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THE AMERICANS

Show number: BDU513
"The Soviet Division"

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THE AMERICANS
"The Soviet Division"
CAST

ELIZABETH JENNINGS
PHILIP JENNINGS
STAN BEEMAN
PAIGE JENNINGS
HENRY JENNINGS
AGENT ADERHOLT *

CLAUDIA
TUAN
MARTHA
RENEE
KIMMY
EVGHENIYA MOROZOV
ALEXEI MOROZOV
PASHA MOROZOV
PASTOR TIM
ALICE
GENNADI BYSTROV
ISAAC BRELAND (O.S.)
POLYGRAPHER (LEONARD)
ERICA

CIA SECURITY OFFICER (AKA "THOMAS")
RADIO VOICE (O.S.)
PARAMEDIC #1
TV ANNOUNCER (ON TV)
KEVIN
SUSAN [OMITTED]
LINDA
VOLODYA
TEACHER
MAN
WOMAN
CIA OFFICER (O.S.)
LITTLE OLYA *

* - non-speaking

THE AMERICANS
"The Soviet Division"
SETS

INTERIORS:

MOROZOV HOUSE
UPSTAIRS HALLWAY
PASHA'S ROOM
MASTER BEDROOM [OMITTED]
DOWNSTAIRS
ENTRYWAY
KITCHEN
LIVING ROOM
STAIRWAY [OMITTED]

JENNINGS HOUSE
KITCHEN
FAMILY ROOM
LAUNDRY ROOM
GARAGE
MASTER BEDROOM
MASTER BATHROOM

SAFEHOUSE

OPERATIONAL VEHICLE [OMITTED]

BRELAND HOUSE
KITCHEN

APARTMENT
LIVING ROOM

FOOD PANTRY

GYM
RACQUETBALL COURTS

ECKERT COVER HOUSE

BEEMAN HOUSE
KITCHEN

JENNINGS FAMILY CAR

EXTERIORS:

MOROZOV'S STREET

MOROZOV HOUSE

JENNINGS NEIGHBORHOOD

RESIDENTIAL NEIGHBORHOOD
APARTMENT BUILDING

BRELAND HOUSE

MOSCOW STREETS

MOSCOW NEIGHBORHOOD PARK

LARGE WASHINGTON D.C. APT BUILDING

INNER CITY STREETS
NEAR FOOD PANTRY

JENNINGS BACKYARD

VIRGINIA STREETS

DESERTED BRIDGE OVER A BIG BODY OF
WATER

THE AMERICANS
"The Soviet Division"
CHRONOLOGY

SCENE

1 – 12

13 – 14

15 – 18

19 – 21

22 – 26

27 – 32

33 – 38

39 – 47

DAY

Night 1 (Wednesday)

Day 2 (Tuesday)

Night 2

Night 3 (Saturday)

Day 4 (Monday)

Night 4

Day 5 (Sunday)

Night 5

TEASER

1 EXT. MOROZOVS' STREET - NIGHT

1

IMMEDIATELY FOLLOWING 512.

Philip, Elizabeth and Tuan have just walked past the CIA car and are heading toward the Morozov house.

They don't miss a beat as they head up the Morozovs' front stairs.

Philip rings the front door bell.

They wait.

Philip rings the bell again.

No answer.

Philip bangs on the door.

ELIZABETH

Cool it.

Still no answer from inside the house.

Philip turns and walks down the steps.

Elizabeth and Tuan follow him. Philip does not break his stride --

PHILIP

I'm going around back. Break in if I have to.

Elizabeth catches up to Philip --

ELIZABETH

You can't. He'll see us.

Philip hesitates just a moment, then continues to head around toward the back.

TUAN

They're here.

They all look to see...

...the Morozovs' car is coming down the street.

(CONTINUED)

1 CONTINUED:

1

It passes the CIA car, then pulls into the driveway.

Philip, Elizabeth and Tuan walk toward the car as Alexei and Evgheniya park and get out.

ALEXEI

You are here. Hello.

ELIZABETH

Hi guys. We were just out for a walk.

EVGHENIYA

Oh, good. You come to see us?

PHILIP

Yeah.

ALEXEI

Okay. Come in. We have something to eat.

They all head up the front stairs as the Morozovs open the front door.

2 INT. MOROZOV HOUSE - NIGHT

2

Philip, Elizabeth, Tuan, Alexei, and Evgheniya all come in, taking their coats off. As they do, Evgheniya calls upstairs:

EVGHENIYA

Pashenka! Your friend is here.

No answer from upstairs.

TUAN

I'll go up.

Tuan heads upstairs.

ALEXEI

Brad, you want beer? No kvass today.

PHILIP

Beer sounds good.

ALEXEI

Dee? Beer, wine?

(CONTINUED)

ELIZABETH
I'll take a beer.

Alexei heads to the kitchen. As he does, there's a scream from upstairs --

TUAN
Help! Everybody, help!

The adults immediately run up the stairs.

3 INT. MOROZOV HOUSE, UPSTAIRS HALLWAY / PASHA'S ROOM - NIGHT 3

Tuan is backing away from Pasha's bed in panic as the adults run up the stairs.

Alexei is at the head of the pack. As he rushes into Pasha's room --

TUAN
He's bleeding...

The adults see Pasha lying on the bed, not moving --

-- the wet, dark sheets --

Evgheniya runs to the bed --

EVGHENIYA
Pasha. Pashenka --

Alexei shakes Pasha, but he doesn't respond.

Alexei turns Pasha's arms --

They all see that Pasha's wrists are cut horizontally, with one wrist steadily oozing blood and the other -- cut deeper and at a slight angle (as if the cut had been less controlled) -- bleeding more profusely.

Evgheniya screams.

On the floor by the bed is a bloody razor.

ELIZABETH
I'm calling 9-1-1.

Elizabeth rushes out of the room. As she does --

Philip rushes into the room, carrying as many towels as he could grab from the bathroom in the hall. He rushes to Pasha and puts a towel on each of his wrists.

(CONTINUED)

PHILIP
(to Alexei)
Hold this. Tight.

Alexei holds Pasha's wrist tight for a moment. Then he looks at Philip.

ALEXEI
You hold. Please.

Philip holds both of the bandages tight on Pasha's wrists.

Alexei runs out of the room and down the stairs.

Evgheniya holds Pasha's head...

EVGHENIYA
(in Russian)
Pashenka, please, my baby, my
little boy, oh no, oh no...

Philip puts his ear to Pasha's mouth.

PHILIP
He's breathing.

Evgheniya doesn't seem to hear him.

The towels are soaked through with blood.

It's an ugly, messy scene, blood everywhere.

4 INT. MOROZOV HOUSE, DOWNSTAIRS - NIGHT

4

Elizabeth is on the phone.

ELIZABETH
(into phone)
It's bad, can you get here any
faster?
(beat)
Okay. I'll tell them.

She puts the phone down and calls up the stairs --

ELIZABETH (CONT'D)
They're on their way.

INTERCUT WITH:

5 OMITTED

5

6 INT. MOROZOV HOUSE, PASHA'S ROOM - NIGHT 6

Elizabeth calls from downstairs.

ELIZABETH
They want to know if he's
breathing.

PHILIP
Yes.

ELIZABETH
You've got pressure on the wounds?

PHILIP
Yes.

7 INT. MOROZOV HOUSE, DOWNSTAIRS - NIGHT 7

Elizabeth picks up the telephone receiver.

ELIZABETH
(into phone)
He's breathing, but he's not
conscious... they've got pressure
on the wounds... my husband does.

The front door opens. Elizabeth sees --

Alexei rushes into the house, the driver of the CIA car (the
CIA SECURITY OFFICER, Thomas) behind him. They head quickly
up the stairs.

Elizabeth takes that in.

ELIZABETH (CONT'D)
(into phone)
Okay, okay. How soon will you be
here?

8 INT. MOROZOV HOUSE, PASHA'S ROOM - NIGHT 8

Alexei and the CIA Security Officer rush into the room. The
CIA Security Officer has pulled out his handheld radio.

CIA SECURITY OFFICER
(into radio)
I need an ambulance at location
R29. I've got a teenage boy,
suicide attempt.

(CONTINUED)

RADIO VOICE (ON RADIO)
Okay, we'll get them.

The CIA Security Officer puts his ear to Pasha's mouth.

PHILIP
He's breathing.

The CIA Security Officer takes Pasha's pulse.

CIA SECURITY OFFICER
(into radio)
He's breathing, pulse weak.

RADIO VOICE (ON RADIO)
Got it.

Pasha is white, unconscious, breathing shallowly.

The CIA Security Officer takes over one of the towel bandages from Philip, keeping the pressure on.

Evgheniya is in shock, still holding Pasha's head.

Elizabeth rushes in. She stares from the doorway.

Alexei stares at his son.

Tuan is off to the side, watching it all.

They wait. The sound of a siren approaching can be heard in the distance.

9 OMITTED

9

10 EXT. MOROZOV HOUSE - NIGHT

10

The CIA Security Officer holds the front door open as two paramedics carry Pasha down the front steps on a stretcher.

Pasha's wrists are pressure bandaged and there's an oxygen face mask over his mouth and nose. There's an IV in his arm.

Evgheniya follows behind the stretcher, grief-stricken, trying to stay as near to her son as possible. Alexei is right behind her.

Both parents are shell-shocked.

Tuan watches the scene from a few steps back.

(CONTINUED)

Philip and Elizabeth follow a respectful distance behind Evgheniya and Alexei.

The paramedics roll Pasha on the stretcher toward the awaiting ambulance. As they get there:

PARAMEDIC #1
We're taking him to Holy Cross.
Should be there in ten minutes.

EVGHENIYA
He is okay? You promise?

PARAMEDIC #1
He's stable.
(beat)
You can come with us. We can only
take one of you.

ALEXEI
(in Russian)
You go, I'll be right there.

Evgheniya nods, climbing in the ambulance with Pasha.

Elizabeth and Tuan watch.

As this happens -- the CIA Security Officer stares at Philip for a moment. It's almost as if he senses something is wrong. As if his trained eye is almost seeing through Philip's disguise.

Philip looks back at him, calmly, playing the concerned neighbor.

The CIA Security Officer continues to stare, something not sitting right. But then --

He turns away, getting on his radio.

CIA SECURITY OFFICER
(into radio)
They're taking him to Holy Cross.
I'm gonna meet the family there.

RADIO VOICE (ON RADIO)
Got it.

Philip walks over to Alexei, as the ambulance pulls away, lights flashing, siren off.

PHILIP
Do you want me to drive you?

(CONTINUED)

ALEXEI

No. No -- I want car.

PHILIP

Whatever we can do. Whatever you need.

ALEXEI

Okay... I need... get things for hospital.

As they head towards the house, the CIA Security Officer calls to Alexei.

CIA SECURITY OFFICER

I'm gonna follow them. I'll see you there.

Alexei nods as the CIA Security Officer jogs off to his car.

PHILIP

Who is that guy?

ALEXEI

Because we defect. Government... give us protection.

Philip and Alexei head into the house.

Elizabeth stays outside with Tuan.

11 INT. MOROZOV HOUSE, UPSTAIRS HALLWAY - NIGHT 11

Alexei comes up the stairs, Philip behind him.

Alexei pauses briefly outside of Pasha's room, then goes in.

12 INT. MOROZOV HOUSE, PASHA'S ROOM - NIGHT 12

Philip stands at the door. Alexei numbly starts to put together a few items to take to Pasha at the hospital. As he does so, both men glance at the bloody bed.

As he packs, Alexei stops, seeing a note handwritten in Russian on Pasha's desk.

He reads it.

He turns to Philip and stares.

(CONTINUED)

ALEXEI

Note from Pasha. He say he love
us. Not want to... make all this
bad for us. Life here. He say he
sorry. He cannot live in America.
But he want us to be happy here.

Philip and Alexei stare at each other.

END OF TEASER

ACT ONE

13 EXT. JENNINGS NEIGHBORHOOD - DAY 13

OPENING CREDITS ROLL AS the Jennings family car drives through the Jennings neighborhood, pulls into the Jennings driveway, and parks.

CHYRON: **Two Weeks Later**

Philip gets out of the Jennings family car. As he does, he sees...

...Stan and Renee unloading boxes from Renee's jeep.

Philip crosses the street to them.

PHILIP

Need a hand?

STAN

Thanks, but I think we've got it covered.

(re: boxes)

A pipe burst in Renee's building last night.

RENEE

My apartment's like a swimming pool.

PHILIP

Damn.

Renee carries a box into the house.

STAN

The whole place was flooded. They have to rip up the floor and dry out the subfloor...

PHILIP

That's gonna take a while.

STAN

They said a month.

(a smile)

Maybe two if I get lucky.

Stan smiles, grabs a box and heads inside.

14 INT. JENNINGS HOUSE, KITCHEN - DAY 14

OPENING CREDITS CONTINUE AS NECESSARY AS Elizabeth cleans up the kitchen. Philip enters. He speaks sotto to Elizabeth:

PHILIP
She's moving in.

ELIZABETH
Renee?

PHILIP
A pipe burst at her apartment.
It's temporary, supposedly. Couple
months. Stan looks thrilled.

ELIZABETH
Well... we'll see in a couple
months.

PHILIP
What do you think would happen...
if they had kids... and she's one
of us?

Elizabeth looks at him, doesn't know what to say.

PHILIP (CONT'D)
Paige thinks she's got it bad.
(beat)
I met Alexei at Quarry House
Tavern. I spent two and a half
hours checking it first. Nobody
there.

ELIZABETH
Good.

PHILIP
Pasha's doing better. They're
letting him out of the hospital in
another week or two. Evgheniya is
going to take him back home.

Elizabeth takes this in: it worked. Then --

ELIZABETH
Alexei?

Philip shakes his head.

PHILIP
Too scared.

(CONTINUED)

ELIZABETH

Didn't we send someone to say it
won't be a problem?

PHILIP

Didn't get him over it.

(beat)

Think about him, alone here. His
wife and son back home without him.

(beat)

I'm not even sure I like the guy,
but...

A moment.

PHILIP (CONT'D)

Tuan almost killed that kid. If
Pasha had died...

(beat)

He's so tough, but he's... he's
just a kid.

ELIZABETH

Like we were.

(beat)

I wish we could take him with us.

PHILIP

What?

ELIZABETH

I know. But...

PHILIP

No, you're right. He could use
that.

ELIZABETH

They'd never let him go. I was
just thinking...

PHILIP

I know.

They look at each other.

Establishing.

16 INT. SAFEHOUSE - NIGHT 16

Philip and Elizabeth meet with Claudia.

PHILIP

Our guys have been around the neighborhood five different times in the last week and a half. The CIA car has been in its usual spot, but less frequent.

ELIZABETH

So it looks like we're okay.

PHILIP

Whatever the guy saw in me, we think he let it go.

CLAUDIA

That's a relief. I think we'll all be happy when this is done. Where are we?

ELIZABETH

Evgheniya's taking Pasha back to Moscow.

CLAUDIA

All right. You did it. When?

PHILIP

Soon.

CLAUDIA

Good.

PHILIP

The doctors said he needs counseling. They want to put him on lithium.

ELIZABETH

Evgheniya and Alexei won't let them.

This sits there a moment. Then --

PHILIP

Alexei's too scared to go back.

A moment.

(CONTINUED)

PHILIP (CONT'D)

The family could stay together,
Claudia.

CLAUDIA

It's going to work better for her
to be there without a husband,
given why the Centre wants her
back.

ELIZABETH

No matter what Alexei did, Pasha's
just a kid. The mother didn't even
want to go. He needs his father.

CLAUDIA

We already told her they could come
home. But nobody's going to roll
out a red carpet for him.

PHILIP

We almost killed their son. We're
sending her back to be blackmailed.
Do we have to tear the family
apart, too?

Claudia takes in his passion. Then --

CLAUDIA

I can ask, but it won't change
anything.

That hangs there.

CLAUDIA (CONT'D)

Where are you with your big
decision?

ELIZABETH

We're getting there.

17 EXT. VIRGINIA STREETS/INT. JENNINGS FAMILY CAR - NIGHT, MOVING 17

Philip and Elizabeth sit quietly in the car for a moment.

ELIZABETH

If we're leaving, we need to figure
out Paige and Henry.

Philip nods.

(CONTINUED)

ELIZABETH (CONT'D)
Maybe plan a trip, family trip.

PHILIP
Europe. Tell them right before
crossing over. The later the
better.

ELIZABETH
I think we can tell Paige before.
She can handle it, and maybe she
could help with Henry when we get
there.

A moment.

ELIZABETH (CONT'D)
It'll be good. All of us together
without any of this shit on our
backs.

A moment.

PHILIP
Okay. That's it then. We're
going.

18 INT. JENNINGS HOUSE, FAMILY ROOM - NIGHT 18

Paige is on the couch doing homework. Henry is at the
computer. The TV is on, playing the news.

The kids study, then Paige's attention is caught by the TV:

TV ANNOUNCER (ON TV)
-- It was during a microphone check
for President Reagan's weekly radio
address. Here's what the President
said.

Paige looks up at the TV, which shows images of the press
room near Reagan's ranch, getting ready for the weekly audio
address.

PRESIDENT REAGAN (V.O., ON TV)
My fellow Americans, I'm pleased to
tell you today that I've signed
legislation that will outlaw Russia
forever. We begin bombing in five
minutes.

Paige stares at the story on TV.

(CONTINUED)

She glances over at Henry.

Henry is absorbed in the computer, not noticing the news at all.

TV ANNOUNCER (ON TV)
We have now learned that the
President's joke could have led to
war with the Soviet Union.

Paige turns back to the TV, which shows video of warships on alert at sea --

TV ANNOUNCER (ON TV) (CONT'D)
US intelligence is reporting that
Soviet armed forces were put on
wartime alert shortly after the
President's comments were made
public.

The TV now shows a map of US and Allied naval forces arrayed against each other in the North Pacific.

TV ANNOUNCER (ON TV) (CONT'D)
Allied forces in turn raised their
readiness status.

Paige can't turn away from the story.

ON THE TV: Ronald Reagan smiles and waves as he walks from the Rose Garden into the Oval Office.

TV ANNOUNCER (ON TV) (CONT'D)
The State Department insisted that
the Soviets were, quote, blowing
the incident out of proportion for
propaganda purposes, but in the
Soviet Union, this seems to be no
joke.

Paige stares hard at Ronald Reagan on the television.

19 EXT. BRELAND HOUSE - NIGHT 19

Establishing. The sounds of a small teenage gathering are heard from inside.

20 INT. BRELAND HOUSE - NIGHT 20

A small get-together with Kimmy and five or six of her friends while her parents are out of town.

(CONTINUED)

There's pot, music, chips... and Philip, in heavy disguise as "Jim Baxter."

Everyone's giving each other massages...

...except for KEVIN, who's lying on a couch. Kevin takes a hit from a joint and passes it to...

...Kimmy. Kimmy takes a hit off the joint and passes it back to Erica, who's rubbing her shoulders...

ERICA
I'm totally wasted.

Kimmy then passes the joint to Philip.

Philip stops rubbing LINDA's back while he takes a hit off the joint...

LINDA
Ooh. Don't stop.

Goofy laughter as Philip passes the joint and resumes rubbing Linda's back.

PHILIP
Better?

LINDA
Mmhmmm...

KEVIN
Pace yourself, Jim. Linda can go all day.

LINDA
Kevin can rub his dog's belly all day, but ask him to rub your feet. Hah!

KEVIN
Bullshit.

LINDA
Oh, yeah, like really?!
(to Kimmy, re: "Jim")
How can I find a boyfriend like Jim?

KIMMY
Jim's not my boyfriend.

(CONTINUED)

LINDA

Sad.

(to Philip)

You've got magic hands, Jimbo.
Don't stop, don't ever stop.

KIMMY

Stop trying so hard, Linda.

ERICA

(to Philip)

You got a girlfriend, Jim?

PHILIP

Nope.

LINDA

You available?

PHILIP

Uh. No. Actually, I might be
moving to Japan.

KIMMY

What?

LINDA

I love Japan.

KEVIN

You don't know shit about Japan,
Linda. You just love chicken
teriyaki.

Everybody laughs, except for Kimmy who looks a little stunned
at the news.

ERICA

For what?

Philip sees Kimmy get up and leave the room.

PHILIP

I think I'm getting a job there.

ERICA

Cool.

LINDA

(to Philip)

I'm dying to go to Japan.

(CONTINUED)

KEVIN
Jesus, Linda.

Philip gets up to follow Kimmy. As he walks out of the room...

LINDA
Seriously. I want to be a geisha girl.

Laughter.

KEVIN
Do you even know what a geisha is, Linda?

21 INT. BRELAND HOUSE, KITCHEN - NIGHT 21

Philip joins Kimmy and sees that she's crying.

KIMMY
Are you really going to Japan?

PHILIP
Looks like it.

KIMMY
When were you going to tell me?

PHILIP
Tonight.

KIMMY
It's so far away.
(re: her tears)
It's stupid, I know...

Kimmy wipes away her tears...

KIMMY (CONT'D)
What am I gonna do without you?

PHILIP
You'll be fine, Kimmy, more than fine. I've seen you change and grow in amazing ways.
(he touches her cheek)
You've got good friends, a great relationship with your dad now... you're going to have a great life.

22 EXT. MOSCOW STREETS - DAY 22

Martha, bundled against the cold, walks with her KGB liaison, VOLODYA. They speak in Russian with English subtitles.

VOLODYA
Lovely weather, yes?

MARTHA
Yes.

He looks at her, gestures for her to go on (encouraging her to practice her Russian).

MARTHA (CONT'D)
It's cold.
(then, trying)
But the clouds is beautiful.

VOLODYA
The clouds ARE beautiful.

MARTHA
The clouds ARE beautiful.

VOLODYA
Yes they are. Come.

He leads her into...

23 EXT. MOSCOW NEIGHBORHOOD PARK - DAY 23

Martha and Volodya walk into the park.

A group of three-year-old to eight-year-old children run around a playset. Some teachers supervise them.

Martha looks at the children.

VOLODYA
Adorable children.

MARTHA
Adore-able?

VOLODYA
Cute. Pretty. Adorable.

MARTHA
Adorable. Yes.

(CONTINUED)

VOLODYA

Good.

Volodya gestures for Martha to sit with him on a nearby bench. They sit a moment.

A ball rolls over towards them. A four-year-old girl runs over to them, picks up the ball -- she stops and looks up at Martha.

TEACHER

Olya!

The girl runs back to the other kids.

VOLODYA

They're from the children's home.
Orphans.

MARTHA

Orphans?

VOLODYA

No parents.

Martha takes that in.

VOLODYA (CONT'D)

I spoke to...
(in English)
Gabriel.

Martha looks at him. Volodya continues in Russian:

VOLODYA (CONT'D)

We want you to be happy.

Volodya gestures toward the little girl playing with the others.

VOLODYA (CONT'D)

Olya...
(beat)
She's all alone.

Martha stares at the little girl, finally seeing a future in front of her.

END OF ACT ONE

ACT TWO

24 EXT. LARGE WASHINGTON D.C. APARTMENT BUILDING - DAY 24

Establishing.

25 INT. APARTMENT, LIVING ROOM - DAY 25

A POLYGRAPHER administers a polygraph to Gennadi Bystrov, who sits, wired up, across the table from him.

Stan and Aderholt are nearby, observing.

POLYGRAPHER

Up until that time, had you ever met Sofia Kovalenko?

GENNADI

No.

The Polygrapher checks the chart as Gennadi answers. He makes a notation and looks at his list of questions.

POLYGRAPHER

Are you acquainted with members of any Soviet security agency?

GENNADI

Yes.

The Polygrapher checks the chart and makes a notation.

POLYGRAPHER

Did a member of a Soviet security agency help you prepare for this test?

GENNADI

No.

The Polygrapher takes a longer-than-usual look at the chart.

Stan and Aderholt exchange looks.

The Polygrapher scribbles something, then looks back at Gennadi.

POLYGRAPHER

There appears to be a problem with your answer to this question.

(CONTINUED)

GENNADI

What problem? I'm saying truth.

POLYGRAPHER

There's a problem. Is there anything you can tell us that would help clear it up?

GENNADI

No. I -- listen, maybe you see something there because... this is making me nervous when you say there's problem, but -- I'm telling truth. Whole truth, nothing but truth.

The Polygrapher looks at him.

POLYGRAPHER

Let's continue. Please answer simply "yes" or "no." Apart from Sofia Kovalenko and the people in this room, are you aware of anyone who knows you've met with agents from the Federal Bureau of Investigation?

GENNADI

No.

POLYGRAPHER

Apart from Sofia Kovalenko and the people in this room, are you aware of anyone who knows that you are meeting with us today?

A moment's hesitation.

GENNADI

No.

A beat.

POLYGRAPHER

Excuse us for a moment.

The Polygrapher goes over to Stan and Aderholt in the corner. They whisper:

POLYGRAPHER (CONT'D)

Flying colors.

(CONTINUED)

STAN

Nothing?

POLYGRAPHER

Zero. No sign of any deception.

Stan and Aderholt look at each other.

26 INT. JENNINGS HOUSE - LATE AFTERNOON 26

Philip comes downstairs in his workout clothes, carrying his racquetball bag, heads for the front door...

HENRY (O.S.)

Dad!

Philip turns, sees Henry approaching, holding a letter...

HENRY (CONT'D)

I got in! St. Edwards. And I got the scholarship.

Henry shows the acceptance letter to Philip.

HENRY (CONT'D)

Chris got in too. She's already buying clothes and stuff.

PHILIP

Henry... look, I'm sorry. I know we said you could go, but... it's not going to work out.

HENRY

What?! What are you talking about? You already said I could go. I'm going.

PHILIP

It's not that simple, Henry.

HENRY

Yes, it is. It's actually really simple. I'm accepted and I'm going. You and Mom --

PHILIP

(harshly)

You're not going, Henry. That's it.

Henry stares at him.

(CONTINUED)

PHILIP (CONT'D)
This family stays together.

Philip heads out with his racquetball gear.

27 INT. FOOD PANTRY - NIGHT 27

Her cross dangling from her neck, Paige helps on an assembly line, packing different food items into grocery bags.

A few people down the line, Pastor Tim and Alice work nearby an elderly MAN and WOMAN.

Paige is far enough away to be out of the conversation, but close enough to overhear.

WOMAN
Buenos Aires sounds so exciting.

ALICE
It's certainly going to be an adventure.

MAN
They've got a lot of Nazis hiding out there. From after the war.

PASTOR TIM
We'll be sure to say hi.

Bad joke.

WOMAN
Any news on your replacement, Pastor Tim?

PASTOR TIM
We're still searching, but there are some very interesting possibilities.

MAN
Not too interesting, I hope.

PASTOR TIM
Definitely not.

Better joke.

Pastor Tim excuses himself and approaches Paige.

(CONTINUED)

PAIGE
Farewell tour?

PASTOR TIM
It's a never-ending saga.

PAIGE
Except there's an end.

PASTOR TIM
True.

They share a smile.

PASTOR TIM (CONT'D)
Rumor has it a surprise party is in
the works for me and Alice.

PAIGE
My lips are sealed.

PASTOR TIM
You don't have any inside
information you could share with
me?

PAIGE
Nope.

PASTOR TIM
You don't have any information or
you just won't tell me?

PAIGE
Yes.

Pastor Tim laughs.

MUSIC RISES:

28 INT. GYM, RACQUETBALL COURTS - NIGHT

28

MUSIC CONTINUES: Philip and Stan finish their racquetball
game. Renee shows up behind the glass, dressed to play,
carrying her own racquet.

She knocks on the glass.

Stan stops playing, waves to her, then opens the door to let
her in.

(CONTINUED)

28 CONTINUED: 28

Philip is a bit surprised that Stan is planning to stay and play more with Renee after their game.

Greetings are exchanged.

29 INT. FOOD PANTRY - NIGHT 29

MUSIC CONTINUES: As the food pantry volunteers wrap up, Paige waves goodbye to Pastor Tim and a few friends. She heads out on her own...

A30 INT. JENNINGS HOUSE, MASTER BEDROOM - NIGHT A30

MUSIC CONTINUES: Elizabeth, carrying some laundry, opens the closet doors. She hangs a few shirts. Then, something stops her. She stares into the closet, looking at all of the clothes hanging there.

She looks down, sees her shoes on the floor of the closet... eight pairs.

She stands there, taking it in.

30 INT. GYM, RACQUETBALL COURTS - NIGHT 30

MUSIC CONTINUES: Philip finds himself behind the glass, watching his friend Stan play racquetball with his new girlfriend.

Stan turns around and notices Philip is still there watching him. He smiles at Philip, then continues playing.

Philip heads off to the locker room.

31 EXT. INNER CITY STREETS, NEAR FOOD PANTRY - NIGHT 31

MUSIC CONTINUES: Paige walks from the food pantry on the same route she took the night she was there with her mother in Ep. 411.

Paige walks the same path, taking in the surroundings.

A32 INT. JENNINGS HOUSE, KITCHEN - NIGHT A32

MUSIC CONTINUES: Elizabeth sits at the kitchen counter. There is a glass of water in front of her.

(CONTINUED)

Elizabeth looks around the kitchen and family room. She sees the stove, refrigerator, family room television.

She sits there, taking it all in.

32 EXT. INNER CITY STREETS - NIGHT 32

MUSIC CONTINUES: Paige approaches the parking lot where she and her mother were attacked.

She looks around for a moment, scared. She steadies herself, buries her fear, and heads into the parking lot.

Paige walks through the parking lot, goes to the Jennings family car.

She gets in, and drives away.

END OF ACT TWO

ACT THREE

33 EXT. MOROZOV HOUSE - DAY 33

Tuan, Philip and Elizabeth (in heavy disguise as "the Eckerts") knock on the door. Evgheniya answers. She looks exhausted and sad. She hugs Elizabeth tightly.

ELIZABETH
How are you?

PHILIP
We can come back if this is a bad time.

EVGHENIYA
No. No. Come.

Tuan, Philip and Elizabeth walk in the house.

34 INT. MOROZOV HOUSE, ENTRYWAY - DAY 34

Tuan, Philip and Elizabeth stand in the entryway. The house is a bit of a mess, with boxes out -- the family has begun to pack for a move.

EVGHENIYA
House messy. Sorry. I...

ELIZABETH
It's okay.

A moment. Evgheniya looks at Tuan.

EVGHENIYA
Pasha upstairs.

Tuan nods and heads upstairs. Evgheniya calls out to Alexei in Russian with English subtitles.

EVGHENIYA (CONT'D)
Alexei, Brad and Dee are here.

35 INT. MOROZOV HOUSE, PASHA'S ROOM - DAY 35

Tuan gently knocks on the door. Pasha answers. His wrists are bandaged (it's been two and a half weeks since the incident). He looks pale and tired.

(CONTINUED)

TUAN
Hey, man.

PASHA
Hey.

Tuan looks around the room. No sign of blood or the mess of the "suicide."

TUAN
How you feeling?

PASHA
Okay. I guess.
(beat)
Doctor say I almost die.

Tuan takes that in.

PASHA (CONT'D)
Me and my mother go back to Soviet Union.

TUAN
Your dad's not coming?

PASHA
No.

A moment.

PASHA (CONT'D)
He check on me in middle of night.
I pretend I sleep but I hear him.

A moment.

TUAN
There was so much blood. You
looked...
(beat)
I'm sorry, man. It was a stupid
idea.

Pasha shrugs.

PASHA
It work.

36 INT. MOROZOV HOUSE, KITCHEN - DAY 36
Evgheniya is making tea.

(CONTINUED)

EVGHENIYA

Pasha say he no hurt himself no more. He just want go back to Soviet Union, but... I not know. How can I know what he do now?

A moment.

EVGHENIYA (CONT'D)

At hospital, they ask me what happen? Over and over, what happen? I say, I not know, so they give me papers to read on suicide. Depression. This sign. That sign. I no see how bad Pasha be.

A moment.

EVGHENIYA (CONT'D)

My fault. All this.

ELIZABETH

No. No. It wasn't. You can't blame yourself for this.

EVGHENIYA

That what they say at hospital. But then who fault? Pasha tell me all time he hate it here. I not listen.

Evgheniya looks at Elizabeth.

EVGHENIYA (CONT'D)

I never think life will be this bad.

37 INT. MOROZOV HOUSE, LIVING ROOM - DAY

37

Alexei and Philip sit on the couch.

ALEXEI

Doctor say, teenager do this sometime. "Cry for help."

(beat)

He going to be okay.

A moment. Alexei considers.

ALEXEI (CONT'D)

I hope he don't do this in Soviet Union. Doctors not so good there.

(MORE)

(CONTINUED)

ALEXEI (CONT'D)

They put him in hospital and they finished.

PHILIP

Listen... I know it's not my place, but...

Philip considers his words carefully.

PHILIP (CONT'D)

Your family needs you.

(beat)

Isn't there a way... couldn't you figure out a way to go back too?

ALEXEI

No. Not possible.

PHILIP

I know it must be terrifying to even think about, but... you'll miss them.

Alexei takes that in.

ALEXEI

Not possible. Not after way I leave. Different for Pasha and Evgheniya. They not know. I make them come here. To Communists, I bad guy. Not them. They throw me in jail to die like father. I no go back ever.

They sit there.

38 INT. ECKERT COVER HOUSE - DAY

38

Philip and Elizabeth, still in their heavy Eckert disguises, and Tuan, enter -- having just returned from the Morozovs'.

ELIZABETH

Listen, Tuan, we're going to be sending our report soon. We're going to say great things about you.

PHILIP

If you want, we can say that you might be better suited to other kinds of work back in your homeland.

(CONTINUED)

TUAN

Why would you say that?

PHILIP

I don't know, I just thought you might want to... that they'd let you do something else.

(beat)

If you wanted. It wouldn't make you look bad. Your people would listen to us. I think. You could have a different life.

TUAN

Please don't do that.

They look at him.

TUAN (CONT'D)

You should know I've already sent my report on the operation.

(beat)

I don't want you to be surprised.

(to Elizabeth)

In my self-criticism, I acknowledged the mistake I made in contacting my previous family in Seattle.

ELIZABETH

Tuan, that wasn't --

TUAN

-- It's alright. My organization will forgive me.

A moment.

TUAN (CONT'D)

I said that you both did a lot of great things during our work together. But I had to point out that there were certain lapses regarding your cover arrangements, which I told you about during the operation.

ELIZABETH

Yes, you did.

(CONTINUED)

TUAN

I also put in my report that I believe the success of the mission was risked at the very end, because your commitment to achieving our goal was overridden by certain petty bourgeois concerns.

Philip and Elizabeth exchange a look.

PHILIP

We were afraid Pasha would die, Tuan.

TUAN

But he didn't. I told you he wouldn't.

Elizabeth moves to Philip.

ELIZABETH

(aside, to Philip)
Let me talk to him.

A moment, then Philip leaves the room.

ELIZABETH (CONT'D)

You can think whatever you want about how Philip and I work, and how we handle our cover. We were running multiple operations during our time here, not just one like you.

TUAN

I'm sorry, but what I said was the truth.

A moment, then...

ELIZABETH

The people back home who aren't in the field -- sometimes get what we do and sometimes they don't -- when you're in the field sometimes you have to make split-second decisions -- you don't have the luxury of thinking things through every time.

TUAN

I know that.

(CONTINUED)

ELIZABETH

You should also know the Centre trusts us and knows we do our job extremely well.

(beat)

Whatever you put in your report isn't a problem as far as we're concerned, Tuan. Actually, I think it's important to be honest about mistakes, but acknowledging them won't always keep them from happening again.

(beat)

And since we're being honest here, I think there's something you should know.

(beat)

You're not going to make it.

TUAN

What do you mean?

ELIZABETH

It's too hard. The work we do. To do it alone.

TUAN

Not for me.

ELIZABETH

You're going to fail. Something will happen -- you'll get caught. Or die. Maybe not today, or tomorrow, but someday -- one day it will all come crashing down.

A moment.

ELIZABETH (CONT'D)

You need someone, Tuan. A partner. Someone to do this with, to get through it with.

That hangs there, then...

TUAN

A woman?

ELIZABETH

Make them send you someone.

END OF ACT THREE

ACT FOUR

39 INT. JENNINGS HOUSE, LAUNDRY ROOM - NIGHT 39

Wearing a headset, Philip sits listening to a Breland tape on the Lilliput.

BRELAND (ON LILLIPUT RECORDING)
Either way, I'll need it by
Tuesday.

CIA OFFICER (ON LILLIPUT RECORDING)
This Tuesday?

BRELAND (ON LILLIPUT RECORDING)
You have big weekend plans?

Elizabeth comes in. She heads for the dryer and starts fishing around for her sweats.

CIA OFFICER (ON LILLIPUT RECORDING)
I wish. I'll get it done.

Elizabeth finds her sweats, turns to Philip.

ELIZABETH
Can I interrupt?

He pauses the Lilliput and takes off his headset.

PHILIP
Yes, please.

ELIZABETH
What happened with you and Henry?
He said you told him he couldn't go
to boarding school.

PHILIP
Yeah...

ELIZABETH
He said you yelled at him.

PHILIP
I don't know.

A moment.

(CONTINUED)

ELIZABETH
We'll all be dealing with other
things soon enough...

They look at each other, sharing a moment. She touches his
shoulder warmly.

ELIZABETH (CONT'D)
Almost finished down here?

Philip gestures at the Lilliput.

PHILIP
I've got another twenty hours to go
through.

She shakes her head, smiles at him. He puts the headset back
on, switches the Lilliput on as she heads out of the laundry
room.

40 INT. JENNINGS HOUSE, GARAGE - NIGHT

40

Elizabeth, wearing the sweats she got in the laundry room,
teaches Paige a combination.

ELIZABETH
Don't block. Control and punch.

When Paige slowly presents a test-punch, Elizabeth shows her
how to knock it down, then lift her fist into a backhand
uppercut, then drive it into Paige's chest:

ELIZABETH (CONT'D)
Three moves. One hand. Now you.

Elizabeth presents a slow punch, so Paige can practice.

ELIZABETH (CONT'D)
One, two, three. Again. One-- Uh,
uh. The backhand. Saves time.
Two, three.

Paige is more confident and strong in her self-defense
practice than before.

ELIZABETH (CONT'D)
The idea is to overload their
brain. Most people will be bigger
than you. One move won't be
enough.
(guiding her)
(MORE)

(CONTINUED)

ELIZABETH (CONT'D)

One, two... yes. Again. One, two,
three...

Their intensity and focus is palpable.

41 INT. JENNINGS HOUSE, MASTER BEDROOM / MASTER BATHROOM - NIGHT 41

Philip listens to the Lilliput through the headset as he washes his hands, then comes out into the bedroom and takes off his shoes.

BRELAND (ON LILLIPUT RECORDING)

Is he still at Wisconsin?

CIA OFFICER (ON LILLIPUT RECORDING)

Michigan.

(beat)

Anyway, they want you. The job is yours.

BRELAND (ON LILLIPUT RECORDING)

No shit.

CIA OFFICER (ON LILLIPUT RECORDING)

Everybody in the division likes you. You had the support of Chief and, believe it or not, Deputy Chief, S.E. You do a great job on the task force.

BRELAND (ON LILLIPUT RECORDING)

How soon?

CIA OFFICER (ON LILLIPUT RECORDING)

Three weeks. Chief, S.E. is retiring in six, he wants you there three weeks with him before he hands over the reins. It's the Soviet Division, everything gets done right.

Philip sags at this news.

42 INT. JENNINGS HOUSE, GARAGE - NIGHT 42

The blocking-punching drill continues. Paige is sweating, panting.

ELIZABETH

Again. Again.

(CONTINUED)

Paige stops and catches her breath.

PAIGE

Wait.

ELIZABETH

What?

Paige continues to catch her breath. Then...

PAIGE

I've been thinking. About Pastor Tim.

ELIZABETH

Yeah?

PAIGE

I'm glad how it worked out. It's a good job for him. He deserves it.

ELIZABETH

Yeah?

PAIGE

Yeah, he's a good person. Alice, I don't know, but -- I'm better because of him. Not church-better, but better-better.

ELIZABETH

That's probably true. He made you think about things kids don't think about here. Probably helped prepare you for... whatever comes.

PAIGE

I'm not interested in the church-y stuff anymore, but I still want to do the food pantry.

Elizabeth nods.

ELIZABETH

That stuff's good.

Paige smiles and returns to the drill, more focused, more fierce.

Elizabeth, too -- they're sparring now...

Suddenly -- Elizabeth accidentally punches Paige's mouth --

(CONTINUED)

-- drawing blood.

Paige is surprised.

So is Elizabeth.

Paige goes right back to sparring.

So does Elizabeth.

A43 EXT. VIRGINIA STREETS - NIGHT A43

The Jennings family car drives.

B43 INT. JENNINGS FAMILY CAR - NIGHT B43

Philip drives, deep in thought.

C43 EXT. DESERTED BRIDGE OVER A BIG BODY OF WATER - NIGHT C43

NOTE: this could also be a dilapidated, deserted pier or dock... someplace people don't come anymore, where the water is deep.

The Jennings family car pulls to a stop.

Philip gets out, walks to the edge of the bridge.

He looks out over the water.

He reaches into his pocket and pulls out the Lilliput. He holds it in his hand, thinking.

He stares out over the water.

43 OMITTED 43

44 INT. BEEMAN HOUSE, KITCHEN - NIGHT 44

Stan and Renee make dinner. Stan is stuffing a whole chicken. Renee is chopping vegetables.

RENEE

You ready for the garlic yet?

STAN

I have no idea.

(CONTINUED)

Renee comes over, looks at the chicken, tosses on the garlic.

A moment, then --

STAN (CONT'D)

So...

Stan is hesitant.

RENEE

So...

STAN

I'm thinking of leaving my job.

Renee is surprised.

STAN (CONT'D)

Not the FBI. The department I'm working in. I might transfer to another department.

RENEE

Because of the thing with your boss's boss?

STAN

Yeah. Kinda. It's...

Stan looks at Renee. He trusts her.

STAN (CONT'D)

That thing my boss wanted me on. The one that was gonna keep me on the job longer? Turns out it's going to go on for a while.

RENEE

That's good, right? That you get to stay longer?

STAN

Yeah, but, no because...

Stan considers.

STAN (CONT'D)

I just don't want to do it anymore. This kind of work.

Renee waits for more.

(CONTINUED)

STAN (CONT'D)

We're talking to someone. Getting information from them, and... it's risky for this person. If they ever got caught... it would be bad, and... I just don't want to be responsible if something goes sideways.

RENEE

Would you be responsible, though? Isn't it that person's choice to talk to you?

STAN

Yes. But... sometimes it's hard for people to say no to what we offer, and they don't really know what it is they're getting into. It's just... it feels shitty. I'm tired of feeling shitty.

Renee looks at Stan.

STAN (CONT'D)

What?

RENEE

You're a really good person, Stan.

STAN

Thanks.

(beat)

I wasn't fishing for...

RENEE

I know you weren't. I just wanted to say it. Not many people care like you do.

A moment.

RENEE (CONT'D)

I know you've been feeling stressed for a while, and part of me is really happy you're leaving, but...

Renee considers.

(CONTINUED)

RENEE (CONT'D)

I can't help but think that your department needs someone like you who is not afraid to push back and stand up when something is wrong. If you don't do it, who will?

Stan takes that in.

45 INT. JENNINGS HOUSE, FAMILY ROOM - NIGHT 45

Paige does homework on the couch with a bag of frozen peas on her lip.

Philip enters from the garage, sees the peas.

PHILIP

What's that?

Paige removes the bag to reveal her swollen lip.

PHILIP (CONT'D)

Whoa.

PAIGE

My self-defense teacher got carried away.

PHILIP

Really?

PAIGE

It's okay. I mean, yes, but it was an accident.

PHILIP

Where is she?

PAIGE

Upstairs.

PHILIP

Henry?

PAIGE

He's at Chris's.

Philip sits next to Paige and looks at her wound.

A moment.

(CONTINUED)

PHILIP

You know...

(beat)

This life your mom and I have, it's not easy. And I'm sorry...

He stops. She looks at him.

PHILIP (CONT'D)

I'm sorry you didn't get to grow up with all the regular stuff, like just a dog and a boyfriend across the street. You should've had that.

PAIGE

It's okay, Dad.

He takes that in. Then he gets up and heads upstairs.

46 INT. JENNINGS HOUSE, MASTER BEDROOM - NIGHT

46

Philip comes into the bedroom. Elizabeth, still dressed, reads a book on the bed. She looks up.

PHILIP

Can we go sit somewhere?

Elizabeth nods, realizes something serious is on his mind. She gets up.

47 EXT. JENNINGS BACKYARD - NIGHT

47

Philip and Elizabeth walk to a bench about thirty yards behind their house.

They sit together. There's no one remotely around, but still they speak sotto.

PHILIP

I just took a drive. The recording I got from Kimmy's... I was gonna... get rid of it.

Elizabeth looks at him.

PHILIP (CONT'D)

Just pretend it never happened. I still think... maybe that'd be better. But... anyway...

(beat)

(MORE)

(CONTINUED)

PHILIP (CONT'D)

Breland got a promotion. He's head
of the Soviet Division now.

Elizabeth takes that in.

PHILIP (CONT'D)

Maybe they can find someone else to
get the recordings. From Kimmy.

Elizabeth looks at Philip, raising her eyebrows.

PHILIP (CONT'D)

I'm not the only one who's been
having a hard time. It's you too.
The kids. We're allowed to have a
life.

Elizabeth thinks.

ELIZABETH

I can't.

A moment.

ELIZABETH (CONT'D)

I just can't. The head of the
Soviet Division?
(beat)
I'm sorry.

Another moment.

PHILIP

It's okay. This is why we came
here.

A moment.

ELIZABETH

Maybe you should stop.
(beat)
You need to keep getting the
recordings. But other than that...
(beat)
I think you should just stop. Run
the travel agency.

PHILIP

You need me, Elizabeth.

ELIZABETH

Not for this.
(beat)

(MORE)

(CONTINUED)

ELIZABETH (CONT'D)

I'm making you stay. But... it
keeps getting worse for you.

(beat)

I don't want to see you like this
anymore.

Philip looks at her.

He nods.

They sit together in silence...

END OF SEASON FIVE