

THE HANDMAID'S TALE

EPISODE 410:

"The Wilderness"

BY

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Based on the novel by Margaret Atwood

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MGM Television Entertainment Inc.
245 North Beverly Drive
Beverly Hills, CA 90210

PHOENIX

EPISODE 410

"THE WILDERNESS"

1 INT. JEZEBEL'S - NIGHT - FLASHBACK

1

The JEZEBEL'S COCKTAIL LOUNGE shimmers with ersatz romance -- twinkling candles, jazzy music, secluded booths.

WAITRESSES and JEZEBELS fawn over doughy COMMANDERS.

It's gross.

On the DANCEFLOOR --

JUNE and COMMANDER WATERFORD dance.

Dressed for a night out, they look stunning together.

Timeless.

June gazes at Fred, holding his focus. This doesn't look like a Commander and his Handmaid. It doesn't look like sexual slavery.

It looks like two lovers on a date.

JUNE (V.O.)
It has to look like love.
(and then)
That's what he needs.

June DANCES, following Fred.

AS THEY MOVE --

FRED'S HAND slides over June's hip.

ON JUNE, feeling his hand -- but her adoring gaze remains undimmed.

She is so controlled.

JUNE (V.O.)
Pretend you like it.

FRED'S FINGERS move lower, seeking the hem of June's dress.

(CONTINUED)

1 CONTINUED:

1

JUNE (V.O.)
Pretend you love it.

FRED'S FINGERTIPS brush the bare SKIN of June's thigh. Making it crawl.

JUNE (V.O.)
Pretend you want him.

Repulsed, June wants to pull away.

But she tightens her self-control.

Her face betrays nothing. She looks at Fred with loving hunger.

JUNE
He is your Commander.
(and then)
Make him your whole world. Your sun, your moon, and all your stars.
(and then)
Make him believe. Because your motherfucking life depends on it.

Fred leans forward and KISSES June.

She reacts eagerly.

JUNE (V.O.)
Don't run. Don't kick. Don't scream.

June opens her mouth, accepting Fred's slithering tongue.

Past her teeth.

ON JUNE -- suddenly tempted to clamp her mouth shut --

JUNE (V.O.)
Don't bite it off.
(and then)
Don't. Bite.

June resists her delicious urge.

It's a miracle of self-control, but she won't be able to resist forever.

Someday, June will bite.

END FLASHBACK.

2

INT. GOVERNMENT BUILDING - LOBBY - DAY

2

JUNE waits in the lobby.

MARK TUELLO enters.

MARK TUELLO
Good morning, Ms. Osborn.

Mark is carefully professional.

ON JUNE -- a week has passed since her tangle with Mark at the end of the previous episode.

She floods with rage but betrays nothing.

In Gilead, self-control was the essential survival skill. June's an expert.

June, in control.

JUNE
I'd prefer it if you weren't here.

MARK TUELLO
I understand, I'll be as quick as possible.
(and then)
This way, please.

Mark leads June out of the lobby.

3

INT. GOVERNMENT BUILDING - HALLWAY - DAY

3

June allows Mark to guide her down the hallway.

MARK TUELLO
Commander Fredrick Waterford has been offered leniency in exchange for his cooperation. Before the plea agreement is approved you have been invited to make a statement to the court, giving your comment on Commander Waterford's potential release.
(and then)
It will be shown at his I.C.C. sentencing hearing, and will remain a permanent part of the tribunal record.

June and Mark stop at a HEARING ROOM DOOR.

(CONTINUED)

3 CONTINUED:

3

MARK TUELLO (CONT'D)

Do you have any questions I can answer at this point about the status of the Commander's case?

Fuck yes. Fred has found a way to avoid punishment. June has a million questions about *that*.

But she maintains control.

Right now, June would just like Mark to leave.

JUNE

No.

Mark opens the door, leads June into the HEARING ROOM.

4 INT. GOVERNMENT BUILDING - HEARING ROOM - CONTINUOUS

4

Mark holds the door for June.

ON JUNE --

The HEARING ROOM is large, impressive, and EMPTY.

Just a VIDEO CAMERA to record June's statement.

NO JUDGES on the bench. No witnesses, no spectators.

There is no one to hear this Handmaid's tale. Except --

A lone VIDEO TECH prepares the camera to record June's statement.

MARK TUELLO

I apologize that we couldn't arrange an in-person hearing.

JUNE

The judges have busy schedules.

MARK TUELLO

There was certainly no disrespect intended.

On June -- *bullshit*. She swallows her reaction.

Mark is ready to leave, but hesitates.

MARK TUELLO (CONT'D)

(carefully)

Ms. Osborn, I should caution you.

(MORE)

(CONTINUED)

4

CONTINUED:

4

MARK TUELLO (CONT'D)

Sentencing agreements like this are usually approved by the court.

Mark considers June, watching her reaction. Judging.

MARK TUELLO (CONT'D)

Commander Waterford will, in all likelihood, be granted immunity in exchange for his cooperation.

June considers, then responds.

JUNE

So I should get comfortable with the idea that he's getting out. No matter what he did. No matter what I say here.

A beat.

MARK TUELLO

No.

(and then)

I don't expect you to be comfortable with this.

That was honest. A beat.

JUNE

Is he everything you'd hoped for?

MARK TUELLO

Commander Waterford? Absolutely. He's already rewritten our understanding of the Gilead command hierarchy.

(and then)

He is proving to be an intelligence asset of great value, yes.

June expected this from Fred.

JUNE

You won't be able to shut him up.

(and then)

Weak men. They make the world go round.

Weak men like Fred, and Mark.

MARK TUELLO

I am on your side, Ms. Osborn.

(CONTINUED)

4 CONTINUED: (2)

4

JUNE

I was a prisoner that Waterford
would take out sometimes to fuck.
And you're setting him free.
(and then)
You don't have a side.

June is controlled. Mark takes the hit, then --

MARK TUELLO

Thank you, for continuing to
participate in the process.

On June -- impressed by Mark's professionalism -- he isn't
easy to knock off balance.

Mark exits. The rattled VIDEO TECH works faster.

June moves to the witness box. The Video Tech is still
working.

VIDEO TECH

Two minutes. I'm so sorry.

JUNE

Take your time.

June waits for her opportunity to talk to an empty room. June
shuffles her notes as we --

CUT TO:

5 EXT. JUNE, LUKE AND MOIRA'S HOME - FRONT - DAY

5

THE MORNING SKY -- blue streaked with high winter clouds.

JUNE (V.O.)

Blue. I let it take me.

ON JUNE -- looking up to the sky.

She is back home after testifying.

June stands outside the house. Taking a moment, gathering
herself.

OFF JUNE WE --

FLASHBACK TO:

6 INT. WATERFORD HOUSE - SERENA JOY'S BEDROOM - NIGHT - 6
FLASHBACK

Ceremony night.

CLOSE ON JUNE looking up. THE BLUE CEILING.

Painted with birds.

BLURRY MOVEMENTS resolve into Fred and SERENA -- holding June down as Fred rapes her.

JUNE

*Blue moon. Blue Velvet. Blue Man
Group.*

END FLASHBACK.

7 EXT. JUNE, LUKE AND MOIRA'S HOME - FRONT - DAY 7

June returns from memory. A beat, then she goes inside.

8 INT. JUNE, LUKE AND MOIRA'S HOME - DAY 8

June enters. LUKE has been waiting.

JUNE

Hey.

A beat. June knows the question before Luke asks.

LUKE

How was it?

JUNE

It was shitty. And it's done.

Luke reaches for something to say.

LUKE

Yeah.

CRYING from upstairs. Nichole.

LUKE (CONT'D)

Her royal highness. I'll get her.
(and then)
You're here, right? And Nichole.
That's the miracle.

(CONTINUED)

8

CONTINUED:

8

JUNE

Yes, it is.

LUKE

We should count our blessings.

Luke goes upstairs to tend Nichole.

June heads through the house --

It's busy. TYLER, DANIELLE, and VICKY -- members of the ex-Handmaid support group.

They wave to June then continue their quiet discussion.

MOIRA paces on the phone.

RITA cleans the kitchen -- old habits die hard.

RITA

You're back. Praise be.

JUNE

Hi.

RITA

(to June)

I have tea, are you hungry?

JUNE

Rita, I'll get something for myself. Please don't serve me. And stop cleaning.

RITA

I'm working on it with my therapist. Please, sit.

Rita heads to the kitchen as Moira sits at the table.

MOIRA

Waterford is going to Geneva.

(off June)

They're flying the prick to Geneva for his immunity hearing.

June reacts -- trying to process quickly, but failing.

MOIRA (CONT'D)

Then he's a free man. They'll set him up wherever he wants, with that fucking Viking-ass wife.

(CONTINUED)

8

CONTINUED: (2)

8

Moira fumes over the situation with Fred -- she's shaken by anger and revived trauma.

JUNE

When?

(off Moira)

When is he leaving, do you know?

Rita returns with a place setting for June.

MOIRA

End of the week. He'll be gone, end of the week.

RITA

Good. Out of sight, out of mind.

MOIRA

(to June)

You need to go to Geneva.

June reacts.

RITA

No. I don't agree.

Moira continues her appeal to June.

MOIRA

(re: Vicky, et al)

We talked about it, we can raise the money. Then you can testify in person.

JUNE

No.

MOIRA

Why?

JUNE

Because it's pointless. They've made their decision.

MOIRA

Forget the I.C.C. You'll do interviews, talk to the press.

JUNE

You do it.

(re: Rita)

Either of you.

(CONTINUED)

8

CONTINUED: (3)

8

RITA

Please don't include me in this.

Rita goes back to the kitchen.

Moira takes a beat.

MOIRA

They won't do this, right? He can't
just be out.

June, sympathetic -- she can feel Moira's real fear.

MOIRA (CONT'D)

They have to listen to you. You're
June fucking Osborn.

A beat passes.

JUNE

He's more important than I am.

MOIRA

Waterford? That's crazy.

JUNE

I told my story. I got up and I
told them everything.

(and then)

They know what he was. What he did,
how it felt. They know. They made a
deal with him anyway.

(and then)

Whatever he's giving them, it's
more valuable than what he took
from me.

That terrible idea hangs.

MOIRA

Don't say that.

(and then)

You're going to Geneva. I'm going
to help them raise the money.

Moira heads over and joins the women from the Handmaid group.

On June, recovering for a beat.

Rita delivers a pot of tea, homemade cookies, other treats.
Gilead comfort food.

ON JUNE -- touched by this kindness from Rita.

(CONTINUED)

8 CONTINUED: (4)

8

JUNE

Thank you.

Rita Blue and June Osborn drink tea together. Free women.

Who would've guessed?

9 INT. I.C.C. DETENTION CENTER - MEETING ROOM - DAY

9

SERENA JOY sits -- focused, taking notes.

Her belly swells. But this is not time to delight in her pregnancy.

She is all business. Sitting behind FRED as he endures

AN INQUISITION --

JUNE told her story to an empty courtroom.

FRED faces a panel of questioners -- human rights INVESTIGATOR ZHOU and her staff.

IN FRONT OF FRED, photographs of YOUNG WOMEN are scattered across a conference table.

Smiling and healthy in family snapshots, dead-eyed in their Gilead intake mugshots.

COMMANDER

Yes, I recognize her. Ryan? Riley perhaps, I'm sorry.

An AIDE speaks up.

AIDE

Dr. Deborah Camhi.

ZHOU

She was an oncologist. Her last posting in Gilead was at a Jezebel's in Boston. Is that where you recall seeing her?

Fred can feel Serena beside him.

COMMANDER

Contrary to what you may have been told, I rarely visited that establishment.

(CONTINUED)

9

CONTINUED:

9

ZHOU

Of course.

Serena reads Zhou's tone.

Fred stews. Serena touches Fred, supportively.

ZHOU (CONT'D)

Did you have occasion to interact with her? On any of your irregular visits?

Serena sees MARK TUELLO step into the room. He watches from the door.

COMMANDER

Not in the way you are implying. We spoke. We may have danced.

ZHOU

Can you confirm that she is deceased?

(and then)

Mr. Waterford? I know this is very difficult, but you are bringing closure to many families.

COMMANDER

I believe that Riley passed away in an accident.

(and then)

Dr. Camhi, excuse me.

ZHOU

This was an accident at Jezebel's?

COMMANDER

Yes. Commander Johnston, I recall.

ZHOU

Brian L. Johnston. Did he face charges of any kind?

COMMANDER

Oh, no.

(and then)

I honestly don't believe there was any intent of harm. Sometimes, even a gentleman loses his head.

Serena walks to the door. A BUZZ, as the GUARD allows Serena and Mark into --

10 INT. I.C.C. DETENTION CENTER - HALLWAY - DAY - CONTINUOUS 10

Serena steps to Mark.

MARK TUELLO
Good morning.

SERENA JOY
You're late.

MARK TUELLO
I wasn't aware we had scheduled a meeting.

SERENA JOY
My husband is giving you everything you want. Military command structure, force strength, the Colonies. Correct?

MARK TUELLO
Yes.

SERENA JOY
And I'm sure he is making you look quite good to your bosses.

MARK TUELLO
Is there something I can do for you, Mrs. Waterford?

SERENA JOY
First, you can speak to that woman.

Serena motions to INVESTIGATOR ZHOU, in the conference room.

SERENA JOY (CONT'D)
Her contempt is completely unacceptable.

MARK TUELLO
Mrs. Waterford, your husband has confessed to brutal crimes. Many of which you witnessed yourself.

SERENA JOY
She will refer to him as Commander, or this interview will end.
(and then)
The Commander needs far faster internet access. The press requests are getting overwhelming.

(MORE)

(CONTINUED)

10

CONTINUED:

10

SERENA JOY (CONT'D)

The Commander has a constituency
and he has every right to
communicate with them.

MARK TUELLO

Already done.

SERENA JOY

Excellent. Now, house hunting.
We'll need a home large enough for
our family, of course. And security
is a concern. After the Commander
returns from Europe, I'd like to
set up some tours.

MARK TUELLO

You are both still in custody,
until the judges' ruling is issued.

SERENA JOY

That ruling needs to be expedited.
June Osborn required yet another
say in court, to get it out of her
system? Fine, now let it be done.

(and then)

The Commander and I have discussed
it. We will not have our son born
in this place.

A beat.

MARK TUELLO

I will speak to the Prosecutor's
Office.

(and then)

You plan to live with Commander
Waterford? As husband and wife?

SERENA JOY

As a family. Of course.

A beat, as Mark absorbs this.

MARK TUELLO

Can you explain that to me, Serena?

SERENA JOY

I don't believe I have to.

Fred has performed a miracle, making this deal for them to be
free.

(CONTINUED)

10 CONTINUED: (2)

10

And Serena Joy Waterford does not question miracles, especially when they go her way.

AS SERENA HEADS OFF --

CUT TO:

11 EXT. JUNE, LUKE AND MOIRA'S HOME - DAY

11

The backyard.

June exits, seeking escape. She carries a cup of tea.

EMILY arrives with OLIVER. He runs off to play in the snow.

JUNE

We're enjoying very fine weather.

EMILY

Pious little shit.

War buddies.

JUNE

Oliver, aren't you freezing?

OLIVER

Nope.

Oliver runs off, busy with playing.

EMILY

They're impervious to cold. Someone did a study.

A long beat passes.

EMILY (CONT'D)

There wasn't anyone there, in the courtroom, for your testimony?

JUNE

They taped it.

EMILY

They wouldn't stand for that in Gilead.

JUNE

Yeah. They like their justice to have the personal touch.

(CONTINUED)

11 CONTINUED:

11

EMILY

Nooses and such.

JUNE

My mom always said, you want to know what those people believe in? Remember they've always bought a shitload more copies of the Old Testament than the New.

(CONTINUED)

11 CONTINUED: (2)

11

EMILY

(re: The Old Testament)

It's a much better read.

(and then)

*And the righteous will rejoice in
vengeance, and wash their feet in
the blood of the wicked.*

(and then)

That's good stuff.

June considers. A beat passes.

JUNE

I want to let him go.

EMILY

Fred?

Fred, and the hatred, the pain, the trauma from Gilead.

JUNE

Yeah. Focus on Hannah and Nichole.
Luke.

(and then)

A good mother would be able to let
him go.

A long beat passes.

EMILY

I don't know.

Emily and June watch Oliver play.

FAR AWAY VOICES catch June and Emily's attention.

Rising and falling.

OLIVER

Who's singing?

EMILY

What is that?

Women's voices. Chanting --

VOICES (O.S.)

(chanting)

Offred.

(and then)

Offred.

(and then)

Offred.

(CONTINUED)

11 CONTINUED: (3) 11

June heads around the house.

EMILY
(to Oliver)
Go inside, Buddy.
(and then)
Now please.

Oliver heads inside.

Emily follows June.

12 EXT. JUNE, LUKE AND MOIRA'S HOME - DAY - CONTINUOUS 12

June and Emily come around the house. Rita comes out of the house, followed by Moira.

TWO RCMP Officers stand guard outside June's house. They are looking down the street as --

TEN HANDMAIDS march down the street.

Heads down, walking slowly.

These are LOCAL HANDMAIDS -- Gilead fangirls in Toronto. Playacting oppression.

HANDMAIDS
(chanting)
Off-red.
(and then)
Off-red.
(and then)
Off-red.

ON JUNE - MOIRA - EMILY -- reacting to the terribly familiar image.

Luke emerges with Nichole in his arms.

MOIRA
What the hell is this?

As they move closer, we can see their uniforms are HOMEMADE -- costumes, rather than uniforms.

And their line is very disorderly -- Aunt Lydia would never allow it.

THE RCMP block their path.

The FAKE HANDMAIDS stop in the street.

A LEADER STEPS FORWARD.

(CONTINUED)

12 CONTINUED:

12

LEADER
Blessed be the fruit.

She motions to the girls, and they KNEEL.

HANDMAIDS
(together)
May the Lord open.

The LEAD HANDMAID unfolds a handwritten speech.

LUKE
Get the hell away from here.

ON JUNE, as the LEAD HANDMAID reads.

LEADER
We are Offred.

HANDMAIDS
(together)
Offred...

LEADER
We are here to pray for our sister
June, who has lost her way.

The words hit June. She tries to maintain control.

JUNE
Luke?
(and then)
Luke, take her inside.

Luke hands Nichole to Rita. Rita takes the baby inside the house.

LEADER
We are here to lead her spirit back
to her Commander.

HANDMAIDS
(together)
Praise be!

LEADER
Back to her true place and purpose.
Back to serve Commander Waterford,
a true defender of the faith, and
his Serena Joy.

(CONTINUED)

12 CONTINUED: (2)

12

HANDMAIDS
(together)
Praise be!

The Leader turns to June.

LEADER
Offred. Join us.

A beat, then June suddenly RUSHES THE HANDMAIDS.

Furious, focused.

As June gets closer, the fake Handmaids react excitedly, calling out *Offred!* like fangirls.

But June looks ready to kill.

MOIRA
June...

June rushes to the LEAD HANDMAID.

Flustered, the Leader reads her statement again.

LEADER
(rattled)
We are Offred. We are here to pray
for our sister June, who has lost
her way...

June strides up to the Leader -- June snatches the speech from her hands.

JUNE
In Gilead, they would cut out your
tongue for that.
(and then)
Stay the fuck away from my family.

June turns, walks back to the house.

The faux Handmaids call after her, chanting.

Offred, Offred, Offred. The front door closes.

CUT TO:

13 INT. I.C.C. DETENTION CENTER - HALLWAY - DAY

13

June follows a GUARD through the labyrinthian Detention Center.

(CONTINUED)

13 CONTINUED: 13

ON JUNE --

We PRE-LAP JUNE'S MEMORY -- the sounds of the WATERFORD CLOCK CHIMING. High and horrible.

INTERCUT WITH FLASHBACK:

14 INT. WATERFORD HOUSE - VARIOUS - SUNSET - FLASHBACKS 14

THE CLOCK CHIMES.

JUNE IS OFFRED -- IN HER RED DRESS, WHITE BONNET -- when she was a Handmaid in the Waterford House.

JUNE sitting on her bed, then rising.

JUNE walks from her room.

WOOD FLOORS, creaking. June.

June, descends the stairs.

JUNE'S HAND on the stair railing.

THE SITTING ROOM --

Firelight. June, kneeling on the Sitting Room floor. Her head bowed. The sitting room door OPENS.

Fred's footsteps.

ON JUNE as her terror rises. Fred, coming closer.

-- END INTERCUT.

FLASHBACKS ENDS.

15 INT. I.C.C. DETENTION CENTER - HALLWAY - DAY 15

June walks, continuing to follow a GUARD through the Detention Center hallway.

To a CELL DOOR. TWO GUARDS stand by the door.

A BUZZ. June steps inside.

TWO GUARDS follow.

16 INT. I.C.C. DETENTION CENTER - FRED'S CELL - NIGHT 16

ON JUNE -- Music plays.

(CONTINUED)

16

CONTINUED:

16

ACROSS THE ROOM --

Fred waits for June.

The two GUARDS stop inside the door -- protecting June.

Fred is packing up -- his jailhouse possessions, and gifts from admirers.

Lots of books.

Bottles of whiskey.

Cigars.

COMMANDER

What an unexpected pleasure.

The sound of his voice. June would like to dive at Fred and bite open his throat.

But June betrays none of her venom.

JUNE

Hello, Fred.

A miracle of self-control.

COMMANDER

Blessed evening. June.

(and then)

May I call you June?

June's stomach rolls at Fred's respectful tone.

JUNE

That is my name.

COMMANDER

Yes. It is.

June, keeping her distance.

JUNE

It's always been my name.

June is referring to her time as a Handmaid, with no identity beyond "Offred."

(CONTINUED)

16

CONTINUED: (2)

16

COMMANDER

Of course.

(and then)

Well, then. June. Why have you come?

JUNE

I heard you're going to Geneva. I thought it could be my last chance.

Last chance for what? June lets it hang.

COMMANDER

To wish me well? That doesn't sound like our June.

(and then)

I think I know why you're here.

JUNE

Why am I here?

COMMANDER

Some of my more overzealous admirers visited your house. Don't worry, I've emailed them. It won't happen again. You have my word.

June holds her emotions.

JUNE

Thank you.

COMMANDER

Out of respect. I hold no ill will.
(and then)

Even after those things you said in court.

JUNE

We know what happened, Fred.

COMMANDER

Yes we do.

(and then)

I remember, quite well.

Fred's rationalizing, trying to believe a fantasy version of June's captivity.

COMMANDER (CONT'D)

I do understand that you had to frame things, in front of the judge.

(MORE)

(CONTINUED)

16

CONTINUED: (3)

16

COMMANDER (CONT'D)
(and then)
And your husband.

June FLARES at Fred's mention of Luke, but pushes it down.

June could turn and leave. She is a free woman.

Instead, she stays steady. Neither encouraging nor discouraging Fred.

JUNE
Thank you for understanding.

COMMANDER
There were discomforts in my house,
I know, for both of us.
(and then)
More for you, of course.

JUNE
Of course.

COMMANDER
And for that I do have deep
regrets. I'm sure you know.
(and then)
I don't know if I was able to
appreciate your situation until
now. As a father. To have my son
taken away from me would be
unimaginable.

An apology. The meaning of this hits June, sparking deep,
unexpected fury.

(CONTINUED)

16 CONTINUED: (4)

16

COMMANDER (CONT'D)

You must have experienced such
terrible longing for your daughter.
For that, I am sorry. Truly and
deeply sorry.

JUNE

I didn't think I'd ever hear you
say that.

June TURNS TO THE GUARDS.

JUNE (CONT'D)

You can leave us alone.

The Guards LEAVE, stationing themselves outside the door.

JUNE (CONT'D)

Could I have a drink?

(CONTINUED)

16 CONTINUED: (5)

16

COMMANDER

Of course.

Fred pours two glasses, brings one to June.

JUNE

Thanks.

June's lush gaze makes Fred feel like the man he wishes he could be. It's hard to resist.

COMMANDER

I should also thank you.

(and then)

What we had, it was vital. It was a relationship we both needed quite badly. Maybe not love, but there was something else, something very strong.

JUNE

Yes, there was.

ON FRED -- imagining his confessions of regret working on June.

COMMANDER

It's funny. I do find myself missing her.

JUNE

Who?

COMMANDER

Offred.

(and then)

I realize that must sound strange, to you.

JUNE

I miss her, too. Some things, very much.

(and then)

I miss her strength.

Fred misses his sexual toy. June misses Offred's brutal side.

COMMANDER

She was very special. Inspiring, in a way.

A beat passes.

(CONTINUED)

16 CONTINUED: (6)

16

JUNE

To Offred.

COMMANDER

Yes. To Our Offred.

Fred clinks her glass. June takes a drink, savors the burning alcohol in her mouth.

17 INT. LUKE AND JUNE'S CAR - NIGHT

17

June looks out the window. Luke drives.

A beat.

LUKE

I love you.

(off her look)

It's stupid how much I love you.

(and then)

It still hits me in waves. Still.

Since forever, since we met.

June wishes it fixed everything, but it doesn't.

LUKE (CONT'D)

We're going to have more police at the house for a while.

(and then)

Waterford's probably always going to have sick people who worship him. There's nothing we can do about that.

JUNE

They can have Fred the Redeemer.

(and then)

I know what he is.

Luke wishes neither of them had to remember Fred.

LUKE

I get that.

(and then)

You want to stop for something?

(and then)

Something to eat? A beer?

On June, reveling for a moment in the dreamy impossible idea of --

A BEER.

(CONTINUED)

17 CONTINUED:

17

JUNE

No. Thanks.
(and then)
I just want to go home.

LUKE

Back to Boston?
(and then)
Get Pepe's and watch the Sox game.

Wistful fantasies. Luke and June revel in it for a beat.

LUKE (CONT'D)

Sound good?
(off her look)
Someday.

A beat. And then --

JUNE

I'm going to put Fred on the wall.

Luke reacts, slowly hearing June's cold venom.

LUKE

June. They're going to let him go.

June, dead certain.

JUNE

On the fucking wall.

Luke watches June as she considers plans.

18 EXT. TORONTO STREET - EARLY MORNING

18

Row houses.

JUNE waits on a front step. It's cold but June sits still.

Gilead teaches you how to be very, very patient.

MARK TUELLO comes down the street, returning from a morning run. He sees June waiting.

Mark takes a beat to gather his energy. Steps to June.

MARK TUELLO

Ms. Osborn. Good morning.

JUNE

Fred isn't getting out.

(CONTINUED)

18 CONTINUED:

18

A beat.

MARK TUELLO

I appreciate how difficult this is to accept.

JUNE

Get dressed, we'll need your car.

MARK TUELLO

Ms. Osborn...

JUNE

You are going to help me. We are not having a discussion.

Mark loses his patience.

MARK TUELLO

(sharply)

Yes, we are.

(and then)

Because we are human beings, trying to work together. Because we have respect for each other.

(and then)

This is my house. You have my cell number, email. This is inappropriate.

Mark takes a beat. June chews on this -- she doesn't appreciate being scolded.

A beat, then a beat too long. Mark steps in.

MARK TUELLO (CONT'D)

I apologize, for my tone of voice.

JUNE

You're right. I'm sorry.

MARK TUELLO

No need.

JUNE

Gilead turns you into a cunt.

June takes a beat, recalibrates.

JUNE (CONT'D)

I need Fred to get what he deserves.

(CONTINUED)

18 CONTINUED: (2)

18

MARK TUELLO

I understand. But I don't know what
I can do for you.

JUNE

Just listen.
(and then)
I need a ride, and I need you to
listen.

Mark considers for a beat.

MARK TUELLO

Let me get dressed.

Mark heads inside. OFF JUNE --

19 EXT. THE FOREST - DAY

19

THREE BLACK SUVs follow a curving road through the forest.

20 INT. BLACK SUV - DAY - CONTINUOUS

20

June and Mark Tuello ride in the lead SUV.

UP AHEAD, JUNE SEES --

AN ABANDONED DINER -- on a large parking lot.

GILEAD HUMVEES AND SUVs sit in the parking lot. GUARDIANS
stand with rifles.

June's stomach twitches with fear at the sight.

21 EXT. ABANDONED DINER - PARKING LOT - DAY

21

The AMERICAN SUVs pull in and face off across the parking lot
with the GILEAD VEHICLES.

June and Mark step out. A cadre of SOLDIERS emerge from the
SUV -- they are well protected.

The Gilead soldiers look HUMORLESS, HOSTILE.

MARK TUELLO

You spoke to him directly?

JUNE

Yes. The embassy arranged the call.

(CONTINUED)

21 CONTINUED:

21

MARK TUELLO

And he personally guaranteed safe passage?

JUNE

Yeah. He did.

A beat.

MARK TUELLO

All right.

On June, trying to believe Lawrence's promise as she passes the Guardians.

FEAR rising -- the old Gilead terror. June steels herself, follows Mark into THE DINER.

22 INT. ABANDONED DINER - DAY - CONTINUOUS

22

June and Mark enter.

Sunlight through dusty windows. A counter, a line of booths.

All silent as the grave. No indoor dining here.

COMMANDER LAWRENCE sits at a table.

LAWRENCE

June Osborn.
(and then)
As I live and breathe.

JUNE

Joseph. Thank you for coming.

LAWRENCE

Your proposal was intriguing, how could I resist?

JUNE

(to Mark)
They want to make a deal for Fred.

LAWRENCE

Please, he's not a used Subaru. He is one of my countrymen. Lost, far from home.

(and then)

Mr. Tuello, we'd just like to bring Commander Waterford --

(MORE)

(CONTINUED)

22

CONTINUED:

22

LAWRENCE (CONT'D)
(and then)
Fred -- home.

MARK TUELLO
I'm sure you would.
(and then)
Waterford is talking, and you're
scared.

LAWRENCE
Commander Waterford is having a
crisis of faith. It would be a
mistake to rely on his word.

Mark knows Lawrence is just undermining Fred. Clumsily.

MARK TUELLO
Thank you for the warning.

June is quickly tired of listening to the men posture.

JUNE
(to Mark)
You said he's been talking, you
said he's already been helpful.

MARK TUELLO
Yes, he has. And we hope he will
continue to be an asset.

LAWRENCE
We would be willing to discuss a
range of monetary policy changes.

June reacts to Lawrence's laconic offer.

MARK TUELLO
Commander Lawrence, I'm afraid you
are wasting your time.

A beat. June, impatient.

JUNE
Joseph. Don't be an asshole.

LAWRENCE
We are willing to make another
offer. A trade, if you will.

Lawrence takes out a stack of folders.

Twenty-two folders.

(CONTINUED)

22

CONTINUED: (2)

22

He begins to lay them down. Each has a MUGSHOT TYPE PHOTOGRAPH OF A WOMAN clipped to the outside.

LAWRENCE (CONT'D)

Michelle Torrence. Sarah Hsu. Linda Eastman.

(and then)

These women were all working with the resistance, isn't that right?

MARK TUELLO

Yes.

(and then)

We thought they were dead, most of them.

LAWRENCE

Well, good news then.

JUNE

You can save these women.

LAWRENCE

And we can bring our lost brother home.

A long beat. Mark looks into the faces of these heroic women.

MARK TUELLO

I'm sorry.

JUNE

I know Fred is giving you information that will save lives. I get it. But these are the lives you are trying to save.

(off Mark)

You can't tell me that Fred Waterford is worth more than these women, these 22 women. You can't say that.

A long beat. June bores into Mark as he considers.

MARK TUELLO

I will bring it to my boss.

June, relieved.

JUNE

Thank you.

Mark heads out.

(CONTINUED)

22 CONTINUED: (3)

22

LAWRENCE

You haven't lost your touch.

June heads for the door.

LAWRENCE (CONT'D)

It won't be enough, you know. No matter what happens to him if we get him back. It won't be enough for you.

June considers.

JUNE

God Bless you, Joseph.

June heads out.

23 INT. JUNE, LUKE AND MOIRA'S HOME - NIGHT

23

JUNE, LUKE, EMILY, MOIRA, and RITA sit at a cluttered table.

Dishes and wine glasses.

The end of a long dinner.

Everyone processing June's effort to return Fred to Gilead to be punished.

LUKE

If they make the trade, Waterford goes back to Gilead. He'll get a trial there. He could end up in jail.

EMILY

Or the Colonies.

LUKE

Yeah. Maybe not free, but still alive.

June is grim, absolute.

RITA

At least, a trial is proper. Justice, of a sort.

LUKE

Would we ever find out what happened to him?

(CONTINUED)

23 CONTINUED:

23

MOIRA

I don't care. I just want him gone.
I've spent too much of my life
thinking about him.
(and then)
I just want him gone.

Moira heads upstairs. Escaping. Rita gets up, starts clearing dishes.

LUKE

What do you want?

JUNE

I want him to be afraid. I was
afraid for so long.

EMILY

How afraid?

June considers.

JUNE

Like when they caught us, in the
woods. Like when they took Hannah.

June and Emily hold a hard, dark stare.

EMILY

More than that.

June glimmers.

JUNE

I want him to be scared to death.

OFF LUKE, watching the connection between these women.
Unbreakable.

24 INT. I.C.C. DETENTION CENTER - SERENA'S CELL - MORNING

24

SERENA paces, talking on the phone.

SERENA JOY

(into phone)
Of course.

The door BUZZES -- Serena looks up as FRED enters.

He's dressed to travel first-class -- suit, tie, handsome
coat. He carries a briefcase.

(CONTINUED)

24

CONTINUED:

24

A well-dressed businessman.

Serena raises a finger to Fred -- *One sec.*

SERENA JOY (CONT'D)

(and then)

No, the Commander will not be available on the seventh because he will be out of the country. As I said.

(and then)

Yes.

(and then)

Call me back.

Serena hangs up the phone.

(CONTINUED)

24

CONTINUED: (2)

24

SERENA JOY (CONT'D)

(re: the call)

I.C.C. press relations. She's the competent one, if you believe that.

(and then)

You're off to the airport?

COMMANDER

Yes.

(and then)

I will return to you a free man.

(and then)

A husband, and a father.

Serena takes a beat, absorbs that reality.

SERENA JOY

It really is a miracle, Fred. What you've done.

COMMANDER

I am guided by His hand. And my love for you.

Serena considers Fred's romantic flourish. Accepts it.

SERENA JOY

Thank you.

Serena hands Fred a thick pile of folders and papers.

SERENA JOY (CONT'D)

This is your airplane reading. I marked the changes in the court documents, and it has the revised appendices.

COMMANDER

(reacts to the size)

I imagine this means I won't have time to watch to watch the movie.

A beat.

COMMANDER (CONT'D)

I wish you could come with me.

Serena looks to her belly.

(CONTINUED)

24 CONTINUED: (3)

24

SERENA JOY

We will have to divide and conquer,
for a while.

(and then)

Call me when you land.

COMMANDER

Yes.

(and then)

We could try to Zoom. I'd like to
see you.

Serena considers.

SERENA JOY

Sure, Fred. Let's Zoom.

The phone rings. Serena answers immediately. Instinct.

SERENA JOY (CONT'D)

(into phone)

Serena Joy. Yes.

(to Fred)

That's my conference call. Have a
safe trip.

COMMANDER

Praise be.

SERENA JOY

(into phone)

I'm here.

(impatient)

Who are we waiting for?

Serena offers an easy wave to Fred -- as if he's going on a
business trip.

Fred takes in the image -- Serena Joy, on the phone. Wielding
influence, building power. She is in her element, and Fred
loves watching.

He takes the pile of folders and leaves.

25 OMITTED CONTENT MOVED TO SC. A29

25

26 OMITTED

26

27 OMITTED

27

28 OMITTED CONTENT MOVED TO SC. A29

28

A29

EXT. I.C.C. DETENTION CENTER - DRIVEWAY - CONTINUOUS

A29

FRED emerges from the Detention Center. Flanked by guards, carrying a briefcase, he doesn't look like a prisoner --

He looks like a dignitary with armed protection.

A prison OFFICIAL greets Fred.

OFFICIAL
Good afternoon, Commander.

COMMANDER
Good afternoon, Michael.

OFFICIAL
Your car will be right up.

Fred feels like a winner.

COMMANDER
Praise be.

A beat --

MARK TUELLO steps up, on a phone call.

MARK TUELLO
(into phone)
Yes. Yes, Ma'am.
(and then)
He's here, yes.
(and then)
Thank you. Very much, Ma'am.

Mark hangs up the phone. Walks to Fred.

COMMANDER
Mr. Tuello, what an unexpected pleasure. I was told you wouldn't be coming along to Geneva.

MARK TUELLO
You're not going to Geneva.

As FRED absorbs this, things begin to happen quickly.

MARK WAVES.

A BLACK VAN comes over.

COMMANDER
What are you talking about?

(CONTINUED)

A29 CONTINUED:

A29

MARK TUELLO

Commander Waterford, the I.C.C. Court has found you unfit for leniency, and they have turned your dispensation over to the American government. You are now in my custody.

The Guards HANDCUFF Fred.

COMMANDER

What is this posturing? I want to speak to my lawyer immediately.

MARK TUELLO

You no longer have a lawyer.

The Guards load Fred into the van. Chain him to the seat.

Like June, so many times.

COMMANDER

This is insanity. I am a man, I have rights.

MARK TUELLO

No, you don't. Not anymore.

THE VAN DOOR SLAMS.

THROUGH THE VAN WINDOW we see Fred - afraid.

TIME CUT TO:

29 EXT. JUNE, LUKE AND MOIRA'S HOME - SUNSET

29

June emerges from the house and walks to the car.

Her eyes are cold, direct, driven.

LIGHT FROM INSIDE stops her. June looks into her house.

INSIDE --

LUKE cleans up from dinner. MOIRA sits at the kitchen table, having dessert with NICHOLE.

A happy family.

June could choose to go back inside.

A beat.

(CONTINUED)

29 CONTINUED: 29
She gets in the car and drives away.

30 OMITTED SOME CONTENT MOVED TO SC. A29 & SC. 31 30

31 EXT. BORDER BRIDGE - SUNSET 31

THE VAN DOORS OPEN.

FRED, a prisoner. Alone. Scared.

GUARDS GRAB FRED ROUGHLY, PULL HIM FROM THE VAN.

Fred looks around, trying to process. He is finally experiencing June's terror.

SUVs and military vehicles crowd the road at one end of a decrepit HIGHWAY BRIDGE.

Lights flash, American soldiers take positions.

MARK TUELLO grabs Fred roughly, pulls him through the vehicles.

COMMANDER

Mr. Tuello, we had an agreement.

MARK TUELLO

We are exercising a provision within that agreement.

They pass TWO EMPTY SCHOOL BUSES parked on the road. Fred tries to understand what is happening here.

COMMANDER

How, by taking me to some dark road to be executed?

MARK TUELLO

No.

(and then)

You are going home, Commander.

Fred blanches.

Mark turns to a SOLDIER.

MARK TUELLO (CONT'D)

Tell them we're ready. Twenty-two coming back.

(MORE)

(CONTINUED)

31 CONTINUED:

31

MARK TUELLO (CONT'D)

Check the names and get them on the bus. I want them on the move as quickly as possible.

SOLDIER

Yes, Sir.

As Fred tries to process what is happening, Mark is ALREADY PULLING FRED ACROSS THE BRIDGE.

Terror washes over Fred.

Up ahead, something moves. The figures resolves into a LINE OF WOMEN.

Women -- former prisoners.

Mark reacts -- these are the women from the files. Women who worked for the resistance.

They walk across the bridge.

COMMANDER

A prisoner exchange.
(and then)
You can't.

MARK TUELLO

Your government has made us a guarantee that you will be tried under the formal Gilead justice system. You helped write those laws, didn't you?

Mark looks to the LINE OF BATTERED, BRAVE WOMEN passing, heading to Canada. To safety.

MARK TUELLO (CONT'D)

It worked for these women. Now it's your turn.

BEHIND MARK AND FRED, SOLDIERS meet the women. Blankets, tea, then onto the buses.

MARK AND FRED look ahead.

GILEAD MILITARY VEHICLES crowd the Gilead side of the bridge.

GUARDIANS come out to meet Fred and Mark.

(CONTINUED)

31 CONTINUED: (2)

31

COMMANDER

You will have to face God with this decision, Mr. Tuello. He will be the judge of you, not I.

Mark seems sanguine about this.

COMMANDER (CONT'D)

He knows what is in your heart.

Fred is talking about Serena.

COMMANDER (CONT'D)

He knows what you desire, what you covet.

MARK TUELLO

Goodbye, Commander.

GUARDIANS grab Fred ROUGHLY.

Mark turns and heads back to the Canadian side.

MARK TUELLO (CONT'D)

Okay, let's go!

ON FRED -- he's getting scared now.

THE GUARDIANS hustle Fred to the GILEAD SIDE OF THE BRIDGE.

LAWRENCE waits.

LAWRENCE

Fred. Praise be. You're home safe.
(and then)
A nation's prayers have been answered.

Fred is shaken by his change in fortune, but he steels himself.

COMMANDER

Everything I did, I did to protect my family. I won't apologize.

LAWRENCE

All right.

All around, the GUARDIANS climb into vehicles and drive away. As they go, an EYE VAN pulls up.

NICK emerges from the EYE VAN. Two EYE SOLDIERS flank him. (Nick is not wearing his wedding ring.)

(CONTINUED)

31 CONTINUED: (3)

31

COMMANDER

Nick.

NICK

Commander.

(and then)

Commander Lawrence, the Eyes will
take custody of the prisoner.

On Fred, as he realizes -- the road is EMPTY NOW.

All the Guardians are gone.

Now it's just Lawrence, Nick, and two Eyes.

Fewer witnesses?

COMMANDER

Nick, what are you doing?

LAWRENCE

(to Nick)

If I object, will it make a
difference?

NICK

No, Sir. At the border, I'm afraid
The Eyes have tactical Command.

LAWRENCE

Well, then, it seems like he's got
us over a barrel.

(and then)

Go in Grace, Fred.

Fred reacts.

Nick and the Eyes pull Fred to a VAN.

COMMANDER

Nick, where are we going? Son?

ON FRED -- the Eyes chain him in place then close the doors.

DARKNESS.

32 EXT. FOREST ROAD - NIGHT

32

THE VAN drives through the heavy forest.

34

CONTINUED:

34

Up ahead --

JUNE emerges from the dark forest.

June Osborn. Walking towards them.

FRED REACTS --

COMMANDER

My God.

Nick pushes Fred along. June walks their way.

NICK

*Do not be deceived, God is not to
be mocked. For whatever a man sows,
so shall he reap.*

(and then)

You did this to yourself,
Commander.

COMMANDER

That's a lie. That's idiocy.

(and then)

Nick. Son. Help me?

Nick considers.

NICK

Pick the gun.

ON FRED, puzzled. *What does that mean? What gun?*

Nick and Fred meet June.

A long beat.

June steps around Fred, kisses Nick.

JUNE

(to Nick)

Thank you.

Nick considers. Offers a nod.

Nick walks away.

Now Fred is alone -- face to face with JUNE.

COMMANDER

You are a kind and good woman. A
mother.

(CONTINUED)

34

CONTINUED: (2)

34

June reaches into her bag. She holds out two items to Fred --
A GUN and a WHISTLE.

JUNE

Choose.

Fred looks down.

COMMANDER

I know you can't shoot me.

June considers.

JUNE

All right.

June tucks away the gun. She holds the whistle to her mouth
and BLOWS.

THE SOUND echoes through the dark wilderness.

FLASHLIGHTS appear.

WOMEN begin emerging from the trees.

WE SEE VICKY, TYLER, DANIELLE and other women from the
Handmaid group.

EMILY steps out of the darkness.

MORE WOMEN.

Flashlights shimmering.

COMMANDER

Offred, please.

(and then)

I have a son.

THE WOMEN move forward. Closing on Fred.

Fred looks to June.

JUNE

Run.

Fred RUNS.

JUNE AND THE WOMEN GIVE CHASE.

ON FRED -- sprinting, full terror now.

(CONTINUED)

34 CONTINUED: (3) 34

Behind the bouncing lights are gaining.

WE FIND JUNE -- running, hunting and we --

JUNE (V.O.)
It has to look like love.
(and then)
That's what he needs.

FLASHBACK TO:

35 INT. JEZEBEL'S - NIGHT - FLASHBACK 35

The JEZEBEL'S COCKTAIL LOUNGE. JUNE and COMMANDER WATERFORD dance.

Looking like lovers. FRED'S HAND slides over June's hip.

JUNE (V.O.)
Pretend you like it.

END FLASHBACK.

36 EXT. THE FOREST - NIGHT 36

JUNE, in a fury.

Fred runs through the dark forest. Blind with panic.

June, Emily, and the other women give chase.

SHOUTS and YELLS rise up from the women as they get closer.

War sounds.

JUNE (V.O.)
Pretend you love it.

37 INT. JEZEBEL'S - NIGHT - FLASHBACK 37

FRED'S FINGERTIPS brush the bare SKIN of June's thigh. Making it crawl.

JUNE (V.O.)
Pretend you want it.

Repulsed, June wants to pull away.

But she tightens her self-control.

(CONTINUED)

37 CONTINUED: 37

Her face betrays nothing. She looks at Fred with loving hunger.

JUNE

He is your Commander.

(and then)

He is your whole world.

Fred leans forward and KISSES June. She reacts eagerly.

June opens her mouth, accepting Fred's slithering tongue.

END FLASHBACK.

38 EXT. THE FOREST - NIGHT 38

JUNE, EMILY, and the women are just behind Fred.

JUNE (V.O.)

*Don't run. Don't kick. Don't
scream.*

Fred runs for his life.

ON JUNE. Feral.

Losing control. It's orgasmic.

JUNE (V.O.)

*Don't bite.
(and then)
Don't. Bite.*

JUNE AND THE WOMEN DESCEND ON FRED.

SCREAMS as Fred vanishes into the melee.

FLASHES OF KICKS.

SCREAMS.

TEETH.

June bites.

FROM ABOVE the women kill Commander Waterford.

A39 EXT. THE FOREST - DAWN A39

Birdsong.

(CONTINUED)

A39 CONTINUED:

A39

THE HISS of a spray can.

ON JUNE -- her face is blood streaked.

June uses RED SPRAY PAINT on the wall of a SAGGING BARN.
Writing.

Finally, June drops the can.

June walks away into the woods.

As June goes, we reveal --

FRED hanging on the side of the barn.

What's left of Fred.

Behind him, WORDS are sprayed in red.

It reads: UNDER HER EYE

39 EXT. PARKING LOT - DAWN

39

Dawn, over the trees.

A PARKING LOT at the edge of the woods.

Cracked blacktop. A few scattered cars.

A beat, then WOMEN walk out of the trees.

Stumbling, glassy-eyed --

Bloody.

Emily follows.

A beat.

Then JUNE -- bloody, looking lost -- emerges from the misty morning forest.

The women do not speak to each other.

Emily finds her keys. Walks to her car.

The other women split up, head for their cars.

Headlights flash, and cars beep, as alarms are disarmed.

They start to pull out.

Until June is left. Alone.

(CONTINUED)

39 CONTINUED: 39

June turns, looks back to the trees. Warm with exertion, rage, and satisfaction.

She pulls out her car keys.

40 OMITTED 40

41 OMITTED SOME CONTENT MOVED TO SC. A39 41

42 INT. I.C.C. DETENTION CENTER - SERENA'S CELL - EARLY MORNING 42

SERENA works as she sips her morning tea.

A beat. She considers, then moves to her computer.

She types, and pulls up --

INSTALL ZOOM

And clicks --

OK

Serena sits back, sipping her tea and thinking about the future.

43 INT. I.C.C. DETENTION CENTER - HALLWAY - EARLY MORNING 43

A SECURITY OFFICER pushes a mail cart down the hallway.

Morning sun makes it peaceful.

The OFFICER stops, empties the cart onto his sorting table.

A few envelopes and small packages spill out -- the first deliveries of the day.

The OFFICER sorts through. VIA MESSENGER, INTERDEPARTMENTAL COURIER.

The OFFICER stops.

An envelope --

To Serena Joy Waterford

VIA MESSENGER

The envelope is marked with BRIGHT WARNING tape, reading INMATE.

(CONTINUED)

43 CONTINUED: 43

The officer grabs gloves, slices open the envelope.

Looks inside, then pours it out.

A WEDDING RING falls onto the table.

The Officer SHAKES the envelope. Something stuck.

A FINGER falls out.

FRED'S SEVERED FINGER.

The OFFICER SCREAMS.

44 INT. JUNE, LUKE AND MOIRA'S HOME - EARLY MORNING 44

JUNE enters. The house is silent. She heads upstairs.

45 INT. JUNE, LUKE AND MOIRA'S HOME - NICHOLE'S ROOM - CONTINUOUS

Drawn shades. Darkness.

June steps in, quietly.

Nichole sleeps.

June walks across the room. Watches Nichole, then picks her up.

June looks down at Nichole, sleeping.

June, loving. She nuzzles Nichole.

BLOOD SMEARS ACROSS NICHOLE'S FACE.

Blood from the salvaging.

June wipes at it.

JUNE

No. No.

Then, the door OPENS.

LUKE. He stops.

ON JUNE -- holding Nichole with bloody hands, against her bloody shirt.

Nichole is smeared with blood.

LUKE

June?

(CONTINUED)

45 CONTINUED:

45

JUNE

I know, I'm sorry. Just let me hold
her for a minute, then I'll go.
Please.

Luke tries to find a response.

June looks down at Nichole.

JUNE (CONT'D)

I love you, Mommy loves you.

June holds Nichole in her bloody arms.

END OF EPISODE