



**THE
UMBRELLA
ACADEMY**

*"RUMOR ME"
(SEASON 2 EPISODE 6.5)*

Written by

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PREVIOUSLY ON THE UMBRELLA ACADEMY

Thirty years ago, SIR REGINALD HARGREEVES, eccentric billionaire and adventurer, adopted seven children, named them with numbers, and let a robot mother raise them while he trained them to control their emotion-based superpowers to save the world. His work resulted in a dysfunctional group of estranged siblings that came together in their thirties to prevent the apocalypse. Unable to accomplish that, they escape to 1963 Dallas, where yet another looming doomsday threatens their busy lives.

- Long before becoming a cult leader, quirky addict KLAUS accidentally traveled to the Vietnam War (1968) and fell in love with a sweet soldier, Dave, whom he watched die on the battlefield. Now that he's in 1963 with a chance to warn his lover's younger self, Klaus foretells too much, freaking the poor guy out. When Dave confesses he's already enlisted, Klaus spirals down his old path of self-destruction that begins with a lot of alcohol. Klaus's superpower: communing with the dead. His dead brother Ben is always by his side, only visible to Klaus, forced to witness all his screw-ups.

- After having botched a time-jump as a kid, NUMBER FIVE grew old and alone in a post-apocalyptic future, until one day the conniving Handler, head of a "Timeline Correction" Commission, hired him to travel through time and kill key historical figures. After reuniting with his siblings, stuck in his twelve-year-old body, his ruthless determination to save his family leads him, despite his newly found morals, to a deal with his archenemy, the now rogue Handler. Five will receive a stable time-traveling device (the suitcase) after he murders all twelve members of the Commission Board. Five's superpower: (poor) time travel & teleportation.

- During the last month spent in 1963, sweet, shy VANYA started a secret affair with Midwestern wife, Sissy. They've fantasized about running away together, but they know that Sissy's conservative husband will not make this easy. Especially after catching them kissing in his own car. Vanya's superpower: transform sound waves into physical force.

- Married to black rights activist Ray, ALLISON has just shown him her ability to "rumor" people. She can, in fact, persuade any person to do whatever she whispers to them, leaving no recollection of the intrusive action. While demonstrating her ability, overindulgent Allison loses control, exposing Ray to a scary side bound to ruin his trust.

- LUTHER is a super-strong giant with an ape-like body staying with his "rival" brother, the super agile, telekinetic DIEGO, at a trusted friend's hardware store/dentist office. They've returned from the family dinner to find him tortured to death. There's only one clue for the two simple-minded brothers: a mysterious foreign message.

TEASER

FADE IN:

EXT. A SHAU VALLEY, VIETNAM - DAY (FLASHBACK)

An instrumental version of "Free Falling by Zoe Badwi" plays.

Thick smoke slithers among several GREEN M1 HELMETS grouped all over the burnt-down ground between lush, tropical hills.

SUPER: A SHAU VALLEY, VIETNAM - 1968

BOOOOM!

Two soldiers swiftly drop behind stacked JUTE SACKS. They are DAVE KATZ (30), beautiful inside and out, and KLAUS HARGREEVES (30), the quirkiest of our seven heroes.

Helmet tilted, Klaus's breathing increases, he sips from a SILVER FLASK. Dave reaches for the helmet and fixes it.

Dave's hand lingers over his cheek until he eyes the disgusted SOLDIER (20s) beside them.

Dave recoils with fear. Klaus clocks that and turns his fear into anger in a millisecond.

KLAUS

Get back to shooting, Asshole.

DAVE

(to Soldier)

That's an order, Soldier!

Klaus looks into Dave's gentle but fierce eyes.

The Soldier yells over the rumble of a passing helicopter...

SOLDIER

Fucking queers, you'll go straight
to hell.

He positions himself behind one of the rifles fixed on the trench --

RAT-A-TAT-TAT!

He drops down right before shocked Klaus, eyes wide open.

A GRENADE falls right next to the soldier's body...

Quick on his feet, Dave grabs the device then hurls it. He shields trembling Klaus from --

SILENCE. A beat.

KLAUS
(hopeful)
Maybe it failed?

BOOM! The blast blows all kinds of debris against Dave's back.

NOISES start to fade as Klaus hyperventilates.

Dave checks they're alone and safe... He holds Klaus's cheeks...

DAVE
Look into my eyes.

KLAUS
Can't I just drink?

DAVE
Come on.

Klaus stares, loosing himself in Dave's eyes.

KLAUS
Your pupils look like tar pits.

DAVE
(amused)
Exactly. Do you see the swan
swimming in the goo?

A tiny, imaginary SWAN appears in Dave's eyes.

KLAUS
(awestruck)
It's beautiful!

Then, he refocuses on Dave. Now calmer, even serious.

KLAUS (CONT'D)
Let's run away from all this death.

DAVE
You know that's not possible.
(off Klaus's sadness)
Where would we even go?

KLAUS
To do Jäger-bombs in Bangkok?
Anything's better than this.

DAVE
What kind of bombs are those?

KLAUS
The good kind. Please?

DAVE
(smiling)
Ok. Let's do it.

BEGIN SLOW MOTION SEQUENCE

THE WAR SOUNDS around Klaus and Dave are muffled.

Klaus beams at Dave. Dave leans in then frenches the heck out of him.

A BOMB goes off right beyond their trench. Dave pushes Klaus down, and reaches for the rifle, but --

A BULLET pierces through the upper jute sack... Hitting him in the heart. His head touches the sack, his eyes close...

Klaus sits up confused, shakes him. Dave's body falls back.

END OF SLOW MOTION SEQUENCE

Explosions can be heard. Soldiers fall among burning bushes.

Realizing, Klaus explodes in a desperate cry over his lost love's body.

EXT. WHITE ROCK PARK, DALLAS - NIGHT

SUPER: Dallas, 1963

Older Klaus with shoulder-length curls daydreams by the quiet city road. He looks like a true cult leader, except for Dave's military TAGS hanging on his chest.

He stares into a BLACK CAT's wide eyes before him on the park's fencing wall.

Klaus's daydream breaks as the feline jumps onto the sidewalk then rush into the street right before a passing BUS.

WHAM!

Klaus clutches the tags, staring somberly at the dead cat.

BEN (O.S)
Shit. That's fucked.

BEN HARGREEVES (23), Klaus's dead brother and forced sidekick, frowns at Klaus choking up. Ben looks and acts like a living person to Klaus. But, his body isn't solid.

KLAUS
I'm so sorry, Kitty.

BEN
(joking)
Yeah, if you'd shown up a minute sooner, you could have saved it.

KLAUS
(realizing)
I still have time to save him.

BEN
What on earth are you babbling about this time?

KLAUS
Dave.

He takes off, Ben follows.

EXT. SUBURBAN STREET, DALLAS - NIGHT

Klaus struts down the middle of a poorly illuminated lower middle-class street. Ben rushes after him.

BEN
You can't go around changing time like that. It's selfish. You're selfish. You'll freak him out again.

KLAUS
Why don't you go for a walk, *bruder*?

BEN
I'm stuck with you, remember? Can't do much like this.

Klaus glances left and right at every single home.

BEN (CONT'D)
How do you even know where he lives?

KLAUS
 Can you stop yapping in my ear?
 (beat)
 Evidently, I've stalked him.

BEN
 Creepy but coherent.

Klaus stops in front of a small faded-yellow HOUSE, beaming.

BEN (CONT'D)
 And what you gonna do given he's
 already enlisted? Break his legs?

KLAUS
 That's a great idea!

EXT. DAVE'S HOUSE - MOMENTS LATER

Klaus climbs up the tree in the small front yard.

Ben crosses his arms down below.

BEN
 What are you doing now?

KLAUS
 The first step of the plan is to
 get Dave out of the house, away
 from his mean uncle.

Klaus settles in on a branch.

KLAUS (CONT'D)
 Then I'll charm the pants off of
 him.
 (off Ben's severe look)
 Relax. I just want him to trust me,
 so then we can figure out a way out
 of Vietnam together. I'm thinking
 either VD or addiction.

A LIGHT goes on the second floor. A SHADOW walks in. It takes
 off his pants. Klaus's eyes linger.

BEN
 Are you fucking peeping?

He looks away, blushing. Dave looks out of the window.

A SPARROW lands right in Klaus's face: a staring match begins
 between the two, until --

The sparrow pecks at Klaus's nose. He falls from the tree.

Ben laughs, while Dave runs out, toward aching Klaus, lying on his back looking up at the CYGNUS CONSTELLATION.

DAVE (O.C.)

What are you doing here? Are you
ok?

The shining stars rearrange into the shape of an UMBRELLA.

Klaus groans as the song ends with the lyrics: "...It's all good, I'm alright."

END OF TEASER

ACT ONE

INT. REGINALD HARGREEVES'S OFFICE - NIGHT

At the mahogany desk, before a BLACKBOARD with mathematic formulas and the drawing of an elevator with cables sticking out of it, sits the charming REGINALD "REGGIE" HARGREEVES (50s).

The eccentric scientist holds a phone receiver with one hand, and fixes his monocle with the other.

REGINALD

(into receiver)

The top secret experiment will take place at six am sharp.

(beat)

Don't worry, I haven't informed the boy about the time machine. His talents are all yours.

The office door creaks slightly. Reggie looks up, alarmed.

Reggie puts down the receiver, while grasping something underneath the desk: a REVOLVER in a holster.

INT. HALL - CONTINUOUS

Against the sophisticated wallpaper next to the door leans agitated GRACE (30s), Reggie's gorgeous girlfriend. She's also the exact copy of the "mother" robot that raised our seven heroes. Reggie modelled the robot's appearance to resemble his girlfriend.

Visibly upset, she kneels to pick up a PICTURE.

INSERT: Reggie under an umbrella on the lawn where JFK was shot in 1963 (*just a few days away*).

INT. REGINALD HARGREEVES'S OFFICE - CONTINUOUS

Reggie lets go of the gun and creeps to the door.

REGINALD

Grace? Is that you?

He reaches for the handle, and --

INT. HALL - CONTINUOUS

Nobody's there.

Reggie glances left and right locks the door before him.

EXT. HOTEL - NIGHT

NUMBER FIVE, a sixty-two-year-old man trapped in a pubescent body, exits the brass doors staring pensively at the HANDLER'S NOTE. He finds disheveled Grace waiting for him.

NUMBER FIVE

Mom?

GRACE

Yes, well, not really. That's eerie, don't call me that.

She looks around nervously, then notices the note.

GRACE (CONT'D)

What's that thing you looking at so sadly?

NUMBER FIVE

(unloading)

The coordinates of twelve people I've just had to agree to murder in order get my family off this timeline and off the path of a nuclear war that's going to destroy earth in a matter of days.

He exhales, relieved. Then notices Grace's alarmed look and downplays it.

NUMBER FIVE (CONT'D)

It's just a mission.

(Beat)

You don't look good.

RACE

It's Reggie.

NUMBER FIVE

What?

GRACE

First your brother gives me this.

She shows the picture of JFK Footage. Five rolls his eyes.

NUMBER FIVE

(sotto)

Diego, Diego. You mama's boy.

GRACE

And then I hear him talk about time travel secrets that he specifically said he had to keep from a little boy.

NUMBER FIVE

Hold it. Time travel?

GRACE

Yeah. He's carrying out some experiment down at the warehouses.

NUMBER FIVE

(processing)

He told me he didn't know how to get me and my brothers back to 2019. Who was he speaking to?

GRACE

I have no idea, but you people were right. He's not a good man. I thought I should warn you.

NUMBER FIVE

Thank you, Grace.

GRACE

The place has a vacuum cleaner's store in the front. You have to go through it to get to the lab. You have until six.

Five nods, steps forward then disappears into an ELECTROMAGNETIC WAVE in the ether.

Grace hails a passing taxi.

INT. TAXI - NIGHT

From the rearview mirror, a piercing STARE from a set of eyes wearing heavy but chic smokey makeup meets Grace's nervous glances.

GRACE

To the train station, please.

HANDLER/TAXI DRIVER

(cheerful)

Oh no honey, that's not where we're going.

(off Grace's shock)

I can't have you run around redirecting my best assassin away from the hit that's gonna get me my job back, now can I?

Grace's eyes open wide in terror.

HANDLER/TAXI DRIVER (CONT'D)

Reggie wasn't very impressed about the backstabbing either. Whatever happened to true love?

The horn blasts at a jaywalking ELDERLY WOMAN with a cane.

The cab barely misses her.

HANDLER/TAXI DRIVER (CONT'D)

Fucking bitch.

The angry old lady hurls the cane at the car.

INT. SISSY'S CAR - CORNFIELDS - NIGHT

A series of catchy, old-timey RADIO COMMERCIALS fill the spacious Volvo. In the back, under a cozy blanket, cuddle:

SISSY(30s), a melancholic Midwestern wife trapped in a loveless marriage, and VANYA HARGREEVES(30), a harmless, gentle soul. Until her *soundkinetic*, world-destroying ability is triggered, that is.

RADIO MAN (V.O)

... Surprise the old lady and pesky kids with an all-American cross country trip. Visit any Ford dealer today and take our brand new Ford motorhome for a spin. Don't watch the Fords go by, be a true American and drive.

SISSY

My brother-in-law has just bought one of those.

(beat)

I wish we could go on a road trip. You, me, Harlan.

Vanya sits up, excited.

VANYA
Why don't we?

SISSY
Because Carl would shoot us as soon
as we step back on his farm.

VANYA
That's not true, he'd never hurt
you.

SISSY
Yeah, you're right.

VANYA
Anyway, what I'm saying is, let's
get the van and leave for good, be
happy. You deserve it, Harlan
deserves it. Even Carl deserves a
truthful life.

Sissy smirks, intrigued.

VANYA (CONT'D)
Where does Carl's brother keep the
van?

SISSY
You want to steal a van from a
state trooper? I don't think it's
an easy thing to do.

VANYA
It's either that or do nothing and
keep living a lie.

Sissy bites her nail, thinking hard.

VANYA (CONT'D)
Look, we don't have to decide now.
Let's go and see if we can get the
key. We'll drive off into the
sunset when we're ready.

SISSY
The Van is in the barn at his
house, down by the city.

VANYA
(excited)
So it's a yes?

Sissy nods.

SISSY

We assess the situation first, ok?

VANYA

Yes, ma'am.

She kisses Sissy, then climbs into the driver's seat.

EXT. CORNFIELD - CONTINUOUS

CARL (40s), the scrawny, moody husband, watches the Volvo turn on. He enters a CAR on the passenger side, dropping his lit cigarette on the grass.

INT. TIKI LOUNGE - NIGHT

A Tiki TORCH flickers in the Hawaiian themed restaurant. Beside a tiny palm tree, TWO scary, pale brothers, the nefarious SWEDES, devour a smoked salmon served on a banana leaf.

Yellow STILETTOS and fishnets walk to their table.

A MEATBALL falls by the fancy heels. A Swede picks it up then puts it in his mouth, as his unperturbed brother stares at:

THE HANDLER (40), devious, resolute woman, formerly in charge of Timeline-preserving Commission. Wearing a gigantic, feathery FASCINATOR HAT, she serves the brothers a pyramid of meatballs with a tiny, Swedish flag on top.

The blonde hitmen grunt and begin picking at the traditional Ikea delicacy.

HANDLER

(in Swedish, subtitled)

Consider the Diego assignment suspended for now. I have a new one for you.

She flips a PICTURE onto the table:

INSERT: A boy in school-uniform, Five.

HANDLER (CONT'D)

(in Swedish, subtitled)

He will throw a hell of a tantrum, but it would be best not to kill him for now. Just make sure he doesn't go into the back. Finish your meal first, of course.

They all laugh out loud, eerily.

EXT. WHITE ROCK LAKE, DALLAS - NIGHT

Klaus and Dave's giggles echo as a soft breeze blows through the trees surrounding the pond. The wind rocks the empty Swan-shaped PADDLE BOATS by the pier.

Dave smiles at Klaus, swimming in full clothes. He looks around the lake, turning melancholic.

DAVE

My mother used bring me here every
Sunday before she --

Klaus smiles, he knew that.

KLAUS

Hey, no sadness. Come on in.

DAVE

It's freezing. You're crazy.

KLAUS

One of my best qualities.

Dave sizes him up. He's intrigued by his quirk.

DAVE

Thanks for getting me out of that
house. All my uncle talks about is
war.

KLAUS

I know...

Klaus splashes him a little. Dave splashes him back with a kick, then walks in ankle deep.

DAVE

I'm not joining your queer cult,
you know.

KLAUS

Good 'cause I'm quitting those
lunatics.

From shore, Ben screams are unheard and unseen by Dave.

BEN

(teasing Klaus)
Run as fast as you can, Kid.

KLAUS
(to Dave)
Don't listen to that nag.

Dave looks around, confused. An idea pops into Klaus's head.

KLAUS (CONT'D)
Follow me.

EXT. WHITE ROCK LAKE, DALLAS - MOMENTS LATER

Dave stands on the rotten dock, as Klaus climbs onto a Swan PADDLE BOAT.

DAVE
What if we get caught?

Klaus holds out his hand.

"All Good Things Must End" from The Little Mermaid Musical or another romantic but dramatic song plays over the boat sequence.

Dave hesitates a beat then grabs his hand.

They paddle off.

EXT. WHITE ROCK LAKE, DALLAS - LATER

The Swan boat floats in the middle of the charcoal lake.

KLAUS
You have to believe me. If you go
to Vietnam --

DAVE
(unfazed)
I die. You've said that.

Klaus closes his eyes and raises his hands --

A stream of white, smokey LIGHT shoots out of his hands into the black sky. The lights waver above them like ghostly northern lights.

DAVE (CONT'D)
What are you doing?

KLAUS
You don't see the magic lights?

He shakes his head no. Klaus leans back, defeated.

KLAUS (CONT'D)

Father told me long ago that I
would never be able to handle my skill
until I got rid of my emotions.

Dave holds his hand. Klaus lights back up.

Dave looks at the sky, awestruck.

DAVE

Oh my. How do you do that?

KLAUS

With some otherworldly help.

They keep holding hands through a ghostly show:

BEGIN MONTAGE: Handholding Magic

- Smokey trails plummet toward them. They swirl around them,
moving the boat in circles.

- Dave & Klaus laugh, happy as can be.

- Klaus rocks the boat, Dave almost falls. Klaus pulls him
back just in time as the lights soar back up.

- Silver FIREWORKS illuminate the scene.

- The lights usher the Swan boat under a WEEPING WILLOW, Dave
leans on Klaus's shoulder.

END OF MONTAGE

Dave and Klaus exchange an intense look. Klaus leans in --

Dave jolts back, upset, releasing his hand.

The lights DISAPPEAR.

DAVE

Take me back, please.

Mortified, Klaus begins to paddle back.

EXT. WHITE ROCK LAKE, DALLAS - CONTINUOUS

On the beach, Ben shakes his head at the failed kiss attempt.

BEN

Told ya.

INT. MORTY'S TELEVISION SHOP - MEZZANINE - NIGHT

An electronics store on the ground floor, but upstairs it's a disused and cluttered dentist office. At the rail, stand:

LUTHER HARGREEVES (30), super-strong, gentle giant with ape-like body hidden under the clothes, and DIEGO HARGREEVES (30), super-agile, resilient fighter. Two very different men with a strong brotherly rivalry and the same daddy issues.

They look down at the ground floor, pondering about the meaning of a big, handwritten message:

INSERT: Öga för öga.

DIEGO

We must figure out what happened before they come back for us.

LUTHER

It must have been the CIA.

DIEGO

No. I'm sure this is about JFK's assassination.

LUTHER

What would Elliot have to do with your obsession?

DIEGO

Maybe Elliot wasn't even his real name.

LUTHER

He was a loyal, although simple-minded, conspiracy
(thinking)
the-or-ist, host.

DIEGO

Yes. I know him. He's right there.

They turn to a body mutilated by torture lying in a DENTIST CHAIR. This was ELLIOT (30s) shop owner and helpful friend. A SPOON EXCAVATOR sticks out of his eye.

DIEGO (CONT'D)

We should look for an actual clue.

Luther beats his super-fast brother to the punch by grabbing the nearby cardboard BOX. A bunch of random tools, a SOMBRERO, and a CLUE board game fall on the floor.

Diego sprints to the work desk, rummages through the drawers.

LUTHER
Found it!

He proudly dangles the CLUE box at his brother.

DIEGO
I didn't mean that clue.

LUTHER
Do you think I'm stupid?

DIEGO
Yeah.

LUTHER
Fine. Then let's see who figures
out who killed Elliot first.

DIEGO
Actually, not a bad idea. That's
what the game is for, figuring out
the murderer.

LUTHER
That's what I said.

The two brothers glower at each other.

DIEGO
Bring it on, Monkey Boy.

LUTHER
Bring it on --

He thinks hard. Diego checks his non-existent watch.

Luther grabs the sombrero then puts it on Diego's head.

LUTHER (CONT'D)
Speedy Gonzalez!

Diego isn't amused.

END OF ACT ONE

ACT TWO

INT. ALLISON'S HOUSE - BEDROOM - NIGHT

Modest furniture with the warmth of rich, unprivileged values.

ALLISON HARGREEVES(30), magnetic black rights activist, finds her loving husband, the powerful communicator RAY CHESTNUT(30s) in bed reading the latest news.

Exhausted, Allison lies next to him, fully clothed. Ray doesn't even look up from the paper.

RAY

How was the family dinner?

ALLISON

Like all our family things.
Exhausting, insane, scarring.

RAY

Uh-huh...

Allison rolls on top of Ray, caresses his cheek and whispers in his ear:

ALLISON

Honey--

Ray jumps, startled.

Allison is taken aback. Then realizes.

ALLISON (CONT'D)

Did you think I was going to rumor you?

RAY

Of course not.

(re: newspaper)

I'm trying to find mention of our protest.

ALLISON

Ok.

She moves away from him. He flips though the pages.

RAY

(angry)

Nothing... There's nothing in here
about us.

ALLISON

There's your wife next to you.

RAY

I'm sorry, Honey. We'll talk
tomorrow, I promise.

He keeps flipping.

Allison stands up and heads to the open closet.

A bright red, sexy NIGHTY stands out in a whole lot of beige.

She grabs it then enters the bathroom.

EXT. WAREHOUSE - NIGHT

In the deserted industrial side of Dallas, lights of a VACUUM
CLEANERS STORE stand out at the front of a huge warehouse.

Around the corner, out of the blue, appears Five. He peeks to
see the Swedes guarding the entrance.

TWO GUARDS lie dead behind them among shattered glass from
the doors.

Five steps forward to teleport himself inside.

The sound of STATIC crackles --

Then Five realizes that he can't go through. Blue electric
waves buzz along his numerous failed attempts.

NUMBER FIVE

Fuck. Why is it not working?

His annoyance turns into blood-thirst as he pulls out a
POCKET KNIFE from his knee-high socks, glaring at the savager
blond assassins.

He hesitates, the newly found conscience annoys the hell out
of him.

NUMBER FIVE (CONT'D)

Fuuuuuck!

He pockets the weapon and marches around the building in
search of a back entrance.

EXT. VACUUM CLEANERS WAREHOUSE - BACKSIDE - MOMENTS LATER

Five walks around the corner to TRASH CANS and AIR-CON VENTS.

No doors in sight. He tries to teleport again, steps forward, blinks. Nope. Only static resistance again.

NUMBER FIVE

Fine.

He steps the opposite direction. ELECTROMAGNETIC WAVES appear.

Then he's GONE.

INT. SISSY'S VOLVO - DAY

A small farm at the edge of Dallas. Its night lights flicker just beyond a traditional, red BARN.

Vanya pulls up in the shadows between the barn and a modest family house. A feeble light illuminates the upstairs room.

SISSY

Good, he's awake.

Vanya looks up at the house, then notices Klaus's ghostly lights wavering from the city.

VANYA

What are those weird lights?

Sissy looks around the sky, sees nothing strange.

VANYA (CONT'D)

You don't see them?

The light in the house goes off.

SISSY

I gotta go now and get the keys.

VANYA

What are you going to say?

SISSY

Don't worry, I got this.

She kisses Vanya and gets out of the car.

EXT. FARM HOUSE - NIGHT

A half-asleep midwestern hunk, JERRY COOPER (30s), opens the door. He's Carl's State Trooper brother.

JERRY

Sissy? What are you doing here?

SISSY

Had to pick up Carl from the bar again.

She nods at her parked Volvo. Jerry rubs his eyes making out a shadow in the passenger seat.

SISSY (CONT'D)

He's pretty drunk. If you could give me a glass of water for the drive, I'll take him home to sleep it off.

JERRY

Sure. Come in.

INT. VOLVO - NIGHT

Vanya watches Sissy close the door behind her.

INT. BARN - NIGHT

The creaking door opens. Vanya looks around the cluttered barn. A TRACTOR and Hay balls everywhere. She eyes a brand new, silver FORD MOTORHOME parked by the opposite entrance.

INT. FARM HOUSE - NIGHT

Sissy clocks a bunch of KEYS in a bowl, next to family PHOTOS by the entrance door.

JERRY (O.S)

Boozer just like our old man... that husband of yours.

Sissy rummages through the keys, checking each label.

Sink water RUNS from the kitchen.

Too many keys in this bowl.

Sink water SHUTS off in the kitchen.

She finds the Van KEY.

JERRY (CONT'D)
(suspicious)
What are you doing?

Sissy quickly hides the key behind her back.

SISSY
(re: pictures)
Just admiring your beautiful
family.

He smiles proudly and hands her the glass of water.

SISSY (CONT'D)
Thank you. I'll bring this back on
Sunday after church.

Sissy opens the door and finds Carl standing there. Very much sober.

CARL
Hello, Brother... Sissy.

SISSY
What are you doing here?

JERRY
(confused)
You don't look that intoxicated.

Carl shoots Sissy a menacing look. She remains frozen for the longest beat, then Carl takes the glass and drinks up.

CARL
All better now. Thank you, Jerry.

He hands back the glass to Jerry then ushers Sissy toward the Volvo.

EXT. SISSY'S CAR - NIGHT

Nervous, Sissy looks around for Vanya. Carl clocks that.

CARL
Vanya wasn't here. Must have had
something to do.
(assertive)
I'll drive.

He climbs into the driver's seat. Unnerved Sissy walks to the passenger door --

INT. BARN - NIGHT

Vanya watches through the wooden wall cracks as Sissy DROPS the key then gets into the car.

EXT. BARN - CONTINUOUS

Vanya watches the Volvo drive away. Worried, she picks up the camper van key then pockets it. She turns to see --

TWO angry GOONS stand in front of her, holding crowbars.

GOON 1

This is private property.

The goons approach her.

VANYA

I'm sorry, I'll be on my way.

GOON 2

You're not going anywhere.

She runs but the goon grabs her then pushes her against the wall. He holds her up. He's too strong, she can't break free.

The other goon laughs eerily and begins to CLANK the bat against the rusty tractor.

CLANK. CLANK. Over and over.

CLANK. Vanya stops writhing. She calms, closes her eyes.

CLANK.

The constant clanking becomes the only audible sound.

Vanya opens her eyes--

Her IRISES have turned WHITE.

The goon lets her go. They both step back toward the van.

Sound waves emerge from Vanya's body, pushing the two men against the Van.

Vanya eyes turn back to normal. Once again scared, she bolts toward the ghostly lights over the city.

The goons regain their composure and run after her, as the lights disappear.

EXT. WHITE ROCK LAKE, DALLAS - CONTINUOUS

At the pier, Dave gets off the paddle boat then starts walking on the rocky beach. Klaus rushes toward him.

KLAUS
Wait. I'm sorry.

Overwhelmed, Dave stops. He SIGHS.

KLAUS (CONT'D)
I don't know what came over me. I
thought you --

Dave spins around --

Then kisses Klaus. After a millisecond of shock, Klaus gives into the kiss.

EXT. WHITE ROCK LAKE, DALLAS - PARK ENTRANCE - NIGHT

Panting Vanya runs though the metal gate then hides in the dark bushes, behind some trees.

She watches the goons run past her, toward the pier.

EXT. WHITE ROCK LAKE, DALLAS - NIGHT

On the quiet rocky beach, Klaus pulls Dave's naked chest toward his. Tight in a kiss, they roll around until Dave groans in pain.

DAVE
Sorry, rocks.

Klaus bursts into laughter, sits up.

KLAUS
Are you ok?

DAVE
I've never felt this way in my
life. This feels so...

KLAUS
Right.

DAVE
Yeah.

Klaus lights up, hopeful.

DAVE (CONT'D)

Let's run away. No war. No uncle.
Just this.

KLAUS

You have no idea how many times
I've dreamed about you saying that.
(googly eyes)
We should still get a doctor to
sign an exemption though.

DAVE

I'm supposed to see my doctor
before I leave next week.

KLAUS

Then I'll come and charm him too.

They kiss again until --

The two goons appear behind them.

GOON 1

What do we have here?

GOON 2

A couple of abominations.

Klaus and Dave jump up. Dave puts his T-Shirt back on,
shaking. Klaus steps in front of Dave.

KLAUS

We don't want any trouble.

The goons get closer, menacing looks, clenched fists.

GOON 1

Of course not, Pussies.

DAVE

We're not queer... I swear.

Klaus flinches. He frowns confused at Dave, clutching the
military tags around his neck, just as--

A goon punches Klaus in the guts, he drops on his knees. The
goon proceeds to kick him.

The other pushes Dave on the ground then starts punching him.

KLAUS

(between blows)
Leave. Him. Alone.

Blood explodes from his mouth. Dave falls unconscious --
The beach rocks begin VIBRATING on the ground around them.
From the dark path behind them two glowing WHITE EYES emerge.
Vanya's energy blast the goons off the ground --
Sending them flying into the pitch black pond.

SPLASH!

SPLASH!

Klaus drags himself to Dave.

Vanya, back to normal, runs to them.

Klaus howls over Dave.

VANYA

Klaus, pull yourself together. We
have to take him to the hospital.

END OF ACT TWO

ACT THREE

INT. HOSPITAL - RECEPTION - NIGHT

In an empty, sterile waiting area, a chipper female NURSE sits below a MEDICINE CABINET behind a counter.

Upset Klaus speaks to her over the reception counter. He's got a bruised lip.

KLAUS

If he's fine, why can't I see him?
We have important life-saving
decisions to make. Don't you want
lives to be saved?

NURSE

Again, Mr. Katz asked not to see
you. Hold on one second.

KLAUS

That's ridiculous. He'd never not
want to see me.

The nurse opens the medicine cabinet and rummages through it. Klaus clocks a bottle of lysergic acid diethylamide (LSD).

VANYA

What he means to say is... Can you
sign an exemption for David's
deployment?

KLAUS

(sotto to Vanya)
Well thought. When did I tell you
my plan?

VANYA

(sotto)
Right after the sedative. You
mumbled about finally making ghost
lights stop flashing, then you
explained your masterplan.

KLAUS

(proud)
Right. High moment for Klaus. Dad
would be proud I could finally
control my power.

VANYA

Oh, yeah. During training. I remember seeing those flashes every time you were really scared.

KLAUS

Yes. Then I'd run to the railing --

VANYA

-- And Luther had to pry you off of it.

Holding a soaked GAUZE, the nurse walks around the counter.

KLAUS

Sorry, nurse. Siblings reminiscing--

She presses the gauze on Klaus's lip. He winces.

NURSE

I'm sorry, sweet pie.

She stares at him with googly eyes, he gets an idea.

KLAUS

(flirty)

You have such a gentle touch.

VANYA

(creeped out)

Ok, you seem to be good here. I gotta go finish something important.

Klaus and Nurse ignore her. She shrugs and walks away, past Ben, who's invisible to her.

BEN

(sad, to Vanya)

Good luck, Sis.

KLAUS (O.S)

You have such beautiful hands.

Ben rolls his eyes.

NURSE

I got a manicure in the afternoon.

KLAUS

Me too.

NURSE
 (giggling)
 You're funny.

KLAUS
 Listen, is there something you can
 do about that exemption? The poor
 guy has a concussion after all.

NURSE
 He has been unfortunate. And I do
 sign medical exemptions for the
 doctor all the time...

KLAUS
 You're amazing.

The nurse is convinced.

NURSE
 I'll be right back.

INT. ALLISON'S HOUSE - BEDROOM - NIGHT

The bathroom door opens, Allison stands in the frame in her
 sexy nighty. She clears her voice.

Ray finally looks up from the paper and his jaw drops.
 Allison is happy about the reaction, she walks sensually
 toward the bed. Ray pulls his tank top off, and --

ELECTROMAGNETIC waves appear as Five steps through the ether
 to stand between them.

Ray freaks out, Allison is outraged.

ALLISON
 What the fuck? What if we were --

NUMBER FIVE
 (ignoring)
 Whatever, Sis... I need your help.
 Last chance to stop Doomsday!

He notices the nighty, unfazed by the awkward situation.

RAY
 Who the hell are you?

ALLISON
 He's my, Little Brother. Although
 not for much longer...

NUMBER FIVE

(annoyed)

First of all, I'm fifty years older than you. Second, You're correct I won't be your brother for long because we'll be dead in two days.

RAY

What now?

NUMBER FIVE

(ignoring)

I'm sorry to bother you, ok? I just really need to get into the warehouse and steal Dad's time machine.

Allison opens her mouth to speak --

NUMBER FIVE (CONT'D)

Yes, he built it, and no, I can't teleport in. I need you to rumor the guards.

ALLISON

Fine. I just hope your calculations won't bite us in the ass once again.

(to Ray)

Raincheck?

He nods, shocked by the weirdness of the situation. Allison goes back into the bathroom.

NUMBER FIVE

So... You married my sister, uh?

Five raises an eyebrow at Ray's astonished expression...

INT. MORTY'S TELEVISION SHOP - NIGHT

OVER BLACK

Laughter, drilling, suctioning can be heard before --

Several old-style TV SETS and RADIOS are revealed...

Luther and Diego sit at a small round table throwing dice and moving pieces on their 2D murder-mystery styled representation of a Manor (Clue Board Game)...

Although they are the only real people there, the simpleton minds of the brothers create visual representations of other characters to discuss and illustrate how their game plays out...

DIEGO (V.O.)

Every person in this room has the perfect motive for Elliot's murder.

The Handler shuffles poker cards in a queen of hearts themed tight DRESS and FASCINATOR.

LUTHER (V.O.)

Is it the blackjack dealer?

THE HANDLER

I'm appalled by the insinuation!
I'm not the murderer.
(eerie smirk)
This time.

Reggie, cradles a BABY MONKEY, then pretends to strangle it.

DIEGO (V.O.)

Is it the unloving father?

REGINALD

(back to rocking)
Why would I have killed that puny man?

HANDLER

Maybe you wanted to kill them and he was just in the wrong place at the wrong time.

DIEGO (V.O.)

Shhh! We're solving a case here.

A CIA AGENT, black hat and sunglasses, shoots a finger gun around the room, randomly.

LUTHER (V.O.)

Is it the CIA Agent?

CIA AGENT

I'm the fastest shooter of the far west.

LILA (30), Diego's hot girlfriend, eats Nutella with a spoon.

LUTHER (V.O.)

Is it the psycho-girlfriend?

DIEGO
Hey! She's not psycho!

LILA
This game won't help you solve a
real murder, Dumbasses.

CIA AGENT
(sotto, to Lila)
Let them figure it out.

LUTHER (V.O.)
No whispering! Go ahead, Diego.

Elliot, in an ALIEN COSTUME, screams insanely.

DIEGO (V.O.)
Or was it suicide?

He stops screaming.

ELLIOT
Why would I torture myself like
that though?

DIEGO (V.O.)
Erm... You're right, you can leave.

Elliot pirouettes his way out the door.

The remaining suspects stand around the table where Luther
and Diego play Clue.

Luther throws the dice and hits twelve, claps happily then
moves the RED PIECE into the conservatory.

LUTHER
Red is Handler, so my final guess
is The Handler...

She starts dancing in their face, snapping her fingers.

Diego moves her off.

LUTHER (CONT'D)
With the drill...

The handler stands still holding a RUNNING dentist drill.

DIEGO
That's obvious. It's sticking out
of his heart. We only need to know
the murderer.

LUTHER

Then why did we pick cards for weapons and locations?

DIEGO

Because that's how the game works.

Luther picks up a small pouch containing three randomly selected cards (one murderer, one weapon, one location) to be guessed by process of elimination.

LUTHER

But how do we know that the murderer card inside here is actually Elliot's murderer?

DIEGO

Because we assigned each card to our list of suspects.

The confused brothers stare at each other for a long beat over the DRILLING noise. They realize that what they're doing won't actually help to find the real murderer.

THE HANDLER

So? Who was it?

Luther holds his head, embarrassed.

Lila and the CIA agent laugh mockingly.

Diego throws the game in the air, upset.

The characters DISAPPEAR.

DIEGO

Well, this was useless.

INT. ALLISON'S CAR - NIGHT

The End of the World by Skeeter Davis or a different melancholic song about the end of the world plays on the radio.

Allison drives while Five sits shotgun. Five reaches over then turns off the radio --

Allison turns it back on then gives him a salty look.

Five takes out his pocket knife then fiddles with it.

ALLISON

Why did we have to drive again?

NUMBER FIVE

Because last time I teleported more than one person we all got separated in time.

ALLISON

True. So, I'm assuming that's why you want to get your hands on this time machine? To take us home safely?

NUMBER FIVE

Among other reasons... like I don't know, to save the world? Not that anybody else cares.

ALLISON

We might all be a bunch of self-absorbed assholes, but we do care.
(beat)
Deep down.

Allison turns down the radio's volume. Five smiles. Then:

ALLISON (CONT'D)

Do you think Ray can ever understand where we came from? Where I come from?

NUMBER FIVE

I doubt normal people can get us. Have you freaked him out with your rumoring power?

ALLISON

How do you know?

NUMBER FIVE

It happened before, right? With your ex?

ALLISON

Ok. I didn't think you knew that much about my life... But Ray's different.

NUMBER FIVE

Then you should try everything to make him understand. While you still have time.

Nonchalant, Five turns up the volume of the radio.

Allison smiles, touched by this version of Five.

INT. HOSPITAL - DAVE'S ROOM - NIGHT

A bruised up Dave sleeps in his hospital bed. Klaus, excited, sneaks in, holding the signed MEDICAL EXEMPTION.

He shakes Dave awake. Dave grumbles.

DAVE

What are you doing here?

KLAUS

Sorry it took me so long. I had to convince the horny nurse to let me see you. But I also got her to sign this...

Klaus dangles the exemption in Dave's annoyed face.

Despite the aches, Dave sits up to face Klaus.

DAVE

I had asked her not to let you in.

KLAUS

What? Why?

DAVE

Because, I moved up my deployment. The train leaves in two hours.

KLAUS

But you said we'd run away and be together.

DAVE

That was a mistake. I don't know what you did to me but I don't want to be with you. It's fucking disgusting.

Klaus clenches the war tags HARD.

DAVE (CONT'D)

I'm going to serve my country and fulfil my manly purpose. Just like my uncle said.

Klaus shows him the exemption again.

KLAUS

But you are excused.

Dave grabs the exemption then rips it up in Klaus's face.

INT. HOSPITAL - HALL - LATER

Tears flow down Klaus's face. He releases the tags.

Blood flows off a deep cut on his palm.

Ben looks at him worried, expecting the worst.

BEN

That was brutal. But, what if your
just not meant to change his
destiny?

Klaus glowers at him then sees the nurse walk away from the
reception area --

He rushes behind the counter.

INT. HOSPITAL - RECEPTION - NIGHT

Klaus opens the medicine cabinet, takes the gauze, wraps it
around his hand.

He grabs the bottle of LSD then unloads the whole pipette
under his tongue.

BEN

Are you insane? You could die.

KLAUS

Don't be silly. It's just LSD. Good
idea though. That could work.

Klaus stumbles off. Ben follows him.

BEN

What does it mean? Where are you
going?

KLAUS

Choo, choo! I'm going on a trip.

BEN

(realizing)
Oh, shit!

END OF ACT THREE

ACT FOUR

EXT. BARN - NIGHT

Vanya peeks at the sleeping Farmhouse then at the barn.

She pulls out the key when --

Intermittent, uneven flashes of ghostly light appear in the sky over the city. Like a moving SOS tracker on a map.

VANYA

Shit, Klaus.

She glances at her key and then stares at the Van parked in the far end of the barn.

The SOUND of a branch breaking. Vanya steps back --

BOOM!

A blast emerges from the barn's door -- Pushing Vanya backwards on the floor. The van is on fire.

Her ears begin to whistle, she pulls herself up and eyes a FIGURE watching from the dark.

She runs away, toward Klaus's light trail.

EXT. TRAIN STATION - NIGHT

Stumbling Klaus tries to walk a straight line on the deserted train tracks between platforms. This small station comprises a main BUILDING and a two outdoors platforms.

BEN

You're high as fuck. You gotta get out of the tracks!

KLAUS

Oh, so the butterflies aren't real?

Klaus looks around amazed at invisible butterflies. He stops and punches the air above him --

A FLASH of white smokey light flies up like a firework startling him.

KLAUS (CONT'D)

Is that an LSD effect too?

BEN

No, that's your ghost summoning power interacting with your intense emotions. You've been doing that since the hospital.

KLAUS

Fun times, uh? High as a kite, Dave about to die... Does that rhyme?

Klaus looks up at the roof of the station, beaming. He climbs onto the platform then runs toward the main station building.

Across from them, Vanya runs down the platform. She sees Klaus climb up the FIRE ESCAPE.

She immediately heads to the platform's PHONE BOOTH --

INT. MORTY'S TELEVISION SHOP - MEZZANINE - NIGHT

Luther and Diego gather tools in a box, cleaning up the place. Elliot's body now covered under a sheet.

DIEGO

You think Klaus could ask Elliot's ghost what happened?

LUTHER

What do you think?

DIEGO

No, right. We'll ask Five later.

The phone RINGS. Luther picks up the phone.

LUTHER

(alarmed)

Be right there.

(to Diego)

Klaus is threatening to jump off something again.

EXT. MORTY'S TELEVISION SHOP - CONTINUOUS

Rain drizzles down as Luther and Diego exit to the dark back alleyway.

Diego grabs a black, huge UMBRELLA. Luther snatches it.

He opens the umbrella to cover Diego entirely, although leaving most of his ginormous back exposed.

DIEGO
Do you think we're stupid?

LUTHER
Yeah.

EXT. STATION - ROOFTOP - NIGHT

Rain falls on Klaus, as he stands on a ledge, laughing at invisible flying bugs near a big empty space fenced in by a hip-high wall.

Vanya walks out the FIRE EXIT with Luther and Diego. They're all soaking wet.

Ben speaks even though his brothers can't hear or see him.

BEN
Thank God.

VANYA
Klaus, come down immediately.

LUTHER
Yeah man, you don't wanna get hurt.

KLAUS
Everybody stay back. I'm waiting
for Dave's train.

Diego exchanges worried looks with his siblings.

DIEGO
(to Vanya)
Who is Dave?

VANYA
His boyfriend.

DIEGO
The Vietnam guy? Didn't he die?

VANYA
He will.

DIEGO
True that hasn't happened yet.

LUTHER
What guy? Why don't I know about
this?

DIEGO
 Maybe you were too busy flirting
 with your sister to notice.

Luther points the umbrella at him.

LUTHER
 She's not technically my sister.
 And we've never actually flirted.

VANYA
 (interrupting)
 Not now guys.

Klaus clocks the umbrella.

KLAUS
 Gimme the umbrella, Moon Boy.
 Monkey Moon. Moonkey boy!

LUTHER
 Why?

Diego nudges him. He throws it over. Klaus catches it.

KLAUS
 If I threaten to jump, maybe he
 won't go to war.

LUTHER
 What does the umbrella have to do
 with that plan?

KLAUS
 (re: umbrella)
 This is to slow down the fall.

DIEGO
 (to Klaus)
 Come on, let's stop this crazy.

Diego moves toward Klaus, he steps back, almost falls, then --

A LIGHTNING strikes the umbrella. Klaus shakes for a beat.

DIEGO (CONT'D)
 (worried)
 Klaus?

Klaus screams -- A white smoke wave emanates from him,
 washing over his brothers.

Ben becomes VISIBLE. The three jump, startled.

DIEGO (CONT'D)
(To Ben)
Nice to finally see you!

LUTHER
Yeah. You look the same.

Luther reaches for him, still not solid. Vanya smile at Ben, then--

A CROWD of menacing ghosts from all eras erupt from Klaus's hands and regroup between Klaus and the others. Unlike Ben, they're transparent.

BEN
What happened?

VANYA
The lightning must have overpowered him.

DIEGO
(re: ghosts)
Think we can just walk through these guys?

BEN
I wouldn't.

LUTHER
Five! He's the only one who could teleport him to safety if he falls.

BEN
That's true --

Ben disappears.

LUTHER
Does that mean he went to get him?

DIEGO
I don't know but we should go down and see if we can catch him.

INT. ALLISON'S CAR - NIGHT

Allison pulls up by the side of the Warehouse, away from the Swedes.

Ben appears in the back seat. Allison screams.

NUMBER FIVE

What the fuck, Ben?!

BEN

I'm sorry I don't know how I got here.

ALLISON

I can't believe you're here. I've never really believed that Klaus could actually see you.

NUMBER FIVE

No one did. But now's not the time, we have half hour left to get the machine, save the world and ourselves.

Five motions to get out of the car.

BEN

Klaus is about to jump off a roof.

Both Allison and Five roll their eyes.

BEN (CONT'D)

It's not a joke this time. He's going to do it.

NUMBER FIVE

Well, Allison can rumor the guards and then come help while I get the machine.

ALLISON

The hospital is too far away, Five. Seriously.

BEN

(to Five)

You're the only one that can help.

He opens the door --

ALLISON

Are you fucking serious right now?!

NUMBER FIVE

We are all gonna die in a couple of days if I don't do this. And didn't you have a husband to reconnect with?

ALLISON
Our brother is going die in a
minute. I think that trumps
everything else.

BEN
(to Five)
We will find another way back home.

NUMBER FIVE
I have another way already! I just
didn't want to murder twelve more
people!
(beat)
Fuck you, fuck Klaus!

He gets out the car --

He steps forward then disappears into thin air.

ALLISON
I think it means he's helping.

Ben disappears, too.

Allison turns the car around then speeds off.

EXT. STATION - NIGHT

The ghosts swish eerily in the wind before Vanya.

CHOO. CHOO.

Train lights approach from afar. Under the gigantic umbrella,
Klaus scans the below platform.

It's still deserted, except for Diego moving Luther around
like a puppet to find the perfect catching spot.

Carrying a fully packed, brown BACKPACK, Dave walks on the
platform.

KLAUS
(calling out)
David!

Vanya runs out the fire exit, she knows what to do.

EXT. STATION - PLATFORM - CONTINUOUS

Confused, Dave watches Diego and Luther and then looks up to
see desperate Klaus. He glares at him then --

DAVE

You must be the brothers.

KLAUS (O.C.)

If you get on that train, I will jump.

Vanya runs to Dave.

VANYA

Dave, you must believe him. He really was in Vietnam with you in his past... And he did watch you die.

DAVE

Even if I believed that, it doesn't matter anymore.

DIEGO

Come on... He loves you, Man.

LUTHER

He just wants to save you.

The train arrives. Dave hesitates, glancing between the worried trio of brothers before him and Klaus.

The train's doors open.

Dave looks at Klaus one last time... Then boards the train.

Klaus reaches over --

KLAUS

No!

BEGIN SLOW MOTION MONTAGE: *"Spoon Full of Sugar"* by Mary Poppins plays.

- Klaus slips off the ledge, the ghosts leap toward him becoming smokey trails of light.

- Dave watches petrified through the train window.

- Klaus falls peaceful a la Mary Poppins under the umbrella, static raindrops float around him.

- Five appears around Klaus -- He hugs him then they swirl downward in a TWISTER of blue teleportation waves and ghostly lights.

- Ben appears on the platform next to Diego. Luther's arms are sticking out, ready to catch Klaus.

- Right before Luther's nose, Five and Klaus disappear.

END OF SLOW MOTION MONTAGE

BEN

That was crazy close.

Luther turns to him. Ben turns back to INVISIBLE.

END OF ACT FOUR

ACT FIVE

EXT. ALLISON'S CAR - DAWN

Allison speeds up through the city's semi-deserted streets.

EXT. STATION - PLATFORM - DAWN

Klaus and Five appear safe and sound next to Luther, Diego and Vanya. Klaus shakes Five off him, mad.

The train departs behind them.

KLAUS
(to Five)
What have you done?

NUMBER FIVE
(defensive)
You're welcome.

KLAUS
You should have let me die. I can't go through his death again. Don't you get it?! I can't.

He motions toward the fire escape. Luther pulls him back, he grabs on and hangs off Luther's strong arm for a beat. Luther puts him back down.

DAVE (O.S)
You don't know that I'll die. The future isn't written in stone.

Dave stands at the edge of the platform. Klaus turns, looks like he's seen a ghost.

NUMBER FIVE
That is correct. We change it all the time.

KLAUS
(to Dave)
You got off the train. Does that mean --

DAVE
You freaked me out that's what it means. Why on earth would you jump?

KLAUS

I actually slipped. It was slippery up there.

Dave grabs Klaus's trembling hands, looks into his teary eyes. Klaus calms.

KLAUS (CONT'D)

I'm sorry. It's all my fault in the first place.

He shakes his head "No way". They hear the tires of Allison's cars SCREECH to a halt in the parking lot.

DAVE

Don't be sorry. You are the coolest person I've ever met. You made me accept me for who I really am. I'm sorry if I was too brutal before.

Klaus sizes him up.

KLAUS

You're catching the next train, right?

DAVE

It's the right thing to do. It's not our time yet.

KLAUS

It will be in Hanoi, you'll see.

DAVE

I can't wait.

Allison runs up to the moving moment.

ALLISON

What did I miss?

KLAUS

(re: Allison)

My sister can rumor you.

(off Dave's confusion)

She can make you forget ever knowing me --

DAVE

I don't ever want to forget you.

They kiss goodbye. Five hands Diego a tissue to wipe off the tears. Luther uses his arm.

DAVE (CONT'D)

Now go, before I change my mind
again.

Luther and Five leave. Klaus turns to witness Dave's smile one last time. Allison and Vanya usher Klaus toward the parking lot.

DIEGO

(to Dave)

Whenever he'll be freaking out on
the battlefield, tell him to
imagine a swan floating in your
pupils. Our Mom used that trick to
calm us as kids.

Dave nods, grateful of the tip. Diego leaves.

EXT. STATION - PARKING LOT - NIGHT

The family gathers at Allison's car. Klaus looks at Allison.

KLAUS

Rumor me.

ALLISON

What?

Ben speaks to Klaus, unheard from the rest.

BEN

Don't do that.

KLAUS

I want to forget this night. I'm
better off not having fallen in
love with him again.

ALLISON

Are you absolutely sure?

Klaus nods. Allison holds her brother's face and wipes his tears... Then, with a broken voice...

ALLISON (CONT'D)

I heard a rumor...

His eyes go grey.

ALLISON (CONT'D)

... That you completely forgot
about the last six hours.

His eyes go back to normal.

KLAUS
Hey! Why are there weird ass
butterflies everywhere?

They all laugh in unison.

NUMBER FIVE
Because I saved your life.

KLAUS
Makes sense. Thank you, Little Bro.

Five rolls his eyes. Klaus hands him ONE DOLLAR from his pocket.

KLAUS (CONT'D)
Unlike you, I pay my debts. Go get
yourself a Fudge Nutter, Kid.

Five pockets the bill then pulls out the Handler's note off his pocket:

INSERT: The Lonely Lodger Inn, Oshkosh Wisconsin, 1982

VANYA
What's that?

NUMBER FIVE
Our last resort. Probably the last
shred of my conscience, too.

Five exhales loudly, hesitating. Then teleports out.

VANYA
(to Allison)
Does he have a conscience now?

ALLISON
I think he really does.

VANYA
(beat, then)
So, my ride blew up. Could you take
me home?

INT. SISSY AND CARL'S HOUSE - DAWN

Vanya quietly opens the door, steps into the barely lit entrance.

Carl sits on the stairs in the dark, startling Vanya.

VANYA
Sweet Jesus!

He just stares at her, creepily.

VANYA (CONT'D)
What's going on? Sissy and Harlan
ok?

CARL
They're fine.
(beat)
How about tomorrow you and I get
out of Sissy's air and go for a
ride?

VANYA
(confident)
Anything for Sissy. Let's do it.

She walks past him, up the stairs.

Off Carl, caught off guard by Vanya's confidence.

INT. ALLISON'S HOUSE - DAY

Sexy movements under the sheets.

Ray and Allison emerge, sweaty and satisfied. Allison lays
her head on his chest, but --

Ray stands up.

Allison is confused. Ray goes to grab a towel from a chest of
drawers.

RAY
Sorry, Allison. I gotta be ready in
case we get the Robert Kennedy
meeting about the sit-in.

Allison's face fills with disappointment...

INT. MORTY'S TELEVISION SHOP - DAY

Diego and Luther traipse toward the stairs.

LUTHER
We'll ask Five to solve the murder
when he gets back.

DIEGO

Yeah. But I feel like the answer is
right under my nose --

LUTHER

But you can't quite grasp it. Me
too.

They walk over the huge writing on the floor:

Öga för Öga.

INT. VACUUM CLEANERS STORE - NIGHT

The small shop looks like it's been robbed.

The Swedes dance around a makeshift MAYPOLE (A Swedish Folk Festival dance around a wooden pole). In this case a hanging dead guard substitutes the pole.

The Handler slides in wearing a black jacket made of SPARROW FEATHERS. She rings a SERVICE BELL at the counter.

The ill-tempered Swedes stop dancing.

HANDLER

(in Swedish)
Original Maypole.

They grunt as she hands them a can TUBE.

They pull out a note.

INSERT: Allison Chestnut, 75 Ellis St. South Dallas

HANDLER (CONT'D)

(in Swedish)
Your next assignment... Punch her
in the throat so she can't rumor
you.

They leave.

The Handler rings the bell seven times --

A HIDDEN DOOR opens on the back wall.

INT. WAREHOUSE - CONTINUOUS

Seven Lab TECHNICIANS stand in a row, nervously staring at...

The TELEPORTER, a big elevator-looking box with cables sticking out of all sides.

Through the porthole, Grace screams frightened.

The Handler goes to stand next to one of the technicians to reveal...

Reggie, blasé in a lab coat, his hand over a big red BUTTON.

HANDLER

Has Number Five jumped?

REGINALD

According to the fluctuations in the spacetime continuum, he has.

HANDLER

Good.

REGINALD

May I ask what the boy's purpose is?

HANDLER

I want my job back. Why are you risking your girlfriend's life?

A baby monkey, POGO, jumps around excited next to them.

REGINALD

It's a sacrifice in the name of science.

The Handler smirks at desperate Grace, who's banging her hand against the porthole's glass from inside. But her screams cannot be heard as --

An overly excited Handler moves Reggie's hand away then hits the red button...

FADE OUT.

END OF EPISODE