
best time.

OFFRED

I know. I think he was busy.

Aunt Sara clicks her teeth.

AUNT SARA

You have one more month, and then
you'll be up for reassessment.

95A OMITTED

95B OMITTED

96 INT. THE HANDMAID'S CENTER - DAY

Aunt Lydia stands on the platform. The Handmaids,
including ~~Offred~~ and Moira, watch a movie. The large
television screen shows a bleached porn flick. A naked
woman is hanging by chains from the ceiling, being caned.

AUNT LYDIA

In those days you were considered
an animal. You were allowed no
meaning in your life. You were
drowning in a sea of filth.

She continues as Offred and Moira whisper.

~~MOIRA~~ WALKS IN - ~~SEES~~ MOIRA

What are you doing here?

OFFRED

Me? What are ~~YOU~~ ~~doing~~ here?
What happened with the ambulance
drivers.

(CONTINUED)

~~ABOUT LYDIA~~
~~HOW MOIRA~~
~~IN PROGRAM IN SCENE.~~

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Not all of you will
make it. Some will fall
on my grand old line

95A *

95B *

96

96

CONTINUED

MOIRA

Nothing. The guys were gay or something.

June rises and addresses the group.

*SAVINE**JUNBE*

ADD:
 Back then if you weren't a beauty queen men wouldn't look at you twice. You had to have a small nose and big breasts. Then the guy would marry you and knock you up and the next thing you knew he'd have left you for somebody else. *from the last time you*

Aunt Lydia points to the screen.

AUNT LYDIA

You have been saved from total humiliation. You have had your dignity restored to you. You are free to fulfill your true destiny.

JANIVE

Offred sits, impassive.

*BY BABY will grow up**HEALTHY.*

Moira winks.

*Nor N/L 730A (JANIVE)**BY BABY, CURE BABY. 97*

97

INT. GYM - DAWN

SEARCHLIGHTS sweep across the gym.

The women sleep in their beds. Aunt Helena sitting in her glass booth.

Offred's eyes half open. She watches.

Moira hurries in through the doors, goes to the Aunt, whispers loudly "There's a flood in the john." Aunt Helena grimaces, stands, goes out with Moira.

Offred slips out of bed.

98

INT. BASEMENT STAIRS - DAWN

Offred silently down the stairs. She opens the door into the washroom carefully, peeks in.

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99

INT. WASHROOM - DAWN

Aunt Helena is on the floor. Moira is kneeling on her back, holding the cattle prod, pressing her forehead down onto the floor. She prods her.

MOIRA

Keep quiet and don't dare look up
or I'll kill you. I mean it.

Offred comes in quietly, takes the cattle prod and gives the tape to Moira. Moira tapes Aunt Helena's mouth. She takes the prod from Offred. Aunt Helena has not seen Offred.

MOIRA

Get on your feet, you slut.

100

INT. BOILER ROOM - DAWN

Aunt ~~Helena~~ stands. Moira pushes her towards the door of the boiler room. They go in. The door closes.

Offred stands, listening. Silence. She opens the door to the boiler room and looks in. Aunt Helena is frussed to a pipe clad only in her underclothes. Moira is putting on the Aunt's dress, as well as her Code Bar Bracelet.

MOIRA

(to the Aunt)

I like your panties, sweetheart.
Listen. With a bit of luck they'll
find you before Christmaas. Remember
I didn't kill you.

101

INT. OUTSIDE BOILER ROOM - DAWN

Moira and Offred come out of the boiler room and close the door. Offred adjusts the Aunt's dress on Moira.

MOIRA

I love you, baby.

They hug each other.

OFFRED

Give 'em hell, Moira.

102

INT. THE HANDMAID'S CENTER - UPPER LANDING - DAY

Offred standing, looking out of window.

102A FLASH

102A.

Jill running and jumping up.

103 EXT. THE HANDMAID'S CENTER - HIGH SHOT - DAY

Moira in the Aunt's clothes walking stiffly across the yard to the checkpoint. TWO GUARDS with machine guns come to attention and salute her. She passes through the gate and out of sight.

104 EXT./INT. COMMANDER'S CAR - DAY

Nick is driving.

Offred sits in the back, her eyes on his neck. Their eyes meet in the mirror, they both stare at each other.

A military convoy is stopped alongside the road.

HELICOPTER SOUND, very loud.

Artificial fog, heavy and yellow.

Nick turns the wheel.

105 EXT. ROAD - DAY

Soldiers block the street and have the car make a detour. The car enters a small, desolate road.

106 INT. COMMANDER'S CAR - DAY

They drive in deep silence, slower and slower on the bumpy road.

The car is rolling to a halt. For a moment, they do not move, just staring at each other in the mirror. Kate advances her hand towards his neck. Just before her fingers touch his hair, Nick turns around, pressing her palm against his lips.

107 EXT. COMMANDER'S HOUSE - DAY

Summer is there. Trees blossoming. Flowers. The Commander's car comes to a halt, Nick gets out and around, opening the door for Offred.

(CONTINUED)

103

104

105

106

107

C.V. 25 Not

107 CONTINUED

NICK

(impassive)

Welcome back.

107. → *Reed - UNPACKING.*

107A EXT. GARDEN - DAY

107A

Serena Joy in the garden kneeling on a cushion. She aims
she positions the blades of the shears, and then cuts off
the withered tulips. Serena calls softly:

SERENA

Offred. Come over here.

Offred comes to the deck chair.

SERENA (CONT'D)

Sit down.

She hands wool to Offred. Offred sits on the grass and
takes it.

She fits the skein of wool over Offred's hands.

Serena winds the wool, looks at Offred.

SERENA

Any sign?

OFFRED

No.

SERENA

[Too bad.]

Pause.

Your time's running out.

OFFRED

Yes.

SERENA

Maybe he can't.

They look at each other, hold the look.

SERENA (CONT'D)

Maybe you should try it another way.

OFFRED

What other way?

SERENA

Another man.

(CONTINUED)

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BG CAR DRIVER
UP
Did we find out anything?
not yet.
- Sit down.

[Handwritten scribbles and markings]

107A CONTINUED

OFFRED
They hang you for that.

SERENA
It's done. Women do it frequently.
All the time, in fact.

OFFRED
With doctors, you mean?

SERENA
Doctors blackmail. It's got to be
someone we trust.

OFFRED
Who?

SERENA
I was thinking of Nick.

Offred stares at her.

SERENA (CONT.)
He's been with us a long time.
I think I could fix it with him.

Serena ~~with Nick~~ with *serena of former.*

SERENA
And he's quite good looking.

OFFRED
What about the Commander?

SERENA
Well, we just won't tell him, will
we?

Serena gives her a cigarette. Closes her fingers
around it. *Just one. WE DON'T WANT
TO BLOW YOUR HEALTH.*

107AA

INT. COMMANDERS HOUSE (DINING ROOM)

107AA

The Commander and Serena are having lunch. They
sit at either end of a long table, with silver,
flowers, ect. clink of china.

SERENA
I'd like to redecorate. I'm
thinking of doing a mural of
trees across the end.

(CONTINUED)

107AA CONTINUED

SERENA
 She's very pretty.
 COMMANDER
 Mmm.
 SERENA
 And bright.
 COMMANDER
 She was a good choice.
 Serena smiles.

107B INT. OFFRED'S ROOM - NIGHT

Offred by the window, smelling the cigarette. She burns a match but does not light the cigarette. She stares at the inscription: Nolite Te Bastardes....

STEPS on the staircase. She sits up. Serena comes in.

SERENA

Ready?

OFFRED

Yes.

They leave the room.

107C EXT./INT. KITCHEN - MOONLIGHT

Serena and Offred come in. Serena whispers.

SERENA

Go out through this door and turn right. Go up the stairs and knock, he's expecting you. No one will see you. ~~He's in here.~~

107D EXT. GARAGE - NIGHT

Offred runs across the courtyard to the garage. She moves to the stairs, goes up, carefully, reaches the top. She smiles. She knocks at the door. It opens. She goes in.

107E INT. NICK'S ROOM - NIGHT

Nick is lying on the bed smoking. She closes the door. goes to the bed.

(CONTINUED)

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107B

in HERE
NIGHTGOWN.

107C

107D

107E

MEJUN
floor window.

CV. faces happy, gets up and sits.



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107F

107F CONTINUED

Among the Audience the equally youthful Commander sits and watches her lovingly.

In her sitting-room Serena sits in utter solitude.

looks up

107G INT. NICK'S ROOM - NIGHT

~~Nick~~ Nick and Offred are lying on the bed. The searchlight intermittently hits the wall above them.

o: focus.

107G

NICK (casts on the cat)
It's been years.

He strokes her body.

OFFRED
I have to go.
He lays down. He is very annoyed - reflective.
She gets up, slips on her dress. He walks her to the door.

OFFRED
I want to tell you something.
Nick flinches.

NICK
What?

KATE
My name is Kate.

NICK (gently)
Shhh.

He kisses her. *You have to go.*

She smiles.

NICK
~~She~~ No romance, okay?

They kiss. She goes, wrapped in her red cloak.
He goes to the window, watches her crossing the courtyard.

EXT.
108

INT. COMMANDER'S STUDY - NIGHT

The Commander and Offred are playing "Double Solitaire" very fast. They slam the cards down in fierce competition. Offred slams the last card on the table.

(CONTINUED)

108

108

CONTINUED

COMMANDER

You've done it! You're the winner!
That's my girl!

She laughs.

OFFRED

Do I get a prize?

COMMANDER

You sure do.

He stands, goes to a cupboard and unlocks it.

COMMANDER (CONT'D)

It's a surprise prize.

He turns, holding up two magazines.

COMMANDER (CONT'D)

Which one do you want? Vogue or
Cosmopolitan?

He gives them both to her.

OFFRED

But...this stuff was all supposed
to have been burnt. There were
house-to-house searches, bonfires...

COMMANDER

Sure. They were bad for the people.
Confused their minds. But it's okay
for me.

(he grins)
I'm mature.

He opens the cupboard door wide.

COMMANDER (CONT'D)

I have a whole pile of them. Come
here. Look.

She peers over his shoulder into the cupboard.

COMMANDER (CONT'D)

Vanity Fair, Life, Saturday Evening
Post, Harper's Bazaar. Time and
Newsweek. I also have fiction. Do
you like Raymond Chandler?

OFFRED

I sure do.

(CONTINUED)

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138 INT. HOSPITALITY SUITE - NIGHT

Offred and the Commander enter.

COMMANDER

It's a nice room. It'll be different.

He goes into the bedroom. She waits.

138A

EXT. CLUB - NIGHT - Nick waiting in the car.

The Commander and Offred appear.

139

INT. CAR TRAVELLING - NIGHT

The Commander sprawled, bottle in hand. Nick and Offred silent. Palpable tension between them. She wears the cloak and hood.

Nick suddenly stops the car, gets out, goes to the Commander's door, opens it, touches the Commander's arm. The Commander wakes up.

NICK

Coming to a checkpoint, sir. Shall I take that?

COMMANDER

Sure. Sure.

Nick takes the bottle, goes round the car and gets back into the driver's seat.

COMMANDER

Nick's a great guy. Everybody likes Nick. Do you know what he is? He's like a son to me.

139A

NICK WALKING UP THE STAIRS
INT. NICK'S ROOM - NIGHT

Offred sitting in the cloak and hood. Nick comes in. He looks at her.

NICK

So...What was it like? I said what was it like? Did the earth move?

(CONTINUED)

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138A

139

140



CONTINUED:

OFFRED (after smile)
What do you think it was like?

NICK
I wouldn't know.

OFFRED
Oh, for God's sake! What did you want me to do, spit in his face and end up shoveling shit in the Colonies?

Silence. He goes to the window and stands looking out.

OFFRED
Do you think we'll ever get out?
He is still.

Sketch of a house with a gabled roof. The roof is labeled 'Wick'. The house is labeled 'OFFRED'. Below the house, it says 'Do you want to get out? Could we get out together?'.

He turns to look at her.

Mrs. Come over here OFFRED
It's happened. I feel it has.

Pause.

Yes OFFRED
I don't want them to get it.

He holds her in his arms.

EXT. MAIN STREET - AFTERNOON

Dozens of women walking in the same direction. Offred and Ofglen among them.

An Eyes van slowly passes, announcing, "Women's Salvaging today at 5:45. Male Participation at 6 o'clock."

Offred and Ofglen approach the wall.

Armored cars. Soldiers in riot gear. The women pass through the gate.

140

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- CONCRETE PASSAGE
THRU GOTHIC DOOR
- PAN OVER CAMPUS,
CATHEDRALE IN B.G.

Nick: what? He'll have you to kill.

OFFRED

Mrs's crazy will build.

Do you want to get out? Could we get out together?

*Nick
Maybe.*

*Off
We have to.*

*Nick
Keep on looking.*

anything. Mrs. Off. every day is better. Don't stop.

EXT. INSIDE THE WALL - AFTERNOON

The old university grounds. Wide lawns. Dozens of HANDMAIDS on the grass.

WIVES and DAUGHTERS sitting on folding wooden chairs on bleachers looking down on the platform. MARTHAS stand around the edges and on the library steps. STUDENT HANDMAIDS kneel at the front on small red cushions. A long piece of rope winds in front of the first row of cushions, along the second and back through the line of chairs. The front end of the rope runs up onto the stage.

On the stage sits a HANDMAID. Her hands rest in her lap. She sways a little in her chair. She has been sedated. She wears a shift and red shoes. It is JUNE.

The official procession approaches the stage: THREE WOMEN. ONE AUNT in front, TWO SALVAGERS in black hoods and cloaks behind her. Behind them other AUNTS. They go up onto the stage. Aunt Lydia into the mike.

AUNT LYDIA

This woman, whom we all knew as a Handmaid, has been found guilty of the seduction of and fornication with a member of our heroic forces.

HERNAN SERVICE.

A gasp runs through the gathering.

The Salvagers tie the Handmaid's hands behind her back. ~~She is helped onto a high stool under a scaffold.~~ Obediently she bends forward as the rope is placed around her neck.

Offlen whispers to Offred:

OFFLEN

If we asked you to go to your Commanders room - at very short notice - could you do it?

Yes.

OFFRED

Would you do it?

Yes.

OFFRED

AUNT LYDIA

Why does God demand her death?

(CONTINUED)

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145A

146 *

OMITTED

EXT. CORNER OF THE AVENUE. MORNING.

Offred waiting. In the distance a Handmaid appears, walking towards her.

She draws closer. She comes to Offred's side. They walk together.

HANDMAID
Blessed be the fruit.

OFFRED
May the Lord open I've found it.
But what would I do after --

The Handmaid turns to her.

Offred stares at the Handmaid. She is not Ofglen.

OFFRED
Where is Ofglen?

HANDMAID
I am Ofglen.

Offred turns, alarmed. They walk.

147

OMITTED

EXT. COMMANDER'S HOUSE. DAY.

Offred walks up to the house.

148

INT. COMMANDER'S HOUSE. DAY

Offred walking quickly up the stairs. Serena comes out of her sitting room.

Offred. —SERENA—

Offred stops. Turns.

—SERENA—

Offred does so.

SERENA
I trusted you. I tried to help you.

(CONTINUED)

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CONTINUED

Offred looks at her, bewildered.

SERENA
Nothing to say for yourself?
OFFRED
About what?

SERENA

Look.

She produces the blue cloak ^{from} behind her back.

M7 CLARK.

SERENA *(Sneer)* How could you be so stupid?
 Ruined. Look here. Lipstick on it. Going behind my back. I told ~~you~~ *him* you had to ~~be~~ *be* ~~careful~~ *careful*! ~~He~~ *had*! You could have left me something, ~~had~~ *had*!

She throws the cloak at Offred.

SERENA
 I thought we had an agreement. An arrangement. You're no different from the last one. Little whores. All of you.

Just like the other one. A whore. Full on. Disgusting. He was a...

Pause.

SERENA

Go to your room.

Offred is stunned.

She slowly goes up the stairs to her room.

INT. OFFRED'S ROOM. DAY.

Offred comes in. Opens the drawer. she looks at the knife. Closes the drawer. ~~drops the cloak~~ stands still.

Sound of a car. She goes to the window, looks down.

LOOKS AT WINDOW.
~~THE DRIVE DAY~~ *THE DRIVE DAY*
 The Commander's car driving out of the garage. *He's gone.*

INT. OFFRED'S ROOM. DAY.

Offred lying on the bed, staring up at the ceiling.

149

150

150A

150B

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