

THE HANDMAID 'S TALE

SPEC EPISODE:

"Under His (and Her) Eye"

BY

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Based on the novel by Margaret Atwood

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TEASER

FADE IN:

EXT. BORDER OF CANADA AND GILEAD - NIGHT

Pitch black.

JUNE OSBORNE and LUKE BANKOLE emerge from thick woods and vault into a railcar lurching down the track. Each carries a small duffle sparsely-packed for a brief, critical mission.

They see a sign: "ENTERING NATION OF GILEAD: GOD'S LAWS STRICTLY ENFORCED"

VROOM. VROOM...a high-powered turbo racing engine thunders. High beams flash the railcar. June and Luke look back.

A black Hummer packed with Gilead Border Guardians rockets down cracked blacktop parallel to the rolling train.

From the passenger side window an M4 Carbine assault rifle zeroes in on the railcar's occupants--June and Luke. There is no time to seek cover. It's all happening too fast.

Another road sign abruptly appears: "BRIDGE OUT"

The Hummer brakes, but it's too late--it rolls through fractured construction stones. The gas tank cracks and begins leaking fuel.

INT. RAILCAR - NIGHT

Luke and June watch the Hummer breach the flimsy barrier, soar over the cliff, crash into the river and burst into flames.

A giant orange and gray smoke flume rises above the horizon behind them.

They turn away from the inferno, and glance ahead. Another sign looms outside the railcar: "DETROIT 311"

The train rumbles down the track on the way to its destination. June and Luke crawl into a corner and close their eyes.

FADE TO BLACK

END OF TEASER

ACT I

EXT. OUTSIDE DETROIT, GILEAD - DAY

June and Luke trudge through a fire-scarred forest.

Miraculously, flowering white dogwoods and yellow primrose emerge from the charred ashes.

At a clearing, they peer down at the city of Detroit. The bombed-out shambles of a major Gilead war zone.

EXT. STREETS OF DETROIT - DAY

The couple navigates a detritus-packed sidewalk of cracked concrete and rebar. It's desolate, but the whir of helicopter patrol blades periodically penetrates the eerie silence.

Luke scans the horizon, sees a potential hiding spot and motions to June. She nods. They duck into a boarded-up coffee shop to await darkness.

INT. I.C.C. DETENTION CENTER, CANADA - SERENA'S ROOM - DAY

SERENA JOY WATERFORD rubs her swollen belly. She feels the growing baby kick inside her womb.

SERENA

Praise be.

She smiles, and keeps rubbing.

A knock. Cradling her belly, Serena shuffles to the door.

AGENT MARK TUELLO steps in. She motions for him to sit, and takes a place on the couch beside him.

MARK TUELLO

I'm sorry, Serena, but I need to show you this.

She becomes "all business Serena."

Mark removes a photo from a Manila envelope and hands it to her, blank side down.

SERENA

What's this?

Serena hesitates, then turns over the black and white photo.

It's her husband--or what's left of him--hanging, headless, from a demolished bridge. The words UNDER HER EYE are spray-painted in red behind him.

Serena screams once, then again. She pounds on Mark's chest.

SERENA (CONT'D)

No! No!

She explodes off the couch, batshit crazy, shoves a glass pitcher of flowers off the table. It shatters.

Broken glass. Water. Flowers cover the floor.

Mark observes from a safe distance, letting her deal with this difficult truth. Instead, Serena fantasizes an *alternative truth* aloud.

SERENA (CONT'D)

This could be any Commander! Fred's in Geneva. A free man of God.

Mark shakes his head. He reaches into the Manila envelope and removes a small box. He hands it to her.

Still holding the photo, Serena opens the box. It's Fred's severed finger with his wedding ring still attached.

Serena drops the box, covers her mouth. She races to her desk, rifles through the drawer until she finds a lighter.

She flicks it on, dangles the photo, and watches as it slowly catches fire.

Mark's had enough. He jumps from the couch. Snatches the lighter and burning photo. Tosses both into the trash can, and stomps out the fire.

Serena collapses into his arms, sobbing loudly.

SERENA (CONT'D)

I'm carrying his child! What will we do now? What will *I* do?

Mark embraces her. This situation's not in the agent handbook.

Glancing at a full length mirror, he sees himself holding her. The image is all wrong. Captors do not *embrace* captives.

He steps back, releases Serena.

MARK TUELLO

We'll help you get through this.

SERENA

Oh? So I should just accept this as true? That my husband is dead just because you say so.

MARK TUELLO

Not because I say so. Because we have proof.

Serena creeps to the bed, turns away from him.

SERENA

Who? Who did this?

MARK TUELLO

We're looking into it.

Serena grits her teeth, resolute.

SERENA

Only a sick mind could have done this to my husband. June Osborne...

Mark shakes his head, rises. Turns around at the door.

MARK TUELLO

I'll send in the doctor. She'll give you medication to sleep.

Serena waves him off.

SERENA

Just leave.

After Mark leaves, Serena removes the slightly burnt photograph.

She stares at the image of the hanging body, and the spray-painted words behind it: UNDER HER EYE.

This time she's not crying. She smirks as the thought of payback fills her heart.

EXT. UPPER CLASS DETROIT SUBURBS - NIGHT

June and Luke have left the coffee shop. Hiding behind a leafy hedge, they stare up at a sprawling Victorian mansion.

June withdraws a photo. She compares it to the mansion.

JUNE

That's it.

Before Luke has a chance to respond, they see their daughter HANNAH appear in the upstairs bedroom window and turn off the light.

Overwhelmed with emotion, Luke hugs June and smiles. She gazes up at him, tears in her eyes.

After a beat, June steps back, turns serious.

JUNE (CONT'D)

Finally.

INT. COMMANDERS OF THE FAITHFUL MEETING HALL - DAY

During a meeting break, COMMANDER JOSEPH LAWRENCE encounters COMMANDER NICHOLAS "NICK" BLAINE.

JOSEPH

Commander Blaine. A lovely **May day** isn't it? Shame to waste it inside. Care to get some fresh air?

Eyebrows raised, Nick nods, and follows Joseph outside. Other Commanders continue their own private conversations.

EXT. MEETING HALL - DAY

Joseph and Nick stroll on the well-manicured lawn and stop beside a blooming rose garden.

Silent but for a few chirping swallows.

JOSEPH

Serena knows. She didn't take it well.

Nick smiles, no surprise to him.

NICK

Knows he's dead or knows who made him that way?

JOSEPH

The first for sure. Maybe the second.

NICK

Maybe?

JOSEPH
She's been sulking in her room for
days, so she probably has an idea.

NICK
She a threat to herself?

JOSEPH
Let's hope so.

Nick smirks.

JOSEPH (CONT'D)
How do the Eyes intend to get her
back to Gilead?

Nick flinches, agitated by his fellow Commander's assumption.

NICK
The Eyes? Why would we get involved
at this point?

Joseph sighs. Pauses for dramatic effect and scratches his
forehead.

JOSEPH
Probably right. Doing anything this
soon after the first incident would
bring suspicion.

In the distance, a bell rings calling Commanders back to the
meeting. Joseph and Nick start walking back to the hall.

NICK
Do any other Commanders know?

Joseph stops walking, turns to Nick, wrinkles his brow.

NICK (CONT'D)
Right.

JOSEPH
So. For now we wait?

NICK
We wait.

They reach the hall entrance. COMMANDER PUTNAM greets them.
Joseph lays his arm over Putnam's shoulder.

JOSEPH

Commander Blaine and I were just saying how wonderful it is to be alive under God's blue sky on this blessed May day in Gilead.

COMMANDER PUTNAM

Praise be!

NICK

Praise be.

INT. GROCERY STORE - DAY

JANINE LINDO and ESTHER KEYES consult a list as they shop. Their cart is brimming with vegetables, meat, fish, bread.

JANINE

Aunt Lydia's pulling out all the stops for the Pearl Girls ceremony.

ESTHER

She was unusually happy this morning.

JANINE

That usually means she's planning something wicked and vindictive.

Esther laughs. Janine joins in with a snicker.

Their sudden frivolity draws the attention of an armed Guardian escort and an Aunt standing nearby. Janine and Esther stop laughing and push the cart down the aisle.

JANINE (CONT'D)

I wish I could be a Pearl Girl. I will not go back to being someone else's Handmaid. I'd rather die!

ESTHER

You'd do nine years as an Aunt-in-training? That's required of a Pearl Girl, you know.

JANINE

I'd do anything to keep from becoming another *Of*. I've been an **Of** for long enough. **Of**warren. **Of**daniel. **Of**howard. Time I was **Of**Janine.

ESTHER
You sound like June.

JANINE
Good! Maybe some of her courage
wore off on me.

ESTHER
You'll never be someone else's
Handmaid again, Janine. I'll
protect you. I owe you everything.

Janine hugs Esther and whispers in her ear.

JANINE
Just knowing that gives me the will
to carry on.

They push the cart to the check out line. They're unaware...

ANOTHER ANGLE: NEXT AISLE OVER

...AUNT LYDIA has been eavesdropping from an adjacent aisle.

INT. ARDUA HALL - NIGHT

Janine and Esther watch the Pearl Girls ceremony from a
corner of the hall.

In silver dresses, broad brimmed white hats (wings), fake
pearls and silver backpacks, the Pearl Girls have returned
from missionary work to recruit young women for Gilead.

As part of the ceremony, they remove their necklaces and
place them on the Aunts-in-training.

Aunt Lydia approaches Esther and reaches for her hand.

AUNT LYDIA
It is your time, young lady.

She makes an announcement to the others in the ceremony.

AUNT LYDIA (CONT'D)
Gather around girls, I have
something important to share.

Confused, Esther looks at Janine.

Aunt Lydia waves over one of the returning Pearl Girls, who
hands Esther a silver dress, wings, pearls and backpack.

Janine gasps, steps back at first, before rushing toward Esther and Aunt Lydia to halt the proceeding.

Aunt Lydia glares at Janine with harsh eyes and gritted teeth. Janine stops, and lowers her head in supplication.

Aunt Lydia returns her attention to Esther.

AUNT LYDIA (CONT'D)

Esther Keyes, you have demonstrated that you are dedicated to the ways and laws of God.

Janine gazes into space, expressionless, paralyzed in place.

AUNT LYDIA (CONT'D)

Because of your selfless commitment to His grace, tonight you become one of His missionaries. A Pearl Girl of Gilead.

Aunt Lydia motions for Esther to take off her Handmaid's uniform and put on the Pearl Girl's.

ESTHER

Here?

AUNT LYDIA

Yes, child. Here. Before your sisters and the eyes of God.

Esther removes the Handmaid dress and wings and places them in a chair. She glances around to see Aunt Lydia and the Pearl Girls watching her, smiling.

Janine cannot watch. Her head hangs down in shame.

Esther finishes dressing, and begins to put on her necklace.

AUNT LYDIA (CONT'D)

No dear. I shall do that for you. As the ceremony requires.

Aunt Lydia takes the necklace from Esther, places it around her neck and snaps the clasp. She faces the Pearl Girls.

AUNT LYDIA (CONT'D)

I present to you Esther Keyes of Gilead, Pearl Girl in His name.

ALL OF THE PEARL GIRLS

Praise be. In His Name.

Aunt Lydia and Esther beam proudly. Esther joins the other Pearl Girls who surround her with welcoming hugs.

Janine has still not raised her head. A combustible firework ready to go off at any moment, Aunt Lydia confronts her in front of the group.

Janine cowers, steps back one step, then another, preparing to run away.

Aunt Lydia lunges at her. Janine sees now she is holding a taser.

AUNT LYDIA

You want to be a Pearl Girl! You stupid girl. You shall never be a Pearl Girl. You shall ALWAYS be a Handmaid.

Janine crosses her arms, as Aunt Lydia raises the taser. Janine drops to her knees.

Aunt Lydia tasers her. The jolts seem to last forever before Janine finally slumps to the floor.

Aunt Lydia motions for the Pearl Girls to follow her. They march in single file out the door with Aunt Lydia in front.

INT. ARDUA HALL - NIGHT

Aunt Lydia leans over Janine, still slumped on the floor in the corner. She withdraws a toothbrush from a pocket and yanks up Janine's head. She points to a wooden soap bucket.

AUNT LYDIA

Scrub. This floor is as filthy as your evil heart. Stupid girl, don't you see it was June who betrayed you! June is why you're here.

Janine crawls to the bucket, places the toothbrush in the soapy water and begins scrubbing.

Aunt Lydia follows behind and hovers above her.

AUNT LYDIA (CONT'D)

Now June is gone. Esther is gone. But you are here. With Aunt Lydia. Your benefactor.

Aunt Lydia yanks up Janine's chin, stares into her hazy eyes.

AUNT LYDIA (CONT'D)

But if you do not change, someone
else's Handmaid you shall become
again. An **Of!**

Aunt Lydia spits on the floor beside Janine and tromps out.
Janine scrubs the floor with the toothbrush.

INT. COFFEE SHOP, DETROIT - DAY

June rummages through her backpack while Luke watches out for
Gilead patrols.

She pulls out a red dress, cloak, and white wings and puts
them on.

Peering through a crack in the building, Luke sees a parade
of Handmaids outside gliding down the street.

He motions to June. June kisses him, creeps outside and
blends in with the other Handmaids.

A tear drips down Luke's cheek as he watches June march away.

EXT. STREETS OF DETROIT - DAY

As the Handmaids turn the corner, a GILEAD GUARDIAN spots
June walking without a partner Handmaid. Suspicious, weapon
drawn, he approaches her when an air raid siren sounds off.

Their eyes lock.

The siren wails in the background.

Louder and louder...

END OF ACT I

ACT II

EXT. STREETS OF DETROIT - DAY

As the air raid siren moans behind them, the Gilead Guardian continues to point his M4 Carbine at June.

A HANDMAID from the group that passed by doubles back. She raises her hands in the air and nudges June to do the same.

The Handmaid feigns anger with June for straying off.

HANDMAID

Why did you leave the group again?
We're supposed to stick together
Elizabeth!!

The Guardian buys the act and lowers his weapon.

A fellow Guardian motions for him to rejoin the patrol, and waves on June and the other Handmaid.

They flee to safety.

A Canadian fighter jet squadron begins a bombardment of the city as the air raid sirens continue to wail.

INT. CBC NEWS TELEVISION STUDIO - DAY

A Canadian Broadcasting Corporation anchor, JESSICA JAYNES, reports.

JESSICA JAYNES

Tonight, a startling update about
Serena Joy Waterford, grieving
widow of former Gilead Commander
Fred Waterford.

Serena's photo flashes on the screen as Jaynes continues.

JESSICA JAYNES (CONT'D)

Not only has Ms. Waterford's mental
and emotional health deteriorated
since she learned of her husband's
brutal murder, so has her physical
condition. For the latest, we go to
CBC's Mary Cranston.

INT. SERENA'S ROOM - DAY

The room's dreary, stark.

Serena appears frail and sickly. Her skin is blotchy, her clothes wrinkled, her hair disheveled.

Not the usual consummately composed Serena Joy Waterford of Gilead. Reporter MARY CRANSTON sits across from her.

CRANSTON

Thank you Jessica.

Cranston turns away from the camera to face Serena.

CRANSTON (CONT'D)

Serena, I'll ask the question many Canadians are asking--how are you doing?

SERENA

Not well.
(beat)
Very poorly.

Serena nervously rubs her pregnant belly as she speaks in a hushed rasp, her breathing noticeably distressed.

Cranston lowers her head; she seems to be emotionally connecting with Serena's plight.

CRANSTON

I'm sorry I have to ask--
(beat)
--but how did you learn about your husband's death?

Serena chokes up, pauses, and glances away. After a beat, she looks at Cranston and glares at her as she answers the reporter's disgusting question.

SERENA

An anonymous infidel sent me a hideous photo of Fred. Decapitated and hanging like a piece of meat.

Serena and Cranston tear up. Cranston recovers.

CRANSTON

Do authorities know who killed him?

SERENA

Who murdered him?
(beat)
No. But God does. And God will avenge Fred's death.

Cranston pauses for dramatic effect. The camera lingers on Serena's somber, brooding face.

CRANSTON

What are your plans now?

SERENA

I intend to give birth to Fred's child. And to spread the word of God and Gilead for the rest of my life. No matter where my child and I end up.

Cranston closes the interview with a flourish of sincerity.

CRANSTON

Good luck Serena. And thank you so very much for giving us a few moments today. We will all be rooting for you.

Serena smiles sorrowfully. Tears stream down her cheeks.

The network returns to Jessica Jaynes in studio.

After the camera stops and the fill lights flash off, Serena changes her tone from grieving widow to annoyed interviewee.

SERENA

Get out. All of you.

The bewildered admonished crew rushes to pack up.

Serena stomps to the bathroom and slams the door.

INT. SERENA'S ROOM - BATHROOM - DAY

At the mirror, Serena applies fresh makeup.

Amazingly, her crocodile tears have disappeared.

EXT. DETROIT - DAY

June and her "rescuer" Handmaid hide beneath a decimated concrete bridge.

Canadian jets continue their airstrike as Gatling guns shatter random targets all around the two women.

June sees the fear in the other Handmaid's eyes and pulls her close as the chaotic bedlam persists.

EXT. OUTSIDE SERENA'S ROOM - DAY

A massive crowd of conservative evangelical supporters has gathered outside Serena's window.

They've seen the TV interview.

They shout for Serena to come to the window to address them.

CROWD CHANTING
Serena! Serena! Serena!

They yearn to see and hear their charismatic heroine--Serena Joy Waterford of Gilead--widowed and carrying the child of the beloved martyr, Commander Fred Waterford of Gilead.

EXT. DETROIT - DAY

The bombardment gradually subsides.

Once the jets are out of sight, the Handmaid introduces herself to June.

HANDMAID
I'm OfBryce. Well, my real name is Dawn. Dawn Howell. Originally from Springfield.

JUNE
Massachusetts?

Dawn chuckles.

DAWN
No, no place that fancy. Springfield, Ohio. Home of Jersey cows, fat sows and men on plows. You're the famous June Osborne, aren't you?

June nods.

JUNE
I'm only here to rescue my daughter.

DAWN
I thought it was you. It's okay, I know people who can help you.

JUNE
Mayday?

Dawn nods. She writes down an address for June.

DAWN
Ask for Catwoman. She knows me.
(beat)
By my real name.

INT. SERENA'S ROOM - DAY

Serena takes a deep drag on a cigarette. She hears voices shouting outside, numerous and loud.

She waves away the smoke, stabs out the cigarette and creeps to the window.

She pulls open the drapes, and steps out onto the small balcony.

EXT. SERENA'S BALCONY - DAY

She waves to the masses, and hears them chant. Over and over.

CROWD
Under His Eye. Prime Minister
Serena!

The edges of Serena's mouth curl into a smile as she rubs her pregnant belly.

The crowd cheers at the sight of her in her glorious pregnant state. A vision sent by God.

She feels the baby kick, grins, and cries out to the thousands of Serena "believers" gathered below.

SERENA
Praise Be.

In return, the cheering masses chant.

CROWD
Prime Minister Serena!

And they chant. And chant.

EXT. DETROIT - DAY

From behind the shattered concrete bridge piling, Dawn sees her original Handmaid entourage walking together again. She shuffles out to rejoin them.

From the shadows, June watches Dawn--*OfBryce*--reunite with her partner and the others in the Scarlet-dressed pack.

As they stroll past, *OfBryce*--Dawn Howell of Springfield, Ohio--glances back, smiles at June, and marches on.

EXT. MAYDAY SAFE HOUSE - NIGHT

Still in her Handmaid outfit, June knocks on the door of a small bungalow. A PETITE WOMAN peeks out.

PETITE WOMAN

What?

JUNE

I need to see Catwoman. Dawn sent me.

The petite woman lets June in.

INT. MAYDAY SAFE HOUSE - LIVING ROOM - NIGHT

The petite woman leads June down a dark hallway and into an even darker room.

Cats of all sizes and breeds fill the room with purring and meows. From deep in the shadows comes a voice.

VOICE (O.C.)

Forty-two at last count. Gilead law treats them like the USA used to treat cattle. They kill 'em. I save 'em. S'why they call me Catwoman. My real name's Juliette.

The woman--JULIETTE HANSEN--emerges from the shadows. Mid-forties, plump, shoeless with a short Dutch boy haircut, she strokes a large, softly purring tabby.

June reaches to shake the woman's hand.

JUNE

I'm June.

Juliette places the cat on the floor, and shakes June's hand.

JULIETTE

I know who you are. We've been watching your daughter for months.
(MORE)

JULIETTE (CONT'D)

Figured it was just a matter of time for the woman who helped eighty six children escape would be back to help her own child escape from Gilead too.

Juliette motions at the weathered couch. She shoos away the cats so June can sit.

JULIETTE (CONT'D)

What've you learned about Hannah?

JUNE

They call her Agnes now. Her Gilead parents are Commander Kyle MacKenzie and his wife. I know they were reassigned here from Colorado.

June shows Juliette the photo of the MacKenzie's Detroit mansion.

JULIETTE

Congrats on that accurate intel. There's an update though. The MacKenzies have been reassigned again, this time to the Southwest Zone. Houston. And they're scheduled to leave in two days. So we have to get Hannah out pronto.

Juliette hands June a set of clothes--jeans and a sweatshirt.

JULIETTE (CONT'D)

Take off that red Old Testament shit and put on these modern real people duds.

After June changes, Juliette photographs her in her "real people duds" and prints out the shot. She hands June a pen and pad.

JULIETTE (CONT'D)

Write Hannah a note. Tell her we're coming to rescue her. In two days.

June writes the note.

INSERT - CLOSEUP OF JUNE'S HANDWRITTEN NOTE

"I love you, Banana. --Mom"

BACK TO SCENE

And she inserts it and the photo into an envelope.

JULIETTE (CONT'D)
 Can Hannah read? Because the
 Daughters are not taught reading
 and writing, only domestic arts.

JUNE
 Yes. She can also write. And, most
 importantly, she can think.

June catches herself and begins to cry.

JUNE (CONT'D)
 But I worry she's so indoctrinated
 she won't remember me.

Juliette embraces June.

JULIETTE
 That's not the case.

She releases June and places the envelope in a small
 embroidered box.

JULIETTE (CONT'D)
 Get some rest. Be ready. It's all
 gonna happen fast.

INT. LIVING ROOM - NIGHT

Once alone, Juliette stares at the envelope. She wonders
 aloud.

JULIETTE
 Are you ready for this Hannah
banana?

INT. ARDUA HALL - NIGHT

Aunt Lydia finds a mysterious Manila envelope on her desk.

Warily, she opens it and withdraws an album with photos of
 Fred Waterford. She pages through it, smiling as she goes.

The first shots show Fred healthy and happy--at his desk
 signing official documents, with Serena as they dance at a
 ball, giving a speech before a large audience of admirers.

Aunt Lydia enjoys seeing the Commander and his wife in more
 joyful times.

But she frowns, and covers her mouth, when the photos
 suddenly turn repulsive.

Closeups of Fred's body wounds.

His smashed-in bloodied face.

His headless body hanging limp from a gallows with the words "UNDER HER EYE" spray painted behind him.

She tightens her lips, tosses the photos down in disgust and stomps out.

INT. SERENA'S ROOM - DAY

Serena watches a TV report.

The sound is off but the visuals show the polls project that she'd win an election for Canadian Prime Minister in a landslide based on her astounding popularity with conservative evangelicals.

She checks herself in the mirror. Her pasty white complexion is gone. Her skin looks clear, glowing, perfect.

Her composure is back, everything in order, calculated, honed to perfection--the old Serena.

She lumbers to the balcony, and confidently flings open the French doors.

EXT. SERENA'S BALCONY - DAY

The huge adoring congregation is now permanently camped below her window.

There's an explosion of applause and cheers when she appears. Serena Joy Waterford, Rockstar of the religious right.

Serena raises her hands and motions for silence.

SERENA

Today, I am officially declaring my
candidacy for the Office of Prime
Minister of Canada.

Evita-like, she extends her arms to the sky. The reverent, worshipping crowd goes crazy.

CROWD

PRIME MINISTER SERENA!

EXT. BELOW SERENA'S BALCONY - DAY

Watching below amidst the cult-like throng, Agent Mark Tuello senses Serena is no longer the grieving widow. She has transformed into an unstoppable force of one who controls an overzealous force of millions.

EXT. SERENA'S BALCONY - DAY

Serena sees Mark looking up at her. She smirks. Out of spite and to illustrate to him how devoted her base of supporters is, she dramatically rubs her belly and professes.

SERENA
Blessed be the Fruit.

Once again, the adoring mob goes wild.

EXT. BELOW SERENA'S BALCONY - DAY

Mark frowns and leaves the mob of supplicants to their "Serena worship jam session."

EXT. UPPER CLASS DETROIT SUBURBS - DAY

Disguised in Handmaid outfits, Juliette and SYBIL--another women from Detroit Mayday--hand out petit-point embroidery kits to young girls in flowing white and pink frocks. They are Gilead Daughters coming home from Domestic Arts classes.

SYBIL
(to the girls)
Gifts to you from the Commanders of
the Faithful. For our Daughters in
advance of your Premarital Prep
classes.

Juliette nudges Sybil.

Hannah approaches with her friend BECKA GROVE. Juliette hands Hannah a special kit--hers contains the letter from June--and wishes her well.

JULIETTE
Blessed Day.

EXT. ACROSS FROM THE MACKENZIE'S HOUSE - DAY

Once the Daughters leave, Juliette and Sybil follow Hannah to her house, keeping safe distance not to be detected. Hannah enters the mansion.

A moving van is in the driveway. Men lug out furniture and the MacKenzie's possessions.

JULIETTE

(to Sybil)

Change of plans. We rescue her tonight!

END ACT II

ACT III

INT. HANNAH'S ROOM - NIGHT

Hannah opens the embroidered box from Juliette and withdraws June's letter.

After she reads the rescue plans and the note from June, and sees her mother's photo, she begins to cry. She reminisces.

FLASHBACK: EXT. PLAYGROUND - DAY

Hannah (as a child of six years old) plays with her father, Luke, and mother, June, at the playground.

She zooms down the slide into her mother's outstretched arms.

She spins and spins on the Merry-Go-Round until she's dizzy.

She swings high into the air and leaps off into the safety of her father's arms.

Everyone smiles. They're together. A happy, safe family unit connected by blood.

BACK TO PRESENT

INT. HANNAH'S ROOM - NIGHT

A knock. Hannah stuffs June's letter beneath her pillow.

MRS. MACKENZIE, Hannah's Gilead mother, enters. She spots the embroidered box.

MRS. MACKENZIE

Where'd this pretty box come from,
Agnes?

AGNES/HANNAH

From the Commanders. The Handmaids
were handing them out today.

Mrs. MacKenzie seems surprised. She takes the box.

MRS. MACKENZIE

Commander MacKenzie'll be pleased
to see this. A testament to his
benevolent work for this community.

(beat)

And for you, his daughter. You
should thank him tomorrow, dear.

Without kissing Hannah good night or showing any emotion, Mrs. MacKenzie snaps off the light and leaves.

In the darkness, Hannah extracts the letter from under her pillow and shoves it deep beneath her mattress.

INT. JANINE'S ROOM - ARDUA HALL - NIGHT

Her face beet red, Aunt Lydia corners Janine.

AUNT LYDIA

Do you know what your *beloved* June has done?!

Aunt Lydia tosses the photo of Fred's headless body onto Janine's bed.

AUNT LYDIA (CONT'D)

She must pay for this atrocity!

Aunt Lydia angrily tasers Janine. Over and over and over. Janine wraps her arms around her body while the seizures overtake her. Aunt Lydia howls.

AUNT LYDIA (CONT'D)

Tell me where she is so that God may have vengeance for the murder of one of his most faithful!

JANINE

(trembling)
I don't know!

AUNT LYDIA

Remove your shoes.

Janine questions Lydia with her eyes. Lydia shoots back.

AUNT LYDIA (CONT'D)

YOUR SHOES! REMOVE THEM!

Slowly, Janine peels off her boots and arranges them neatly on the floor.

Aunt Lydia slides the leather belt from her skirt.

She raises it above her head and whips the soles of Janine's feet until they're wet with blood. Trying to protect her feet, Janine's hands are bloody too.

Janine crawls into the corner and makes herself into a ball. Her naked feet drip pools of blood onto the floor.

She can't take it any longer; Janine reveals the information Aunt Lydia has beaten out of her.

JANINE
(barely legible)
June bore Nick's child. He *must*
know where she is.

Lydia stops the torture.

She transforms into a sweet, caring Aunt.

AUNT LYDIA
My child. You've had a very hard
day. You must get some rest.

Aunt Lydia leaves with a smirk on her face and a plan for revenge in mind.

Janine founders on the floor, wraps her hands around her bleeding feet. And passes out.

INT. OFFICE OF THE PRIME MINISTER (PMO) - NIGHT

With the TV turned to CBC, the Prime Minister, her Chief of Staff STUART WILLISTON and her political team discuss Serena Joy Waterford's "hopeless" candidacy.

The PRIME MINISTER (50s) is on edge, silently fuming.

PRIME MINISTER
They did it. The House of Commons
just passed legislation paving the
way for Selena to hold national
office.

WILLISTON
Jesus! She a joke! She's fired up
the crazies but there aren't enough
of them to elect her. Canadians'll
never fall for that pious "God
chose me" act.

Other staffers nod in agreement.

FEMALE STAFFER
Stu's right. Most voters think
Serena Joy is just in it for the
publicity. CBC's reporting she's
writing another book like her first
diatribe--the infamous "A Woman's
Place."

MALE STAFFER

The magnum opus blueprint for
Gilead and all its Old Testament
dogma bullshit.

ANOTHE MALE STAFFER

Right. What a marvelous idea.
Women, be submissive to men! God
will solve all your problems.

FEMALE STAFFER

And how'd that work out, women of
Gilead?

PRIME MINISTER

Gilead's certainly not Canada. But
I've learned never to underestimate
the fickleness of the Canadian
electorate.

WILLISTON

Or the House of Commons.

The Prime Minister and her staff begin to leave. But on
television, the CBC's Jessica Jaynes makes an ominous
conclusion.

JESSICA JAYNES

If current polling holds, Serena
Joy Waterford has a real chance to
become the next Prime Minister of
Canada.

The Prime Minister and her staff shake their heads. Williston
flicks off the television.

WILLISTON

Total bullshit.

The group shuffles out behind the sulking PM. Nobody dares
say another word.

INT. DETROIT COFFEE SHOP - NIGHT

Peering inside the coffee shop, a Guardian spots Luke.

Luke grabs the Guardian's M4 Carbine through a crack in the
wall and elbows him in the face.

The Guardian loses control of his weapon; it falls to the
floor.

Luke and the Guardian struggle. Punching. Slamming heads. Violent, fast, action-packed like two kick boxers on steroids.

Luke is out of his league. He's losing this battle for life and death.

The Guardian spots his weapon on the floor and dives for it.

Luke jumps on the Guardian's back and snaps his neck. Once. Twice. Luke continues to strangle him until he feels the Guardian's body go limp.

He drags the body into a dark corner.

Other Guardians direct flashlights into the shop.

A shaken Luke trembles in the corner hovering over the sprawled body. Trying to avoid the lights.

Finally, the other Guardians move on. Luke falls to the floor, exhausted.

In the gloom, a tear streams down the cheek of Luke's bloody face.

INT. ARDUA HALL - UPSTAIRS BATHROOM - DAY

In her freshly pressed Pearl Girl's uniform, Esther bursts in trailed by another Pearl Girl, EDNA. Both girls giggle. They're animated, gleeful. At the sinks, they wash their hands and check their appearance in the mirror.

ESTHER

I am so glad I will no longer be a
Handmaid. I am so excited to be a
Pearl Girl!

EDNA

We're going to have so much fun
doing God's work.

ESTHER

And seeing the real world outside
Gilead!

Edna finishes washing her hands. She leans toward Esther, cups her hands over her mouth.

EDNA

(whispers)
And no more dealing with Aunt
Lydia!

They both chuckle as they approach the door.

ESTHER

God help the poor remaining
Handmaids in Ardua Hall.

They leave as they entered--loudly--still laughing, excited.

Janine steps from a stall. She clings to a toilet scrub brush and small bucket. She drops the brush and bucket and ambles to the small, circular bathroom window.

JANINE'S POV

She watches as Esther, Edna and the other newly anointed Pearl Girls climb into a bus to be whisked away. Suddenly, Esther turns back for one final look at Ardua Hall.

She looks up, surprised to see Janine staring down at her.

Esther's expression turns to sadness and guilt. She slowly raises her palm, wiggles her fingers goodbye and steps into the bus.

INT. ARDUA HALL - UPSTAIRS BATHROOM - DAY

Janine turns away from the window. She looks at herself in the mirror. She drops her head and sighs.

She snuffles, wipes her nose with her sleeve and plods to the bucket and brush to resume the toilet cleaning.

INT. DEBATE STAGE - NIGHT

In a televised debate before a large live audience, Serena and the Prime Minister face off. Moderator Jessica Jaynes addresses the two candidates.

JESSICA JAYNES

Prime Minister, please tell the
voters of Canada why they should
re-elect you for a second term.

The Prime Minister stares directly into the camera, her expression sincere, confident in her accomplishments and expertise.

PRIME MINISTER

Jessica, I'm so glad you asked
that.

(MORE)

PRIME MINISTER (CONT'D)

Because my opponent has absolutely no experience either in government or in Canada. I, of course, have both.

The television picture shows a split screen of the two candidates. Serena is expressionless, bored, patiently waiting her turn.

The Prime Minister is animated but well-rehearsed with her hand gestures and the cadence of her delivery.

PRIME MINISTER (CONT'D)

Canadians should vote for the candidate with the best ideas for the country. I have those ideas and I have a record of implementing them.

Still no reaction from Serena.

PRIME MINISTER (CONT'D)

Under my leadership, the economy has grown by twenty four percent, employment is at an all time high, and interest rates are at their lowest since World War II.

JESSICA JAYNES

Thank you Prime Minister.

Jaynes spins toward Serena.

JESSICA JAYNES (CONT'D)

Ms. Waterford. You now have two minutes for your response.

SERENA

Thank you Jessica. It's **Mrs.** Waterford not **Ms.** Waterford by the way. I will forever be the wife of Fred Waterford, a true man of God.

Serena smiles, removes her microphone, steps out from behind the dais and stakes out a spot beside the Prime Minister. She is much taller than her opponent and peers down at her as she begins.

SERENA (CONT'D)

In her "government speak," the Prime Minister brags about economics, interest rates and **her** plans. But she never mentions the Kingdom of God and **His** divine plan.

(MORE)

SERENA (CONT'D)

With her plans, the Prime Minister
has made Canada less safe for
everyone, especially women.

Debate decorum has been broken. Jaynes is confused. As is the
Prime Minister. Neither is sure just how to react to Serena's
guileless transgression.

PRIME MINISTER

That's complete nonsense. Jessica,
my opponent is not abiding by the
rules we established for this
debate. She needs to step back to
her podium. She--

JESSICA JAYNES

Ms...Mrs. Waterford, you must stand
behind the dais please.

Serena ignores them both. Instead, she turns to face the
audience and walks to the edge of the stage. She raises her
voice.

SERENA

Under this Prime Minister, babies
are being killed in the womb! This
once God-fearing nation is now a
cesspool of non-believers,
murderers and sick, Godless
heathens!

The audience cheers at Serena's every pronouncement. The
moderator is frustrated, clearly losing control.

JESSICA JAYNES

Please, I will ask the audience to
refrain from any outbursts. There
will be no applause or...

The audience defies Jaynes's scolding and continues to
applaud. Soon a majority are standing at their seats cheering
on Serena...

DEBATE AUDIENCE

Under His Eye. Prime Minister
Serena!

Serena raises her hands for the audience to quiet down.

SERENA

As Prime Minister, I will rule by
the laws of God and the ideals of
Gilead. Together we will Make
Canada God's Country Again!!

The audience erupts. The applause grows in volume drowning out the moderator.

JESSICA JAYNES

Please! Sit down. We must have...

Serena lays her microphone on the floor and claps along with the audience. Soon she is shouting with them as well.

SERENA

Under His Eye. Prime Minister
Serena!

DEBATE AUDIENCE

Under His Eye. Prime Minister
Serena!

The Prime Minister simply steps from behind the dais and walks off stage.

Jessica Jaynes mouths "Fuck It!" and follows the PM into the darkness.

The audience cheers their exit and continues to heap on their love for Serena, chanting, applauding, laughing.

INT. SERENA'S ROOM - NIGHT

Serena types, a cigarette dangling from her lips.

She hits print on her laptop and the pages she has written cascade from the nearby printer.

She stabs out the cigarette, retrieves the manuscript, and places it on her desk.

Her eyes twinkle as she reads the words on the top page: *This book is dedicated to my Beloved Fred. Under His Eye.*

EXT. UPPER CLASS DETROIT SUBURBS - NIGHT

Juliette and June hide in the bushes in front of the MacKenzie mansion.

JULIETTE

(whispering to June)

Hannah's Martha will flash the
upstairs lights when it's safe.

A GUARDIAN in full assault gear--black helmet with tinted visor, padded military jacket and pants, an M4 Carbine in his hands--sees the breath of the two women in the cold spring night air.

June and Juliette hear rustling in nearby bushes.

The Guardian emerges and advances toward them, his weapon pointing directly at the two women.

Juliette withdraws her handgun—a Glock 19 semi-automatic—and points it at the Guardian.

The Guardian, June and Juliette look up to see the lights flash three times in Hannah's room--the signal.

The three intruders are at a standstill.

They gaze at each other, waiting for one of them to make the next move.

END ACT III

ACT IV

EXT. UPPER CLASS DETROIT SUBURBS - NIGHT

June, Juliette and the Guardian are at a standoff.

After a beat, the Guardian lowers his weapon and slowly removes his helmet.

It's Luke.

June sighs.

Juliette lowers her gun.

June hugs him tightly. Juliette gives him a nod.

Out of nowhere, a surveillance drone appears, its spotlight pointing toward them.

They race to refuge behind tall bushes and the wrought iron front gate.

Finally, the drone moves on.

JULIETTE

(whispering)

Come on. We're running out of time.

The three rush up the front steps, weapons drawn.

INT. MACKENZIE MANSION - NIGHT

They scramble into the dark mansion and up the stairs, two at a time.

Only the sparse light coming from Hannah's room upstairs lights their way.

At the top of the stairs, HANNAH'S MARTHA meets them.

She is holding Hannah's hand. Both smile.

Luke and Juliette lower their weapons as Hannah runs to embrace her parents.

The giddy, reunited family--mother, father and daughter--embrace and wipe away each other's happy tears.

All is good in the world--even here in Gilead.

INT. OFFICE OF CANADIAN PRIME MINISTER - NIGHT

The Prime Minister and her team meet again. This time, all are concerned. No more arguing, no more denial. Stuart Williston breaks the bad news.

WILLISTON

Serena's ahead by fifteen points in the latest CBC poll.

FEMALE STAFFER

Even in the cities?

Williston nods, hands a set of briefing books to the staffer.

WILLISTON

See for yourself.

The female staffer checks the polls, shakes her head, tosses the briefing books onto a coffee table and plops into a chair, gazing vacuously at the floor.

A male staffer picks up the briefing books, takes a look for himself and tosses them back onto the table.

MALE STAFFER

Serena Fucking Waterford is going to be the next Prime Minister of Canada.

The current Prime Minister of Canada slouches forward in her chair, rubs her forehead and closes her eyes. As if that act will make this hellish nightmare end.

EXT. GREAT WHITE NORTH STADIUM - NIGHT

Serena stands behind a lectern onstage at a standing room only rally with thousands of boisterous supporters.

SERENA

You have my solemn vow that as your Prime Minister I will restore God's ways to this great nation.

The audience is enraptured by their heroine, God's representative on earth.

SERENA (CONT'D)

God's laws and the ways of Gilead will be my guide. And, I promise to unite both Gilead AND Canada as one powerful God-fearing North American nation!

Deafening applause. A chorus of chants. Thousands of hands waving in the air.

When the eruption of joy and celebration ends, Serena makes an announcement.

SERENA (CONT'D)

You may have heard that I wrote a book recently.

Laughter fills the stadium. Serena shoots the crowd a knowing smile. Only a hermit would be unaware that Serena Joy Waterford has been writing a book.

SERENA (CONT'D)

Oh, so some of you have heard.

Another toothy smile from Serena.

More crowd laughter. *We're all in on this whimsical joke together.*

SERENA (CONT'D)

Well, that little book is number one, not only here in Canada, but around the world. And...and that's just advance copy sales. It has not even been published yet!

Another roar explodes throughout the stadium.

Serena displays the book's cover. When it appears on the gigantic stadium video board, the audience goes wild. Again.

INSERT - BOOK COVER ON VIDEO BOARD

"Make Canada God's Country Again"

BACK TO SCENE

The crowd chants.

CROWD

Under His Eye. Prime Minister
Serena!

This time, Serena joins in.

SERENA

Under his eye! Prime Minister
Serena!

INT. HANNAH'S ROOM - NIGHT

June, Luke and Hannah are still locked in a joyous embrace.

Abruptly, TWO GILEAD EYES and COMMANDER MACKENZIE emerge from the dark hallway outside Hannah's room.

The Eyes beginning shooting.

Juliette and Hannah's Martha fall to the floor, dead.

The Eyes seize and ziptie June and Luke.

It all happens in split seconds.

A terrified, confused Hannah screams.

Commander MacKenzie restrains Hannah as the Eyes shove June and Luke toward the door.

June tries to comfort Hannah.

JUNE

Mommy and Daddy will be back for
you banana.

Mrs. MacKenzie enters, holding the embroidered box.

She yanks Hannah (Agnes) away from the Commander and scolds her.

She approaches June, being restrained by the Eye.

June recognizes her. They've met before, in a different mansion, not that long ago when June last tried to save her daughter.

MRS. MACKENZIE

Hello again June. I told you last
time. You must stop doing this. If
you love her, you simply must stop
this.

Mrs. MacKenzie turns to Hannah, held back by her husband. She points to June and Luke.

MRS. MACKENZIE (CONT'D)

Agnes, I am sorry but you deceived
your father and me by allowing
these two imposters into our
righteous home.

(a beat)

For that you will be punished.

Commander MacKenzie motions to the Eyes.

EXT. MACKENZIE'S DRIVEWAY - NIGHT

The Eyes drag June and Luke out of the house and hustle them to an unmarked black van.

INT. HANNAH'S ROOM - NIGHT

Mrs. MacKenzie takes Hannah from her husband and restrains her as she kicks and screams, watching helplessly out the window as her birth parents are hauled away.

And out of sight.

INT. COMMANDER'S OF THE FAITHFUL MEETING HALL - NIGHT

During a break at a Commanders of the Faithful meeting, Aunt Lydia corners Nick. Nick looks around to be sure no other Commanders overhear them.

AUNT LYDIA

Commander, thank you. I know how valuable your time is so I shall be brief.

Nick peers at her, narrows his eyes. *What a fucking nutcase, this lady.*

NICK

How can I help?

Aunt Lydia displays that evil, *fucking nutcase grin* that only she can pull off.

AUNT LYDIA

Oh no, it's what I can do to help you, Commander.

Nick raises his eyebrows. *This should be good.*

AUNT LYDIA (CONT'D)

I know that you fathered a female child born to June Osborne. Out of wedlock...

Before continuing, Aunt Lydia pauses just briefly to take in Nick's reaction--a frown, pursed lips, tilted head.

AUNT LYDIA (CONT'D)

And I know you and June conspired to murder the beloved Fred Waterford.

NICK

This is what you call helping me?

AUNT LYDIA

Oh my. Goodness yes, Commander. I want to help you from being hung by the other Commanders should they find out.

NICK

Get to the fucking point, Lydia.

Aunt Lydia raises her palm, shirks her shoulders and moves closer to Nick.

AUNT LYDIA

I want you to tell me where June is. So that God's chosen one--Fred Waterford--can be avenged.

Nick gazes at her, shakes his head. *He was wrong about her. She's even worse than a fucking nutcase. She's an **evil** fucking nutcase.*

What choice does he have?

NICK

She's in Gilead. The Eyes are holding her in Detroit.

Aunt Lydia beams. You can almost see the fiendish gears spinning and grinding in her head.

AUNT LYDIA

That's wonderful news, Commander. Thank you for--

NICK

(interrupting)

I want something from you in exchange.

(beat)

Janine. Release her to me.

AUNT LYDIA

I had no idea you had such an interest in that broken down child. But yes, it shall be done.

Nick can't stand the sight of Aunt Lydia anymore. He spins on his heels and rejoins the Commander's meeting as it is gaveled back into session.

Aunt Lydia slithers away, snakelike. Still a *fucking evil nutcase*.

INT. SERENA'S ROOM - NIGHT

Serena wakes up in her bed, turns on the nightstand lamp. She reaches below the sheets, and pulls back a bloody hand. She throws back the covers. The sheets are soaked, dark red. Blood leaks from her like a broken faucet. She cries.

SERENA
HELP! HELP ME! MY BABY!

A guard rushes in, sees the mess and Serena crying out in fear, and scurries for help.

INT. SERENA'S ROOM - DAY

Serena's physician, DOCTOR WEI, and nurses attend to Serena. She is wired to monitors which beat and hum tracking the vital signs of her and her baby.

DOCTOR WEI
You're out of danger.

SERENA
And my baby?

DOCTOR WEI
And your baby. But you need to rest. No speeches or interviews or any such activity for a few days.

Serena is relieved. She smiles that award winning seemingly sincere Serena smile at the physician and nurses.

SERENA
Thank you so much. Blessed day.

Doctor Wei and the nurses nod and leave.

Mark Tuello enters, clearly worried about Serena.

He hovers above her bed, begins to reach out to her but catches himself and steps back.

MARK TUELLO

I was worried about you.

She pats his hand. He feels momentarily ashamed. Is he crossing the line from professional to personal again?

But her acknowledgement and appreciation for him feels good. Maybe not right. But good. Until...

SERENA

This has taught me something.
Something very important.

She sits up in bed, uncomfortable with all the wires hooked to her body.

SERENA (CONT'D)

I know now I am God's chosen one. I prayed when this happened. And he answered.

Mark realizes this is another one of Serena's twisted rationalizations. But listening is the least he can do.

MARK TUELLO

What was His answer?

SERENA

That I must no longer obey men's laws. I must do His will on earth. Only I and I alone can fix this evil world. With His guidance.

Now Mark is concerned. He withdraws his hand, considers Serena's dangerous words, watches the strange contortions of her face.

SERENA (CONT'D)

Tomorrow, I will ask my followers to march to the Capitol building in Ottawa and demand that I be released from here.

MARK TUELLO

Serena, the law requires--

She raises her palm and continues.

SERENA

I will demand to be sworn in as Prime Minister of Canada. An election is not necessary. God has already chosen me.

MARK TUELLO

That's just--

SERENA

And if Canadian authorities don't cooperate, I will ask my millions of followers to do God's bidding.

(beat)

To **forcefully overthrow** the government and install me as Canadian Prime Minister.

Finished, Serena reaches for a hidden pack of cigarettes and a lighter in the nightstand. She lights one, exhales and beams at Tuello.

The monitors start to hum and vibrate wildly.

Tuello stomps out.

EXT. ARDUA HALL - DAY

A Gilead Eyes black transit van pulls into the circular driveway of a walled compound of ivy-covered, red brick buildings.

INSERT - FRONT ENTRANCE SIGN

"ARDUA HALL"

BACK TO SCENE

The van's back doors open and a handcuffed June and Luke lumber out.

THE EYES escort them to the front entrance.

At that moment, the doors open. Holding Janine by the elbow, Nick escorts her down the sidewalk. Janine peers at June. Can it be? Nick stops. June gazes at him, expressionless.

They pass each other, without words. June doesn't bother looking back to see Nick opening the door to his limo for Janine to get in. And she doesn't watch as they drive down the circular driveway and away from Ardua Hall.

INT. ARDUA HALL - DAY

Grinning from ear to ear, Aunt Lydia greets June and Luke.

AUNT LYDIA

Welcome back June. And you've
brought a friend. How nice. Praise
be. Under **HIS** Eye.

INT. ARDUA HALL - DAY

On June's face. She stares, not blinking, at the camera. Her nostrils flare as she breathes. Her mouth is tightly drawn. A tiny hint of a smirk creeps from the corner of her mouth. Her eyes squint, just slightly.

THE END