

THE UMBRELLA ACADEMY™

CREATED AND DEVELOPED FOR TELEVISION BY
Steve Blackman | Jeremy Slater

EPISODE 2.02

"The Frankel Footage"

An incident at the bar leads Luther to Vanya. Five finds an unsettling surprise in the film Hazel left behind. The cops come after Allison's husband.

WRITTEN BY:
Mark Goffman

DIRECTED BY:
Stephen Surjik

ORIGINAL BROADCAST:
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MAIN EPISODE CAST

Ellen Page	...	Vanya Hargreeves
Tom Hopper	...	Luther Hargreeves
David Castañeda	...	Diego Hargreeves
Robert Sheehan	...	Klaus Hargreeves
Aidan Gallagher	...	Five Hargreeves
Emmy Raver-Lampman	...	Allison Hargreeves
Justin H. Min	...	Ben Hargreeves
Ritu Arya	...	Lila
Yusuf Gatewood	...	Raymond Chestnut
Marin Ireland	...	Sissy
Kate Walsh	...	The Handler
Colm Feore	...	Reginald Hargreeves
Cameron Britton	...	Hazel
Kevin Rankin	...	Elliott
Kris Holden-Ried	...	Axel
John Kapelos	...	Jack Ruby
Stephen Bogaert	...	Carl
Dov Tiefenbach	...	Keechie
George Wyner	...	Dan Frankel
Mindy Sterling	...	Edna Frankel
Jason Bryden	...	Otto
Tom Sinclair	...	Oscar
Justin Paul Kelly	...	Harlan
Bo Martyn	...	Autumn
Colleen Reynolds	...	Landlord
Jason Blicher	...	Desk Cop
Robert Skanes	...	Arresting Officer
JD Smith	...	Officer #1
Kjartan Hewitt	...	Hal
William Poulin	...	Norm
Patrice Goodman	...	Dot
Ken Hall	...	Herb

TRANSCRIPTION NOTES:

Character Names: **[BOLD BLACK ALL CAPS HIGHLIGHT]**
Dialogue: **Bold**
Action/Context: **([red])**
Scene Change: **BOLD RED ALL CAPS**
Sound Effects: **[green]**
Music: **[blue]**

1
00:00:06,089 --> 00:00:08,008
[suspenseful ticking drumbeat]

2
00:00:11,011 --> 00:00:13,096
[soft whistling]
[shower curtain rattles]

3
00:00:13,596 --> 00:00:14,639
[THE HANDLER]
(to Hazel)
Back so soon?

4
00:00:20,020 --> 00:00:21,312
[THE HANDLER]
How disappointing.

5
00:00:21,771 --> 00:00:22,814
(Hazel shoots her in the head)
[The Handler gasps]
(she drops motionless on the bed)

6
00:00:27,152 --> 00:00:29,446
[wheels rattling]

SCENE CHANGE

MORGUE HALLWAY

(The Handler is on the gurney)

[HAL]
I'm asking out Sharon tonight.

7
00:00:29,529 --> 00:00:32,032
[NORM]
Sharon from Payroll?

[HAL]
No, Sharon from Janitorial.

8
00:00:32,115 --> 00:00:34,075
[NORM]
Ahh.

[HAL]

I like her smile.

9

00:00:34,159 --> 00:00:36,119

[HAL]

Plus, my apartment's a disaster.

10

00:00:36,202 --> 00:00:37,996

[NORM]

[chuckles]

Yeah.

How many pickups we got?

11

00:00:38,079 --> 00:00:40,373

[HAL]

Two.

[NORM]

Good, 'cause I am starving.

12

00:00:40,749 --> 00:00:43,168

[HAL]

Oh, you're starving?

[NORM]

I am starving.

13

00:00:43,501 --> 00:00:45,670

[NORM]

Fried wontons at Mama Lee's
when we're done?

14

00:00:46,087 --> 00:00:47,213

[HAL]

Eh...

15

00:00:48,089 --> 00:00:49,257

[NORM]

What?

[HAL]

I just...

16
00:00:49,507 --> 00:00:50,467
[HAL]

It's too much MSG.

17
00:00:50,550 --> 00:00:52,802
[NORM]

Oh, you bought the propaganda.

[HAL]
Yeah.

18
00:00:52,886 --> 00:00:54,971
[NORM]

There's nothing wrong with MSG, my friend.

19
00:00:55,055 --> 00:00:56,598
[NORM]
-All right, you ready? On three.

[HAL]
-Yep.

20
00:00:56,681 --> 00:00:58,183
[HAL / NORM]
One, two...

21
00:00:58,266 --> 00:00:59,309
[HAL]
Aah!

[NORM]
What?

22
00:00:59,726 --> 00:01:00,727
[HAL]
She moved a bit.

23
00:01:01,269 --> 00:01:02,854
[NORM]
[chuckles]
No, no, no, no, no.

24
00:01:02,937 --> 00:01:04,731
[NORM]
No, it... it says right here, she's dead.

25
00:01:04,814 --> 00:01:07,150
[NORM]
It's probably just intestinal gas.

[The Handler moans]

26
00:01:07,233 --> 00:01:10,028
[HAL]
I had one last week that farted
all the way into the oven. It's...

27
00:01:13,198 --> 00:01:14,032
(Hal pokes The Handler's face and she opens her eyes)

[HAL / NORM]
[groaning]

28
00:01:14,616 --> 00:01:16,868
[THE HANDLER]
[rasping]
Get me to a hospital.

29
00:01:16,951 --> 00:01:18,995
[HAL]
Don't think that was intestinal gas.

30
00:01:19,412 --> 00:01:20,789
[NORM]
[whispers]
Oh, shit.

31
00:01:20,872 --> 00:01:22,874
[HAL]
You can probably
kiss those wontons goodbye.

SCENE CHANGE

OUTSIDE THE COMMISSION HEADQUARTERS

THREE MONTHS LATER

32
00:01:22,957 --> 00:01:26,252
[Perry Como's "Bibbidi-Bobbidi-Boo
(The Magic Song)" plays]

33
00:01:26,336 --> 00:01:28,963
-♪ ...Bibbidi-bobbidi-boo ♪

[people whispering]

34
00:01:29,047 --> 00:01:31,049
♪ Put 'em together
And what have you got? ♪

35
00:01:31,132 --> 00:01:33,218
[WOMAN]
Ah, shit. The Handler's back.

36
00:01:35,386 --> 00:01:37,430
[overlapping whispers]

37
00:01:38,973 --> 00:01:41,434
♪ If you're chased around by trouble ♪

38
00:01:41,518 --> 00:01:43,728
♪ And you're followed by a jinx ♪

SCENE CHANGE

INSIDE THE COMMISSION HEADQUARTERS

39
00:01:44,062 --> 00:01:46,606
♪ I'll jinx your trouble
And trouble your jinx ♪

40
00:01:46,689 --> 00:01:48,858
♪ In less than 40 winks ♪

(The Handler takes off her coat and holds
It out as if someone is supposed to take it from her
And hang it up.)

(But no one does)

41

00:01:52,403 --> 00:01:55,698
♪ Salagadoola mechicka boola ♪

42

00:01:55,782 --> 00:01:57,742
♪ Bibbidi-bobbidi-boo ♪

43

00:01:58,743 --> 00:02:01,329
♪ Put 'em together
And what have you got? ♪

44

00:02:01,412 --> 00:02:04,332
♪ Oh, bibbidi-bobbidi-boo ♪

[whoosh, metallic thunk]

45

00:02:04,749 --> 00:02:07,919
♪ "Salagadoola" means... ♪

46

00:02:08,878 --> 00:02:10,505

[HERB]

[whispering to Dot]
Uh-oh.

[DOT]

She's back.

47

00:02:10,588 --> 00:02:12,340

[WOMAN 1]

The Handler?

[WOMAN 2]

She's back.

48

00:02:12,423 --> 00:02:14,092
[phones ringing]
[typewriters clacking]

49
00:02:14,175 --> 00:02:16,177
♪ ...Is bibbidi-bobbidi-boo ♪

50
00:02:16,845 --> 00:02:19,764
♪ Salagadoola mechicka boola ♪

51
00:02:19,848 --> 00:02:21,850
♪ Bibbidi-bobbidi-boo ♪

52
00:02:22,267 --> 00:02:24,686
♪ Put 'em together
And what have you got? ♪

53
00:02:24,769 --> 00:02:27,480
-♪ Bibbidi-bobbidi ♪
-♪ Bibbidi-bobbidi ♪

54
00:02:27,564 --> 00:02:28,898
♪ Bibbidi-bobbidi... ♪

55
00:02:28,982 --> 00:02:29,941
[THE HANDLER]
AJ!

56
00:02:30,692 --> 00:02:32,193
[AJ CARMICHAEL]
[in British accent]
Welcome back.

57
00:02:32,277 --> 00:02:33,278
♪ Boo! ♪

58
00:02:34,863 --> 00:02:36,072
[AJ CARMICHAEL]
And let me say,

59
00:02:36,156 --> 00:02:39,826
[AJ CARMICHAEL]
**your recovery has been
an inspiration to us all.**

60
00:02:40,410 --> 00:02:41,536
[THE HANDLER]
Well...
[chuckles]

61
00:02:41,744 --> 00:02:45,540
[THE HANDLER]
...if it wasn't for this metal plate
in my head from the Shanghai job,

62
00:02:45,623 --> 00:02:47,500
[THE HANDLER]
I don't think I'd be here.
[laughs]

63
00:02:48,751 --> 00:02:51,129
[THE HANDLER]
I didn't expect to see you
until the board...

(she reaches for a cigarette,
but Carmichael closes the
silver cigarette case before
The Handler can grab one)

64
00:02:51,713 --> 00:02:52,630
[THE HANDLER]
...meeting.

65
00:02:54,465 --> 00:02:55,508
[THE HANDLER]
What's going on?

66
00:02:55,592 --> 00:02:59,345
[AJ CARMICHAEL]
Um, during your rehabilitation,
certain management changes were made,

67
00:02:59,429 --> 00:03:01,931
[AJ CARMICHAEL]
unavoidable departmental reorganizations.

68
00:03:02,348 --> 00:03:04,309
[AJ CARMICHAEL]
I'm sorry to say--

[THE HANDLER]
You're not firing me.

69
00:03:04,392 --> 00:03:05,810

[AJ CARMICHAEL]
Of course not.

[THE HANDLER]
Oh, thank God.

70
00:03:05,894 --> 00:03:08,605

[AJ CARMICHAEL]
We would never dream of it. However...
[lighter clicks]

71
00:03:08,813 --> 00:03:10,023

[AJ CARMICHAEL]
[gulping]
(taking a drag from his cigarette)

72
00:03:10,106 --> 00:03:11,691

[AJ CARMICHAEL]
[coughs, sputters]

73
00:03:11,774 --> 00:03:13,193

[AJ CARMICHAEL]
...you will be demoted.

74
00:03:13,651 --> 00:03:14,485

[THE HANDLER]
What?

75
00:03:14,569 --> 00:03:17,113

[AJ CARMICHAEL]
Due to your long-standing commitment
to the Commission,

76
00:03:17,197 --> 00:03:20,909

[AJ CARMICHAEL]
you'll keep your benefits package
and parking...

77
00:03:21,701 --> 00:03:22,535
[AJ CARMICHAEL]
uh...

78
00:03:22,619 --> 00:03:24,245
[AJ CARMICHAEL]
in lot C.

[THE HANDLER]
Lot C?

79
00:03:24,329 --> 00:03:25,955
[AJ CARMICHAEL]
Look, if I'm completely honest,

80
00:03:26,080 --> 00:03:27,707
[AJ CARMICHAEL]
you've always had a problem
with authority.

81
00:03:27,790 --> 00:03:30,084
[THE HANDLER]
This is about my last file, isn't it?

82
00:03:30,585 --> 00:03:33,671
[THE HANDLER]
Hazel and Cha-Cha
screwed the pooch on that one, not me,

83
00:03:33,755 --> 00:03:35,840
[THE HANDLER]
and don't even get me started
on Number Five,

84
00:03:35,924 --> 00:03:39,510
[THE HANDLER]
the depth of whose betrayal
served as powerful motivation

85
00:03:39,594 --> 00:03:41,179
[THE HANDLER]
in waking me from my coma,

86
00:03:41,262 --> 00:03:44,432
[THE HANDLER]
and all the way through my long, tedious,

87
00:03:44,849 --> 00:03:46,643
[THE HANDLER]
painful recovery back to this office.

88
00:03:46,726 --> 00:03:48,436
[AJ CARMICHAEL]
It's not just one thing.

89
00:03:48,686 --> 00:03:51,272
[AJ CARMICHAEL]
Remember that whole 743 incident?

90
00:03:52,649 --> 00:03:54,609
[AJ CARMICHAEL]
Be happy you're still employed.

91
00:03:56,194 --> 00:03:57,320
[THE HANDLER]
Give me two days.

92
00:03:57,695 --> 00:04:00,281
[THE HANDLER]
AJ, give me two freaking days.
I will make this right.

93
00:04:02,116 --> 00:04:04,160
[AJ CARMICHAEL]
The task has already been reassigned.

94
00:04:05,286 --> 00:04:06,120
[AJ CARMICHAEL]
(speaking into the desktop intercom)
Send him in.

95
00:04:08,998 --> 00:04:09,832
[THE HANDLER]
Herb?

96
00:04:10,416 --> 00:04:12,126
[THE HANDLER]
You're sending *him* after Five?

97
00:04:12,210 --> 00:04:13,211
[AJ CARMICHAEL]
Don't be ridiculous.

98
00:04:13,294 --> 00:04:15,421
[AJ CARMICHAEL]
We've already sent operatives
into the field.

99
00:04:15,505 --> 00:04:16,673
[AJ CARMICHAEL]
Herb is your new...

100
00:04:17,632 --> 00:04:18,758
[AJ CARMICHAEL]
...supervisor.

101
00:04:19,884 --> 00:04:20,885
[The Handler laughs]

102
00:04:21,886 --> 00:04:23,513
[THE HANDLER]
Oh, this... this is a joke, right?

103
00:04:24,013 --> 00:04:25,682
[AJ CARMICHAEL]
I've dropped turds bigger than Herb.

104
00:04:26,057 --> 00:04:27,058
[HERB]
Someone needs fiber.

105
00:04:27,141 --> 00:04:29,060
[HERB]
[chuckling]

106
00:04:31,145 --> 00:04:33,606

[AJ CARMICHAEL]

(to Herb)

Please show The Handler to her new desk.

107
00:04:34,190 --> 00:04:36,693

[THE HANDLER]

**I took a bullet in the head
for this company.**

108
00:04:36,776 --> 00:04:39,362

[AJ CARMICHAEL]

And we thank you for your service.

109
00:04:40,571 --> 00:04:41,406

[AJ CARMICHAEL]

[gulps, taking a drag from his cigarette]

SCENE CHANGE

THE OFFICE

110
00:04:42,532 --> 00:04:44,534
[typewriters clacking]

111
00:04:44,951 --> 00:04:45,994
[HERB]

(to The Handler)

Home sweet home.

112
00:04:47,745 --> 00:04:48,663
[typing stops]
(workers stare surprisingly at The Handler)

113
00:04:51,582 --> 00:04:52,458
[man gulps loudly]

114
00:04:53,293 --> 00:04:55,295
[typing resumes]

115
00:04:56,045 --> 00:04:57,046
[HERB]
Oh, um...

116
00:04:57,130 --> 00:04:58,006
[HERB]
uh...

117
00:04:58,464 --> 00:05:00,591
[HERB]
your desk is... over there.
(pointing to Five's old desk)

118
00:05:08,516 --> 00:05:09,475
[thudding]

119
00:05:10,977 --> 00:05:13,938
[HERB]
[clears throat]
If you need anything, my desk is...

120
00:05:14,522 --> 00:05:15,690
[HERB]
...over here.

121
00:05:16,149 --> 00:05:18,151
[scurrying footsteps]

122
00:05:20,778 --> 00:05:23,531
[DOT]
(to The Handler)
Today is Polynesian day in the cafeteria.

123
00:05:23,906 --> 00:05:25,992
[DOT]
Wanna join me for some lau lau?

124
00:05:26,075 --> 00:05:28,453
[THE HANDLER]
Ask me again,
I'll staple your face to the wall.

125
00:05:29,454 --> 00:05:30,788

[DOT]

[clears throat]

Okay.

126
00:05:38,212 --> 00:05:39,589
(inside her desk, The Handler notices
the "Mr.Five" name-plate)

[shrieks]

(she throws it toward the front of the room,
Where Herb's desk is)

[HERB]

Ow!

(it sticks in the wall, and
takes a chunk of Herb's ear with it)

127
00:05:39,672 --> 00:05:40,965
[typing stops]
[gasps]

TITLE CARD:

THE UMBRELLA ACADEMY

CREATED FOR TELEVISION BY
STEVE BLACKMAN

SCENE CHANGE

INSIDE THE CAROUSEL CLUB

128
00:05:51,059 --> 00:05:52,935
[sultry big band jazz playing]
[men whistling]

129
00:05:53,019 --> 00:05:54,604
[FIVE]
The hell is wrong with you, Luther?

130
00:05:54,854 --> 00:05:56,856
[FIVE]
I just told you the world's gonna end
in ten days.

131
00:05:56,939 --> 00:05:58,941
[LUTHER]
Yeah, well, you're always saying that.

132
00:05:59,317 --> 00:06:01,569
[FIVE]
And so far, I've been right.

133
00:06:01,652 --> 00:06:03,738
[LUTHER]
Look, you want to go save the world?

134
00:06:03,988 --> 00:06:06,074
[LUTHER]
Knock yourself out. All right?
I already got a job.

135
00:06:06,157 --> 00:06:07,617
[FIVE]
Wait, you work in this shithole?

136
00:06:07,700 --> 00:06:10,036
[LUTHER]
Yeah. Well, my boss owns the place.

137
00:06:10,995 --> 00:06:12,205
[LUTHER]
I'm his body man.

138
00:06:13,122 --> 00:06:14,916
[FIVE]
What's that?
Like, a masseuse or something?

139
00:06:14,999 --> 00:06:18,294
[LUTHER]
Okay, you can make fun all you want,
but I take good care of Mr. Ruby.

140
00:06:18,378 --> 00:06:19,295
[FIVE]
Wait, Ruby?

141
00:06:19,379 --> 00:06:22,298
[FIVE]
The Jack Ruby,
the gangster who shot Oswald?

142
00:06:22,382 --> 00:06:24,050
[LUTHER]
Yeah, the one and only.

143
00:06:24,675 --> 00:06:26,094
[FIVE]
Well, it finally happened.

144
00:06:26,177 --> 00:06:28,596
[FIVE]
That gorilla DNA
has taken over your mind.

145
00:06:28,679 --> 00:06:30,515
[LUTHER]
Hey, watch it, all right?
Jack's a good friend.

146
00:06:30,598 --> 00:06:31,766
[FIVE]
And you're Number One.

147
00:06:31,849 --> 00:06:33,851
[FIVE]
Número Uno. Remember?

148
00:06:33,935 --> 00:06:35,103
[LUTHER]
There is no Number One.

149
00:06:35,436 --> 00:06:36,312
[LUTHER]
Not anymore.

150
00:06:36,396 --> 00:06:37,730

[LUTHER]

Not in 1963.

151
00:06:37,814 --> 00:06:39,982

[LUTHER]

Look, I've been stranded here alone
for a year.

152
00:06:40,066 --> 00:06:42,193

[LUTHER]

What did you expect?

[FIVE]

I get it, all right?

153
00:06:42,276 --> 00:06:44,362

[FIVE]

You watched Pogo die, the world exploded,

154
00:06:44,445 --> 00:06:46,489

[FIVE]

and I marooned your big dumb ass in time.

155
00:06:46,572 --> 00:06:48,116

[FIVE]

I'm sorry, okay?

156
00:06:48,699 --> 00:06:51,327

[FIVE]

[sighs]

But I'm asking for your help, Luther.

157
00:06:51,661 --> 00:06:54,831

[FIVE]

The Umbrella Academy needs you.

[LUTHER]

[scoffs softly]

It doesn't need me.

158
00:06:56,416 --> 00:06:57,417

[LUTHER]

It never did.

159

00:06:58,751 --> 00:07:01,838

[AUTUMN]

Luther, honey, Jack's about to lose it
on some half-wit.

160

00:07:01,921 --> 00:07:03,714

[AUTUMN]

A little help?

[LUTHER]

Ah, shit.

161

00:07:05,842 --> 00:07:07,677

[FIVE]

Luther, wait.

[LUTHER]

Listen.

162

00:07:08,052 --> 00:07:10,721

[LUTHER]

You're the genius
who said we should jump. Right?

163

00:07:10,805 --> 00:07:12,265

[LUTHER]

You're the one who got us stuck here.

164

00:07:12,348 --> 00:07:14,267

[LUTHER]

And you're the one who brought Vanya.

165

00:07:14,350 --> 00:07:17,019

[LUTHER]

So if there is a doomsday coming,
she's probably the cause.

166

00:07:17,437 --> 00:07:20,731

[LUTHER]

And if I was gonna do something about it,
it sure as hell is not gonna be with you.

(Carl is the "half-whit" - and he's drunk)

167
00:07:23,401 --> 00:07:25,445

[CARL]

(to Jack)

The Bolsheviks are here.

168
00:07:25,528 --> 00:07:27,321

[CARL]

They're living among us, okay?

169
00:07:27,405 --> 00:07:28,364

[CARL]

And they're ready.

170
00:07:28,906 --> 00:07:32,410

[CARL]

They're ready to steer America down
the long road towards communism.

171
00:07:33,578 --> 00:07:35,079

[CARL]

We're better than them.

172
00:07:37,957 --> 00:07:39,292

[Luther]

(to Carl)

Come on, buddy, let's go.

173
00:07:39,709 --> 00:07:41,294

[CARL]

Get your hands off me.

174
00:07:41,878 --> 00:07:43,463

[CARL]

(tries to punch Luther, but misses)

[grunts]

[men laughing]

175
00:07:43,880 --> 00:07:45,923

[JACK]

(to Luther)

Get him out of here, now.

176
00:07:46,382 --> 00:07:47,425
[Carl grunts]

177
00:07:47,925 --> 00:07:50,344
[CARL]
Get off me. Get off me!

178
00:07:50,887 --> 00:07:52,597
[CARL]
Get your big arms off me.

179
00:07:52,680 --> 00:07:54,432
[FIVE]
(to himself)
Dad should've left him on the moon.

180
00:07:58,144 --> 00:07:59,103
(Five gets up from his seat)

[cloth tearing]
(Five takes out the roll of film
in a small box
that Hazel put in his pocket)

ON THE BACK IS WRITTEN:

DATE: 11/22/63

SUBJECT: FRANKEL FOOTAGE

FLASHBACK TO WHEN HAZEL
SLIPPED THE FILM INTO FIVE'S POCKET

181
00:08:13,701 --> 00:08:15,244
[machine-gun fire]

BACK TO THE CLUB

(Five leaves)

SCENE CHANGE

THE FARM

INSIDE THE HOUSE

182

00:08:33,930 --> 00:08:35,765

[SISSY]

My keys, have you seen them?

183

00:08:36,891 --> 00:08:37,725

[VANYA]

No.

184

00:08:38,559 --> 00:08:39,435

[Sissy sighs]

185

00:08:39,519 --> 00:08:41,729

[VANYA]

Is everything okay?

[SISSY]

Yeah, it's just...

186

00:08:42,271 --> 00:08:44,106

[SISSY]

Carl needs a ride home.

[sighs]

187

00:08:45,107 --> 00:08:46,108

[VANYA]

From the office?

188

00:08:46,692 --> 00:08:48,152

[SISSY]

From the bar.

189

00:08:49,862 --> 00:08:52,949

[SISSY]

He just called from a pay phone,
drunk as a skunk.

190
00:08:55,785 --> 00:08:56,744
[VANYA]
I'm sorry.

191
00:08:57,662 --> 00:08:59,539
[SISSY]
[sighs]
Any luck?

192
00:08:59,622 --> 00:09:01,040
[SISSY]
(referring to the newspapers Vanya is reading)
Someone find you yet?

193
00:09:01,999 --> 00:09:02,917
[VANYA]
Nothing.

194
00:09:04,585 --> 00:09:05,836
[Harlan grunts softly]
(tries giving Sissy a book)

[SISSY]
I-- Oh.

195
00:09:05,920 --> 00:09:07,547
[SISSY]
Oh, no, no, sweetie. I have to go out,

196
00:09:07,630 --> 00:09:09,131
[SISSY]
-but Vanya can read it--

[HARLAN]
Mmm!

197
00:09:09,215 --> 00:09:10,424
[VANYA]
Harlan. Harlan, come on.

198
00:09:10,508 --> 00:09:12,927
[VANYA]
Let's go back to bed.

[SISSY]

Harlan? Harlan, honey...

199

00:09:13,010 --> 00:09:14,387

[SISSY]

Harlan, honey...

200

00:09:14,470 --> 00:09:16,097

[VANYA]

I'll go get Carl.

[HARLAN]

Mmm!

201

00:09:16,180 --> 00:09:17,932

[SISSY]

Really? Are you sure?

[VANYA]

Yeah.

202

00:09:18,015 --> 00:09:19,767

[VANYA]

And you can stay and read to Harlan.

203

00:09:19,850 --> 00:09:20,893

[VANYA]

I got this.

204

00:09:21,811 --> 00:09:22,812

[SISSY]

[exhales sharply]

205

00:09:22,895 --> 00:09:25,273

[SISSY]

Don't take this wrong, but...

[sighs]

[keys jangle]

206

00:09:25,356 --> 00:09:27,233

[SISSY]

...I wish I'd run you over years ago.

207
00:09:29,569 --> 00:09:30,861
[SISSY]
(to Harlan)
All right, baby, come on.

SCENE CHANGE

CITY ALLEY SOMEWHERE IN DALLAS

208
00:09:32,363 --> 00:09:34,365
[police siren wailing]

209
00:09:40,037 --> 00:09:41,038
[DIEGO]
This way.

210
00:09:49,088 --> 00:09:50,881
[dog barks in distance]

211
00:09:51,382 --> 00:09:53,134
[DIEGO]
All right, we can't stay here too long.

212
00:09:54,260 --> 00:09:55,511
[DIEGO]
They're gonna be looking for us.

213
00:09:55,595 --> 00:09:57,346
[LILA]
The cops
or those large Scandinavian fellas

214
00:09:57,430 --> 00:09:58,723
[LILA]
-with guns?

[DIEGO]
-Both.

215
00:10:06,355 --> 00:10:07,273
[LILA]

What are you doing?

216
00:10:08,357 --> 00:10:10,735
[DIEGO]

I'm not gonna get very far
dressed like a lobotomy case.

217
00:10:10,818 --> 00:10:12,695
[LILA]
You mean we won't get very far.

218
00:10:13,487 --> 00:10:16,324
[DIEGO]
[sighs]
Look, I appreciate your help...
[grunts]

219
00:10:17,283 --> 00:10:19,160
[DIEGO]
...but now, we-- Oh.

220
00:10:19,994 --> 00:10:21,579
[DIEGO]
Now we go our separate ways.

[LILA]
Why?

221
00:10:22,204 --> 00:10:24,206
[DIEGO]
Because they're gonna be looking for us.

222
00:10:24,290 --> 00:10:25,291
[DIEGO]
Together.

223
00:10:26,167 --> 00:10:27,710
[DIEGO]
We stand a better chance on our own.

224
00:10:27,793 --> 00:10:29,295
[LILA]
You need me. We make a good team.

225
00:10:29,670 --> 00:10:30,921
[Diego]
Mm-mm. Too dangerous.

226
00:10:31,005 --> 00:10:34,717
[LILA]
You didn't think so back in the fun house
when I saved your ass, or did you forget?

227
00:10:34,800 --> 00:10:37,053
[police siren approaching]

[DIEGO]
Whoa, whoa, whoa, whoa, whoa.

228
00:10:38,929 --> 00:10:41,724
[siren winds down, goes silent]

229
00:10:41,807 --> 00:10:42,933
[LILA]
[softly]
Your fly's undone.

230
00:10:44,060 --> 00:10:45,853
[LILA]
Gotcha.

[DIEGO]
What is wrong with you?

231
00:10:52,276 --> 00:10:53,653
[siren resumes wailing]

232
00:10:53,736 --> 00:10:55,071
[LILA]
Come on, we'll take my car.

233
00:10:55,154 --> 00:10:56,322
[DIEGO]
What car?

234
00:10:56,822 --> 00:10:57,782

[LILA]

This one.

(she smashes the glass
and opens the car door)

235
00:11:02,620 --> 00:11:03,454

[DIEGO]

Hey.

236
00:11:03,537 --> 00:11:05,706
[electricity crackles, engine starts]

[LILA]

[giggles]

237
00:11:05,790 --> 00:11:07,458

[LILA]

What? You don't like the color?

238
00:11:08,250 --> 00:11:10,252

[LILA]

[loudly]

Stop being a princess and get in!

239
00:11:10,336 --> 00:11:12,380

[DIEGO]

Shh!

[dogs barking nearby]

240
00:11:12,963 --> 00:11:15,007

[DIEGO]

(to Lila)

You know the other window was open, right?

SCENE CHANGE

OUTSIDE THE CAROUSEL CLUB

241
00:11:18,678 --> 00:11:21,013
[jazz continues from inside, muted]

242
00:11:29,980 --> 00:11:31,190
[VANYA]
Jesus, Carl.

243
00:11:32,942 --> 00:11:35,111
[VANYA]
You're a mess.
[grunts]

244
00:11:35,778 --> 00:11:37,405
[CARL]
Sissy mad at me?

245
00:11:37,947 --> 00:11:39,782
[VANYA]
I wouldn't exactly say she's happy.

246
00:11:39,865 --> 00:11:42,159
[CARL]
She tell you that? Or you just...

247
00:11:42,743 --> 00:11:43,828
[CARL]
speculating?

248
00:11:43,911 --> 00:11:45,204
[VANYA]
You lied to her, Carl.

249
00:11:45,579 --> 00:11:47,748
[VANYA]
You said you were going to work,
and you came here.

250
00:11:52,795 --> 00:11:54,130
[Carl opens car door]

251
00:11:54,755 --> 00:11:57,091
[VANYA]
Okay, get inside.

[CARL]
She still love me?

252
00:11:57,633 --> 00:11:58,801
[VANYA]
Of course she does.

253
00:12:00,136 --> 00:12:01,554
[CARL]
You're lucky, you know that?

254
00:12:02,555 --> 00:12:04,056
[CARL]
You got a blank slate.

255
00:12:04,306 --> 00:12:05,391
[CARL]
Start over.

256
00:12:05,933 --> 00:12:07,435
[CARL]
Be anyone you want.

257
00:12:07,977 --> 00:12:10,938
[CARL]
The rest of us are stuck with who we are.

SCENE CHANGE

INSIDE THE CLUB

258
00:12:13,274 --> 00:12:15,651
[big band jazz playing]

259
00:12:17,737 --> 00:12:19,196
[men whistling]

**(Luther notices Carl's wallet
on the floor)**

260
00:12:19,280 --> 00:12:21,657
[men chattering, laughing]

SCENE CHANGE

BACK OUTSIDE THE CLUB

261
00:12:28,038 --> 00:12:30,416
[passing car honking]

262
00:12:32,585 --> 00:12:33,419
[car door opens]

(Luther and Vanya make eye contact
just as Vanya is getting in the car)

263
00:12:43,137 --> 00:12:44,180
[LUTHER]
Vanya.

264
00:12:44,847 --> 00:12:46,015
(Vanya doesn't recognize Luther yet)
[car engine starts]
(Luther watches Vanya drive away)

SCENE CHANGE

INSIDE RAYMOND AND ALLISON'S HOME

LIVING ROOM

(the couple are snuggling on the couch, sleeping.
The TV is on)

265
00:13:19,173 --> 00:13:20,925
[MALE NARRATOR ON TV]
Since the dawn of time,

266
00:13:21,008 --> 00:13:24,303
[MALE NARRATOR ON TV]
mankind has been asking
the same age-old question...

267
00:13:24,386 --> 00:13:26,096
[WOMAN ON TV]
Do blondes have more fun?

268
00:13:26,180 --> 00:13:29,266
[MALE NARRATOR ON TV]
With Sun Ray hair dye,
the answer is "Yes!"

269
00:13:29,350 --> 00:13:30,976
[bang on door]

[RAY / ALLISON]
[both gasp, startled]

270
00:13:31,644 --> 00:13:32,478
[loud bang]

(two armed cops bust through the door)

271
00:13:36,148 --> 00:13:37,525
[ARRESTING OFFICER]
Dallas police! Hands in the air!

272
00:13:37,608 --> 00:13:39,902
[OFFICER #1]
(to Allison)
Get your hands behind your head.
Drop the weapon!

273
00:13:39,985 --> 00:13:42,363
[RAY]
Allison, put it down!
Allison, put the bat down.

274
00:13:44,698 --> 00:13:45,783
[bat clatters]

275
00:13:45,866 --> 00:13:48,744
[OFFICER #1]
(pointing his gun at Allison)
Raymond Chestnut, you're under arrest.

[ARRESTING OFFICER]
(punches Ray in the stomach)

[ALLISON]
-No! Whoa, whoa, what are you doing?

276
00:13:48,828 --> 00:13:49,912

[ALLISON]
Come on!

[RAY]
What's the charge?

277
00:13:49,995 --> 00:13:51,205

[ARRESTING OFFICER]
Assault and battery.

278
00:13:51,539 --> 00:13:53,123

[RAY]
Officer, that's ridiculous.

279
00:13:53,207 --> 00:13:55,793
[OFFICER #1]
You don't remember? You beat a man
without provocation at Odessa's.

280
00:13:55,876 --> 00:13:57,211
[ALLISON]
No! No, no, no, no, that was me!

281
00:13:57,294 --> 00:13:59,713
[ALLISON]
I... I did that in self-defense!

[RAY]
He was threatening us!

(the Arresting Officer tightens the handcuffs)

[RAY]
Aah!

282
00:13:59,797 --> 00:14:02,132

[ALLISON]
No, please, stop it.
[gasping]

283
00:14:02,216 --> 00:14:03,509
[ALLISON]
(to Officer #1)
You can't do this.

284
00:14:05,094 --> 00:14:06,971
[ALLISON]
(approaches the officer)
-I heard...

[OFFICER #1]
-Back up. Back up right now

285
00:14:07,054 --> 00:14:08,597
[OFFICER #1]
-or you're going with him.

[RAY]
Allison.

286
00:14:08,681 --> 00:14:09,765
[OFFICER #1]
I said back up.

287
00:14:10,099 --> 00:14:12,560
[Ray]
Allison, baby, let it go.

[ALLISON]
I heard a rumor...
[echoing]
(the officer's eyes turn white)

288
00:14:13,018 --> 00:14:16,021
[RAY]
Allison. Allison, baby, it's okay.
Baby, I love you.

289
00:14:16,105 --> 00:14:18,315
[RAY]
It's okay. I'm fine. I'm gonna be okay!

290
00:14:19,316 --> 00:14:20,651
[OFFICER #1]
(his eyes go back to normal)
Do we have a problem here?

291
00:14:21,318 --> 00:14:22,152
[ALLISON]
No.

292
00:14:23,070 --> 00:14:24,113
[ALLISON]
Officer.

(the officers leave)

293
00:14:28,284 --> 00:14:30,703
[ALLISON]
[breath trembling, gasping]

SCENE CHANGE

OUTSIDE RAYMOND AND ALLISON'S HOME

(from a safe distance, inside the milk truck,
the Swedes are watching what is happening.)

(Raymond is put inside a police car and taken away)

294
00:14:35,791 --> 00:14:37,459
[car door opens, shuts]

295
00:14:38,168 --> 00:14:40,337
[police siren wailing]

296
00:14:43,757 --> 00:14:45,759
[siren fading in distance]

297
00:14:48,387 --> 00:14:49,638
[engine starts]

SCENE CHANGE

ELLIOTT'S HOME OFFICE

HUGE SIGN ON THE BUILDING READS:

"MORTY'S TELEVISION"
"AM/FM RADIO"

298

00:14:55,644 --> 00:14:57,771

[FIVE]

Elliott,
did you develop these photos yourself?

299

00:14:57,855 --> 00:14:58,814

[ELLIOTT]

Of course.

300

00:14:59,106 --> 00:15:01,650

[ELLIOTT]

Can't exactly drop that stuff off
at the neighborhood Fotomat.

301

00:15:01,734 --> 00:15:03,444

[ELLIOTT]

Government has eyes everywhere.

302

00:15:03,527 --> 00:15:04,862

[FIVE]

I didn't see a darkroom.

303

00:15:04,945 --> 00:15:07,698

[ELLIOTT]

Yeah, I converted the hallway closet.

[squealing feedback]

304
00:15:12,453 --> 00:15:13,871
[FIVE]
(with a pen, scratching the date off the film
box he got from Hazel)
Can you develop this?

305
00:15:13,954 --> 00:15:14,872
[ELLIOTT]
Hmm?

306
00:15:16,790 --> 00:15:19,293
[ELLIOTT]
Huh. "*Frankel Footage*." Friends of yours?

307
00:15:19,376 --> 00:15:21,253
[FIVE]
Cousins on my robot mother's side.

308
00:15:21,337 --> 00:15:23,505
[FIVE]
Can you do it or not?

[ELLIOTT]
Sure I can.

309
00:15:23,589 --> 00:15:24,423
[FIVE]
How long?

310
00:15:24,506 --> 00:15:27,301
[ELLIOTT]
Well, I mean,
I'm running low on acetic acid.

311
00:15:27,384 --> 00:15:30,012
[ELLIOTT]
Beeker's Cameras is open today,
but it's two miles away.

312
00:15:30,095 --> 00:15:31,639
[ELLIOTT]
I mean, I'd have to take the bus.

313
00:15:31,722 --> 00:15:33,891
[ELLIOTT]
On the other hand,
Gibson's is only ten blocks away,

314
00:15:33,974 --> 00:15:36,101
[ELLIOTT]
but I gotta cut through the park,
and there's pigeons--

315
00:15:36,185 --> 00:15:38,562
[FIVE]
Elliott!

[ELLIOTT]
It's like five, maybe six hours.

316
00:15:38,646 --> 00:15:41,148
[MAN OVER RADIO]
Attention all units,
we have a code 3-15

317
00:15:41,231 --> 00:15:42,816
[MAN V/O]
at the Holbrook Sanitarium.

318
00:15:42,900 --> 00:15:44,193
[FIVE]
The hell is a code 3-15?

319
00:15:44,276 --> 00:15:46,070
[ELLIOTT]
Mmm, fugitives on the run.

320
00:15:46,403 --> 00:15:48,322
[MAN V/O]
Twenty-five patients still at large.

321
00:15:48,405 --> 00:15:50,491
[MAN V/O]
Many are considered armed and dangerous.

322
00:15:50,574 --> 00:15:53,202

[FIVE]
[whispers]
Oh, Diego.

[ELLIOTT]
Oh, who's Diego?

323
00:15:54,453 --> 00:15:57,122

[FIVE]
Imagine Batman, then aim lower.

324
00:15:57,206 --> 00:15:59,875
[radio chatter continues indistinctly]

[FIVE]
You get started on that film.

325
00:15:59,959 --> 00:16:01,627

[FIVE]
I'll be back as soon as I can.

SCENE CHANGE

TEXAS SCHOOL BOOK DEPOSITORY

326
00:16:01,710 --> 00:16:04,171
[The Genies' "Who's That Knockin'"
playing]

327
00:16:06,674 --> 00:16:09,176
[song continues softly over radio]

(Diego and Lila are sitting in their stolen car
waiting for Oswald to finish his job)

328
00:16:09,259 --> 00:16:12,304

[DIEGO]
All right, here's the plan:
Oswald finishes his shift at 4:30 p.m.

329
00:16:12,388 --> 00:16:14,848
[DIEGO]
Once he walks out those doors,
we force him into the front seat.

330
00:16:14,932 --> 00:16:16,642
[LILA]
I'm in the front seat.

[DIEGO]
Okay, fine.

331
00:16:16,725 --> 00:16:17,643
[DIEGO]
In the back seat.

332
00:16:17,726 --> 00:16:20,187
[DIEGO]
You're gonna pin his arms,
I'm gonna cut off his trigger finger

333
00:16:20,270 --> 00:16:22,189
[DIEGO]
and tell him he has 24 hours
to exit Dallas.

334
00:16:22,272 --> 00:16:24,191
[LILA]
That's your plan?

[DIEGO]
You got a problem with it?

335
00:16:24,274 --> 00:16:26,402
[LILA]
-ell, why don't we just kill him?

[DIEGO]
What?

336
00:16:26,485 --> 00:16:28,612
[LILA]
I mean, you think he's gonna shoot
the president, right?

337
00:16:28,696 --> 00:16:29,947
[DIEGO]
Right.

[LILA]
Fine, so we kill him.

338
00:16:30,030 --> 00:16:31,615
[LILA]
Put a bullet between his eyes.
Problem solved.

339
00:16:31,699 --> 00:16:35,035
[DIEGO]
Oh, no, no, we're not going to kill a man
before he's committed a crime.

340
00:16:35,327 --> 00:16:36,328
[LILA]
That's stupid.

341
00:16:36,412 --> 00:16:38,747
[DIEGO]
Excuse me?

[LILA]
In fact, your whole plan is stupid.

342
00:16:38,831 --> 00:16:40,249
[LILA]
What, chopping off a guy's finger?

343
00:16:40,332 --> 00:16:43,585
[DIEGO]
No, it's not just any finger,
it's his *trigger* finger, all right?

344
00:16:43,669 --> 00:16:45,796
[DIEGO]
You can't shoot a gun
without a trigger finger.

345
00:16:45,879 --> 00:16:47,256
[LILA]
What if he's ambidextrous?

346
00:16:49,174 --> 00:16:51,051
[LILA]

How do you get through a day?

347
00:16:51,135 --> 00:16:53,303
[DIEGO]
Get out. I can do this on my own.

348
00:16:53,387 --> 00:16:55,389
[LILA]
Dr. Moncton was right,
this hero complex is no joke.

349
00:16:55,472 --> 00:16:57,433
[DIEGO]
That is not what this is about.

[LILA]
Of course it is.

350
00:16:57,516 --> 00:16:59,893
[LILA]
Y-You want to prove to Daddy
that you're a big success.

351
00:16:59,977 --> 00:17:02,146
[DIEGO]
No, you don't know anything about me.

352
00:17:02,229 --> 00:17:03,689
[LILA]
I know everything about you.

353
00:17:03,772 --> 00:17:06,692
[LILA]
You... You are an open book
written for very dumb children.

354
00:17:07,026 --> 00:17:10,696
[DIEGO]
[haltingly]
I am not trying to be a hero, okay?

(Five appears in the back seat)

355
00:17:11,113 --> 00:17:12,531
[LILA]
Then why are you doing this?

356
00:17:12,614 --> 00:17:13,907
[FIVE]
Because he is an idiot.

357
00:17:13,991 --> 00:17:15,242
[LILA]
(startled)
Who the hell are you?

358
00:17:15,951 --> 00:17:17,703
[FIVE]
Hi. I'm his loving brother.

359
00:17:17,786 --> 00:17:19,163
[DIEGO]
Who left me to rot in the nuthouse.

360
00:17:19,246 --> 00:17:20,914
[FIVE]
To protect you from yourself.

361
00:17:20,998 --> 00:17:22,166
[LILA]
That's quite sweet.

362
00:17:23,167 --> 00:17:25,669
[DIEGO]
Okay, both of you, out.

363
00:17:26,378 --> 00:17:27,880
[FIVE]
Lose the crazy lady and come with me.

364
00:17:27,963 --> 00:17:29,882
[FIVE]
We have important business.

365
00:17:29,965 --> 00:17:31,633
[DIEGO]
I am not going anywhere with you.

366
00:17:34,970 --> 00:17:35,846
[FIVE]
(notice a cop walking by)
Okay, fine.

367
00:17:37,639 --> 00:17:39,224
[FIVE]
Officer!

[DIEGO]
Hey!

368
00:17:39,308 --> 00:17:40,476
[DIEGO]
What are you doing?

369
00:17:40,684 --> 00:17:42,936
[FIVE]
I hear there's a reward out for you two.

370
00:17:43,312 --> 00:17:44,229
[LILA]
He's bluffing.

371
00:17:46,732 --> 00:17:47,691
[DIEGO]
He's not.

372
00:17:48,567 --> 00:17:49,443
[DIEGO]
Fine.

373
00:17:50,652 --> 00:17:51,653
[DIEGO]
I'll go with you.

374
00:17:52,112 --> 00:17:53,280
[LILA]
What about me?

375
00:17:55,949 --> 00:17:57,785
[DIEGO]
And I'm bringing the crazy lady.

SCENE CHANGE

DALLAS POLICE HEADQUARTERS

376
00:18:02,664 --> 00:18:03,957
[ALLISON]
Excuse me, Officer?

377
00:18:04,583 --> 00:18:07,002
[DESK COP]
(sharpening a pencil)
Yep?

[ALLISON]
I've been waiting for two hours.

378
00:18:07,086 --> 00:18:09,046
[ALLISON]
I would like to know
what's happened to my husband.

379
00:18:09,129 --> 00:18:09,963
[DESK COP]
(blows the shavings off a freshly
sharpened pencil)

380
00:18:10,047 --> 00:18:10,923
[DESK COP]
Name.

381
00:18:13,092 --> 00:18:15,719
[ALLISON]
Chestnut, Raymond Chestnut.

382
00:18:16,220 --> 00:18:18,013
[DESK COP]
He's here. In processing.

383
00:18:18,680 --> 00:18:19,598
[ALLISON]
Yes, I know.

384
00:18:19,681 --> 00:18:22,017
[ALLISON]
I would like to speak with him.

[DESK COP]
You his lawyer?

385
00:18:23,143 --> 00:18:26,021
[ALLISON]
No, I am his wife.

[DESK COP]
Then I can't help you. Take a seat.

386
00:18:27,397 --> 00:18:28,774
[DESK COP]
Take a seat.

387
00:18:28,857 --> 00:18:32,152
[typewriter clacking nearby]
[office phone rings]

388
00:18:34,196 --> 00:18:35,447
[ALLISON]
Honor and dignity.

389
00:18:36,615 --> 00:18:38,659
[ALLISON]
Honor and dignity.

[door opens]

390
00:18:38,742 --> 00:18:41,328
[KEECHIE]
So it's illegal now to hand out fliers?

391
00:18:41,411 --> 00:18:43,664
[KEECHIE]
It's illegal to hand out fliers?

[OFFICER]

Without a permit, it is,

392

00:18:43,747 --> 00:18:46,291

[OFFICER]

-and you know this, Keechie.

[KEECHIE]

[mimics Russian accent]

I'm so sorry.

393

00:18:46,375 --> 00:18:48,627

[KEECHIE]

I didn't realize we're living
under communist rule.

394

00:18:48,710 --> 00:18:49,711

[OFFICER]

Keep moving.

SCENE CHANGE

INSIDE THE CELL BLOCK

(Keechie is put in a cell with some other white men)

(Another cell filled with black men is next to the whites only cell)

395

00:18:50,129 --> 00:18:51,713

[KEECHIE]

Okay.

[panting]

396

00:18:52,464 --> 00:18:54,299

[cell door clangs shut, locks]

[KEECHIE]

Thank you.

397

00:18:57,845 --> 00:18:58,929

[KEECHIE]

(notices Klaus in the cell)

Holy shit!

398
00:18:59,638 --> 00:19:01,473
[KEECHIE]
[breathing heavily]

399
00:19:01,557 --> 00:19:03,684
[KEECHIE]
It's you.

[KLAUS]
Have we met?

400
00:19:03,976 --> 00:19:04,852
[KEECHIE]
Yes.

401
00:19:05,144 --> 00:19:06,353
[KLAUS]
[sighs heavily]

402
00:19:06,436 --> 00:19:08,856
[KEECHIE]
No, I mean... I saw you speak

403
00:19:09,439 --> 00:19:11,775
[KEECHIE]
in Berkeley in '61.

[KLAUS]
Oh. Oh, yeah.

404
00:19:11,859 --> 00:19:14,653
[KEECHIE]
Yes, you changed my life.

[KLAUS]
[chuckles]
Oh, great.

405
00:19:14,736 --> 00:19:16,947
[KLAUS]
It was fanta-

[KEECHIE]
The next day...
[laughs]

406
00:19:17,030 --> 00:19:19,908
[KEECHIE]

...I gave up my law practice,
my superficial life,

407
00:19:19,992 --> 00:19:21,743
[KEECHIE]
and I came to where it all started.

408
00:19:21,827 --> 00:19:26,290
[KEECHIE]
I've been spreading your message
of love and peace ever since.
[sighs]

409
00:19:26,373 --> 00:19:28,208
[KEECHIE]
Oh, I have so many questions.

410
00:19:28,292 --> 00:19:31,545
[KLAUS]
Yeah, well, now...
now is not really the time, though, is it?

411
00:19:31,628 --> 00:19:32,504
[KEECHIE]
Well...

412
00:19:32,796 --> 00:19:34,756
[KLAUS]
Because we're in jail.

[KEECHIE]
-Oh!
[chuckles]

413
00:19:34,840 --> 00:19:37,467
[KEECHIE]
-You have such a sense of humor.

[KLAUS]
[laughs]
Don't touch me.

414
00:19:37,551 --> 00:19:38,385
[KEECHIE]
Okay.

415
00:19:38,760 --> 00:19:40,846
[KEECHIE]
Any nuggets of wisdom
that you can give to me?

416
00:19:44,474 --> 00:19:46,476
[KLAUS]
Don't go chasing waterfalls.

417
00:19:46,560 --> 00:19:50,814
[KLAUS]
Stick to the rivers and the lakes
that you're used to.

418
00:19:50,898 --> 00:19:52,858
[KEECHIE]
That's so... deep.

419
00:19:52,941 --> 00:19:54,526
[KLAUS]
[chuckles]
Yeah, I know, right?

420
00:19:54,610 --> 00:19:56,904
[KLAUS]
You want to sit in my seat
and meditate on it?

421
00:19:56,987 --> 00:19:59,114
[KLAUS]
I think you should meditate on it.

[KEECHIE]
Okay.

422
00:19:59,198 --> 00:20:02,201
[KEECHIE]
[chuckling]
That hurts in a good way.

(Klaus moves to the opposite side of the cell)

423

00:20:03,493 --> 00:20:07,414

[KLAUS]

Heavy... is the head that wears the crown.

424

00:20:08,957 --> 00:20:13,587

[RAY]

(sitting in the next cell
with the other black men)

Actually, the line is,
"Uneasy lies the head that wears a crown."

425

00:20:13,670 --> 00:20:16,465

[KLAUSE]

Oh, great. Your dad made you read
Shakespeare, too, huh?

426

00:20:16,882 --> 00:20:17,841

[RAY]

I taught it.

427

00:20:18,425 --> 00:20:19,593

[RAY]

Spelman College.

428

00:20:19,968 --> 00:20:21,136

[KLAUS]

Really?

429

00:20:21,929 --> 00:20:24,139

[KLAUS]

You're a professor, huh?

[RAY]

I used to be.

430

00:20:24,223 --> 00:20:27,226

[RAY]

Then life took me on a different path.

[KLAUS]

Me too.

431
00:20:27,309 --> 00:20:29,019
[KLAUS]

And I have all these people

432
00:20:30,020 --> 00:20:31,939
[KLAUS]
who have these ridiculously high

433
00:20:32,022 --> 00:20:33,690
[KLAUS]
expectations of me...

[KEECHIE]
[inhales deeply a piece of Klaus' clothing]

434
00:20:33,774 --> 00:20:35,359
[KLAUS]
...but I don't want it anymore.

435
00:20:35,525 --> 00:20:37,027
[RAY]
Remember your Twelfth Night.

436
00:20:38,237 --> 00:20:39,905
[RAY]
"Be not afraid of greatness.

437
00:20:40,197 --> 00:20:41,323
[RAY]
Some are born great,

438
00:20:41,907 --> 00:20:46,036
[RAY]
some achieve greatness,
and some have greatness thrust upon them."

439
00:20:46,119 --> 00:20:47,246
[MAN]
Amen, brother.

440
00:20:47,329 --> 00:20:50,749
[KLAUS]
Oh. Yeah, but Shakespeare had no idea
what it was like to be me.

441
00:20:50,832 --> 00:20:52,209

[RAY]

Yeah, perhaps.

442
00:20:52,292 --> 00:20:55,837

[RAY]

But it's in the struggle
that folks find out their true calling.

443
00:20:56,755 --> 00:20:58,131

[KLAUS]

Wow, that's deep.

444
00:20:58,215 --> 00:21:00,217

[both laughing]

445
00:21:00,884 --> 00:21:02,469

[RAY]

Raymond.

[KLAUS]

Klaus.

(they shake hands through the bars that separate them)

446
00:21:02,886 --> 00:21:05,264

[DESK COP]

(to Klaus)

You're free to go, pretty boy.
[cell door unlocks]

447
00:21:06,682 --> 00:21:07,557

[KLAUS]

Me?

448
00:21:07,641 --> 00:21:09,184

[DESK COP]

Chief got a call
from the governor.

449
00:21:09,268 --> 00:21:10,143

[RAY]

The governor?

450
00:21:11,478 --> 00:21:13,522
[RAY]
You got some damn powerful friends, Klaus.

451
00:21:13,605 --> 00:21:15,190
[RAY]
Oh, yeah, I don't even know the guy,

452
00:21:15,274 --> 00:21:18,235
[RAY]
just some of his wealthier benefactors.
Oh, thank God.

453
00:21:19,152 --> 00:21:20,988
[cell door shuts, locks]
[Klaus sighs]

454
00:21:21,071 --> 00:21:22,531
[RAY]
Well, I tell you what,

455
00:21:22,990 --> 00:21:24,324
[RAY]
if you ever do meet him,

456
00:21:24,741 --> 00:21:28,036
[RAY]
make sure he knows my brothers here
are being held without charge.

457
00:21:28,328 --> 00:21:29,538
[KLAUS]
(to the officer)
Is that true?

458
00:21:29,955 --> 00:21:32,332
[DESK COP]
Feel free to file a complaint.

[KLAUS]
What?

SCENE CHANGE

INSIDE ELLIOTT'S HOME OFFICE

459

00:21:36,878 --> 00:21:38,338

[ELLIOTT]

(holding a rifle and pointing at
Diego, Lila and Five)

Where did you get the film?

460

00:21:38,422 --> 00:21:41,049

[ELLIOTT]

The Frankel Footage. The truth this time.

461

00:21:41,133 --> 00:21:43,093

[DIEGO]

(to Five)

You know this lunatic?

[Five sighs]

462

00:21:43,218 --> 00:21:44,928

[FIVE]

New acquaintance. He's harmless.

463

00:21:45,012 --> 00:21:46,305

[LILA]

Are you sure about that?

464

00:21:46,388 --> 00:21:50,100

[ELLIOTT]

Are you or are you not
an enemy of the people?

465

00:21:51,977 --> 00:21:54,563

[DIEGO / FIVE]

[OVERLAPPING ANSWERS]

-Such an open-ended question, yeah.

-Really depends on the people.

466

00:21:54,646 --> 00:21:57,274

[ELLIOTT]

You move one more muscle,
I will blow your brains out.

467
00:21:58,317 --> 00:22:00,944

[DIEGO]

(to Five)

You want to take this or should I?

[FIVE]

No, I got him.

468
00:22:01,361 --> 00:22:02,279

[DIEGO]

Hey, Lila...

(Five jumps through time and space,
immediately grabbing Elliott's gun before it
fires a round into the ceiling)

469
00:22:04,072 --> 00:22:05,115
[Elliott gasps]

470
00:22:08,493 --> 00:22:10,495
(Diego disarms the rifle)

[round clatters on floor]

[Lila sputters]

471
00:22:10,579 --> 00:22:11,955

[LILA]

What the hell just happened?

SCENE CHANGE

**MOMENTS LATER
IN THE OTHER ROOM**

WATCHING THE FILM

472
00:22:12,039 --> 00:22:13,665

[EDNA FRANKEL]

Is it on?

[DAN FRANKEL]

I don't know.

473

00:22:13,749 --> 00:22:16,001

[EDNA FRANKEL]

What do you mean?

There's an "on" button. Just--

474

00:22:16,084 --> 00:22:18,462

[EDNA FRANKEL]

There's something over--
that jigga-ma-thing, whatever.

475

00:22:18,545 --> 00:22:21,715

[DAN FRANKEL]

I hit the jigga-ma-thing.

[EDNA FRANKEL]

Okay, well, just--

476

00:22:21,798 --> 00:22:24,468

[EDNA FRANKEL]

Give it to me. I know how to do this.

[DAN FRANKEL]

All right, here.

477

00:22:24,551 --> 00:22:26,678

[DAN FRANKEL]

Here. Hurry up.

[EDNA FRANKEL]

Okay, all right, let's see...

478

00:22:26,762 --> 00:22:28,430

[chatter continues on film]

[LILA]

They're so cute.

(Lila is giving Elliott a pedicure while he's tied up)

479

00:22:28,513 --> 00:22:29,389

[LILA]

I love old couples.

480
00:22:29,473 --> 00:22:32,100
[LILA]

I'm always so proud of them
for not murdering each other.

481
00:22:32,184 --> 00:22:34,478
[DIEGO]

Why are we watching this?

[FIVE]
Shush.

482
00:22:35,187 --> 00:22:38,148
[DAN FRANKEL]
Yeah, I... I'm Dan Frankel. And...

[EDNA FRANKEL]
I'm Edna Frankel.

483
00:22:38,231 --> 00:22:41,401
[DAN FRANKEL]
...Edna Frankel. We are in Dallas, Texas,
to see the president.

484
00:22:41,985 --> 00:22:45,322
[DAN FRANKEL]
Today's date is November 22, 1963.

485
00:22:45,739 --> 00:22:47,366
[LILA]
Well, that's six days from now.

486
00:22:47,449 --> 00:22:49,368
[DIEGO]
Holy shit. This is it.

487
00:22:50,369 --> 00:22:52,788
[DIEGO]
The grassy knoll.
Kennedy's about to get shot.

488
00:22:52,871 --> 00:22:54,039
[DIEGO]
How do you have this?

489

00:22:54,122 --> 00:22:55,916

[FIVE]

Hazel died to get me this footage.

490

00:22:55,999 --> 00:22:58,001

[FIVE]

It must be the key to stopping doomsday.

491

00:22:58,085 --> 00:22:59,586

[DIEGO]

Hazel?

[FIVE]

Long story.

492

00:22:59,669 --> 00:23:01,338

[LILA]

What's doomsday?

[FIVE]

Longer story.

493

00:23:01,421 --> 00:23:02,798

[DIEGO]

What exactly did he say to you?

494

00:23:02,881 --> 00:23:04,841

[FIVE]

Well, he was killed
before he could explain.

495

00:23:05,217 --> 00:23:07,928

[FIVE]

But whatever he wanted us to see,
it's on this film.

496

00:23:08,345 --> 00:23:09,554

[DAN FRANKEL]

This is very exciting.

497

00:23:09,971 --> 00:23:11,807

[gunshots on film]

[people screaming]

498
00:23:11,890 --> 00:23:13,141
[DAN FRANKEL]
Oh, my God!

[DIEGO]
Oswald.

499
00:23:13,225 --> 00:23:15,727
[DAN FRANKEL]
The president!

[screams continue on film]

500
00:23:17,479 --> 00:23:18,730
[FIVE]
[exhales]
Oh, no.
(rewinds the film a few seconds)

501
00:23:20,607 --> 00:23:22,901
[film whirring]

502
00:23:24,236 --> 00:23:25,237
[whirring stops]

503
00:23:34,329 --> 00:23:35,414
[FIVE]
This can't be.

504
00:23:36,248 --> 00:23:39,626
[LILA]
Okay, you gonna fill me in now, boys?
What the hell is this shit we're watching?

505
00:23:39,709 --> 00:23:41,086
[DIEGO]
No, that's impossible.

(Diego and Five take a closer look at the screen, and
focus in on one particular spot - a man with an umbrella)

506
00:23:41,169 --> 00:23:42,712
[FIVE]
Clearly, it's not.

(the man with the opened umbrella appears to be
Reginald Hargreeves)

507
00:23:47,217 --> 00:23:48,677
[ELLIOTT]
[muffled]
What... What is it?

508
00:23:49,344 --> 00:23:50,429
[FIVE / DIEGO]
Dad.

SCENE CHANGE

TEHH SWEDES AT A SUBURBAN HOME

LOOKING FOR A ROOM TO RENT

509
00:23:52,055 --> 00:23:52,973
[knocking at door]

510
00:23:53,056 --> 00:23:55,058
[cats meowing loudly]

511
00:23:57,978 --> 00:24:00,939
[LANDLORD]
(to the Swedes)
If you're here about the guest room,
I only got space for one.

512
00:24:02,399 --> 00:24:03,733
[meows continue]

SCENE CHANGE

THE FARM

(Sissy is hanging clothes to dry outside)

513
00:24:08,196 --> 00:24:09,906
[squeaking]

514
00:24:17,122 --> 00:24:18,373
[door shuts]

[VANYA]
Hey!

515
00:24:19,166 --> 00:24:20,208
[VANYA]
Snack time.

516
00:24:23,795 --> 00:24:24,838
[SISSY]
Oh!

517
00:24:26,047 --> 00:24:26,923
[VANYA]
Come on.

518
00:24:27,883 --> 00:24:28,758
[VANYA]
(to Harlan)
What?

519
00:24:30,302 --> 00:24:31,970
[VANYA]
Oh, you wanna play hide-and-seek?

520
00:24:34,055 --> 00:24:35,724
[SISSY]
All right, one game.

521
00:24:36,308 --> 00:24:38,018
[SISSY]
I'll finish setting up inside.

522
00:24:38,727 --> 00:24:40,187

[VANYA]

(to Harlan)

You better get going.

523
00:24:40,520 --> 00:24:41,897

[VANYA]

(covers her eyes and begins to count)

All right, one...

524
00:24:43,023 --> 00:24:43,940

[VANYA]

two...

525
00:24:44,649 --> 00:24:45,525

[VANYA]

three...

SCENE CHANGE

MAIN ROAD LEADING TO THE FARM

(Luther arrives)

526
00:24:50,780 --> 00:24:52,574
[brakes squeaking]

527
00:25:04,503 --> 00:25:05,837
[no audio]

(Luther has a flashback to the day
Pogo was killed, and Vanya started
the apocalypse)

528
00:25:05,921 --> 00:25:07,088

[LUTHER]

She stays put.

SCENE CHANGE

BACK TO THE FARM

529

00:25:08,882 --> 00:25:09,841

[LUTHER]

(Luther takes a sip from his flask
And picks up a loaded .38)

SCENE CHANGE

INSIDE THE BARN

530

00:25:37,077 --> 00:25:38,328

[VANYA]

Harlan?

531

00:25:41,706 --> 00:25:43,583

[VANYA]

Come out, come out, wherever you are.

532

00:25:44,251 --> 00:25:45,168

[VANYA]

Harlan?

533

00:25:45,877 --> 00:25:47,212

[pigeon squawking]

534

00:25:56,805 --> 00:25:58,306

[VANYA]

Harlan?

535

00:26:02,936 --> 00:26:04,271

[wood creaks softly]

536

00:26:11,152 --> 00:26:12,737

[LUTHER]

(steps inside the barn, confronts Vanya)
[breathes heavily]

537
00:26:12,821 --> 00:26:13,738
[LUTHER]
Vanya?

538
00:26:19,035 --> 00:26:20,203
[VANYA]
You know who I am?

539
00:26:21,746 --> 00:26:23,456
[LUTHER]
What? Of course I know you.

540
00:26:23,540 --> 00:26:26,251
[VANYA]
Oh, my God, I've been putting ads
in the... in the paper,

541
00:26:26,334 --> 00:26:29,212
[VANYA]
-hoping somebody would-

[LUTHER]
-Stay back. Stay back. Wait...

542
00:26:31,965 --> 00:26:33,049
[LUTHER]
[cocks pistol behind his back]

543
00:26:34,175 --> 00:26:35,510
[VANYA]
How do we know each other?

544
00:26:35,594 --> 00:26:36,803
[LUTHER]
Stop it.

[VANYA]
Stop what?

545
00:26:37,220 --> 00:26:38,972
[LUTHER]
Whatever bullshit game this is, okay?

546
00:26:39,055 --> 00:26:42,309
[LUTHER]

That's not why I'm here.

[VANYA]
No, no. I'm not... I'm not lying. I...

547
00:26:43,059 --> 00:26:45,729
[VANYA]

I... I had an accident,
and it affected my memory.

548
00:26:47,564 --> 00:26:48,690
[VANYA]

Did I do something?

549
00:26:50,108 --> 00:26:50,942
[LUTHER]

Okay, no. It's...

550
00:26:51,026 --> 00:26:54,112
[LUTHER]
It's more complicated than that.

[VANYA]
If I hurt you, I'm... I'm sorry.

551
00:26:54,195 --> 00:26:55,822
[VANYA]

-I... If anybody--

[LUTHER]
-No. Don't!

552
00:26:57,407 --> 00:26:59,534
[Luther's breath trembles]

553
00:27:00,827 --> 00:27:02,787
[LUTHER]
You shouldn't be the one to apologize.

554
00:27:07,709 --> 00:27:08,918
[VANYA]
What did you do to me?

555
00:27:12,213 --> 00:27:13,298
[LUTHER]

I let you down.

556
00:27:16,926 --> 00:27:19,721
[LUTHER]

I did horrible things,
things that I'm not proud of...

557
00:27:20,889 --> 00:27:23,183
[LUTHER]
when I could've just tried helping you.

558
00:27:24,643 --> 00:27:27,604
[LUTHER]
I thought it was my job
to keep everyone safe, and I just...

559
00:27:28,938 --> 00:27:30,315
[LUTHER]
I just made it all worse.

560
00:27:35,236 --> 00:27:36,905
[LUTHER]
I never wanted to be the bad guy.

561
00:27:38,657 --> 00:27:40,241
[LUTHER]
[uncocks pistol]
So...

562
00:27:40,575 --> 00:27:42,327
[LUTHER]
if you're bullshitting me, Vanya...

563
00:27:45,622 --> 00:27:46,665
[LUTHER]
I don't care.

564
00:27:48,917 --> 00:27:52,253
[LUTHER]
If you're hiding out here
and don't want to be found, I understand.

565
00:27:53,338 --> 00:27:54,923
[LUTHER]
I just came here to tell you...

566
00:27:57,676 --> 00:27:58,802
[LUTHER]
that I'm sorry...

567
00:28:00,345 --> 00:28:02,514
[LUTHER]
...for my part in what happened.

[clattering]
(Harlan runs out from his hiding spot)

568
00:28:03,431 --> 00:28:05,058
[VANYA]
Harlan, Harlan. Hey...

569
00:28:07,477 --> 00:28:09,521
[LUTHER]
Who's the kid?

570
00:28:09,604 --> 00:28:10,689
[rifle cocks]
(points it at Luther)
[SISSY]
He's my son.

571
00:28:12,107 --> 00:28:15,193
[SISSY]
And you got about ten seconds
to explain your business here.

572
00:28:18,530 --> 00:28:19,698
[SISSY]
Slowly.

573
00:28:23,702 --> 00:28:25,954
[LUTHER]
(hands Sissy Carl's wallet)
I found it on the floor
at the Carousel Club.

574
00:28:26,246 --> 00:28:27,539
[LUTHER]
Belongs to your husband.

575
00:28:34,003 --> 00:28:35,171
[SISSY]
[uncocks rifle]
(lowers it)

576
00:28:38,550 --> 00:28:40,051
[SISSY]
Next time, use the front door.

577
00:28:41,219 --> 00:28:42,178
[LUTHER]
Yes, ma'am.

SCENE CHANGE

THE ROOMING HOUSE

WITH THE SWEDES

578
00:29:00,572 --> 00:29:03,616
[funky instrumental jazz playing]

(Axel is cooking fish at the stove,
while Oscar and Otto
are throwing knives at each other)

579
00:29:04,534 --> 00:29:06,536
[cats meowing nearby]

580
00:29:17,338 --> 00:29:18,381
[steel clangs]

581
00:29:36,024 --> 00:29:37,317
[knife impacts flesh]

582
00:29:49,245 --> 00:29:51,915
[whooshing, metallic clang]

583
00:30:09,098 --> 00:30:10,850
[air whooshing]

(a message arrives in the tube with
orders for The Swedes to kill Vanya)

584
00:30:20,276 --> 00:30:21,945
[cats continue meowing nearby]

(the freezer door opens to reveal
the frozen severed head of the Landlord
chilling beside some frozen foods)

SCENE CHANGE

ELLIOTT'S HOME OFFICE

585
00:30:31,955 --> 00:30:34,749
[DIEGO]

Of course Dad would be involved
in the assassination. I should've known.

586
[FIVE]
00:30:34,833 --> 00:30:36,209
No, you're jumping to conclusions.

587
00:30:36,292 --> 00:30:38,336
[DIEGO]

What else is he doing
standing on the grassy knoll,

588
00:30:38,419 --> 00:30:41,631
[DIEGO]
holding an open black umbrella
on a sunny day in Dallas

589
00:30:41,714 --> 00:30:43,758
[DIEGO]
the exact same moment
the president gets shot?

590
00:30:43,842 --> 00:30:45,760
[FIVE]
It doesn't look good, I admit.

591
00:30:45,844 --> 00:30:48,012
[DIEGO]
No, he's the signalman
for the whole goddamn thing.

592
00:30:48,096 --> 00:30:49,264
[FIVE]
Easy, Diego.

593
00:30:49,347 --> 00:30:50,598
[FIVE]
Seriously.

[DIEGO]
No, it makes sense.

594
00:30:50,682 --> 00:30:53,393
[DIEGO]
This is what Hazel
was obviously trying to tell you.

595
00:30:54,060 --> 00:30:56,145
[DIEGO]
We have to stop Dad
from killing the president.

596
00:30:56,229 --> 00:30:57,647
[FIVE]
Diego, calm down, all right?

597
00:30:57,730 --> 00:31:00,817
[FIVE]
Dad was no Boy Scout,
but presidential assassination?

598
00:31:00,900 --> 00:31:03,194
[FIVE]

It's never been his thing.

[DIEGO]
How would you know?

599
00:31:03,278 --> 00:31:05,071
[DIEGO]
You skipped out on his golden years.

600
00:31:05,154 --> 00:31:06,239
[FIVE]
Skipped out?

601
00:31:07,198 --> 00:31:08,908
[FIVE]
You think I had it easy, Diego?

602
00:31:09,325 --> 00:31:12,370
[FIVE]
I was alone for 45 years.

603
00:31:13,204 --> 00:31:15,915
[FIVE]
You know what?
We don't have the time for this right now.

604
00:31:16,916 --> 00:31:19,586
[FIVE]
Dad's clearly in Dallas, right?
Let's just go talk to him.

605
00:31:19,669 --> 00:31:21,588
[FIVE]
Maybe he can help us fix the timeline.

606
00:31:22,005 --> 00:31:23,339
[DIEGO]
Dallas is a big place.

607
00:31:24,215 --> 00:31:25,466
[DIEGO]
We need to find him first.

608
00:31:25,550 --> 00:31:28,094

[FIVE]

Gee, if only we had
some magical, old-timey way

609
00:31:28,177 --> 00:31:30,179

[FIVE]

of finding people and their addresses.

610
00:31:32,765 --> 00:31:34,893

[FIVE]

(looking over Diego's shoulder
While he goes through the phone book)
Let's start simple. His name.

611
00:31:34,976 --> 00:31:37,437

[DIEGO]

Hargreeves... Hargreeves... Hargreeves...

612
00:31:37,520 --> 00:31:38,688

[DIEGO]

Shit, nothing here.

613
00:31:39,105 --> 00:31:41,524

[FIVE]

Try his company,
D.S. Umbrella Manufacturing Co.

614
00:31:42,817 --> 00:31:44,819

[DIEGO]

Yeah, I know the name.

615
00:31:45,653 --> 00:31:46,529

[DIEGO]

Thanks.

616
00:31:47,196 --> 00:31:48,489

[DIEGO]

Uh...

617
00:31:50,199 --> 00:31:51,367

[DIEGO]

Holy shit.

618
00:31:51,868 --> 00:31:52,994
[DIEGO]
(finds the address listed
In the phone book)
"D.S. Umbrella."

619
00:31:53,369 --> 00:31:54,579
[DIEGO]
Eighty-two Olive.

620
00:31:55,038 --> 00:31:55,872
[DIEGO]
Let's go.

621
00:31:57,040 --> 00:31:58,499
[Elliott grunting, muffled]
(still tied to a chair and gagged)

622
00:31:58,583 --> 00:32:01,085
[DIEGO]
He okay to leave here like that?

[FIVE]
Yeah, he's fine.

623
00:32:01,169 --> 00:32:02,211
[FIVE]
What about the girl?

624
00:32:02,295 --> 00:32:04,005
[Elliott grunting loudly]

625
00:32:06,132 --> 00:32:07,842
[DIEGO]
(remembering Lila)
Shit.
[Five sighs]

626
00:32:12,138 --> 00:32:13,681
[DIEGO]
(finding Lila in the make-shift
darkroom / closet)
What are you doing in here?

627
00:32:13,765 --> 00:32:14,849
[LILA]
Nothing, just...

628
00:32:15,141 --> 00:32:17,018
[LILA]
...you know, getting some air.

[DIEGO]
In a closet?

629
00:32:17,477 --> 00:32:18,478
[LILA]
There's a draft.

630
00:32:21,648 --> 00:32:23,608
[DIEGO]
All right, Lila,
I gotta take off with Five, okay?

631
00:32:23,691 --> 00:32:25,360
[LILA]
It's happening again, isn't it?

632
00:32:26,027 --> 00:32:26,945
[DIEGO]
What is?

633
00:32:28,821 --> 00:32:29,656
[LILA]
Cuckoo.

634
00:32:30,406 --> 00:32:31,449
[LILA]
That home movie.

635
00:32:31,866 --> 00:32:33,826
[LILA]
Doomsday.
[breath trembling]

636

00:32:34,243 --> 00:32:37,246

[LILA]

Diego, last time I started seeing things,
they put me away.

637

00:32:37,789 --> 00:32:40,416

[LILA]

Maybe I shouldn't have left.

[DIEGO]

Stop.

638

00:32:44,837 --> 00:32:45,755

[DIEGO]

Do you...

639

00:32:48,466 --> 00:32:50,843

[DIEGO]

Do you believe
there are things in this universe

640

00:32:51,803 --> 00:32:53,388

[DIEGO]

we're never meant to understand?

641

00:32:53,930 --> 00:32:56,975

[LILA]

Well, I failed remedial school.
Most things I don't understand.

642

00:32:57,308 --> 00:32:58,685

[DIEGO]

Okay.

[LILA]

Like yogurt.

643

00:32:59,143 --> 00:33:01,187

[LILA]

How did it know how to stop being milk?

644

00:33:01,771 --> 00:33:03,898

[DIEGO]

Okay. Like yogurt.

645
00:33:05,191 --> 00:33:06,192
[Lila sniffles]

646
00:33:07,193 --> 00:33:10,697
[DIEGO]
We don't have to understand shit about it
for it to be real.

647
00:33:11,114 --> 00:33:12,073
[DIEGO]
Right?

648
00:33:13,199 --> 00:33:14,742
[DIEGO]
Doesn't make us crazy.

649
00:33:16,244 --> 00:33:17,370
[DIEGO]
That home movie...

650
00:33:18,413 --> 00:33:19,372
[DIEGO]
it's just that.

651
00:33:21,666 --> 00:33:22,792
[DIEGO]
It's like yogurt.

652
00:33:24,043 --> 00:33:24,877
[LILA]
Pinky swear?

653
00:33:27,672 --> 00:33:28,673
[DIEGO]
The pinkiest.

654
00:33:32,468 --> 00:33:34,470
[DIEGO]
I gotta leave you here with Elliott, okay?

655
00:33:34,971 --> 00:33:35,805
[LILA]
Why?

656
00:33:39,642 --> 00:33:40,685

[DIEGO]
Got a family thing.

657
00:33:42,020 --> 00:33:43,813
[retreating footsteps]

658
00:33:43,896 --> 00:33:46,941
[cell door shuts, locks]

SCENE CHANGE

DALLAS POLICE

CELL BLOCK

(Allison is visiting and talking to Ray
through the bars)

[RAY]
We should talk about a plan

659
00:33:47,025 --> 00:33:48,860
[RAY]
in case I'm not out in time
for the sit-in.

660
00:33:48,943 --> 00:33:50,862
[ALLISON]
Raymond, I'm gonna get you outta here.

661
00:33:50,945 --> 00:33:54,032
[ALLISON]
This is my fault. It was a setup,
and I walked right into it.

662
00:33:54,115 --> 00:33:55,116
[ALLISON]
I'm gonna fix this.

663
00:33:55,199 --> 00:33:57,702
[RAY]
Babe, they were going to arrest me
regardless.

664
00:33:58,411 --> 00:34:00,413
[RAY]
They can't have us making noise,

665
00:34:00,788 --> 00:34:03,124
[RAY]
embarrass them
while the president's in town.

666
00:34:04,709 --> 00:34:07,170
[ALLISON]
I made it worse.

[RAY]
No. No, no, no.

667
00:34:07,879 --> 00:34:09,297
[RAY]
You make things better.

668
00:34:09,964 --> 00:34:10,923
[RAY]
Hey.

669
00:34:12,717 --> 00:34:14,052
[RAY]
You make me better.

670
00:34:17,263 --> 00:34:19,682
[ALLISON]
I'm gonna get you outta here, okay?

671
00:34:21,434 --> 00:34:22,310
[RAY]
Hey...

672
00:34:23,061 --> 00:34:24,270
[RAY]
I'm curious.

673
00:34:24,353 --> 00:34:25,688
[RAY]
Why did you say,

674
00:34:26,230 --> 00:34:28,232
[RAY]
"I heard a rumor" last night?

675
00:34:30,359 --> 00:34:31,944
[keys jangling, cell door unlocks]

[ALLISON]
Hmm?

676
00:34:32,445 --> 00:34:34,280
[RAY]
You said it twice.

[OFFICER]
Time.

677
00:34:35,073 --> 00:34:37,075
[ALLISON]
Uh, I...
[sighs]

678
00:34:39,035 --> 00:34:41,662
[ALLISON]
We'll talk about this later, okay?

[OFFICER]
Let's go, ma'am.

679
00:34:44,874 --> 00:34:47,126
[ALLISON]
Honor and dignity.

[RAY]
Honor and dignity.

680
00:34:47,794 --> 00:34:48,711
[ALLISON]
I promise.

681
00:35:10,441 --> 00:35:11,609

[ALLISON]

(to Keechie)

Where did you get that?

(referring to his 'HELLO' 'GOODBYE'
hand tattoos)

682
00:35:13,986 --> 00:35:16,155

[KEECHIE]

All the children of the prophet have them.

683
00:35:18,991 --> 00:35:21,494

[ALLISON]

And does this "prophet" have a name?

SCENE CHANGE

KLAUS'S DALLAS MANSION

684
00:35:22,453 --> 00:35:24,455
[bugs chirring]

685
00:35:42,056 --> 00:35:43,057
[lock clicks]

686
00:35:44,600 --> 00:35:46,602
[glass shards clinking]

(Klaus smashes a window
and unlocks the door)

687
00:36:15,173 --> 00:36:16,465
[BEN]

The key was under the mat,

688
00:36:16,549 --> 00:36:19,343
[BEN]

...but you knew that already.

[KLAUS]

-No talky, no talky, no talky.

689

00:36:19,427 --> 00:36:20,428

[KLAUS]

Just...

690

00:36:20,636 --> 00:36:22,221

[KLAUS]

sleepy-time now.

691

00:36:22,388 --> 00:36:23,472

[KLAUS]

Sleepy-time.

692

00:36:27,518 --> 00:36:28,603

[KLAUS]

What's the matter?

693

00:36:29,520 --> 00:36:30,688

[KLAUS]

Don't like what you see?

ON THE WALL HANGS
A PORTRAIT OF KLAUS:



694
00:36:30,771 --> 00:36:32,773
[Klaus sighs heavily]

695
00:36:33,566 --> 00:36:34,901
[grunting]

696
00:36:35,860 --> 00:36:36,944
[KLAUS]
Piss off.

697
00:36:38,029 --> 00:36:39,363
[Klaus sighs]

SCENE CHANGE

THE FARM

IN THE KITCHEN

698
00:36:42,658 --> 00:36:45,703
[VANYA]
I keep asking myself
how I know that guy from the bar.

699
00:36:50,082 --> 00:36:52,418
[SISSY]
Honey, you've been with us
more than a month.

700
00:36:52,960 --> 00:36:56,088
[SISSY]
You are not the type who'd associate
with rough men like that.

701
00:36:56,297 --> 00:36:58,216
[VANYA]
The weird thing is, he apologized.

702
00:36:58,299 --> 00:37:01,177
[VANYA]
Said he'd done me wrong
and wanted to make amends.

703
00:37:02,345 --> 00:37:03,846
[SISSY]
Even more reason to avoid him.

704
00:37:04,639 --> 00:37:07,433
[SISSY]
Ain't a lot of men around here
who apologize to women.

705
00:37:07,975 --> 00:37:09,227
[SISSY]
So, whatever he did,

706
00:37:10,019 --> 00:37:11,646
[SISSY]
it must've been somethin' bad.

707
00:37:12,230 --> 00:37:14,440
[VANYA]
I just wish I could remember something.

708
00:37:17,109 --> 00:37:17,944
[VANYA]
Anything.

709
00:37:18,527 --> 00:37:19,820
[SISSY]
It'll come back.

710
00:37:22,031 --> 00:37:24,659
[SISSY]
Doc said it would take time.
You can't rush it.

711
00:37:25,576 --> 00:37:28,162
[VANYA]
And in the meantime,
I have no idea who I was.

712
00:37:37,171 --> 00:37:38,047
[SISSY]
Here.

713
00:37:38,673 --> 00:37:39,966
[SISSY]
Show me those hands.

714
00:37:43,719 --> 00:37:44,845
[SISSY]
Hmm...

715
00:37:49,517 --> 00:37:52,019
[SISSY]
**You were never a farmhand,
that's for sure.**

716
00:37:54,063 --> 00:37:56,065
[SISSY]
I doubt you've done any real labor.

717
00:37:56,649 --> 00:38:00,111
[melancholy piano notes play]

718
00:38:02,655 --> 00:38:05,283
[SISSY]
Uh, these callouses on your fingertips...

719
00:38:06,117 --> 00:38:07,868
[SISSY]
I wonder how you got those.

720
00:38:07,952 --> 00:38:10,871
[soft violin accompanies piano]

721
00:38:15,293 --> 00:38:16,585
[VANYA]
[softly]
(Sissy is touching Vanya's hands lightly)
I wonder.

722
00:38:19,046 --> 00:38:20,006
[SISSY]
It's late.

723
00:38:20,089 --> 00:38:21,340
[SISSY]
We should mosey.

724
00:38:23,134 --> 00:38:24,260
[VANYA]
Yeah.
[exhaling]

725
00:38:24,343 --> 00:38:25,886
[VANYA]
I'll... I'll clean up.

726
00:38:27,054 --> 00:38:28,639
[SISSY]
Good night, then.
[sighs]

727
00:38:28,723 --> 00:38:30,725
[melancholy instrumentals continue]

SCENE CHANGE

VANYA'S BEDROOM

LATER THAT NIGHT

728
00:38:45,281 --> 00:38:47,325
[muted classical violin music]

729
00:38:47,950 --> 00:38:51,037
[VANYA]
[gasps softly]

(having a flashback/nightmare about
the day the apocalypse happened
in 2019)

[high-pitched tone overlaps with violin]

730

00:38:52,413 --> 00:38:54,540

[VANYA]

[panting]

(wakes suddenly)

SCENE CHANGE

DOWNSTAIRS AT THE FARM

(Vanya grabs the car keys and leaves)

(Sissy watches her leave through the
front door window)

731

00:39:08,637 --> 00:39:10,890

[car door opens, shuts]

732

00:39:11,098 --> 00:39:12,183

[car engine starts]

SCENE CHANGE

"D.S. UMBRELLA" OFFICE HEADQUARTERS

733

00:39:31,077 --> 00:39:32,119

[FIVE]

This is it.

734

00:39:34,246 --> 00:39:35,247

[engine stops]

735
00:39:38,542 --> 00:39:39,668
[Diego grunts]

736
00:39:42,588 --> 00:39:44,423
[DIEGO]
"D.S. Umbrella." This is it.

A SIGN ON THE WALL READS:

EIGHTY-TWO OLIVE

D.S.UMBRELLA



**MANUFACTURING
COMPANY**

737
00:39:54,100 --> 00:39:55,059
[DIEGO]
You okay?

738
00:39:56,519 --> 00:39:57,561
[FIVE]
Yeah, fine.

739
00:39:58,437 --> 00:39:59,397
[FIVE]
Just...

740
00:40:00,648 --> 00:40:01,774
[Five sighs]

741
00:40:03,401 --> 00:40:05,277
[DIEGO]
How long's it been
since you've seen the old man?

742
00:40:05,861 --> 00:40:07,405
[FIVE]
Forty-five years.

743
00:40:09,281 --> 00:40:10,449
[DIEGO]

That's a trip.

744
00:40:10,908 --> 00:40:12,576
[FIVE]

No kidding.
[sighing]

(Diego tries picking the lock on the front doors)

745
00:40:15,579 --> 00:40:18,290
[FIVE]

You know, when I was stuck out there
in the apocalypse,

746
00:40:18,874 --> 00:40:22,461
[FIVE]

there wasn't a day that went by
where I didn't hear his voice in my head.

747
00:40:22,920 --> 00:40:24,046
[DIEGO]

What was he saying?

748
00:40:25,423 --> 00:40:27,800
[DIEGO]

[mutters]
(having trouble picking the locks)
Ah, shit.

[FIVE]
"I told you so."

749
00:40:27,883 --> 00:40:29,176
[Diego scoffs softly]

750
00:40:31,178 --> 00:40:34,348
[DIEGO]

Well, if Dad's here,
he's never met you before,

751
00:40:35,349 --> 00:40:36,892
[DIEGO]
so he can't say "I told you so."

752
00:40:37,393 --> 00:40:39,228

[FIVE]
I'm sure he'll find a way.

753
00:40:45,526 --> 00:40:46,694
[Five sighs]

(realizing Diego can't break in,
Five jumps through the door,
unlocks it from the inside,
and lets Diego in)

[DIEGO]
Right.

754
00:40:47,486 --> 00:40:49,530
[DIEGO]
Gotta remember that.
[clears throat]

SCENE CHANGE

INSIDE D.S. UMBRELLA HEADQUARTERS

755
00:40:59,582 --> 00:41:00,499
[FIVE]
Shit.

756
00:41:01,667 --> 00:41:03,544
[DIEGO]
Guess Dad wasn't much for home decor.

757
00:41:06,422 --> 00:41:07,673
[FIVE]
Feels more like a front.

758
00:41:08,174 --> 00:41:09,216
[DIEGO]
A front for what?

759
00:41:09,967 --> 00:41:10,968

[FIVE]

I don't know.

760
00:41:11,427 --> 00:41:13,012

[DIEGO]

Well, I'll take the left.

761
00:41:13,471 --> 00:41:16,056

[DIEGO]

Yell if you, uh... get in trouble.

762
00:41:19,226 --> 00:41:20,060
[door shuts]

763
00:41:20,144 --> 00:41:22,146
[suspenseful instrumental music plays]

764
00:41:43,709 --> 00:41:45,169

[FIVE]

[softly]

What are you up to?

(finds an office with a 'family' of mannequins
sitting in a living room-type setting)

765
00:42:03,229 --> 00:42:05,439
[door opens nearby]
[retreating footsteps]

766
00:42:09,485 --> 00:42:10,444
[door opens]

(Diego follows the noise, and thinks
He spots someone leaving the building)

767
00:42:17,618 --> 00:42:19,203
[retreating footsteps]

768
00:42:25,709 --> 00:42:27,711
[crickets chirping outside]

769
00:42:49,066 --> 00:42:50,150

[DIEGO]

[grunts softly]

(he spots a well-dressed man walking away
through a misty parking lot)

(Diego follows)

770
00:42:50,859 --> 00:42:51,986
[metallic clattering]

771
00:42:53,404 --> 00:42:55,990
[suspenseful instrumental music continues]

772
00:43:10,588 --> 00:43:12,590
[soft clattering]

773
00:43:18,554 --> 00:43:19,972
[soft chittering]

774
00:43:21,223 --> 00:43:22,391

[FIVE]

[soft grunt]

(opens an envelope containing an invitation
to a party)

INVITE READS:

Mr. Hoyte Hillenkoetter
and the
Consulate General of Mexico in Dallas
cordially invite you to a gala to be held at
the Mexican Consulate
on Monday, the 18th of November, 1963
at 5:00 o'clock

(Five folds the invite and puts it in his pocket)

775
00:43:26,020 --> 00:43:27,855
[gentle squeaking]

[FIVE]
[whispers]
Hi.

776
00:43:30,357 --> 00:43:31,317
[FIVE]
Pogo?

777
00:43:32,735 --> 00:43:34,653
[FIVE]
Hey.

[soft hooting]

(a chimpanzee - Pogo as a baby - crawls
cut from a hiding spot and approaches Five)

778
00:43:35,738 --> 00:43:37,197
[FIVE]
(to Baby Pogo)
It's all right, little buddy.

779
00:43:37,573 --> 00:43:39,116
[Pogo hoots softly]

780
00:43:42,202 --> 00:43:44,413
[FIVE]
Pogo. It's good to see you.

781
00:43:44,830 --> 00:43:46,373
[Pogo screeches]

(the chimp swats and scratches Five on the neck)

[Five cries out]

782
00:43:48,500 --> 00:43:50,002
[POGO]
[screeching, retreating quickly]

(Pogo smashes through a glass window and flees)

783
00:43:50,085 --> 00:43:51,128
[FIVE]
Diego!

784
00:43:51,962 --> 00:43:53,047
[FIVE]
Diego!

SCENE CHANGE

ALLEYWAY CLOSE BY

(Diego confronts the Well Dressed Man
He spotted leaving the building)

(they fight)

785
00:43:53,922 --> 00:43:56,842
**[The Spencer Davis Group's
"I'm a Man" playing]**

786
00:44:08,937 --> 00:44:09,897
[soft grunt]

787
00:44:10,773 --> 00:44:12,191
[Diego groans]

788
00:44:14,276 --> 00:44:15,486
[Diego grunts]

(throws a knife at the Man,
who easily avoids getting stuck with it)

789
00:44:19,406 --> 00:44:20,366
[DIEGO]
Impressive.

(Diego and the Man continue hand-to-hand combat)

790

00:44:20,449 --> 00:44:24,536
♪ Well, my pad is very messy
And there's whiskers on my chin ♪

791

00:44:24,620 --> 00:44:28,499
♪ And I'm all hung up on music
And I always play to win ♪

792

00:44:28,582 --> 00:44:32,378
♪ I ain't got no time for lovin'
'Cause my time is all used up ♪

(the mysterious Man has impressive skills,
Both he and Diego avoid-and-also-land body blows.
So far this is a fight that both can handle well)

793

00:44:32,461 --> 00:44:35,631
♪ Just been sittin' around creatin'
All that groovy kind of stuff ♪

794

00:44:35,714 --> 00:44:37,925
♪ But I'm a man ♪

795

00:44:38,008 --> 00:44:40,886
♪ Yes, I am
And I can't help but love you so ♪

796

00:44:40,969 --> 00:44:43,097
-♪ Oh, no, no, no ♪
[grunting]

797

00:44:43,180 --> 00:44:45,099
♪ But I'm a man ♪

798

00:44:45,182 --> 00:44:48,268
♪ Yes, I am
And I can't help but love you so ♪

799

00:44:48,644 --> 00:44:50,187
[grunting, groaning]

800

00:44:50,270 --> 00:44:54,233

♪ Well, if I had my choice in the matter
I would rather be with cats ♪

801

00:44:54,316 --> 00:44:58,153

♪ All engrossed in mental chatter
Showin' where our minds are at ♪

802

00:44:58,237 --> 00:45:01,907

♪ And relating to each other
Just how strong our will can be ♪

803

00:45:01,990 --> 00:45:05,536

♪ In resisting all involvement
With each groovy chick we see ♪

804

00:45:05,619 --> 00:45:07,162

-♪ I'm a man ♪

MYSTERY MAN

[cries out]

(Diego, holding a metal rebar as a weapon,
manages to temporarily
overwhelm the Man, who is
now crouched down, lifting an
arm up to block an expected blow from the weapon)

(but Diego hesitates as he sees the Man's face)

805

00:45:07,246 --> 00:45:10,958

♪ Yes, I am
But I can't help but love you so ♪

806

00:45:11,041 --> 00:45:11,959

[DIEGO]

Dad.

♪ No, no, no ♪

807
00:45:12,042 --> 00:45:14,753
[DIEGO]
[grunts]

(without hesitation, Reginald stabs
Diego in the stomach)

808
00:45:14,837 --> 00:45:17,589
♪ But I'm a man ♪
♪ Yes, I am
And I can't help but love you so ♪

(Reginald and Diego lock eyes)

809
00:45:18,132 --> 00:45:19,007
[REGINALD HARGREEVES]
Amateur.

(pulls the knife from Diego's stomach
and walks away)

810
00:45:19,091 --> 00:45:19,967
[DIEGO]
[Diego groans]
(drops the rebar weapon)
(falls to the ground, holding his wound)

811
00:45:22,511 --> 00:45:23,762
♪ I'm a man ♪

812
00:45:23,846 --> 00:45:24,972
♪ Yes, I am ♪

813
00:45:25,055 --> 00:45:27,683
-♪ And I can't help but love you so ♪
-♪ No, no, no ♪

814
00:45:27,766 --> 00:45:29,768
-♪ Yes, I am ♪
-♪ No, no, no... ♪

815
00:45:29,852 --> 00:45:32,396
[singers vocalizing]

(walking away, Reginald claps his hands twice)

(Pogo leaps downs from a rooftop)

816

00:45:40,070 --> 00:45:41,321

[Pogo screeches]

(Pogo reaches for Reginald's hand, child-like,
And the two walk off into the darkness and cold fog
filling the area)

(Diego remains motionless. Bleeding out.)

817

00:45:59,298 --> 00:46:02,217

[rock violin music playing]

CREDITS

END OF EPISODE #2.02

THE
UMBRELLA
ACADEMY™



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