

Executive Producer: Joe Weisberg  
Executive Producer: Joel Fields  
Executive Producer: Graham Yost  
Executive Producer: Darryl Frank  
Executive Producer: Justin Falvey  
Executive Producer: Chris Long  
Executive Producer: Stephen Schiff  
Producer: Mary Rae Thewlis  
Director: Chris Long

Tan Pages as of 2/20/18  
Full Salmon as of 2/6/18  
Goldenrod Pages as of 1/30/18  
Green Pages as of 1/29/18  
Full Yellow as of 1/23/18  
Pink Pages as of 1/18/18  
Blue Pages as of 1/11/18  
Production Draft as of 1/3/18

# *THE AMERICANS*

Show number: BDU610

**“START”**

Written by  
Joel Fields & Joe Weisberg

**TVM Productions, Inc.**  
**10351 Santa Monica Blvd.**  
**Suite 300**  
**Los Angeles, CA 90025**

Copyright © 2018 Twentieth Century Fox Film Corporation & FX Productions, LLC

NO PORTION OF THIS SCRIPT MAY BE PERFORMED, PUBLISHED, REPRODUCED, SOLD, OR DISTRIBUTED BY ANY MEANS OR QUOTED OR PUBLISHED IN ANY MEDIUM, INCLUDING ANY WEB SITE, WITHOUT PRIOR WRITTEN CONSENT OF TWENTIETH CENTURY FOX FILM CORPORATION. DISPOSAL OF THIS SCRIPT COPY DOES NOT ALTER ANY OF THE RESTRICTIONS SET FORTH ABOVE.

LIST OF REVISED PAGES  
Episode 610

Revision	Date	Pages in revision:
Production Draft	1/3/18	
1st Revision (Blue Pages)	1/11/18	SETS, CHRONOLOGY, 3, 6, 11, 16, 17, 25, 27, 27A, 29, 29A, 33, 33A, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48
2nd Revision (Pink Pages)	1/18/18	SETS, 5, 28, 29, 29A, 33, 36, 37, 38, 39, 39A, 40, 40A, 41, 46
3rd Revision (Full Yellow)	1/23/18	INCLUDING CAST, SETS, AND CHRONOLOGY
4th Revision (Green Pages)	1/29/18	SETS, 6, 7, 10, 11, 12, 13, 16, 16A, 26, 27, 27A, 28, 29, 29A, 33, 34, 40, 42, 43, 43A, 44
5th Revision (Goldenrod Pages)	1/30/18	45, 46
6th Revision (Full Salmon)	2/6/18	INCLUDING CAST, SETS, AND CHRONOLOGY
<b>7th Revision (Tan Pages)</b>	<b>2/20/18</b>	<b>48</b>

THE AMERICANS  
"START"  
CAST

ELIZABETH JENNINGS  
PHILIP JENNINGS  
STAN BEEMAN  
PAIGE JENNINGS  
HENRY JENNINGS  
OLEG BUROV \*  
DENNIS ADERHOLT

RENEE  
AGENT GANZEL  
RICK  
FATHER ANDREI  
ARKADY  
IGOR BUROV  
ELINA SACHKO \*  
SASHA \*  
GREGORY THOMAS \*

TEENAGE BOY (ON PHONE)

\* - non-speaking

THE AMERICANS  
"START"  
SETS (pg. 1 of 2)

INTERIORS:

STAN'S F.B.I. VEHICLE

DUPONT CIRCLE TRAVEL

JENNINGS HOUSE  
KITCHEN

BUILDING ACROSS FROM GARAGE

F.B.I. HEADQUARTERS  
INTERROGATION ROOM  
HOLDING CELL  
BULLPEN  
VAULT

PARKING GARAGE  
STAIRWAY

STOLEN CAR [OMITTED]

BUILDING ACROSS FROM PAIGE'S  
APARTMENT [OMITTED]  
LOBBY [OMITTED]

PAIGE'S OFF-CAMPUS APARTMENT

OLEG'S MOSCOW APARTMENT

ST. EDWARD'S DORM  
HALLWAY

BEEMAN HOUSE  
DOWNSTAIRS  
MASTER BEDROOM

UPSTATE NEW YORK MCDONALD'S

AMTRAK TRAIN  
PHILIP'S CAR  
ELIZABETH'S CAR

ST. EDWARD'S ACADEMY HOCKEY  
RINK

EXTERIORS:

D.C. STREETS

NEAR SPY LOCATION

URBAN STREET [OMITTED]  
PAY PHONE [OMITTED]

MOSCOW PARK

ALLEY NEAR PAIGE'S OFF-CAMPUS  
APARTMENT

BUILDING ACROSS FROM PAIGE'S  
APARTMENT  
ROOFTOP

PAIGE'S OFF-CAMPUS APARTMENT  
BUILDING

VIRGINIA STREETS

TRUCK STOP

WOODS BEHIND TRUCK STOP

PENNSYLVANIA HIGHWAY [OMITTED]

UPSTATE NEW YORK MCDONALD'S

JENNINGS NEIGHBORHOOD

UPSTATE NEW YORK

INTERSTATE HIGHWAY

AMTRAK PLATFORM, ROUSES POINT

ST. EDWARD'S ACADEMY [OMITTED]

SHEREMETYEVO AIRPORT [OMITTED]  
TARMAC [OMITTED]

THE AMERICANS  
"START"  
SETS (pg. 2 of 2)

INTERIORS:

BEDROOM

AIRPLANE

SAFEHOUSE

K.G.B. SEDAN [OMITTED]

ABANDONED BUILDING, WAREHOUSE  
DISTRICT

VOLVO [OMITTED]

ARKADY'S CAR

EXTERIORS:

MOSCOW STREETS [OMITTED]

STREET BY THE NEVA RIVER [OMITTED]

ACROSS THE STREET FROM PAIGE'S  
APARTMENT

QUIET ROADSIDE IN POLAND [OMITTED]

BORDER CROSSING, BREST, U.S.S.R.

QUIET ROAD IN SOVIET COUNTRYSIDE

DIFFERENT QUIET ROAD IN SOVIET  
COUNTRYSIDE

OUTSIDE OF MOSCOW

SOVIET HIGHWAY

PARKING GARAGE

THE AMERICANS  
"START"  
CHRONOLOGY

<u>SCENE</u>	<u>DAY</u>
1 - 8	Day 1 (12/10/87)
9 - 45 *	Night 1
46 - 61	Day 2 (12/11/87)
62 - 72 **	Night 3
73 - 76	Night 4
77 - 78	Day 5
79 - 81	Night 5

\* - sc. 15 and 32 are Moscow D2 amidst Washington N1

\*\* - sc. 64 is Washington D4 amidst Poland/Moscow N3

TEASER

1 EXT. D.C. STREETS / INT. STAN'S F.B.I. VEHICLE - DAY, MOVING 1

Moments after 609.

Stan drives fast through the streets of D.C. Agent Ganzel is in the passenger seat.

AGENT GANZEL

I probably checked fifty so far.  
Loeb's been on 'em the whole time.

STAN

How many did he look at?

AGENT GANZEL

Almost two hundred. We've narrowed it down to fifteen, but even if we're right on one, what're the chances they're headed to that garage right now?

STAN

If all their shit's in there...  
they're running...

AGENT GANZEL

I'm not saying no. I'm saying, get ready for another possible nothing.

STAN

Gimme a sec.

Stan pulls the car to the curb.

AGENT GANZEL

What's up?

STAN

Quick call.

Stan gets out of the car, moving fast.

He enters a phone booth, looks up a number in the phone book, and dials.

It rings on the other end of the line.

INTERCUT:

2 INT. DUPONT CIRCLE TRAVEL - DAY

2

Rick picks up the phone.

RICK  
Dupont Circle Travel.

STAN  
Philip Jennings, please.

RICK  
He's not in. Can I take a message?

STAN  
Is Elizabeth there?

RICK  
No, sorry, she's not here either.  
Can I help you with anything?

Stan hesitates the slightest moment.

STAN  
No, thanks. I'll call back later.

Stan hangs up.

He motions to Ganzel "one more minute," then dials another number, this time from memory.

After a few rings...

INTERCUT:

3 INT. JENNINGS HOUSE, KITCHEN - DAY

3

The answering machine picks up.

Stan listens to the message.

PHILIP (ON PHONE)  
Hi, you've reached the Jennings.  
We're not in right now, but if you  
leave your name, number and a short  
message, we'll get back to you as  
soon as we can.

Stan hears the beep, then hangs up, thinking.

He gets out of the phone booth and heads back toward the car, getting in...

(CONTINUED)



AGENT GANZEL  
Everything alright?

STAN  
Yeah.

Stan pulls away.

4 INT. ABANDONED BUILDING, WAREHOUSE DISTRICT - DAY 4  
Philip, not in disguise, waits. He's deep in thought.

5 EXT. NEAR SPY LOCATION - DAY 5  
Elizabeth parks the family car on a quiet residential street filled with other parked cars.  
She gets out, carrying a small duffel bag, and heads off, leaving the car behind.

6 EXT. URBAN STREET - DAY 6  
Stan and Ganzel round the corner on foot and move to a building down and across the street from a single garage, with its door closed.  
Stan and Ganzel head into the building.

7 INT. BUILDING ACROSS FROM GARAGE - DAY 7  
Stan and Ganzel enter a room with a view of the garage across the street.  
They move to the window to watch the street and the garage entrance.

8 INT. ABANDONED BUILDING, WAREHOUSE DISTRICT - DAY 8  
Philip waits at the same location we saw him at earlier.  
Elizabeth arrives.

PHILIP  
They were on Father Andrei. I barely got out of there.  
(beat)  
They're gonna come down hard on him...

(CONTINUED)

A moment.

ELIZABETH  
Let's get Paige. Then straight to  
New Hampshire. You should call  
Henry now.

PHILIP  
And tell him what?

ELIZABETH  
He has to get away from the school.  
We'll meet him on the road, or in  
one of the towns. Our best bet's  
probably the Canadian border.

PHILIP  
I don't think so.

ELIZABETH  
What?

A moment.

PHILIP  
Henry should stay.

Elizabeth looks at him, stunned.

PHILIP (CONT'D)  
He's doing so well there. This is  
where his future is.

ELIZABETH  
Leave him...? Is that...? Is that  
what you mean?

PHILIP  
It's the best thing for him,  
Elizabeth.

ELIZABETH  
To be alone? Away from us? Here?  
That's not the best thing for him.

PHILIP  
He belongs here.

ELIZABETH  
No --

PHILIP  
We have to do it for him.

(CONTINUED)

A moment.

ELIZABETH

Philip... they'll tear him to  
pieces.

PHILIP

He hasn't done anything. He  
doesn't even know.

(beat)

This is where he grew up.

(beat)

It's awful, but...

Elizabeth stares past Philip... the reality of leaving Henry  
sinks in... something frightening and awful flashes across  
her face, pain like we've never seen well up in her before.

She finally looks back at Philip.

They look at each other a long time. They're both in pain.

A moment, then they head off together.

END OF TEASER

ACT ONE

9 INT. F.B.I. HEADQUARTERS, INTERROGATION ROOM - NIGHT 9

OPENING CREDITS ROLL AS Aderholt sits across the table from Father Andrei.

On the table are freshly developed surveillance photos of Philip (in heavy disguise) meeting with Father Andrei in the park.

Aderholt points at one of the pictures of Philip in disguise.

ADERHOLT

I know the KGB can put a lot of pressure on people. But you're a man of God.

Father Andrei says nothing.

ADERHOLT (CONT'D)

Who is it, Father?

FATHER ANDREI

I told you, I don't know.

A moment.

ADERHOLT

I think we've got a common enemy, you and I. Because the KGB, they don't want your religion to exist. They want to destroy it, along with anybody who practices it.

(beat)

You might be useful to them, Father. But don't kid yourself. They're not your friends.

Father Andrei stares at him.

10 OMITTED 10

11 EXT. PARKING GARAGE - NIGHT 11

OPENING CREDITS CONTINUE AS NECESSARY AS Elizabeth puts the license plates she brought from home onto a nondescript sedan.

(CONTINUED)

THE AMERICANS Ep. 610 "START" Full Salmon (2/6/18) 7.  
11 CONTINUED: 11

Philip sits in the car, hot-wiring it.

Elizabeth gets in as they pull away.

A12 INT. BUILDING ACROSS FROM GARAGE - NIGHT A12

OPENING CREDITS CONTINUE AS NECESSARY AS Stan and Ganzel watch the garage.

After a few moments...

STAN

Can you handle this for a couple hours? I gotta check out something else.

AGENT GANZEL

What're you so busy with? You got another lead?

STAN

I don't think so, I... I'll get back as soon as I can.

Stan heads out.

12 OMITTED 12

13 INT. STOLEN CAR - NIGHT, MOVING 13

Philip is at the wheel of their newly stolen car. Elizabeth is in the passenger seat.

ELIZABETH

Claudia said I don't understand... what we're fighting for.

PHILIP

Of course she'd say that.

ELIZABETH

I killed a KGB officer. Left her to die in the street.

PHILIP

What were you supposed to do?

Elizabeth stares out the window as they drive.

14 OMITTED 14

15 EXT. MOSCOW PARK - EARLY MORNING 15

Arkady sits on a bench. Igor approaches, and Arkady rises. They speak in Russian with English subtitles.

ARKADY

Oleg's been arrested. In Washington.

IGOR

What?

ARKADY

I don't know much. I'm sorry. But we heard they found something, on him...

IGOR

What does that mean?

ARKADY

It probably means he'll be tried for espionage.

A moment.

IGOR

The Americans... they'll trade him back to us.

ARKADY

Igor... he wasn't there for the KGB. There won't be a trade.

(beat)

He could be in jail for a long time.

IGOR

I'll talk to Gorbachev.

ARKADY

He's not in control of this. That's part of the problem.

(beat)

They're going to come after me, possibly you.

A moment.

(CONTINUED)

IGOR  
What you sent him there for... it  
didn't work, then.

ARKADY  
No.

Igor takes that in.

IGOR  
I lose one son in a useless war and  
now this. This country asks for  
everything. And I keep giving it.  
(beat)  
What do I tell his mother?

They stand there together.

END OF ACT ONE

ACT TWO

- 16 EXT. ALLEY NEAR PAIGE'S OFF-CAMPUS APARTMENT - NIGHT 16  
Stan walks down an alley adjacent to an apartment building.
- 17 OMITTED 17
- 18 EXT. BUILDING ACROSS FROM PAIGE'S APARTMENT, ROOFTOP - NIGHT 18  
Stan emerges from the stairs.  
Stan walks across the roof, settles into a spot where he can see...  
...the entrance to Paige's apartment building and the street below.  
Stan pulls out a pair of binoculars from his coat.  
He watches and waits.
- 19 INT. F.B.I. HEADQUARTERS, INTERROGATION ROOM - NIGHT 19  
Aderholt sits across the table from Father Andrei, who is now looking weary and frayed.

ADERHOLT

It's not something I want to do,  
Father. But I'll do it if I have  
to. And you'll be the cause of the  
worst scandal your church has ever  
seen.

(beat)

Just think about that for a moment.  
The Russian Orthodox Church in  
America would go down in flames if  
the public knew about your ties to  
the KGB.

A moment.

ADERHOLT (CONT'D)

I can only guess what would happen  
to you personally, Father.

(beat)

But as I say, none of that has to  
happen.

(MORE)

(CONTINUED)



ADERHOLT (CONT'D)

You tell us who that man was you were meeting with, and I promise you, all this stays quiet.

FATHER ANDREI

I'm not worried about myself.

ADERHOLT

I understand that. But the Church.

FATHER ANDREI

I have an obligation, people trust me. To take care of them. This is an obligation as a man of God, as you say. No matter how it came about.

ADERHOLT

Anyone you help me find will come to no harm. You have my word.

Aderholt stops, stares at Father Andrei.

FATHER ANDREI

In your work, are there people who put their faith in you?

ADERHOLT

Yes. That's part of what I do, too.

FATHER ANDREI

But you ask me to let down people who trust me.

ADERHOLT

I let down people who trust me all the time, Father. I wish I didn't have to. But I have to protect bigger things. For me, my country. For you, your church.

(beat)

Let's not pussyfoot around. You're a good guy, I'm sure. But you're halfway out of the heavenly city anyway. What've these people made you do? Turned you into a spy for them. Made you report on your fellow men of God. God didn't have any of that in mind. You were meant for better things. We all were.

(MORE)

(CONTINUED)

ADERHOLT (CONT'D)

Now you're going down to protect  
him? Why? Because you like him?  
Find somebody else.

FATHER ANDREI

We all live on the same Earth.  
You, too. It's not so easy.

ADERHOLT

You gotta choose, my friend. Now.  
Or the church is going to get  
destroyed. And you're going to end  
up out on the street.

A long moment.

FATHER ANDREI

There are two of them. I don't  
know their American names.  
Nadezhda and Mischa -- those are  
their Russian names.

ADERHOLT

How long have you been meeting with  
them?

FATHER ANDREI

I met them three years ago.

ADERHOLT

I'm going to need you to describe  
them.

(beat)

I'm sure they wore disguises when  
they met with you. But, still...

FATHER ANDREI

I saw them out of their disguises.  
Once.

20 EXT. BUILDING ACROSS FROM PAIGE'S APARTMENT, ROOFTOP - NIGHT 20

Stan watches the entrance to Paige's apartment building and  
the street below.

After a few moments, two people emerge from a small parking  
garage some ways down the street --

It's a man and a woman, both wearing hats, walking in the  
direction of Paige's apartment building.

(CONTINUED)

Stan looks at them through his binoculars. As they approach the entrance to Paige's building, they take off their hats...

It's Philip and Elizabeth.

Stan lowers the binoculars.

He watches as Philip and Elizabeth enter Paige's building.

After they're inside a moment, Stan heads toward the stairs.

21 INT. PAIGE'S OFF-CAMPUS APARTMENT - NIGHT 21

Paige opens the door to see Philip and Elizabeth (not wearing their hats).

PAIGE  
Wow. Both of you? Did you bring  
Dad to tell me --

ELIZABETH  
Is Gwen here?

Paige recognizes the urgency in Elizabeth's tone.

PAIGE  
What? No.

PHILIP  
We have to go.

ELIZABETH  
Now.

PAIGE  
What are you talking about?

ELIZABETH  
The FBI knows about us.

PHILIP  
We have to leave. For good. They  
almost caught me.

PAIGE  
I don't... go where?

ELIZABETH  
Home.

Paige just stands there.

(CONTINUED)

PHILIP  
You have to pack a bag.

ELIZABETH  
The essentials. Almost nothing.  
Your book bag is fine.

PHILIP  
We'll answer questions later.

PAIGE  
Home? You mean Russia?

ELIZABETH  
Paige, we don't --

Elizabeth grabs Paige's book bag, empties the contents, and starts to throw in some clothes. As she does --

ELIZABETH (CONT'D)  
It's over. This is how it works.  
It's not our choice.

PAIGE  
So, what are we supposed to -- just  
-- does Henry know?

Philip and Elizabeth glance at each other.

PAIGE (CONT'D)  
What?

PHILIP  
He's staying here.

PAIGE  
What do you mean?

ELIZABETH  
At school.

PAIGE  
Henry's not coming with us?

PHILIP  
We're going to Russia. What would  
he do there?

PAIGE  
So we're leaving him? Alone?  
That's it?

PHILIP

His friends are here, his life is here...

ELIZABETH

He's almost seventeen. That's how old I was when I started work.

PAIGE

He's not you. None of us are. Look how close he is to Dad. He'll never see Dad again? Or talk to him?

(to Philip)

How can you do that?

Philip can't speak.

ELIZABETH

Paige. The FBI could be here any minute. They'll arrest us --

PAIGE

I don't care. Can't you just -- what's going to happen to him? I don't understand. He's... how's he going to... live? Who's going to pay for his college? Will he ever be able to get a job? If people... know about this?

ELIZABETH

He'll be okay. We don't have time. It's hard on us too. We all love Henry.

PAIGE

Do you?

PHILIP

You know we love him. That's why. It's the best thing for him.

ELIZABETH

The only way. Sweetheart...

PAIGE

Don't call me that.

(beat)

He won't understand. There has to be a way --

(CONTINUED)

ELIZABETH

Paige...

PAIGE

Let's just think about it for a second. Can Claudia...?

ELIZABETH

We can't take him.

PAIGE

He'll hate you.

PHILIP

We know.

ELIZABETH

We have to leave, now.

Elizabeth heads for the door with Paige's book bag.

Paige just stands there.

Elizabeth opens the door.

Elizabeth heads out.

Paige looks at Philip... then follows her mom.

Philip follows, closing the door behind him.

22 EXT. ACROSS THE STREET FROM PAIGE'S APARTMENT - NIGHT 22

Stan watches Paige's building from a new vantage point at ground level. He sees --

23 EXT. PAIGE'S OFF-CAMPUS APARTMENT BUILDING - NIGHT 23

Philip, Elizabeth and Paige head out of Paige's apartment building, Elizabeth carrying Paige's book bag. Philip and Elizabeth are not wearing their hats.

24 EXT. ACROSS THE STREET FROM PAIGE'S APARTMENT - NIGHT 24

Stan watches... then he heads off after them, as --

25 EXT. PAIGE'S OFF-CAMPUS APARTMENT BUILDING - NIGHT

25

Philip, Elizabeth and Paige head towards the parking garage in silence.

END OF ACT TWO

ACT THREE

26 INT. PARKING GARAGE - NIGHT

26

Philip, Elizabeth and Paige walk toward their stolen car on the basement level of the parking garage. There aren't a lot of other cars around.

They walk in silence.

As they approach their stolen car --

Stan appears behind them, his right hand in his pocket.

He calls out to them --

STAN

Hey --

Philip, Elizabeth and Paige turn to see Stan.

ELIZABETH

Stan.

PHILIP

What're you doing here?

STAN

That's a great question. Hi,  
Paige.

PAIGE

Hi.

Philip starts to move toward Stan, but Stan holds up his left hand, indicating that he should stop. Stan's right hand remains in his pocket.

Philip stops.

PHILIP

What's wrong?

Stan ignores him, looks at Paige --

STAN

Paige, where are you guys going?

PAIGE

Home.

STAN

Really? Why? What's going on?

(CONTINUED)



PAIGE  
I'm not feeling good.

STAN  
Both your parents came to pick you  
up? That seems a little strange.

ELIZABETH  
We were coming from work.

STAN  
You were just at work...

ELIZABETH  
Why are you acting like this?

STAN  
(to Paige)  
You're feeling sick? What's wrong?

PAIGE  
My stomach hurts.

STAN  
You're going home, from college,  
for a stomachache?

PAIGE  
I feel sick.

PHILIP  
Why are you interrogating her?

ELIZABETH  
She's not feeling well. Leave her  
alone.

STAN  
(to Paige)  
Where's their car?

Paige looks around.

PHILIP  
It's at the dealership getting  
serviced.

Philip nods toward the stolen car.

PHILIP (CONT'D)  
We've got a loaner.

(CONTINUED)

STAN

So what happens if I call in this plate?

PHILIP

Are you kidding me?

STAN

What happens?

PHILIP

I don't know. What is with you?

STAN

Maybe you've got this backstopped. But I'm not some traffic cop. I can find out in five minutes if this license plate is really registered to a loaner car for a dealership.

Philip starts to walk toward Stan, non-threatening, trying to calm him as he gets closer...

PHILIP

Stan, I don't know what the problem is here, but --

Stan takes his hand out of his pocket, pointing his gun at Philip.

STAN

Stop moving. You fucking piece of shit.

Philip stops.

PHILIP

Whoa -- what're you...? What're you doing?

Stan stares hard at Paige -- she looks back at him, but it's not convincing enough.

Stan turns back to Philip and Elizabeth, gun trained on the three of them.

STAN

Lie down on the ground. All of you.

ELIZABETH

Stan --

(CONTINUED)

PHILIP

-- What, are you going to shoot us?

STAN

On the ground. Face down. Keep  
your hands where I can see them.  
Move slow.

ELIZABETH

We're not lying down on the ground  
while you have that gun pointed at  
us... this is Paige... Stan.

STAN

Stop! Just... stop. It's over.  
It's all over.

Stan stares at Philip.

PHILIP

We -- we had a job to do.

A moment.

STAN

You were my best friend.

PHILIP

You were mine, too.

Paige and Elizabeth watch them.

STAN

Did you... Gennadi and Sofia... it  
was you.

PHILIP

Who? We don't know --

STAN

You fucking liar. I saw it on your  
face. When I told you about them.

Stan turns to Paige.

STAN (CONT'D)

Do you know how many people have  
been killed by Soviet agents here  
in Washington in the last year?  
Five years? Ten -- ?

(CONTINUED)

PAIGE  
I'm sorry... I --

ELIZABETH  
-- We don't kill people,  
Jesus.

PHILIP  
We wouldn't...

ELIZABETH  
He doesn't even do this work  
anymore. He quit. He's a travel  
agent now. That's it.

A moment.

PHILIP  
I never wanted to lie to you. What  
else could I do? You moved in next  
to me. I was terrified. And  
then... we ended up friends.

STAN  
Friends? You... you made my life a  
joke.

PHILIP  
You were my only friend. In my  
whole shitty life. For all these  
years.  
(beat)  
My life was a joke. Not yours.

Stan turns to Paige again.

STAN  
And Matthew? Was that part of  
this? My son...

ELIZABETH  
She didn't know. She didn't know  
until --

PAIGE  
I knew.

She looks back to Stan.

PAIGE (CONT'D)  
They told me when I was sixteen.  
(beat)  
But Matthew... it had nothing to do  
with that. I just... liked him.

(CONTINUED)

STAN

Henry?

PHILIP

No. No.

PAIGE

He doesn't know anything.

STAN

All this time... I would have done anything for you, Philip. For all of you.

PHILIP

I know.

STAN

Get down on the ground.

Philip doesn't move to get down -- he looks right at Stan.

STAN (CONT'D)

Get down.

Elizabeth watches them.

PHILIP

I did all this stuff, Stan. I don't know why anymore. It seemed like the right thing. For my country... I don't know. My country wanted me to. And I kept... doing it. Telling myself it was important... until finally... I couldn't. And I stopped.

(beat)

I'm done with all that. I have been for a long time. It was all just screwing people for... I don't even know what. I quit, like she said. Like you did. I'm just a travel agent now. That's it. A shitty, failing travel agent.

(beat)

Except I guess I'm not. Because now I need to leave -- if I can -- I've got to run away from the place I've lived for the last...

(MORE)

(CONTINUED)

PHILIP (CONT'D)

so many years -- if I can, if we can -- I've got to abandon my son -- he can't come with us -- because I got caught. I finally got caught. And here we are.

(beat)

And I don't even know what happens if I do make it home because... after all these fucking years -- all these years of being scared of Americans -- following Americans, recruiting Americans... we finally, actually got something, and it has nothing to do with you -- it's our own people. A bunch of fucking Russians. They're trying to get rid of Gorbachev. And we figured it out. Her, really.

Stan looks at him.

A moment.

ELIZABETH

It's our own bosses. They were going to fake my reports to make it seem like Gorbachev was trading away military secrets at the Summit. I trusted them my whole life, and now...

A moment.

STAN

Do you know Oleg Burov?

PHILIP

Who's that?

STAN

Don't bullshit me now. We arrested him earlier today, picking up a dead drop.

They all look at each other.

STAN (CONT'D)

He said the message was about people in the KGB trying to get rid of Gorbachev. Told me I had to send it back to Russia.

(CONTINUED)

ELIZABETH

That message has to get back home.

Stan just looks at her.

STAN

I could care less who runs your  
country.

PHILIP

Stan. These people, if they're not  
stopped, that's... that's our whole  
country. Our whole future. And...  
it's the world -- whether we get to  
live in peace or not depends on  
this.

STAN

Philip...

PHILIP

We have to tell them what happened  
here. If that dead drop didn't get  
back -- we're the only ones who can  
stop this.

The four of them look at each other.

PHILIP (CONT'D)

I don't know why you should trust  
me. You should hate me. You  
should probably shoot me. But  
we're getting in that car and  
driving away.

(beat)

I wish... I wish you'd stayed in  
EST with me. You might know what  
to do here.

They all stand there.

PAIGE

You have to take care of Henry.

Stan looks at them, confused.

PHILIP

He loves you, Stan.

(beat)

Tell him the truth.

Stan stares at them.

(CONTINUED)

Philip and Elizabeth move towards their car, ushering Paige with them.

Stan watches, the gun in his hand.

He does not raise it toward them.

Elizabeth gets into the driver's seat, Paige gets into the back.

As they get in, Philip stops. He stands by the open car door, turns back to Stan.

PHILIP (CONT'D)

I don't know how to say this.

(beat)

I think there's a chance... Renee  
might be one of us. I'm not  
sure...

Stan looks at him, dumbfounded.

Philip gets into the car.

Elizabeth pulls out of the parking spot.

They drive away, watching Stan, as --

Stan watches them go.

END OF ACT THREE



ACT FOUR

A27 INT. PARKING GARAGE, STAIRWAY - NIGHT

A27

MUSIC RISES:

Stan sits in the stairwell of the parking garage. After a moment, he gets up and heads toward the exit.

27 INT. STOLEN CAR - NIGHT/EXT. VIRGINIA STREETS - NIGHT, MOVING 27

Elizabeth drives. Philip is in the front seat. Paige is in the back.

There's not much to say.

PAIGE

You think we can trust him?

PHILIP

Yes.

They drive a bit.

ELIZABETH

Paige... we have passports, to leave the country. We look different in them. You too.

Paige takes this in.

ELIZABETH (CONT'D)

We've got to stop somewhere, change how we look.

PHILIP

Change cars, too.

They keep driving.

PAIGE

We need to see Henry. Before we go. We have to see him.

PHILIP

We can't.

They drive in silence a moment.

(CONTINUED)

ELIZABETH  
We can call him, just to talk.

PHILIP  
It's not a good idea... I'm sorry.

ELIZABETH  
Even if they're listening, we'll  
call and move...

PHILIP  
He's sitting there at school. They  
might think it's a signal, they  
could jump on him. He looks  
completely innocent right now.

ELIZABETH  
Or they hear us, and realize he  
doesn't know anything. Philip,  
everything's a risk. At least we  
can... talk to him before we...

Paige watches from the backseat as Philip considers.

PHILIP  
Okay. It has to be quick.

ELIZABETH  
Yeah.

Elizabeth turns to face Paige.

ELIZABETH (CONT'D)  
You have to be able to act normal  
on the phone. Like nothing's  
happening.

They drive on.

28	OMITTED	28
29	OMITTED	29
30	OMITTED	30
A31	INT. BUILDING ACROSS FROM GARAGE - NIGHT	A31

Stan, carrying two cups of take-out coffee, comes back in.  
He hands one of the cups to Ganzel.

(CONTINUED)

THE AMERICANS Ep. 610 "START" Full Salmon (2/6/18) 29.  
A31 CONTINUED: A31

Ganzel raises his eyebrows -- *you were gone a long time.*

Stan shrugs -- *nothing.*

Ganzel sips the coffee. Not a big deal.

Stan looks out the window at the garage across the street.

31 INT. F.B.I. HEADQUARTERS, HOLDING CELL - NIGHT 31

Oleg sits in his cell.

32 INT. OLEG'S MOSCOW APARTMENT - DAY 32

Oleg's wife, Elina, holds their one-year-old son, Sasha. She has tears in her eyes.

Igor stands near her, watching, bereft.

A33 INT. BUILDING ACROSS FROM GARAGE - NIGHT A33

Stan is still at his post, watching the garage across the street.

33 OMITTED 33

34 EXT. WOODS BEHIND TRUCK STOP - NIGHT 34

A SERIES OF CUTS:

Philip finishes digging a shallow hole in the ground.

Elizabeth pulls some items out of the duffel that she brought, including the four Canadian passports (from Ep. 609, sc. 61).

Paige looks at hers -- the photo is of her at age seventeen, but it's been doctored to give her glasses and different hair.

Philip drops his wallet into the freshly dug hole.

Elizabeth drops her pocketbook into the hole as well.

Philip turns to Paige. Paige hands her father her wallet. Philip removes the cash and throws the wallet into the hole.

(CONTINUED)

Elizabeth throws a fake Canadian passport with a disguised picture of Henry into the hole.

Philip and Elizabeth take off their cover wedding rings.

As Paige watches, they drop them in the hole.

Elizabeth takes off the necklace that Kovtun gave her in Mexico and drops it in the hole.

Elizabeth takes their new, real wedding rings out of her pocket.

Paige watches as --

Elizabeth puts her wedding ring on.

She hands Philip his.

Philip puts his wedding ring on as well.

A35 INT. BUILDING ACROSS FROM GARAGE - NIGHT A35

Ganzel is at the window, watching the garage across the street. Stan is off to the side, sipping coffee.

Stan's radio cackles. He picks it up, speaks into it (M.O.S.).

Stan listens as he receives orders over the radio (M.O.S.).

Stan nods toward Ganzel, then exits. Ganzel stays behind as Stan goes.

35 OMITTED 35

36 EXT. TRUCK STOP - NIGHT 36

Philip, Elizabeth and Paige, now in heavy disguises matching the ones we glimpsed in their Canadian passports, carrying the now half-full duffel bag (but not Paige's book bag), walk up to a deserted pay phone in the back of the truck stop.

Philip stands there, staring at the phone.

Elizabeth looks at him.

ELIZABETH  
(quietly, to Philip)  
Go ahead.

(CONTINUED)

Philip picks up the receiver. He puts change into the pay phone and dials.

Paige and Elizabeth stand there, watching.

The phone rings on the other end of the line. Then --

TEENAGE BOY (ON PHONE)  
Hello?

PHILIP  
(into phone)  
Hey, is Henry Jennings there? This is his dad.

TEENAGE BOY (ON PHONE)  
I don't know, just a sec.  
(away from phone)  
Henry! Yo, Henry!

Philip looks at Elizabeth and Paige in silence.

After a few moments --

INTERCUT:

Henry picks up the phone:

HENRY  
Hello?

PHILIP  
Hey, Henry.

HENRY  
Hey, Dad. What's up?

PHILIP  
Nothing much. Me, your mom and Paige had dinner, and we were talking about you and thought we'd give you a call.

HENRY  
Where are you?

PHILIP  
At a pay phone in the city.

(CONTINUED)

HENRY

Okay...

PHILIP

We're very proud of you, Henry, you know that, don't you?

HENRY

Yeah, sure.

PHILIP

And you know how much we love you?

HENRY

Have you been drinking, Dad?

PHILIP

We had some wine at dinner, so, yeah, maybe I'm a little... I just want... I want you to be yourself, Henry, because... you're great.

Henry laughs.

HENRY

Okay, Dad. I will be myself.

PHILIP

Good.

HENRY

You should let Mom drive.

PHILIP

I will. She wants to say hi.

Elizabeth takes the phone from Philip. Paige takes it all in.

ELIZABETH

Hi, sweetie.

HENRY

Hi, Mom.

ELIZABETH

What're you doing?

HENRY

Now?

ELIZABETH

Yeah, right now.

(CONTINUED)

HENRY  
Just hanging out.

ELIZABETH  
With your friends?

HENRY  
Yeah.

Henry can tell that something is off but he doesn't make much of it.

ELIZABETH  
What your father said, I feel the same.

HENRY  
I know, Mom.

A moment, then...

ELIZABETH  
I love you.

HENRY  
Look, I gotta go.

ELIZABETH  
Just one sec...

Elizabeth extends the phone to Paige...

PAIGE  
(sotto)  
I can't.

Philip takes the phone.

PHILIP  
Hey.

HENRY  
I gotta split, Dad. We're in the middle of a ping-pong tournament, and --

PHILIP  
Okay, go, go.

HENRY  
I'll see you next week.

(CONTINUED)

PHILIP

Okay.

HENRY

Bye, Dad.

PHILIP

Bye, Henry.

Henry hangs up.

Philip holds the phone.

Elizabeth and Paige look at him.

Philip hangs up the phone.

The three of them stand there.

They walk toward a car parked in a dark area of the truck stop -- a different car from the one they'd been using.

Philip starts to slim-jim the car as Elizabeth bends to put on new plates.

END OF ACT FOUR



ACT FIVE

MUSIC RISES:

38 OMITTED 38

39 OMITTED 39

40 INT. F.B.I. HEADQUARTERS, BULLPEN - NIGHT 40

Stan walks into the bullpen. Several agents move back and forth, making calls, etc.

Aderholt sees Stan from across the room.

Aderholt comes up to Stan, takes his arm, and guides him into the vault.

41 INT. F.B.I. HEADQUARTERS, VAULT - NIGHT 41

Aderholt nods for the agents in the vault to leave.

When they're gone, Aderholt closes the door.

Aderholt points to composite sketches of Philip and Elizabeth (based on Father Andrei's descriptions of them out of disguise) on the conference table.

Stan stares at the sketches, then sits down.

Aderholt puts his hand on Stan's shoulder.

STAN

I said it, but... I didn't really...

ADERHOLT

I know.

(beat)

I should've listened.

A moment.

STAN

I went to Paige's apartment earlier tonight, just in case... nobody was there, but...

(MORE)

(CONTINUED)

STAN (CONT'D)

(beat)  
I'm gonna kill him.

ADERHOLT

We're watching the house, travel agency, Paige's apartment.

STAN

We sure they're moving now? Maybe they're... out to dinner or something.

ADERHOLT

He ran from a meeting with the priest.

(beat)

We're watching Henry at the school, too, he's the only one who's there...

A moment.

ADERHOLT (CONT'D)

I'm sorry, I gotta...

STAN

I know.

Aderholt walks out.

Stan sits there.

42 EXT. UPSTATE NEW YORK MCDONALD'S - NIGHT

42

A McDonald's just off the highway.

Philip, still in heavy disguise, pulls the car stolen in sc. 36/37 into the McDonald's parking lot. Elizabeth, still in heavy disguise, is in the passenger seat. Paige, still in heavy disguise, is in the backseat.

ELIZABETH

I'll wait.

PHILIP

(to Paige)  
I'll be there in a minute.

Paige gets out of the car. Philip stays behind with Elizabeth for a moment.

They watch Paige walking across the parking lot.

(CONTINUED)

PHILIP (CONT'D)

Maybe I should stay. Just a year  
or so. Live in New York, or out  
west. Figure out how to see him  
every once in a while. Explain a  
little.

Elizabeth takes that in.

ELIZABETH

I understand if you want to try.

Philip looks at her.

ELIZABETH (CONT'D)

I'd stay, too, if there was any way  
we could all...

A long moment, as they take in the reality of never seeing  
Henry again.

Philip gets out of the car and heads across the parking lot.

MUSIC RISES AGAIN:

43 INT. BEEMAN HOUSE, DOWNSTAIRS - NIGHT

43

Stan enters the house quietly. He stands there a moment.

A44 INT. BEEMAN HOUSE, MASTER BEDROOM - NIGHT

A44

Stan walks in. He sees Renee asleep.

Stan approaches the bed.

He pulls the covers up over Renee.

He sits and watches her sleeping.

44 INT. UPSTATE NY MCDONALD'S - NIGHT

44

Philip, still in heavy disguise, has just gotten his bag of  
food from the counter.

He walks toward the door, then stops. He glances around the  
McDonald's with its bright colors and customers.

He looks out the window toward the parking lot.

(CONTINUED)

He sees the silhouettes of Elizabeth and Paige, sitting in the car.

He looks ruefully out the window -- *has all of this really happened?*

He sees the reflection of the golden arches on the windshield of the car, looks up at the actual golden arches.

Goodbye, America.

He heads out of the McDonald's.

45 EXT. UPSTATE NEW YORK MCDONALD'S - NIGHT 45

Philip walks to the car.

He hands the food to Paige and Elizabeth as he gets in.

Philip pulls away toward the highway.

Paige looks out the window in the backseat.

46 EXT. JENNINGS NEIGHBORHOOD - MORNING 46

There are several FBI cars parked in front of the Jennings house, and agents are going in and out.

Stan emerges from the Jennings house, talking to Aderholt.

They exchange a few words (M.O.S.), then Aderholt heads back into the house.

Stan stares at the Jennings house a long moment.

Finally, he heads across the street.

Renee comes out of the Beeman house, looks at Stan as he approaches.

Renee and Stan meet by his car in their driveway.

They hug, and look in each other's eyes for a moment.

Stan gets in his car and pulls away.

Renee watches him drive off.

As his car goes, she turns and watches the FBI agents at the Jennings house across the street.

- 47 EXT. UPSTATE NEW YORK - DAY 47  
An Amtrak train heads north.
- 48 OMITTED 48
- 49 INT. AMTRAK TRAIN, PHILIP'S CAR - DAY, MOVING 49  
Philip, still in his heavy disguise, sits at a seat, reading a magazine.  
Paige, in heavy disguise, holding a can of club soda, walks up the car toward the front.  
Philip notices her.  
Without exchanging any looks, Paige notices him as she passes.  
After she goes, he looks out the window...  
They're passing bucolic American farmland.
- A50 INT. AMTRAK TRAIN, ELIZABETH'S CAR - DAY, MOVING A50  
Elizabeth, still in her heavy disguise, sits at a window seat, reading a book.  
Paige walks up the aisle toward the front of the train.  
Elizabeth does not look up as Paige passes.  
Paige takes this in, keeps walking.  
Paige exits the car.  
Elizabeth still does not look up.
- 50 EXT. INTERSTATE HIGHWAY - DAY, MOVING 50  
Stan drives.
- 51 EXT. AMTRAK PLATFORM, ROUSES POINT - DAY 51  
The train pulls into the station.

52 INT. AMTRAK TRAIN, PHILIP'S CAR - DAY 52

Philip, in his heavy disguise, looks up --

A US border agent enters the train car.

The border agent carries a black leather police notebook. He approaches the first passenger in the car and asks to see their passport (M.O.S.). He checks it against something in his police notebook.

Philip takes out his fake Canadian passport...

53 INT. AMTRAK TRAIN, ELIZABETH'S CAR - DAY 53

Elizabeth, in her heavy disguise, shows her fake Canadian passport to a different US border agent, one of two going through her car.

The US border agent scrutinizes Elizabeth's passport, glancing between her, the passport photo, and --

A faxed photograph of Elizabeth Jennings (next to photos of Philip, Paige, and Henry) clipped to his leather notepad.

The border agent stares at it a long moment.

Elizabeth waits.

The border agent hands her fake passport back, and moves on to the next passenger.

54 EXT. INTERSTATE HIGHWAY - DAY, MOVING 54

Stan drives.

55 INT. AMTRAK TRAIN, ELIZABETH'S CAR - DAY 55

The doors close.

A moment, then the train starts to move.

Elizabeth looks out the window as the train slowly rolls forward.

Outside the window, on the platform, Elizabeth sees...

Paige has just stepped off the train. She walks on the platform toward the station house, then stops, staring at the moving train...

(CONTINUED)

THE AMERICANS Ep. 610 "START" Full Salmon (2/6/18) 41.  
55 CONTINUED: 55

Elizabeth starts to stand up, but there's nowhere to go --  
Paige stares at her through the train window...  
Elizabeth is frozen, staring back...

A56 INT. AMTRAK TRAIN, PHILIP'S CAR - DAY, MOVING A56

As the train slowly moves forward, Philip looks up from his magazine, and sees --  
Paige on the platform up ahead, staring at the train.  
Philip gets up and rushes forward toward the next train car.

56 EXT. AMTRAK PLATFORM, ROUSES POINT - DAY 56

Paige stands there, staring at her mother, watching the train go.

57 INT. AMTRAK TRAIN, ELIZABETH'S CAR - DAY, MOVING 57

Elizabeth sits back down, puts her hand to the window --  
Paige disappears from Elizabeth's view, as the train pulls away.  
Elizabeth sits there, staring out the window.  
Philip comes up the aisle toward Elizabeth, eyes darting between her and the platform receding outside --  
Elizabeth keeps her hand on the glass, eyes glued to the station platform as the train moves forward.  
Philip sits next to Elizabeth, both of them staring out the window, the station disappearing as the train moves forward.

A58 EXT. AMTRAK PLATFORM, ROUSES POINT - DAY A58

Paige doesn't move, eyes on the receding train.

B58 INT. AMTRAK TRAIN, ELIZABETH'S CAR - DAY, MOVING B58

Philip and Elizabeth sit there as the train continues on.  
They stare out the window as the station disappears from view.

(CONTINUED)

MUSIC RISES AGAIN, THE FOLLOWING PLAYS WITHOUT DIALOGUE:

58 OMITTED 58

59 INT. ST. EDWARD'S ACADEMY HOCKEY RINK - DAY 59

Stan walks into the hockey arena.

The team is in the middle of practice.

Stan spots Henry on the ice.

60 EXT. AMTRAK PLATFORM, ROUSES POINT - DAY 60

Paige sits on a bench. She has been sitting here for a long time.

She finally gets up. She walks alone along the platform.

61 INT. ST. EDWARD'S ACADEMY HOCKEY RINK - DAY 61

Stan and Henry sit next to each other in the stands.

Henry listens as Stan talks to him. Henry is in shock, trying to process what he's being told.

62 INT. BEDROOM - NIGHT (1967) 62

Elizabeth wakes up in a bed.

She looks over to see --

Gregory Thomas, smoking a cigarette.

She holds her hand up for Gregory to give her the cigarette.

Gregory shakes his head and points to her stomach.

ELIZABETH

I don't want a kid anyway.

Gregory hands her the cigarette.

Elizabeth starts to smoke.

Elizabeth looks around the room, taking in Gregory's art collection.

(CONTINUED)



Her eyes land on a large painting opposite the bed.

It's Erica's painting: *Mother*.

Elizabeth stares at the painting.

After a moment, she turns to Gregory --

Gregory is gone. The bed is empty.

There's a framed painting in the style of *Mother* on the nightstand next to the bed: a posed portrait of Paige and Henry, ages thirteen and eleven (reminiscent of one of the photos we've seen hanging in the Jennings house).

63 INT. AIRPLANE - NIGHT

63

Elizabeth, still in her heavy disguise, wakes up. She's in a coach seat next to a window.

She looks to the other side of the cabin and sees --

Philip, still in his heavy disguise, sits in a window seat across the aisle, staring out the window.

Elizabeth looks at him.

She finally looks away.

They sit there in their separate seats as the plane flies on.

64 INT. SAFEHOUSE - DAY

64

The safehouse is empty. The door opens.

Paige walks in, no longer in heavy disguise.

She looks around the room.

After a moment, she walks to the kitchen.

She opens the freezer and takes out a bottle of vodka.

She carries the bottle and a shot glass to the table and sits down.

A moment.

She pours a shot of vodka, drinks it.

65	OMITTED	65
66	OMITTED	66
67	OMITTED	67
68	OMITTED	68
69	OMITTED	69
70	OMITTED	70
71	OMITTED	71
72	OMITTED	72
73	OMITTED	73
74	OMITTED	74
75	EXT. BORDER CROSSING, BREST, U.S.S.R. - NIGHT	75

Philip and Elizabeth, now out of disguise, drive a Volvo with Swedish license plates. Elizabeth is in the driver's seat.

Elizabeth pulls the Volvo to a stop behind two other cars at a small border crossing, manned by two soldiers (armed with Kalashnikovs), and a border crossing guard (armed with a Makarov).

Up ahead of them, the guard questions the driver of the first car, then waves him through. The first car drives on, crossing the border, and the second car pulls up to the booth... Philip and Elizabeth pull up behind it.

Philip and Elizabeth wait as the driver of the second car is questioned by the guard at the gate.

After a few moments, the second car passes through the border.

Instead of driving forward, Elizabeth hesitates --

(CONTINUED)

Philip looks at her --

The border guard turns to look at their car --

Another moment --

Elizabeth pulls the car forward, up to the guard booth.

The border crossing guard comes up to the window.

Elizabeth says something to him (M.O.S.).

The guard looks a little skeptical. He looks between her and Philip, then walks back to his booth and picks up a phone.

Philip and Elizabeth sit in the car as the guard speaks on the phone in the booth.

After a few moments, the guard comes out of the booth, moving quickly, with purpose...

He raises the gate and waves them through.

76 EXT. QUIET ROAD IN SOVIET COUNTRYSIDE - NIGHT

76

Elizabeth drives, as the border crossing recedes behind them. Her window is still open.

She drives on. The road is lit only by her headlights.

Elizabeth starts to accelerate.

The car speeds up.

Philip, concerned, looks from the road to Elizabeth as the car goes faster and faster.

Elizabeth keeps accelerating, eyes on the road, the wind whipping through the car from her open window.

Elizabeth feels the wind, drinking in a taste of freedom she hasn't had in years. She glances over at Philip.

Philip gets it. He leans back in his seat, watching the road ahead, feeling the wind.

Elizabeth levels off the speed at about 160 kilometers per hour (100 miles per hour).

After a moment, the feeling of freedom passes. All she's doing is driving fast. They're alone here.

(CONTINUED)

THE AMERICANS Ep. 610 "START" Full Salmon (2/6/18) 46.  
76 CONTINUED: 76

Philip feels it, too.

Elizabeth slows down to a normal rate of speed.

Philip looks at her. She looks at him.

They drive on.

77 EXT. DIFFERENT QUIET ROAD IN SOVIET COUNTRYSIDE - DAWN 77

Philip drives. Elizabeth sits in the passenger seat.

Ahead in the distance, they see the taillights of a car pulled to the side of the road.

PHILIP  
That's him.

Philip pulls to the side of the road, headlights illuminating a KGB sedan. The driver's door opens, and a man gets out...

It's Arkady.

Philip and Elizabeth get out of their car and approach him.

Arkady glances behind them -- he's looking for their kids, thinking they're still in the car.

He quickly realizes they're not there, motions Philip and Elizabeth to get into the backseat of his sedan.

A78 EXT. SOVIET HIGHWAY - DAY A78

Arkady's car drives.

78 INT. ARKADY'S CAR - DAY, MOVING 78

Philip and Elizabeth sleep in the backseat as Arkady drives.

79 EXT. OUTSIDE OF MOSCOW - NIGHT 79

Arkady's car drives.

80 INT. ARKADY'S CAR - NIGHT 80

Arkady drives. He's exhausted: it's been a long, long drive.

(CONTINUED)

Elizabeth still sleeps in the backseat. Philip is next to her, staring out the window.

Arkady slows as he rounds a corner --

Moscow appears in the distance.

Philip takes in the city in the distance.

They speak in Russian with English subtitles.

PHILIP

Pull over.

Elizabeth wakes up as Arkady pulls the car to the side of the road.

81 EXT. OUTSIDE OF MOSCOW - NIGHT

81

Philip gets out of Arkady's car.

Elizabeth follows.

Arkady stays behind in the car, as --

Philip walks to the bank of the Moscow river.

Elizabeth joins him.

They stand there a long time, next to each other but not touching each other, staring at Moscow in the distance.

Finally:

PHILIP

Colonel... I can't even remember his name now... when they first asked me... he said it would be a hard life.

(beat)

He didn't want me to think it was some big adventure. I said... I wasn't scared of that.

A long moment.

ELIZABETH

They'll be okay.

Another moment.

(CONTINUED)

ELIZABETH (CONT'D)  
Who knows what would've happened  
here. I probably would've worked  
in a factory. Managed a factory.  
You might've...

Philip shrugs. *Who knows?*

That hangs there.

ELIZABETH (CONT'D)  
Maybe we would've met. On a bus...

They share a smile. It doesn't last.

PHILIP  
They'll remember us. And... and...  
they're not kids anymore. We  
raised them.

ELIZABETH  
Yes.

They stand there, emotionally connected but still not  
touching, staring at Moscow over the water.

PHILIP  
Feels strange...

A moment.

ELIZABETH  
(in Russian with English  
subtitles)  
We'll get used to it.

They do not move.

THE END