

# THE UMBRELLA ACADEMY™

CREATED AND DEVELOPED FOR TELEVISION BY  
Steve Blackman | Jeremy Slater

EPISODE 2.03

"The Swedish Job"

As the sit-in approaches, Allison reconnects with Klaus. The Swedes chase Vanya into a cornfield. Luther makes a distressing discovery.

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DIRECTED BY:

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**NOTE:** This is a transcription of the spoken dialogue and audio, with time-code reference, provided without cost by 8FLiX.com for your entertainment, convenience, and study. This version may not be *exactly* as written in the original script; however, the intellectual property is still reserved by the original source and may be subject to copyright.

## 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
Kevin Rankin	...	Elliott
Kris Holden-Ried	...	Axel
John Kapelos	...	Jack Ruby
Stephen Bogaert	...	Carl
Raven Dauda	...	Odessa
Dewshane Williams	...	Miles
Dov Tiefenbach	...	Keechie
Mouna Traoré	...	Follower
Jason Bryden	...	Otto
Tom Sinclair	...	Oscar
Justin Paul Kelly	...	Harlan
Robert Meynell	...	Cop #1
Tony Marra	...	Gruff Manager
Jason Blicher	...	Desk Cop
Janet Land	...	Kitty
Connor Laidman	...	Cherubic Boy
Katherine Trowell	...	Waitress
Andrew Cameron	...	Angry Man
Ashleigh Rains	...	White Woman
Robert Maillet	...	Lights Out Lubbock
Rod Wilson	...	Brian
Calem MacDonald	...	Young Dave
Jaxson Scher	...	Boy

## 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  
00:00:08,967 --> 00:00:13,388  
[Bill Martin & Phil Coulter's "I Gotta Get  
the World Off My Back" plays on radio]

**STADTLER'S RESTAURANT**

**1960  
DALLAS, TEXAS**

2  
00:00:20,729 --> 00:00:22,105  
[MANAGER]

**You need to get out.**

3  
00:00:22,522 --> 00:00:24,399  
[MANAGER]

**You smell  
and you're frightening my clientele.**

4  
00:00:24,482 --> 00:00:25,692  
[MANAGER]

**-I told you...**

[KLAUS]

**-How dare you?**

5  
00:00:25,775 --> 00:00:27,610  
[KLAUS]

**I am a member of the royal family.**

6  
00:00:27,694 --> 00:00:29,779  
[Klaus grunts]  
(the manager drags Klaus to the door  
and throws him out)

[MANAGER]

**You are not a member of...**

7  
00:00:29,863 --> 00:00:30,989  
[MANAGER]

[grunting]

**...the royal...**

8

00:00:31,072 --> 00:00:33,783

**[KLAUS]**

**He's touching me inappropriately!**

**[MANAGER]**

**I told you once, I told you twice!**

9

00:00:33,867 --> 00:00:34,868

**[MANAGER]**

**Get out!**

(Klaus falls to the ground)

10

00:00:34,951 --> 00:00:37,620

**[MANAGER]**

**Don't come back  
till you can pay your damn bill!**

11

00:00:38,621 --> 00:00:40,206

**[KLAUS]**

**Chanel.**

(noticing a nice pair of high heels  
that belong to an older woman  
of extensive wealth - old money  
old oil money, probably)

**[KITTY]**

[gasps]

12

00:00:40,290 --> 00:00:42,709

**[KITTY]**

(to Klaus)

**Oh, you poor thing.**

13

00:00:43,084 --> 00:00:45,086

**[KITTY]**

**Let me help you up.**

(Klaus notices a huge diamond ring on her finger)

14

00:00:47,839 --> 00:00:49,799

**[KITTY]**

**Oh! Oh!**

15  
00:00:49,883 --> 00:00:51,342  
**[KLAUS]**  
[whimpers]  
(to Kitty)  
Thank you.

16  
00:00:51,426 --> 00:00:52,886  
**[KITTY]**  
Come with me.

17  
00:00:53,428 --> 00:00:54,304  
**[KLAUS]**  
Okay.

18  
00:00:54,721 --> 00:00:57,599  
**[KITTY]**  
I'll take care of you.

**[BEN]**  
Seriously, Klaus?

**SCENE CHANGE**

**SOMETIME LATER**

**INSIDE KITTY'S MANSION**

19  
00:00:57,682 --> 00:01:00,518  
**[Boney M.'s "Sunny" plays]**  
-♪ Sunny ♪

20  
00:01:01,895 --> 00:01:05,482  
♪ Yesterday my life was filled with rain ♪

21  
00:01:06,733 --> 00:01:08,026  
♪ Sunny ♪

22  
00:01:09,569 --> 00:01:13,448  
♪ You smile at me  
And really ease the pain ♪

(Kitty "shows off" Klaus to her rich friends)

Klaus levitates)

23

00:01:13,865 --> 00:01:16,367  
[gasps, murmurs of amazement]

♪ The dark days are gone ♪

24

00:01:16,451 --> 00:01:18,286

♪ The bright days are here ♪

25

00:01:18,411 --> 00:01:22,332

♪ My sunny one shines so sincere ♪

26

00:01:22,415 --> 00:01:25,126

♪ Sunny, one so true ♪

**[KLAUSE]**

-Thank you.

(it's actually Ben, holding Klaus up)  
(and struggling to keep him held high)

27

00:01:25,543 --> 00:01:29,923

♪ I love you ♪

28

00:01:30,465 --> 00:01:31,758

♪ Sunny ♪

**[BEN]**

[grunts softly]

(Ben turns, slowly)

29

00:01:31,841 --> 00:01:33,093

♪ Yeah ♪

30

00:01:33,384 --> 00:01:37,013

♪ Thank you for the sunshine bouquet ♪

31  
00:01:37,097 --> 00:01:39,099  
♪ That sweet bouquet, Sunny ♪

[grunting]

32  
00:01:39,182 --> 00:01:40,391

[BEN]

Okay.

[groans]

33  
00:01:40,475 --> 00:01:41,392

[BEN]

[grunts heavily]

(drops Klaus)

34  
00:01:41,476 --> 00:01:44,729  
♪ Thank you for the love  
You brought my way ♪

**SCENE CHANGE**

**1961**

**BAJA, MEXICO**

(on the roof of a bus travelling down an empty dusty road  
with Klaus and some followers)

35  
00:01:44,813 --> 00:01:45,855

[KEECHIE]

[laughs]

36  
00:01:46,106 --> 00:01:49,567  
♪ You gave to me your all and all ♪

37  
00:01:49,651 --> 00:01:53,571  
♪ And now I feel ten feet tall ♪

38  
00:01:54,155 --> 00:01:57,033  
♪ Sunny, one so true ♪

39

00:01:57,117 --> 00:02:01,746  
♪ I love you ♪

40

00:02:01,830 --> 00:02:03,873  
♪ Sunny ♪

41

00:02:04,999 --> 00:02:08,586  
♪ Thank you for the truth you let me see ♪

42

00:02:09,879 --> 00:02:11,339  
♪ Sunny ♪

43

00:02:11,631 --> 00:02:13,007

**[MAN]**

**Everybody, duck!**

(a tree branch nearly knocked Klaus off the bus)

44

00:02:13,091 --> 00:02:16,469  
♪ Thank you for the facts from A to Z ♪

## SCENE CHANGE

1962

VARANASI, INDIA

45

00:02:17,512 --> 00:02:21,057  
♪ My life was torn like windblown sand ♪

46

00:02:21,141 --> 00:02:25,103  
♪ And the rock was formed  
When you held my hand ♪

(Klaus's cult is now noticeably larger)

47

00:02:25,186 --> 00:02:28,523  
[followers crooning]  
-♪ Sunny, one so true ♪



48  
00:02:28,606 --> 00:02:32,318  
-♪ I love you ♪

[overlapping murmurs]

49  
00:02:33,361 --> 00:02:35,029  
♪ Sunny ♪

**SCENE CHANGE**

**1963**

**SAN FRANCISCO, CA.**

(Klaus is now irritated with his followers)

50  
00:02:37,574 --> 00:02:39,993  
[followers murmuring]  
**[KLAUSE]**  
**Now, steady. Hands off!**

51  
00:02:40,535 --> 00:02:42,162  
**[KLAUSE]**  
**Just let go... Just...**

52  
00:02:42,537 --> 00:02:43,621  
**[KLAUSE]**  
**form an orderly...**

53  
00:02:44,455 --> 00:02:46,457  
[followers moaning, murmuring]

54  
00:02:48,251 --> 00:02:49,836  
**[KLAUSE]**  
**Destiny's Children!**

55  
00:02:49,919 --> 00:02:51,296  
[crowd gasping]

56

00:02:51,379 --> 00:02:54,883

**[KLAUSE]**

**Let us all commune with music.**

57

00:02:58,136 --> 00:02:59,804

**[KLAUSE]**

[whistles single note]

58

00:02:59,888 --> 00:03:02,223

[all whistling]

59

00:03:03,641 --> 00:03:04,893

[whistling continues]

(Klaus manages to break free)

60

00:03:04,976 --> 00:03:06,644

♪ Sunny... ♪

61

00:03:08,605 --> 00:03:10,106

**[KLAUSE]**

(to Ben)

**Get in the car.**

**[BEN]**

**What? Why?**

62

00:03:10,190 --> 00:03:11,649

**[BEN]**

**Where are we going?**

**[KLAUSE]**

**Away.**

63

00:03:11,900 --> 00:03:14,277

**[KLAUSE]**

**Hurry. Quick, quick, quick, quick.**

**[BEN]**

**Away where?**

64

00:03:14,569 --> 00:03:17,614

**[KLAUSE]**

To see an old friend.

**[BEN]**

You can't just run out on them.

65

00:03:17,697 --> 00:03:18,907

**[KLAUSE]**

Yeah, watch me.

(car speeds away)

66

00:03:20,783 --> 00:03:23,494

♪ Sunny, one so true ♪

67

00:03:23,828 --> 00:03:27,457

-♪ I love you ♪

-♪ Yeah ♪

68

00:03:27,790 --> 00:03:29,959

♪ I love you ♪

**TITLE CARD:**

**THE UMBRELLA ACADEMY**

**CREATED FOR TELEVISION BY**

**STEVE BLACKMAN**

69

00:03:30,043 --> 00:03:31,711

♪ Yeah, my baby ♪

70

00:03:31,794 --> 00:03:34,547

-♪ I love you ♪

-♪ Sunny... ♪

[fading]

SCENE CHANGE

ELLIOTT'S HOME OFFICE

(Lila appears to be 'soldering' Diego's wound closed)

71

00:03:34,631 --> 00:03:36,132

[sizzling]

[gasps]

72

00:03:36,216 --> 00:03:40,470

[DIEGO]

[screams]

[LILA]

Shh!

73

00:03:40,553 --> 00:03:43,097

[LILA]

Don't move. This thing is very finicky.

74

00:03:45,975 --> 00:03:47,101

[DIEGO]

What happened?

75

00:03:47,477 --> 00:03:49,437

[LILA]

I saved your stupid life.

76

00:03:49,938 --> 00:03:51,189

[DIEGO]

Were you following me?

77

00:03:51,606 --> 00:03:54,359

[LILA]

Uh, hey, how about a little gratitude,  
knife boy.

78

00:03:54,651 --> 00:03:56,653

[LILA]

If it wasn't for me, you'd be dead.

79

00:03:57,320 --> 00:03:59,656

**[LILA]**

**That's twice now, by the way.**

[metallic clink]

80

00:04:00,365 --> 00:04:01,199

**[DIEGO]**

**Where are my clothes?**

81

00:04:01,282 --> 00:04:02,700

**[DIEGO]**

**The hell happened to my clothes?**

82

00:04:02,784 --> 00:04:04,786

**[LILA]**

**I said, don't move!**

(sticks the hot soldiering iron on the wound)

83

00:04:04,869 --> 00:04:08,623

[sizzling]

**[DIEGO]**

[shrieks, groaning]

84

00:04:09,374 --> 00:04:10,500

**[DIEGO]**

[soft moan]

85

00:04:10,583 --> 00:04:12,043

**[LILA]**

**There. That's better.**

86

00:04:12,126 --> 00:04:13,169

[energy whooshes]

(Five appears)

87

00:04:13,253 --> 00:04:14,295

[Five sighs]

88

00:04:14,921 --> 00:04:16,673

[FIVE]

Oh. He isn't dead.

89

00:04:17,173 --> 00:04:19,717

[LILA]

Disappointed?

[FIVE]

Oh, to see you? Always.

90

00:04:21,219 --> 00:04:23,304

[LILA]

So much hostility in such a tiny package.

91

00:04:24,097 --> 00:04:25,640

[LILA]

Did you cut yourself shaving?

92

00:04:25,723 --> 00:04:27,392

[LILA]

I could teach you to shave,  
like a big boy.

93

00:04:27,976 --> 00:04:31,062

[FIVE]

[sighs]

(wiping the blood from his neck)

No, I just ran into an old family friend.

94

00:04:32,188 --> 00:04:34,899

[ELLIOTT]

[soft snoring]

95

00:04:38,152 --> 00:04:39,279

[FIVE]

You didn't untie him?

96

00:04:40,989 --> 00:04:42,031

[LILA]

Was I supposed to?

**SCENE CHANGE**

**COUNTRY ROAD - NIGHT**

(Vanya is driving Sissy's station wagon)

97

00:04:42,407 --> 00:04:46,369

[Mack & Gwen With The Country Playboys'  
"I Don't Care What They Say About You"]

98

00:04:49,205 --> 00:04:54,669

♪ I don't care what they say about you ♪

99

00:04:55,753 --> 00:05:00,967

♪ You're my darling, and I love you true ♪

100

00:05:02,468 --> 00:05:08,391

♪ All the things that happened  
In the past ♪

101

00:05:08,933 --> 00:05:14,355

♪ Are forgotten  
And you're mine at last... ♪

102

00:05:15,773 --> 00:05:17,734

[song continues indistinctly]

103

00:05:21,863 --> 00:05:24,824

[song fading]

[suspenseful instrumental music plays]

(she stops the car)

(ahead, the headlights of another vehicle that is blocking the road)

(it's the Swedes - one of them approaches Vanya)

(he reaches for a pistol behind his back)

104

00:05:47,430 --> 00:05:48,806

[bushes rustling]

(Vanya sees the two other Swedes emerge from the field)

105  
00:05:49,599 --> 00:05:52,018  
[tires screeching]  
[machine-gun fire, bullets ricocheting]

(the Swedes open fire on the vehicle)

106  
00:05:53,311 --> 00:05:54,354  
[VANYA]  
[cries out]

107  
00:05:54,812 --> 00:05:57,065  
[machine-gun fire continues]

[VANYA]  
[gasping]

108  
00:05:57,523 --> 00:05:58,524  
[glass shatters]

109  
00:05:59,067 --> 00:06:00,193  
[engine sputtering]

(Vanya crashes the car a short distance away)

110  
00:06:01,277 --> 00:06:04,572  
[engine turning over, not starting]

(the Swedes approach)

111  
00:06:05,198 --> 00:06:07,492  
[VANYA]  
[gasping, panting]

[keys jingling]

112  
00:06:25,051 --> 00:06:27,053  
[Vanya panting]

(she gets out of the car and runs into a nearby cornfield)



113  
00:06:30,848 --> 00:06:33,142  
[bugs chirring]  
[slow, steady footsteps]

(the Swedes are not far behind)

114  
00:06:41,234 --> 00:06:42,527  
[loud rustling]

115  
00:06:43,778 --> 00:06:45,488  
[running footsteps]

116  
00:06:49,909 --> 00:06:52,036  
[overlapping gunshots]

117  
00:06:55,456 --> 00:06:56,999  
[bullets whizzing by]

118  
00:07:04,924 --> 00:07:06,426  
[Vanya gasps, grunts]

119  
00:07:06,509 --> 00:07:07,969  
[bullets hitting cornstalks]

120  
00:07:10,555 --> 00:07:12,932  
[gunfire continues]  
[VANYA]  
[gasping]

(Vanya is surrounded)

(just as Axel pulls the trigger to shoot Vanya, point-blank  
Vanya uses her powers)

121  
00:07:18,146 --> 00:07:19,981  
[slo-mo boom]

122  
00:07:20,064 --> 00:07:22,066  
[high-pitched shattering]

123  
00:07:23,151 --> 00:07:25,069  
[percussive whoosh]

(the bullet is shattered, and the Swedes  
are sent flying by Vanya's powerful shockwaves)

**SCENE CHANGE**

**ELLIOTT'S HOME OFFICE**

124  
00:07:38,249 --> 00:07:40,251  
[sign buzzing]

125  
00:07:43,713 --> 00:07:46,132  
[muted chatter  
over police radio frequency]

126  
00:07:46,924 --> 00:07:48,968  
[alarm buzzing]

127  
00:07:49,051 --> 00:07:50,261  
[ELLIOTT]  
Hey, we got one.

128  
00:07:51,220 --> 00:07:53,848  
[ELLIOTT]  
Hey, one of those machines you asked for  
is going crazy.

129  
00:07:53,931 --> 00:07:56,517  
[FIVE]  
Which one?

[ELLIOTT]  
It's the, uh, atmospheric radar.

130  
00:07:57,435 --> 00:07:59,812  
[FIVE]  
Good.

[ELLIOTT]

I don't get it. What are you tracking?

131

00:07:59,896 --> 00:08:01,063

[ELLIOTT]

A hurricane? A storm front?

132

00:08:01,147 --> 00:08:03,399

[FIVE]

Sound waves.

[ELLIOTT]

Sound waves.

133

00:08:03,900 --> 00:08:04,817

[soft beeping]

134

00:08:04,901 --> 00:08:06,527

[ELLIOTT]

Wow. What--

(Five jumps to where Vanya is)

135

00:08:08,237 --> 00:08:09,280

[ELLIOTT]

Where are you going?

**SCENE CHANGE**

**THE PLANO STREET  
ROOMING HOUSE  
FOR SOLITARY MEN**

**EARLY MORNING**

(Luther begins his morning jog)

(a homeless man stands nearby carrying a sign):

(THE END IS NIGH)

136

00:08:12,325 --> 00:08:13,826

[train horn blows in distance]

137  
00:08:34,597 --> 00:08:37,099  
[exhales sharply]  
[children chattering]

(running alongside Luther)

138  
00:08:38,017 --> 00:08:39,310  
[BOY #1]  
Yeah!

139  
00:08:39,685 --> 00:08:41,354  
[BOY #2]  
Yeah! King Kong!

140  
00:08:47,109 --> 00:08:48,277  
[LUTHER]  
Allison?  
(trips and falls)

141  
00:08:48,361 --> 00:08:49,278  
[LUTHER]  
[groans]  
(looks back at the woman)

142  
00:09:00,456 --> 00:09:01,457  
[LUTHER]  
[chuckles]  
(It's not Allison)

143  
00:09:02,667 --> 00:09:04,335  
[LUTHER]  
My bad.

[BOY #1]  
Dipshit.

144  
00:09:06,212 --> 00:09:07,129  
[LUTHER]  
All right.

145  
00:09:07,838 --> 00:09:08,714  
[LUTHER]  
Carry on.

SCENE CHANGE

CORNFIELD WHERE VANYA IS HIDING

146  
00:09:14,178 --> 00:09:15,555  
[cornstalk snaps]

147  
00:09:15,638 --> 00:09:17,598  
[approaching footsteps]

148  
00:09:26,816 --> 00:09:27,692  
[FIVE]  
[scoffs softly]

149  
00:09:32,738 --> 00:09:33,656  
[FIVE]  
Hi, Vanya.

150  
00:09:34,073 --> 00:09:35,199  
[VANYA]  
Who are you?

151  
00:09:35,449 --> 00:09:36,450  
[FIVE]  
I'm your brother.

152  
00:09:36,826 --> 00:09:37,827  
[VANYA]  
I have a brother?

153  
00:09:38,494 --> 00:09:41,122  
[FIVE]  
Look, you can either stay here  
and wait for the IKEA mafia

154  
00:09:41,205 --> 00:09:43,374  
[FIVE]  
to come back to kill you,  
or you can come with me.

155

00:09:45,626 --> 00:09:47,128

[VANYA]

Wh... Why are they trying to kill me?

156

00:09:47,211 --> 00:09:49,547

[FIVE]

'Cause you're not supposed to be here,  
Vanya.

157

00:09:49,839 --> 00:09:50,965

[VANYA]

In Dallas?

158

00:09:51,674 --> 00:09:53,676

[FIVE]

No. Here, in 1963.

159

00:10:01,559 --> 00:10:03,019

[VANYA]

(noticing the damage she did to the cornfield)

Holy shit.

160

00:10:03,978 --> 00:10:05,271

[FIVE]

Yeah, pretty wild, right?

161

00:10:07,064 --> 00:10:10,026

[FIVE]

It's good to see your powers  
are still intact. Let's go.

**SCENE CHANGE**

**JACK RUBY'S CAROUSEL CLUB**

**MORNING**

(Jack is using a sewing machine)

(Jack's beloved dachshund, Sheba, is beside him)

162  
00:10:33,215 --> 00:10:35,801  
**[JACK]**  
**Goddamn sequins drive me nuts.**

163  
00:10:37,178 --> 00:10:38,095  
**Come on.**

164  
00:10:41,390 --> 00:10:42,767  
**[JACK]**  
**There he is.**  
(referring to Luther, who just walked in)

165  
00:10:42,850 --> 00:10:44,644  
[dog whines]  
**[JACK]**  
**Want me to scramble you an egg?**

166  
00:10:44,727 --> 00:10:46,896  
**[JACK]**  
**You need protein after a run like that.**

167  
00:10:46,979 --> 00:10:48,814  
**[LUTHER]**  
**Uh, no, I'm... I'm fine.**

168  
00:10:50,733 --> 00:10:52,193  
**[JACK]**  
**Well, you need to eat something.**

169  
00:10:52,276 --> 00:10:54,153  
**[JACK]**  
**I need your head in the game  
for the fight tonight.**

170  
00:10:54,528 --> 00:10:57,323  
**[JACK]**  
**I got a lot of heavy hitters  
putting up a lot of dough.**

171  
00:10:57,948 --> 00:10:59,617  
[dog whining]

172  
00:10:59,700 --> 00:11:00,534  
**[JACK]**  
Hey.

173  
00:11:01,160 --> 00:11:02,328  
**[JACK]**  
You're up for it, right?

174  
00:11:02,411 --> 00:11:04,538  
**[LUTHER]**  
What? Yeah, of course. Yeah.

175  
00:11:04,914 --> 00:11:06,707  
**[LUTHER]**  
You know, just...  
[sighs]

176  
00:11:06,791 --> 00:11:08,542  
**[LUTHER]**  
You know people, right?

177  
00:11:09,168 --> 00:11:10,461  
**[LUTHER]**  
You know, guys in the department?

178  
00:11:10,544 --> 00:11:13,089  
**[LUTHER]**  
Guys that are good at tracking people down  
and whatnot?

179  
00:11:13,631 --> 00:11:14,965  
[dog whines]

180  
00:11:15,716 --> 00:11:17,134  
**[JACK]**  
Who needs tracking down?

181  
00:11:17,218 --> 00:11:19,720  
**[LUTHER]**  
It's just somebody  
I thought I'd never see again.



182  
00:11:20,930 --> 00:11:22,682  
[LUTHER]

Turns out maybe she's not gone,

183  
00:11:22,765 --> 00:11:24,600  
[LUTHER]  
maybe I just haven't found her yet.

184  
00:11:24,684 --> 00:11:27,311  
[JACK]

Well, give me a name,  
I'll see what I can do.

185  
00:11:27,395 --> 00:11:28,646  
[LUTHER]

Yeah? You sure?

186  
00:11:28,729 --> 00:11:32,108  
[JACK]

Can't have my number-one guy moping around  
like some sad puppy.

187  
00:11:32,191 --> 00:11:33,025  
[dog whines]

188  
00:11:33,109 --> 00:11:34,610  
[JACK]

Come on, give me a name.

189  
00:11:41,033 --> 00:11:42,159  
[LUTHER]

Thank you, Jack.

(hands Jack a napkin with the name written on it)

190  
00:11:44,537 --> 00:11:45,663  
[JACK]

"Hargreeves."

191  
00:11:46,455 --> 00:11:48,416  
[JACK]

What is she, your ex?

192  
00:11:49,500 --> 00:11:50,710  
[LUTHER]  
S... Sorta.

193  
00:11:52,128 --> 00:11:53,629  
[LUTHER]  
Y-Yeah. Sure.

SCENE CHANGE

KLAUS MANSION

(Allison arrives)

194  
00:12:09,103 --> 00:12:10,229  
[rings bell]

(in the backyard, Klaus is in the swimming pool)

195  
00:12:25,244 --> 00:12:26,328  
[ALLISON]  
Klaus?

(they are so happy to see each other)

196  
00:12:28,998 --> 00:12:30,666  
[KLAUS]  
Allison.

[ALLISON]  
Oh!  
[laughs]

197  
00:12:30,750 --> 00:12:31,709  
[KLAUS]  
Allison!

198  
00:12:34,837 --> 00:12:37,006  
[ALLISON]  
-Oh, my God.

199

00:12:37,089 --> 00:12:38,507

[ALLISON]

[laughs]

Oh, it's really you.

200

00:12:38,591 --> 00:12:41,886

[ALLISON]

Oh, my God. Oh, it's been so long.

[KLAUS]

I thought you were dead.

201

00:12:41,969 --> 00:12:44,263

[KLAUS]

I thought I was the only one left.

[ALLISON]

I know. Me too.

202

00:12:45,806 --> 00:12:49,101

[KLAUS]

Oh, God, sit down, sit down.  
We have so much catching up to do.

203

00:12:49,185 --> 00:12:54,190

[ALLISON]

Yeah. I mean, you want to catch me up  
on how you ended up in a place like this?

204

00:12:55,357 --> 00:13:00,654

[KLAUS]

Oh... you know, dicks, drugs, debutantes.  
My holy trinity.

205

00:13:00,738 --> 00:13:01,697

[ALLISON]

[laughs]

206

00:13:01,781 --> 00:13:03,574

[KLAUS]

But, yeah, it's been a wild run.

207

00:13:03,657 --> 00:13:04,950

[ALLISON]

Klaus, you started a cult.

208

00:13:05,034 --> 00:13:08,037

[KLAUS]

"Cult" is a very negative word, Allison.  
We prefer to call it

209

00:13:08,120 --> 00:13:11,040

[KLAUS]

-“an alternative spiritual community.”

[ALLISON]

Mmm...

210

00:13:11,123 --> 00:13:12,124

[ALLISON]

Nope.

211

00:13:12,374 --> 00:13:14,376

[ALLISON]

You definitely started a cult.

212

00:13:15,503 --> 00:13:18,005

[KLAUS]

All right, all right, all right.  
Enough about me. What about you?

213

00:13:18,088 --> 00:13:21,467

[KLAUS]

-What have you been up to?

[ALLISON]

-Uh, well, I'm living in South Dallas,

214

00:13:21,550 --> 00:13:23,719

[KLAUS]

working as a civil rights organizer.

215

00:13:23,803 --> 00:13:24,678

[KLAUS]

Wow.

216  
00:13:26,263 --> 00:13:28,682  
**[ALLISON]**  
With my husband.

**[KLAUS]**  
[gasping]

217  
00:13:29,308 --> 00:13:31,644  
**[KLAUS]**  
[whispers]  
You're married?

**[ALLISON]**  
[chuckles]  
Yeah.

218  
00:13:31,727 --> 00:13:33,020  
**[KLAUS]**  
Who is this lunatic?

219  
00:13:33,103 --> 00:13:34,271  
**[ALLISON]**  
[laughs]

220  
00:13:34,730 --> 00:13:37,233  
**[ALLISON]**  
His name is Raymond Chestnut.

221  
00:13:37,691 --> 00:13:38,526  
**[ALLISON]**  
Ray.

222  
00:13:39,944 --> 00:13:41,403  
**[KLAUS]**  
Wait, is he locked up right now?

223  
00:13:42,279 --> 00:13:44,281  
**[ALLISON]**  
Yeah. How do you know that?

**[KLAUS]**  
Yeah, yeah.

224  
00:13:44,365 --> 00:13:45,449  
**[KLAUS]**  
We did time together.

225  
00:13:45,533 --> 00:13:46,367  
**[KLAUS]**  
[chuckles]  
Wow.

226  
00:13:46,700 --> 00:13:47,701  
**[KLAUS]**  
Small world.

227  
00:13:47,785 --> 00:13:50,371  
**[ALLISON]**  
We organized a really big sit-in  
at a lunch counter today.

228  
00:13:50,454 --> 00:13:51,413  
**[KLAUS]**  
Uh-huh.

229  
00:13:51,497 --> 00:13:54,875  
**[ALLISON]**  
And then Ray got arrested  
on some bullshit charge, and...

230  
00:13:55,709 --> 00:13:56,794  
**[ALLISON]**  
I can't get him out.

231  
00:13:57,002 --> 00:13:59,338  
**[KLAUS]**  
Hello. Why didn't you just rumor him out?

232  
00:13:59,672 --> 00:14:01,465  
**[ALLISON]**  
I haven't used my power since...

**FLASHBACK TO THE NIGHT**

**VANYA SLASHED ALLISON'S THROAT**

233  
00:14:03,384 --> 00:14:04,927  
[ALLISON]  
I heard a rumor...  
[echoing]

234  
00:14:05,010 --> 00:14:05,970  
[Vanya grunts]  
(slashing Allison's throat)

235  
00:14:06,262 --> 00:14:07,930  
[ALLISON]  
I couldn't speak for a year.

**BACK TO THE MANSION**

236  
00:14:09,265 --> 00:14:10,182  
[KLAUS]  
Ooh.

237  
00:14:10,266 --> 00:14:12,685  
[KLAUS]  
Ooh, I'm sorry, Allison.

[ALLISON]  
No, it's okay.

238  
00:14:12,768 --> 00:14:15,604  
[ALLISON]  
I actually really like who I am  
without it.

239  
00:14:15,688 --> 00:14:19,024  
[ALLISON]  
Everything I have, I've earned,  
and it feels really good.

240  
00:14:19,108 --> 00:14:20,025  
[ALLISON]  
You know?

SCENE CHANGE

W. ARNOLD  
PET STORE

FAMILY OWNED SINCE 1950

241  
00:14:22,611 --> 00:14:24,613  
[pedestrians chatter indistinctly]

242  
00:14:57,563 --> 00:14:59,899  
[door bell jingling]  
[tapping loudly]

(fat kid is tapping on an aquarium filled with goldfish -  
Shubunkin goldfish)

243  
00:15:02,109 --> 00:15:04,486

**[THE HANDLER]**

(to the boy)

**Fish don't like people  
tapping on the glass.**

244  
00:15:04,570 --> 00:15:06,155  
[puppy barks]

**[CHERUBIC BOY]**

**Why not?**

245  
00:15:06,238 --> 00:15:07,323  
[birds tweeting]

246  
00:15:07,406 --> 00:15:09,033

**[THE HANDLER]**

**It agitates them.**

247  
00:15:10,993 --> 00:15:12,202

**[THE HANDLER]**

**Makes them nervous.**



248

00:15:14,622 --> 00:15:17,374

**[THE HANDLER]**

Life is tough enough being so small...

249

00:15:18,292 --> 00:15:21,462

**[THE HANDLER]**

in a world filled with predators...

250

00:15:22,171 --> 00:15:26,759

**[THE HANDLER]**

just waiting for some bigger fish  
to come along and gobble you up.

251

00:15:26,842 --> 00:15:29,094

**[THE HANDLER]**

[chuckles]

**[CHERUBIC BOY]**

What's that on your head?

252

00:15:32,890 --> 00:15:34,350

**[THE HANDLER]**

It's called a bullet wound.

253

00:15:35,225 --> 00:15:36,101

**[CHERUBIC BOY]**

From what?

254

00:15:36,769 --> 00:15:38,312

**[THE HANDLER]**

From getting shot in the head.

255

00:15:42,399 --> 00:15:43,776

**[CHERUBIC BOY]**

Is the bullet still in there?

256

00:15:43,859 --> 00:15:45,027

[laughs softly]

257

00:15:45,152 --> 00:15:46,987

**[THE HANDLER]**

Fragments of it are, yes.

258  
00:15:47,321 --> 00:15:48,155  
**[CHERUBIC BOY]**  
Huh.

(the boy stands, and begins tapping on a different fish tank)

259  
00:15:58,290 --> 00:16:00,250  
**[THE HANDLER]**  
(whispers inaudibly to the boy)

(stunned, the boy stops tapping, momentarily locks eyes  
with The Handler, before peeing his pants and running out)

260  
00:16:12,846 --> 00:16:14,264  
[door bell jingles]

(The Handler crouches down and stares into  
the fish tank, noticing the treasure chest)

261  
00:16:17,142 --> 00:16:18,519  
[door shuts, bell jingling]

### SCENE CHANGE

### ODESSA'S SALON

262  
00:16:23,774 --> 00:16:25,442  
[low chatter]

**[ODESSA]**  
(to a woman just leaving)  
All right, Muriel.

263  
00:16:25,526 --> 00:16:27,111  
**[ODESSA]**  
We'll see you next week.  
[door shuts, locks]

264  
00:16:31,115 --> 00:16:32,491  
**[ODESSA]**  
(to Allison)  
**How's Ray holding up?**

265  
00:16:34,076 --> 00:16:35,077  
**[ALLISON]**  
**Ray is Ray.**

266  
00:16:35,828 --> 00:16:37,079  
**[MILES]**  
**When's he getting out?**

267  
00:16:37,871 --> 00:16:39,039  
**[ALLISON]**  
**I'm working on that.**

268  
00:16:40,040 --> 00:16:41,542  
**[MILES]**  
**We need to postpone the sit-in.**

269  
00:16:41,625 --> 00:16:43,502  
[people muttering]

270  
00:16:43,585 --> 00:16:44,420  
**[ALLISON]**  
**No way.**

271  
00:16:45,504 --> 00:16:46,422  
**[MILES]**  
**Excuse me?**

272  
00:16:46,505 --> 00:16:48,007  
**[ALLISON]**  
**Kennedy arrives in five days.**

273  
00:16:48,090 --> 00:16:50,342  
**[ALLISON]**  
**We have to take advantage. We can't wait.**

274  
00:16:50,426 --> 00:16:51,468  
**[ODESSA]**  
**I don't know.**

275

00:16:51,552 --> 00:16:53,762

[ODESSA]

Something doesn't feel right without Ray.

276

00:16:53,846 --> 00:16:55,764

[ALLISON]

Ray would want us to move forward.

277

00:16:55,848 --> 00:16:57,349

[MILES]

Did he say that to you?

278

00:16:57,433 --> 00:16:58,600

[MILES]

Those exact words?

279

00:17:01,020 --> 00:17:01,979

[ALLISON]

He didn't have to.

280

00:17:02,479 --> 00:17:04,606

[ALLISON]

Because this movement  
is bigger than all of us.

281

00:17:04,690 --> 00:17:05,691

[ALLISON]

Even Ray.

[MILES]

Mmm.

282

00:17:05,774 --> 00:17:06,817

[MILES]

I'm calling it.

283

00:17:08,193 --> 00:17:09,028

[MILES]

We postpone.

284

00:17:09,111 --> 00:17:10,154

[ALLISON]

[scoffs]

285  
00:17:10,529 --> 00:17:11,822

[MILES]

We postpone.

286  
00:17:13,866 --> 00:17:14,825

[ALLISON]

Why don't we vote on it?

287  
00:17:14,908 --> 00:17:16,326

[MILES]

We're not voting on it.

288  
00:17:16,410 --> 00:17:19,371

[ODESSA]

Why the hell not?

[MILES]

Because that's not how this works.

289  
00:17:20,080 --> 00:17:22,124

[ODESSA]

You trying to tell me how this works?

290  
00:17:22,583 --> 00:17:24,668

[ODESSA]

In my own damn beauty parlor? What...

291  
00:17:25,294 --> 00:17:27,379

[ODESSA]

you about to start coiffin' hair, too?

292  
00:17:28,797 --> 00:17:29,673

[MILES]

No, ma'am.

293  
00:17:29,757 --> 00:17:30,841

[ODESSA]

I didn't think so.

(turns to Allison and nods)

294  
00:17:34,887 --> 00:17:37,598

[ALLISON]

Look, we've been organizing this sit-in  
for months.

295

00:17:38,640 --> 00:17:39,892

[ALLISON]

**When Kennedy gets here,**

296

00:17:40,934 --> 00:17:42,186

[ALLISON]

**so do the cameras.**

297

00:17:43,062 --> 00:17:44,855

[ALLISON]

**Now is the time to show the world**

298

00:17:44,938 --> 00:17:47,816

[ALLISON]

**-what it is really like for us down here.**

[murmurs of agreement]

299

00:17:47,900 --> 00:17:52,029

[ALLISON]

**And to show the police that  
we will not be bullied into submission.**

300

00:17:53,280 --> 00:17:55,032

[ALLISON]

**We will continue to fight for equality,**

301

00:17:55,115 --> 00:17:56,867

[ALLISON]

**even in the face of persecution.**

302

00:17:57,785 --> 00:17:59,078

[ALLISON]

**With or without Ray.**

303

00:18:00,662 --> 00:18:01,705

[ALLISON]

**Because we're ready.**

304

00:18:04,500 --> 00:18:05,501

[ALLISON]

**All in favor?**

(the majority raise their hands in approval)

305  
00:18:15,969 --> 00:18:17,137

**[ODESSA]**

**There it is.**

306  
00:18:19,431 --> 00:18:20,891

**[ODESSA]**

(to Allison)

**"Behind every man..."**

307  
00:18:23,435 --> 00:18:25,813  
[people chattering softly]

### **SCENE CHANGE**

#### **DALLAS POLICE STATION**

##### **FRONT DESK**

308  
00:18:33,070 --> 00:18:34,029

**[DESK COP]**

(setting out his lunch on his desk)

**Come on.**

309  
00:18:36,323 --> 00:18:38,325  
[lights buzzing]

310  
00:18:46,291 --> 00:18:48,293  
[soft squishing]

311  
00:18:50,879 --> 00:18:52,214

**[DESK COP]**

**What in tarnation?**

(four holes suddenly appear in his sandwich - like  
someone is squishing their fingers into it)

(then it slowly rises, and is violently thrown against the entryway doors)

312  
00:18:59,054 --> 00:19:01,849

**[DESK COP]**

[exhales sharply]

313  
00:19:31,336 --> 00:19:33,881  
[typewriter types slowly]

(the typewriter on the cop's desk is writing by itself):

FREE  
CHESTNUT  
OR...

DIE

**SCENE CHANGE**

**DALLAS POLICE**

**NEAR CELL BLOCK**

(Ben comes around the corner, smiling from ear to ear)

(followed by Allison's husband, Ray Chestnut)

314  
00:19:34,506 --> 00:19:36,967  
**[KLAUS]**  
Don't gloat.

(Ben proudly blows the smoke from his finger guns)

315  
00:19:37,050 --> 00:19:39,803  
**Yeah, yeah, yeah, whatever.**

**[RAY]**  
(to Klaus)  
**You. You got me out?**

316  
00:19:40,470 --> 00:19:42,931  
**[KLAUS]**  
**I told you I had friends in high places.**



317  
00:19:44,224 --> 00:19:45,517  
**[RAY]**

**I don't know what to say.**

318  
00:19:45,642 --> 00:19:46,977  
**[KLAUS]**

**Don't say a word.**

319  
00:19:48,604 --> 00:19:51,106  
**[KLAUS]**

**Anything for family, brother.**

320  
00:19:51,815 --> 00:19:53,317  
**[RAY]**

**Well, okay.**

[Klaus chuckles]  
(hugs Ray)

321  
00:19:53,400 --> 00:19:56,111  
**[KLAUS]**

**Yeah!**

**[RAY]**

**We are all brothers**

322  
00:19:56,195 --> 00:19:57,738  
**[RAY]**

**beneath the skin.**

**[KLAUS]**

**No.**

323  
00:19:57,863 --> 00:19:59,531  
**[KLAUS]**

**No, literally.**

324  
00:20:00,490 --> 00:20:01,825  
**[KLAUS]**

**You're my brother-in-law.**

325  
00:20:03,619 --> 00:20:05,621  
**[RAY]**

**What?**

**[KLAUS]**

[chuckles]

Yeah, man.

326

00:20:05,913 --> 00:20:09,708

**[KLAUS]**

Family barbecues  
are about to get real weird.

327

00:20:09,791 --> 00:20:10,834

**[KLAUS]**

[laughs softly]

328

00:20:11,293 --> 00:20:12,169

**[KLAUS]**

Later.

## SCENE CHANGE

### COFFEE SHOP

329

00:20:20,802 --> 00:20:21,887

**[FIVE]**

(to the waitress pouring him a coffee)

Leave the pot, dear.

330

00:20:22,429 --> 00:20:23,305

**[FIVE]**

Thank you.

331

00:20:24,097 --> 00:20:25,390

**[WAITRESS]**

Lippy little shit.

332

00:20:26,725 --> 00:20:28,852

**[VANYA]**

You gonna tell me  
what the hell's going on?

333

00:20:29,519 --> 00:20:32,814

[FIVE]

When you were a baby, you were bought  
by an eccentric billionaire.

334

00:20:33,482 --> 00:20:35,817

[FIVE]

He raised you in an elite academy

335

00:20:35,901 --> 00:20:38,320

[FIVE]

with six other siblings  
with extraordinary powers,

336

00:20:38,403 --> 00:20:41,823

[FIVE]

but in the year 2019,  
in order to avoid the apocalypse,

337

00:20:41,907 --> 00:20:43,200

[FIVE]

we jumped into a vortex

338

00:20:43,283 --> 00:20:47,287

[FIVE]

and ended up being scattered  
throughout the timeline in Dallas, Texas.

339

00:20:50,123 --> 00:20:51,124

[FIVE]

Any questions?

340

00:20:52,626 --> 00:20:54,378

[VANYA]

What do you mean, "the apocalypse"?

341

00:20:56,255 --> 00:20:58,423

[FIVE]

I mean the end of the world as we know it.

342

00:20:58,632 --> 00:20:59,633

[VANYA]

Yeah, but how?

343

00:21:00,342 --> 00:21:01,718

[FIVE]

**You really don't remember anything?**

344

00:21:01,802 --> 00:21:03,720

[VANYA]

**No, nothing before a month ago.**

345

00:21:03,804 --> 00:21:05,138

[FIVE]

**Then what do you remember?**

346

00:21:08,141 --> 00:21:09,726

[VANYA]

**I landed in, like, a...**

347

00:21:10,018 --> 00:21:11,228

[VANYA]

**back alley.**

348

00:21:11,311 --> 00:21:12,646

[VANYA]

**Got hit by a car.**

349

00:21:12,729 --> 00:21:15,274

[VANYA]

**My head was ringing like crazy.**

350

00:21:15,357 --> 00:21:17,776

[VANYA]

**I had no idea how I got there,  
where I came from.**

351

00:21:19,278 --> 00:21:20,821

[VANYA]

**What causes the apocalypse?**

352

00:21:26,493 --> 00:21:27,744

[FIVE]

*(after a slight pause)*

**Asteroid impact.**

353

00:21:28,412 --> 00:21:30,414

[FIVE]

The big kaboom ends everything.

354

00:21:31,123 --> 00:21:34,376

[FIVE]

Just like the one that got the dinosaurs,  
except way worse.

355

00:21:35,252 --> 00:21:37,212

[FIVE]

Bad news is, it followed us here.

356

00:21:39,923 --> 00:21:41,550

[VANYA]

What do you mean, "*followed us*"?

357

00:21:42,759 --> 00:21:45,971

[FIVE]

Eight days from now,  
the world ends in a nuclear doomsday.

358

00:21:46,555 --> 00:21:49,558

[FIVE]

It's a different disease, but...  
same result.

359

00:21:53,353 --> 00:21:54,396

[VANYA]

That can't be right.

360

00:21:54,771 --> 00:21:55,772

[FIVE]

I saw it.

361

00:21:56,565 --> 00:21:57,733

[FIVE]

With my own eyes.

362

00:21:58,942 --> 00:22:01,111

[FIVE]

[sighs]

You were there.

363  
00:22:03,280 --> 00:22:04,197

[FIVE]

We all were.

364  
00:22:06,325 --> 00:22:07,242

[VANYA]

Shit.

365  
00:22:07,659 --> 00:22:08,869

[VANYA]

(rushes to a nearby payphone)

I need to make a phone call.

366  
00:22:09,619 --> 00:22:10,537

[FIVE]

Vanya.

## SCENE CHANGE

### THE FARM

(Harlan listening to music)

367  
00:22:11,496 --> 00:22:13,498  
[slow classical music plays on LP]

368  
00:22:17,627 --> 00:22:21,048  
[record skipping]

(Harlan hits the record player, then himself)

(he's having an episode)

369  
00:22:24,092 --> 00:22:25,886

[HARLAN]

[screeching]

[faster classical music playing]

370  
00:22:26,011 --> 00:22:28,430  
**[SISSY]**  
Oh, God. Let Mama help you, honey.

(tries to reset the record player)

371  
00:22:28,513 --> 00:22:30,140  
**[SISSY]**  
Hey, let Mama help you. It's okay.

372  
00:22:30,640 --> 00:22:31,641  
**[SISSY]**  
Here we go.

373  
00:22:32,768 --> 00:22:33,894  
**[SISSY]**  
Okay.

(not working)

**[HARLAN]**  
[screeches]

374  
00:22:33,977 --> 00:22:35,062  
**[SISSY]**  
Oh, honey.

**[HARLAN]**  
Mmm!

(starts to panic, throws records around the living room)

375  
00:22:35,145 --> 00:22:37,105  
**[SISSY]**  
Honey, just take a deep breath.  
Deep breath, honey.

376  
00:22:37,189 --> 00:22:39,733  
**[SISSY]**  
Just breathe. Just breathe.

**[HARLAN]**  
Mmm!

377  
00:22:39,816 --> 00:22:41,026

[SISSY]

It's okay, babe--

[HARLAN]

Mmm!

378  
00:22:41,109 --> 00:22:42,110

[SISSY]

Harlan.

379  
00:22:42,194 --> 00:22:43,862

[SISSY]

Harlan, stop it!

[HARLAN]

Mmm!

380  
00:22:43,945 --> 00:22:45,155

[SISSY]

Harlan! Harlan, stop it, honey.

381  
00:22:45,238 --> 00:22:46,490

[HARLAN]

Mmm!

[SISSY]

Stop it!

382  
00:22:46,782 --> 00:22:48,450

[Harlan screeches]

(bites Sissy on the arm)

[screams]

383  
00:22:49,117 --> 00:22:52,913

[SISSY]

Baby, come on. Relax. I gotcha.

[phone ringing]

384  
00:22:52,996 --> 00:22:55,832

[SISSY]

I gotcha. You're okay. You're okay.  
You're okay.



385  
00:22:55,916 --> 00:22:57,501  
-Oh, shit.

**[HARLAN]**  
Mmm!

386  
00:22:57,584 --> 00:23:00,003  
-Okay, here we go. Here we go.

[ringing continues]

387  
00:23:00,087 --> 00:23:01,088  
**[SISSY]**  
You're okay.

388  
00:23:01,922 --> 00:23:04,049  
[panting]  
(Harlan calms down a little while sitting on the couch)

389  
00:23:04,132 --> 00:23:05,509  
-Shit.

**[HARLAN]**  
-Mmm.

390  
00:23:06,676 --> 00:23:09,388  
[phone continues ringing]

**[HARLAN]**  
Mmm!

391  
00:23:11,723 --> 00:23:12,974  
**[SISSY]**  
(answers the phone)  
Hello?

**[VANYA]**  
Sissy?

392  
00:23:13,058 --> 00:23:13,892  
**[SISSY]**  
Vanya?

393  
00:23:13,975 --> 00:23:15,227

[SISSY]

Where are you?

394  
00:23:15,310 --> 00:23:17,354

[VANYA]

I'm so sorry I took the station wagon.

395  
00:23:17,437 --> 00:23:20,524

[SISSY]

[exhales sharply]

I don't care about the damn car.

396  
00:23:20,607 --> 00:23:21,775

[SISSY]

(tending to the bite wound on her right arm)  
[gasps, panting]

397  
00:23:21,858 --> 00:23:22,984

[SISSY]

Are you okay?

398  
00:23:23,235 --> 00:23:25,445

[VANYA]

I'm fine.

[SISSY]

What the hell happened?

399  
00:23:27,406 --> 00:23:28,865

[VANYA]

I found my younger brother.

400  
00:23:28,949 --> 00:23:29,825

[SISSY]

What?

401  
00:23:30,200 --> 00:23:31,535

[SISSY]

H-How?

402  
00:23:31,618 --> 00:23:32,828

[VANYA]

It's a long story.

403

00:23:33,453 --> 00:23:34,454

[VANYA]

Is Harlan okay?

404

00:23:36,957 --> 00:23:38,750

[SISSY]

No, he's... he's... he's not okay.

405

00:23:38,834 --> 00:23:41,253

[SISSY]

The record player broke, and he just...

406

00:23:41,711 --> 00:23:43,755

[SISSY]

Just-

[sighs]

When the hell are you coming back?

407

00:23:43,839 --> 00:23:45,715

[VANYA]

As soon as I can, I promise.

408

00:23:47,426 --> 00:23:48,927

[SISSY]

I'm happy you found your real family--

409

00:23:49,010 --> 00:23:50,303

[coin rattles]

[dial tone]

410

00:23:50,387 --> 00:23:52,139

[VANYA]

What the hell?

[FIVE]

We don't have time for this.

411

00:23:52,222 --> 00:23:53,807

[VANYA]

That's my friend you just hung up on.

412  
00:23:53,890 --> 00:23:54,808

[FIVE]

Listen to me.

413  
00:23:55,392 --> 00:23:58,270

[FIVE]

[softly]

Those people from the field  
are coming after us.

414  
00:23:58,437 --> 00:23:59,896

[FIVE]

They are never going to stop.

415  
00:24:01,606 --> 00:24:02,732

[FIVE]

Do you understand me?

416  
00:24:03,483 --> 00:24:05,068

[FIVE]

We need to stick together,

417  
00:24:05,277 --> 00:24:07,863

[FIVE]

find the others,  
figure out how to stop doomsday.

418  
00:24:08,530 --> 00:24:09,948

[FIVE]

Whoever this person is,

419  
00:24:10,031 --> 00:24:12,951

[FIVE]

they can't be more important  
than the end of the world.

420  
00:24:14,995 --> 00:24:16,037

[FIVE]

We need to go.

(Vanya replaces the phone and reluctantly follows Five)

SCENE CHANGE

ELLIOTT'S HOME OFFICE

BEDROOM

(Diego sitting up in bed, still recovering from his stab wound)

(wearing only white briefs)

421

00:24:24,713 --> 00:24:26,298  
[machines beeping nearby]

422

00:24:26,381 --> 00:24:27,507  
[DIEGO]  
[grunts softly]

423

00:24:28,425 --> 00:24:29,634  
[DIEGO]  
[exhales]  
(stands up - slowly)

424

[LILA]  
00:24:30,343 --> 00:24:31,178  
You hungry?

425

00:24:31,261 --> 00:24:33,346  
[LILA]  
Elliott's made moldy tuna.

426

00:24:33,430 --> 00:24:35,765  
[ELLIOTT]  
(from the other room)  
It's a tuna mold.

427

00:24:36,016 --> 00:24:36,850  
[DIEGO]  
I'll pass.

428

00:24:36,933 --> 00:24:38,935  
[DIEGO]  
-Where's my shirt?

[LILA]

-Where do you think you're going?

429

00:24:39,019 --> 00:24:42,397

[DIEGO]

This is all connected to JFK,  
and my dad's right in the middle of it.

430

00:24:43,064 --> 00:24:45,567

[DIEGO]

That's why he attacked me last night.

431

00:24:45,650 --> 00:24:46,985

[grunting exhale]

432

00:24:47,068 --> 00:24:49,654

[DIEGO]

'Cause he knows that I'm actually  
getting closer to-

(Lila pokes his fresh wound with a long stick)

433

00:24:50,780 --> 00:24:51,740

[DIEGO]

[yells, grunts]  
(collapses onto the bed in pain)

434

00:24:52,032 --> 00:24:55,660

[LILA]

Yeah, you're in such a fit state to fight.  
You should probably go right now.

435

00:24:55,744 --> 00:24:57,037

[DIEGO]

What is wrong with you?

436

00:24:57,120 --> 00:24:59,122

[LILA]

You almost got killed last night.

437

00:24:59,664 --> 00:25:01,333

[LILA]

-Take a day off.

[Diego grunts]

438  
00:25:07,255 --> 00:25:09,591  
**[DIEGO]**  
I can't believe I got shanked  
by my own father.

439  
00:25:09,966 --> 00:25:10,884  
**[LILA]**  
I know.

440  
00:25:10,967 --> 00:25:12,427  
**[LILA]**  
So rude.

441  
00:25:13,553 --> 00:25:15,055  
**[LILA]**  
Hey, if it's any consolation,

442  
00:25:15,138 --> 00:25:18,099  
**[LILA]**  
he probably didn't know  
that you were his son when he shanked you.

443  
00:25:18,183 --> 00:25:19,059  
**[DIEGO]**  
Still...

444  
00:25:21,394 --> 00:25:22,854  
**[DIEGO]**  
he cheap-shotted me.

445  
00:25:22,938 --> 00:25:24,898  
[soft piano melody playing]

446  
00:25:24,981 --> 00:25:28,068  
**[DIEGO]**  
Man to man, that son of a bitch  
wouldn't stand a chance.

447  
00:25:29,569 --> 00:25:31,613

[LILA]

Of course he wouldn't.

[taps skin]  
[gasps softly]

448  
00:25:34,574 --> 00:25:35,951

[DIEGO]

Why were you following me?

449  
00:25:38,662 --> 00:25:42,207

[LILA]

[sighs]

I thought you were taking off on me.

450  
00:25:42,916 --> 00:25:43,959

[LILA]

Mmm.

451  
00:25:44,709 --> 00:25:45,794

[LILA]

What people do.

452  
00:25:50,549 --> 00:25:51,508

[LILA]

Hey, um...

453  
00:25:54,678 --> 00:25:56,388

[LILA]

you know, when you were lying there,

454  
00:25:58,056 --> 00:25:59,599

[LILA]

I... I thought you were dead.

455  
00:26:01,017 --> 00:26:02,644

[LILA]

That's how I found my parents.

456  
00:26:06,731 --> 00:26:08,733

[LILA]

Facedown in the living room.



457  
00:26:11,444 --> 00:26:12,904

[LILA]

It was a home invasion.

458  
00:26:16,074 --> 00:26:16,950

[DIEGO]

[whispers]

Shit.

459  
00:26:19,494 --> 00:26:20,704

[DIEGO]

How old were you?

460  
00:26:22,372 --> 00:26:23,290

[LILA]

Four.

461  
00:26:26,668 --> 00:26:28,461

[DIEGO]

You never talked about that in group.

462  
00:26:31,631 --> 00:26:33,883

[LILA]

I never talked about that with anyone.

463  
00:26:38,722 --> 00:26:41,266

[DIEGO]

If you wanna stay longer...

464  
00:26:43,268 --> 00:26:44,185

[DIEGO]

for a bit...

465  
00:26:45,604 --> 00:26:46,813

[DIEGO]

I guess that's okay.

466  
00:26:48,315 --> 00:26:49,190

[LILA]

Yeah?

467  
00:26:50,442 --> 00:26:51,359  
**[DIEGO]**  
Yeah.

468  
00:26:54,154 --> 00:26:57,032  
**[LILA]**  
Is it okay that I don't hate you  
like I hate most people?

469  
00:26:58,533 --> 00:27:00,076  
**[DIEGO]**  
[laughs softly]

470  
00:27:02,287 --> 00:27:03,163  
**[DIEGO]**  
Yeah.

471  
00:27:03,913 --> 00:27:05,290  
**[DIEGO]**  
Yeah, that's okay by me.  
(leans in and kisses Lila)

(Lila slaps him across the face)

472  
00:27:09,252 --> 00:27:11,338  
**[DIEGO]**  
-Jesus!

**[LILA]**  
-What the hell do you think you're doing?

473  
00:27:11,421 --> 00:27:13,423  
**[DIEGO]**  
I don't understand you!

474  
00:27:14,883 --> 00:27:16,051  
**[DIEGO]**  
[sighs heavily]

(Then Lila kisses Diego passionately)

475  
00:27:20,055 --> 00:27:22,557  
**[DIEGO]**  
-Ow. Oh, oh, ow, ow, ow, ow...

**[LILA]**

-Too much?

476

00:27:22,974 --> 00:27:23,808

**[DIEGO]**

Just...

477

00:27:24,934 --> 00:27:26,061

**[DIEGO]**

be gentle.

478

00:27:26,144 --> 00:27:27,103

**[LILA]**

Never.

**IN THE NEXT ROOM...**

479

00:27:37,697 --> 00:27:38,948

**[ELLIOTT]**

Mmm...

(Elliott is putting adding garnish to his Tuna Mold)

480

00:27:39,407 --> 00:27:40,617

[inhales deeply]

481

00:27:41,493 --> 00:27:42,494

[loud thud]

(clothes and other things are hitting the window - presumably because of whatever Diego and Lila are doing in the bedroom)

482

00:27:47,957 --> 00:27:48,917

[loud clatter]

(Elliott is both startled, then annoyed)

**SCENE CHANGE**

**MOTEL ROOM BATHROOM**

(The Handler is soaking in the bath, drinking a glass of wine, and looking through Five's dossier.)

**SCENE CHANGE**

**JACK RUBY'S CAROUSEL CLUB**

**AFTERNOON**

(Luther sits at the bar and digs into a massive steak)

483

00:28:23,201 --> 00:28:25,120

**[JACK]**

**Don't ever say  
I never did nothing for you,**

484

00:28:25,203 --> 00:28:27,122

**[JACK]**

**-you big galoot.**  
[dog whines]

485

00:28:28,289 --> 00:28:29,457

**[LUTHER]**

[muffled]

**You found her?**

486

00:28:29,541 --> 00:28:30,792

**[JACK]**

**South Dallas.**

487

00:28:30,875 --> 00:28:32,669

**[JACK]**

**It's a hell of a place.**  
[chuckles]

488

00:28:33,002 --> 00:28:35,755

**[JACK]**

**You sure know how to pick 'em.**  
[cackling]

(the note from Jack, written on a matchbook cover)

75 Ellis St.

489  
00:28:36,172 --> 00:28:38,299  
[Joe Tex's  
"I'll Never Do You Wrong" plays]

490  
00:28:38,383 --> 00:28:43,263  
♪ If I ever do you wrong ♪

**SCENE CHANGE**

**75 ELLIS ST., SOUTH DALLAS**

**ALLISON AND RAYMOND'S HOME**

(Luther arrives)

491  
00:28:44,681 --> 00:28:49,769  
♪ If I ever leave you all alone ♪

492  
00:28:50,854 --> 00:28:56,526  
♪ If I ever tell you a lie ♪

493  
00:28:56,735 --> 00:29:01,656  
♪ And if I ever make you cry ♪

494  
00:29:02,073 --> 00:29:04,367  
♪ Baby, I hope a fly ♪

495  
00:29:04,451 --> 00:29:05,910  
♪ I hope a fly ♪

496  
00:29:05,994 --> 00:29:08,997  
-♪ Light on my pie ♪  
-♪ Light on my pie ♪

497  
00:29:09,080 --> 00:29:13,585  
♪ I hope a bee sting me  
Over my eye ♪

498  
00:29:13,668 --> 00:29:15,253  
♪ Over my eye... ♪

499  
00:29:15,587 --> 00:29:16,796  
**[RAY]**  
**Can I help you?**

500  
00:29:18,298 --> 00:29:19,257  
**[LUTHER]**  
**Oh.**

501  
00:29:19,883 --> 00:29:22,135  
**[LUTHER]**  
**I'm sorry,  
I must have the wrong address. I...**

502  
00:29:22,635 --> 00:29:23,762  
**[RAY]**  
**Who you looking for?**

503  
00:29:24,471 --> 00:29:25,597  
**[LUTHER]**  
**Allison Hargreeves.**

504  
00:29:25,930 --> 00:29:27,265  
**[RAY]**  
**You mean Allison Chestnut.**

505  
00:29:28,975 --> 00:29:29,851  
**[LUTHER]**  
**Chestnut?**

506  
00:29:31,144 --> 00:29:32,020  
**[RAY]**  
**My wife.**

507  
00:29:38,151 --> 00:29:39,402  
**[LUTHER]**  
[inhales deeply]

**SCENE CHANGE**

**INSIDE**

**THE KITCHEN**

508  
00:29:43,531 --> 00:29:45,074  
**[LUTHER]**  
(referring to the box of chocolates he brought for Allison)  
**Would you mind if I, uh...**

509  
00:29:45,784 --> 00:29:46,785  
**[RAY]**  
**Knock yourself out.**

510  
00:29:47,368 --> 00:29:48,453  
[lid opens]

511  
00:30:01,841 --> 00:30:03,384  
**[LUTHER]**  
[muffled]  
(eating chocolate)  
**I'm sorry, did you want one?**

512  
00:30:03,468 --> 00:30:04,594  
**[RAY]**  
**No, thank you.**

513  
00:30:05,678 --> 00:30:08,348  
**[RAY]**  
**Allison told me  
that she had family up north, but...**

514  
00:30:08,848 --> 00:30:10,391  
**[RAY]**  
**she never mentioned a brother.**

515  
00:30:10,767 --> 00:30:13,061  
[RAY]

And she certainly  
never mentioned a brother

516  
00:30:13,144 --> 00:30:14,354  
[RAY]

that looked like you.

517  
00:30:17,816 --> 00:30:20,151  
[LUTHER]

I guess we haven't been that close lately.

518  
00:30:20,443 --> 00:30:21,319  
[RAY]

Mmm.

519  
00:30:23,488 --> 00:30:25,031  
[RAY]

So you staying here in Dallas?

520  
00:30:25,240 --> 00:30:26,199  
[LUTHER]

I got a room

521  
00:30:26,282 --> 00:30:29,494  
[LUTHER]  
at the Plano Street Rooming House  
for Solitary Men.

522  
00:30:29,577 --> 00:30:30,495  
[RAY]

Oh, yeah?

523  
00:30:30,578 --> 00:30:31,704  
[RAY]

How you like it?

524  
00:30:31,788 --> 00:30:32,747  
[LUTHER]

Not bad.



525  
00:30:33,414 --> 00:30:34,374  
[LUTHER]  
Clean.

526  
00:30:35,416 --> 00:30:36,793  
[LUTHER]  
Reasonable rates.

527  
00:30:36,876 --> 00:30:37,752  
[RAY]  
(checking his watch)  
Good.

528  
00:30:39,629 --> 00:30:41,548  
[RAY]  
Very good.

[LUTHER]  
So, uh...

529  
00:30:44,509 --> 00:30:45,760  
[LUTHER]  
how long you been married?

530  
00:30:46,594 --> 00:30:48,596  
[RAY]  
Oh, yeah, we're coming up on a year now.

531  
00:30:55,854 --> 00:30:57,772  
[LUTHER]  
(awkward)  
That's so great.

532  
00:31:03,027 --> 00:31:03,945  
[RAY]  
Yeah.

533  
00:31:04,946 --> 00:31:06,072  
[LUTHER]  
(forced smile)  
Congratulations.

534  
00:31:07,240 --> 00:31:08,157

[RAY]

Thank you.

535  
00:31:09,242 --> 00:31:11,202

[phone rings]

536  
00:31:12,036 --> 00:31:12,954

[RAY]

Hello?

537  
00:31:14,831 --> 00:31:16,332

[RAY]

What? We're still on?

538  
00:31:17,083 --> 00:31:18,126

[RAY]

I'll be right there.

539  
00:31:19,252 --> 00:31:20,336

[RAY]

[hangs up phone]

540  
00:31:20,712 --> 00:31:22,672

[RAY]

Listen, I have got to run.

541  
00:31:22,755 --> 00:31:25,341

[RAY]

Do you want to leave a message  
for Allison?

542  
00:31:31,764 --> 00:31:34,267

[LUTHER]

Would you just tell her  
that I need to talk to her?

543  
00:31:35,894 --> 00:31:36,895

[RAY]

Sure.

**SCENE CHANGE**

**STADTLER'S RESTAURANT**

544  
00:31:40,064 --> 00:31:42,066  
[indistinct chatter]

545  
00:31:46,529 --> 00:31:47,780  
[chatter ceases]

(Allison confidently enters the diner, and sits at the counter)

546  
00:31:47,864 --> 00:31:49,782  
[WOMAN]  
What?  
[gasps]

547  
00:32:02,629 --> 00:32:03,463  
[MANAGER]  
(to Allison)  
Out.

548  
00:32:03,880 --> 00:32:05,423  
[MANAGER]  
Else I'm calling the police.

549  
00:32:05,506 --> 00:32:07,091  
[ALLISON]  
(to the manager)  
I'd like to be served, please.

550  
00:32:08,635 --> 00:32:10,053  
[ANGRY WOMAN]  
(pointing to 'Whites Only' sign)  
Can't you read, girl?

551  
00:32:10,929 --> 00:32:12,180  
[ALLISON]  
Seven languages.

552  
00:32:12,597 --> 00:32:15,266  
**[ANGRY MAN]**

**Oh. You a smart one, huh?**

553  
00:32:15,850 --> 00:32:16,893  
[door opens]

(Odessa, Miles, followed by the rest of the team of the black protesters  
come in to the "White's Only" diner and sit down beside Allison)

554  
00:32:34,327 --> 00:32:36,120  
**[ALLISON]**  
(to the manager)  
**We'd like to be served, please.**

555  
00:32:42,794 --> 00:32:45,630  
**[ANGRY WOMAN]**  
**You are not welcome here.**

#### SCENE CHANGE

#### GLEN OAKS HARDWARE

556  
00:32:52,470 --> 00:32:54,013  
**[BEN]**  
**The hell are we doing here?**

557  
00:32:54,097 --> 00:32:56,140  
**[BEN]**  
**S-Some ole DIY?**

558  
00:32:56,224 --> 00:32:58,559  
**[KLAUS]**  
**You just stay here, pumpkin.**

559  
00:33:00,186 --> 00:33:01,104  
**[KLAUS]**  
**Okay.**

560  
00:33:10,613 --> 00:33:12,073  
[BEN]  
Don't do anything dumb.

**INSIDE THE HARDWARE STORE**

561  
00:33:36,639 --> 00:33:37,515  
[BRIAN]  
(pointing to Klaus)  
David?

562  
00:33:37,724 --> 00:33:39,225  
[YOUNG DAVE]  
Uh, yeah, can I help you?

563  
00:33:42,061 --> 00:33:42,979  
[KLAUS]  
Dave?

564  
00:33:43,730 --> 00:33:46,357  
[YOUNG DAVE]  
Yeah, that's what it says  
on my name tag, yeah.

565  
00:33:49,152 --> 00:33:50,236  
[KLAUS]  
[exhales sharply]

566  
00:33:51,487 --> 00:33:53,865  
[KLAUS]  
[voice trembles]  
Look at you, with your...

567  
00:33:53,948 --> 00:33:55,324  
[KLAUS]  
jokes and...

568  
00:33:56,159 --> 00:33:57,660  
[KLAUS]  
your name tag and...

569

00:33:58,369 --> 00:34:00,204

[YOUNG DAVE]

Well, can I help you find anything?

570

00:34:00,663 --> 00:34:01,539

[KLAUS]

Uh...

571

00:34:02,707 --> 00:34:04,292

[BEN]

So *this* is why we came to Dallas.

572

00:34:05,668 --> 00:34:06,669

[KLAUS]

[sighs]

I--

573

00:34:06,753 --> 00:34:08,504

[BEN]

You know, this might be  
your dumbest idea yet,

574

00:34:08,588 --> 00:34:10,631

-and you're pretty dumb.

[KLAUS]

-Just, don't.

575

00:34:11,049 --> 00:34:12,842

[YOUNG DAVE]

You all right, mister?

[KLAUS]

Yeah. No, I'm--

576

00:34:12,925 --> 00:34:15,845

[BEN]

No, he's not all right.

[KLAUS]

I'm totally fine. I'm totally fine.

577

00:34:15,928 --> 00:34:17,430

**[KLAUS]**

I just, um--

**[BEN]**

You just what?

578

00:34:18,473 --> 00:34:21,225

**[KLAUS]**

[sighs, breath trembling]

579

00:34:22,477 --> 00:34:23,811

**[KLAUS]**

Paint.

**[BEN]**

Paint?

580

00:34:23,895 --> 00:34:25,521

**[YOUNG DAVE]**

-Paint?

**[KLAUS]**

Yeah, I'm...

581

00:34:25,897 --> 00:34:27,940

**[KLAUS]**

remodeling the second bathroom and...

582

00:34:28,274 --> 00:34:29,442

**[KLAUS]**

require some paint.

583

00:34:30,109 --> 00:34:32,653

**[YOUNG DAVE]**

Yeah, s-sure thing. What...

What color paint were you looking for?

584

00:34:33,196 --> 00:34:34,447

**[KLAUS]**

Oh...

[sighs]

585  
00:34:34,655 --> 00:34:36,157  
**[KLAUS]**  
...I don't know.  
[chuckles softly]

586  
00:34:36,449 --> 00:34:37,366  
**[KLAUS]**  
Eggshell?

587  
00:34:37,450 --> 00:34:39,994  
**[YOUNG DAVE]**  
"Egg... Eggshell."  
How do you mean, "eggshell"?

588  
00:34:41,329 --> 00:34:42,330  
**[KLAUS]**  
As in...

589  
00:34:43,414 --> 00:34:44,832  
**[KLAUS]**  
you know, like, white.

590  
00:34:44,916 --> 00:34:46,918  
**[KLAUS]**  
Or... Or, like, off-white,

591  
00:34:47,001 --> 00:34:49,504  
**[KLAUS]**  
-like an eggshell?

**[YOUNG DAVE]**  
We're fresh out of white,

592  
00:34:49,587 --> 00:34:50,922  
**[YOUNG DAVE]**  
but I do have...

593  
00:34:51,547 --> 00:34:55,218  
**[YOUNG]**  
Mamie pink on special, which always  
goes very nice in the latrine.



594  
00:34:56,094 --> 00:34:57,136  
**[KLAUS]**

**That sounds perfect.**

595  
00:34:57,887 --> 00:34:59,388  
**[BEN]**

**Is this considered stalking?**

596  
00:34:59,472 --> 00:35:01,474  
**[BEN]**

**'Cause I think you're stalking now.**

597  
00:35:01,557 --> 00:35:02,600  
**[KLAUS]**

**[hissing whisper]**

**Shut up!**

598  
00:35:05,561 --> 00:35:06,938  
**[levers squeaking]**

**(Dave sets the paint cans in a machine to be mixed)**

599  
00:35:09,148 --> 00:35:11,234  
**[KLAUS]**

**You're pretty good at that.**

**[chuckles]**

600  
00:35:11,359 --> 00:35:12,485  
**[YOUNG DAVE]**

**Thanks.**

**[laughs softly]**

601  
00:35:12,944 --> 00:35:14,946  
**[loud rattling]**

602  
00:35:17,782 --> 00:35:20,451  
**[helicopter blades thumping, distant]**

**KLAUS HAS FLASHBACK TO VIETNAM**

603  
00:35:25,248 --> 00:35:27,208  
**[overlapping gunfire]**

**[KLAUS]**

Dave!

604

00:35:28,167 --> 00:35:29,544

**[KLAUS]**

(to Vietnam Dave, dying)

Dave! Dave!

605

00:35:29,627 --> 00:35:31,170

**[KLAUS]**

[sobbing]

Stay with me, Dave.

606

00:35:33,965 --> 00:35:35,424

**[KLAUS]**

[whimpers, echoing]

Dave...

### BACK TO THE STORE

607

00:35:38,219 --> 00:35:39,137

**[YOUNG DAVE]**

All set.

608

00:35:40,721 --> 00:35:42,306

**[KLAUS]**

Thanks.

**[YOUNG DAVE]**

You're welcome.

609

00:35:46,227 --> 00:35:47,854

**[KLAUS]**

[exhaling]

Yeah.

### OUTSIDE THE HARDWARE STORE

### IN THE CAR

610

00:36:04,120 --> 00:36:06,789

[BEN]

So this is why you dragged me away  
from San Francisco,

611

00:36:06,873 --> 00:36:08,916

[BEN]

so you could rekindle  
your little Vietnam fling?

612

00:36:09,000 --> 00:36:11,335

[KLAUS]

Why don't you stay out of my business,  
Casper?

613

00:36:11,419 --> 00:36:14,881

[BEN]

Your business *is* my business.

[KLAUS]

Oh, well, then, congratulations,

614

00:36:15,381 --> 00:36:17,049

[KLAUS]

because you're fired!

615

00:36:17,758 --> 00:36:18,593

[starts engine]

616

00:36:18,676 --> 00:36:21,137

[BEN]

This is wrong, Klaus. It's selfish.

[KLAUS]

Just stop, Ben.

617

00:36:21,220 --> 00:36:24,223

[BEN]

You're just gonna confuse the kid!

[KLAUS]

Would you stop? Damn it, listen to me.

618

00:36:25,183 --> 00:36:29,103

[KLAUS]

When we were on leave in Saigon,  
Dave told me about the day he enlisted.

619

00:36:29,187 --> 00:36:30,980

[KLAUS]

It was the same day  
that Kennedy was murdered.

620

00:36:31,063 --> 00:36:35,776

[KLAUS]

And if you would just please  
leave me alone for five goddamn minutes,

621

00:36:35,860 --> 00:36:38,905

[KLAUS]

then maybe I could convince him  
not to sign up to that stupid war

622

00:36:38,988 --> 00:36:40,740

[KLAUS]

and maybe I could save his life!

623

00:36:42,200 --> 00:36:43,993

[KLAUS]

[sighs]

God damn it!

(punches the steering wheel)

624

00:36:45,786 --> 00:36:46,787

[KLAUS]

Ow.

625

00:36:47,788 --> 00:36:49,081

[hisses softly]

626

00:36:50,082 --> 00:36:50,917

[BEN]

Look...

627

00:36:51,417 --> 00:36:53,711

[BEN]

just promise me you can handle this.

628  
00:36:54,212 --> 00:36:55,463  
**[BEN]**  
**Whatever happens.**

629  
00:36:55,546 --> 00:36:58,424  
**[KLAUS]**  
**Yeah, yeah, I can handle it,  
I can handle it.**

630  
00:36:58,507 --> 00:37:01,052  
[police sirens wailing]

631  
00:37:04,805 --> 00:37:06,349  
**[KLAUS]**  
**Oh, shit. Allison.**

**SCENE CHANGE**

**INSIDE STADTLER'S RESTAURANT**

632  
00:37:06,807 --> 00:37:08,809  
[overlapping shouts]

(a white man is pouring sugar on the heads of the black protesters sitting  
at the counter)

633  
00:37:12,521 --> 00:37:14,982  
**[WOMAN #1]**  
**You don't belong here!**

634  
00:37:15,691 --> 00:37:17,318  
**[ANGRY CUSTOMER]**  
**Get outta here!**

(Raymond walks in, a cop tries to top him, but to no avail)

635

00:37:24,867 --> 00:37:27,662

[WOMAN #2]

Get them out of here!

[MAN #1]

Get the hell out of here!

636

00:37:27,745 --> 00:37:29,497

[ANGRY CUSTOMER]

What the hell?

[ANGRY CUSTOMER]

What you doing in here, boy?

637

00:37:29,580 --> 00:37:32,625

[ANGRY CUSTOMER]

What the hell? Come on, go! Get out!

[ANGRY CUSTOMER]

Get the hell out!

638

00:37:33,626 --> 00:37:35,544

[ALLISON]

Ray. Oh, you made it. Thank God.

639

00:37:35,628 --> 00:37:36,754

[RAY]

I'm sorry I'm late.

640

00:37:36,837 --> 00:37:38,589

[RAY]

It's been a very interesting day.

641

00:37:38,923 --> 00:37:40,675

[MAN #2]

You can get out!

642

00:37:40,758 --> 00:37:43,344

[ODESSA]

(to Ray)

Take my seat.

Next shift's about to start anyway.

643  
00:37:43,427 --> 00:37:46,555  
[overlapping shouts continue]  
[RACIST #1]

Get the hell outta here!

644  
00:37:48,307 --> 00:37:49,600  
[RACIST #2]

Get out!

645  
00:37:50,309 --> 00:37:52,103  
[RACIST #3]

Stay the hell outta here!

646  
00:37:52,478 --> 00:37:56,565  
[RACIST #1]  
Do you hear us? We don't want you here.  
Come on!

#### SCENE CHANGE

#### UNDERGROUND FIGHT CLUB

#### LUTHER VS. LIGHTS OUT LUBBOCK

647  
00:37:58,401 --> 00:37:59,902  
[grunts]  
[crowd groans]

648  
00:38:00,736 --> 00:38:03,072  
[both grunting]

649  
00:38:05,157 --> 00:38:06,284  
[Luther groans]

650  
00:38:09,078 --> 00:38:10,204  
[growls]

651  
00:38:11,289 --> 00:38:13,499  
-[groans]  
-[Luther grunts]

652  
00:38:13,582 --> 00:38:15,376  
**[LIGHTS OUT LUBBOCK]**  
**Come on! Come on!**

653  
00:38:15,459 --> 00:38:16,502  
**[LIGHTS OUT LUBBOCK]**  
[roars to the crowd]

654  
00:38:16,585 --> 00:38:18,587  
[crowd cheers, shouts]

(Vanya and Five walk in)

655  
00:38:19,046 --> 00:38:20,172  
**[MAN]**  
(to Luther)  
**Come on! Get up!**

(the fight continues)  
(Jack gives a nod to Luther - the signal to finish Lubbock off  
And win the fight)

656  
00:38:22,591 --> 00:38:25,052  
[crowd applauding, shouting]

657  
00:38:30,016 --> 00:38:31,058  
[grunts]

658  
00:38:31,183 --> 00:38:33,477  
[crowd roars]

(Luther begins his comeback, landing a series of devastating blows on  
Light Out Lubbock)

659  
00:38:39,775 --> 00:38:41,402  
[sounds fading]



(suddenly, Luther stops)  
(he's having an episode)

FLASHBACK

660  
00:38:41,485 --> 00:38:44,071

[RAY]

[echoing]

Who you looking for?

[LUTHER]

Allison Hargreeves.

661  
00:38:44,155 --> 00:38:45,740

[RAY]

You mean Allison Chestnut.

662  
00:38:46,407 --> 00:38:47,283

[RAY]

My wife.

BACK TO THE FIGHT

(Luther is now super depressed)

663  
00:38:48,909 --> 00:38:50,411  
[crowd continues shouting]

664  
00:38:50,494 --> 00:38:51,370

[LIGHTS OUT LUBBOCK]

[heavy grunt]

(he's punching Luther, but Luther is not moving  
almost like he's just a punching bag)

665  
00:38:53,497 --> 00:38:55,207

[CROWD]

-Let's go!

-Come on!

666  
00:38:56,375 --> 00:38:58,586

[Luther grunts]

[crowd shouting]

667  
00:39:01,088 --> 00:39:02,048

**[JACK]**

What?

(he's getting worried - he's got a lot of money on this fight)

668  
00:39:02,381 --> 00:39:03,716

**[VANYA]**

Look, he's pummeling him.

669  
00:39:04,550 --> 00:39:06,218

**[LUTHER]**

(to Lights Out Lubbock)

Hit me again.

**[JACK]**

(shouting to Luther)

The hell are you doing?

670  
00:39:07,845 --> 00:39:08,846

**[LIGHTS OUT LUBBOCK]**

[growls]

(throws Luther aside easily)

671  
00:39:08,929 --> 00:39:11,599

**[VANYA]**

Oh, my God, Luther.

**[FIVE]**

Why isn't he fighting back?

672  
00:39:13,225 --> 00:39:14,393

[Luther groans]

673  
00:39:16,354 --> 00:39:17,188

**[LIGHTS OUT LUBBOCK]**

[grunts]

(lands more punches)

**SCENE CHANGE**

**OUTSIDE STADTLER'S RESTAURANT**

674  
00:39:17,271 --> 00:39:18,773  
**[PROTESTERS]**  
**No more back door!**

675  
00:39:18,856 --> 00:39:20,274  
**[PROTESTERS]**  
**No more back door!**

676  
00:39:20,358 --> 00:39:22,026  
**[PROTESTERS]**  
**No more back door!**

677  
00:39:22,109 --> 00:39:23,486  
**[PROTESTERS]**  
**No more back door!**

678  
00:39:23,569 --> 00:39:25,071  
**[PROTESTERS]**  
**No more back door!**

679  
00:39:25,154 --> 00:39:26,655  
**[PROTESTERS]**  
**No more back door!**

**SCENE CHANGE**

**INSIDE STADTLER'S RESTAURANT**

680  
00:39:26,739 --> 00:39:30,951  
**[ANGRY WHITE RACISTS]**  
**Get out! Get out! Get out!**  
**Get out! Get out!**

681  
00:39:31,035 --> 00:39:32,578  
**[ALLISON]**  
*(to Ray)*  
**What's wrong?**

[chanting continues]

682

00:39:32,661 --> 00:39:34,330

[RAY]

I got bailed out of jail today

683

00:39:34,747 --> 00:39:39,168

[RAY]

by a very unique character  
claiming to be my brother-in-law.

684

00:39:39,418 --> 00:39:40,920

[ALLISON]

Okay, that... that's Klaus.

685

00:39:41,003 --> 00:39:43,589

[ALLISON]

-I... I can explain all of that--

[RAY]

-And then I come home

686

00:39:44,131 --> 00:39:46,509

[RAY]

to find the biggest white boy  
I've ever seen in my entire life

687

00:39:46,592 --> 00:39:50,429

[RAY]

standing on my front porch,  
trembling like somebody's lost puppy,

688

00:39:51,097 --> 00:39:54,433

[RAY]

and the strange thing is,  
he is also claiming to be your brother.

689

00:39:55,101 --> 00:39:55,935

[ALLISON]

Luther.

690

00:39:57,686 --> 00:39:59,397

[RAY]

That's the one.

(the manager purposely spills a hot cup of coffee on Allison)

**[ALLISON]**

[gasps, shrieks]

(a police officer grabs Allison)

691

00:39:59,855 --> 00:40:00,773

**[RAY]**

[gasps]

692

00:40:01,232 --> 00:40:03,651

**[RAY]**

**Get your hands off her!**

(a different officer grabs Ray)

**[OFFICER]**

**That's it! You're outta here!**

693

00:40:03,734 --> 00:40:05,194

[whistle trills]

[grunts, panting]

694

00:40:05,277 --> 00:40:06,862

**[ALLISON]**

**Ray!**

(an officer begins to beat Ray, while a white man holds him down)

695

00:40:07,279 --> 00:40:09,031

**[ALLISON]**

**No, no, no, Ray!**

**[RAY]**

**Allison!**

696

00:40:09,115 --> 00:40:11,158

**[ALLISON]**

**No, no!**

[whistle trilling]

697

00:40:11,867 --> 00:40:14,036

**[ALLISON]**

**No!**

**[ODESSA]**

**Let her go! Stop it!**

698

00:40:14,120 --> 00:40:16,247

**[OFFICER]**

**Get your hands up! Everybody, hands up!**

(police begin handcuffing the peaceful black protesters)

(Ray continues to get beaten)

(Allison is being held down by another officer)

699

00:40:16,580 --> 00:40:19,291

[impact thuds]

[shouts continue]

700

00:40:19,959 --> 00:40:21,502

[Ray groaning]

701

00:40:21,585 --> 00:40:22,753

**[ALLISON]**

**Ray!**

(Ray is dragged outside by two officers)

702

00:40:23,295 --> 00:40:26,549

**[ODESSA]**

**Take your hands off her!**

**No, stop it! Stop it! Stop it!**

703

00:40:26,632 --> 00:40:28,217

**[RAY]**

**Allison!**

[protesters shouting]

704

00:40:28,300 --> 00:40:29,718

**[ODESSA]**

**Let her go!**

**[ALLISON]**

**No!**

705  
00:40:29,802 --> 00:40:31,554

**[RAY]**  
**Allison!**

706  
00:40:31,637 --> 00:40:33,973

**[ODESSA]**  
**We have a right to be here!**  
**You let her go!**

707  
00:40:34,056 --> 00:40:35,433  
[Allison gasping]

(Allison breaks free from the officer, and Runs outside after Ray)

**SCENE CHANGE**

**OUTSIDE THE RESTAURANT**

708  
00:40:37,518 --> 00:40:41,313

**[PROTESTERS]**  
**No more back door! No more back door!**  
**No more back door!**

709  
00:40:43,315 --> 00:40:45,609

**[OFFICER OVER BULLHORN]**  
**Disperse or you will be arrested.**

(tear gas is fired into the crowd)

710  
00:40:45,693 --> 00:40:47,069

**[BLACK WOMAN]**  
(to cop)  
**Get your hands off me!**

711  
00:40:47,153 --> 00:40:48,362  
[screaming]

712  
00:40:48,696 --> 00:40:50,656

**[RAY]**  
[grunts]

(one cop is holding Ray, while another beats him with a wooden baton)

**[ALLISON]**  
[screaming]

713  
00:40:50,739 --> 00:40:51,574

**[ALLISON]**  
**Ray!**

714  
00:40:53,033 --> 00:40:55,494

**[ALLISON]**  
**Ray! Ray! No!**

715  
00:40:55,578 --> 00:40:58,456

**[ALLISON]**  
**Stop it! Get off of him! Stop!**

(a man stops Allison from interfering)

**[OFFICER]**  
You don't belong in there, boy!

716  
00:40:59,039 --> 00:41:00,291

**[ALLISON]**  
No!

**[OFFICER]**  
(to Allison)  
**You're next!**

717  
00:41:00,374 --> 00:41:02,293  
[shouts muted]

718  
00:41:07,047 --> 00:41:09,216

**[ALLISON]**  
**Stop it! You're killing him!**

**[BLACK PROTESTER]**  
**Get off her!**  
(he tackles the man holding Allison)



(Allison breaks free - and uses her powers)

719

00:41:12,136 --> 00:41:14,597

[echoing]

[ALLISON]

(to the cop beating Ray)

I heard a rumor... that you walked away.

(the cop drops his baton)

720

00:41:18,642 --> 00:41:20,102

[baton clattering]

(the cops walks away)

721

00:41:21,061 --> 00:41:23,939

[crowd shouting chaotically]

[police sirens wailing]

722

00:41:29,653 --> 00:41:33,073

[ALLISON]

Ray. Are you... Are you hurt? We're okay.

[RAY]

(shocked)

What did you say to him?

723

00:41:33,157 --> 00:41:34,783

[RAY]

What the hell did you say to him?

724

00:41:35,576 --> 00:41:37,745

[ALLISON]

Uh...

[RAY]

What the hell did you say to him?

725

00:41:37,828 --> 00:41:40,456

[ALLISON]

I just told him to leave you alone.

[RAY]

There ain't no way in hell

726

00:41:40,539 --> 00:41:43,542

[RAY]

that a white cop is just gonna walk away  
'cause a black woman tells him to.

(tear gas is filling the air)

727

00:41:43,626 --> 00:41:46,003

[ALLISON]

[coughs]

Ray, we don't...  
we don't have time for this. Come on.

728

00:41:46,086 --> 00:41:47,463

[ALLISON]

We gotta go! Gotta get out of here.

729

00:41:47,546 --> 00:41:48,589

[ALLISON]

-Come on!

[RAY]

-Who are you?

730

00:41:48,672 --> 00:41:49,924

[ALLISON]

Ray! Ray!

731

00:41:50,007 --> 00:41:52,092

[ALLISON]

[coughs]

Ray, we-- Ray! Ray--

[RAY]

Who are you?

(Ray breaks free from Allison's grip, and walks away. Stunned and shocked)

732

00:41:52,176 --> 00:41:53,469

[ALLISON]

[coughing]

(Klaus comes running in)

733

00:41:53,552 --> 00:41:54,678

**[KLAUS]**

**Allison.**

**[ALLISON]**

**Ray!**

734

00:41:54,762 --> 00:41:56,764

**[KLAUS]**

**Allison, come on. We have to go.**

**[ALLISON]**

**No, no!**

735

00:41:56,847 --> 00:41:59,266

**[ALLISON]**

**I can't leave him! Ray!**

**[KLAUS]**

**Come on! Right now!**

(Klaus and Allison leave - reluctantly)

736

00:41:59,350 --> 00:42:00,267

**[ALLISON]**

**Ray!**

**SCENE CHANGE**

**FIGHT CLUB**

737

00:42:00,351 --> 00:42:01,936

[overlapping angry shouts]

738

00:42:03,938 --> 00:42:05,189

[panting]

739  
00:42:05,272 --> 00:42:06,148  
**[LUTHER]**  
(to Lights Out Lubbock)  
Hit me again.

740  
00:42:07,691 --> 00:42:08,901  
**[LIGHTS OUT LUBBOCK]**  
[grunting]

741  
00:42:08,984 --> 00:42:10,444  
**[LUTHER]**  
(shouting)  
Again! Hit me!

742  
00:42:10,986 --> 00:42:12,571  
**[FIVE]**  
Luther, are you crazy? Just hit him!

743  
00:42:12,655 --> 00:42:13,739  
**[JACK]**  
Come on, Luther!

744  
00:42:14,114 --> 00:42:15,741  
**[LUTHER]**  
(to Lubbock)  
Hit me. I wanna feel pain.

745  
00:42:16,325 --> 00:42:17,868  
**[LUTHER]**  
I wanna feel all the pain.

746  
00:42:20,704 --> 00:42:22,164  
**[LUTHER]**  
(shouting)  
Give me everything you've got!

747  
00:42:22,790 --> 00:42:23,874  
**[LIGHTS OUT LUBBOCK]**  
[growling]

(gives Luther a massive uppercut to the jaw - lifting Luther off his feet and sending him flying backwards. Knocked out.)

748  
00:42:24,333 --> 00:42:26,335  
[crowd grows quiet]

749  
00:42:38,305 --> 00:42:40,766  
[crowd shouting]

750  
00:42:40,849 --> 00:42:43,435  
[overlapping boos]

751  
00:42:43,519 --> 00:42:45,521  
[angry shouts]

752  
00:42:47,898 --> 00:42:48,899  
**[JACK]**  
(making his way through the angry crowd)  
**Get outta my way.**

753  
00:42:49,817 --> 00:42:50,859  
**[FIVE]**  
**Shit.**

754  
00:42:51,527 --> 00:42:53,779  
**[FIVE]**  
**Luther.**

**[VANYA]**  
**Why didn't he fight back?**

755  
00:42:53,862 --> 00:42:56,574  
[melancholy piano melody plays]

756  
00:42:57,950 --> 00:42:59,910  
[crowd sounds fading]

(with a big smile, Luther, who's still lying on the ground, looks up through the broken glass roof of the fight club, to see a full moon shining brightly.)

757  
00:43:11,714 --> 00:43:13,716  
**[The Stranglers' "Golden Brown" plays]**

**SCENE CHANGE**

**ELLIOTT'S HOME OFFICE**

**BEDROOM**

(Lila checks to see that Diego is sleeping, then slips out of bed, then ultimately leaves)

758

00:43:32,610 --> 00:43:35,946

♪ Golden Brown, texture like sun ♪

759

00:43:36,488 --> 00:43:39,908

♪ Lays me down, with my mind she runs ♪

760

00:43:39,992 --> 00:43:43,537

♪ Throughout the night, no need to fight ♪

761

00:43:43,912 --> 00:43:47,666

♪ Never a frown with Golden Brown ♪

762

00:43:51,920 --> 00:43:55,215

♪ Every time, just like the last ♪

763

00:43:55,758 --> 00:43:58,927

♪ On her ship, tied to the mast ♪

764

00:43:59,345 --> 00:44:03,057

♪ To distant lands, takes both my hands ♪

765

00:44:03,140 --> 00:44:06,894

♪ Never a frown with Golden Brown ♪

**SCENE CHANGE**

**W. ARNOLD**

**PET STORE**

766  
00:44:06,977 --> 00:44:08,228  
[puppy barks]

767  
00:44:08,312 --> 00:44:09,688  
[LILA]  
(to a puppy)  
Hi, little guy.

768  
00:44:11,732 --> 00:44:13,317  
[LILA]  
-Hey.  
[puppy whimpers]

769  
00:44:15,903 --> 00:44:17,279  
[door bell jingling]

770  
00:44:21,408 --> 00:44:22,618  
[door closes]

771  
00:44:27,831 --> 00:44:31,126  
♪ Golden Brown, finer temptress ♪

772  
00:44:31,627 --> 00:44:34,963  
♪ Through the ages, she's heading west ♪

(Lila walks to the fish tank, reaches in and pulls out the tiny treasure chest. Within it, a single door key with a golden tag reading: 217)

(Lila takes the key out.)

773  
00:44:35,047 --> 00:44:38,634  
♪ From far away, stays for a day ♪

774  
00:44:38,967 --> 00:44:42,721  
♪ Never a frown with Golden Brown ♪

#### SCENE CHANGE

LILA WALKING NEAR THE PROTEST THAT IS STILL HAPPENING

775  
00:44:51,438 --> 00:44:53,315  
[police sirens wailing]

776  
00:45:00,072 --> 00:45:02,866  
[overlapping angry shouts on street]

**SCENE CHANGE**

**MOTEL ROOM 217**

(Lila uses the key and enters the room)

777  
00:45:12,918 --> 00:45:14,086  
[LILA]

**I'm late, I know.**

778  
00:45:18,382 --> 00:45:20,467  
[LILA]

**All kinds of crazy going on outside.**

779  
00:45:20,634 --> 00:45:22,136  
[keys clinking]  
**Mmm.**

780  
00:45:29,852 --> 00:45:31,103  
[LILA]

**Mmm...**  
[grunts softly]  
(flops on the bed)

781  
00:45:31,687 --> 00:45:34,106  
[LILA]  
**Hey, can I order room service?  
I'm starving.**

782  
00:45:36,942 --> 00:45:39,194  
[THE HANDLER]  
(coming out of the bathroom, combing her hair)  
**Of course. You deserve it.**



783  
00:45:42,114 --> 00:45:42,990

[LILA]

Thanks, Mum.

(plants a kiss on her mum's cheek)

784  
00:45:43,073 --> 00:45:45,868  
♪ Never a frown ♪

785  
00:45:45,951 --> 00:45:49,830  
-♪ Never a frown ♪  
-♪ With Golden Brown ♪

786  
00:45:49,913 --> 00:45:53,417  
-♪ With Golden Brown ♪  
-♪ Never a frown ♪

787  
00:45:53,500 --> 00:45:58,380  
-♪ Never a frown ♪  
-♪ With Golden Brown ♪

788  
00:45:58,464 --> 00:46:01,383  
[rock violin music playing]

CREDITS

END OF EPISODE #2.03

THE  
UMBRELLA  
ACADEMY™



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