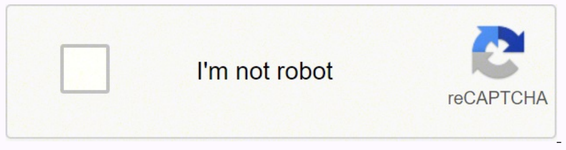

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The americans season 6 episode 7

7th episode of the sixth season of The Americans "Harvest"The Americans episodeEpisode no.Season 6Episode 7Directed byStefan SchwartzWritten bySarah NolenFeatured musicNathan BarrProduction codeBDU607Original air dateMay 9, 2018 (2018-05-09)Running time50 minutesGuest appearances Miriam Shor as Erica Haskard Russell G. Jones as Norm Jonathan Kells Phillips as "Harvest" Amy Tribbey as Marilyn Aaron Roman Weiner as Agent Brooks Episode chronology ← Previous"Rififi" Next →"The Summit" The Americans (season 6)List of episodes "Harvest" is the seventh episode of the sixth season of the period drama television series The Americans. It originally aired on FX in the United States on May 9, 2018. Plot Philip tells Stan that he has to go to Houston to help Elizabeth with a client and asks Stan to look after Henry and to take Henry to meet his ride back to school. Before Philip leaves, Stan notes Philip and Elizabeth's stress and the odd hours they keep as travel agents. Philip tells Stan that the travel agency is failing. Philip arrives in Chicago, where Elizabeth is surprised but happy to see him. While Stan drives Henry to meet his ride to school, Henry says that he has never met any member of either parent's family, not even Elizabeth's "Aunt Helen", although Paige has. Philip and Elizabeth walk through the plan to extricate "Harvest" from CIA surveillance, which has a window for success that may be as little as 30 seconds. Philip and Norm hire five day laborers. In a precise operation, Philip drives a shuttle bus while a second truck blocks the FBI's view of "Harvest". One of the day laborers replaces "Harvest" as driver of his car, while "Harvest" boards the shuttle with Philip and Elizabeth. They then turn and transfer from the bus to an escape van driven by Marilyn. However, before they fully leave the area, the FBI discovers the switch, and two FBI agents block the road. When Marilyn tries to drive through, they fire and fatally wound Marilyn, but both are killed by return fire from a seriously wounded "Harvest", who escapes with Phillip and Elizabeth. "Harvest" tells Philip that the Altheon sensor schematic is in France, then he swallows his cyanide capsule. While switching cars again, Philip uses an axe to remove Marilyn's head and hands to prevent her identification, and Elizabeth puts them in a bag and throws it into a nearby river. On the plane back to DC, Elizabeth draws sketches for homework assigned by Erica. Remembering William's description of a spy couple with two kids, Stan breaks into the Jennings' house and thoroughly searches the house, basement, and garage during their absence but finds nothing. At the FBI, Dennis is crushed by the two agents' deaths in Chicago and the loss of "Harvest", while Stan asks about sketches of others from this escape and reviews the files from a prior case with a similar escape and the sketches from another similar escape. Elizabeth reminds Philip that the summit starts in a week. Erica continues working with "Stephanie" on how to create art. After "Stephanie's" shift, Elizabeth visits Philip at the travel agency and learns about the layoffs there. Elizabeth then visits Paige at school and tells Paige about Marilyn's death. Paige says that she does not have any friends and wants to continue as a Soviet agent; Elizabeth then says that it is now time for Paige to apply for an internship with the State Department. At home, Philip remembers his wedding to Elizabeth three years previously. Production The episode was written by Sarah Nolen, and directed by Stefan Schwartz. Reception In its original American broadcast, "Harvest" was seen by an estimated 671,000 household viewers and gained a 0.17 ratings share among adults aged 18–49, according to Nielsen Media Research, improvement of 0.02 over the previous episode.[1] The episode received critical acclaim. Review aggregator website Rotten Tomatoes gave the episode 100% "Fresh" ratings and average rating of 8.86 out of 10, based on 12 reviews, with consensus reading, "A tense professional reunion further sets the stage for The Americans' endgame in 'Harvest' as tensions mount, long-buried secrets threaten to surface, and a fateful decision demands to be made."[2] The A.V. Club gave the episode a 'A-' grade.[3] References ^ Metcalf, Mitch (May 10, 2018). "Updated: ShowBuzzDaily's Top 150 Wednesday Cable Originals & Network Finals: 5.9.2018". Showbuzz Daily. Archived from the original on May 11, 2018. Retrieved May 10, 2018. ^ "The Americans – Season 6, Episode 7". Rotten Tomatoes. Retrieved May 10, 2018. ^ Adams, Erik (May 3, 2018). "An Americans 'Harvest' goes wrong in all the right ways". The A.V. Club. Retrieved October 25, 2019. External links "Harvest" at IMDb Retrieved from " Continue reading the main storyThe AmericansKeri Russell and Matthew Rhys in “The Americans.”Credit...Eric Liebowitz/FXLet’s skip the bloodletting in Chicago, and Elizabeth and Philip, and how practically every scene ended in a pregnant-with-meaning stare into space. Cutting straight to the most important scene of this week’s episode of “The Americans,” my question is, do we buy Stan Beeman’s sudden suspicion of the Jenningses? Would a conversation about Henry’s Aunt Helen and a report about a white couple be enough to make the scales fall from the eyes of the world’s most trusting neighbor?It was a profound moment for the show, presented in a surprisingly offhand manner, as part of the weekly pop-song montage. But the groundwork had been laid, beginning with Stan’s hilarious claim in the opening scene: “I’m good with these things. Knowing when someone’s not telling me something.” Both Philip the character and Matthew Rhys the actor deserved extra points for keeping straight faces.But things were bugging Stan, like Philip’s abrupt departure from Thanksgiving dinner (following last week’s phone call with Elizabeth, in which he promised to come to Chicago to help with her mission). That occasioned the first of the episode’s scene-ending cryptic stares. Then there was Stan’s drive to the bus terminal with Henry, who mentioned calls in the middle of the night and the lack of Jennings family members, save for “Aunt Helen,” the Soviet agent (played by Kathleen Chalfant) whom Paige tracked down in Season 2. That scene ended with another meaningful stare from Stan.Then there was the aftermath of the Chicago shootout, with all hands on deck at the F.B.I. The perps — not counting Marilyn and the Chicago illegal Harvest, now dead — were a white guy with a goatee and a blond lady. More synapses fired. “When are we getting sketches?” Stan asked, setting up the future scene when those new drawings match the sketches of Elizabeth and Philip that have been hanging around since late in season 1.So we get it — Stan’s finally putting together the pieces that have been right in front of him for six seasons. Still, it felt a little abrupt when he drove home that night, looked across at the dark Jennings house and, a few minutes later, was picking the lock on the back door. Maybe he knows that the show only has three episodes to go. (Amazing, isn’t it?) Inside, the Jennings family photos made him remember William Crandall’s deathbed words about the American-dream family he worked with: “She’s pretty. He’s lucky.”We left Stan sitting in Philip and Elizabeth’s car — which evoked the show’s pilot, when Philip first considered coming clean to Stan (before learning that the defector Timoshev had once raped Elizabeth) and Stan first snuck into their garage, to see if Timoshev was in their trunk. Will the V.I.N. of their current car match one of those cash transactions Stan’s been investigating?Stan’s late-night snooping was, it seemed to me, the week’s most momentous development in terms of where the plot is headed. But the episode’s centerpiece (as its title indicated) was the attempted rescue of Harvest, the latest and most deadly in the Jenningses’ string of failures but also a major bonding experience for them.Philip arrived in Chicago and was nothing but helpful to Elizabeth, despite much of the speculation in last week’s comments. (It seems that even six seasons in, a lot of people can’t get their heads around the notion that Elizabeth and Philip are the heroes of this story. And not just the action heroes, but the romantic heroes. That won’t change, even if their end turns out to be tragic. It’s a TV series!)As a counterpoint to Stan’s growing awareness, Philip was now the too-gullible one, telling Elizabeth that Stan was satisfied with Philip’s explanation (business woes) for his moodiness and his Thanksgiving exit. Elizabeth opened up about her Mexico trip, and showed him the cyanide pill, but didn’t go into details — he’s “quit,” after all. Great moment: When Philip asked why Elizabeth told him about the pill, if she wouldn’t give it up, and she said, “You’re always asking me to tell you things. So I told you.”How can you not be on Team Elizabeth? Philip may seem more interesting. She is more interesting.Then came Elizabeth’s meticulously planned but dicey extraction attempt, which worked well until it didn’t. Philip, driving a shuttle bus, and Hank, driving a truck, boxed in Harvest’s car. (The sleeper agent’s real name was Dan Murton, if you’re keeping score.) Norm stopped traffic. Elizabeth got the startled Harvest out of his car and into the bus; a day laborer Philip had hired switched places with Harvest. (Question: Wasn’t the use of a civilian who was likely to be questioned by the F.B.I. a glaring problem with the plan?)It went like clockwork, but the F.B.I. agent who lost the tail turned out to be well trained — with the kind of observational skill Elizabeth has drilled into Paige, he quickly reported descriptions of every vehicle that had been near Harvest’s car. Elizabeth, Philip and Harvest ditched the bus and got into a van driven by Marilyn, but not quickly enough. A pair of F.B.I. agents blocked the street and in the ensuing gunfight they were both shot, while Marilyn took a bullet in the forehead and Harvest took one in the gut. (The entire sequence echoed the final episode of Season 1, when Philip first rode to Elizabeth’s rescue, speeding in reverse though an F.B.I. roadblock while Elizabeth was shot in the stomach by Stan. That was another occasion when the couple were reconciled through physical danger, and it was also the one time so far that Stan had witnessed Philip and Elizabeth in action.)Harvest, played by Jonathan Kells Phillips, turned out to be a heck of an agent — not only did he take out the two G-men with a handgun from a moving van, he recited a long list of messages to Philip, between hideous groans, while he lay dying from his wound. One message was practical — the radiation sensor schematics were at an air base in France — and two were personal, “I love you” to his mother and “I hope you die the miserable death you deserve” to his father. Philip was impressed, all around.Things got even more difficult, for the spies and for the viewer, when Elizabeth and Philip pulled into a garage to switch vehicles again and Philip spotted a fire ax on the wall. In the ultimate proof of his loyalty to his wife and to the cause, he chopped off Marilyn’s hands and head, which Elizabeth wrapped in old clothes and packed (for later disposal in a nearby body of water). In a change of pace from the episode’s scene-ending close-ups, the last shot was of Marilyn’s headless, handless body on the garage floor.Elizabeth and Philip: reunited and it feels so, not bad, exactly, but complicated. Philip had gone a long way toward redeeming himself in Elizabeth’s eyes, but they’ll never get back to those simple Season 1 days.On the flight to Washington, Philip stared at Elizabeth as she sketched the airplane window. “Someone’s making me learn,” she said, embarrassed. At home, Philip made a guilt call to Henry and Elizabeth headed right back to work (at the Haskards’), unsure when she’d be home. First, though, they had a moment, with Elizabeth stroking Philip’s jaw and touching his chest. Before wordlessly leaving.Later she dropped by the travel agency unexpectedly, to check up on her husband, and learned about the firing of Stavos. (No workers’ paradise here.) The episode ended with Philip alone at home, recalling their secret wedding vows — another ominous note, with the F.B.I. looking into local Russian Orthodox priests. And another stare into space.Two other significant scenes filled out the episode. In one, Elizabeth briefed Paige on the Chicago mission, telling her of Marilyn’s death and impressing on her the dangers of the job. Elizabeth kept challenging Paige — “Are you willing to give up friends, and relationships, and your life if you have to?” — and Paige, as always, quietly called her bluff. In a formulation that felt a little artificial but neatly summed up the dichotomy the show operates from, Paige said she wasn’t afraid of dying, she was afraid of loneliness. But “I tell myself someday I’ll meet someone, like — you and Dad,” she said.You could say, be careful what you wish for, and maybe that’s where this is all headed. But hey. Mom and Dad are pretty cool.In the other, Erica Haskard made a reappearance, meaning a welcome reprise of Miriam Shor’s tough, terrific performance. Erica, like the show, appeared to be nearing her last days, her pain so great she had trouble talking, her moans echoing those of Harvest in the shuttle bus. Critiquing Elizabeth’s airplane drawing, she delivered a mini-lecture on the artistic process — “You need to bring all of yourself to it,” which lets you get out of your own way. Then, desperate to keep drawing, she refused Elizabeth’s offer of morphine.What if the message Elizabeth is taking from Erica isn’t about how to see, but about seeing things through to the end — about getting yourself out of the way to maintain your dedication to what’s more important?

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