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**THE HANDMAID’S TALE**

**Favorite Moments**

“But who can remember pain, once it’s over? All that remains of it is a shadow, not in the mind even, in the flesh. Pain marks you, but too deep to see. Out of sight, out of mind.”  
― **Margaret Atwood,**[**The Handmaid’s Tale**](https://www.goodreads.com/work/quotes/1119185)

**Bruce Miller** - Ihave many favorite moments both on and off screen. There’s a scene in Season One where June and Luke are at lunch, deciding not to have an affair. It’s one of my favorite things I've ever written. Lizzie and O-T are so very good. Their relationship is complicated, difficult, uncomfortable. But, they are falling in love, and you feel that. You want them to be together, even though he’s married. O-T is so good because he doesn’t overplay it. Luke’s not really even flirting. He doesn’t know what to do about falling in love with this woman.

There’s another moment, at the beginning of Season Five, where June brings baby Nicole to see Nick. She’s got the stroller; she’s looking around, and she hears his voice behind her. Everything she feels is on her face. That is one of my favorite moments. I know it’s because I love Lizzie, and I love Max. Seeing Lizzie’s face, I know that it’s 99% June, and it’s 1% the way Lizzie feels about Max.

**Executive Producer** **Warren Littlefield** - One of my favorite moments are the handmaids killing Fred Waterford with their bare hands. The visceral effect of that scene, that ending, that entire sequence was phenomenal.

If I were only allowed to pick one sequence, it would have to be Fred and Serena Joy addressing 10,000 handmaids at the Lincoln Memorial. That was a uniquely powerful, memorable moment – to be filming in Washington a stone’s throw from the Trump White House.

**Co-showrunner/writer** **Eric Tuchman** - One of my favorites is the reunion between June and Hannah in Season Two. June is brought to a Commander’s house to see her daughter for what they say will be the last time. It’s so powerful and heart-wrenching. I can see the images in my head now. That’s just one of many. Oh, the scene where Sydney Sweeney’s character is punished by public drowning!

**Elisabeth Moss** - One of my favorite moments is Serena and June arguing in front of the Lincoln Memorial. We shot early in the morning, and we were allowed only five people on the actual floor filming in front of the statue. It was incredibly intimate and yet so very grand.

I hate to say a whole episode but ‘Holly,’ the episode in which June gives birth to her daughter by herself. It was just a really special time and a special episode. It was the first time I’d worked with Daina Reid, a director who’s became a collaborator on many different projects.

**Yvonne Strahovski** - My onscreen favorite moment is Noah’s birth in the barn. I was fresh out of my own birth experiences with my second child. I just really wanted to bring everything I learned from the births of my fist two children to that scene. It felt very personal to me, just purely in the physicalizing and vocalizing all of it. The things Lizzie and I exchange verbally in the scene will always feel very close to home and very personal.

**Amanda Brugel** - My very favorite moment is walking with all of the children as we were escaping Gilead, heading toward a flight to Canada. It was five o’clock in the morning; there were hundreds of background actors. A hush that came over us at one point, and we all just steadily walked for what felt like 15 minutes through the woods. I kept thinking of all of the women and children that have made that journey in various parts of the world trying to flee to freedom. Being able to step into Rita’s shoes, to hear the hush, to be surrounded by women and children that were so brave was a beautiful moment that I will never forget.

**Max Minghella** - There are several onscreen moments that were really special to shoot. The one that sticks out in my mind is the bridge scene from Season Four. That was the first episode that Lizzie directed. We both share an appreciation of the melodramatic elements of ‘The Handmaid’s Tale.’ And so for us to get to do something that felt a bit more heightened and for Lizzie to be the one directing the sequence was really special. I’m thrilled about how that scene turned out.

**O-T Fagbenle** - I think back a lot on the very first scene I shot. Lizzie and Hannah Banana and I were at the aquarium. It was my first time meeting Elisabeth. The scene was Happy Family Days, one of those rare glimpses in our series where there’s joy. I just thought, oh my goodness, what an amazing person Lizzie is and how lucky I’m to be on this journey with her. And, Reid Murano, our first director, established the look of the series. She was shooting it so beautifully. It was just kind of magical.

**Bradley Whitford** - I loved listening to rock ‘n’ roll with Eleanor. There’ve been several times where I was with children that I always found really moving. I always imagined that Eleanor and Lawrence bought into the fertility propaganda because we had lost a child. So, with that idea in my head, whenever I’m with children in the show, it’s always interesting to me how moving that is. There is a coldness in Naomi and Lawrence’s marriage, but there’s a moment near the end of the year that I really love.

**Ann Dowd** - There is a scene at the end of the first season that I love. The handmaids have refused to stone Janine which Lydia has ordered them to do. Shocking! And then, they walk away from the killing ground. What! I'll never forget my deep desire to weep. That’s when Lydia first realizes, ‘I’m not just responsible for these girls. I love these girls, and they are my own, and I will look after them for the rest of my life.’ That’s what that moment meant to me.

**Sam Jaeger** - Luke, O-T’s character, talks to Mark about wanting to join Mayday, and he says, ‘Do you know what they do to girls Hannah’s age? You know how old she is and how old she’s getting? Do you know what Gilead does to girls?’ Sometimes you read a scene and think, ‘Okay, it's another day at work.’ But watching O-T come to that moment was so moving. It reminded me, yes, we are six seasons in, and everything still matters. Every nuance must be played with integrity and honesty. And to see an actor, a friend I admire, still dive into it was so inspiring.

**-- 2025 --**