

THE HANDMAID'S TALE

EPISODE 201:

"June"

BY

Bruce Miller

Based on the novel by Margaret Atwood

Revisions by
Bruce Miller

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INT. RED CENTER - DORM - NIGHT - FLASHBACK

Moonlight.

Handmaids in white nightgowns kneel beside their beds.

HANDMAIDS
(in unison)
God in heaven, blessed be Your
name.

Heads down, hands clasped. Like Christmas card angels.

HANDMAIDS (CONT'D)
(in unison)
Thank you, oh God, for not creating
me a man.

AUNT LYDIA patrols. She passes MOIRA, ALMA and OFFRED.

JANINE prays passionately, swept up in the ecstasy of
abasement. A bandage covers her freshly-plucked eye.

HANDMAIDS (CONT'D)
(in unison)
Dear God, make me empty. Obliterate
me. Make me worthy to receive Your
seed.

Janine raises her hands, looks heavenward.

JANINE
(desperate ramble)
Please make me worthy God I know
I'm a slut I know I'm a piece of
shit --

ZAP -- Aunt Lydia shocks Janine with her cattle prod. Janine
yelps, falls quiet.

Offred and the others go silent.

AUNT LYDIA
No need to make a spectacle of
yourself, Janine.

Janine cowers, instantly contrite.

JANINE
I'm sorry, Aunt Lydia.

Aunt Lydia offers a forgiving look -- the kind shepherd.

(CONTINUED)

CONTINUED:

AUNT LYDIA

Yes.

(an order)

Girls.

The Handmaids continue their prayers. ON OFFRED --

HANDMAIDS

(in unison)

I am your vessel, oh God. Mortify
my flesh that I may be multiplied
in Your grace...

As the HANDMAIDS pray, we PRE-LAP OFFRED'S VOICEOVER.

OFFRED (V.O.)

*God in heaven, blessed be Your
name. Whatever it is.*

(and then)

*I wish you'd tell me. The real one,
I mean.*

END FLASHBACK:

EXT. GILEAD - STREETS - DAY

Just after the end of SEASON 1.

A black EYE VAN moves through the beautiful streets of Gilead.

OFFRED (V.O.)

*I think we're at that point in our
relationship, right?*

(and then)

*Okay, then I wish at least I knew
the plan.*

INT. EYE VAN - NIGHT - CONTINUOUS

Offred sits in the back of the van. Placid.

Thin shafts of sunlight make moving patterns across her face.

OFFRED (V.O.)

*I know it isn't Your plan. I don't
believe for a minute that what's
going on here is something You ever
meant to happen.*

(and then)

*If I were You I'd be fucking
furious.*

Offred turns, sees the profile of the VAN DRIVER.

(CONTINUED)

CONTINUED:

OFFRED (V.O.)
*Maybe You could just tell me who to
trust.*
(and then)
Anyone? Even Nick?

The Driver watches the road. His eyes hidden behind
sunglasses.

Friend or foe? Offred has no way to know.

A CLICKING catches her attention. She looks across the van.
Against the wall, two BRASS SHELL CASINGS tap together.

Artifacts of violence.

OFFRED (V.O.)
Maybe I don't really want to know.
Maybe I couldn't bear to know.
(and then)
*If it's that bad, then forget about
my daily bread. And forgiving my
trespasses.*
(and then)
*Just deliver us from evil. That's
all.*

From outside, Offred hears BARKING DOGS, MALE VOICES, and
SQUAWKING RADIOS.

It sounds like a GUARDIAN CHECKPOINT.

The van JERKS, then reverses with a piercing *beep, beep* --

Offred fights rising panic.

OFFRED (V.O.)
*But God, if we have to die, let it
be fast. You might even provide a
Heaven for us.*
(and then)
Hell, we can make for ourselves.

THE VAN STOPS.

On OFFRED. Breathing. Listening. Staring at the CLOSED VAN
DOORS.

The van doors OPEN.

Two UNIFORMED EYES climb in. Grab her roughly.

Offred's hope disintegrates.

(CONTINUED)

CONTINUED:

THE EYES CUFF HER HANDS, then strap a GAG over her mouth.

Bound and silenced.

The EYES pull her out of the van.

EXT. PARKING LOT/BRICK BUILDING - NIGHT - CONTINUOUS

Offred steps out.

CHAOS. In the crowded parking lot, EYES pull terrified HANDMAIDS out of two dozen BLACK VANS.

All the Handmaids are cuffed and gagged.

The Eyes shove Offred towards a nearby brick building.

Offred spots ALMA, OFERIC, OFSAMUEL and other familiar faces.

A GREEN METAL ROLLING DOOR covers the entrance. The Eyes herd Offred and the other Handmaids together outside the door.

A pause.

Offred looks around at the other Handmaids. She can only see their eyes. They look petrified.

Some cry behind their gags.

Offred musters her courage. She grasps hands with the nearest Handmaids.

She offers a steady, calming look. Smiles with her eyes.

Alma reaches out, laying her cuffed hands on Offred's. Slowly, the other women join in.

We are Handmaids.

THE GREEN DOOR RATTLES OPEN.

Inside, Offred can see only a tunnel with cement walls.

Disappearing into darkness.

THE EYES ROUGHLY HERD THE HANDMAIDS INTO THE TUNNEL.

INT. TUNNEL HALLWAY - NIGHT - CONTINUOUS

FROM ABOVE, we see OFFRED and the crush of Handmaids moving through the tunnel.

Cows to the slaughter.

(CONTINUED)

CONTINUED:

Soft crying, whimpers of fear, echoing.

UNIFORMED EYE #1

Quiet!

Eyes shove Handmaids HARD, knocking them into each other.

UNIFORMED EYE #2

(sharply)

Move, come on.

The pretense of civilization is ebbing.

Ahead, Offred sees light at the end of the tunnel. Brighter, until she STEPS OUT INTO THE LIGHT --

ON OFFRED, as she realizes where they are.

EXT. FENWAY PARK - FIELD - NIGHT - CONTINUOUS

The cathedral of Boston.

Fenway.

In a lot of ways, it's unchanged. The huge green wall still towers over left field.

But there is no more baseball. Now, Fenway is being used for PUBLIC EXECUTIONS.

We see terror wash over Offred and the other Handmaids as they see --

AN ENORMOUS GALLOWS with DOZENS OF NOOSES.

Utilitarian and efficient.

Below each noose is an OPEN TRAPDOOR. A loud BUZZ sounds, and the trapdoors CLOSE with a mechanical whirl.

The gallows are open for business.

Offred can barely absorb the scene before hooded EXECUTIONERS begin SHOVING THE HANDMAIDS onto the GALLOWS.

Offred grabs desperately for the railing.

A RIFLE BUTT comes down HARD on her hands. She grunts through her gag, but holds on. Another hard blow, and Offred is peeled off the railing.

Executioners drive the Handmaids roughly, relentlessly, until each Handmaid stands on a trap door.

(CONTINUED)

CONTINUED:

ON OFFRED, as an Executioner slides a NOOSE around her neck and pulls it tight.

Offred looks to the other Handmaids. There is no more pretense of defiance. Just animal panic.

Offred sees ALMA. As the Executioner pulls her noose TIGHT, Alma sways on her feet.

Offred sees a dark stain of URINE spread on Alma's red dress. The urine drools down onto the trap door beneath Alma.

An EYE COMMANDER watches from the field. He scans the long row of Handmaids.

EYE COMMANDER
All secure?

EXECUTIONER
Yes, Sir.

EYE COMMANDER
(calling)
To your places.
(and then)
By His hand.

On Offred. Is this the end of her tale?

Handmaids cry. Uniformed Eyes watch, heartlessly casual.

Offred sees the EXECUTIONER move his hand to an industrial-looking RED BUTTON.

Offred forces herself to turn away. She looks UP --

Into the SKY.

Gray clouds hang like canvas. A flock of CHIMNEY SWIFTS curves overhead.

THE EXECUTIONER presses the RED BUTTON.

ON OFFRED -- THE LOUD BUZZER SOUNDS.

Offred tightens.

NOTHING HAPPENS.

The trap door doesn't open. There is no drop, no wet snap of bone as the rope pulls taut.

Offred looks around.

(CONTINUED)

CONTINUED:

ALL THE HANDMAIDS ARE ALIVE. None of the trap doors opened.

On Offred, as she tries to process this nightmare.

A beat passes. Offred is waiting for something to happen. But what?

AND THEN --

A murmur. OFFRED sees a BROWN FIGURE emerging from the tunnel.

It is AUNT LYDIA.

She walks slowly, almost a stroll. Across home plate, across the infield grass.

Like a baseball manager, heading out to buck up a young pitcher.

She stops in front of the gallows. Looks up at the Handmaids.

Milks the drama of the moment. And then --

AUNT LYDIA

*You will love the Lord thy God with
all your heart. Ye shall walk with
Him, and fear Him, and cleave unto
Him. And you shall obey His word
and the word of His servants here
on Earth.*

(and then)

*Or you shall feel the pain of His
judgement, for that is His love.*

An Executioner loosens Offred's noose and pulls it over her head.

Other Executioners de-noose the other Handmaids. Some of them struggle to stand on rubbery, panic-weakened legs.

Aunt Lydia takes a moment, and then --

AUNT LYDIA (CONT'D)

(to the Handmaids)

Let this be a lesson to you.

(and then)

Come along, girls.

Offred looks at Lydia, dumbstruck -- *a mock execution?* Even in Gilead, this kind of psychological torture is hard to believe.

(CONTINUED)

CONTINUED:

Reeling, Offred follows the other Handmaids off the gallows.

TIME CUT TO:

INT. BIRTHMOBILE - NIGHT

Filled with Handmaids. They are glassy, silent.

Broken.

We find OFFRED, staring. No defiance in her eyes anymore.

OFFRED (V.O.)
*Our Father, who art in Heaven,
seriously? What the actual fuck?*

FLASHBACK TO:

INT. JUNE AND LUKE'S APARTMENT - MORNING - **FLASHBACK**

HANNAH (5 years old) sits on the kitchen counter while June ties her shoe.

JUNE
Other foot.

Hannah switches feet.

JUNE (CONT'D)
Thank you.

HANNAH
You're welcome.

June ties her other shoe. LUKE enters, dressed for work.

LUKE
Hey, Banana. How're you feeling?

He touches Hannah's head, kisses her forehead.

HANNAH
I'm hungry.

June reacts to Luke's entrance. She seems first-date nervous.

LUKE
That's good.

JUNE
(covers)
We're awesome.

Luke feels June's odd mood. Lets it go.

(CONTINUED)

CONTINUED:

LUKE

Great.

JUNE

(to Hannah)

Two more bites of yogurt then we are hitting the road.

HANNAH

(yuck)

It's *mango*. I want waffles.

JUNE

Two bites of yogurt. And real ones, no fairy bites.

Hannah mopes off to finish her breakfast.

LUKE

(to June)

Are you stopping at Walgreens?

June is tentative.

JUNE

Was going to. For Tylenol.

LUKE

Could you grab me deodorant? And we need batteries, double-a.

Family life. So romantic.

JUNE

Sure.

(and then)

And you need to sign the thing for my refill.

(off his puzzled look)

I'm on my last month.

June nods to the counter. Luke sees a PAPER FORM.

LUKE

Seriously, they actually ask to see it?

JUNE

Yup.

(and then)

There's a line for "husband."

He signs it, annoyed.

(CONTINUED)

CONTINUED:

LUKE

This is ridiculous.

Even before Gilead, in a world of plummeting birthrates, husbands are required to give permission for their wives to buy birth control.

A beat. June considers, then --

JUNE

I don't have to pick them up.

(and then)

At all.

This lands. Luke looks to her.

She is talking about stopping birth control, trying to get pregnant again.

LUKE

You want to go off?

June considers.

JUNE

I don't know.

(and then)

I think maybe.

June looks at Luke.

LUKE

Maybe.

Maybe. The word hangs between them, revolving slowly.

Hannah steps over.

HANNAH

Let's go.

(and then)

Mom.

JUNE

We are, pumpkin.

(and then, to Luke)

See you tonight?

LUKE

Yeah.

(and then)

And don't pick them up.

There it is. If she wants to try to get pregnant, he's in.

(CONTINUED)

CONTINUED:

JUNE

Okay.
(and then, whispers)
Holy shit.

June kisses Luke. Lingers.

LUKE

Love you.

JUNE

You too.

They hold a stare, then June leaves with Hannah.

END FLASHBACK:

EXT. RED CENTER - DAY

Light snow falls.

OFFRED kneels, her head lowered submissively. She holds her arm out straight, a STONE in her hand.

Her arm SHAKES from fatigue. She's been out here for hours.

AUNT LYDIA passes.

AUNT LYDIA

Such spoiled girls you are. Such
spoiled brats.
(and then)
He has given you so much. But when
He asks you to show your faith, you
refuse.

Offred closes her eyes, straining to hold up the rock. Her shoulder BURNS, her fingers are white from the cold.

AUNT LYDIA (O.S.) (CONT'D)

You are told the will of God, and
you say "I know better."

Offred's arm lowers, just a little. And immediately --

ZAP. A CATTLE PROD shocks Offred. Fuck, that hurts.

AUNT LYDIA (CONT'D)

Arm up, Dear.

Offred struggles to lift her throbbing, exhausted arm.

OFFRED

I'm sorry, Aunt Lydia.

(CONTINUED)

CONTINUED:

Aunt Lydia continues on.

AUNT LYDIA (O.S.)
You say "I know better than God
Himself."

PULLING BACK, we see a LINE OF KNEELING HANDMAIDS. ALMA,
OFFERIC, OFSAMUEL, and others.

They each hold a stone in one outstretched hand.

They are freezing and exhausted.

This is punishment, for their refusal to stone Janine.

AUNT LYDIA (CONT'D)
He loves you. He protects you.
Don't you remember what things were
like before?

Other AUNTS patrol the line of Handmaids.

They shock any Handmaid that lowers her arm, drops her rock,
makes any noise.

AUNT LYDIA (CONT'D)
You couldn't even walk down the
street without men whistling,
shouting, grabbing --
(choosing)
-- interfering with you.

AUNT LYDIA zaps ALMA.

AUNT LYDIA (CONT'D)
Now you are safe.
(and then)
You have the spirit of the Lord
protecting you.
(and then)
Girls, there is more than one kind
of freedom.

Offred sees AUNT ELIZABETH emerge from the Red Center,
walking at a fast trot.

AUNT LYDIA (CONT'D)
There is freedom to and freedom
from. In the days of anarchy, it
was freedom to. Now you are being
given freedom from. That is a gift
from God. Do not underrate it.

(CONTINUED)

CONTINUED:

Aunt Elizabeth steps to Aunt Lydia, leans close. Speaks in low, inaudible tones.

They look to OFFRED.

Shit. *What now?*

Aunt Lydia walks to her.

Offred has her head down as Aunt Lydia looms over her. Offred doesn't dare look up.

AUNT LYDIA (CONT'D)
Offred has been keeping a secret.

Aunt Lydia takes the rock from Offred's hand.

AUNT LYDIA (CONT'D)
A most wonderful secret. She has
been filled with His divine light.

An excited murmur runs through the Handmaids and Aunts.

AUNT LYDIA (CONT'D)
May we say, praised be His mercy.

The Handmaids answer in unison. They are exhausted.

HANDMAIDS
(together)
Praised be His mercy.
(and then)
Praised be His mercy.
(and then)
Praised be His mercy.

Aunt Lydia stops, displeased with the level of enthusiasm. She turns and casually SHOCKS OFSAMUEL.

Ofsamuel reacts, yelping.

Aunt Elizabeth wraps a BLANKET around Offred's shoulders.

AUNT LYDIA
How do we greet a miracle? Do we
whine like sad dogs?
(louder)
Praised be His mercy.

The Handmaids muster as much energy as possible.

HANDMAIDS
(together)
Praised be His mercy.
(MORE)

(CONTINUED)

CONTINUED:

HANDMAIDS (CONT'D)
(and then)
Praised be His mercy.
(and then)
Praised be His mercy.

AUNT LYDIA
(to Offred)
Praised be His mercy, indeed.

Aunt Lydia beckons Aunt Elizabeth. Together, they lead Offred away.

Offred looks back, sees the other Handmaids still kneeling on the cold ground, arms outstretched.

On Offred, feeling guilty as hell.

INT. RED CENTER - HALLWAY - DAY - CONTINUOUS

Aunt Lydia and Aunt Elizabeth lead Offred into the Red Center.

AUNT LYDIA
Get her out of these wet things.

Aunt Elizabeth offers Aunt Lydia a warm look -- Offred is *pregnant*. That is what the Aunts work and sacrifice for.

AUNT ELIZABETH
Under His eye.

Aunt Elizabeth leads Offred away. We stay with AUNT LYDIA.

Aunt Lydia heads up the stairs. Her footsteps echo in the quiet Red Center.

INT. RED CENTER - STAIRCASE - DAY - CONTINUOUS

Aunt Lydia reaches the top of the stairs.

A wooden door.

Aunt Lydia pulls out a crowded keyring, flips through.

Finds the key, opens the door.

INT. RED CENTER - BELL TOWER - DAY - CONTINUOUS

Aunt Lydia enters. It is a small bell tower, from a time when school bells were actually bells.

A heavy rope hangs down from bells high above.

Aunt Lydia grips the rope, then stops.

(CONTINUED)

CONTINUED:

Overcome.

One of her Handmaids is pregnant.

In this private moment, the emotion hits Aunt Lydia hard, overwhelms her.

Finally, Aunt Lydia regains control. She holds the rope and PULLS.

FAR ABOVE, the Red Center bells RING -- spreading the miraculous news.

A Handmaid is pregnant.

It is a joyous sound.

EXT. RED CENTER - DAY

HANDMAIDS kneel, holding stones. The BELLS TOLL.

ALMA, OFERIC, OFSAMUEL, and others Handmaids react to the sound.

This pregnancy is an accomplishment for all of them. Complicated and dark, but tinged with genuine hope.

INT. RED CENTER - DORM - DAY

OFFRED finishes changing into a dry red dress. The ringing bells ECHO.

Offred looks up. Listens.

It is a terrible sound.

It means she is pregnant.

It means this is all real.

The Hell we've made for ourselves.

TIME CUT TO:

INT. RED CENTER - CAFETERIA - DAY

A BOWL OF HOT SOUP and A SMALL CARTON OF MILK sit on a cafeteria table.

Pulling back, we see OFFRED. She looks down at the food in front of her.

She doesn't move.

(CONTINUED)

CONTINUED:

A beat. AUNT LYDIA sits.

AUNT LYDIA
There's nothing like hot soup on a
rainy day.

OFFRED
Yes, Aunt Lydia.

AUNT LYDIA
Such a comfort.
(and then)
Dig in. You're eating for two.

Offred considers.

OFFRED
I'm not very hungry.

Aunt Lydia reacts -- is this a challenge?

Offred sits still. Head down, she is a portrait of meek
compliance.

AUNT LYDIA
Loss of appetite is common these
first few weeks. You'll just have
to make an effort.

A beat. Offred picks up her spoon. Stirs it in the soup.
Still doesn't eat.

AUNT LYDIA (CONT'D)
You have quite an adventure ahead
of you. And we are going to make
sure you get absolutely everything
you need. Plenty of rest and
healthy food. Fresh air. Exercise.

Offred absorbs this for a beat.

AUNT LYDIA (CONT'D)
You'll need to be my very good
girl. You can do that, can't you?

Sickened, Offred betrays nothing.

OFFRED
I'll try, Aunt Lydia.

AUNT LYDIA
Good.
(and then, hard)
(MORE)

(CONTINUED)

CONTINUED:

AUNT LYDIA (CONT'D)

We certainly won't have any more
theatrics, will we?

On Offred, taking the hit. Staying silent.

AUNT LYDIA (CONT'D)

Such nonsense. Such a waste of
energy.

(and then)

And for what? For nothing.

Offred takes a beat, and then --

OFFRED

Janine isn't nothing.

A long beat.

AUNT LYDIA

No. She most certainly is not.

(and then)

Do you think you've done her a
kindness?

Offred puzzles. She didn't KILL Janine. Is that what passes
for kindness in this world?

AUNT LYDIA (CONT'D)

She could have gone to God quickly.
Surrounded by her friends.

OFFRED

Friends don't stone their friends
to death.

Aunt Lydia tightens.

AUNT LYDIA

Janine is on her way to the
Colonies. She will suffer because
of you.

Offred takes a beat, reacts.

AUNT LYDIA (CONT'D)

Every Handmaid who followed you
into disobedience will face the
consequences. But not you. You are
with child.

(and then)

You are protected. But you know
that.

(and then, cutting)

Such a brave girl, aren't you?

(MORE)

(CONTINUED)

CONTINUED:

AUNT LYDIA (CONT'D)
Standing in defiance but risking
nothing.

This lands on Offred, painfully.

AUNT LYDIA (CONT'D)
Now eat.

Offred considers.

OFFRED
I'm not hungry. Thank you.

A small rebellion, but it is all Offred has to give.

Aunt Lydia holds her eyes, reading the challenge.

AUNT LYDIA
A walk, then.

TIME CUT TO:

INT. RED CENTER - HALLWAY - NIGHT

OFFRED follows AUNT LYDIA down the hallway. At the far end,
AUNT KIMBERLY sits outside a CLASSROOM DOOR.

Some kind of guard duty.

Aunt Kimberly does embroidery to pass the time.

AUNT LYDIA
How is our guest?

AUNT KIMBERLY
She's decided to use her bedpan
again, praise be.

Aunt Kimberly recognizes OFFRED and reacts. Lowers her head
prayerfully.

AUNT KIMBERLY (CONT'D)
Oh, my. Offred.
(to Offred)
Blessings to you. May His light
surround you and protect you and
bring forth His great miracle.

As a pregnant Handmaid, Offred is a bit of celebrity.

OFFRED
Under His eye.

(CONTINUED)

CONTINUED:

AUNT KIMBERLY

Praise be.

(and then)

Do you have to pee a lot? That's a
good sign.

Aunt Lydia interrupts.

AUNT LYDIA

(to Aunt Kimberly)

Please?

Aunt Lydia motions to the classroom door. Aunt Kimberly finds
the key, unlocks the door.

She leads Aunt Lydia and Offred into the classroom.

INT. RED CENTER - CLASSROOM - NIGHT - CONTINUOUS

Offred enters with the Aunts.

A QUAIN BEDROOM has been set up in the middle of the
classroom.

A twin bed with a cheery flowered comforter, a nightstand and
lamp, a rocking chair. Everything sits on an area rug.

It looks like a strange display in a furniture store.

A clean bedpan sits on the table. A modern TREADMILL sits
nearby.

A HUGELY PREGNANT WOMAN PACES.

OFWYATT. She wears a nightgown -- once white, now stained.
She walks slowly -- staring, listless, hopeless.

OFFRED sees a CUFF locked around Ofwyatt's leg. A chain
connects it to a PIPE in the ceiling.

A dog run.

She is a prisoner.

AUNT LYDIA

Blessed evening, Ofwyatt.

No answer.

AUNT LYDIA (CONT'D)

Ofwyatt was having a hard time at
home. She was very defiant.

(CONTINUED)

CONTINUED:

AUNT KIMBERLY
She drank drain cleaner. Just
terrible.

AUNT LYDIA
Ofwyatt endangered her child. That
we simply cannot abide.

Aunt Lydia looks to Offred. Serious as a heart attack.

AUNT LYDIA (CONT'D)
Offred. If you choose to be
difficult, I will be forced to make
arrangements.

Offred understands what Lydia means by "arrangements." Offred
will be imprisoned somewhere. Chained.

AUNT LYDIA (CONT'D)
Nine months can feel like quite a
long time.

OFWYATT
(gravel)
Blessed be the fruit.

Offred looks over, startled. Ofwyatt has stopped her mindless
walking. She stares at OFFRED.

Ofwyatt's VOICE is gone -- her vocal chords burned by the
drain cleaner. Offred can see blistered SCARS on Ofwyatt's
lips and inside her mouth.

Offred hesitates. And then --

OFFRED
May the Lord open.

Satisfied, Ofwyatt returned to her pacing. Her mind gone.
Offred watches for a beat.

AUNT LYDIA
(to Offred)
Well. Shall we get you something to
eat, then?

Offred considers her choices. Her pregnancy may protect her
from some punishments, but Aunt Lydia has other nightmares
she could inflict on Offred.

Direct defiance would be insanity.

Offred musters her most obedient posture.

(CONTINUED)

CONTINUED:

OFFRED
Yes, Aunt Lydia.

AUNT LYDIA
Wonderful.

On Offred, looking towards poor Ofwyatt --

TIME CUT TO:

INT. RED CENTER - CAFETERIA - NIGHT

ON OFFRED -- eating A BOWL OF SOUP.

Mechanically, slowly.

Every spoonful is a capitulation.

Seeing Ofwyatt's fate scared the shit out of Offred.

PULLING BACK, we see Offred, surrounded by rows of EMPTY TABLES.

She eats, hopeless.

AN AUNT watches from nearby.

A DOOR OPENS -- the sound echoes.

Offred sees A LINE OF COLD, EXHAUSTED HANDMAIDS come in from outside.

Aunt Elizabeth and others herd them along.

Half ashamed, half heartbroken, Offred watches the Handmaids pass.

Ofsamuel, Oferic, and other familiar faces. Alma looks to Offred, manages a defiant smile.

ZAP - Alma is IMMEDIATELY SHOCKED by a nearby Aunt.

Offred winces in empathy. Alma lowers her eyes, meekly.

AUNT ELIZABETH
Along the wall. One line.
(and then)
Stand up straight.

Offred watches the exhausted Handmaids shuffle into line along the cafeteria wall.

AUNT LYDIA emerges from the kitchen.

(CONTINUED)

CONTINUED:

She looks down the line. Finds ALMA.

AUNT LYDIA
Ofrobert?
(and then)
Please.

It is an invitation, but not an invitation.

Alma is scared.

Two AUNTS take her by the arms and lead her into THE KITCHEN.

INT. RED CENTER - KITCHEN - NIGHT

A large, institutional kitchen. Worn down from decades of everyday use.

Aunts lead ALMA inside.

She looks around -- metal counters, hanging pots, racks of knives.

Alma is terrified. What horrors await her?

AUNT LYDIA
This way, now.

Aunt Lydia leads her across the room.

Alma reacts in sickening expectation when she sees -- two Aunts tinkering over a LARGE COMMERCIAL STOVE.

ALMA
I'm sorry, Aunt Lydia. Please.

AUNT LYDIA
You girls. So willful. Then just
full of apologies when it comes
time to pay the piper.

The Aunts step back, revealing their work --

A SET OF HANDCUFFS attached to THE GAS STOVE BURNER.

Holy fuck.

Alma sways, knees buckling. Two Aunts GRAB ALMA and shove her to the stove.

ALMA
No no no no...

(CONTINUED)

CONTINUED:

They LOCK ONE WRIST in the handcuffs. Alma's forearm is pressed against the burner.

AUNT LYDIA

Ofrobert.

Alma struggles frantically.

AUNT LYDIA (CONT'D)

(sharply)

Ofrobert.

Alma turns.

AUNT LYDIA (CONT'D)

I know, dear. This is painful for me as well.

(and then)

But only in suffering will we find grace.

ALMA

Please don't.

Aunt Lydia nods to an Aunt.

THE AUNT TURNS ON THE BURNER. BLUE FLAME LICKS OUT.

THE HANDCUFFS RATTLE as ALMA tries to pull her hand away. But she cannot escape.

On Alma for one TERRIBLE MOMENT -- then she feels the heat. And we --

CUT TO:

INT. RED CENTER - CAFETERIA - NIGHT - CONTINUOUS

The Cafeteria.

Aunts oversee the line of Handmaids. Offred sits alone, robotically eating soup.

A SCREAM from the kitchen -- the sound of pure, blinding agony.

It's Alma.

The Handmaids REACT in silent horror.

On Offred, as the scream goes on and on -- and we --

FLASHBACK TO:

INT. PUBLISHING OFFICE - CONFERENCE ROOM - DAY - FLASHBACK

From the Red Center horror, we flashback to something beautiful, serene.

JUNE -- sunlight on her face.

A moment captured -- a young woman, a young mother, living her normal life. Thinking about the future.

She is alone in the conference room. A BOOK MANUSCRIPT and other work papers clutter the table.

But June ignores her work.

She looks out the window, over the city. A perfect autumn day in Boston.

The door opens. A young colleague QUINN steps in. He holds June's purse.

JUNE

Hey.

QUINN

You've been buzzing.

He means her cell phone. Quinn crosses, sets June's bag on the table.

JUNE

Sorry. Thanks.

June starts digging in her purse for her cell phone.

JUNE (CONT'D)

Did you set the thing with Paspalis?

QUINN

Waiting for a call back.
(re: the manuscript)
How's the draft?

JUNE

Good, the changes are helping.

Quinn peeks at the title.

QUINN

*Agricultural Economics in Early
Modern Spain and Portugal. Sexy.*

June finds her phone. Looks at the screen.

(CONTINUED)

CONTINUED:

JUNE

Shit.

June starts dialing her cell.

QUINN

What?

JUNE

My daughter's school.

Quinn makes a *yikes*, *I hope this is nothing bad* face.

RECORDED VOICE (O.S.)

(on phone)

*Hello, you've reached Madison Brand
Elementary School. If you know the
extension...*

June hits a few numbers.

SCHOOL WORKER (O.S.)

(on phone)

Good morning, school office.

JUNE

(into phone)

*Hi, this is June Osborn. You called
me, my daughter is Hannah Bankole.*

SCHOOL WORKER (O.S.)

*Oh, okay, Mrs. Bankole. I'm afraid
Hannah isn't feeling very well this
morning.*

We follow June --

INT. PUBLISHING OFFICE - DAY - CONTINUOUS - FLASHBACK

June walks through the busy office to her desk.

JUNE

*Is she okay? Can I talk to Mrs.
Dhanji?*

SCHOOL WORKER (O.S.)

*She was running a temperature,
ummmm --*

(checking)

One-oh-one point one.

(CONTINUED)

CONTINUED:

JUNE

Crap. Okay. She was a little warm when she woke up, but I gave her some Tylenol to knock it down.

SCHOOL WORKER (O.S.)

A child is required to be fever-free for 48 hours before he can return to school.

June grabs her coat from her desk.

JUNE

I'm sorry. I'm leaving now. Can you tell Mrs. Dhanji to tell her I'll be there in like fifteen minutes?

SCHOOL WORKER (O.S.)

Mrs. Bankole, Hannah isn't here. When we couldn't reach you we called an ambulance.

June reacts -- *an ambulance?*

JUNE

She has a fever.

SCHOOL WORKER (O.S.)

The state has policies. We can't take any chances.

June holds back her anger.

JUNE

Which hospital?

SCHOOL WORKER (O.S.)

University Children's.

JUNE

Thank you.

June turns off her phone, walks fast for the elevators.

JUNE (CONT'D)

Fuck, fuck, fuck.

INT. HOSPITAL - ER TREATMENT ROOM - DAY - FLASHBACK CONTINUES

LOOKING OUT into the busy ER. We see JUNE enter, stop at the Admitting Station. A CLERK points.

June hurries across the ER, enters the TREATMENT ROOM.

(CONTINUED)

CONTINUED:

HANNAH lays in bed. Worn out, sleepy. NURSE WHEELER sits beside the bed.

June crosses to Hannah.

HANNAH
Mommy...

JUNE
Hey, Muffin. How do you feel?

HANNAH
Yucky.

JUNE
I'm sorry, baby.
(to Nurse)
Is she okay?

NURSE WHEELER
She's fab. Her fever's still a little elevated. The doctor will come talk to you in a bit, but it's probably just a virus. We're still waiting on a few blood tests, then she can go home.

JUNE
Thank God, thank you.

NURSE WHEELER
I do have a few quick questions for you, Mrs. Bankole.

JUNE
June. Osborn. Sure.

NURSE WHEELER
Hannah, I'm going to steal your mommy for five minutes, all right?

HANNAH
Okay.

JUNE
I'll be right back.

June kisses Hannah, then steps outside with the NURSE.

INT. HOSPITAL - ER - DAY - FLASHBACK CONTINUES

June and Nurse Wheeler stand just outside the treatment room. June types a text on her phone.

(CONTINUED)

CONTINUED:

JUNE

Sorry. Just letting my husband know.

(and then)

Thank you for staying with her.

NURSE WHEELER

She's so sweet. You're really blessed.

(and then)

She's your biological child?

JUNE

Yes.

June has been asked this question before, hundreds of times.

Nurse Wheeler writes June's answers on a tablet computer.

NURSE WHEELER

The school was having a hard time reaching you.

JUNE

I was at work, I had my cell in my bag.

NURSE WHEELER

I understand.

(and then)

You work full time?

JUNE

Yeah, I went back about ten months after Hannah was born.

NURSE WHEELER

That must have been hard. To leave her.

June feels judgment in Nurse Wheeler's tone.

JUNE

It still is.

NURSE WHEELER

Your husband works full time as well?

JUNE

Yes.

NURSE WHEELER

And where is he today?

(CONTINUED)

CONTINUED:

June takes a beat.

JUNE

He was at a work site in Quincy.
He's on his way back.

(and then)

There's traffic.

NURSE WHEELER

What kind of arrangements do you
have to care for your daughter if
she has to stay home from school?

JUNE

What do you mean?

NURSE WHEELER

If she's sick.

JUNE

I stay home with her, or my husband
does.

NURSE WHEELER

You have to miss work, then?

June bristles, but only for a moment.

JUNE

Yes, I miss work.

(and then)

Can I please go be with my
daughter?

NURSE WHEELER

Did you medicate Hannah this
morning to lower her fever?

This is starting to feel like an inquisition.

JUNE

She was a little warm. I gave her
some Tylenol.

NURSE WHEELER

You medicated her to bypass the
school fever policy?

(and then)

So you wouldn't have to miss work
today?

June takes a beat. Buffeted.

(CONTINUED)

CONTINUED:

JUNE

She was a little warm. She wasn't sick.

NURSE WHEELER

Apparently, she was.

This hits June, hard.

NURSE WHEELER (CONT'D)

I understand, Mrs. Bankole. We have busy lives. But children are so precious, we have to make certain that they are in a safe home environment. With fit parents.

That stings. Breaks June a little bit.

NURSE WHEELER (CONT'D)

I just have a few more questions.

June takes a beat. And then --

JUNE

(softly)
Osborn.

NURSE

Excuse me?

JUNE

My name. June Osborn.
(and then)
What are your questions?

Off June, a little beaten.

END FLASHBACK:

INT. DOCTOR'S OFFICE - GILEAD - MORNING

Bright white -- we were here last season.

OFFRED lies on the exam table. A SHEER WHITE CURTAIN divides the room, cutting across Offred's belly.

Offred waits. Blank. She hears the door open.

Footsteps.

High heels, clicking on the hard floor.

Offred lifts her head.

(CONTINUED)

CONTINUED:

Through the sheer curtain, she sees a SILHOUETTE.

Tall and slim. Hair up. Terrifying.

Offred realizes -- it is SERENA JOY.

SERENA JOY

Blessed day.

Her voice has the timbre of barely contained fury.

Offred weighs her responses, carefully. Chooses.

OFFRED

Blessed day.

A beat.

Offred tenses as Serena steps around the sheer curtain.

They are face to face.

SERENA JOY

So.

(and then)

You're all right?

OFFRED

Yes, Mrs. Waterford.

SERENA JOY

That's very good news.

Serena walks to Offred.

SERENA JOY (CONT'D)

I'd like to be clear.

(and then)

I will not have any more
recalcitrance.

(and then, viciously)

All of your disruptions? Your
secrets, your games? All of that,
all of that smart girl *bullshit*,
that is finished. Do you
understand?

Serena looks furious. Offred can't bring herself to be
contrite.

Offred pokes. Hard.

(CONTINUED)

CONTINUED:

OFFRED

Don't get upset, Serena. It's bad
for the baby.

Oh, SHIT. Serena reacts, vibrating with anger.

The door opens again. Behind the white curtain, Offred sees
COMMANDER WATERFORD enter.

THE DOCTOR follows, followed by a SONOGRAM TECH. The Tech
pushes a cart with an ultrasound machine.

DOCTOR

Well, isn't this a happy day?

COMMANDER

Praise be.

The Commander looks to Offred.

COMMANDER (CONT'D)

A happy day for all of us.

SERENA JOY

Praise be.

The TECH sets up the ultrasound machine just at the edge of
the curtain.

He turns the screen towards the Commander, away from Offred.

DOCTOR

Let's see what we can see.

Through the curtain, we see the Doctor wield a PENIS-SHAPED
ultrasound probe. A squirt of gel.

DOCTOR (CONT'D)

Try to relax, Honey. You'll feel a
little pressure.

ON OFFRED, as he pushes the probe into her vagina.

Violated, again.

Serena Joy watches, comforted by Offred's discomfort.

DOCTOR (CONT'D)

It's very early, we won't hear a
heartbeat. But if we're lucky...
(and then)
There.

Serena stays focused on Offred.

(CONTINUED)

CONTINUED:

The Doctor points to the monitor, guiding the Commander.

DOCTOR (CONT'D)
There is some pronounced
endometrial thickening, just like
we want to see.
(and then)
And there is your child.

The Commander reacts with wonder.

COMMANDER
Dear?
(and then)
Serena?

Still furious, Serena leaves Offred and joins Commander Waterford at the monitor.

OFFRED can't see the image. She, and we, can only see the back of the monitor as Serena and the Commander get the first glimpse of "their" baby.

DOCTOR
That is the gestational sac. And
there is your baby, Mrs. Waterford.

Serena looks at the screen. A beat, then she breaks. Ecstatic, overcome.

Serena finds the Commander's hand, grips it.

DOCTOR (CONT'D)
God has created a new soul.

COMMANDER
Praised be His mercy.

Serena doesn't say a word. A long beat passes.

Offred stares at the ceiling.

DOCTOR
All righty, then.

The Doctor pulls out the probe.

Offred takes a relieved breath.

The Ultrasound Tech starts packing up the cart.

DOCTOR (CONT'D)
(to Serena and the
Commander)
(MORE)

(CONTINUED)

CONTINUED:

DOCTOR (CONT'D)

Blessings to the proud parents. We
have some things to go over.

The Doctor leads them to the door.

A few steps, then Serena breaks away. She steps quickly to
Offred.

Offred reacts, startled, expecting an attack.

Serena leans down and KISSES Offred on the cheek.

SERENA JOY

God bless you.

Offred looks up -- Serena's eyes are filled with perfect,
twisted sincerity.

Serena follows the Commander and the Doctor out of the exam
room.

Offred lies still, trying to absorb the emotions and
reversals of the past few moments.

She takes her feet from the stirrups and sits up.

She barely notices the Ultrasound Tech as he finishes packing
up his scanner.

He pushes the cart to the door.

ULTRASOUND TECH

Blessed be the fruit.

OFFRED

Thanks. Under His eye.

The Ultrasound Tech steps around the white curtain. Whispers.

ULTRASOUND TECH

Goodspeed, June.

On Offred -- *What the fuck?*

A smile, and he's gone.

Rattled, Offred starts to get dressed. Pulls on her
pantaloon, her cloak. Bends down to pull on her boots.

She stops. Reaches into her boot. Pulls out --

A KEY.

Nothing special -- just a normal key.

(CONTINUED)

CONTINUED:

Offred can't even recall the last time she *held* a key.

She turns it over in her hand. On the other side is -- A TINY SQUARE OF RED TAPE.

Handmaid red.

Offred tries to breathe. Tries to focus.

What does the key open? Offred moves around the room, searching until -- she sees something.

A door. Overhead, a sign shows a pictogram of stairs. On the doorknob is a tiny square of RED TAPE.

You would never even notice it. Unless you were looking.

Offred walks to the door. Tries the knob. It's locked.

She slides in the key.

It fits. She turns it, and the door OPENS.

Offred hesitates for a moment, then goes through.

INT. STAIRWELL - AFTERNOON - CONTINUOUS

Offred steps into a STAIRWELL. Up or down?

She spots another tiny square of red tape. Leading her down.

Offred starts down the stairs.

ON OFFRED, flush with fear and thrill, as she descends.

Her red cloak floats around her.

INT. STAIRWELL - SUB-BASEMENT - AFTERNOON - CONTINUOUS

Offred reaches the bottom of the stairs. A few doors lead out of the dank landing.

SUB-PANEL, HVAC ACCESS, MAINTENANCE OFFICE, 0021-0024.

No red tape. What now?

Offred sees a door marked *DELIVERY*. Beside the door, an emergency flashlight hangs on its charger.

Offred examines the door more closely. No red tape. She looks to the flashlight.

On the flashlight shaft is A SMALL SQUARE OF RED TAPE.

(CONTINUED)

CONTINUED:

Offred takes the flashlight and pushes through the door.

INT. SUB-BASEMENT TUNNEL - AFTERNOON - CONTINUOUS

The door from the stairwell reveals a LONG TUNNEL lined with pipes and conduits.

It disappears into darkness.

The stairwell door closes. The world goes BLACK.

Offred turns on the flashlight.

Steeling herself, she heads down the tunnel.

We stay behind as she moves away from us.

The flashlight beam, the movement of red fabric, the harsh gray of cement walls.

The timeless image of a women fleeing oppression.

Offred grows smaller in the distance.

Then she is just a point of light. Growing dimmer.

And then, that is gone.

There is only darkness.

INT. MEAT TRUCK - AFTERNOON - CONTINUOUS

COMPLETE DARKNESS.

Then, far in the distance, we see --

A POINT OF LIGHT. Moving, growing brighter.

It is OFFRED, running down the tunnel TOWARDS US. Flashlight in hand, cloak flowing.

As she gets closer, the flashlight reveals where we are.

IN THE BACK OF A MEAT TRUCK, PARKED AT AN UNDERGROUND LOADING DOCK. WE ARE LOOKING OUT THE OPEN REAR DOOR towards the tunnel, towards OFFRED.

Offred comes closer, her light growing brighter.

The hanging meat makes hulking, shadowy shapes in the rear of the truck.

Offred runs, getting closer and closer to the open door.

(CONTINUED)

CONTINUED:

She STOPS in the open door. Shines her flashlight around the interior of the truck.

Hanging beef, wrapped packs of meat.

Offred hesitates, then climbs into the truck.

Her leap of faith.

She pulls the door CLOSED. As the SOUND ECHOES, we --

TIME CUT TO:

INT. WATERFORD HOUSE - HALLWAY OUTSIDE COMMANDER'S OFFICE -
LATE AFTERNOON

Looking in from the hallway, we see the Commander on the phone in his office.

Serena Joy, still in her coat, sits in the hallway outside the Commander's Office.

They both look stressed, exhausted.

COMMANDER

(into phone)

Yes, I am taking command of all your units.

(and then)

I understand. But the missing Handmaid is with child. Right now, she is the only priority.

(and then)

Yes.

Serena Joy gets up.

Hopeless. Almost sleepwalking.

We follow Serena through the hallway, then up the stairs.

INT. WATERFORD HOUSE - UPSTAIRS HALLWAY - LATE AFTERNOON -
CONTINUOUS

Serena passes the NURSERY. Climbs the curving staircase to --

INT. WATERFORD HOUSE - OFFRED'S ROOM - LATE AFTERNOON -
CONTINUOUS

Serena comes down the hall and steps into Offred's room.

A chair. A table. A lamp. A window with white curtains. A bed.

(CONTINUED)

CONTINUED:

Nothing looks different.

But everything is different.

Offred is gone.

Serena walks to the window, sits.

The morning light streams around her.

A woman, still, wrapped in sunlight. The iconic image from season one.

But now, it's Serena. Alone in Offred's room.

CUT TO:

INT. MEAT TRUCK - LATE AFTERNOON

SIDES OF BEEF hang from hooks on the ceiling. They sway as the truck moves.

Among the parcels of meat, we find OFFRED. She pulls her cloak in around herself in the cold truck.

FLASHBACK TO:

INT. APARTMENT BUILDING HALLWAY - EVENING - **FLASHBACK**

JUNE carries HANNAH up the stairs and down the hallway.

After a long and stressful day in the ER, June's exhausted.

Hannah worms against June's shoulder, trying to sleep.

JUNE

Shhh, almost home.

June struggles to hold Hannah and find her keys. From inside, she can hear the TELEVISION playing loudly. A murky drone, no distinct words.

INT. LUKE AND JUNE'S APARTMENT - EVENING - **FLASHBACK**

June carries Hannah into the apartment. The TV is LOUD in the other room.

NEWSCASTER (O.S.)

What we're seeing now is the corner of First and Constitution, and you can see that the line of ambulances and emergency vehicles goes on as far as the eye can see...

(CONTINUED)

CONTINUED:

Hannah wriggles.

HANNAH

Mommy...

June walks into the living room. LUKE stands in front of the television, staring with sickened attention.

JUNE

Hey, turn it down.

Luke sees June and Hannah. He immediately MUTES THE TELEVISION.

Luke seems disoriented for a moment, then steps over.

LUKE

Hi, sorry.
(to Hannah)
Hey, Banana.

Luke takes Hannah out of June's arms.

LUKE (CONT'D)

(to June)
How's she feeling?

JUNE

Crappy.

June sees Luke's face, and stops. Something is wrong.

June looks at the television.

ON TV, we see a HELICOPTER SHOT of CITY STREETS. Ambulances, police cars, and fire trucks are EVERYWHERE.

Flashing blue lights.

We can see ROWS AND ROWS of body bags on the sidewalk.

JUNE (CONT'D)

What is that?

Luke whispers, sparing Hannah.

LUKE

The Capitol. Twenty or thirty guys
with machine guns started shooting
from the gallery seats.
(and then)
It just happened.

(CONTINUED)

CONTINUED:

JUNE

My God.

LUKE

They don't know how many were
killed.

(and then)

It looks like a lot.

June and Luke look at each other. Say nothing.

HANNAH

(half-asleep)

Mommy?

LUKE

Okay. Let's get you to bed.

HANNAH

I want Mommy.

JUNE

I'm right here, baby girl.

(to Luke)

I'll take her.

June takes Hannah from Luke's arms.

INT. APARTMENT - HANNAH'S BEDROOM - EVENING - FLASHBACK

A little girl's room. Comfortably messy.

June carries Hannah to her bed and lays her down.

JUNE

Try to sleep.

HANNAH

Okay.

June kisses Hannah, covers her with a blanket. A beat.

June looks up, sees LUKE in the bedroom doorway. He looks
grave.

JUNE

(awful whisper)

What?

LUKE

They're saying something happened
at the White House. An explosion.

This lands on June.

(CONTINUED)

CONTINUED:

JUNE

Fuck.

(and then)

What's happening?

Luke has no answer.

June steps towards the door...

HANNAH

Mommy, stay.

June stops. She looks towards Luke.

HANNAH (CONT'D)

Mommy?

June and Luke hold a stare.

JUNE

Shhh, okay. Scooch.

Luke heads back to the TV.

In her bed, Hannah wiggles a few inches. Makes room. June crawls into bed beside Hannah, curls around her daughter.

HANNAH

I don't feel good.

(and then)

I hate this day.

JUNE

I know. Just try to sleep.

A beat.

HANNAH

You'll stay?

JUNE

I'll stay.

Hannah settles. June looks at her perfect face. Flush from fever, but so beautiful.

June strokes Hannah's cheek as the world convulses somewhere far away.

END FLASHBACK:

INT. MEAT TRUCK - LATE AFTERNOON

Offred hides, tucked between wrapped packages of meat.

(CONTINUED)

CONTINUED:

A squeak of brakes.

The truck slows, stops.

On Offred, as a long beat passes. Then the TRUCK DOOR opens.

It's the kind BUTCHER, Offred's Mayday contact last season.

He waves her out.

BUTCHER

It's okay.

Offred squeezes past the hanging sides of beef. The Butcher offers her a hand and she climbs out of the truck.

Looks around.

EXT./INT. BACK BAY SUNOCO - BOSTON - LATE AFTERNOON -
CONTINUOUS

A gas station, closed long ago. It sits in an industrial neighborhood -- dark warehouses and wrecking yards.

BUTCHER

Stay inside. Someone will come for
you.

(and then)
Go in grace.

He turns to go, but Offred stops him. She kisses his cheek.

OFFRED

Thank you.

The Butcher blushes. A beat, then he climbs into his truck and drives away.

OFFRED IS ALONE.

Offred walks towards the REPAIR BAY. As she does, the metal garage door rolls up with a loud clatter.

Revealing NICK.

NICK

Hey.

Offred stands still for a beat. Overcome.

Then they come together. Wrap their arms around one another.

NICK (CONT'D)

You okay?

(CONTINUED)

CONTINUED:

OFFRED

Where are we?

NICK

Back Bay. Come on. They're looking
for you.

Nick leads her inside, closes the door.

INSIDE THE GARAGE --

Offred looks around. Rusted car parts and repair equipment
clutter the abandoned garage.

OFFRED

What now?

Nick hands her some clothes. Guardian pants, T-shirt, jacket.

NICK

Put these on. And we need to cut
your hair.

Offred takes off her red cloak and dress, pulls on the new
clothes.

NICK (CONT'D)

I can't get you out of the city,
not yet.

Distracted, Offred looks down at the tangle of RED FABRIC at
her feet. Her Handmaid's dress, her cloak, her bonnet, her
wings.

Her uniform for the last three years.

The uniform of her sexual enslavement and submission.

NICK (CONT'D)

Someone will come get you. He has a
place you can stay until it's safe
to move.

(and then)

It won't be too long, I promise.

A beat passes. Offred stares at her red dress.

OFFRED

Okay.

Then, she decides.

She gathers up her Handmaid clothes and drops them into a
metal GARBAGE CAN.

(CONTINUED)

CONTINUED:

NICK

June?

She quickly searches the shelves, reads fading labels. She pulls out a can -- ACETONE.

She pours acetone into the garbage can, soaking her dress. A beat, then she looks to Nick.

He reads her face, then pulls out a MATCHBOOK. Hands it over.

NICK (CONT'D)

This isn't safe.

Ignoring him, Offred lights a match and throws it into the garbage can.

Orange flames lick up. Offred stares, watching them consume her dress.

A beat.

NICK (CONT'D)

Your hair.

Nick holds out a pair of scissors. Offred doesn't hesitate.

She gathers her hair in a quick ponytail and CUTS IT OFF. She tosses the shorn hair into the burning garbage can.

THE HAIR BURNS BLACK.

Watching, Offred runs her hand through her short hair. The change is glorious, empowering.

Until her fingers slide over --

HER RED EAR CUFF.

Fuck.

Offred worries the cuff between her fingers for a beat, then looks down at the scissors in her hand.

Decides.

Offred brings the scissors up to her ear, opening the blades.

NICK (CONT'D)

June...

Too late. Offred steels herself, then CUTS HER EAR. She grunts, swallowing a scream.

(CONTINUED)

CONTINUED:

A deep gash immediately GUSHES BLOOD.

Offred pulls on her EAR CUFF -- it won't come out. She tries again, cutting deeper.

She is a tough motherfucker.

Finally, THE EAR CUFF slides out through the bloody slit.

Offred holds the cuff in her palm. It is wet with blood.

A beat. Then she throws it into the fire.

Nick brings her a RAG. She presses it to her bloody ear, absently.

She stares into the fire. HER WHITE WINGS curl up black in the flames.

On JUNE. Hair chopped. Blood dripping down her neck. Cast in orange firelight.

OFFRED (V.O.)

*My name is June Osborn. I am from
Brookline, Massachusetts. I am
thirty-four years old. I stand five
three in barefeet. I weigh one
hundred and twenty pounds. I have
viable ovaries. I am five weeks
pregnant.*

(and then)

I am free.

END OF EPISODE