

THE AMERICANS

EPISODE 413

"Persona Non Grata"

WRITTEN BY

JOEL FIELDS & JOE WEISBERG

8th Revision (Cherry Pages)

AS OF 2/26/16

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Cherry Pages as of 2/26/16
Salmon Pages as of 2/22/16
Buff Pages as of 2/22/16
Goldenrod Pages as of 2/17/16
Green Pages as of 2/16/16
Yellow Pages as of 2/11/16
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Full Blue as of 2/3/16
Production Draft as of 1/29/16

THE AMERICANS

Show number: BDU413
"Persona Non Grata"

Written by
Joel Fields & Joe Weisberg

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LIST OF REVISED PAGES
Episode 413

Revision	Date	Pages in revision:
Production Draft	1/29/16	
1 st Revision (Full Blue)	2/3/16	INCLUDING CAST, SETS, AND CHRONOLOGY
2 nd Revision (Pink Pages)	2/8/16	SETS, 13, 31
3 rd Revision (Yellow Pages)	2/11/16	CAST, 8, 13
4 th Revision (Green Pages)	2/16/16	CAST, SETS, 4, 5, 8, 9, 12, 13, 13A, 15, 16, 21, 21A, 23, 27, 29, 30
5 th Revision (Goldenrod Pages)	2/17/16	SETS, 17, 22, 25, 27
6 th Revision (Buff Pages)	2/22/16	31, 32, 36, 37
7 th Revision (Salmon Pages)	2/22/16	1, 4, 5, 5A
8th Revision (Cherry Pages)	2/26/16	24, 25

THE AMERICANS
"Persona Non Grata"
CAST

ELIZABETH JENNINGS
PHILIP JENNINGS
STAN BEEMAN

PAIGE JENNINGS
HENRY JENNINGS
GABRIEL
CLAUDIA [OMITTED]
WILLIAM
PASTOR TIM
ALICE
ARKADY
OLEG
TATIANA
MATTHEW BEEMAN
AGENT ADERHOLT
AGENT WOLFE
AGENT SAMUELS [OMITTED] *
DEPUTY AG
HANS *
NORM *
MARILYN *

RADIO VOICE (O.S.)
GUARD
KGB OFFICER
MIKHAIL ("MISCHA") SEMENOV (fka MIKHAIL ANDREYCHENKO)
EST LEADER
FYODOR

* Denotes non-speak

THE AMERICANS
"Persona Non Grata"
SETS

INTERIORS:

OPERATIONAL VEHICLE(S)
WILLIAM'S APARTMENT
JENNINGS HOUSE
 PAIGE'S ROOM
 MASTER BEDROOM
 FAMILY ROOM
 KITCHEN
F.B.I. VEHICLE
REZIDENTURA
 ARKADY'S OFFICE
 HALLWAY
SERBSKY INSTITUTE
 MENTAL WARD, HALLWAY
 OFFICE
FORT DETRICK BIOCONTAINMENT UNIT
 ICU
 OBSERVATION ROOM
HOSPITAL
 MATERNITY WARD
K.G.B. SAFEHOUSE
HOTEL
 CONFERENCE ROOM
JUSTICE DEPARTMENT
 CONFERENCE ROOM
MOSCOW APARTMENT BUILDING
 HALLWAY
MOSCOW APARTMENT
 FYODOR'S ROOM
BEEMAN HOUSE
 LIVING ROOM
 FRONT DOOR
 DINING ROOM

EXTERIORS:

VIRGINIA STREETS
WILLIAM'S APARTMENT BUILDING
STREETS
 NEAR A PARK
 BY PARK ENTRANCE [OMITTED]
 NEAR SPY LOCATION
SUBURBAN STREETS
PARK
 BY THE MONUMENT
WOODED AREA
MOSCOW STREETS [OMITTED]
JENNINGS HOUSE [OMITTED]
JENNINGS NEIGHBORHOOD
BEEMAN HOUSE [OMITTED]
 FRONT DOOR [OMITTED]
FORT DETRICK
JUSTICE DEPARTMENT
MOSCOW APARTMENT BUILDINGS

THE AMERICANS
"Persona Non Grata"
CHRONOLOGY

Episode 412 takes place on January 20 - 22, 1984

<u>SCENE</u>	<u>DAY</u>
1 - 32 *	Night 1 (1/20/84)
33 - 36	Day 2 (1/21/84)
37 - 40	Night 2
41 - 48 **	Day 3 (1/22/84)
49 - 61	Night 3

* - sc. 31 & 32 are Moscow Day 2, amidst Washington Night 1

** - sc. 45 - 48 are Moscow Night 3, amidst Washington Day 3

TEASER

- 1 EXT. VIRGINIA STREETS / INT. OPERATIONAL VEHICLE(S) - NIGHT 1
Same night as 412. Philip, in heavy disguise, drives.
He subtly checks his mirrors.
- 2 INT. WILLIAM'S APARTMENT - NIGHT 2
William, wearing rubber gloves, carefully removes a small, metal vial from a container in his freezer. He hesitates, then delicately secures it with bubble wrap for transportation in a tobacco tin.
- 3 EXT. WILLIAM'S APARTMENT BUILDING - NIGHT 3
Stan and Aderholt sit in a car. Stan has binoculars trained on William's building, two blocks away.
- 4 EXT. VIRGINIA STREETS / INT. OPERATIONAL VEHICLE(S) - NIGHT 4
Hans, in light disguise, drives an operational vehicle. He turns a corner.
A few moments later, Philip's car follows... Philip checks his mirrors as he drives.
- 5 INT. WILLIAM'S APARTMENT - NIGHT 5
William is at the door, coat on. He gingerly picks up the tobacco tin and puts it in his pocket.
He takes a moment, then opens the door and turns out his light as he exits.
- 6 EXT. WILLIAM'S APARTMENT BUILDING - NIGHT 6
Stan, still looking through binoculars, speaks to Aderholt --
STAN
Light just went out.
Aderholt speaks into his radio --

(CONTINUED)

6 CONTINUED:

6

ADERHOLT
(into radio)
Get ready to move.

7 EXT. VIRGINIA STREETS / INT. OPERATIONAL VEHICLE(S) - NIGHT 7

Philip, in his operational vehicle, glances in his rear view mirror and sees --

Norm, the older man whom we met as part of the new surveillance team in Ep. 412, drives an operational vehicle.

Philip turns a corner. Norm keeps going straight.

Philip drives on.

8 EXT. WILLIAM'S APARTMENT BUILDING - NIGHT 8

William exits his apartment building and starts walking casually along the street.

Two blocks away, Stan and Aderholt watch through binoculars.

ADERHOLT
(into radio)
Headed south on foot on Ferry Street.

STAN
(still looking through binoculars)
He's getting into a car. Four-door, black Chevrolet Impala.

ADERHOLT
(into radio, not missing a beat)
Getting into four-door, black Chevy Impala.

William pulls out into the street.

STAN
He's moving.

ADERHOLT
(into radio)
Driving South on Ferry Street.

Stan and Aderholt sit, watching William's car drive off. They do not follow.

(CONTINUED)

8 CONTINUED:

8

After a long moment... they hear a voice through the radio:

RADIO VOICE

Team D, he's passing Palmer,
turning East on Union.

Aderholt pulls the car out. As they move...

END OF TEASER

ACT ONE

9 INT. JENNINGS HOUSE, PAIGE'S ROOM - NIGHT

9

OPENING CREDITS ROLL AS Paige, in sleep clothes, is in bed reading. Her door is open.

Elizabeth, carrying a laundry basket, enters from the hallway.

Paige focuses on her book as Elizabeth puts some laundry on top of Paige's dresser.

Elizabeth turns to go. Paige looks up at her.

Elizabeth walks over to Paige. She gets into bed with her daughter, snuggles close to her.

Elizabeth and Paige lie there in bed together.

After a long moment...

PAIGE

If we're in danger... if things can happen... maybe I need to learn to defend myself.

Elizabeth takes that in.

ELIZABETH

I could teach you a few things.

They lie there together.

10 EXT. STREETS, NEAR A PARK - NIGHT

10

OPENING CREDITS CONTINUE AS NECESSARY AS Norm drives an operational vehicle around a corner. A few other cars pass, and then --

Philip, in heavy disguise, drives onto the street and pulls to a stop at the curb. He stays behind the wheel of the parked car.

11 EXT. SUBURBAN STREETS - NIGHT 11

William parks his car. William gets out and casually looks both ways before crossing the street on foot.

12 INT. F.B.I. VEHICLE - MOVING, NIGHT 12

Aderholt drives as Stan rides shotgun.

RADIO VOICE

He's out, walking West on Richmond Road.

STAN

Go left here.

Aderholt pulls into the left lane.

13 EXT. STREETS, NEAR A PARK - NIGHT 13

Philip, in heavy disguise, remains behind the wheel of his parked operational vehicle. Marilyn, the librarian-type surveillance team member whom we met in Ep. 412, walks by. She takes off her hat.

Philip takes this in, then gets out of the car, glancing casually up and down both sides of the street as he crosses on foot.

14 EXT. SUBURBAN STREETS - NIGHT 14

William comes around a corner, walking up toward a wooded area a few blocks away.

Several blocks behind him, a car approaches the intersection:

15 INT. F.B.I. VEHICLE - MOVING, NIGHT 15

As they cross an intersection, Stan looks out the window and catches sight of William way up ahead, for a moment as they pass the street.

Coming towards their car, Stan sees a female FBI surveillance team member on foot, turning left to follow a few blocks behind William.

STAN

She's gonna be too close.

(CONTINUED)

ADERHOLT

Agree.

Stan grabs the radio:

(CONTINUED)

15 CONTINUED:

15

STAN
(into radio)
Pull back your lead follow, she's
too close.

RADIO VOICE
Any further back we'll lose him.

STAN
(to Aderholt)
Maybe we're just nervous.

Aderholt nods, keeps driving.

16 EXT. PARK - NIGHT

16

Philip walks through the park.

17 EXT. SUBURBAN STREETS - NIGHT

17

William crosses the street, getting closer to the wooded area
bordering the houses.

As he crosses, William uses the opportunity to look to his
right -- he sees a man a block behind him, the FBI female
surveillant two blocks behind him, and a couple approaching a
car on the side of the street that he's crossing towards.

William gives nothing away as he keeps walking.

18 EXT. PARK - NIGHT

18

Philip turns onto a path in the park without slowing.

19 INT. F.B.I. VEHICLE - MOVING, NIGHT

19

As Aderholt and Stan ride, they listen to the Radio Voice:

RADIO VOICE
Left turn onto Rochester Terrace.

ADERHOLT
He didn't go into the park?

Stan picks up the radio.

(CONTINUED)

19 CONTINUED:

19

STAN
 (into radio)
 You guys expecting him to go into
 the park?

RADIO VOICE
 Walking East on Rochester.

STAN
 (to Aderholt)
 I think he just broke off.

ADERHOLT
 Let's pick him up before he
 disappears.

Stan nods and Aderholt speeds up, turning right, as Stan
 speaks into the radio:

STAN
 (into radio)
 We're taking him.

20 EXT. PARK - NIGHT

20

Philip walks through a path in the wooded park. Up ahead
 from him is a monument with a few benches around it.

21 EXT. SUBURBAN STREETS - NIGHT

21

As William walks, he sees a car turn onto the street a few
 blocks ahead of him.

He glances to his right, where he sees another car pulling to
 the curb, a block away.

He slows, sensing something is off. Then, as the doors of
 that car open --

William whirls and bolts toward the wooded area.

22 INT. F.B.I. VEHICLE - MOVING, NIGHT

22

As Stan and Aderholt's car rounds a corner --

RADIO VOICE
 He's running into the park!

STAN
 Dammit.

(CONTINUED)

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22 CONTINUED: 22

Aderholt speeds up.

23 EXT. SUBURBAN STREETS - NIGHT 23

William bolts into the wooded area, disappearing into the shadows as FBI cars screech to a stop and agents pour out after him.

24 EXT. PARK, BY THE MONUMENT - NIGHT 24

Philip approaches the monument.

25 EXT. WOODED AREA - NIGHT 25

William runs.

26 EXT. SUBURBAN STREETS - NIGHT 26

Stan and Aderholt's car double parks as they both pile out and head into the woods with other agents.

27 EXT. WOODED AREA - NIGHT 27

William drops from a run into a fast walk, eyes darting about as --

In the woods around him, the voices of FBI agents can be heard and beams of flashlights start to light up.

Not far away, Stan and Aderholt move through the woods.

William stops walking and stands by a tree. The lights and voices are getting closer.

William stands there, taking it in. A moment, then he reaches into his pocket and pulls out the tobacco tin.

The flashlights are about twenty yards away now, the voices getting closer.

Stan and Aderholt move with some other FBI agents, some distance away but closing in.

By the tree, William opens the tobacco tin and pulls out the bubble-wrapped package. He tears open the bubble wrap, revealing the metal vial.

(CONTINUED)

William, tense, unscrews the top, sliding out a glass vial inside.

The flashlights are closer now, closing in, voices calling out --

William steels himself, then breaks the glass vial, jamming one of the broken ends into his palm, cutting himself and mixing blood with the substance inside the vial, as --

FBI agents step into William's view, flashlights aimed at him.

FBI VOICES
Don't move! Hands in the air!

William holds up his bloody hand and the vial.

WILLIAM
I suggest you don't move.
(then)
You might want to get me to a hospital with a biocontainment treatment facility as soon as possible.

Stan appears with Aderholt at the perimeter, calling to the other agents --

STAN
Listen to him -- stay back!
Everybody stay back...

HIGH SHOT: William stands, bloody hand and vial in the air, surrounded by Stan, Aderholt, and a team of FBI agents circling him about twenty-five feet away.

28 EXT. PARK, BY THE MONUMENT - NIGHT

28

Philip walks by the monument, alone.

HIGH SHOT: Philip waits in the empty park.

29 INT. REZIDENTURA, ARKADY'S OFFICE - NIGHT

29

Arkady, sitting at his desk, looks at Oleg, who sits across from him.

They speak in Russian with English subtitles.

(CONTINUED)

ARKADY

I thought all you wanted was to stay in this post.

OLEG

I did. I do. But my mother -- she isn't doing well.

ARKADY

Well, you should find a different job -- or even work a foreign desk at home if you can stand the boredom. But the domestic service... I don't think you'll find the work or our colleagues there up to your standards.

OLEG

I'll be all right.

ARKADY

You're a good son, Oleg Igorevich.

30 INT. JENNINGS HOUSE, MASTER BEDROOM - NIGHT

30

Elizabeth is in bed with the lights out, but her eyes are open. Philip comes in.

ELIZABETH

I'm up.

Philip closes the door as Elizabeth turns on the bedside light.

PHILIP

William didn't show.

ELIZABETH

You see surveillance?

Philip shakes his head. That sits there.

ELIZABETH (CONT'D)

Stan didn't come home again tonight.

Philip takes that in.

ELIZABETH (CONT'D)

When's the alternate?

(CONTINUED)

30 CONTINUED:

30

PHILIP

Tomorrow, two o'clock.

Elizabeth takes that in.

ELIZABETH

I told Paige a little bit about
Smolensk.

Philip looks at Elizabeth.

ELIZABETH (CONT'D)

Do you ever wonder what it looks
like now? Back home? It could be
totally different.

PHILIP

Probably not that much.

They sit there.

END OF ACT ONE

ACT TWO

31 INT. SERBSKY INSTITUTE, MENTAL WARD, HALLWAY - DAY 31

We can hear the voices of lunatics and political prisoners behind their doors.

A GUARD walks to a door, unlocking it and calling inside:

GUARD
Semenov.

A moment, then a young man wearing hospital clothes, MIKHAIL ("MISCHA") SEMENOV, 21, exits the room. The guard locks the door again and nods toward the young man to walk.

Mischa walks down the hallway as the guard follows.

32 INT. SERBSKY INSTITUTE, OFFICE - DAY 32

The young man sits in a sparse office across the table from a KGB OFFICER (wearing a Soviet, '60s-era, boxy suit). They speak in Russian with English subtitles.

KGB OFFICER
Semenov Mikhail.

Mischa looks at him for a moment, then finally nods.

KGB OFFICER (CONT'D)
You are very lucky, to have such important friends.

Mischa looks puzzled.

KGB OFFICER (CONT'D)
I'm not sure who they are either. Frankly, I think they just found out you were in here.
(beat)
How do you like it?

Mischa looks at him: the answer is obvious.

KGB OFFICER (CONT'D)
I thought so.
(beat)
Since your return from Afghanistan, you've been engaging in anti-Soviet activities.

(CONTINUED)

Mischa opens his mouth to speak, but the KGB Officer holds up a hand to stop him.

KGB OFFICER (CONT'D)
Complaining publicly about our military support for the brotherly people of Afghanistan. You know this is against the law. Only a criminal or a mentally ill person would talk like that.

(then)
Your evaluation here is almost complete. If they determine you are mentally ill, you'll end up in here for seven or eight years.

Mischa looks down.

KGB OFFICER (CONT'D)
As I said, you have some powerful friends. They want to help you. I want to help you. But really, it's up to you.

The KGB Officer looks at him. Mischa meets his eye.

KGB OFFICER (CONT'D)
You need to stop this talk. And any other activities against the state. Then I can ensure your release.

Mischa takes this in.

A33 EXT. FORT DETRICK - DAY A33

Establishing.

33 INT. FORT DETRICK BIOCONTAINMENT UNIT, ICU - DAY 33

William is in an isolated ICU room with the door closed. He's hooked up to monitors and an IV. In addition to the sound of the monitors there's the sound of airflow into the room.

A few nurses and a doctor, all dressed in encapsulating, protective suits, check on him.

His bed is near a large, glass window.

34 INT. FORT DETRICK BIOCONTAINMENT UNIT, OBSERVATION ROOM - DAY 34

On the other side of the window, Stan and Aderholt look at William.

William looks over from his bed at them. They all stare at one another.

(CONTINUED)

34 CONTINUED:

34

Finally, Stan leans in and speaks to William through an intercom, which is how they will communicate between the two rooms.

STAN

Mr. Crandall. I'm Agent Beeman,
this is Agent Aderholt. We're with
the F.B.I.

William just looks at them from the other side of the glass.
Then he turns away.

ADERHOLT

At a time like this, we can all
just be human beings.

STAN

If there's anything we can do... to
make you more comfortable.

William starts to laugh -- a raspy laugh which he can't
control and turns into a hoarse cough...

...Aderholt and Stan stand there, waiting for him to stop.

Finally, waving them off with his hand...

WILLIAM

Sorry. It's just --

(laughing)

Comfortable?

(beat)

There is nothing you, or anyone,
can do to make me comfortable.

Stan and Aderholt exchange a look.

WILLIAM (CONT'D)

In a few days everything inside of
me that matters will have oozed out
through my orifices.

(beat)

I'm a dead man. It's a very
unusual feeling.

Stan and Aderholt take that in.

ADERHOLT

Would you like a Coke?

William laughs.

35 INT. K.G.B. SAFEHOUSE - AFTERNOON

35

Philip, Elizabeth and Gabriel stand across from each other, still wearing their coats.

GABRIEL

It was two different intercepts, and he doesn't show up at your meeting, or your alternate. I've called him three times. They've got him.

PHILIP

Damn.

A moment.

GABRIEL

The question now is William.
(beat)
It's not like he was so happy to do this in the first place.

PHILIP

No.

GABRIEL

I'm not saying he walked it over to them. But now that they have him... I'm sure they'll have something enticing to offer.

ELIZABETH

You spent more time with him than I did.

PHILIP

I don't know. I hadn't thought of him like that.
(thinks)
He bitched and moaned, he was kind of an asshole, but... I guess it's possible.

GABRIEL

He's been here. We should go.

They head to the door and exit.

36 INT. FORT DETRICK BIOCONTAINMENT UNIT - AFTERNOON

36

Stan and Aderholt speak to William through the glass. A nurse in an encapsulating protective suit checks his monitors.

(CONTINUED)

ADERHOLT
Are you in pain?

WILLIAM
The strain I gave myself gets to
the hemorrhagic fever stage pretty
quickly...

A moment.

ADERHOLT
Anyone you'd like us to contact,
Mr. Crandall?

William offers Aderholt a bemused smile...

WILLIAM
Agent Aderholt...

STAN
We have channels we can use.

WILLIAM
No doubt.
(beat)
After so many years here in your
country, as your 'unwelcome' guest,
there's no one. Besides, anyone
who needs to know, knows.

The point does not escape Stan and Aderholt.

STAN
They don't know if you've told us
anything.

WILLIAM
No, they don't know that.

This hangs there.

WILLIAM (CONT'D)
What would you like to know?

Stan takes a step to the window.

STAN
Everything.

WILLIAM

That would take time. Which,
unfortunately, I don't have.

ADERHOLT

Did you like it? What you did?

William looks off.

WILLIAM

It was exciting. At first. Like
all new things. Auspicious
beginnings, and all that.

(beat)

I was committed to something. And
I was invisible.

ADERHOLT

To us.

WILLIAM

To everyone. It made me feel...
special. I was the star of my very
own movie. But, then, over time
the thing that made it special,
made me special -- my secret power,
so to speak -- became my curse. I
was alone. Isolated. Lonely.
Very lonely.

A moment.

WILLIAM (CONT'D)

I could reach out to people, not
what you'd call 'friends,' more
like... acquaintances, but there
was always a distance, a...

(pointing at the window)

...barrier.

(beat)

The absence of closeness makes
you... dry. Inside.

William shakes his head...

STAN

But still committed.

WILLIAM

(obvious)

It was the only thing I had left.

Aderholt leans in...

(CONTINUED)

36 CONTINUED:

36

ADERHOLT

It's of no use to you now.

WILLIAM

There you are mistaken.

37 INT. HOTEL, CONFERENCE ROOM - NIGHT

37

At EST, Philip faces a group of people.

PHILIP

Travel agent is pretty much the only job I've ever known. It suited me. I like to travel, see new places, meet new people...

Philip thinks...

PHILIP (CONT'D)

I mean, you choose a job before you really know if you'll like it. Right? When you're young, you don't really know... anything. Who you are, what you want to do... be.

(beat)

You pick something. Because it... fits what you like, what you need.

(beat)

But life changes things. You change, or something. And then one day you wake up and you don't want to go to the office. You don't want to make any more arrangements for people you don't know and don't give a shit about. You don't want to do it. You just... don't.

(beat)

Every morning I wake up with this sick feeling in the pit of my stomach.

A moment, as Philip stares out at the group, then lowers his head...

...the group is silent.

EST LEADER

Why don't you quit, find a new job?

PHILIP

I can't.

(CONTINUED)

EST LEADER

Why not?

PHILIP

I have commitments, I've made promises.

EST LEADER

To who?

PHILIP

People who trust me. People I love.

A moment, then...

EST LEADER

(confirming)

You don't want to let them down.

PHILIP

No.

EST LEADER

But it's okay to let yourself down?

Philip reacts.

EST LEADER (CONT'D)

Do you think your family would no longer love you if you quit?

Philip finds himself strangely affected by the question.

EST LEADER (CONT'D)

Do you think the world would stop spinning?

(beat)

Because I got news for you.

The EST LEADER stares dead at Philip. Philip holds his look.

EST LEADER (CONT'D)

You ain't that important.

The EST Leader just looks at Philip.

END OF ACT TWO

ACT THREE

38 INT. JENNINGS HOUSE - NIGHT

38

Elizabeth enters from the garage, finds Paige doing homework.

ELIZABETH

Hi, honey.

PAIGE

Hi.

(beat)

Alice had her baby.

ELIZABETH

Ohh... boy or girl?

PAIGE

Girl. Claire Louise. Pastor Tim left a message. I haven't called back yet. I didn't know... what to say.

ELIZABETH

Well, I guess we should all go visit them.

PAIGE

All three of us?

ELIZABETH

Henry too.

PAIGE

Is it too soon? How soon 'til you wanted visitors after you had me?

ELIZABETH

I didn't have too many friends.

PAIGE

Maybe I should go first. After church tomorrow. Just to say hi.

ELIZABETH

You should call first.

PAIGE

Yeah. And then we can all go see them later. When they're home.

(CONTINUED)

ELIZABETH
Makes sense. I have a gift you can
take.

PAIGE
Good.
(beat)
Where's Dad? Working?

ELIZABETH
No.

Paige looks at her.

ELIZABETH (CONT'D)
He's at this... it's sort of like a
class.

PAIGE
He's at a class?

ELIZABETH
It's called EST. It's like a
seminar in... thinking about
yourself. Remember, he went to it
with Stan once?

PAIGE
Right. Okay.
(beat)
You eat?

ELIZABETH
No.

PAIGE
I'll make something.

Paige heads off towards the kitchen.

39 OMITTED 39

A40 EXT. JUSTICE DEPARTMENT - NIGHT A40

Establishing.

40 INT. JUSTICE DEPARTMENT, CONFERENCE ROOM - NIGHT 40

Wolfe and the Deputy AG sit at the conference table, facing
Arkady.

(CONTINUED)

ARKADY

To what do I owe the pleasure?

DEPUTY AG

We recently arrested a man named
William Crandall.

(MORE)

(CONTINUED)

DEPUTY AG (CONT'D)

He was a scientist working at a lab called Foster Medical Research. But in fact, he was a member of Directorate S, spying for your government, stealing secrets to be used in your nation's biological weapons program.

ARKADY

That's very surprising. To my knowledge, our country has no biological weapons program, and it's my understanding, based on our treaties, that yours doesn't either. It would be shocking to discover that you are working on --

DEPUTY AG

-- We only work on research to create antidotes and medicines for the weapons we know you're making.

ARKADY

You should really make these baseless accusations to the Ambassador. I'm just Cultural Attache, as you know.

DEPUTY AG

We know exactly who you are, and we will be talking to the Ambassador directly, as well as to the Foreign Minister in Moscow. President Reagan expects your country to keep to the treaties it signed, and will be bringing this incident up with Andropov shortly.

Arkady takes this in.

Wolfe slides a piece of paper across the table.

WOLFE

You've gone too far. Bugging my predecessor's office, having one of your officers marry his secretary, which is the lowest thing I've seen in my entire life. And now this -- you're being expelled from the country.

(CONTINUED)

ARKADY
You cannot have proof of any of --

WOLFE
-- You killed Frank Gaad.

The Deputy AG looks at Wolfe, surprised.

DEPUTY AG
Agent Wolfe --

WOLFE
-- I don't care, I want to see his
face.

Arkady looks at Wolfe.

WOLFE (CONT'D)
You've got 48 hours to get out.

A41 EXT. FORT DETRICK - DAWN A41

Establishing, as sun rises over Fort Detrick.

41 INT. FORT DETRICK BIOCONTAINMENT UNIT - DAWN 41

William breathes -- no longer steady. He's pale. A trickle
of blood rolls out of his nose.

William coughs, takes a moment, then looks over, weakly, and
sees...

Stan and Aderholt are behind the glass partition, watching him.
They look like they've been there all night, which they have.

William tries to speak. All he can offer is a hoarse whisper.

Stan and Aderholt both lean in closer to the speaker to
listen, eyes fixed on William through the glass.

STAN
William...?

WILLIAM
They always wanted... always
wanted... more... more
information... more... samples...

They lean in.

(CONTINUED)

WILLIAM (CONT'D)
They wanted... wanted me married...
it would look better...

Stan and Aderholt look at William.

WILLIAM (CONT'D)
We were fighting... I tried... I
was...

He lets the thought go, then, fighting delirium:

WILLIAM (CONT'D)
I wish... I could've been with
her... all these years...
(beat)
Like them -- a couple of kids --

Stan and Aderholt focus intently on William. He is drifting
off into his own mind...

WILLIAM (CONT'D)
...living the American dream...
never suspect them... she's pretty.
He's lucky...

Stan and Aderholt look at William.

Philip and Elizabeth approach Gabriel.

PHILIP
Anything new?

GABRIEL
No. But the longer they have
William in their custody... the
greater the risk to you.

PHILIP
It's been a hard year.

ELIZABETH
Yeah.

GABRIEL
The problems pile up... it's hard
to know when it'll be too late.
(MORE)

*

GABRIEL (CONT'D)

(beat)

I think it's time for the two of
you and your children to return
home.

*

They take that in.

ELIZABETH

It's not home to our children.

GABRIEL

It can be.

(beat)

If William talks to the FBI...
risks on top of risks... when do
you stop?

They look at him.

GABRIEL (CONT'D)

Philip, your heart hasn't been in
this for a long time. Elizabeth...
you've been here almost twenty
years. This job was never meant to
be forever.

ELIZABETH

Our work...

GABRIEL

They'll always need you. But they
don't want to sacrifice you.

PHILIP

So, what? The Centre wants us to
pack our bags and come home?

GABRIEL

You've had a good, long tour.
Honestly, the Centre would welcome
you with honors anytime you say
you're ready.

That registers with Philip and Elizabeth.

GABRIEL (CONT'D)

With William under arrest, you are
in immediate danger.

(MORE)

(CONTINUED)

42 CONTINUED:

42

GABRIEL (CONT'D)

I know, I know, you've always been
in danger, for years. But that can
actually dull your senses. It's
time now. I'd like you to go
home, get the kids, and get to a
safehouse.

(beat)

But it's your decision.

Philip and Elizabeth stand there, taking that in...

43 INT. HOSPITAL, MATERNITY WARD - LATE AFTERNOON

43

Pastor Tim stands next to Alice, who is in a hospital bed
holding the new baby. Paige, a smile on her face, visits
with them.

Alice delicately hands the baby to Paige, who holds it.

As Pastor Tim and Alice watch Paige coo at their new child...

44 EXT. STREETS, NEAR SPY LOCATION - LATE AFTERNOON

44

Philip and Elizabeth get into their operational vehicle.

They close the car doors and sit there a long time without
saying a word.

END OF ACT THREE

ACT FOUR

45 OMITTED 45

A46 EXT. MOSCOW APARTMENT BUILDINGS - NIGHT A46

Establishing.

46 INT. MOSCOW APARTMENT BUILDING, HALLWAY - NIGHT 46

Mischa steps out of a stairway landing, walks down a drab concrete hallway. A few people walk by -- it's a well-populated building -- noise seeps in from life in the apartments on the hallway.

Mischa stops at an apartment door, with multiple buzzers. He presses one.

47 INT. MOSCOW APARTMENT - NIGHT 47

An older man, FYODOR, answers. They embrace.

FYODOR

Mischa.

Fyodor leads Mischa through a communal kitchen, with several different stoves. A couple cooks at one, a woman at another. A few children play on the floor.

48 INT. MOSCOW APARTMENT, FYODOR'S ROOM - NIGHT 48

The room is small and the furnishings are spare, but you can tell whatever Fyodor has collected over his lifetime has wound up in this space and is being kept with pride.

Fyodor is on his knees, removing a package from underneath the bed.

With difficulty, Fyodor rises with the package, puts it on the small table in front of Mischa.

Mischa looks from the package to Fyodor, questioning.

They speak Russian with English subtitles, and quietly so the neighbors in the communal apartment don't hear.

(CONTINUED)

FYODOR

Your mother sent it to me for safekeeping before she was arrested.

He pushes it across the table to Mischa.

MISCHA

What's in it?

FYODOR

I don't know.

A moment, then Mischa unwraps the package.

Inside is money -- American, Canadian, and Russian money -- unsent letters, documents and papers...

MISCHA

Why did she run?

FYODOR

Who knows.

Mischa takes some of the money, extends it to Fyodor.

Fyodor shakes his head no.

MISCHA

Did you meet him?

FYODOR

No.

He thinks...

FYODOR (CONT'D)

I saw him once.

MISCHA

Where?

FYODOR

Outside.

Mischa looks at him.

FYODOR (CONT'D)

They were kissing. Your grandmother was at the window. 'Come Fyodor, look and see.'

Fyodor offers a shrug and a smile.

(CONTINUED)

MISCHA
What was he like?

FYODOR
He was a boy. Like you.

A moment.

FYODOR (CONT'D)
She loved him.

MISCHA
How do you know?

Fyodor glances a photo of his daughter --

-- a young woman with dark soulful eyes looking directly at the camera. We recognize her as Irina.

FYODOR
She was happy.

Mischa re-wraps the package...

FYODOR (CONT'D)
How will you find him?

MISCHA
(looking at the package)
She said she'd leave me
instructions.
(beat)
The only thing she told me was that
he's a travel agent in America.

Fyodor looks at him.

MISCHA (CONT'D)
I need to know, Grandpa.

Mischa rises from the table with the package. He moves to his grandfather and kisses him on his forehead...

Fyodor reaches for Mischa's hand...

...squeezes it. There are tears in the old man's eyes...

(CONTINUED)

...then Mischa leaves, closing the door behind him.

49 INT. REZIDENTURA, ARKADY'S OFFICE - EARLY EVENING 49

Arkady is alone, with the door closed.

He sits, staring at the letter, a drink of whiskey in his hand.

He sips, then looks from the letter across the room toward the bust of Lenin on the other side of the office.

50 INT. REZIDENTURA, HALLWAY - EARLY EVENING 50

Oleg walks toward Arkady's closed office door. Tatiana, coming from the other direction, stops Oleg. They speak in Russian with English subtitles.

TATIANA

Don't go in.

Oleg looks at her.

TATIANA (CONT'D)

He wants to be alone.

Oleg nods.

TATIANA (CONT'D)

It's a shock. We didn't always agree but Arkady Ivanovich was a good man.

OLEG

He's not dead.

TATIANA

I didn't mean it like that.

(beat)

They've asked me to run things until his replacement gets here, then stay on for continuity.

OLEG

Just temporary.

TATIANA

They'd never put me in charge here permanently.

(CONTINUED)

OLEG
So you won't get Kenya?

Tatiana raises her eyebrows.

OLEG (CONT'D)
You would have done a great job.

TATIANA
Thanks.

OLEG
I've put in a transfer to go back home.

She looks at him, surprised.

OLEG (CONT'D)
I have to be with my family. And I... this isn't how I wanted to tell you.

TATIANA
You're a good son.

OLEG
That's what Arkady said.

Tatiana is visibly disappointed. A moment between them.

Tatiana heads off. Oleg watches her go.

51 OMITTED 51

52 INT. JENNINGS HOUSE, FAMILY ROOM - NIGHT 52

Philip and Elizabeth enter to find Henry on the couch, watching "The Kid with the 200 IQ" on TV.

(CONTINUED)

HENRY

Hey, Mom. Dad -- thanks a lot for watching the Super Bowl with me.

PHILIP

Sorry -- we got caught up with work. What happened?

HENRY

We lost. By a lot. It sucked.

PHILIP

I'll be down in a few minutes.

Philip and Elizabeth head upstairs.

53 INT. BEEMAN HOUSE, LIVING ROOM - NIGHT

53

Paige and Matthew watch TV from the couch -- local post-game news plays. Coke cans and bowls of chips and pretzels are in front of them.

PAIGE

You're not that into sports, are you?

MATTHEW

When I was little I was. My dad and I used to play a lot of football, but now...

He trails off, sits back down.

PAIGE

What?

MATTHEW

I don't know. The whole thing with my dad...

He shakes his head. Paige looks at him, waits.

PAIGE

(gentle)

What.

MATTHEW

He cheated on my mom. Did you know that?

(she shakes her head)

I heard them talking about it.

(beat)

(MORE)

(CONTINUED)

53 CONTINUED:

53

MATTHEW (CONT'D)

And you know what's gross? My friend at school was like "What? I'd never cheat on *your* Mom."

PAIGE

People are stupid.

MATTHEW

Yeah.

Paige thinks.

PAIGE

But in a way it's good, right? Seeing them as people?

MATTHEW

Yeah, but they're still my parents.

PAIGE

No, I know. Believe me. Sometimes don't you just wish you could go back to being a little kid again?

MATTHEW

I don't know.

They think.

PAIGE

I used to think my dad was having an affair at work.

MATTHEW

Really?

PAIGE

Yeah. He was working late a lot and it had happened to my friend with her dad and his secretary.
(he reacts)

I asked my mom about it.

MATTHEW

Really?

PAIGE

Yeah.

MATTHEW

What'd she say?

(CONTINUED)

53 CONTINUED:

53

PAIGE

She said "no." She trusted him.

But I don't know how you know.

(beat)

Like what we were saying: they're just people. And people... well... shit happens, you know?

Matthew sees she's looking at him directly. They're sitting close.

Paige leans in closer, and starts kissing him. Matthew responds. It heats up...

...they keep making out -- going farther this time than they did before.

54 INT. JENNINGS HOUSE, MASTER BEDROOM - NIGHT

54

Philip sits on the edge of the bed, Elizabeth stands there. A moment, then:

PHILIP

You want to pack? Get the hell out of here?

ELIZABETH

Maybe. I don't know.

They think.

PHILIP

You trying to picture them there?

ELIZABETH

Yeah.

They sit with that.

Lights go by the window outside. Elizabeth looks out, sees them turn into Stan's driveway.

ELIZABETH (CONT'D)

Stan's home.

PHILIP

He hasn't been watching the Super Bowl? Work must be busy.

ELIZABETH

He doesn't have five FBI cars behind him. That's good.

(MORE)

(CONTINUED)

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54 CONTINUED: 54

ELIZABETH (CONT'D)
(beat)
Go get Paige.

Philip nods. They look at each other, sharing a tense moment... then Philip exits.

55 EXT. JENNINGS NEIGHBORHOOD - NIGHT 55
Philip crosses the street toward the Beeman house.

56 INT. JENNINGS HOUSE, MASTER BEDROOM - NIGHT 56
Elizabeth is in the bedroom with the door closed. She's at the window, looking down as --
ELIZABETH'S POV: Philip knocks on the Beemans' front door.

57 INT. BEEMAN HOUSE, FRONT DOOR / DINING ROOM - NIGHT 57
Stan opens the door with a big smile when he sees Philip.

STAN
Hey...

PHILIP
Hi.

Stan motions him in toward the dining area, so they can speak privately without being seen by Paige and Matthew.

STAN
So... I just got home...
(beat)
Matthew and Paige -- I don't think they were just watching football.

PHILIP
What?

STAN
I don't know, it seemed like a little...
(mimes adjusting hair, shirt...)
...when I came in.

PHILIP
(gets it)
Ohh...

(CONTINUED)

STAN
(gestures to Philip)
Father of the bride, you're payin'.
But you can use my backyard if you
want.

PHILIP
Yeah, good.

They head out of the dining area toward the living room.

58 INT. JENNINGS HOUSE, MASTER BEDROOM - NIGHT

58

Elizabeth watches from the window.

ELIZABETH'S POV: no activity at the Beeman house.

Elizabeth keeps watching, tense.

59 INT. BEEMAN HOUSE, LIVING ROOM - NIGHT

59

Philip enters, followed by Stan, to find Paige and Matthew
sitting on the couch.

PHILIP
Hey guys.

MATTHEW
Hey, Mr. Jennings.

PAIGE
Hi, Dad.

PHILIP (CONT'D)
(re: snacks on the table)
You got all your Super Bowl snacks
there.

An awkward moment.

PHILIP (CONT'D)
How was the game? Heard we lost.

MATTHEW
Yeah... it was a blowout.

PHILIP
(to Paige)
Come on, sweetie.

PAIGE
What?

PHILIP
It's getting late.

Paige gets up, nods at Matthew.

PAIGE
Bye.

MATTHEW
See ya'.

PAIGE
Bye, Mr. Beeman.

STAN
Bye, Paige.
(to Philip)
Racquetball on Tuesday?

PHILIP
You bet.

Philip and Paige leave.

60 INT. JENNINGS HOUSE, MASTER BEDROOM - NIGHT

60

Elizabeth, at the window, sees --

ELIZABETH'S POV: Philip and Paige walk across the street from the Beeman house toward the Jennings house.

INTERCUT:

61 EXT. JENNINGS NEIGHBORHOOD - NIGHT

61

Philip and Paige walk towards their house. Finally:

PHILIP
I don't want you to see him.

PAIGE
That's ridiculous.

They walk in silence for a moment.

(CONTINUED)

61 CONTINUED:

61

Elizabeth watches from above.

PHILIP

Paige... don't do this.

PAIGE

Dad --

PHILIP

-- You have no idea, Paige. No
idea...

They continue to walk in silence.

As they walk and Elizabeth watches...

END OF SEASON FOUR