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

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

* - 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

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:
INT. DUPONT CIRCLE TRAVEL - DAY

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:

INT. JENNINGS HOUSE, KITCHEN - DAY

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)
CONTINUED:

AGENT GANZEL
Everything alright?

STAN
Yeah.

Stan pulls away.

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

EXT. NEAR SPY LOCATION - DAY
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.

EXT. URBAN STREET - DAY
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.

INT. BUILDING ACROSS FROM GARAGE - DAY
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.

INT. ABANDONED BUILDING, WAREHOUSE DISTRICT - DAY
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

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

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.

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

Father Andrei says nothing.

ADRERHOLT (CONT’D)
Who is it, Father?

FATHER ANDREI
I told you, I don’t know.

A moment.

ADRERHOLT
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.

OMITTED

EXT. PARKING GARAGE - NIGHT

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

(CONTINUED)
Philip sits in the car, hot-wiring it.

Elizabeth gets in as they pull away.

CONTINUED:

A12 INT. BUILDING ACROSS FROM GARAGE - NIGHT

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.

OMITTED

INT. STOLEN CAR - NIGHT, MOVING

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.
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.
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
Stan walks down an alley adjacent to an apartment building.

17 OMITTED

18 EXT. BUILDING ACROSS FROM PAIGE’S APARTMENT, ROOFTOP - NIGHT
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
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)
ADHERHOLT (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.

ADHERHOLT
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.

ADHERHOLT
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?

ADHERHOLT
Yes. That’s part of what I do, too.

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

ADHERHOLT
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)
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.

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

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.

INT. PAIGE’S OFF-CAMPUS APARTMENT – NIGHT

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.
PHILIP
You have to pack a bag.

ELIZABETH

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?

(CONTINUED)
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.

EXT. ACROSS THE STREET FROM PAIGE’S APARTMENT - NIGHT
Stan watches Paige’s building from a new vantage point at ground level. He sees --

EXT. PAIGE’S OFF-CAMPUS APARTMENT BUILDING - NIGHT
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.

EXT. ACROSS THE STREET FROM PAIGE’S APARTMENT - NIGHT
Stan watches... then he heads off after them, as --
Philip, Elizabeth and Paige head towards the parking garage in silence.

END OF ACT TWO
ACT THREE

INT. PARKING GARAGE - NIGHT

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

PHILIP

Stan. 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?
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 --
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 --?
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.
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)
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.
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

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

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

29 OMITTED

30 OMITTED

A31 INT. BUILDING ACROSS FROM GARAGE - NIGHT

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

(CONTINUED)
Ganzer raises his eyebrows -- you were gone a long time.
Stan shrugs -- nothing.
Ganzer sips the coffee. Not a big deal.
Stan looks out the window at the garage across the street.

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

Oleg sits in his cell.

INT. OLEG'S MOSCOW APARTMENT - DAY

Oleg’s wife, Elina, holds their one-year-old son, Sasha. She has tears in her eyes.
Igor stands near her, watching, bereft.

INT. BUILDING ACROSS FROM GARAGE - NIGHT

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

OMITTED

EXT. WOODS BEHIND TRUCK STOP - NIGHT

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.
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

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

36 EXT. TRUCK STOP - NIGHT

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:

INT. ST. EDWARD’S DORM, HALLWAY – NIGHT

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

39 OMITTED

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

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

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.

EXT. UPSTATE NEW YORK MCDONALD’S - NIGHT

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

A44 INT. BEEMAN HOUSE, MASTER BEDROOM – NIGHT
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
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.

EXT. UPSTATE NEW YORK MCDONALD’S – NIGHT

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.

EXT. JENNINGS NEIGHBORHOOD – MORNING

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.
EXT. UPSTATE NEW YORK - DAY
An Amtrak train heads north.

OMITTED

INT. AMTRAK TRAIN, PHILIP’S CAR - DAY, MOVING
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.

INT. AMTRAK TRAIN, ELIZABETH’S CAR - DAY, MOVING
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.

EXT. INTERSTATE HIGHWAY - DAY, MOVING
Stan drives.

EXT. AMTRAK PLATFORM, ROUSES POINT - DAY
The train pulls into the station.
INT. AMTRAK TRAIN, PHILIP’S CAR – DAY

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...

INT. AMTRAK TRAIN, ELIZABETH’S CAR – DAY

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.

EXT. INTERSTATE HIGHWAY – DAY, MOVING

Stan drives.

INT. AMTRAK TRAIN, ELIZABETH’S CAR – DAY

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)
CONTINUED:

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

INT. AMTRAK TRAIN, PHILIP’S CAR - DAY, MOVING

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.

EXT. AMTRAK PLATFORM, ROUSES POINT - DAY

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

INT. AMTRAK TRAIN, ELIZABETH’S CAR - DAY, MOVING

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.

EXT. AMTRAK PLATFORM, ROUSES POINT - DAY

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

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

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

59 INT. ST. EDWARD’S ACADEMY HOCKEY RINK - DAY
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
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
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)
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.
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).

**INT. AIRPLANE – NIGHT**

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.

**INT. SAFEHOUSE – DAY**

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.
EXT. BORDER CROSSING, BREST, U.S.S.R. - NIGHT

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 --
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.

EXT. QUIET ROAD IN SOVIET COUNTRYSIDE - NIGHT

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.
Philip feels it, too.
Elizabeth slows down to a normal rate of speed.
Philip looks at her. She looks at him.
They drive on.

EXT. DIFFERENT QUIET ROAD IN SOVIET COUNTRYSIDE - DAWN
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.

EXT. SOVIET HIGHWAY - DAY
Arkady’s car drives.

INT. ARKADY’S CAR - DAY, MOVING
Philip and Elizabeth sleep in the backseat as Arkady drives.

EXT. OUTSIDE OF MOSCOW - NIGHT
Arkady’s car drives.

INT. ARKADY’S CAR - NIGHT
Arkady drives. He’s exhausted: it’s been a long, long drive.
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.

EXT. OUTSIDE OF MOSCOW - NIGHT

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