

THE HANDMAID'S TALE

EPISODE 407:

"Home"

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THE HANDMAID'S TALE

EPISODE 407

"HOME"

TEASER

1 EXT. DOCK (CANADA) - DAY

1

We pick up directly from the end of Episode 406.

On the DOCK as JUNE lands on Canadian soil.

And she quickly becomes the center of a WHIRLWIND. She, LUKE and MOIRA are enveloped by a small group of American and Canadian refugee officials led by MARK TUELLO and RACHEL TAPPING.

They approach her full of AWE.

June is shell-shocked. In Chicago and on the boat, she was unwanted. Treated like Public Enemy #1. But here, she is June Osborn of Angels' Flight. The mother of Baby Nichole.

One of the most high-profile, high-value witnesses to ever land in Canada.

MARK TUELLO

Ms. Osborn, it's an honor to meet you. I'm Mark Tuello, and this is Rachel Tapping, and we are here from the U.S. government in exile to welcome you onto Canadian soil.

RACHEL TAPPING

We are very glad to see you. You're okay. You're here now. And you're safe.

June feels lost in this swirl of official respect and gentle empathy. She can barely understand the words these people are using. *An honor to meet you? You're okay? You're safe?*

MARK TUELLO

We understand that you are here to seek safety and asylum as a citizen of the United States.

Hearing those three words.

(CONTINUED)

1 CONTINUED:

1

JUNE
The United States?

Luke and Moira get emotional. But Mark and Rachel are used to this reaction. They're consummate pros, patient and understanding, guiding June through this.

MARK TUELLO
Ms. Osborn, if you were returned to Gilead, would you be subject to a danger of torture, a risk to your life, or a risk of cruel and unusual treatment or punishment?

A colossal understatement. June looks to Moira. Really?

MOIRA
You got this.

June realizes she's supposed to answer the question.

JUNE
Yes.

RACHEL TAPPING
And would you be persecuted based on being a woman?

JUNE
Yes.

June realizes what she needs to do. She looks to Luke, gathering strength. She makes her declaration.

JUNE (CONT'D)
My name is June Osborn. I'm an American citizen. And I seek asylum in the country of Canada.

She did it. Luke and Moira are beside themselves. She's really here.

MARK TUELLO
Thank you.
(and then)
This way, please.

OFF JUNE, as they move towards the waiting Mercedes, and we are HIGH ON this gateway to the last great hope of Western democracy in North America. A New World.

END OF TEASER

ACT ONE

2	OMITTED	SOME CONTENT FOLDED INTO SC. 1 AND SC. 4	2
3	OMITTED	CONTENT FOLDED INTO SC. 2	3

4 EXT./INT. LUXURY HOTEL (CANADA) - LOBBY - DAY

4

The Mercedes pulls up to the GRAND ENTRANCE of a LUXURY HOTEL.

Mark, Moira, Luke and June emerge from the Mercedes.

They enter the hotel.

MARK TUELLO

This will be your home for the next several days while we ensure your security, your health and your well-being.

June and her entourage are escorted through the grand lobby by a SECURITY PHALANX. Like a celebrity.

She's flanked by ARMED GUARDS. But they're there to PROTECT, not torture her.

One of them is a WOMAN, her weapon holstered.

The lobby is modern and sleek.

There's a PIANIST playing Debussy. Chatter from a dozen different languages permeates the space.

A wealthy Chinese couple, checking in. Indians and Europeans and Muslims.

Many are on their phones. A few of them look up as she passes by. Who could this dusty, tattered V.I.P. possibly be?

It's like she's landed on an alien planet.

They enter the ELEVATOR --

5 INT. LUXURY HOTEL - PENTHOUSE SUITE - DAY

5

-- And emerge into the PENTHOUSE SUITE.

Floor to ceiling windows. A jaw-dropping view of Toronto.

Classical music. Flowers. A gourmet platter of fruit, cheese and nuts.

Every detail perfect.

MOIRA

Nice.

Moira is thrilled that June is getting royal treatment, but June is overwhelmed.

(CONTINUED)

5 CONTINUED:

5

Why is she here?

She doesn't belong here. She doesn't deserve this.

Don't they know who she is?

She drifts through the space, Rachel moving with her, talking at her, being so incredibly nice.

It's incomprehensible.

RACHEL TAPPING

We tried to get some of your favorite foods, but please let us know what else you would like. We've also procured some clothes for you, we sent an assistant to Anthropologie, she had fun, but in case we got it all wrong there's a debit card for you to order other clothes online.

June's head spins. For so long she has known nothing but shame and self-loathing -- and yet here she is now, being treated like a queen.

At the window, she looks down at the cars. The traffic. Modern life. The city laid out at her feet.

The conversation continues around her.

LUKE

You said you'd bring in a doctor?

MARK TUELLO

Thankfully your wife was cleared of traumatic injury on the boat, but yes, we will bring in a doctor and a mental health counselor to help her with this transition.

RACHEL TAPPING

(clarifying)

A female doctor and a female therapist.

June turns back to them.

JUNE

Do you do this for everyone?

(CONTINUED)

5

CONTINUED: (2)

5

MOIRA

The answer is no.

RACHEL TAPPING

This is the standard for high-profile refugees. VIPs.

June is uncomprehending. Mark explains.

MARK TUELLO

Ms. Osborn, your importance as a witness, what you achieved in Gilead with Angels' Flight, what you have seen in D.C. and Chicago, in the Waterford and Lawrence houses -- that all makes you inordinately valuable to us.

June reels. She's valuable?

RACHEL TAPPING

We'll leave you to rest. Order room service, have a nice meal with your husband, take a bath, have a good sleep.

MARK TUELLO

I'll be back tomorrow to ask you some questions and begin your debrief.

(and then)

We would like to hear everything you have to tell us.

Finally, something clicks into place for June. She understands transactional relationships.

She may not belong here, she may not deserve this, but maybe she can earn it. She nods her agreement.

MARK TUELLO (CONT'D)

Thank you. We'll see you soon.

Mark and Rachel leave.

MOIRA

Bye!

Moirra shuts the door and turns back to June and Luke, wanting to lighten the mood and the tone for them. Wanting them to enjoy this liminal, in-between space before reality inevitably crashes in.

(CONTINUED)

5

CONTINUED: (3)

5

MOIRA (CONT'D)

This is a lot nicer than the
refugee center.

LUKE

(to June)

Are you okay?

June nods. Moira decides to give them time alone.

MOIRA

I'm going to go.

Moira, who's been at her side since Gilead, is leaving her
here? Alone. With Luke.

MOIRA (CONT'D)

(sensing her anxiety)

I'll be back tomorrow with Nichole.

Nichole. Moira understands June's overwhelmed.

MOIRA (CONT'D)

I'll tell her you love her.

LUKE

Thank you. For everything.

MOIRA

Don't mention it. Snag some of that
fancy hotel moisturizer for home.
Love you. Bye.

Moira leaves. Finally, the door shuts.

Finally, June and Luke are alone.

(CONTINUED)

5 CONTINUED: (4) 5

They are overtaken by awkward nervousness. This is a dream come true, for sure, but there's also anxiety, incredulity.

Luke moves to the food platter, wired, sensitive, solicitous.

LUKE

You want some food, something to drink? They've got some really pricey water here. Or sit down? What do you feel like?

June looks at the immaculate white couch. She feels dirty and disgusting. She can't sit on that.

LUKE (CONT'D)

You want to use the bathroom?

Yes. She needs to clean up. She nods.

LUKE (CONT'D)

Okay. It's right through there. And I'll order room service. Like the lady said.

June tries to muster a smile, moves into the MASTER SUITE.

6 INT. HOTEL - PENTHOUSE MASTER SUITE/BATHROOM - CONTINUOUS 6

June moves into the BATHROOM and presses the light switch.

(CONTINUED)

6 CONTINUED:

6

The lights FADE ON -- and somehow she's actually stepped into a magazine.

Fluffy towels and robes. Luxury shampoo and moisturizer.

A sign about hanging your towels. She reads it. *We are committed to conserving water.*

It feels absurd. This all feels absurd.

She opens the shampoo. Smells it.

A freestanding tub awaits.

But bathtubs hold too many memories of Gilead.

She turns away.

She takes off her clothes. In the mirror, she sees her scars and bruises.

Her damage.

She doesn't belong here.

She gets in the shower. She hasn't had a shower in years.

Warm water falls. The detritus of Chicago, of the last few weeks... all of it washes into the drain.

Her muscles seem to unclench for the first time in years.

Sheer physical and emotional exhaustion overwhelm every cell of her body as the water OVERTAKES her...

And the SOUNDS of WATER get deep and resonant (like in the Hannah flashback in Episode 101).

Hannah comes to her in the bath.

But this time, she's not voluntarily flashing to the aquarium or some lovely pre-Gilead memory. Here, the memory of Gilead comes to her, unbidden, unwelcome, like an ATTACK overwhelming her, as she FLASHES to:

HANNAH, sleeping at the MacKenzies' house (301).

June kneels by her bedside.

(CONTINUED)

6 CONTINUED: (2)

6

JUNE
Baby, I'm here. And I'm not ever
going to leave you.

But she did.

June's legs go weak.

She drops onto the shower bench.

7 OMITTED SOME CONTENT FOLDED INTO SC. 8 AND SC. 9

7

8 INT. LUXURY HOTEL - PENTHOUSE MASTER SUITE - DAY

8

June emerges from the bathroom, in a robe.

The door to the living room is slightly ajar. In that room, her husband is waiting for her.

He's gotten her a fantastic lunch spread. Pancakes, burgers, anything she might want. He's nervously adjusting the food, the chairs, himself.

Setting the table for them to reconnect. Getting himself ready for the conversation of a lifetime.

Instead, June goes to the bed and sits down.

Toronto twinkles at her.

She falls into bed, dropping almost instantly into a deep and dreamless sleep.

9 INT. LUXURY HOTEL - PENTHOUSE LIVING ROOM - LATER

9

Luke waits for his wife, jumping out of his skin.

It's been a while. The food is cold.

Is she okay?

He peeks through the BEDROOM door. Can't see her.

Now he's worried.

He pushes the door open wider.

(CONTINUED)

9

CONTINUED:

9

He sees her sleeping.

He goes in.

And watches her sleep.

10

INT. LUXURY HOTEL - PENTHOUSE MASTER SUITE - THE NEXT DAY 10

June wakes with a start, in the morning sunlight.

Where is she? Was that all a dream?

But when she turns, she sees --

Luke. Watching her.

LUKE

Hi.

JUNE

Hi. Did I doze off?

LUKE

It's the next day. You slept for
seventeen hours straight.

June can't believe it.

LUKE (CONT'D)

Remember how you used to love
waking up from a long sleep? Like
you'd really accomplished
something.

A sweet memory.

(CONTINUED)

10

CONTINUED:

10

JUNE

Never got to seventeen hours.

LUKE

Nope. That's a milestone.

JUNE

Guess everything from here on in is
a milestone.

Such a June observation. The June he remembered.

LUKE

You're right. You're right.

(flooded)

God, I missed you. I can't believe
you're here.

He's so warm. She should respond.

JUNE

Do you want to come... sit?

The best invitation he's ever had. Grateful.

LUKE

Yeah? Thanks.

She scoots back, making room for him. He sits down, so happy
to be close to her, so careful not to touch her.

A thought strikes her.

JUNE

I missed the room service.

LUKE

Mm-hmm.

JUNE

Did you eat?

LUKE

I had them take it away. I just --
I can't eat. For some reason.

(CONTINUED)

10

CONTINUED: (2)

10

JUNE

I'm sorry.

LUKE

What?

JUNE

I'm sorry I missed lunch, and dinner, I'm sorry I --

LUKE

Stop. You have nothing to be sorry about, don't you know that? Ever since the boat, when you apologized? That was crazy -- *I'm* the one who should be apologizing, not you -- *I'm* the one who failed.

(and then)

I tried to get you out, I tried to find Hannah, I tried every day, and I failed, and I'm sorry, God I'm so sorry --

JUNE

I know --

LUKE

I don't blame you if you can't forgive me. I can't forgive me.

He's so broken. She can help him.

JUNE

I know how you feel. I feel the same way. But Hannah *knows* how much we love her --

LUKE

How could she? Does she even remember us?

JUNE

Yes --

LUKE

It's been too long --

JUNE

She remembers us, and she knows we tried to find her --

LUKE

How could she know that?

(CONTINUED)

10

CONTINUED: (3)

10

JUNE

Because I told her.

It just comes out. Luke is floored.

LUKE

What? How? Where was she?

June remembers.

JUNE

It was at the lake house. They let me see her for ten minutes.

LUKE

How was she?

JUNE

She was so big, she was beautiful-- she was... mad.

LUKE

Mad?

JUNE

She asked if I tried to find her. I told her I did, that I tried so hard. And that Daddy did too.

Luke's grateful beyond words.

JUNE (CONT'D)

She asked why I didn't try harder.

LUKE

Sounds like her.

JUNE

Oh, Luke. She was our Hannah.

LUKE

What did you say?

JUNE

I said it was okay for her to be mad at me. That I wished I could have been with her, to protect her.
(and then)
And that I was sorry I couldn't.

Luke holds her. It's cathartic for June, finally being able to share this with him.

(CONTINUED)

10

CONTINUED: (4)

10

JUNE (CONT'D)

But I said I would always be her Mommy, and that you and I would always love her and we would never stop.

LUKE

Thank you.

June reels at the memories flooding her.

JUNE

I told her to enjoy her life. To love her new parents. And to do whatever they told her. So that she could stay safe.

Suddenly June is hit with another FLASHBACK (403). *Hannah in the glass box. Terrified.*

Not recognizing her.

She emerges to hear Luke saying --

LUKE

You're a wonderful mother. You know that, right?

JUNE

No. No I'm not.

LUKE

You are. You are.

OFF JUNE AND LUKE. Holding each other.

END OF ACT ONE

ACT TWO

11 INT. LUXURY HOTEL - PENTHOUSE SUITE - LATER

11

Hours later. June is in the middle of her debrief with Mark. Luke is in the next room.

Mark's taken lots of notes. They've had refills of coffees, there are half-eaten snacks. He's taping the session with an audio recorder and microphone.

June's doing well. Answering all the questions, holding her own, composed and capable.

For June, practical, pragmatic conversation with a stranger is easy compared to talking to Luke.

JUNE

It was a bartender at Jezebel's.

(CONTINUED)

11

CONTINUED:

11

MARK TUELLO

Did you know his name?

JUNE

Billy. Don't know his last name. He was Asian, skinny. He went by Billy.

MARK TUELLO

And you didn't have any coordination with anyone from outside Gilead? Americans in exile? Canadians?

JUNE

No. None.

Mark takes a moment to lower his professional guard and be impressed.

Luke enters with a glass of water for June.

MARK TUELLO

It's amazing that you managed to get those kids out. And their families -- they're so grateful.

It's weird for June. She didn't do it for the adulation.

And yet, here she is, getting it.

MARK TUELLO (CONT'D)

What motivated you, to risk your life, everything, to do such a thing?

A strange question.

She never stopped to reflect on it.

JUNE

It was the only thing I could do.

MARK TUELLO

What do you mean?

JUNE

I made a promise that they would hurt. The way we hurt.

(CONTINUED)

11

CONTINUED: (2)

11

MARK TUELLO

Who?

JUNE

The kidnapers. The Serenas. I
thought about what she deserved.
What they deserved.

(and then)

They take everything away from you,
you know. They really do.

June and Luke share a look. *Hannah.*

This has crossed the line, now, into too painful. Luke can
see that.

LUKE

Do you want to take a break?

Yes, she would. She turns to Mark, deferential.

JUNE

Is that okay?

MARK TUELLO

Of course.

June gets up, asks Luke --

JUNE

When is Nichole coming?

MARK TUELLO

I believe your friend Moira will be
bringing her later. When we're
done.

Luke turns to June, protective.

LUKE

You could be done now, if you want.
Do you want me to take you home to
see her?

June nods.

(CONTINUED)

11 CONTINUED: (3)

11

MARK TUELLO

It's best to debrief while your memories are fresh. They tend to degrade over time as they become contaminated with new experiences.

LUKE

We can come to the embassy to finish debriefing. But for now, my wife would like to see our daughter at home.

Mark resigns himself to it. Every debrief reaches this point.

MARK TUELLO

I understand.

Mark hands June a phone.

MARK TUELLO (CONT'D)

My number is programmed in. Please call me, any time of day or night. Anything you need, I'm here.

June nods.

12 EXT. MOIRA AND LUKE'S HOUSE (TORONTO) - DAY

12

The Mercedes pulls up. June and Luke get out.

June looks at the house.

Her new home.

A13 INT. MOIRA AND LUKE'S HOUSE - DAY

A13

June and Luke enter.

EMILY and Moira are hurriedly re-dressing Nichole after an emergency diaper change. They were planning to meet June outside. Emily's holding Nichole.

(CONTINUED)

A13 CONTINUED:

A13

MOIRA

Ack, we were going to have her all ready.

EMILY

June.

JUNE

Emily.

They're both here. Alive and here.

The last time they saw each other, June gave her Nichole.

Emily returns Nichole to June. At long last.

JUNE (CONT'D)

Thank you.

It's all June can manage, as she hugs Nichole to her.

Her daughter.

The world melts away.

SERENA JOY (PRELAP)

*For you made me in my mother's
womb, you formed my inward parts; I
give thanks to you for I am
fearfully and wonderfully made...*

B13 OMITTED

B13

13

INT. I.C.C. DETENTION CENTER (TORONTO) - CHAPEL - DUSK

13

SERENA JOY

*Marvelous are Your works,
And that my soul knows very well.*

SERENA is on her knees, praying. She's about halfway through her pregnancy.

SERENA JOY (CONT'D)

Dear God, thank you for allowing my pregnancy to reach this week. I know I have sinned, that I have not always behaved with Light in my heart, and I am sorry. Whatever I can do to repent, to redeem myself in Your eyes, I will do.

(and then)

Please, Lord, let me have a healthy baby.

(and then)

Please do not punish him for the sins of his mother. And please give me the strength to parent him on my own. If this baby must have a father, please God, let it be You.

She's done. She gets up and turns to see Mark Tuello in the doorway.

MARK TUELLO

I'm sorry, I didn't mean to eavesdrop.

SERENA JOY

Of course you did.

(and then)

Did you hear everything?

MARK TUELLO

I heard a lot.

SERENA JOY

Does it satisfy you to hear someone from Gilead express misgivings?

MARK TUELLO

Does it satisfy you to express them?

Fresh from his debrief with June, Mark's more challenging than usual.

(CONTINUED)

13

CONTINUED:

13

SERENA JOY

The country before Gilead was a Godless place. I don't regret changing that. And even in this sad cell, my faith has only grown stronger.

MARK TUELLO

Maybe it's grown stronger because you're here. Out of Gilead.

SERENA JOY

You're punchy.
(and then)
Have you seen her?

MARK TUELLO

Who?

SERENA JOY

My lawyer told me she was here. She said it could complicate my case. Not that you care about that.

MARK TUELLO

I leave the legal stuff to the lawyers.

SERENA JOY

And what are you? Just a pot-stirrer.

MARK TUELLO

I'm just trying to understand you.

SERENA JOY

You study us like rats in a laboratory. Trying to understand Gilead, its inner workings. But as a Godless person, you will never come close to understanding.

Beat.

MARK TUELLO

Your husband has renewed his request to see you again, as he has every day since learning he's a father.

Father. Mark knows that will get a rise out of her.

(CONTINUED)

13

CONTINUED: (2)

13

SERENA JOY

He's a sperm donor. Barely a man.
Mostly a coward. And now that she's
here...

(and then)

He's scared of her too, you know.

It's almost titillating.

MARK TUELLO

Possible.

Serena thinks.

SERENA JOY

He doesn't know her like I do.

MARK TUELLO

Is that so?

SERENA JOY

I don't want to see him.

(and then)

Why should I?

MARK TUELLO

He does not want to be fighting a
two-front war against the both of
you. You likely have more influence
over him now. If you could get him
to be more cooperative, that could
help the both of us.

OFF SERENA.

CUT TO:

14

OMITTED SOME CONTENT FOLDED INTO SC. 16

14

15

OMITTED SOME CONTENT FOLDED INTO SC. 16

15

16

INT. I.C.C. DETENTION CENTER - FRED'S CELL - NIGHT

16

Fred waits in his cell, nervous.

A Guard opens the door.

Serena appears, in all her splendor, her belly growing with their unborn son.

She's stunning. Fred moves quickly over to her.

COMMANDER

*As newborn babes desire the sincere
milk of the word, that ye may grow
thereby: If so be ye have tasted
that the Lord is gracious.*

He reaches out to touch her belly.

SERENA JOY

Back off, Fred.

He retreats. Maintaining a respectful distance.

COMMANDER

I am grateful to you for coming.

SERENA JOY

Nothing has changed between us.

COMMANDER

Everything has changed. The world
has tilted on its axis. God has
granted us a child of our own,
Serena. He wants us to be together.

SERENA JOY

It is not your place to guess at
the intentions of God.

COMMANDER

Indeed. But let me tell you of
mine. I want to be a good father to
my son. And a good husband to you,
if you'll let me.

SERENA JOY

It's too late.

COMMANDER

Our pregnancy is proof that it's
not.

(CONTINUED)

16

CONTINUED:

16

SERENA JOY
My pregnancy.

(CONTINUED)

16

CONTINUED: (2)

16

COMMANDER

This pregnancy belongs to me just as much as Offred's belonged to you.

Fred regrets it almost as soon as he says it. He wanted to be conciliatory, not confrontational.

Serena moves to the door to leave, knocks on it.

SERENA JOY

Guard.

The Guard opens the door.

The Commander changes his tack. If he can't appeal to her on emotional or spiritual grounds, he'll turn to the practical.

COMMANDER

Our legal landscape has changed as well, with Offred now in Canada. We can't be naive about that. She will be their star witness against us. She could put us both away for the maximum sentence. And prevent you from being a mother to your son.

This stops Serena. Her worst fear.

SERENA JOY

And what is there to be done about that?

COMMANDER

We need to drop our fight and team up to help each other.

SERENA JOY

(fuck you)
Team up.

COMMANDER

I'll recant my testimony against you. I will do whatever it takes to ensure a good life for our son.
(and then)
Why wouldn't you?

Fred makes sense. But Serena's plans to repent and redeem herself don't include Fred. She doesn't love or trust him anymore. He's a morally damaged person who contaminates her morality too.

OFF SERENA, wishing for a partner other than Fred.

17

INT. MOIRA AND LUKE'S HOUSE - DAY

17

June wakes with a start, from another long sleep.

She sees -- a different chair. A different table, lamp.

We follow her out of the room. Onto the stairs. Her hand sliding down the banister...

But looking into the kitchen, she sees -- not Rita pounding dough, not the Waterfords or Beth or Lawrence --

But Luke at the stove, making breakfast. Moira feeding Nichole. Their conversation drifts up to her.

MOIRA

Emily wants to know when she can come by, she made banana bread.

LUKE

Yeah, Rita wants to drop off muffins or something too. Folks gotta bake.

MOIRA

(to Nichole)

Do you want Aunt Emily's banana bread, babycake? Banana bread!

For June, it's like one of those escapist memories she'd have in Gilead when she would dream of home.

But this time it's real. Her first morning in her new home. The first day of her new life.

June steps in. To prove to herself that this is real.

JUNE

Hello.

MOIRA

Hey.

LUKE

Good morning.

(CONTINUED)

17

CONTINUED:

17

It is. It's real. It's an adrenaline rush.

For Luke, it's a dream come true. They're not in the hotel, that liminal space. This is for real.

LUKE (CONT'D)

Sleep well?

JUNE

Yeah.

LUKE

You hungry? I made pancakes.

One of her favorite, go-to memories. Pancakes.

Here they are, June and Luke. Not a memory or a dream. Together, finally.

Moira sees. She gets up, eager to give them time alone.

MOIRA

I'm going to go shopping, we're out of everything. I'll take Nichole with me.

LUKE

That'd be great. Thank you.

But June's not so sure. Time alone with Luke to talk more about Hannah. Another heavy scene. But this morning, she wants light. She wants to move forward. She doesn't want to dwell on the past.

JUNE

Could you wait for me?

MOIRA

You want to go to the supermarket?
(glancing at Luke)
First day here, it could be a little overwhelming. Culture shock.

JUNE

I've been living in Gilead. All I want is culture shock.

Moira and Luke share a glance. They're concerned about her. June sees that. Is this what it's going to be? Kid gloves?

JUNE (CONT'D)

And let's invite Emily and Rita over tonight.

(CONTINUED)

17

CONTINUED: (2)

17

LUKE

You sure?

JUNE

Yeah. I have to meet Oliver.

LUKE

Sure. Okay.

MOIRA

They'll be thrilled.

JUNE

Great.

June proceeds to get herself pancakes. Just like a normal person.

Leaving Luke and Moira to wonder, who is this slightly manic person? And is it too good to be true?

18 INT. LOBLAWS SUPERSTORE - DAY

18

June, Luke and Moira (carrying Nichole in a BabyBjörn), walk up to the entrance, a Guard with them.

The doors SWISH OPEN -- startling June.

She steps in, entering into a RIOT OF COLOR so bright and expansive that it makes her breathless, so unlike the white sterility of Loaves & Fishes that it threatens to banish the very memory.

And the WORDS. The HUGE capital lettered signs announcing each section: FRUITS & VEGETABLES! PRODUCE! FISH! PATISSERIE!

WE LOVE FOOD the walls announce.

A VAT of oranges. An abundance of colorful fruits and vegetables.

A stunning and overwhelming sensory experience.

LUKE
(to June)
You good?

MOIRA
I know it can be a lot.

June takes a beat to realize --

Giddy and exhilarating is what it is. This is not Loaves & Fishes. She's not in Gilead any more.

Anything can happen. Sky's the limit.

19 INT. LOBLAWS SUPERSTORE - LATER

19

Their cart is half full as June and Luke get to the POTATO CHIP AISLE. A sight to behold. June surveys the explosion of variety.

JUNE
What happened to potato chips over
the last seven years?

LUKE
They tried to make them healthy. I
know, it's a travesty.

They share a smile. Just a husband and wife, doing some shopping, a little joking.

Normal.

(CONTINUED)

19

CONTINUED:

19

Moira hurries up with Nichole, dumping more groceries in the cart. Luke stoops down to Nichole.

LUKE (CONT'D)
Hey, what's up, baby girl?

MOIRA
(harried)
Yeah, I gotta change her right now
and we gotta get her home for a
nap.
(to June)
She's ten minutes from a meltdown
and that is not pretty.

Moira moves off, digging into the diaper bag looking for
diapers.

LUKE
All right, I'll finish up the
shopping.

MOIRA
Milk, eggs and oatmeal. Fuck, no
diapers!

Luke rips open a new bag of diapers and tosses one to Moira.

June watches them as if from a distance, their seamless
parental dance.

Her family without her. Carrying on.

They don't need her. She doesn't belong here.

A sense of alienation starts to creep in.

Moira's gone. June's awkwardness remains.

A beat of silence passes between June and Luke.

Luke feels the need to say something. He's almost apologetic.

LUKE
Life with a one-year-old.

(CONTINUED)

19

CONTINUED: (2)

19

JUNE

I remember.

(and then)

I'll get the potato chips and meet
you at checkout.

Luke hesitates, not sure about leaving her alone. June
gestures towards the shelves. Tries to joke.

JUNE (CONT'D)

I'm going to need time to decide.

LUKE

Okay.

Luke moves off.

Finally, June's by herself. She doesn't have to perform for
anyone anymore.

Time seems to slow down.

A KID runs past, followed by a harried Mom.

A lesbian couple shops.

June tries to get back to the task at hand.

She takes a bag of chips down, leaving a hole in the shelf
where she can see clear through to the other aisle.

That's how she used to talk to Alma.

An involuntary FLASH of Alma takes hold of her. *Talking to
her through a shelf of cans.*

June backs away from the memory. Tries to return to normal.

But then, down the aisle, she sees two girls in chadors, head-
to-toe religious robes, moving silently through the store.

She's inextricably drawn towards them, following, watching
them.

They bend their heads together, whispering, sharing secrets.

*She FLASHES to her secret conversations in Loaves & Fishes
with Alma, Brianna, Janine.*

(CONTINUED)

19

CONTINUED: (3)

19

Moving closer to them, June sees they're looking at a PHONE, giggling at what's onscreen.

Giggling.

Relief washes over her.

This is not Gilead.

She is not in Gilead anymore.

June passes them, turning into the WATER AISLE.

So many different kinds of water.

But then she sees, between the acres of Dasanis and Fijis and Nestles -- a thin sliver of a new brand of water.

Arted with just a WATER DROPLET. No words. Marketed to look Gilead-friendly. And in a corner of the label --

WINGS that look like GILEAD WINGS.

FLASHBACKS ASSAULT HER.

Chicago, scrambling out of her hiding place to find Janine (405).

JANINE

"We always walk in twos, remember?"

Alma and Brianna hit by the train, disappearing in an INSTANT (403).

The EXPLOSION in Chicago BLASTING Janine off her feet (405).

Her friends. All of them dead or missing.

Because of her.

OFF JUNE.

20

INT. MOIRA AND LUKE'S HOUSE - NICHOLE'S BEDROOM - EVENING 20

Dark. June is rocking Nichole to sleep. So grateful that Nichole is accepting her. Letting this weird lady, this suppressed rage monster, rock her to sleep.

JUNE

Thank you for letting me do this.

June marvels at her baby, losing herself in her.

JUNE (CONT'D)

You're so beautiful. You're amazing. How did you get to be so amazing?

All she wants is to be a good mother. What would a good mother say?

JUNE (CONT'D)

I know. Because you have the best people raising you. Luke and Moira. How lucky are we, huh? So lucky.

She is grateful to them. But it's complicated. They've been parenting her child.

Her child with NICK.

JUNE (CONT'D)

But I also want you to know that your Daddy and I love you too.
(and then)
Your first daddy.

That secret invocation of Nick, just that tiny bit of subversiveness is like a release valve for June, the letting off of her hidden Gilead steam.

A moment to inhabit her own secret truth.

Downstairs, she hears a car pull up, the doors open. Emily's arriving with her family.

She's in a good place to receive them.

21

INT. MOIRA AND LUKE'S HOUSE - ENTRYWAY - NIGHT

21

June descends the stairs, stopping in the shadows to watch them before entering the fray. Emily and OLIVER are hugging Luke and Moira.

So normal. So sweet. Emily hands Moira the banana bread.

MOIRA

I've been dreaming of this.

EMILY

I made two.

(to Oliver)

One mysteriously disappeared.

LUKE

Dude, is that how you got so big?

OLIVER

Do you have the new Fortnite?

LUKE

Nah, I'm off that.

(off Oliver)

Kidding, I got it.

June steps down into the entryway.

JUNE

Hi.

EMILY

Hey. This is Oliver.

JUNE

Oliver.

The countless conversations June and Emily had about Oliver, back in Gilead. And here he is. June stoops down to him.

JUNE (CONT'D)

Can I hug you?

Oliver nods. They hug. Emily tries not to dissolve. Her son and her best friend, hugging.

And then --

(CONTINUED)

21

CONTINUED:

21

RITA (O.S.)
Can I get some of that?

JUNE
Rita.

RITA
You made it. Praise effing be, you
made it.

OFF THEIR HUG.

END OF ACT TWO

ACT THREE

22

INT. MOIRA AND LUKE'S HOUSE - SUN ROOM - SAME TIME

22

June, Moira, Emily and Rita are kicking back, drinking. They're loose, they've got a nice buzz going.

EMILY

She's been working late a lot. But it's good, she likes her job.

MOIRA

Yeah?

EMILY

Yeah.

(sardonic)

It's not just about avoiding me.

MOIRA

Of course she's not avoiding you.

EMILY

I'm still looking for the right time to move into her bedroom. One day.

MOIRA

No judgment.

EMILY

She's so patient, and kind, and perfect. I just wish she didn't have to deal with this... special case.

MOIRA

We all left that place totally fucked up about sex.

EMILY

You found Oona.

MOIRA

Yeah, screwed that one up too.

June darkens.

JUNE

No, I did. That's my fault.

(CONTINUED)

22

CONTINUED:

22

MOIRA

Don't bring in that Aunt Lydia
shit. This is a Lydia-free zone,
okay?

EMILY

She can't get us anymore.

MOIRA

None of them can. Just think about
that for a second.

June finally asks the question that has been plaguing her
since she got on the boat.

JUNE

Do you guys ever wonder if you
deserve this? If you deserve to be
here?

RITA

Yes.

MOIRA

(a joke)
No, never.

But Emily understands what June is alluding to. Those acts of
violence that they both discovered they were capable of.

EMILY

Sometimes I think about the things
I did. When I was there.

MOIRA

We did what we had to. To survive.
To get out.
(and then)
But we're here, girl. We won. They
tried to fucking destroy us, and we
won.

June thinks. Does she feel like she's won? Why doesn't she?

Then it hits her. What she needs to know.

JUNE

What do you guys know about Serena?

MOIRA

Serena?

JUNE

Any of you heard anything?

They were not going to talk about Serena.

(CONTINUED)

22

CONTINUED: (2)

22

JUNE (CONT'D)

What?
(and then)
Rita.

RITA

I saw her.

JUNE

How? Why?

RITA

Umm...
(carefully)
She requested it. She wanted my
help. You know her. Total
narcissist.

JUNE

What did she want?

Rita's uncomfortable, her glaring omissions starting to feel like lies. She glances at Emily and Moira.

JUNE (CONT'D)

Just tell me.

RITA

She's pregnant.

June reels.

JUNE

Is it his? The Commander's?

RITA

Yeah.

It's a stab to the gut.

Of all the fucking people in the world. Serena got what she wanted.

June is PLUNGED into a FLASHBACK (110).

June enters her BEDROOM when out of nowhere -- WHAM! Serena SLAMS her into the DOOR JAMB and June falls to her knees. CUT TO:

Serena DRAGS her into the bathroom -- gives her a pregnancy test -- takes it back --

(CONTINUED)

22

CONTINUED: (3)

22

*SERENA JOY
Now get on your knees and pray that
God makes you worthy in some way.*

CUT TO:

Serena places her positive pregnancy test next to her.

*SERENA JOY (CONT'D)
Praised be His mercy. He answered
our prayers.*

June can feel herself spiral, the black hole of rage and resentment that had ruled her for so long growing and threatening to swallow up everything.

But she can't let herself. That was then. This is now.

She looks at her friends. She can't ruin their lovely evening. She quickly pulls up. Her friends clamor to save it too.

As June talks, she wishes what she's saying into being.

*JUNE
Fuck her. I don't care.*

*MOIRA
Yup, exactly.*

*JUNE
I got what I wanted too.*

*RITA
That's right.*

*MOIRA
And she looked awful, right?*

*RITA
She looked like shit.*

*EMILY
How tight was her bun?*

*RITA
Ugh. Rat's nest.*

Schadenfreude. Moira grabs the empties.

*MOIRA
Alcohol. We need more alcohol.*

Moira heads towards kitchen and sees something outside that catches her eye.

23	OMITTED	23
24	OMITTED CONTENT FOLDED INTO SC. 22	24

A25 OMITTED

A25

B25 EXT. MOIRA AND LUKE'S HOUSE - CONTINUOUS - NIGHT

B25

Moira opens the door. Oona's left a small package on the porch and is heading back to her car. Moira grabs a jacket and goes after her.

MOIRA

Oona. Hey.

OONA

Oh I was just dropping something off, for June.

MOIRA

Can you come in?

OONA

Nah, this was just on my way home from work.

Moira wants more of her, catches up and tries to extend the conversation.

MOIRA

How is work?

OONA

Well, we're not allowed back into Gilead. Or anywhere outside of Canada, for now.

MOIRA

I'm sorry. Does it help that you brought in this major intelligence asset?

Oona stops at her car. Admits --

OONA

It's why we might still have a fighting chance.

Moira makes their conversation more personal, calling upon their humor, their rapport.

MOIRA

It was really nice of you to get her a gift. Seeing as we almost destroyed your N.G.O. and all.

(CONTINUED)

B25

CONTINUED:

B25

OONA

Yeah, well, I almost left her to die in Gilead, so. Guess we're even. See ya.

Their chemistry is still there, but Oona's about to leave. Moira takes the plunge.

MOIRA

I think the world of you. I don't want us to be over.

OONA

You chose your friend over me, and my work, and your work, and the worst part is I get why. I know where I stand with you, and it's fine.

MOIRA

That's not where you stand, and it's not fine.

(CONTINUED)

B25

CONTINUED: (2)

B25

OONA

I'm not angry. We don't have to fight over this.

MOIRA

Yes we do. If we don't have the fight, we can't move on.

OONA

We *can't* move on.

MOIRA

I spent my whole life moving on until I met Odette, and that was forever until it wasn't.

(and then)

You could be forever. Maybe.

Quite an admission. It takes Oona's breath away.

OONA

Fine. You want to have the fight? We'll have the fight.

(and then)

Another night when I'm not freezing my ass off.

(getting in her car)

Call me.

25

OMITTED

25

26

INT. MOIRA AND LUKE'S HOUSE - KITCHEN - NIGHT

26

June and Luke. Post-party clean up.

LUKE

Did you have fun?

Fun. Is she supposed to be a person who has fun now? It's taking all her energy just to keep her mind off Serena.

JUNE

Yeah, for sure.

(CONTINUED)

26

CONTINUED:

26

He wants her back so much. He needs her to be the old June.
To be healed.

She sees his need. She leans into him, like a normal wife
would.

He's so grateful.

She kisses him.

He's surprised, happy.

He kisses back, gently.

It's sweet and tender and delicate. She starts to feel
vulnerable.

He brushes her hair back – accidentally brushing her ear tag,
STARTLING her.

She abruptly pulls back.

LUKE

Sorry.

JUNE

No. It's okay.

She kisses him again.

But it feels different now.

She tries to get into it again, but she can't.

She pulls away.

JUNE (CONT'D)

I'm sorry.

LUKE

No, it's okay, it's alright.

He's understanding, but she feels terrible.

She wants so much to be normal. To be the person he deserves.

But she just can't.

27

OMITTED CONTENT FOLDED INTO SC. B25

27

END OF ACT THREE

ACT FOUR

28 INT. MOIRA AND LUKE'S HOUSE - LUKE'S BEDROOM/HALLWAY - NIGHT

Luke sleeps. June lies next to him. Staring at the ceiling.
Roiling.

Quickly, another FLASHBACK assaults her (103):

Serena drags her into her bedroom after finding out she's not pregnant. Throws her on the floor.

SERENA JOY

*You will stay here, you will not
leave this room. Do you understand
me?*

(screaming)

Do you understand me?

Back to June.

Fuck this. Fuck Serena.

She shoots up and out of bed.

She needs to get the fuck out of here.

B31

CONTINUED:

B31

JUNE

You would. You never gave me credit
for anything.

Mark tries not to smirk. He'll leave them to it.

MARK TUELLO

I'll be next door if you need
anything.

Serena sees June's anger as another obstacle God put before
her. An obstacle to her redemption.

SERENA JOY

I believe the Lord brought you here
so that I could make amends.

Infuriating. All the self-blame and self-hatred June has been
feeling pours out towards Serena.

JUNE

I brought myself here, so that I
could tell you, how much I hate
you. You don't deserve to make
amends to anyone. All you deserve
is a life full of suffering and
shame. You destroyed my life, my
family, my friends, my country, and
my child.

(and then)

There is no one less worthy of
redemption than you.

Serena fills with shame. What does God want from her? What
can she do to prove herself?

SERENA JOY

I am sorry.

Serena kneels, prostrating herself in front of June.

SERENA JOY (CONT'D)

I am begging for your forgiveness
and for the Lord's mercy and
understanding.

June looks at Serena, down on her knees. This is her moment
to be gracious. To forgive. To rise above.

She looks at Serena clutching her belly.

And suddenly understands why Serena's trying so hard at
redemption.

So she hits her where it hurts.

(CONTINUED)

B31 CONTINUED: (2)

B31

JUNE

You want to know why God made you pregnant? So that when He kills your baby inside your womb you'll feel a fraction of the pain you inflicted on us when you tore our children out of our arms. Do you understand that?

June drops to the floor, inches from Serena's face and roars.

JUNE (CONT'D)

Do you understand me?

Serena weeps, destroyed.

June is triumphant, reveling in her power and her malice.

She leaves.

God, that felt good.

31 INT. MOIRA AND LUKE'S HOUSE - LUKE'S BEDROOM - NIGHT

31

Luke's still asleep.

June enters, empowered. High off her confrontation with Serena.

Fuck Serena and her pregnancy. Fuck Gilead. Fuck being a Handmaid. They can't control her anymore. No one can.

She feels like a glorious monster.

She goes to Luke.

Hungry.

She starts kissing him.

He starts to wake up, CONFUSED and DISORIENTED.

LUKE

Hey, uh... What... What time is it?

(CONTINUED)

31 CONTINUED: 31

But she won't answer. She won't talk. She keeps kissing him, her hands on him. She wants one thing.

He's a little freaked out. He doesn't understand. He doesn't recognize her.

She pulls off his shirt. She pushes him down.

She pulls off his pants, his underwear.

She climbs on top of him.

LUKE (CONT'D)

Wait.

But she won't wait.

She'll fuck him the way she fucked Nick. Nothing gentle or sweet or tender.

Rough Gilead sex.

LUKE (CONT'D)

June.

He's trying to slow her down, trying to bring her back to be someone he recognizes.

But she'll never be that person again.

LUKE (CONT'D)

June. Wait.

She puts a hand over his mouth.

As the MUSIC STARTS we enter an INTERCUT MONTAGE:

32 OMITTED 32

33 EXT. MOIRA AND LUKE'S HOUSE - THE NEXT MORNING 33

The next morning. June, Luke and Nichole PLAY IN THE SNOW.

(CONTINUED)

33

CONTINUED:

33

They build a snowman. Make snowballs. Have a mock snowball fight.

An idyllic scene.

June's DELIGHT.

Luke is playing along. Papering over his discomfort.

Acclimating to his new normal.

He studies her, this new person. This new June.

JUNE (V.O.)
She's pathological. She's a sociopath.

INTERCUT:

34

INT. MARK TUELLO'S OFFICE - DAY

34

ON A PICTURE of SERENA on Mark's MURDER BOARD, next to pictures of the Commander, Aunt Lydia, Lawrence, Nick, Warren, Winslow.

JUNE
She's toxic. And abusive. She's a monster.

June debriefs with Mark, describing for him in detail the kind of person Serena is.

Not realizing that she's describing how, underneath it all, she feels about herself.

JUNE (CONT'D)
And, by the way, a consummate actress.

Mark tries not to react. Stay professional.

MARK TUELLO
What do you think drives her?

JUNE
Hatred. And rage. And underneath that, there's nothing but pure misery.
(and then)
And she'll do anything she can not to feel that.

(CONTINUED)

34 CONTINUED: 34

As the MUSIC CONTINUES OVER...

35 INT. I.C.C. DETENTION CENTER - FRED'S CELL - INTERCUT 35

Serena enters.

Fred is surprised, uncertain.

SERENA JOY
I need you, Fred.

COMMANDER
Praise be His mercy.

Serena moves to him, offering. Fred kneels. Embraces her belly. His son. As Serena submits.

JUNE (V.O.)
She'll do anything to get what she wants.

36 EXT. MOIRA AND LUKE'S HOUSE - DAY 36

June revels in her new life. Her family.

JUNE (V.O.)
*Anything to make her feel okay,
even if it's just for a second.
Hurt you. Lie to you. Rape you.*

Beating back a tiny flicker of fear that this could all go away--

She hugs Nichole to herself, tighter.

JUNE (V.O.)
*So if you ever feel yourself
getting sucked in by her, run.*

Fuck them. She won. She's happy. Gilead's out of her system.

For now.

JUNE (V.O.)
Run for your life.

END OF EPISODE