

# THE UMBRELLA ACADEMY™

CREATED AND DEVELOPED FOR TELEVISION BY  
Steve Blackman | Jeremy Slater

EPISODE 2.04

"The Majestic 12"

While Allison searches frantically for Ray, Vanya contends with a crisis at the farm. Meanwhile, Five, Diego and Lila crash a party at the Mexican Consulate.

WRITTEN BY:  
Brownyn Garrity

DIRECTED BY:  
Tom Verica

ORIGINAL BROADCAST:  
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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
Colm Feore	...	Reginald Hargreeves
Kevin Rankin	...	Elliott
Kris Holden-Ried	...	Axel
John Kapelos	...	Jack Ruby
Jordan Claire Robbins	...	Grace
Raven Dauda	...	Odessa
Dewshane Williams	...	Miles
Jason Bryden	...	Otto
Tom Sinclair	...	Oscar
Anjana Vernuganan	...	Young Lila (4 years old)
Raya Korah	...	Young Lila (10 years old)
Nadira Mardan	...	Stunt Young Lila (10 years old)
Sarah Navaratnam	...	Young Lila (15 Years Old)
Justin Paul Kelly	...	Harlan
Tony Marra	...	Gruff Stadtler's Manager
Rod Wilson	...	Brian (Dave's Uncle)
Calem MacDonald	...	Young Dave
Jameson Kraemer	...	Phil the Landlord
Robert Verlaque	...	Hoyt Hillenkoetter
Geet Arora	...	Husband (Lila's Dad)
Shiva Safari	...	Wife (Lila's Mum)

## 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]**

1993  
LONDON, ENGLAND

1  
00:00:11,803 --> 00:00:13,513

[WOMAN]

No! No! No!

[MAN]

[panting]

2  
00:00:13,596 --> 00:00:16,933

[MAN]

Please! Please, don't kill us.

[WOMAN]

No! Please, no.

3  
00:00:17,142 --> 00:00:19,936

[WOMAN]

Please! Don't! Don't kill us! No! No!

[MAN]

Please! I beg you, no!

4  
00:00:20,020 --> 00:00:21,438

No, please, don't!

5  
00:00:21,521 --> 00:00:22,981

[MAN]

[gasps]

(the woman is shot by a hitman wearing a dark suit  
we cannot see his face)

[casing clatters]

6  
00:00:23,064 --> 00:00:26,317

[heavy panting]

(the man is then shot while trying to crawl away)

7  
00:00:27,152 --> 00:00:28,695

[casing clatters]

(The Handler emerges from the shadows, wearing red, glittering high-heals and an impeccable designer dress)

8  
00:00:36,828 --> 00:00:37,746

**[THE HANDLER]**  
(to the hitman)  
**Shame.**

(the hitman steps over the bodies and exits the room)

9  
00:00:45,003 --> 00:00:47,964  
[door opens, closes]

(The Handler bends down and picks up a child's toy)

10  
00:01:01,478 --> 00:01:02,604  
[soft metal thud]

(The Handler pops open a door to a hiding spot in the wall. A small female child is hiding)

11  
00:01:19,079 --> 00:01:20,038

**[THE HANDLER]**  
**Well.**

12  
00:01:21,998 --> 00:01:23,500

**[THE HANDLER]**  
**Well, well, well.**

13  
00:01:24,834 --> 00:01:26,377

**[THE HANDLER]**  
**Look what we have here.**

14  
00:01:28,171 --> 00:01:29,881

**[THE HANDLER]**  
**Does this belong to you?**

(the child takes the toy from The Handler)

15  
00:01:31,883 --> 00:01:33,051

**[THE HANDLER]**  
[The Handler chuckles]

16  
00:01:34,219 --> 00:01:35,220  
[THE HANDLER]  
Come here, darling.

17  
00:01:39,015 --> 00:01:40,016  
[THE HANDLER]  
Come, come.

18  
00:01:43,937 --> 00:01:44,896  
[THE HANDLER]  
Yeah.

19  
00:01:45,105 --> 00:01:46,022  
[THE HANDLER]  
Come on.

(the child emerges from her hiding spot, and The Handler takes her in her arms - like a mother would their own frightened child)

20  
00:01:46,481 --> 00:01:47,440  
[THE HANDLER]  
Yes.

21  
00:01:48,399 --> 00:01:49,526  
[THE HANDLER]  
There we go.

22  
00:01:49,609 --> 00:01:52,403  
[Marty Robbins' "Love Is Blue" playing]

#### SCENE CHANGE

#### THE HANDLER'S HOME

#### LATER THAT NIGHT

23  
00:01:58,910 --> 00:02:01,246  
[THE HANDLER]  
Does that taste good, little one?

(the child is eating from a tub of ice cream)  
[The Handler chuckles]

24

00:02:01,329 --> 00:02:03,414

♪ Blue, blue ♪

♪ My world is blue ♪

25

00:02:04,040 --> 00:02:08,503

♪ Blue is my world since I'm without you ♪

### SCENE CHANGE

### TRAINING COURSE

### 6 YEARS LATER

(The Handler opens fire with an automatic machine gun while the now 10-year-old Lila is running an obstacle course and dodging bullets and massive explosions)

26

00:02:08,837 --> 00:02:13,007

♪ Gray, gray, my life is gray ♪

27

00:02:13,967 --> 00:02:18,263

♪ Cold is my heart since you went away ♪

28

00:02:22,267 --> 00:02:25,145

♪ Red, red, my eyes are red... ♪

### SCENE CHANGE

### THE HALLWAYS OF THE COMMISSION

### 5 YEARS LATER

29

00:02:25,228 --> 00:02:26,646

**[THE HANDLER]**

(to Lila - now 15 years old)

**Trust no one.**

30  
00:02:27,105 --> 00:02:29,524  
**[YOUNG LILA]**  
[repeats in Mandarin]

31  
00:02:30,024 --> 00:02:31,651  
**[THE HANDLER]**  
Always be alert.

32  
00:02:33,361 --> 00:02:34,946  
**[YOUNG LILA]**  
[repeats in Mandarin]

33  
00:02:35,029 --> 00:02:36,781  
**[THE HANDLER]**  
[in Mandarin]  
Very good, little one.

**SCENE CHANGE**

**THE HANDLER'S HOME**

**LILA'S HIGH SCHOOL PROM NIGHT**

**SOME YEARS LATER**

34  
00:02:38,199 --> 00:02:40,368  
**[THE HANDLER]**  
[in English]  
So, we got you white...

35  
00:02:41,119 --> 00:02:44,664  
**[THE HANDLER]**  
so you and your gorgeous dress  
can be the star. It's simple.

36  
00:02:44,747 --> 00:02:45,707  
**[THE HANDLER]**  
Oh, it's perfect.

37  
00:02:45,790 --> 00:02:46,916  
[Lila chuckles]

38  
00:02:47,292 --> 00:02:48,168  
[THE HANDLER]  
Oh, little one.

39  
00:02:48,251 --> 00:02:49,085  
[Lila laughs]

40  
00:02:49,460 --> 00:02:50,378  
[THE HANDLER]  
Okay.

41  
00:02:50,837 --> 00:02:51,838  
[Lila giggling]

[sighs]

42  
00:02:51,921 --> 00:02:53,089  
[THE HANDLER]  
All right, now, smile.

43  
00:02:53,756 --> 00:02:55,300  
[THE HANDLER]  
-And look like you mean it.

[LILA]  
-Okay.

44  
00:02:55,383 --> 00:02:56,718  
[THE HANDLER]  
All right, say cheese.

45  
00:02:56,801 --> 00:02:58,511  
[THE HANDLER]  
(serious now)  
-Say cheese.

[LILA]  
-Cheese.

(The Handler snaps a photo)



46

00:03:00,013 --> 00:03:03,808

♪ Black, black, the nights I've known ♪

**SCENE CHANGE**

**HIGH SCHOOL PARKING LOT**

**SAME NIGHT**

(Lila steps out of a black sedan, leaving behind a fresh kill - a man -  
slit throat - wearing a tuxedo)

47

00:03:04,559 --> 00:03:08,730

♪ Longing for you, so lost and alone ♪

48

00:03:08,980 --> 00:03:11,941

♪ Blue is my world ♪

49

00:03:12,025 --> 00:03:16,112

♪ Since I'm without ♪

**TITLE CARD:**

**THE UMBRELLA ACADEMY**

**CREATED FOR TELEVISION BY  
STEVE BLACKMAN**

50

00:03:16,196 --> 00:03:21,951

♪ You ♪

SCENE CHANGE

BACK AT THE HOTEL

NOVEMBER, 1963

51

00:03:23,912 --> 00:03:25,121

[THE HANDLER]

(eating pancakes)

Mmm!

52

00:03:26,831 --> 00:03:28,958

[THE HANDLER]

Mmm.

[LILA]

You want me to protect Five?

53

00:03:29,042 --> 00:03:30,585

[THE HANDLER]

It's not that complicated, honey.

54

00:03:30,668 --> 00:03:32,962

[LILA]

If anyone deserves to die, it's him.

[THE HANDLER]

That's true, but--

55

00:03:33,046 --> 00:03:35,048

[LIAL]

-The most wanted man in the Commission.

[THE HANDLER]

-Yes.

56

00:03:35,131 --> 00:03:36,382

[LILA]

Now you want me to protect him.

57

00:03:36,466 --> 00:03:37,550

[THE HANDLER]

That's correct.

58

00:03:37,800 --> 00:03:40,678

[LILA]

After everything he's done to you?  
He's the reason you got demoted.

59

00:03:40,762 --> 00:03:42,513

[THE HANDLER]

Be that as it may...

60

00:03:42,931 --> 00:03:44,474

[THE HANDLER]

he's worth more to me alive.

61

00:03:46,935 --> 00:03:49,437

[THE HANDLER]

If you want to kill somebody,  
why don't you kill Diego?

62

00:03:50,063 --> 00:03:50,897

[LILA]

No.

63

00:03:50,980 --> 00:03:52,690

[THE HANDLER]

You sure?

I think it'll make you feel better.

64

00:03:52,774 --> 00:03:53,775

[LILA]

Nah.

65

00:03:55,610 --> 00:03:57,237

[THE HANDLER]

Suit yourself.

[police siren passes by]

66

00:03:57,320 --> 00:03:58,821

[THE HANDLER]

Pass me more syrup, will you?

67

00:03:59,530 --> 00:04:00,657

[THE HANDLER]

Mmm.

68

00:04:00,740 --> 00:04:02,742

[LILA]

Mm, I ran into some trouble  
at the asylum,

69

00:04:03,534 --> 00:04:04,619

[LILA]

during the escape.

70

00:04:04,702 --> 00:04:05,870

[LILA]

These three blond guys.

71

00:04:06,329 --> 00:04:07,789

[LILA]

Total cowboys.

72

00:04:10,500 --> 00:04:11,501

[THE HANDLER]

They're here already?

73

00:04:11,584 --> 00:04:13,086

[LILA]

What, you know those freaks?

74

00:04:14,254 --> 00:04:17,674

[THE HANDLER]

Commission muscle. Triplets.  
Like Huey, Dewey, and Louie,

75

00:04:17,757 --> 00:04:19,550

[THE HANDLER]

-only a little more meshugahs.

[LILA]

-You sent them?

76

00:04:21,636 --> 00:04:23,888

[THE HANDLER]

Of course I did.

[LILA]

Why? They nearly killed me.

77

00:04:24,264 --> 00:04:26,057

[THE HANDLER]

Well, they have to make it look good.

78

00:04:26,140 --> 00:04:28,810

[THE HANDLER]

Right? Otherwise, people might suspect that we're working together.

79

00:04:28,893 --> 00:04:29,978

[LILA]

So they know I'm on the job?

80

00:04:31,187 --> 00:04:32,438

[THE HANDLER]

It's all a performance.

81

00:04:32,522 --> 00:04:33,690

[THE HANDLER]

Look, if they wanted you dead,

82

00:04:33,773 --> 00:04:35,817

[THE HANDLER]

you would've been long gone by now, little one.

83

00:04:36,359 --> 00:04:37,652

[LILA]

You need to stop calling me that.

84

00:04:37,735 --> 00:04:38,778

[THE HANDLER]

Aww.

85

00:04:42,198 --> 00:04:43,199

[THE HANDLER]

Listen to me.

86

00:04:44,617 --> 00:04:46,369

[THE HANDLER]

No one is trying to kill you.

87

00:04:49,247 --> 00:04:51,249

**[THE HANDLER]**

**We're all working towards the same goal.**

88

00:04:51,332 --> 00:04:52,208

**[LILA]**

**Which is?**

89

00:04:52,292 --> 00:04:54,502

**[THE HANDLER]**

**Well, that's the thing  
about the Commission, isn't it?**

90

00:04:54,877 --> 00:04:56,713

**[THE HANDLER]**

**Some things just don't make sense...**

91

00:04:57,297 --> 00:04:58,423

**[THE HANDLER]**

**until they do.**

92

00:04:59,590 --> 00:05:00,800

**[THE HANDLER]**

**I like the fringe.**

93

00:05:02,176 --> 00:05:04,554

**[THE HANDLER]**

**Protect Number Five at all costs.**

94

00:05:07,056 --> 00:05:08,099

[door shuts]

**SCENE CHANGE**

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

(Luther is having a nightmare - a flashback from the night before)

95

00:05:15,690 --> 00:05:16,649  
[gasps softly]

96

00:05:17,483 --> 00:05:19,027  
[ALLISON]  
[voice echoes]  
Luther.

97

00:05:19,110 --> 00:05:21,029  
[LUTHER]  
-Again! Hit me!

[ALLISON]  
Luther?

98

00:05:21,112 --> 00:05:22,822  
-[panting]

[VANYA]  
Luther?

99

00:05:23,448 --> 00:05:24,782  
[LUTHER]  
[weakly]  
Allison?

100

00:05:26,743 --> 00:05:28,202  
[VANYA]  
Sorry to disappoint.

101

00:05:29,662 --> 00:05:30,830  
[VANYA]  
Here. For your face.

102

00:05:31,622 --> 00:05:32,874  
[VANYA]  
Do you need a pillow or...

103

00:05:32,957 --> 00:05:34,625  
[VANYA]  
-an... an aspirin?

[LUTHER]

-Wait, uh...

104

00:05:35,084 --> 00:05:36,961

[LUTHER]

why are you here, Vanya?

105

00:05:37,378 --> 00:05:38,338

[VANYA]

You're my brother.

106

00:05:39,547 --> 00:05:40,965

[VANYA]

I mean, apparently.

[chuckles]

107

00:05:41,799 --> 00:05:42,884

[LUTHER]

Five found you.

108

00:05:43,259 --> 00:05:45,094

[VANYA]

Yeah, he's downstairs waiting  
with the car.

109

00:05:45,428 --> 00:05:47,430

[VANYA]

Said you'd be better off alone.

110

00:05:48,056 --> 00:05:50,725

[LUTHER]

[groaning softly]

111

00:05:52,268 --> 00:05:53,144

[LUTHER]

Yeah.

112

00:05:54,479 --> 00:05:55,313

[LUTHER]

He's an asshole.

113

00:05:55,730 --> 00:05:57,231

[VANYA]

Such an asshole.



114  
00:05:57,315 --> 00:05:58,232

**[LUTHER]**  
Right?

**[VANYA]**  
Right.

115  
00:05:58,316 --> 00:06:00,943

**[LUTHER]**  
[chuckles]  
Um...

116  
00:06:02,111 --> 00:06:03,363

**[LUTHER]**  
How much did he tell you?

117  
00:06:04,197 --> 00:06:06,157

**[VANYA]**  
Um, well, he filled in some gaps.

118  
00:06:06,240 --> 00:06:10,703

**[VANYA]**  
Uh, seven children,  
a talking chimpanzee...

119  
00:06:10,787 --> 00:06:13,998

**[LUTHER]**  
-Yeah.

**[VANYA]**  
-...a very warm and cuddly father.

120  
00:06:14,082 --> 00:06:15,208

**[LUTHER]**  
Mm-hmm.

121  
00:06:15,666 --> 00:06:17,251

**[LUTHER]**  
[sighs]

**[VANYA]**  
An apocalypse.

122  
00:06:19,295 --> 00:06:20,630  
[LUTHER]

He told you about that, huh?

123  
00:06:20,713 --> 00:06:21,798  
[VANYA]

Well, not all of it.

124  
00:06:24,133 --> 00:06:26,469  
[VANYA]  
Because I think there's something  
he left out.

125  
00:06:27,762 --> 00:06:28,679  
[VANYA]  
About me.

126  
00:06:30,681 --> 00:06:31,641  
[LUTHER]  
Huh.

127  
00:06:33,768 --> 00:06:35,144  
[VANYA]  
What caused the apocalypse?

128  
00:06:38,481 --> 00:06:39,399  
[LUTHER]  
You did.

129  
00:06:42,693 --> 00:06:43,778  
[LUTHER]  
But not alone.

130  
00:06:44,695 --> 00:06:46,989  
[LUTHER]  
-I was part of it. I mean, we all were.

[VANYA]  
-How?

131  
00:06:47,073 --> 00:06:48,741  
[LUTHER]  
Uh, you got angry,

132  
00:06:50,368 --> 00:06:51,661

[LUTHER]

lost control, and you...

133  
00:06:52,453 --> 00:06:53,830

[LUTHER]

blew up the moon.

134  
00:06:53,913 --> 00:06:56,207

[LUTHER]

It slammed into Earth,  
wiping out everything.

135  
00:06:57,375 --> 00:06:58,918

[VANYA]

[voice trembles]

Why would I do that?

136  
00:07:00,336 --> 00:07:01,587

[LUTHER]

It's complicated.

137  
00:07:03,756 --> 00:07:04,590

[LUTHER]

Look...

138  
00:07:06,342 --> 00:07:08,511

[LUTHER]

you had kind of a bad childhood.

139  
00:07:08,594 --> 00:07:09,887

[door slams open]

140  
00:07:09,971 --> 00:07:11,722

[JACK]

-Why the hell did you throw that fight?

[LUTHER]

-Jack.

141  
00:07:11,806 --> 00:07:12,974

[JACK]

-Answer me!

[LUTHER]

Sorry...

142  
00:07:13,057 --> 00:07:15,184

[LUTHER]

-I had a bad night.

[JACK]

-Bad night, you son of a bitch?

143  
00:07:15,268 --> 00:07:17,353

[JACK]

You could've taken that chump's head off  
in your sleep!

144  
00:07:17,812 --> 00:07:19,814

[JACK]

I owe a lot of money right now, Luther,

145  
00:07:19,897 --> 00:07:22,150

[JACK]

to people that can make things  
very hard on me!

146  
00:07:22,233 --> 00:07:24,235

[VANYA]

-Leave him alone!

[JACK]

-Shut up and mind your business!

147  
00:07:24,318 --> 00:07:26,446

[LUTHER]

-Jack, look... I'm sorry.

148  
00:07:26,529 --> 00:07:29,282

[JACK]

All right? I'm gonna make it up to you,  
I promise. Okay?

149  
00:07:29,615 --> 00:07:30,741

**[JACK]**

**I treated you...**

150  
00:07:31,367 --> 00:07:32,410

**[JACK]**

**like a son.**

151  
00:07:33,327 --> 00:07:34,412

**[LUTHER]**

**Jack, come on.**

152  
00:07:34,495 --> 00:07:36,497

**[JACK]**

**No. You and me...**

153  
00:07:38,207 --> 00:07:39,041

**[JACK]**

**we're done.**

154  
00:07:39,125 --> 00:07:40,543

**[LUTHER]**

**Jack, please.**

**(Jack leaves)**

155  
00:07:41,002 --> 00:07:43,171

**[LUTHER]**

**Jack. Jack!**

**[retreating footsteps]**

156  
00:07:43,254 --> 00:07:44,338

**[door slams shut]**

157  
00:07:47,842 --> 00:07:48,676

**[VANYA]**

**Luther?**

158  
00:07:49,635 --> 00:07:52,597

**[LUTHER]**

**Would you, uh... just get out, please?**

159

00:07:53,014 --> 00:07:56,058

**[VANYA]**

**Well, I don't mind staying,  
and I have some more questions.**

160

00:07:56,184 --> 00:07:57,602

**[LUTHER]**

[shouts]

(Luther slams his forearm against the wall, knocking out several bricks  
and leaving a huge hole in the wall)

161

00:08:08,696 --> 00:08:09,906

**[LUTHER]**

[sighs]

(much to Five's amusement - who witnessed it from the outside, still  
standing by the car)

#### SCENE CHANGE

#### OUTSIDE THE THE PLANO STREET ROOMING HOUSE FOR SOLITARY MEN

162

00:08:10,364 --> 00:08:11,949

**[FIVE]**

(to Vanya)

**Well, that clearly went well.**

163

00:08:12,033 --> 00:08:14,327

**[FIVE]**

**-You ready to go?**

**[VANYA]**

**-I'm going back to the farm.**

164

00:08:14,702 --> 00:08:16,787

**[FIVE]**

**Hey. Unacceptable, Vanya.**

165

00:08:16,871 --> 00:08:18,539

[FIVE]

Remember, we need to stick together.

166

00:08:18,623 --> 00:08:20,625

[VAYA]

Oh, why, so I don't end the world again?

167

00:08:20,750 --> 00:08:23,461

[FIVE]

[scoffs]

Stupid...

[VANYA]

Were you even gonna tell me?

168

00:08:24,337 --> 00:08:26,339

[FIVE]

You know what? In my defense, no.

All right?

169

00:08:26,422 --> 00:08:29,509

[FIVE]

And can you blame me?

When you... you get angry, shit blows up.

170

00:08:30,510 --> 00:08:33,179

[VANYA]

Great. Are there any other family secrets  
you failed to mention?

171

00:08:33,679 --> 00:08:37,517

[FIVE]

A boatload, Vanya, which I don't have  
the luxury of sharing them with the--

(Vanya gets in the car, and closes the door)

172

00:08:40,853 --> 00:08:41,812

[FIVE]

[Five sighs]

(knocks on the glass)

(Vanya rolls down the window)

173

00:08:44,607 --> 00:08:46,609

[FIVE]

The clock is ticking on doomsday.

174

00:08:48,528 --> 00:08:51,447

[FIVE]

Just tell me that when I need you,  
you'll be ready.

175

00:08:52,740 --> 00:08:54,200

[VANYA]

I can't help you, Five.

176

00:08:54,825 --> 00:08:56,369

[VANYA]

I don't even know who I am.

177

00:08:56,536 --> 00:08:57,912

[FIVE]

-You're our sister.

[starts engine]

178

00:08:58,663 --> 00:09:00,748

[FIVE]

And a member of the Umbrella Academy.

179

00:09:00,831 --> 00:09:02,792

[FIVE]

Like it or not, that's who you are.

180

00:09:02,875 --> 00:09:04,210

[VANYA]

Look, that's who I was, okay?

181

00:09:04,794 --> 00:09:06,045

[VANYA]

New timeline, new me.

182

00:09:06,128 --> 00:09:07,547

[FIVE]

No, that's not how it work--



Vanya drives away, leaving Five alone on the street.

Five looks up to the hole in the brick wall Luther left in his room.

Luther is there, looking at Five.

Luther flips-off Five

183  
00:09:10,258 --> 00:09:11,259

**[FIVE]**  
[sighs]

184  
00:09:17,598 --> 00:09:19,809

**[FIVE]**  
**Wonder if it's too late  
to be un-adopted.**

**SCENE CHANGE**

**ALLISON'S HOME**

Klaus is passed out on the sofa.

Allison is making a phone call.

185  
00:09:21,811 --> 00:09:24,272  
[rotary dial spinning]

186  
00:09:25,481 --> 00:09:27,108  
[line rings, connects]

187  
00:09:27,191 --> 00:09:28,276

**[ALLISON]**  
**Parkland Hospital?**

188  
00:09:28,359 --> 00:09:31,279

**[ALLISON]**  
**Yes, I'm... I'm looking for a patient,  
Raymond Chestnut.**

189

00:09:32,488 --> 00:09:35,283

[ALLISON]

He may have been brought in last night  
after the riot at Stadtler's.

190

00:09:37,451 --> 00:09:38,661

[ALLISON]

Why does that matter?

191

00:09:42,123 --> 00:09:44,625

[ALLISON]

Of course you don't treat Negroes.  
How silly of me.

192

00:09:44,959 --> 00:09:47,044

[ALLISON]

[slams phone down, sighs]

Shit.

193

00:09:47,878 --> 00:09:49,255

[KLAUS]

-You all right?

[ALLISON]

No.

194

00:09:49,338 --> 00:09:51,048

[ALLISON]

Ray didn't come home last night.

195

00:09:51,507 --> 00:09:54,343

[KLAUS]

Okay. Okay, no problem.

I'm sure he's fine.

196

00:09:54,427 --> 00:09:55,970

[KLAUS]

First thing we're gonna need...

197

00:09:56,345 --> 00:09:58,264

[KLAUS]

[inhales sharply]

...is coffee,

198  
00:09:58,764 --> 00:10:00,641  
[KLAUS]  
vitamin B12, and...

199  
00:10:00,725 --> 00:10:03,728  
[KLAUS]  
oh, a piping hot bowl of menudo,

200  
00:10:03,811 --> 00:10:06,105  
[KLAUS]  
and then we're gonna  
sort all this stuff out.

201  
00:10:06,439 --> 00:10:08,691  
[ALLISON]  
He saw me rumor that cop, Klaus.

202  
00:10:09,525 --> 00:10:10,359  
[KLAUS]  
I know.

203  
00:10:10,776 --> 00:10:11,861  
[KLAUS]  
But, uh...

204  
00:10:12,028 --> 00:10:13,696  
[KLAUS]  
you... you were saving his life.

205  
00:10:13,779 --> 00:10:15,781  
[KLAUS]  
I mean, that asshole was gonna kill him.

206  
00:10:17,908 --> 00:10:19,452  
[ALLISON]  
[sighs]  
I'm such an idiot.

207  
00:10:20,036 --> 00:10:21,787  
[KLAUS]  
-No, you're not.

208

00:10:21,871 --> 00:10:24,123

[ALLISON]

I promised myself  
I would never do this again.

209

00:10:24,206 --> 00:10:25,916

[ALLISON]

Nothing good ever comes from it.

210

00:10:26,000 --> 00:10:29,587

[KLAUS]

Have you ever heard the fable  
of The Scorpion and the Frog?

211

00:10:32,006 --> 00:10:32,840

[ALLISON]

What?

212

00:10:32,923 --> 00:10:35,926

[KLAUS]

The scorpion wants  
to get across the river,

213

00:10:36,010 --> 00:10:38,346

[KLAUS]

so he asks the frog to carry him across.

214

00:10:38,429 --> 00:10:40,556

[KLAUS]

But the frog's like,  
"Well, what's in it for me?"

215

00:10:40,640 --> 00:10:42,642

[KLAUS]

And the scorpion's like,  
"How about five bucks?"

216

00:10:42,725 --> 00:10:44,727

[KLAUS]

And the frog says, "Make it 20."

217

00:10:44,810 --> 00:10:46,812

[KLAUS]

-The scorpion's like, "Ten."

-The frog goes,

218

00:10:47,313 --> 00:10:49,815

[KLAUS]

"All right, fine, 15."

219

00:10:49,899 --> 00:10:51,984

[KLAUS]

And the scorpion's like,

"All right, fine, 15."

220

00:10:52,068 --> 00:10:54,111

[KLAUS]

Then halfway across the river,

221

00:10:54,195 --> 00:10:57,948

[KLAUS]

the frog feels this terrible pain  
on his back, and...

222

00:10:58,407 --> 00:11:01,494

[KLAUS]

eh... the scorpion stung him.

223

00:11:01,911 --> 00:11:04,330

[KLAUS]

You know? And the frog's like,  
"Well, what the hell?"

224

00:11:04,413 --> 00:11:06,415

[KLAUS]

We're both gonna drown now," and...

225

00:11:08,751 --> 00:11:09,794

[KLAUS]

they both did.

226

00:11:13,005 --> 00:11:15,299

[ALLISON]

-What the hell is the point of that story?

[KLAUS]

-The point is,

227  
00:11:15,383 --> 00:11:17,426

[KLAUS]  
frogs are bitches,

228  
00:11:17,510 --> 00:11:20,471

[KLAUS]  
and we do not negotiate with terrorists,  
Allison--

229  
00:11:20,554 --> 00:11:23,099

[ALLISON]  
No. No, no, no. I...  
I actually can't deal with you right now.

230  
00:11:23,182 --> 00:11:24,725

[KLAUS]  
-I'm sorry, I'm not...

[ALLISON]  
-Absolutely not.

231  
00:11:24,809 --> 00:11:28,270

[KLAUS]  
...a morning person.  
Can we do this again at, like...

232  
00:11:29,605 --> 00:11:32,191

[KLAUS]  
-Where you going?

[ALLISON]  
-To find my damn husband.

233  
00:11:33,859 --> 00:11:35,236

[KLAUS]  
Menudo.

**SCENE CHANGE**

**ELLIOTT'S HOME OFFICE**

Diego is on the sofa, and Lila is nursing his stab wound.

234

00:11:38,322 --> 00:11:41,409

**[DIEGO]**

(to Five)

So, what, you just let her go?

**[FIVE]**

Well, Vanya had a lot to process.

235

00:11:41,492 --> 00:11:44,078

**[FIVE]**

[sighs]

She'll come around. I know she will.

236

00:11:44,161 --> 00:11:46,539

**[DIEGO]**

What about the guys that went after her?

**[FIVE]**

The Swedes?

237

00:11:46,872 --> 00:11:49,333

**[DIEGO]**

Yeah, I mean, how do you know they won't go after her again?

238

00:11:49,417 --> 00:11:51,669

**[FIVE]**

We don't.

**[LILA]**

Mm, any idea who sent them?

239

00:11:51,752 --> 00:11:53,587

**[FIVE]**

Oh, I have my suspicions.

240

00:11:53,963 --> 00:11:58,175

**[FIVE]**

But right now, our priority is finding Dad and getting answers,

241  
00:11:58,259 --> 00:11:59,802  
**[FIVE]**  
**'cause everything else depends on it.**

242  
00:11:59,885 --> 00:12:00,803  
**[DIEGO]**  
**Which, for the record,**

243  
00:12:00,886 --> 00:12:02,722  
**[DIEGO]**  
**I found him already.**

**[FIVE]**  
**-And then let him go**

244  
00:12:02,972 --> 00:12:04,932  
**[FIVE]**  
**before we could have  
a meaningful conversation.**

245  
00:12:05,558 --> 00:12:06,392  
**[DIEGO]**  
**He stabbed me.**

246  
00:12:06,475 --> 00:12:09,562  
**[FIVE]**  
**I'm surprised he waited this long, Diego.  
We've all had the urge.**

247  
00:12:09,645 --> 00:12:11,105  
[Lila laughs]  
[Elliott chuckles]

248  
00:12:11,522 --> 00:12:12,398  
**[LILA]**  
**Good one.**  
(waits for a high-five from Five, but Five stares at her)

249  
00:12:13,941 --> 00:12:16,152  
**[FIVE]**  
**Good thing I know  
where Dad's gonna be tonight.**



(Five gives Diego the invite to the Mexican Consulate)

250  
00:12:18,446 --> 00:12:20,156

**[DIEGO]**  
[sighs]

**Where'd you get this?**

251  
00:12:20,406 --> 00:12:22,867

**[FIVE]**

**Found it at his office  
while he was busy stabbing you.**

252  
00:12:23,367 --> 00:12:24,994

**[DIEGO]**

[chuckles sarcastically]

**[LILA]**

Hm.

253  
00:12:25,453 --> 00:12:26,370

**[DIEGO]**

(reading the invite)

**"Hoyt Hillenkoetter**

254  
00:12:26,454 --> 00:12:28,831

**[DIEGO]**

**and the Consulate General of Mexico  
in Dallas**

255  
00:12:28,914 --> 00:12:31,083

**[DIEGO]**

**-cordially invite you to a gala."**

**[ELLIOTT]**

**Whoa, wait.**

256  
00:12:31,167 --> 00:12:32,835

**[ELLIOTT]**

**Hoyt Hillenkoetter?**

257  
00:12:33,753 --> 00:12:34,628

**[ELLIOTT]**

**Are you serious?**

258

00:12:34,712 --> 00:12:36,589

[FIVE]

-You know him?

[LILA]

[gasps]

We should go.

259

00:12:37,173 --> 00:12:38,966

[LILA]

Says there's gonna be a seafood tower.

260

00:12:39,049 --> 00:12:41,552

[ELLIOTT]

No, Hillenkoetter is...  
is one of the Majestic Twelve.

261

00:12:41,635 --> 00:12:43,471

[DIEGO]

The hell is the Majestic Twelve?

[ELLIOTT]

What?

262

00:12:43,929 --> 00:12:45,931

[ELLIOTT]

It's a... a secret committee.

263

00:12:46,015 --> 00:12:48,642

[ELLIOTT]

Uh, scientists, military, uh, deep state.

264

00:12:48,726 --> 00:12:50,144

[ELLIOTT]

No one knows what they really do.

265

00:12:50,227 --> 00:12:52,980

[DIEGO]

-Wait, so they're government?

[grunts]

[ELLIOTT]

Shadow government.

266

00:12:53,063 --> 00:12:55,941

[ELLIOTT]

Yeah, Kennedy was the first president  
to try to push 'em into the light,

267

00:12:56,025 --> 00:12:58,235

[ELLIOTT]

but these guys are not to be trifled with.  
Oh...

268

00:12:58,986 --> 00:13:00,571

[ELLIOTT]

(shows Five a photo of the group)  
Oh, here we go. Ah, right here.

269

00:13:01,363 --> 00:13:02,448

[ELLIOTT]

This, uh... Oh, right here.

270

00:13:03,240 --> 00:13:04,825

[ELLIOTT]

-That's Hoyt right there.

[FIVE]

Huh.

271

00:13:04,909 --> 00:13:06,243

[Diego sighs, grunts softly]

272

00:13:08,204 --> 00:13:09,079

[LILA]

[gasps softly]

273

00:13:09,497 --> 00:13:10,581

[LILA]

I only count 11.

274

00:13:10,664 --> 00:13:13,375

[ELLIOTT]

Well, that's because  
they've only identified 11 so far.

275  
00:13:13,459 --> 00:13:14,668

**[DIEGO]**

**Who's the twelfth?**

(After a moment, Diego and Five realize that the 12<sup>th</sup> is their father,  
Reginald Hargreeves)

**SCENE CHANGE**

**THE FARM**

Sissy is feeding the chickens, while Vanya arrives.

The station wagon is damaged from the accident the night before.

276  
00:13:24,220 --> 00:13:25,763  
[chickens clucking]

277  
00:13:25,846 --> 00:13:27,848  
[vehicle approaches]

278  
00:13:30,392 --> 00:13:31,727  
[dog barking]

**[SISSY]**

**Vanya.**

279  
00:13:40,402 --> 00:13:42,571

**[SISSY]**

[Sissy laughing]

**Ha! Thank God!**

280  
00:13:43,489 --> 00:13:45,533

**[SISSY]**

**Oh!**

[gasping breaths]

Vanya and Sissy embrace.

281  
00:13:46,283 --> 00:13:47,159  
[SISSY]  
[sighs]

282  
00:13:49,578 --> 00:13:50,454  
[VANYA]  
I'm so sorry.

283  
00:13:50,538 --> 00:13:53,207  
[VANYA]  
-Uh, I'll... I'll pay for the damage.

[SISSY]  
-Don't you start.

284  
00:13:53,415 --> 00:13:55,334  
[SISSY]  
I'm just glad you're back  
and in one piece.

285  
00:13:56,460 --> 00:13:59,380  
[SISSY]  
You have no idea where my mind went.  
[takes deep breath]

286  
00:14:00,881 --> 00:14:02,091  
[SISSY]  
Harlan's gonna be thrilled.

287  
00:14:02,174 --> 00:14:04,260  
[SISSY]  
He's been in a state ever since you left.

288  
00:14:05,678 --> 00:14:07,972  
[SISSY]  
[chuckles softly]  
Now...

289  
00:14:08,639 --> 00:14:09,515  
[SISSY]  
[sighs]

290  
00:14:10,307 --> 00:14:12,101  
**[SISSY]**  
...tell me what the hell happened  
out there.

291  
00:14:14,895 --> 00:14:16,313  
**[VANYA]**  
I don't know where to begin.

292  
00:14:18,607 --> 00:14:20,693  
**[SISSY]**  
Let's start with breakfast.  
How about that?

293  
00:14:22,319 --> 00:14:24,405  
[chickens clucking]

**SCENE CHANGE**

**STADTLER'S RESTAURANT**

Young Dave and his uncle, Brian, are having breakfast.

294  
00:14:25,239 --> 00:14:27,241  
[patrons murmuring]

**[BRIAN]**  
[sighs]

295  
00:14:27,783 --> 00:14:28,951  
**[BRIAN]**  
Gotta hit the head.

Brian leaves the table.

Klaus, who is sitting not too far away, gets up from his seat  
And sits in front of Young Dave

296

00:14:38,210 --> 00:14:40,337

[YOUNG DAVE]

Hey! Mamie Pink, right?

297

00:14:40,421 --> 00:14:43,090

[KLAUS]

Klaus Hargreeves,  
but you can call me whatever you want.

298

00:14:43,173 --> 00:14:44,300

[YOUNG DAVE]

How's she lookin'?

299

00:14:44,383 --> 00:14:45,759

[YOUNG DAVE]

-The latrine?

[KLAUS]

Listen to me.

300

00:14:45,843 --> 00:14:48,095

[KLAUS]

I have to talk to you  
about something important.

301

00:14:48,178 --> 00:14:50,139

[YOUNG DAVE]

Okay?

[KLAUS]

Okay.

302

00:14:50,806 --> 00:14:54,518

[KLAUS]

This is gonna sound kinda crazy,  
but, uh...

[sighs]

303

00:14:56,228 --> 00:14:58,814

[KLAUS]

...I know you.

304

00:14:59,231 --> 00:15:00,441

[YOUNG DAVE]

Uh, yeah, sure.

305  
00:15:00,649 --> 00:15:03,027  
**[YOUNG DAVE]**  
From the hardware store.

**[KLAUS]**  
No, from before.

306  
00:15:03,110 --> 00:15:04,612  
**[KLAUS]**  
Well, after, actually. Listen,

307  
00:15:04,695 --> 00:15:07,031  
**[KLAUS]**  
I know you're thinking about enlisting,

308  
00:15:07,114 --> 00:15:09,283  
**[KLAUS]**  
thinking it's your duty  
'cause your grandfather fought

309  
00:15:09,366 --> 00:15:11,410  
**[KLAUS]**  
in World War I  
and your father fought in World War II,

310  
00:15:11,493 --> 00:15:14,705  
**[KLAUS]**  
and that guy you're eating brunch with  
is your Uncle Ryan who fought in Korea.

311  
00:15:14,788 --> 00:15:16,540  
**[YOUNG DAVE]**  
Brian.

**[KLAUS]**  
Brian.

312  
00:15:16,624 --> 00:15:18,000  
**[KLAUS]**  
And you look up to Brian.



313  
00:15:18,083 --> 00:15:20,336

[KLAUS]

And you're starting to believe  
all this stuff he's saying

314  
00:15:20,419 --> 00:15:23,213

[KLAUS]

about the military making you a man.

315  
00:15:23,297 --> 00:15:24,798

[YOUNG DAVE]

[chuckles]

Is this a joke or something?

316  
00:15:24,882 --> 00:15:28,135

[KLAUS]

Dave, if you enlist,  
they're gonna send you out to Vietnam.

317  
00:15:28,218 --> 00:15:29,511

[YOUNG DAVE]

The heck are you talking about?

318  
00:15:29,595 --> 00:15:33,766

[KLAUS]

Fifty thousand American soldiers  
and a million Vietnamese...

[chuckles]

319  
00:15:34,308 --> 00:15:35,893

[KLAUS]

...all die for nothing,

320  
00:15:35,976 --> 00:15:38,938

[KLAUS]

because the dominoes  
aren't gonna topple, Dave.

321  
00:15:39,021 --> 00:15:41,190

[KLAUS]

The communists aren't gonna invade  
all of East Asia.

322  
00:15:41,273 --> 00:15:42,483

**[BRIAN]**  
Says you.

**[KLAUS]**  
-So--

323  
00:15:43,400 --> 00:15:44,818

**[KLAUS]**  
Oh. Hey, Brian.

324  
00:15:45,819 --> 00:15:47,529

**[BRIAN]**  
(to Young Dave)  
You know this... clown?

325  
00:15:48,864 --> 00:15:51,533

**[YOUNG DAVE]**  
Um, he bought pink paint at the store.

326  
00:15:51,617 --> 00:15:54,244

**[BRIAN]**  
Pink paint.  
[chuckles]

327  
00:15:54,328 --> 00:15:55,537

**[BRIAN]**  
Makes sense.

328  
00:15:55,621 --> 00:15:59,625

**[KLAUS]**  
You know, pink can actually be  
very masculine in the right setting.

329  
00:15:59,959 --> 00:16:01,085

**[BRIAN]**  
Is that right?

330  
00:16:01,377 --> 00:16:03,087

**[BRIAN]**  
How 'bout you get outta my seat, queer.

331  
00:16:03,170 --> 00:16:04,296  
[KLAUS]  
Oh, wow.

332  
00:16:04,380 --> 00:16:06,799  
[KLAUS]  
If I had a nickel  
for every time I heard that.

333  
00:16:06,882 --> 00:16:09,093  
[KLAUS]  
Ooh! Oh!  
[chuckles]  
Whoa! Ooh!

Brian pulls Klaus from his seat and shoves him away.

334  
00:16:09,635 --> 00:16:11,720  
[KLAUS]  
[laughs]  
Whoop!

335  
00:16:11,804 --> 00:16:13,430  
[KLAUS]  
Take it easy there, Brian.

336  
00:16:13,889 --> 00:16:15,182  
[KLAUS]  
[sighs]

337  
00:16:17,226 --> 00:16:19,395  
[KLAUS]  
I just need five minutes of your time,  
Dave.

338  
00:16:19,478 --> 00:16:21,313  
[BRIAN]  
Gonna just sit there  
and listen to this pansy?

339  
00:16:21,397 --> 00:16:23,941  
[KLAUS]  
-Don't have to join to become a man.

[BRIAN]

Hit the queer.

340

00:16:24,024 --> 00:16:27,027

[KLAUS]

Don't sacrifice yourself.

[BRIAN]

Hit him, damn it.

341

00:16:27,111 --> 00:16:28,320

[KLAUS]

-'Cause I love you.

[BRIAN]

Hit him!

342

00:16:28,404 --> 00:16:29,571

[KLAUS]

-I love you.

[BRIAN]

-Hit the queer!

343

00:16:29,947 --> 00:16:32,574

[KLAUS]

-And I know there's a day you'll love-

[BRIAN]

Hit him! Hit him!

Young Dave gets up from his seat, and slugs Klaus - a right cross on the chin - sending Klaus back a few feet.

344

00:16:32,658 --> 00:16:35,452

[KLAUS]

-Oh!

[patrons gasping, murmuring]

345

00:16:47,214 --> 00:16:49,258

[DAVE]

[panting softly]

Dave looks horrified at what he did to Klaus.

346  
00:16:49,341 --> 00:16:50,426  
**[KLAUS]**  
[sighs]

Klaus leaves the restaurant.

Ben appears, watches Klaus leaves, and seems pensive.

Young Dave seems saddened - not really sure what to do now.

347  
00:17:07,026 --> 00:17:09,278  
[overlapping chatter inside]

#### SCENE CHANGE

#### ODESSA'S BEAUTY PARLOR

348  
00:17:10,237 --> 00:17:11,905  
**[ALLISON]**

**You've gotta be kidding me.**

(noticing that there is a meeting underway - without her!)

349  
00:17:13,907 --> 00:17:17,661  
**[ODESSA]**

**And the Ladies Auxiliary will be cooking  
for the families of those injured.**

350  
00:17:20,664 --> 00:17:22,416  
**[ALLISON]**

**You're having a meeting without me?**

351  
00:17:23,792 --> 00:17:26,587  
**[MILES]**

**You got a lot of nerve showing up here.**

**[ALLISON]**  
**Miles, now is not the time.**

352  
00:17:26,670 --> 00:17:28,338

[RAY]

Okay, all right. Calm down.

353  
00:17:28,422 --> 00:17:29,673

[ALLISON]

Calm down?

[RAY]

Calm down.

354  
00:17:29,757 --> 00:17:31,216

[ALLISON]

You want me to calm down?

355  
00:17:31,300 --> 00:17:33,343

[ALLISON]

I have been up all night  
calling hospitals.

356  
00:17:33,802 --> 00:17:35,304

[ALLISON]

Ray, I thought you were dead.

357  
00:17:35,929 --> 00:17:36,889

[RAY]

I'm right here.

358  
00:17:37,306 --> 00:17:39,558

[ALLISON]

[scoffs]

And you didn't even call.

359  
00:17:39,641 --> 00:17:40,559

[ODESSA]

Raymond.

360  
00:17:41,518 --> 00:17:43,020

[RAY]

Let's talk about this outside.

361  
00:17:49,151 --> 00:17:50,152  
[door closes]

**SCENE CHANGE**

**OUTSIDE ODESSA'S**

362  
00:17:53,697 --> 00:17:54,823  
[RAY]  
So...

363  
00:17:56,116 --> 00:17:57,701  
[RAY]  
what'd they offer you? Money?

364  
00:17:58,202 --> 00:17:59,036  
[ALLISON]  
What? Who?

365  
00:17:59,119 --> 00:18:01,455  
[RAY]  
No, you tell me who. Was it Dallas PD?  
Was it FBI?

366  
00:18:01,538 --> 00:18:02,664  
[RAY]  
I need to know.

[ALLISON]  
Ray, stop it.

367  
00:18:02,748 --> 00:18:04,833  
[ALLISON]  
This is crazy.

[RAY]  
What'd you say to the cop?

368  
00:18:04,917 --> 00:18:06,668  
[ALLISON]  
I didn't say anything.

[RAY]  
No, I saw you.

369

00:18:06,752 --> 00:18:08,670

[RAY]

I saw you whisper something into his ear.

370

00:18:08,754 --> 00:18:09,797

[ALLISON]

I...

[sighs]

371

00:18:11,757 --> 00:18:14,468

[ALLISON]

I begged him to stop hitting you.

372

00:18:18,430 --> 00:18:19,681

[RAY]

Can't believe I never saw it.

373

00:18:19,765 --> 00:18:22,601

[ALLISON]

Saw what, Ray?

[RAY]

The timing of it, Allison.

374

00:18:22,684 --> 00:18:24,937

[RAY]

How you just fell out of the sky,  
sweeping up hair,

375

00:18:25,020 --> 00:18:29,066

[RAY]

in this shop of all places,  
reading my pamphlets, wanting to join us.

376

00:18:29,149 --> 00:18:31,693

[ALLISON]

[voice quavering]

I told you, I can explain.

377

00:18:31,777 --> 00:18:32,736

[RAY]

Then do it.



378  
00:18:33,070 --> 00:18:34,363

**[RAY]**

**Please, God, explain.**

Silence.

After a few moments, Ray returns to Odessa's and leaves Allison standing outside.

379  
00:18:47,626 --> 00:18:51,505

**-[Styx's "Renegade" plays]**

-♪ Oh, Mama, I'm in fear for my life ♪

380  
00:18:51,588 --> 00:18:56,510  
-♪ From the long arm of the law ♪

**[ALLISON]**

[exhales sharply, then walks away]

381  
00:18:58,387 --> 00:19:02,391  
♪ Lawman has put an end to my running ♪

### SCENE CHANGE

### KLAUS AT A LIQUOR STORE - STOCKING UP

382  
00:19:02,474 --> 00:19:04,476  
-♪ And I'm so far from my home... ♪

**[KLAUS]**

[sighs heavily]

383  
00:19:04,601 --> 00:19:05,894

**[BEN]**

**It's not too late, Klaus.**

384

00:19:05,978 --> 00:19:08,730

[KLAUS]

Oh, I think we both know that it is.

385

00:19:10,816 --> 00:19:13,485

[BEN]

You really want to throw  
three years of sobriety out the window?

386

00:19:13,569 --> 00:19:15,320

[KLAUS]

[laughs]

In case you didn't notice,

387

00:19:15,404 --> 00:19:18,574

[KLAUS]

the last three years  
have been a royal shitshow.

388

00:19:18,657 --> 00:19:20,367

[BEN]

And this is only gonna make it worse.

389

00:19:20,450 --> 00:19:22,286

[KLAUS]

Maybe. Let's find out.

♪ ...And I don't have ♪

390

00:19:22,369 --> 00:19:24,955

♪ Very long ♪

[KLAUS]

[sighs heavily]

391

00:19:25,664 --> 00:19:30,502

♪ The jig is up, the news is out  
They've finally found me ♪

392

00:19:30,586 --> 00:19:35,007

♪ The renegade who had it made  
Retrieved for a bounty ♪

393  
00:19:35,299 --> 00:19:37,384  
♪ Nevermore to go astray ♪

394  
00:19:37,467 --> 00:19:39,636  
♪ The judge will have revenge today ♪

395  
00:19:39,720 --> 00:19:42,014  
♪ Of the wanted man ♪

396  
00:19:47,477 --> 00:19:50,564  
♪ Oh, Mama, I'm in fear for my life ♪

397  
00:19:50,647 --> 00:19:54,401  
♪ From the long arm of the law ♪

398  
00:19:56,695 --> 00:20:00,073  
♪ Hangman is comin' down  
From the gallows ♪

399  
00:20:00,157 --> 00:20:03,452  
♪ And I don't have very long ♪

400  
00:20:13,086 --> 00:20:15,589  
♪ Mama, don't let 'em take me! ♪

401  
00:20:16,882 --> 00:20:18,508  
♪ Hey, yeah ♪

402  
00:20:18,592 --> 00:20:20,010  
[song fading]

### SCENE CHANGE

### KLAUS' S MANSION

Klause is carrying a bad of liquor in one hand and drinking from an opened bottle held in the other hand.

403  
00:20:20,093 --> 00:20:22,846  
[indistinct chatter inside]

404  
00:20:22,930 --> 00:20:24,640

[KLAUS]

(hearing the chatter from his followers - they found him!)  
Oh, no.

405  
00:20:24,723 --> 00:20:27,184

[KLAUS]

Oh, God damn it.

406  
00:20:28,185 --> 00:20:29,561

[KLAUS]

[sighs]

407  
00:20:30,229 --> 00:20:31,605

[FOLLOWER #1]

He's here!

[FOLLOWER #2]

The prophet!

408  
00:20:31,688 --> 00:20:34,066

[FOLLOWER #3]

The Holy Wanderer has returned!

[KLAUS]

Stay in the mansion.

409  
00:20:34,149 --> 00:20:36,193

[FOLLOWER #1]

Prophet!

[KLAUS]

No! No, you guys should all stay

410  
00:20:36,276 --> 00:20:37,277

[KLAUS]

in the mansion!

411  
00:20:37,653 --> 00:20:40,322  
[FOLLOWERS - overlapping shouts]  
Prophet!

**[KLAUS]**

Stay in the...

412

00:20:40,906 --> 00:20:43,158

[bottles shattering]

**[KLAUS]**

Shit-sticks!

Klaus starts running away - with about 100 followers chasing after him.

**SCENE CHANGE**

**MEXICAN CONSULATE - LATER**

413

00:20:43,242 --> 00:20:45,244

[engine idling]

414

00:20:49,915 --> 00:20:51,208

**[MAN]**

Right this way, sir.

Well-dressed guests, men and women, are arriving.

415

00:20:52,084 --> 00:20:53,585

[indistinct murmurs]

Diego, Five and Lila are taking cover just outside the front door of the embassy.

416

00:21:14,106 --> 00:21:15,524

**[LILA]**

So, what's the plan?

417  
00:21:15,607 --> 00:21:18,986

[DIEGO]

[softly]

We infiltrate, we identify,  
we extract. Double time.

418  
00:21:20,153 --> 00:21:22,823

[LILA]

What the hell's he talking about?

[FIVE]

Find the old man and get out fast.

419  
00:21:23,657 --> 00:21:24,783

[DIEGO]

That's what I said.

420  
00:21:25,367 --> 00:21:26,201

[DIEGO]

On me.

421  
00:21:28,495 --> 00:21:29,329

[LILA]

After you.

422  
00:21:31,623 --> 00:21:33,458

[LILA]

What, I can't be polite?

[FIVE]

Cut the crap.

423  
00:21:33,542 --> 00:21:36,336

[FIVE]

All right? My dimwitted brother  
might buy your bullshit,

424  
00:21:36,420 --> 00:21:38,171

[FIVE]

but I don't trust you for a second.

425  
00:21:38,630 --> 00:21:40,465

[LILA]

O ye of little faith.

426  
00:21:40,841 --> 00:21:42,175

[FIVE]

Stick it up your ass.

427  
00:21:55,147 --> 00:21:56,898

[Helen Wilson's  
"Have You Ever Been Hurt" plays on radio]

**SCENE CHANGE**

**MINNIE'S BBQ**

Luther, sitting at a table outside, is stuffing his face  
with BBQ ribs and drinking beer.

428  
00:21:56,982 --> 00:21:58,275

[COOK]

Number four, order's up.

429  
00:21:58,358 --> 00:21:59,776

♪ ...Hurt ♪

[COOK]

Number four.

430  
00:22:00,235 --> 00:22:02,946

♪ Hurt, hurt real bad ♪

431  
00:22:03,196 --> 00:22:04,865

♪ Oh, it can make ♪

432  
00:22:05,699 --> 00:22:06,783

♪ Make ♪

433  
00:22:07,492 --> 00:22:10,370

♪ Make, make you real sad ♪

434  
00:22:10,495 --> 00:22:12,205

♪ Then you're all ♪

435

00:22:12,581 --> 00:22:16,793  
-♪ You're all, all alone... ♪

[indistinct conversation]

436  
00:22:17,502 --> 00:22:19,796  
**[LUTHER]**

Can I get one more beer?

**[SERVER]**  
You got it.

437  
00:22:23,175 --> 00:22:24,176  
**[LUTHER]**  
Allison.

438  
00:22:25,344 --> 00:22:26,178  
**[LUTHER]**  
Oh, shit.

(wipes the sauce from his face)

439  
00:22:36,229 --> 00:22:39,232  
[dramatic instrumental music swelling]

440  
00:22:54,873 --> 00:22:55,707  
**[ALLISON]**  
Hey.

They hug - for a long time.  
And for a brief moment - they are completely alone.

441  
00:22:56,208 --> 00:22:57,751  
**[LUTHER]**  
[chuckles]  
Hey.  
-I like your hair.

442  
00:22:57,834 --> 00:22:59,294  
**[ALLISON]**  
Oh...  
[laughs]

443  
00:22:59,378 --> 00:23:01,129  
**[ALLISON]**  
Thank you.



[LUTHER]

Come on, sit down, sit down.

444

00:23:02,506 --> 00:23:03,340

[ALLISON]

I, um...

445

00:23:04,716 --> 00:23:07,344

[LUTHER]

Oh, I'm sorry. Let me move that.

446

00:23:10,222 --> 00:23:11,640

[ALLISON]

You're a mess.

447

00:23:11,723 --> 00:23:13,809

[ALLISON]

-Are... Are you okay?

[LUTHER]

Me?

448

00:23:13,892 --> 00:23:17,187

[ALLISON]

-Yeah, you've got-

[LUTHER]

Oh, yeah, no, I'm... I'm good.

449

00:23:17,270 --> 00:23:18,230

[ALLISON]

Good.

450

00:23:18,313 --> 00:23:20,690

[LUTHER]

Doing good.

[both chuckle nervously]

451

00:23:21,149 --> 00:23:22,734

[LUTHER]

-Good weather.

[ALLISON]

-Oh, yeah.

452  
00:23:22,818 --> 00:23:24,820

[LUTHER]

-Good beer.

[laughs]

[ALLISON]

-Yeah.

453  
00:23:25,654 --> 00:23:26,488

[LUTHER]

Yeah.

454  
00:23:27,989 --> 00:23:29,449

[LUTHER]

And, uh, you, you're good?

455  
00:23:29,533 --> 00:23:31,576

[ALLISON]

Oh, so... so good. So good.

456  
00:23:31,660 --> 00:23:33,453

[ALLISON]

-Yeah.

[LUTHER]

-Well, that's... that's good.

457  
00:23:33,995 --> 00:23:35,497

[ALLISON]

I heard you came by.

458  
00:23:35,872 --> 00:23:37,249

[LUTHER]

Oh, yeah, I met your...

459  
00:23:38,375 --> 00:23:39,251

[LUTHER]

My God,

460  
00:23:39,668 --> 00:23:41,586

[LUTHER]

-congrats on your-

[ALLISON]

-Oh, we don't...

461

00:23:41,670 --> 00:23:44,756

[ALLISON]

-we don't have to talk about him.

[LUTHER]

-No, no, no, it's okay. Um...

462

00:23:45,257 --> 00:23:47,092

[LUTHER]

It was hard, right?

463

00:23:47,175 --> 00:23:49,469

[LUTHER]

Losing everyone and getting stuck here?

464

00:23:52,389 --> 00:23:53,765

[LUTHER]

I'm glad you weren't alone.

465

00:23:57,769 --> 00:23:59,396

[ALLISON]

Luther, I never gave up on you.

466

00:24:00,355 --> 00:24:01,398

[ALLISON]

Any of you. I...

467

00:24:01,940 --> 00:24:03,942

[ALLISON]

I just assumed Five  
would come back eventually,

468

00:24:04,025 --> 00:24:05,360

[ALLISON]

but the last time he jumped--

469

00:24:05,444 --> 00:24:07,446

[LUTHER]

Yeah, he was gone for years, I know.

470

00:24:09,364 --> 00:24:11,700

[ALLISON]

I just, I needed something to hold onto,

471  
00:24:12,242 --> 00:24:13,368  
**[ALLISON]**  
and Ray gave me that.

472  
00:24:17,205 --> 00:24:18,498  
[gentle piano melody plays]

473  
00:24:18,999 --> 00:24:19,916  
**[LUTHER]**  
Hey.

474  
00:24:22,002 --> 00:24:24,963  
**[LUTHER]**  
No one gets to tell us  
how to deal with the end of the world.

475  
00:24:25,714 --> 00:24:26,548  
**[LUTHER]**  
Right?

476  
00:24:28,550 --> 00:24:29,551  
**[LUTHER]**  
Not even each other.

477  
00:24:39,811 --> 00:24:41,646  
**[ALLISON]**  
Have you, um,  
heard from any of the others?

478  
00:24:42,230 --> 00:24:43,106  
**[ALLISON]**  
Vanya?

479  
00:24:43,190 --> 00:24:44,566  
**[LUTHER]**  
Uh, on a farm.

480  
00:24:45,275 --> 00:24:46,193  
**[LUTHER]**  
And happy.

481  
00:24:47,736 --> 00:24:49,571  
[ALLISON]  
Right. Weird.

482  
00:24:49,654 --> 00:24:51,490  
[LUTHER]  
-Uh, Diego?  
[LUTHER]  
-Nuthouse.

Allison thinks for a moment but believes it to be true.

483  
00:24:52,699 --> 00:24:54,159  
[LUTHER]  
Klaus?  
[ALLISON]  
-Cult leader.

484  
00:24:54,826 --> 00:24:56,286  
[LUTHER]  
-Eh.  
[ALLISON]  
[laughs]

485  
00:24:58,455 --> 00:25:00,457  
[LUTHER]  
And, uh,  
Five turned up a few days ago.

486  
00:25:00,540 --> 00:25:02,792  
[LUTHER]  
So, that's it, the gang's all here.

487  
00:25:02,876 --> 00:25:06,630  
[ALLISON]  
Well, great. Well, that's usually  
when things go sideways, so...  
[chuckles]

488  
00:25:07,172 --> 00:25:08,006  
[LUTHER]  
Yeah.

489  
00:25:09,007 --> 00:25:11,009

**[LUTHER]**  
About that. Uh...

**[ALLISON]**  
What?

490  
00:25:12,135 --> 00:25:13,094

**[LUTHER]**  
We did it again.

491  
00:25:13,929 --> 00:25:14,804

**[LUTHER]**  
Apparently.

492  
00:25:14,888 --> 00:25:16,139

**[ALLISON]**  
Did what again?

493  
00:25:16,223 --> 00:25:17,224

**[LUTHER]**  
Ended the world.

494  
00:25:17,599 --> 00:25:20,018

**[LUTHER]**  
Or we will in seven days from now,  
according to Five.

495  
00:25:20,101 --> 00:25:22,062

**[ALLISON]**  
-What?

**[LUTHER]**  
Doomsday.  
[chuckles]

496  
00:25:23,480 --> 00:25:26,691  
[slow mariachi music plays]

**SCENE CHANGE**

**BACK TO THE MEXICAN CONSULATE**

497  
00:25:30,570 --> 00:25:32,989  
[overlapping chatter]

498  
00:25:38,161 --> 00:25:39,955  
[DIEGO]  
I don't see Dad anywhere.

499  
00:25:40,205 --> 00:25:42,791  
[FIVE]  
Just keep an eye out  
for the Majestic Twelve.

500  
00:25:42,874 --> 00:25:44,084  
[FIVE]  
I got the upstairs.

501  
00:25:44,626 --> 00:25:47,796  
[FIVE]  
Diego, try not to do anything too stupid.

502  
00:25:47,879 --> 00:25:49,005  
[LILA]  
[chuckles softly]

503  
00:25:52,008 --> 00:25:53,426  
[DIEGO]  
(to Lila)  
Uh-uh-uh-uh.

504  
00:25:54,594 --> 00:25:56,680  
[DIEGO]  
Trying to ditch me again?

[LILA]  
What are you talking about?

505  
00:25:57,597 --> 00:25:59,057  
[DIEGO]  
Last night. Hey...

506  
00:25:59,724 --> 00:26:00,642

**[DIEGO]**

**Where'd you go?**

507  
00:26:01,059 --> 00:26:02,352

**[LILA]**

**You really want to do this now?**

508  
00:26:02,435 --> 00:26:03,603

**[DIEGO]**

**Really.**

509  
00:26:04,020 --> 00:26:04,896

**[LILA]**

**Fine.**

510  
00:26:05,564 --> 00:26:08,984

**[LILA]**

**I went to the pharmacy to buy gauze  
for your disgusting stab wound.**

511  
00:26:09,067 --> 00:26:10,360

**[LILA]**

**Is that allowed or...?**

512  
00:26:10,569 --> 00:26:12,195  
[song ends]

**[LILA]**

**As a matter of fact,**

513  
00:26:12,279 --> 00:26:14,281

**[LILA]**

**You owe me \$1.89.**

[people clapping]

514  
00:26:14,906 --> 00:26:17,242

**[LILA]**

**Or you would if I'd actually paid for it.**

515  
00:26:17,576 --> 00:26:19,744  
[melodic mariachi song playing]



516  
00:26:20,495 --> 00:26:21,496

[LILA]

They're playing our song.

Lila and Diego start dancing to the music.

517  
00:26:47,355 --> 00:26:48,857

[LILA]

Someone's got moves.

518  
00:26:49,441 --> 00:26:51,901

[DIEGO]

My father insisted on ballroom lessons.

519  
00:26:52,944 --> 00:26:55,697

[DIEGO]

[mimics Reginald]

"One never knows when the paso doble

520  
00:26:55,780 --> 00:26:59,034

[DIEGO]

will be the difference  
between life and death...

521  
00:27:00,285 --> 00:27:01,328

[DIEGO]

children."

522  
00:27:02,162 --> 00:27:04,164

[LILA]

My mum used to say something  
along those lines.

523  
00:27:04,247 --> 00:27:06,249

[DIEGO]

Yeah?

[LILA]

Switch.

524  
00:27:10,211 --> 00:27:11,046

[DIEGO]

What are you doing?

525  
00:27:11,880 --> 00:27:13,214  
**[LILA]**  
**Just follow my lead.**

526  
00:27:13,298 --> 00:27:14,257  
**[DIEGO]**  
[scoffs]

527  
00:27:14,341 --> 00:27:16,301  
**[DIEGO]**  
**Uh, honey, no. I'm the man here.**

528  
00:27:16,384 --> 00:27:18,053  
**[LILA]**  
**Shh...**

529  
00:27:30,815 --> 00:27:32,067  
**[LILA]**  
[laughs]

530  
00:27:42,285 --> 00:27:44,537  
**[LILA]**  
**Well, you are easily distracted.**

Diego notices **GRACE** standing nearby.

531  
00:27:45,038 --> 00:27:46,039  
**[DIEGO]**  
**It can't be.**

Diego leaves Lila on the dance floor and walks to where Grace is.

**SCENE CHANGE**

**A DIFFERENT ROOM INSIDE THE CONSULATE**

532  
00:27:58,051 --> 00:28:00,053  
[men murmur indistinctly]

533  
00:28:04,974 --> 00:28:05,975  
[door shuts]

Five, who was following the men, uses his powers to jump into the room.  
He's never noticed.

### SCENE CHANGE

### BACK DOWNSTAIRS WITH GRACE AND DIEGO

534  
00:28:23,243 --> 00:28:24,703  
[GRACE]  
All right. Well, bye now.

535  
00:28:32,669 --> 00:28:33,628  
[DIEGO]  
Mom.

536  
00:28:36,506 --> 00:28:38,508  
[GRACE]  
[in Texas drawl]  
Never heard that one before.

537  
00:28:40,885 --> 00:28:42,262  
[GRACE]  
Everything all right, hon?

538  
00:28:44,889 --> 00:28:46,099  
[DIEGO]  
You're real.

[GRACE]  
[chuckles]

539

00:28:46,975 --> 00:28:49,018

[GRACE]

If this is your idea of a come-on,

540

00:28:49,102 --> 00:28:50,478

[GRACE]

it's not goin' well.

541

00:28:51,479 --> 00:28:52,313

[DIEGO]

No.

542

00:28:53,565 --> 00:28:54,482

[DIEGO]

Actu... Uh...

543

00:28:54,607 --> 00:28:58,153

[DIEGO]

Uh, do... do you know a... a man named  
Sir Reginald Hargreeves?

544

00:28:58,570 --> 00:29:00,780

[GRACE]

Reggie? He's my date this evenin'.

545

00:29:02,532 --> 00:29:03,450

[DIEGO]

Your date?

546

00:29:06,661 --> 00:29:07,495

[DIEGO]

Ugh.

547

00:29:07,579 --> 00:29:09,247

[GRACE]

Do you have a problem with that?

548

00:29:09,330 --> 00:29:11,541

[DIEGO]

No. No, no, it's... it's just, uh...

549

00:29:12,125 --> 00:29:13,835

[DIEGO]

It's just a lot to process. The...

550

00:29:13,918 --> 00:29:15,462

[DIEGO]

The thought of the two of you, I...

551

00:29:15,545 --> 00:29:17,714

[DIEGO]

I can't picture that in my head.  
That is...

552

00:29:18,089 --> 00:29:19,215

[DIEGO]

That's nasty.

553

00:29:19,299 --> 00:29:20,341

[GRACE]

Uh...

[sighs]

554

00:29:20,925 --> 00:29:22,594

[GRACE]

You're a little odd, aren't you?

555

00:29:22,677 --> 00:29:24,387

[DIEGO]

-Yeah.

[GRACE]

[laughs softly]

556

00:29:24,471 --> 00:29:25,346

[DIEGO]

I mean, no.

557

00:29:26,097 --> 00:29:27,182

[DIEGO]

Uh...

558

00:29:27,515 --> 00:29:28,600

[DIEGO]

Do you know where he is?

559

00:29:29,225 --> 00:29:31,978

**[GRACE]**

He said somethin' about a quick meetin',  
and he'd be right back.

560

00:29:32,061 --> 00:29:33,313

**[GRACE]**

That was 20 minutes ago.

561

00:29:35,064 --> 00:29:36,816

**[DIEGO]**

Never good to keep a lady waiting.

562

00:29:38,193 --> 00:29:39,694

**[GRACE]**

Tell him that if you find him.

563

00:29:43,031 --> 00:29:43,990

**[DIEGO]**

Hey, uh, Grace?

564

00:29:46,868 --> 00:29:48,119

**[DIEGO]**

It was nice meeting you.

565

00:29:49,746 --> 00:29:50,622

**[GRACE]**

You too.

566

00:29:58,004 --> 00:29:58,838

**[DIEGO]**

(wondering where she is)

Lila.

567

00:30:08,431 --> 00:30:10,016

[indistinct chatter in Spanish]

**SCENE CHANGE**

**KITCHEN OF THE CONSULATE**

The three Swedes are there - dressed as waiters.

**SCENE CHANGE**

**THE FARM - KITCHEN/DINING ROOM**

568

00:30:26,032 --> 00:30:27,575

**[SISSY]**

**I don't understand.**

**[VANYA]**

**Me neither.**

569

00:30:28,993 --> 00:30:30,954

**[VANYA]**

**All I know is that these guys  
are really dangerous**

570

00:30:31,037 --> 00:30:32,664

**[VANYA]**

**and they're not gonna stop until I'm dead.**

571

00:30:32,747 --> 00:30:35,041

**[SISSY]**

**So we go to the police.**

**[VANYA]**

**No, I... I can't.**

572

00:30:35,124 --> 00:30:36,042

**[SISSY]**

**Why not?**

573

00:30:36,501 --> 00:30:37,627

**[SISSY]**

**What... What is it?**

574

00:30:38,795 --> 00:30:40,129

**[SISSY]**

**Are you in trouble with the law?**

575

00:30:40,505 --> 00:30:41,339

**[VANYA]**

**Maybe.**

576  
00:30:41,422 --> 00:30:42,340  
[SISSY]  
[sighs]

577  
00:30:43,132 --> 00:30:44,092  
[VANYA]  
It's complicated.

578  
00:30:45,552 --> 00:30:47,846  
[VANYA]  
The point is, I... I can't stay here.  
[SISSY]  
-Vanya--

579  
00:30:47,929 --> 00:30:50,849  
[VANYA]  
No, I can't risk anything happening  
to you or Harlan.

580  
00:30:50,932 --> 00:30:52,183  
[VANYA]  
I couldn't live with myself.

581  
00:30:52,267 --> 00:30:54,102  
[SISSY]  
Vanya! We could go somewhere.

582  
00:30:55,270 --> 00:30:56,229  
[SISSY]  
For a few days.

583  
00:30:57,397 --> 00:30:59,482  
[SISSY]  
We wouldn't have to tell anyone,  
not even Carl.

584  
00:31:00,859 --> 00:31:03,152  
[SISSY]  
I'll bring the gun. I'll keep you safe.

585  
00:31:05,738 --> 00:31:06,948  
[VANYA]  
You know that's not right.



586  
00:31:07,031 --> 00:31:08,741  
**[SISSY]**

**Neither is you leaving us.**

587  
00:31:13,162 --> 00:31:14,122  
[floorboard creaks]

Harlan runs outside.

Sissy and Vanya give chase.

588  
00:31:20,295 --> 00:31:21,713  
**[SISSY]**

**Harlan! Harlan, honey!**

589  
00:31:22,422 --> 00:31:24,007  
**[SISSY]**

**Harlan, get back here!**

590  
00:31:24,716 --> 00:31:25,675  
**[VANYA]**

**Harlan!**

591  
00:31:27,051 --> 00:31:29,095  
**[SISSY]**

**-Harlan!**

**[VANYA]**

**Harlan!**

592  
00:31:29,554 --> 00:31:30,763  
**[SISSY]**

**Which way did he go?**

593  
00:31:32,390 --> 00:31:33,474  
[both panting]

594  
00:31:33,558 --> 00:31:35,643  
**[SISSY]**

**I'll check the barn, you go that way.**

**[VANYA]**  
We'll find him, okay?

**INSIDE THE BARN**

595  
00:31:35,727 --> 00:31:36,728  
**[SISSY]**  
Harlan!

**A FOREST NEARBY**

**[VANYA]**  
Harlan!

596  
00:31:38,438 --> 00:31:39,272  
**[SISSY]**  
Harlan!

597  
00:31:41,482 --> 00:31:42,525  
**[VANYA]**  
Harlan!

598  
00:31:44,527 --> 00:31:45,528  
**[SISSY]**  
Harlan?

**NEAR A SMALL LAKE/POND**

599  
00:31:49,198 --> 00:31:50,366  
**[VANYA]**  
Harlan!

600  
00:31:50,450 --> 00:31:51,659  
[water splashes]

601  
00:31:52,785 --> 00:31:54,329  
**[VANYA]**  
Harlan?  
[soft splashing]

602  
00:31:56,289 --> 00:31:57,332

**[VANYA]**

**Harlan!**

603  
00:31:57,874 --> 00:31:59,417

[frogs croaking]

604  
00:31:59,500 --> 00:32:00,543

[panting]

605  
00:32:02,253 --> 00:32:03,463

**[VANYA]**

(noticing Harlan's toy bird floating on the water)

**Oh, my God.**

606  
00:32:03,922 --> 00:32:05,423

**[VANYA]**

**Harlan!**

607  
00:32:06,758 --> 00:32:08,760

[panting]

608  
00:32:13,264 --> 00:32:15,308

[takes steady breaths]

Vanya closes her eyes and slows her breath.

She's trying to use her powers.

609  
00:32:15,391 --> 00:32:18,186  
[high-pitched tone softly resonates]

610  
00:32:21,731 --> 00:32:23,733  
[high-pitched thrumming]

611  
00:32:29,280 --> 00:32:31,950  
[dramatic instrumental music playing]

612  
00:32:45,630 --> 00:32:48,007  
[water whooshing]

The lake water begins receding - moving away from shore - as if a soundwave is making it happen. A sound wave caused by Vanya's powers.

A beam of light comes from Vanya's chest - her eyes turn white. The water is revealing what lies beneath.

613  
00:32:53,513 --> 00:32:55,556  
[gasping breaths]

614  
00:32:57,141 --> 00:32:58,184  
[gasps]

Vanya notices Harlan lying motionless and not breathing on the bottom - surrounded by dead fish and other trash - similar to what you would find at the bottom of a small lake/pond.

615  
00:32:58,559 --> 00:32:59,519  
[VANYA]  
Harlan!

616  
00:33:07,151 --> 00:33:08,653  
[Vanya grunting]

617  
00:33:21,874 --> 00:33:23,876  
[VANYA]  
[gasping]

She picks up Harlan, and walks him back to the shore. The water still motionless - nearly frozen in time.

When Vanya and Harlan are back on shore, the water collapses - back to its normal state.

Harlan is motionless and not breathing.  
Vanya begins to perform CPR on the boy.

618  
00:33:25,586 --> 00:33:27,588  
[VANYA]  
[exhales softly]

619  
00:33:30,049 --> 00:33:31,926

**[VANYA]**  
[whimpering]

She's giving chest compressions, but nothing is working.  
Harlan is turning blue - no oxygen is getting into his system.

620  
00:33:34,053 --> 00:33:34,887

**[VANYA]**  
No!

621  
00:33:36,514 --> 00:33:37,974

**[VANYA]**  
[exhaling]

Harlan is not moving.

Vanya continues CPR.

622  
00:33:38,057 --> 00:33:40,059  
[sounds fading]

623  
00:33:40,727 --> 00:33:43,229  
[melancholy piano melody plays]

Then, with one breath, unbeknownst to Vanya she breaths something in  
Harlan that sparkles and lights up. The "magic" breath enters Harlan's  
body - glowing.

624  
00:33:49,861 --> 00:33:52,030  
[dramatic orchestral music playing]

625  
00:33:52,113 --> 00:33:53,990  
[sounds muted]

Then, in a moment, this:

626  
00:34:00,496 --> 00:34:02,790

**[HARLAN]**  
[gasping, coughing]

627  
00:34:03,499 --> 00:34:04,333  
[VANYA]  
[gasps]

628  
00:34:05,960 --> 00:34:09,380  
[VANYA]  
-Oh, my God! You're okay. You're okay.

[HARLAN]  
[coughing]

629  
00:34:09,464 --> 00:34:12,592  
[SISSY]  
Harlan! Harlan! Harlan!

630  
00:34:12,675 --> 00:34:14,635  
[VANYA]  
-He's okay. He's okay.

[SISSY]  
[sobbing]

631  
00:34:15,344 --> 00:34:17,346  
[SISSY]  
Oh, my baby! Oh, my baby!

632  
00:34:20,975 --> 00:34:23,019  
[SISSY]  
[whispers]  
(looking at Vanya)  
Thank you. Thank you.

633  
00:34:25,104 --> 00:34:26,481  
[SISSY]  
Oh, baby.

**SCENE CHANGE**

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

Phil, the landlord, is fixing the huge hole Luther made in the wall.

634

00:34:38,117 --> 00:34:40,328  
[soft tapping, scraping]

Luther enters the room.

635

00:34:47,210 --> 00:34:48,878  
[LUTHER]

Uh, yeah, I was...

636

00:34:48,961 --> 00:34:50,797  
[LUTHER]

-gonna tell you about that.

[PHIL]

-You need to go.

637

00:34:50,880 --> 00:34:52,715  
[LUTHER]

Phil, I'll pay for it, okay?

638

00:34:52,799 --> 00:34:54,717  
[LUTHER]

-Whatever it costs.

[PHIL]

-It's not about the wall, Luther.

639

00:34:54,801 --> 00:34:55,843  
[LUTHER]

Well then, what is it?

640

00:34:55,927 --> 00:34:58,387  
[PHIL]

You're on Ruby's shit list,  
and I don't wanna be.

641

00:34:58,805 --> 00:35:00,431  
[PHIL]

-I'm real sorry.

[LUTHER]

-Phil.

642  
00:35:00,515 --> 00:35:02,934  
**[LUTHER]**  
-Come on, man, it's me.

**[PHIL]**  
[sighs]

643  
00:35:03,142 --> 00:35:04,310  
**[PHIL]**  
Gotta be out by 3:00.

Phil leaves the room.

644  
00:35:04,393 --> 00:35:05,269  
**[LUTHER]**  
Phil...

645  
00:35:07,939 --> 00:35:08,815  
**[LUTHER]**  
Great.

646  
00:35:12,151 --> 00:35:13,361  
**[LUTHER]**  
[sighs]

### SCENE CHANGE

### ELLIOTT'S HOME OFFICE

647  
00:35:15,780 --> 00:35:18,241  
[door unlocking]

648  
00:35:20,368 --> 00:35:21,494  
**[ELLIOTT]**  
Whoa.

649  
00:35:21,577 --> 00:35:23,788  
**[ELLIOTT]**  
You're f... uh, from the alley.



650  
00:35:24,330 --> 00:35:25,498  
[LUTHER]  
Uh...

651  
00:35:25,748 --> 00:35:27,291  
[LUTHER]  
I'm looking for Five.

652  
00:35:27,542 --> 00:35:29,252  
[ELLIOTT]  
Uh, he went out.

653  
00:35:30,837 --> 00:35:32,171  
[LUTHER]  
He say where he was going?

654  
00:35:33,381 --> 00:35:34,382  
[ELLIOTT]  
Um...

655  
00:35:35,842 --> 00:35:37,718  
[ELLIOTT]  
He's with your other brother.

656  
00:35:37,802 --> 00:35:40,138  
[LUTHER]  
Who, Diego?  
I thought he was in the asylum.

657  
00:35:40,513 --> 00:35:41,639  
[ELLIOTT]  
Uh, he escaped.

658  
00:35:44,892 --> 00:35:45,935  
[LUTHER]  
He say when they'd be back?

659  
00:35:48,396 --> 00:35:49,438  
[ELLIOTT]  
Not sure.

660  
00:35:51,983 --> 00:35:52,817  
**[LUTHER]**  
Okay.

661  
00:35:54,443 --> 00:35:56,070  
**[LUTHER]**  
[sighs heavily]

662  
00:35:59,115 --> 00:36:01,367  
**[LUTHER]**  
[exhales slowly]

663  
00:36:01,450 --> 00:36:03,452  
**[ELLIOTT]**  
[chuckles]  
Bad day, huh?

664  
00:36:03,911 --> 00:36:04,787  
**[LUTHER]**  
Yep.

Luther looks over to a cylinder of nitrous oxide. That's the stuff the dentist gives you to calm your nerves and helps cope with the pain of having dental work done. It can pretty much make you high.

665  
00:36:11,752 --> 00:36:12,920  
**[ELLIOTT]**  
You want some nitrous?

Luther seems intrigued.

#### SCENE CHANGE

#### THE FARM - LATER THAT NIGHT

666  
00:36:21,637 --> 00:36:22,805  
**[SISSY]**  
Harlan's finally down.

667  
00:36:22,889 --> 00:36:24,390  
**[SISSY]**  
[takes deep breath]

668  
00:36:24,807 --> 00:36:25,766  
**[VANYA]**  
Where's Carl?

669  
00:36:26,934 --> 00:36:28,060  
**[SISSY]**  
Business in Waco.

670  
00:36:29,729 --> 00:36:30,730  
**[SISSY]**  
Back tomorrow night.

671  
00:36:34,108 --> 00:36:35,193  
**[SISSY]**  
I've been thinking,

672  
00:36:35,276 --> 00:36:38,237  
**[SISSY]**  
best not tell him about Harlan and all.

673  
00:36:38,321 --> 00:36:39,363  
**[SISSY]**  
It'd just upset him.

674  
00:36:43,284 --> 00:36:44,243  
**[SISSY]**  
[sighs]  
(takes a sip from a glass of hard liquor)

675  
00:36:44,327 --> 00:36:45,870  
**[SISSY]**  
[voice trembles]  
What a day, huh?

676  
00:36:46,245 --> 00:36:47,455  
**[SISSY]**  
[sobbing]

677  
00:36:47,538 --> 00:36:48,706  
[VANYA]  
Hey.

678  
00:36:48,789 --> 00:36:51,542  
[VANYA]  
-Hey. Hey, hey, hey...  
[gasping breaths]

679  
00:36:51,626 --> 00:36:53,002  
[SISSY]  
If you hadn't been there--

680  
00:36:53,085 --> 00:36:54,253  
[VANYA]  
But I was.

681  
00:36:54,420 --> 00:36:57,173  
[VANYA]  
-And the doctor said he's gonna be fine.

[SISSY]  
-I know, I know, I just...

682  
00:36:57,256 --> 00:36:59,508  
[SISSY]  
I just keep... keep seeing him  
lying there.  
[gasping]

683  
00:36:59,592 --> 00:37:01,552  
[SISSY]  
-I thought he was-

[VANYA]  
-He pulled through.

684  
00:37:02,595 --> 00:37:03,930  
[VANYA]  
He's an amazing kid.

685  
00:37:05,890 --> 00:37:07,350  
[SISSY]  
[sniffles]

[VANYA]

-Except for that obsession

686

00:37:07,433 --> 00:37:08,267

[VANYA]

with Mr. Pickles.

687

00:37:08,351 --> 00:37:10,895

[VANYA]

-That is a true nightmare.

[SISSY]

[laughing]

688

00:37:10,978 --> 00:37:12,521

[VANYA]

[chuckles]

[SISSY]

[sniffles]

689

00:37:12,605 --> 00:37:13,981

[SISSY]

[unsteady chuckle]

690

00:37:17,526 --> 00:37:18,611

[SISSY]

(to Vanya - referring to her glass of liquor)

Where's yours?

691

00:37:24,116 --> 00:37:25,076

[VANYA]

I should leave.

692

00:37:26,118 --> 00:37:29,163

[melancholy piano melody plays]

693

00:37:30,873 --> 00:37:32,875

[SISSY]

[breath trembles]

694

00:37:36,045 --> 00:37:37,546

[SISSY]

Do you know what it's like...

695

00:37:40,216 --> 00:37:42,301

[SISSY]

when you have a man who can't see you...

696

00:37:44,428 --> 00:37:46,430

[SISSY]

a son who won't talk to you?

697

00:37:51,435 --> 00:37:52,979

[SISSY]

Your life gets small.

698

00:37:56,732 --> 00:37:58,734

[SISSY]

A little smaller every day.

699

00:38:02,905 --> 00:38:05,908

[SISSY]

[voice quavers]

And you don't even notice  
the box that you're in...

700

00:38:08,411 --> 00:38:09,578

[SISSY]

[breath trembles]

701

00:38:09,662 --> 00:38:12,665

[SISSY]

...until someone comes along  
and lets you out.

[quiet sob]

702

00:38:16,711 --> 00:38:17,753

[SISSY]

You tell me...

703

00:38:19,463 --> 00:38:20,881

[SISSY]

how you let her go.

[gasping sob]

704

00:38:21,507 --> 00:38:23,634

[SISSY]

-Tell me, and I'll do it.

**[VANYA]**

Sissy, I can't--

Sissy leans in and kisses Vanya - a long steady kiss.

They break away, but remain close, after several seconds.

705

00:38:37,148 --> 00:38:38,524

**[SISSY]**

Then tell me to stop.

Vanya takes the glass from Sissy, places it on the table, and the two kiss passionately.

706

00:38:45,156 --> 00:38:46,490

**[SISSY]**

[groans softly]

#### SCENE CHANGE

#### ALLISON'S HOME

707

00:39:03,215 --> 00:39:05,634

[knocking at door]

708

00:39:11,682 --> 00:39:12,600

**[ALLISON]**

Ray?

(opens the door, but it's not Ray)

709

00:39:13,893 --> 00:39:15,269

**[KLAUS]**

¡Hola!

710

00:39:16,562 --> 00:39:19,774

**[KLAUS]**

¿Está... Allison...

He's drunk. Very, very drunk.

711  
00:39:20,316 --> 00:39:21,942

**[KLAUS]**  
en casa buena?

712  
00:39:22,568 --> 00:39:25,029

**[KLAUS]**  
[inhales deeply]

**[ALLISON]**  
-Oh, sweet Jesus.

713  
00:39:25,112 --> 00:39:28,991

**[KLAUS]**  
[slurring]  
I just need a place to crash  
for one night.

714  
00:39:29,700 --> 00:39:30,534  
[door closes]

715  
00:39:30,618 --> 00:39:33,996

**[ALLISON]**  
Couch is all yours.

**[KLAUS]**  
Don't go chasing waterfalls.

716  
00:39:34,080 --> 00:39:39,502

**[KLAUS]**  
I mean, stick to the rivers and the lakes  
that you're used to, bitches.

717  
00:39:49,053 --> 00:39:50,262

**[KLAUS]**  
[sighs softly]

Klaus passes out on the couch.

Allison covers him with a blanket.



SCENE CHANGE

ELLIOTT'S HOME

Luther and Elliott are inhaling nitrous and getting stoned.

718

00:40:00,898 --> 00:40:03,901

[Marva Whitney's "Unwind Yourself" plays]

719

00:40:04,652 --> 00:40:06,237

[muffled moan]

720

00:40:06,654 --> 00:40:08,239

[LUTHER]

[slo-mo giggling]

721

00:40:08,322 --> 00:40:10,157

♪ Unwind yourself ♪

722

00:40:10,241 --> 00:40:12,326

[LUTHER / ELLIOTT]

[distorted laughter]

723

00:40:12,410 --> 00:40:15,913

♪ Come on and turn that soul loose  
Come on, baby ♪

724

00:40:15,996 --> 00:40:18,499

[laughter continues]

-♪ Unwind yourself ♪

725

00:40:19,458 --> 00:40:21,961

[LUTHER]

[hysterical chuckle]

Oh, God.

[gas hissing]

726

00:40:22,044 --> 00:40:23,295

[ELLIOTT]

[giggles]

727  
00:40:23,379 --> 00:40:25,339  
[LUTHER]  
I should've been doing this  
my whole life.

728  
00:40:25,423 --> 00:40:26,257  
[ELLIOTT]  
Yeah.

729  
00:40:26,715 --> 00:40:30,094  
[ELLIOTT]  
It just,  
it makes everything better, right?

730  
00:40:30,177 --> 00:40:31,011  
[LUTHER]  
Yeah.

731  
00:40:31,095 --> 00:40:32,346  
[ELLIOTT]  
[inhales deeply]

732  
00:40:33,764 --> 00:40:35,391  
[LUTHER]  
How'd you get all this stuff?

733  
00:40:35,474 --> 00:40:37,935  
[ELLIOTT]  
[sputters]  
[giggling]

734  
00:40:38,018 --> 00:40:39,270  
[ELLIOTT]  
My dad...

735  
00:40:40,020 --> 00:40:41,021  
[ELLIOTT]  
was a dentist.

736  
00:40:41,105 --> 00:40:43,107  
[LUTHER]  
Oh.  
[giggling]

737  
00:40:43,190 --> 00:40:47,111  
[ELLIOTT]  
He left me this place in his will  
when he died.  
[laughing]

738  
00:40:49,822 --> 00:40:52,366  
[LUTHER]  
You know, uh, my dad died, too.

739  
00:40:53,784 --> 00:40:55,202  
[LUTHER]  
He left me on the moon.

740  
00:40:55,286 --> 00:40:57,037  
[both cackling]

741  
00:41:00,499 --> 00:41:03,002  
[ELLIOTT]  
[giggles, splutters]

742  
00:41:03,085 --> 00:41:05,004  
[LUTHER]  
Aah...

[ELLIOTT]  
At least you went places.

743  
00:41:05,087 --> 00:41:06,046  
[ELLIOTT]  
[panting]

744  
00:41:06,130 --> 00:41:09,175  
[ELLIOTT]  
I don't leave the house  
except between 9:00 and 10:00 a.m.

745  
00:41:09,258 --> 00:41:10,801  
[ELLIOTT]  
Monday through Friday,

746  
00:41:10,885 --> 00:41:13,220  
[ELLIOTT]  
and when it's daylight on Wednesday.

747

00:41:13,304 --> 00:41:15,306

[LUTHER]

Why?

[ELLIOTT]

I have my reasons.

748

00:41:17,433 --> 00:41:19,810

[LUTHER]

You are super weird.

[ELLIOTT]

-What?

749

00:41:19,894 --> 00:41:22,313

[LUTHER]

You are so weird.

[ELLIOTT]

Well...

750

00:41:22,897 --> 00:41:25,816

[ELLIOTT]

you... you're an alien from the future,

751

00:41:25,900 --> 00:41:27,693

[ELLIOTT]

and you look like an ape.

752

00:41:27,776 --> 00:41:29,778

[gas continues hissing]

753

00:41:31,405 --> 00:41:32,239

[LUTHER]

I do.

754

00:41:34,575 --> 00:41:36,410

[LUTHER]

[straining]

I do.

[ELLIOTT]

You could snap...

755  
00:41:36,494 --> 00:41:37,411  
[LUTHER]  
I know.

756  
00:41:40,122 --> 00:41:40,998  
[LUTHER]  
You know,

757  
00:41:41,081 --> 00:41:43,792  
[LUTHER]  
in the last 12 hours, I lost a fight,

758  
00:41:43,876 --> 00:41:44,919  
[LUTHER]  
my job,

759  
00:41:45,252 --> 00:41:48,047  
[LUTHER]  
and the woman that I love  
loves someone else.

760  
00:41:48,130 --> 00:41:49,715  
[LUTHER / ELLIOTT]  
[laughing hysterically]

761  
00:41:49,798 --> 00:41:51,258  
[LUTHER]  
I mean, what is that?

762  
00:41:52,092 --> 00:41:54,220  
[ELLIOTT]  
My wife left me

763  
00:41:54,762 --> 00:41:56,138  
[ELLIOTT]  
for my best friend

764  
00:41:56,222 --> 00:41:58,516  
[ELLIOTT]  
on our tenth anniversary.

765  
00:42:01,852 --> 00:42:03,020

[LUTHER]

Don't worry, okay?

766  
00:42:04,605 --> 00:42:06,524

[LUTHER]

[distorted]

She'll be dead in seven days.

767  
00:42:07,191 --> 00:42:08,442

[ELLIOTT]

Oh...

[whimpers]

768  
00:42:09,652 --> 00:42:10,736

[LUTHER]

We all will.

769  
00:42:11,612 --> 00:42:13,614

[LUTHER / ELLIOTT]

[distorted cackling]

**BACK AT THE MEXICAN CONSULATE**

**MEETING ROOM WITH THE MAJESTIC 12**

Five is hiding in a closet in the same room, listening to the conversation.

770  
00:42:18,786 --> 00:42:21,622

[MAN]

The president is continuing  
to make inquiries into Roswell

771  
00:42:21,705 --> 00:42:23,457

[MAN]

and the other crash sites, gentlemen.

772

00:42:23,541 --> 00:42:26,961

[MAN]

And, as you know, we cannot allow him  
to get his nose into our business.

773

00:42:27,378 --> 00:42:30,422

[MAN]

I've confirmed the motorcade will indeed  
be turning left on Elm Street.

774

00:42:30,506 --> 00:42:31,715

[MAN]

We'll have our people in place.

775

00:42:31,799 --> 00:42:34,843

[REGINALD]

Gentlemen, this plan of yours  
seems ill-timed.

776

00:42:34,927 --> 00:42:36,220

[MAN #2]

It's going to be a turkey shoot.

777

00:42:36,929 --> 00:42:38,138

[soft clatter]

Reginald hears this and turns his attention to the closet where Five is  
hiding.

778

00:42:40,182 --> 00:42:41,517

[FIVE]

[whispers]

Dad?

[REGINALD]

Shh.

Reginald picks up an iron poker from the fireplace and walks toward the  
closet.

779

00:42:58,951 --> 00:43:00,869

[slats clattering]

Reginald starts violently poking through the slats in the closet door.

After a moment, he opens the door.

Five is gone. He jumped moments earlier.

#### SCENE CHANGE

#### HALLWAY JUST OUTSIDE THE MEETING ROOM

780  
00:43:04,707 --> 00:43:05,749

[FIVE]

[exhales sharply]

781  
00:43:07,626 --> 00:43:08,836

[FIVE]

Shit.

Five notices a Swede - Otto - standing behind him. He's come to fight.

The fight begins.

782  
00:43:09,628 --> 00:43:10,796

[Five grunts]

783  
00:43:13,549 --> 00:43:16,010

[Five straining]

784  
00:43:18,137 --> 00:43:19,847

[Five groans]

The Majestic 12 can hear the commotion in the hallway.

[low murmurs]

785  
00:43:21,765 --> 00:43:22,808

[energy whooshes]



786  
00:43:25,477 --> 00:43:26,604  
[energy sputtering]

787  
00:43:29,565 --> 00:43:30,774

**[FIVE]**

Oh, shit.

Otto punches Five right in the face.

### BACK INSIDE THE MEETING ROOM

788  
00:43:30,899 --> 00:43:32,735  
[impact thud nearby]

**[HILLENKOETTER]**

We've been compromised.

789  
00:43:32,818 --> 00:43:34,987

**[HILLENKOETTER]**

-Regroup at the backup location.

**[MAN]**

-Yes, boss.

790  
00:43:35,487 --> 00:43:37,281  
["I Was Made For Lovin' You"  
by Kiss plays]

### BACK OUTSIDE THE ROOM

### FIVE AND OTTO ARE STILL FIGHTING

791  
00:43:37,364 --> 00:43:39,366  
[Five grunting]  
[impact thuds]

Diego joins the fight. But so do the other two Swedes - Axel and Oscar.

792  
00:43:41,660 --> 00:43:42,494

**[DIEGO]**

**Five...**

793  
00:43:42,995 --> 00:43:43,871

[gasps]

794  
00:43:47,458 --> 00:43:48,417  
[impact thud]

795  
00:43:49,251 --> 00:43:50,419  
[groans]

796  
00:43:50,502 --> 00:43:54,173  
♪ Do, do, do, do, do-do-do, do, do ♪

797  
00:43:54,256 --> 00:43:57,217  
♪ Do, do, do, do, do-do-do ♪

798  
00:43:57,843 --> 00:43:59,428  
♪ Tonight ♪

799  
00:44:00,429 --> 00:44:02,389  
♪ I wanna give it all to you ♪

800  
00:44:02,473 --> 00:44:04,266  
[impact thuds continue]

801  
00:44:04,767 --> 00:44:07,770  
-♪ In the darkness ♪  
-[Diego and Five both groaning]

802  
00:44:07,853 --> 00:44:10,981  
♪ There's so much I wanna do ♪

Lila sees both Diego and Five getting beaten up.

803  
00:44:11,065 --> 00:44:12,149  
**[DIEGO]**  
**Lila!**

804  
00:44:12,483 --> 00:44:13,859  
♪ Tonight ♪  
**[DIEGO]**  
**-Help me!**

805  
00:44:15,527 --> 00:44:18,739  
**[DIEGO]**  
**-Lila! Help...** [echoing]

♪ I wanna lay it at your feet... ♪

806  
00:44:19,698 --> 00:44:22,451  
**[THE HANDLER V/O - ECHOING]**  
**Protect Number Five at all costs.**

807  
00:44:22,993 --> 00:44:25,621  
♪ ...And girl, you were made for me ♪

Lila grabs a knife that was sticking in the wall - and helps Five.

808  
00:44:25,704 --> 00:44:26,538  
[groans]

809  
00:44:27,915 --> 00:44:31,543  
♪ I was made for lovin' you, baby ♪

810  
00:44:31,627 --> 00:44:34,963  
♪ You were made for lovin' me ♪

811  
00:44:35,047 --> 00:44:38,967  
♪ And I can't get enough of you, baby ♪

812  
00:44:39,051 --> 00:44:42,638  
♪ Can you get enough of me? ♪

813  
00:44:42,721 --> 00:44:43,847  
♪ Tonight ♪

814  
00:44:43,931 --> 00:44:44,890  
[LILA]  
[grunting]

815  
00:44:45,224 --> 00:44:47,851  
♪ I wanna see it in your eyes ♪

816  
00:44:47,935 --> 00:44:49,144  
[LILA]  
[heavy grunting]  
(flipping Otto easily)

817  
00:44:49,645 --> 00:44:51,271  
♪ Feel the magic ♪

818  
00:44:51,355 --> 00:44:52,231  
[LILA]  
**You're welcome.**

819  
00:44:52,731 --> 00:44:56,110  
♪ There's somethin' that drives me wild ♪

820  
00:44:57,069 --> 00:44:59,530  
♪ And tonight ♪

821  
00:45:00,280 --> 00:45:04,034  
-♪ We're gonna make it all come true ♪

Five throws the Swede out of the second-floor window in the hallway.

[OTTO]  
[groaning]

822  
00:45:04,118 --> 00:45:07,287  
♪ 'Cause, girl, you were made for me ♪

823  
00:45:07,788 --> 00:45:10,749  
♪ And girl, I was made for you ♪

824  
00:45:12,668 --> 00:45:16,213  
♪ I was made for lovin' you, baby ♪

825  
00:45:16,296 --> 00:45:20,050  
-♪ You were made for lovin' me ♪

Lila leaves to follow Five outside - leaving Diego to fight the other two Swedes by himself.

**[DIEGO]**  
[grunts]

826  
00:45:20,134 --> 00:45:23,762  
♪ And I can't get enough of you, baby... ♪

He knocks one of them out.

827  
00:45:25,097 --> 00:45:26,348  
**[DIEGO]**  
Oh, yeah, mofo.

828  
00:45:26,932 --> 00:45:28,058  
**[DIEGO]**  
It's just you and me.

829  
00:45:28,684 --> 00:45:29,768  
**[DIEGO]**  
Show me what you got.

830  
00:45:30,853 --> 00:45:32,855  
[both grunting]

831  
00:45:33,397 --> 00:45:34,398  
**[DIEGO]**  
[shouts]

832  
00:45:35,357 --> 00:45:36,483  
**[DIEGO]**  
[growls]

833

00:45:46,452 --> 00:45:49,997

♪ Do, do, do, do, do-do-do, do, do ♪

834

00:45:50,080 --> 00:45:53,709

♪ Do, do, do, do, do-do-do ♪

835

00:45:53,792 --> 00:45:57,629

♪ I was made for lovin' you, baby ♪

**[DIEGO]**

[grunts, shouts]

836

00:45:57,713 --> 00:46:00,007

♪ You were made for lovin' me ♪

[horn honks]

Diego knocks out the other Swede.

From the second-floor window, Diego notices Reginald and Grace waiting for their chauffeur.

837

00:46:00,132 --> 00:46:01,008

**[DIEGO]**

**Dad.**

838

00:46:01,091 --> 00:46:04,261

-♪ And I can't get enough of you... ♪

[chaotic chatter]

839

00:46:04,344 --> 00:46:05,721

[song fades out]

**SCENE CHANGE**

**OUTSIDE OF THE MEXICAN CONSULATE**

Reginald and Grace are stepping into their vehicle.

840  
00:46:05,804 --> 00:46:08,098  
[approaching police siren]

From a distance, Five notices them. And shouts a passage from "Homer".

841  
00:46:12,811 --> 00:46:14,313  
[FIVE]  
[speaking Ancient Greek]

Reginald stops, and sees Five.

He hesitates a moment.

842  
00:46:17,983 --> 00:46:18,817  
[GRACE]  
Reggie.

843  
00:46:18,901 --> 00:46:20,235  
[GRACE]  
What are you waiting for?

844  
00:46:20,527 --> 00:46:21,487  
[GRACE]  
We need to go.

Reginald gets in the car, and it drives away.

845  
00:46:27,826 --> 00:46:30,245  
[GRACE]  
Who was that?

[REGINALD]  
No one important.

846  
00:46:34,124 --> 00:46:35,876  
[DIEGO]  
Was that him?

[FIVE]  
Yeah.

847

00:46:40,714 --> 00:46:43,634  
[rock violin music playing]

**CREDITS**

**END OF EPISODE #2.03**

# THE UMBRELLA ACADEMY™



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