

"Do Mail Robots Dream of Electric Sheep"

by

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First draft

TEASER

1 INT. DUPONT CIRCLE TRAVEL, BACK OFFICE - DAY 1

Elizabeth is working. Philip enters the office, shuts the door.

PHILIP

The F.B.I. found the bug, in Gaad's pen.

It lands.

ELIZABETH

Does Gabriel know?

PHILIP

Not yet.

Elizabeth exhales...

PHILIP (CONT'D)

There's more.

Philip stares dead at Elizabeth...

PHILIP (CONT'D)

Martha knows about me. That I'm not who I said I was.

ELIZABETH

How..?

PHILIP

The person they brought in to investigate... isn't me. I didn't know, I just ran into it.

A moment. Elizabeth considers what this means, then --

ELIZABETH

Does she know that you're --

PHILIP

-- No.

ELIZABETH

You're sure?

PHILIP

She doesn't want to know any more than she has to.

(CONTINUED)

1 CONTINUED:

1

A beat, as they consider the ramifications, and the path going forward...

ELIZABETH

What do we do?

PHILIP

Nothing.

Off her look:

PHILIP (CONT'D)

I think it's going to be okay.

The word surprises her.

ELIZABETH

Doing nothing is a bad idea.

PHILIP

We need to give it time.

ELIZABETH

You mean give her time.

Elizabeth shakes her head, trying to make sense of what Philip is saying...

ELIZABETH (CONT'D)

How much time are we talking about, Philip?

PHILIP

I'll let you know... I'm going back tonight.

This strikes Elizabeth as insane, to say the least.

ELIZABETH

Why?

Off Philip's look:

ELIZABETH (CONT'D)

You can't, Philip. If Martha's told anyone --

PHILIP

-- she hasn't told anyone.

ELIZABETH

How do you know, how can you know?

(CONTINUED)

1 CONTINUED: (2)

1

PHILIP

I trust her.

The word hangs in the air -- resonating between the two of them.

2 EXT. MARTHA'S APARTMENT BUILDING - STREET - NIGHT

2

Establishing.

3 INT. CAR - NIGHT

3

Philip, in disguise as Clark --

-- having overstated his trust in Martha, sits in the car --

-- surveilling the street --

-- making sure a trap hasn't been set for his return to Martha's apartment.

A long moment...

...then Philip gets out of the car and walks across the street to Martha's apartment.

4 INT. MARTHA'S APARTMENT - NIGHT

4

Martha stands by the stove, wearing an apron, cooking, as Philip enters. She smiles...

MARTHA

Hi.

PHILIP

Smells good.

He sees the dining room table is set for dinner.

MARTHA

(cheery)

I went to the market and got some fresh basil, and plum tomatoes. I thought about linguine and clams, but the tomatoes just looked too good.

Philip is struck by her odd cheerfulness -- odd because it's as if nothing had happened.

(CONTINUED)

MARTHA (CONT'D)

C'mere, have a taste.

Philip goes to the stove. Martha offers him a taste of spaghetti sauce from a wooden spoon --

-- holding her free hand under the spoon to catch any spillage.

Philip brings his lips to the spoon, takes a taste...

...and nods...

PHILIP

It's delicious. Hot.

MARTHA

Not too spicy?

PHILIP

Perfect.

*

The phone rings. Martha hands Philip the wooden spoon --

MARTHA

Stir.

She heads to the phone, smiles, over her shoulder --

MARTHA (CONT'D)

You know how to stir, don't you?

Philip tends to the sauce as Martha picks up the phone.

MARTHA (CONT'D)

Hello. This is she.

Martha turns to Philip, cups her hand over the phone...

MARTHA (CONT'D)

Children's Services.

(then, into phone)

I'm so sorry, I haven't been home all day. No, now isn't a bad time.

(glancing at Philip)

It's actually a good time.

She listens...

MARTHA (CONT'D)

Uh huh. Yes. Well, the children are wonderful, but we've reconsidered.

(CONTINUED)

4 CONTINUED: (2)

4

Philip faces Martha, listening and watching...

MARTHA (CONT'D)

It's just not a good time, the
right time...

She looks at Philip, her voice betraying no disappointment or
resentment...

MARTHA (CONT'D)

Yes, of course... if things change.
Thank you so much.

Martha hangs up, looks at Philip.

He holds her look, unsure of what's coming next.

MARTHA (CONT'D)

It's unrealistic to think about
children. Not now. It's...
(searches for the right
word)
...unrealistic.

Philip nods, feeling sad for her...

MARTHA (CONT'D)

It's okay, Clark, really, it's
fine. I'm fine.
(beat)
I just needed to know. And now I
do.

She smiles, then...

MARTHA (CONT'D)

Sit.

Philip takes a seat at the dinner table.

A long silence as he considers the burden he's placed on
Martha, while...

...she removes her apron and brings food over to the table.

She serves him.

PHILIP

Thank you.

He could be talking about dinner, but he's not.

She takes her seat.

(CONTINUED)

4 CONTINUED: (3)

4

They look at each other.

Then Martha raises her wine glass.

MARTHA

To turning the page.

What an odd phrase, what a perfectly Martha phrase...

Philip raises his glass. They drink.

MARTHA (CONT'D)

(re: wine)

Mmmm...

(then)

Darn. I almost forgot.

Uh oh, here it comes...

MARTHA (CONT'D)

The mail robot is on the fritz.

Gene couldn't fix it. They're
sending it out for repairs.

*

It lands. It was intended to. It tells Philip what Martha
wants him to know. She's all in.

PHILIP

Who's Gene?

MARTHA

Our computer specialist. It was his
idea to update our message delivery
system.

(beat)

Mangia, sweetie. Before it gets
cold.

5 INT. JENNINGS HOUSE - NIGHT

5

Paige, in pajamas, turns off the TV.

She goes to the kitchen and turns off the light.

Then she heads upstairs...

6 INT. JENNINGS HOUSE, UPSTAIRS HALLWAY - CONTINUOUS - NIGHT 6

She opens the door to Henry's bedroom, checks in on him.

(CONTINUED)

6 CONTINUED:

6

He's in his pajamas, sitting under the covers, propped against the back of his bed, playing his Mattel football game.

(CONTINUED)

6 CONTINUED: (2)

6

PAIGE

Go to sleep, Henry.

HENRY

I'm almost done.

PAIGE

You know how you get when you don't
get enough sleep.

HENRY

(playing)

I'm almost done.

Paige sighs and goes to her own room.

7 INT. JENNINGS HOUSE, PAIGE'S BEDROOM - NIGHT

7

A light is on by her bedside table.

Paige enters, gets into bed.

She reaches over to her bedside table and picks up her Bible.

She closes her eyes and opens the Bible to a page, any
page...

...and silently reads a passage.

Then, intrigued, or confused, by something in the Scripture,
she reads the passage out loud...

PAIGE

"For now we see through a glass,
darkly; but then face to face: Now
I know in part; but then shall I
know even as also I am known."

She thinks about the meaning of the passage...

...puts a post-it in Corinthians to mark the page...

...places the Bible on her night table...

...and turns out the light.

END OF TEASER

ACT ONE

8 INTERESTING SPY LOCATION - MORNING

8

Elizabeth, carrying the aftershock of the revelation from Philip, sits staring out the window, meeting with Hans.

Hans sits.

HANS

Hi.

ELIZABETH

Hi.

Hans smiles...

HANS

We did good, didn't we?

Elizabeth nods, but Hans senses something's wrong...

ELIZABETH

I think Todd may have seen you when we left the warehouse.

HANS

That's... it's not possible.

ELIZABETH

I caught a glimpse of you at the bottom of the ladder when we were leaving. You came down too soon.

The gravity of what Elizabeth is saying knocks the wind out Hans...

ELIZABETH (CONT'D)

It's over.

Off his look:

ELIZABETH (CONT'D)

Us. This.

Hans's mind is racing...

HANS

You 'think' he 'may have' seen me?

ELIZABETH

Yeah.

(CONTINUED)

HANS

You don't know for sure.

She knows where he's going.

ELIZABETH

I don't have to.

HANS

You've trained me well, we've worked so hard --

ELIZABETH

-- I can't take that risk.

HANS

I want to serve, to be of use to our Cause.

ELIZABETH

I'm sorry.

Elizabeth's look is unwavering.

Oleg meets with Stan.

OLEG

You may be right. About Zinaida.

STAN

What did you find?

OLEG

Nothing definite. But something isn't right.

(beat, then)

I have a way we can find out one way or the other.

(beat)

It's risky. But it's Nina's only hope.

10 INT. JENNINGS HOUSE, PAIGE'S BEDROOM - DAY 10

Elizabeth enters Paige's room with a basket of clean laundry.

She notices Paige's cross hanging off her headboard...

...sees her Bible on the night table, a few colored post-its stuck between pages.

Elizabeth sits on the bed and opens the Bible to one of the post-its: the passage from Corinthians.

She reads the passage --

-- trying to catch a glimpse into the mind of her teenage daughter.

Henry comes by the room, leans against the doorframe, notices his mom holding the Bible...

HENRY

You too?

ELIZABETH

Hardly.

(closing the Bible)

What's up?

HENRY

I'm bored. When's Paige coming home from church?

ELIZABETH

Youth group.

HENRY

Whatever.

She places the bible back on the bedside table.

ELIZABETH

Why don't you and Doug play some catch?

HENRY

He's got a trumpet lesson.

Henry moves off.

11 INT. BRELAND HOUSE, KIMBERLY'S ROOM - DAY 11

Philip, disguised as Jim Baxter, and Kimberly are in her bedroom.

Philip checks out the array of stuff on her dresser.

PHILIP
These look like instruments of
torture.

She laughs.

He holds up an instrument.

PHILIP (CONT'D)
What's this?

KIMBERLY
For eyelashes. To make 'em fuller,
longer.

PHILIP
An eyelash stretcher.

Kimberly laughs, enjoying the show and tell.

Philip holds up a bottle...

KIMBERLY
It's a depilatory.

PHILIP
A 'what?'

KIMBERLY
For unwanted hair.

PHILIP
You have unwanted hair?

KIMBERLY
My step-mom says so. On my upper
lip.

She licks her lip with her tongue.

PHILIP
Well, she's wrong.

KIMBERLY
My dad agrees with her.

(CONTINUED)

PHILIP

Then they're both... wrong.

Kimberly laughs.

KIMBERLY

You're right, James, they're liars.
He's the worst. Talking to my dad
is like talking to someone with a
pebble in his shoe.

Off Philip's look:

KIMBERLY (CONT'D)

It's what he says when he thinks
I'm lying.

PHILIP

A pebble in your shoe?

KIMBERLY

Y'know how like, when someone is
lying, they can't look you in the
eye, or they like breathe heavy, or
stutter. It gives you away.

Philip nods.

KIMBERLY (CONT'D)

Thing is, it works both ways. And
he lies all the time.

PHILIP

Ouch.

Kimberly shrugs...

KIMBERLY

I don't care anymore. It bothered
me a lot when I was a kid, but now
I know it's just the way people
are.

(catching herself)

Some people. Not you, James.

PHILIP

Sounds sad.

KIMBERLY

You can get used to anything.

Philip starts to exit...

11 CONTINUED: (2)

11

KIMBERLY (CONT'D)
Where you going?

PHILIP
To take a whizz.

She giggles.

KIMBERLY
Bring back the gauc and chips in
the kitchen.

PHILIP
Yes, ma'am.

She giggles, as Philip walks down the hallway to her father's office.

He opens the door and enters quietly, closing the door behind him.

12 INT. BRELAND HOUSE, ISAAC BRELAND'S OFFICE - DAY 12

Philip checks out the bug in her dad's briefcase. He switches out the recording device.

He notices the photos of the "happy" family.

Everyone smiling.

Except Kimberly.

13 INT. COFFEE SHOP - DAY 13

Todd takes a big plastic bag filled with trash down the steps to the basement.

14 INT. COFFEE SHOP, BASEMENT - DAY 14

He switches on the light, closing the door behind him.

Todd puts the bag of trash in a dumpster, turns --

-- and faces Hans who has a gun pointed at Todd's face.

Before Todd can react, Hans fires --

-- shooting Todd at close range in his eye.

Todd howls and pitches around the room --

(CONTINUED)

14 CONTINUED:

14

-- blood spurting out of his eye.

Hans pulls the trigger again to end it, but the gun jams --

-- Todd toppling over garbage cans and supplies as he staggers haphazardly around the room --

-- blood pouring out of his head.

Hans, bloodied, grabs Todd around the throat --

-- but his hands are bloody and slippery and he can't get any purchase...

...Todd howls like a wild animal caught in a trap --

-- blood pouring out of his eye, he writhes and struggles --

-- knocking Todd back as he rises to his feet --

-- slipping on the bloody floor as Hans scrambles to his feet and tackles Todd --

-- Todd's head hitting the floor hard as he falls.

Hans is upon him, his hands around Todd's neck --

-- grasping, holding on despite slipping, he throttles Todd --

-- crushing his larynx, squeezing the air out of his throat and lungs --

-- until he's dead.

They lie in a heap on the floor.

Blood is everywhere.

15 INT. GABRIEL'S SAFE HOUSE - DAY

15

Philip and Elizabeth talk to Gabriel.

GABRIEL

The F.B.I. won't stop till they find who put the bug in Gaad's pen.

PHILIP

They've got a building full of suspects.

(CONTINUED)

GABRIEL

Can Martha keep it together through
a long investigation?

PHILIP

I think so.

ELIZABETH

We haven't seen her under that kind
of pressure.

PHILIP

She'll protect me.

Elizabeth looks at Philip...

PHILIP (CONT'D)

I know what I have to do if it
comes to that.

GABRIEL

I agree with Philip.

Elizabeth can't believe Gabriel just said that.

GABRIEL (CONT'D)

We don't need to end the operation.
We're not there. Martha may still
be of use.

(beat, to Philip)

She told you their 'mail robot' is
being repaired.

Off their looks:

GABRIEL (CONT'D)

The Centre wants you to bug it.

ELIZABETH

While it's being fixed?

GABRIEL

Yes.

A moment, as they take in what this will mean...

PHILIP

The Centre will want Martha to
switch the tapes if we actually do
get a bug into the mail robot.

GABRIEL

Not necessarily.

(CONTINUED)

PHILIP

How can she do that when she's going to be a prime suspect for planting the bug in Gaad's pen?

GABRIEL

That's not my understanding of how the operation will work.

PHILIP

I know how these things go.

ELIZABETH

What's the alternative if its not Martha? Does the Centre have someone else inside the F.B.I. who can change out the tapes?

GABRIEL

There are janitors, mailroom clerks, who can get access to the tape.

(to Philip)

We don't want to risk the Martha operation any more than you do.

(then)

You should trust the organization.

END OF ACT ONE

ACT TWO

16 SPY LOCATION - NIGHT

16

Elizabeth looks at Hans, stunned.

ELIZABETH
You what?!

HANS
I did what I had to do. To keep
working with you.
(beat)
If he could identify me... there
was no other way.

A long moment, as Elizabeth takes it in...

ELIZABETH
No one saw you?

HANS
No.

ELIZABETH
You're sure?

HANS
Yes.

A beat, as Elizabeth thinks things through...

ELIZABETH
Are you alright?

HANS
I'm fine.

She looks at him. He doesn't look fine.

HANS (CONT'D)
It was... messy.
(exhales, then)
It didn't go exactly as planned.

ELIZABETH
It never does.

Hans leans forward...

(CONTINUED)

HANS

I will do whatever is asked of me.
I want to serve. To be of use to
the cause. To you.

Elizabeth is struck by Hans's passionate declaration of devotion to the Cause. To her.

ELIZABETH

We talked about this, Hans.

HANS

I understand and accept your
conditions, but I won't apologize
for my feelings. I can't. You're
brave and honorable. And
beautiful. Why do I have to
pretend otherwise?

17 INT. PENTAGON, HALLWAY - NIGHT

17

Stan does a newspaper crossword puzzle to ward off boredom.
He looks up as --

-- a door to a meeting room opens, and an impressive group of
Army brass files out...

...along with Zinaida, who is met by Stan. Zinaida looks
tired.

STAN

Long meeting.

ZINAIDA

Long day. I'm tired and hungry.

Stan offers her some peanuts.

ZINAIDA (CONT'D)

Is that the best you can do?

STAN

What say I'll order something from
room service when I get you back to
the hotel?

(CONTINUED)

17 CONTINUED:

17

ZINAIDA

I love that idea.

They head off.

ZINAIDA (CONT'D)

I would like a BLT. It's bacon, and
lettuce and - -

STAN

Yeah, I got it.

18 INT. MACHINE REPAIR SHOP - NIGHT

18

Philip and Elizabeth, in disguise, break into the repair
shop.

Elizabeth uses a flashlight to illuminate the darkened shop.

There's an office up front and an industrial area in the
back.They move to a door in the rear, open it, and see a large
repair shop filled with all kinds of machines and tools.

They switch on a light, closing the door behind them.

They see the mail robot. Yellow tape has been tightly
wrapped around the entire machine --

-- with an F.B.I. wax seal across the tape.

Philip goes to the mail robot, removing a spool of identical
yellow tape and a small bug from his backpack ---- while Elizabeth carefully cuts the yellow tape off the
machine.

Philip takes off his jacket, checks out the machine.

He gets on his back, slides under the machine...

Elizabeth lays out a series of tools -- wrenches, wire
cutters, screwdrivers --

(CONTINUED)

-- like a practiced surgical nurse getting ready for an operation.

PHILIP

The motor is busted.

He slides back out.

PHILIP (CONT'D)

I was going to attach the bug behind the motor, but that's not possible now.

Philip assesses the machine.

PHILIP (CONT'D)

It's going to take more time.

Philip looks at Elizabeth, picks up a screwdriver and begins to get to work...

Elizabeth watches him working...

ELIZABETH

It's only natural that you developed feelings for Martha.

Philip looks at her, keeps working...

ELIZABETH (CONT'D)

It's alright. I understand.

PHILIP

(sarcastic)

Thank you, for your permission.

ELIZABETH

I didn't mean it like that.

Philip looks at Elizabeth for a moment, then resumes working on the mail robot.

Elizabeth watches Philip as he works...

...she senses that Philip is pulling away from her...

...that something needs to be fixed between them.

Suddenly they hear a noise.

Philip stops working, looks at Elizabeth.

(CONTINUED)

18 CONTINUED: (2)

18

Elizabeth turns and exits, quietly closing the door behind her.

19 INT. REPAIR SHOP, HALL - NIGHT

19

A light has been turned on in the main office.

Elizabeth can hear someone shuffling about.

Elizabeth keeps her gun at the ready as she approaches the office.

20 INT. REPAIR SHOP, OFFICE - NIGHT

20

Elizabeth sees an elderly woman, BETTY, seated at the desk. Betty is surprised:

BETTY

Who are you?

ELIZABETH

We're repairing a machine.

Betty isn't buying it.

BETTY

It's late.

ELIZABETH

Yes, I know.

Betty stares at Elizabeth, then reaches for the phone.

Elizabeth gets to her before she can finish dialing.

She depresses the button --

-- disconnecting the call.

ELIZABETH (CONT'D)

That's not a good idea.

She unplugs the phone from the wall jack.

ELIZABETH (CONT'D)

If you scream, I will have to tape your mouth shut. And your hands. And feet.

(beat)

I don't want to have to do that.

(CONTINUED)

20 CONTINUED:

20

Elizabeth looks hard at Betty.

ELIZABETH (CONT'D)
Do you understand?

Betty looks at Elizabeth.

END OF ACT TWO

ACT THREE

21 INT. REPAIR SHOP - NIGHT 21

Philip continues to work on the mail robot. It's complicated and frustrating.

22 INT. REPAIR SHOP, OFFICE - NIGHT 22

Elizabeth sits across from Betty.

BETTY

Will it take long?

Off Elizabeth's look:

BETTY (CONT'D)

What you came here to do?

ELIZABETH

I don't know.

BETTY

Not very, I hope.

She points to the folder...

BETTY (CONT'D)

May I? It's just bills.

Elizabeth nods.

Betty puts on a pair of reading glasses...

...opens the folder and starts to pay bills...

BETTY (CONT'D)

I like to come here late at night to do the bookkeeping.

(pointed)

I'm usually alone.

While Betty checks out an invoice...

BETTY (CONT'D)

Most people don't like to work at night. They miss the stir, the activity. But I like it. When I'm sitting here, by myself, and the world slows down...

(CONTINUED)

...then paying the bill..

BETTY (CONT'D)

When Andy was sleeping, and Gil,
the house was so quiet. I would
prowl around, eat chocolates and
grapes. Listen to the radio.

She looks over another invoice...

BETTY (CONT'D)

When I'm sitting here, in the dark,
is when I feel most in tune.

ELIZABETH

In tune?

BETTY

Yes.

ELIZABETH

What does that mean?

BETTY

I feel close to my husband, I feel
his presence. I don't feel him
tonight. Probably because of you.

She removes her glasses, looks at Elizabeth, then indicates a
black and white framed photo of a man in a military uniform
from World War Two.

BETTY (CONT'D)

That's him. Gil. In the tortoise
shell frame.

Elizabeth rises and looks at the photo.

BETTY (CONT'D)

The frame was a wedding present
from his sister, Louise. She never
married. Her parents said it was
because she was too good for any
man she met. She was a pill.

Next to that is a photo of Gil with his arm around his young
wife. The young woman who would become the old woman.

BETTY (CONT'D)

That's me.

ELIZABETH

You're very pretty.

(CONTINUED)

BETTY

Yes, I was.

And then a photo of the two of them and a small boy.

ELIZABETH

Is this..?

BETTY

Andy. He runs things now.

Suddenly, afraid she misspoke, she adds --

BETTY (CONT'D)

He won't be in till the morning.

She puts her glasses back on, finishes paying another bill and moves it aside...

BETTY (CONT'D)

Gil started the shop. He was a machinist.

...picks up another bill...

BETTY (CONT'D)

He liked to take things apart and put them back together again. Only man I ever knew who broke things so he could fix them. For the fun of it.

She pays another bill, moves it aside...

BETTY (CONT'D)

He learned the machinist trade when he was in the army. World War Two. You had to learn a trade then. A skill. To be useful.

...looks at another bill, decides it doesn't need to be paid...

BETTY (CONT'D)

I taught math. Little children. I was good with numbers.

...picks up another bill...

BETTY (CONT'D)

It wasn't calculators and robots then -- the world changes. Some things stay the same.

(CONTINUED)

22 CONTINUED: (3)

22

Elizabeth is standing near the photos.

BETTY (CONT'D)
(indicating photo)
That one was taken in France.

Elizabeth looks at a photo of Gil, brow furrowed, beside a tank.

BETTY (CONT'D)
He was in Europe for four years.
Andy was three years old before he
saw his father. Gil's regiment
freed the Jewish people in the
concentration camps. He wasn't
Jewish. He was a Christian
Scientist, but after the war he
wasn't anything. I'd take Andy to
church, but Gil said he had no use
for those stories.
(beat)
What he saw stayed with him.
(beat, then)
May I have a glass of water?

ELIZABETH
I'll need your key.

Betty hands Elizabeth her office key.

Their hands touch when Elizabeth takes the key from her.

Elizabeth takes the phone out of the room with her.

23 INT. REPAIR SHOP, OUTSIDE OFFICE - NIGHT

23

Elizabeth puts the phone on the floor, and locks the door.

She stands at the door for a moment, then turns and walks off.

24 INT. REPAIR SHOP - NIGHT

24

Philip is working on the mail robot as Elizabeth enters.

ELIZABETH

It's an old woman. Her husband
started the business. She comes in
at night to pay bills.

PHILIP

At night?

ELIZABETH

She likes it when it's quiet.

Philip goes back to working.

ELIZABETH (CONT'D)

How much longer do you think?

PHILIP

I'm trying, Elizabeth.

ELIZABETH

No, I know.

A beat, as Elizabeth watches Philip working....

ELIZABETH (CONT'D)

He was away for four years during
World War Two. Her husband.

Philip looks up at Elizabeth.

ELIZABETH (CONT'D)

It's a long time to be apart.

He knows Elizabeth's talking about the two of them.

PHILIP

She picked a bad time.

The thought of what will happen to the woman weighs heavily
on both of them.

25 INT. HOTEL SUITE - NIGHT 25

Stan opens the door.

He enters, turns on a table lamp light...

...moves through the suite...

...thoroughly checking out the room.

It's clear.

STAN

Come in.

Zinaida enters the suite.

She removes her coat.

STAN (CONT'D)

I'll wait outside till the food comes. The front desk said it won't be long.

ZINAIDA

You're very good to me, Stan.

STAN

I'll bring it in as soon as it gets here.

ZINAIDA

Thank you.

Stan exits.

26 INT. HOTEL, HALLWAY - NIGHT 26

Stan takes a seat in the hallway by Zinaida's door.

27 INT. HOTEL SUITE - NIGHT 27

Zinaida steps into the bathroom.

28 INT. HOTEL SUITE, BATHROOM - NIGHT 28

She turns on the light.

She sits on the toilet, slips out of her high-heel shoes...

(CONTINUED)

28 CONTINUED:

28

...rubs her aching feet...

A29 INT. HOTEL, HALLWAY - NIGHT

A29

Room service comes down the hallway holding a tray with food.

STAN

This for room 913?

ROOM SERVICE

Yessir.

Stan raises the metal lid to make sure it's all on the up and up.

Stan reaches into his pocket and hands the Room Service guy a dollar.

ROOM SERVICE (CONT'D)

Thank you, sir.

Stan takes the tray as the Room Service guy exits, but Stan does not move to enter the room.

INT. HOTEL ROOM, BATHROOM - NIGHT

Zinaida finishes rubbing her feet. She gets up to go to the sink, then stops as -- the light from the lamp in the other room goes out.

Suddenly the light from the lamp in the other room goes out.

ZINAIDA

Hello?

No response.

ZINAIDA (CONT'D)

Stan?

She rises, steps out of the bathroom...

29 INT. HOTEL SUITE - NIGHT

29

...Zinaida steps into the room.

The light from the bathroom, throws the room into silhouette.

Zinaida sees Oleg, silhouetted, seated in a chair.

(CONTINUED)

29 CONTINUED:

29

His disguise, and the absence of adequate light, insures that she has no idea who he is.

He has a gun with a silencer pointed directly at her.

They speak in Russian with English subtitles.

OLEG

If you raise your voice, I will put
a bullet in your head.

She stands, immobile, silent.

OLEG (CONT'D)

Sit.

She sits.

ZINAIDA

Who are you?

OLEG

A patriot. Unlike you.

ZINAIDA

What do you want?

(CONTINUED)

OLEG

For you to recant everything you
said about our country and the war
in Afghanistan.

ZINAIDA

And if I do as you say?

OLEG

Then you will return to Russia --
where you will be embraced as a
hero -- a lost daughter of the
revolution who was seduced by the
West and has returned to her
senses.

ZINAIDA

You've thought it all out.

OLEG

You'll do it in the next two weeks.
Or next time there will be no talk.

A moment.

OLEG (CONT'D)

We can get to you anywhere. At any
time.

Stan waits with the tray. He glances at his watch, then
takes out his key and heads into Zinaida's room...

31 INT. HOTEL SUITE - NIGHT

31

Stan enters with the tray...

...and is immediately surprised and blind-sided by Oleg.

A struggle ensues.

Fake and real at the same time.

Finally, Oleg uses the barrel of the gun to crack Stan in the head...

...Stan reels, legs buckling, falling to the ground.

Oleg escapes.

Zinaida throws on the light.

She sees Stan on the floor, his head oozing blood.

She grabs the linen napkin off the floor...

...uses it to staunch the flow of Stan's blood.

END OF ACT THREE

ACT FOUR

32 INT. REPAIR SHOP, OFFICE - NIGHT

32

A glass of water now sits on the desk. Betty takes out a vial of pills from her purse, unscrews the cap, and taps a pill into her palm.

Elizabeth clocks the label "Lisinopril" on the bottle --

-- Betty puts the pill in her mouth, lifts the glass of water, tilts her head back and swallows.

BETTY

I have a bad heart. They say I need a new one. I don't want a new heart. What would I do with it?

She looks at Elizabeth, bringing her into focus...

BETTY (CONT'D)

What's your name?

Elizabeth considers, then --

ELIZABETH

Elizabeth.

BETTY

You remind me of a girl.

ELIZABETH

Who?

BETTY

I can't place it. When you get old, everyone reminds you of someone. You'll see. Are you a robber?

(CONTINUED)

ELIZABETH

No.

BETTY

(realizing)

Right. You're here to fix something. Right. 'All marbles present and accounted for.'

Off Elizabeth's look.

BETTY (CONT'D)

That's what my father would say in the morning before he left for work.

ELIZABETH

What did he do?

BETTY

He was a farmer. Andy says the farm is a vineyard now. A *vineyard*. Like in *France*. Yours?

ELIZABETH

He was a coal miner.

BETTY

And your mother?

ELIZABETH

She was an office worker. She cooked. Cleaned. Waited in line for food.

BETTY

Oh dear. Is she alive?

ELIZABETH

Yes.

BETTY

Where does she live?

ELIZABETH

Russia.

Betty looks at Elizabeth. The pieces come together.

She knows who Elizabeth is now and knows that Elizabeth wants her to know.

(CONTINUED)

BETTY

Your English is very good.

ELIZABETH

I've been well trained.

BETTY

Yes. Of course.

Betty knows Elizabeth wouldn't have told her if she was going to get out of there alive.

BETTY (CONT'D)

You're not going to let me leave.

Elizabeth holds her look.

BETTY (CONT'D)

Are you?

ELIZABETH

It's not possible.

A moment, as Betty takes it in. She exhales, looks around the room...

BETTY

This is not how I expected it to end.

Off Elizabeth's look:

BETTY (CONT'D)

The story.

(beat)

I'm not afraid of leaving the world. I don't know why, but I'm not. It's better than falling down in the street like a drunk, waiting for a stranger to pass by, or sitting in front of the television, alone. I hate hospitals. When Gil got sick, I hated going there to see him. I went. But I hated it. Everything about it.

A long moment, then Betty watches as Elizabeth rises and pours the contents of the vial of pills onto the table...

Betty looks from the pills to Elizabeth, realizing what Elizabeth is asking...

Elizabeth holds her look.

(CONTINUED)

32 CONTINUED: (3)

32

A moment, then Betty picks up one of the pills, puts it in her mouth, and swallows.

A33 INT. REPAIR SHOP - NIGHT

A33

Philip continues working on the mail robot. He stops for a moment, checks the clock on the wall... listens, but hears only silence...

...then resumes his work.

INT. REPAIR SHOP, OFFICE - NIGHT

Fifteen minutes or so have gone by. Most of the pills Elizabeth laid out on the table are now gone.

BETTY

Are you married?

ELIZABETH

Yes.

BETTY

It's good. To have a partner. A friend. Gil and I were married, twice.

ELIZABETH

What do you mean?

BETTY

We got divorced. He remarried. But his wife died. In an accident. And then we did it again.

She picks up another pill, places it in her mouth, sips from her glass of water, leans her head back and swallows.

BETTY (CONT'D)

We no longer had sugar in our eyes. None of that -- *why can't you be who I want you to be instead of who you are* -- stuff. This time, it stuck like glue.

(beat)

Twenty seven years. We were happy. Round two.

(beat)

Only two things Gil never said a blessed word about. Helen.

(MORE)

(CONTINUED)

CONTINUED:

BETTY (CONT'D)

The other woman. My nemesis. My
best friend.

A moment as the memory washes over her...

ELIZABETH

What was the other thing?

BETTY

The war, of course.

She looks at Elizabeth, like she's a painting, as a strange
thought begins to dawn on her...

BETTY (CONT'D)

Did Gil send you?

ELIZABETH

Yes.

BETTY

I don't want to feel pain. Did he
tell you I'm afraid of pain?

ELIZABETH

Yes.

Betty considers, then...

BETTY

Is he with Helen?

(CONTINUED)

CONTINUED: (2)

ELIZABETH

No.

A moment, as Betty recedes into her mind, her thoughts and memories, then...

BETTY

I don't want anything to happen to Andy. He's a good boy. A good son.

ELIZABETH

Nothing will happen.

BETTY

You promise?

ELIZABETH

I promise.

Betty leans her head back, closes her eyes...

BETTY

Do you have children?

ELIZABETH

Yes.

She opens her eyes, raises her head, faces Elizabeth.

BETTY

And this is what you do?

ELIZABETH

Sometimes.

BETTY

By yourself?

ELIZABETH

With my husband.

BETTY

Why?

(CONTINUED)

CONTINUED: (3)

The question hits Elizabeth with the power of an unexpected blow.

ELIZABETH

To make the world a better place.

BETTY

You think doing this to me will
make the world a better place?

Elizabeth looks at her.

ELIZABETH

I'm sorry. But it will.

BETTY

That's what evil people tell
themselves when they do evil
things.

Betty reaches for another pill, but her hand is shaking, and she scatters a bunch of pills on the floor...

BETTY (CONT'D)

I can't...

Betty's eyes lock on Elizabeth...

...Elizabeth holds her look --

-- as the life slips out of Betty in a long sustained
breath...

...her head falls back to the side, her dead eyes open,
staring off into the distance...

INT. REPAIR SHOP - NIGHT

Philip leans into the mail robot -- he clicks on the bug he's now finished installing. In his right hand, he holds a receiver/recorder at arm's length away from the mail robot -- the receiver/recorder is almost identical to the cassette player that Martha conceals inside her glasses case and uses to record from Gaad's bug inside the F.B.I.

PHILIP

1-2-3.

Philip stands up, presses the PLAY button on the receiver/recorder in his right hand -- it plays back his voice.

(CONTINUED)

CONTINUED:

PHILIP (CONT'D)
(on receiver/recorder)
1-2-3.

Elizabeth enters.

He stops, looks up.

ELIZABETH
It's done.

PHILIP
What about..?

(CONTINUED)

CONTINUED: (2)

ELIZABETH

They'll find her in the morning.
She was sick.

PHILIP

You okay?

ELIZABETH

Yes.

A beat, her back turned to Philip, Elizabeth starts to cry...

PHILIP

Elizabeth...

ELIZABETH

It's alright, I'm alright, it's
nothing.

She makes herself stop. Breathes in. Wipes the tears away.

ELIZABETH (CONT'D)

We have to go.

34 INT. F.B.I. HEADQUARTERS - DAY

34

Stan, his face bearing the brunt of his fight with Oleg,
meets with Gaad and Aderholt...

ADERHOLT

How long was she alone in the room?

STAN

No more than 10 minutes.

GAAD

He must have come through a window.

ADERHOLT

Maybe he was there all along.

GAAD

Hiding.

ADERHOLT

In a closet... under the bed...

GAAD

You checked the room first?

(CONTINUED)

STAN

Yeah.

Stan rubs his head...

GAAD

You alright?

STAN

I've got a hell of a headache.
Other than that, I'm good.

ADERHOLT

You take some aspirin?

STAN

Yeah.

ADERHOLT

It works better if you take it with
beer. It's not supposed to, but it
does.

GAAD

Go home, Stan. Rest up.

Stan and Gaad exchange a look.

GAAD (CONT'D)

Don't worry, we'll beef up her
security.

STAN

Okay. Thanks.

Stan exits the room.

Stan waits in his car. A moment, then Oleg gets in.

OLEG

She didn't break or confess. Or
panic.

STAN

Maybe she was in shock. Thinking
she was going to die.

A moment as they sit in silence.

STAN (CONT'D)

Has anybody said anything at the
Rezidentura?

OLEG

Nothing yet.

Stan removes a six pack of beer from a brown paper bag. He
offers one to Oleg.

OLEG (CONT'D)

Not for me.

Stan removes a vial of Tylenol and places three pills in the
palm of his hand...

OLEG (CONT'D)

How's your head?

STAN

Felt better.

Stan cracks open a can of beer and washes the pills down with
a pull...

OLEG

Sorry for hitting you so hard.

Stan nods, takes another pull...

OLEG (CONT'D)

Try it with a raw egg. It's what
we do. For a hangover.

STAN

(pointed)

I don't have a hangover.

Oleg nods, takes it in, then...

OLEG

(re: beer)

I think I'll have one.

Stan hands him a can of beer.

STAN

There wasn't just a little part
that wanted to crack my head open?

OLEG

Maybe more than a little.

(CONTINUED)

35 CONTINUED: (2)

35

Oleg cracks open the can, drinks. Oleg offers a nod and tight smile...

STAN

So, what now?

OLEG

Now we wait.

36 INT. GABRIEL'S SAFE HOUSE - DAY

36

Philip and Gabriel are in the middle of a game of Scrabble.

Philip places letters on the board...

GABRIEL

Geode. Very nice.

PHILIP

Don't do that.

GABRIEL

It's a strong word is all I'm saying.

He tallies the score....

GABRIEL (CONT'D)

Seventeen.

(smiles)

Stuck between a 'geode' and a hard place.

Gabriel takes all seven letters and puts them on the board.

PHILIP

Amatory.

Gabriel tallies up his score.

GABRIEL

Twenty-four...

Off Philip's look:

(CONTINUED)

GABRIEL (CONT'D)
Loving. Devoted. Adoring.

PHILIP
Where do you come up with this stuff?

GABRIEL
I love words. They leave a trail. For example, 'amatory' is from the Latin word for love, while wedlock -- the condition of being married -- is Norse, Norwegian. Wed-lock, which means perpetual battle.

Gabriel smiles, picks up new tiles...

PHILIP
Your point being..?

GABRIEL
Love and marriage are in many ways antithetical to one another.

Philip reconfigures his tiles, but he's listening...

GABRIEL (CONT'D)
One is a bolt of lightning, an epiphany, the other is planting and tilling and tending. Hard work.

PHILIP
I'm trying to concentrate, Gabriel.

GABRIEL
Sorry.

Philip puts down letters.

GABRIEL (CONT'D)
Sphinx. Excellent.
(tallies the score)
Fifty nine. Bravo.

Philip looks at Gabriel.

PHILIP
When I first saw Elizabeth, I felt...

GABRIEL
A bolt of lightning?

PHILIP

It never happened before. Or
since.

A beat, then --

GABRIEL

May I share something with you?

Off Philip's look:

GABRIEL (CONT'D)

Elizabeth rejected the first
officer who was proposed to be her
husband in America.

This is a big surprise to Philip.

GABRIEL (CONT'D)

In her own way, she chose you.

PHILIP

It never felt that way to me.

GABRIEL

Nevertheless, it's true.

Philip shakes his head... stares at his tiles.

GABRIEL (CONT'D)

What's going on, Philip?

Philip looks up at Gabriel.

GABRIEL (CONT'D)

You're not in this alone.
Elizabeth loves you, I love you.
What's the problem?

PHILIP

The *problem*? The problem, Gabriel,
is you. All this... talk, talk,
talk... you think you can wrap me
around your little finger? I'm not
Elizabeth --

GABRIEL

-- I never said --

Philip bangs the table with his fist, scattering tiles --

PHILIP

I trusted you!

(CONTINUED)

Philip stares dead at Gabriel. Gabriel holds his look.

PHILIP (CONT'D)

(fierce)

Your job was to look out for me!
It was!

(beat)

My job is to look out for my kids.
Because nobody else is going to.

Philip leaves.

END OF EPISODE