

Fallout

Episode 107 1/2

"The Mistake"

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Previously On Fallout:

Lucy has left her home of Vault 32 to track down Moldaver, the mysterious woman who kidnapped her father. Lucy has received the location of Moldaver, but must deliver a severed head to Moldaver if she hopes for any answers.

Maximus, a young Brotherhood of Steel member, is separately tasked with obtaining this same head or risk execution.

Currently, Maximus and Lucy have teamed up. Maximus waits at a radio tower to get picked up by the Brotherhood. He plans to distract the Brotherhood by delivering a decoy severed head. Lucy continues alone to deliver the real head to Moldaver.

The Ghoul is a bounty hunter and is responding to a bounty on this very same severed head. After several run-ins with Lucy and Max, he has also found Moldaver's location.

Currently, The Ghoul is traveling to Moldaver's location hoping to intercept the head.

Cooper Howard is The Ghoul, but 200 years in the past. During these prewar flashbacks we see Howard's life as a movie star. Cooper has been informed that his wife could be involved with shady practices at her work. He was given a listening device so that he can hear for himself, but decided to dispose of it.

Currently, he has rethought his decision, and has dug the listening device out of the garbage.

Norm is Lucy's brother and remains in Vault 32. There's an unfolding mystery between Vault 31, Vault 32, and Vault 33. Vault 31 seems to be secretly masterminding a conspiracy involving all three vaults.

Currently, Norm has gained access to Vault 31. He's hoping for answers, but who knows what he will find.

EXT. WASTELAND - DAY

LUCY grips the severed HEAD by its hair as she trudges alone through the sand swept ruins of Los Angeles.

The head is well past its expiration date and is beginning to look like beef jerky.

One ear dangles by a thread and with each step the hair clenched in Lucy's hand loosens further from the scalp.

Bur Lucy is only focused on one thing, her Pip Boy.

A map is displayed, and we all watch as her little icon gets closer to the marked destination.

The Pip Boy suddenly glitches to an error message: "LOCATION UNAVAILABLE."

LUCY

What?

Lucy smack the Pip Boy, but no change.

LUCY (CONT'D)

No, no, no-

Lucy SMACKS her pip boy, FLICKS some switches, anything to make it work.

As Lucy jostles around, we see that ear hanging off the head finally drops to the ground.

Lucy keeps moving forward, holding up her Pip Boy like it's a phone straining for reception.

She's too busy to notice a CREATURE, something big, has crawled out to sniff the fallen ear.

LUCY (CONT'D)

Come on!

She gives the Pip Boy a final SMACK and the map springs back to life displaying: "FINDING LOCATION"

LUCY (CONT'D)

Yes!

The Pip Boy loads for a moment. Then-

"LOCATION UNAVAILABLE"

LUCY (CONT'D)

No!

A RASPY HISS, from behind Lucy makes her stand up straight.

She turns around to see a giant MOLE RAT, a mutated creature that answers the question of what a rat large enough to eat a dog would look like.

LUCY (CONT'D)

Oh, hello.

Lucy begins backing up, putting her hand on her gun.

The Mole Rat SNARLS and HISSSES, its body covered in scars visible through its thin patchy fur.

It's eyes are glued to one thing-
the head.

Lucy looks at the head then back up at the creature- she knows what it wants.

LUCY (CONT'D)

I'm really sorry, but I can't let
you have-

It charges.

Lucy pulls her gun and starts firing.

The bullets hit, but the creature just absorbs them, unconcerned.

Lucy keeps firing backing up, but she stumbles-

The head breaks free from the hair clutched in Lucy's hand, and it tumbles to the ground.

The Mole Rat pushes forward SCREECHING.

Lucy's eyes narrow. She takes one last shot and-

The bullet plows straight through the Mole Rat's head. It goes limp, nose diving into the ground and skidding to a stop only steps away from Lucy and the head.

Lucy takes a BREATH. She leans down to pick up the head.

HISS.

Lucy stands up to find TWO MOLE RATS only a few yards away.

Lucy glances down at the lifeless Mole Rat body next to her.

LUCY
I'm sorry, I didn't want to, but he
really left me no choice.

One of the Rats rears up SCREECHING.

Lucy raises her gun and pulls the trigger but- CLANCK.
Nothing.

Lucy tries to re-cock the gun and the whole thing comes apart
in her hands.

Both Rats sprint forward.

Lucy fumbles with the gun pieces trying to put them back
together, but nothing is working.

She can't wait any longer and bolts.

Lucy sprints as fast as she can, gun parts still in hand with
the head under her arm. She glances back.

The Mole Rats are hot on her tail, jumping toward her
SNARLING and SNAPPING at the air.

LUCY
Oh god oh god oh god oh god!

EXT. DESTROYED TOWN - CONTINUOUS

Lucy sprints around the corner of a crumbling building.

One rat follows around the corner, the other BURSTS through
the structure in an explosion of dust and rubble.

Lucy SCREAMS as debris shoots past her.

LUCY
I'm sorry!

Lucy fumbles with the pieces of the gun, but all the parts
look practically the same.

LUCY
Just go back together!

She fumbles more, but its like trying to solve a Rubik's cube
for the first time.

Lucy's foot slips on a rock.

She goes down hard.

She rolls onto her back.

A mole rat closes in

She fumbles with her gun parts.

LUCY

Come on!

The first rat pounces, jumping into the air.

Lucy watches as the rat soars over her, blocking out the sun and—

SPLAT.

The Mole Rat completely explodes like an overfilled water balloon.

Lucy is covered in blood. Completely.

She stares straight ahead in total shock. Only her eyes aren't covered in a deep red.

SCREECH. The second Mole Rat pounces and—

SPLAT. The second rat also explodes and another wave of blood washes over Lucy.

We see MICAH, 20s yet grizzled, up on a burnt out building looking down on Lucy holding a smoking gun.

Lucy's eyes are wide with shock. She's shaking as she examines all of the blood covering her.

She looks up from her blood puddle and sees Micah a few yards away. She gives a feeble wave

He waves back.

EXT. RADIO TOWER - DAY

MAXIMUS watches as the Brotherhood of Steel's aircraft, a Veritbird, hovers far in the distance.

MAXIMUS

(to self)

What are they doing?

The craft begins its landing sequence, lowering to the ground.

MAXIMUS

What? No. I'm over here!

Maximus raises his hands, jumping and flailing trying to get the craft's attention.

MAXIMUS

I'm over here! Land over here!

But the ship is now fully on the ground and we hear the
ENGINES SHUT OFF.

MAXIMUS

Seriously?!

Maximus scoops up his DECOY SEVERED HEAD.

MAXIMUS

Have to trek all the way over there
just to probably end up being
killed.

Maximus starts his journey, heading toward an overgrown
abandoned town that separates him from the extraction point.

EXT. OVERGROWN CITY - LATER

Maximus walks down a crumbling street, flanked by the
remnants of buildings being retaken by the wild.

MAXIMUS

(roleplaying to self)
Here you go, here's the head of the
target.

Maximus pretends to hand the head to someone.

MAXIMUS

Yep, it was pretty difficult, but I
was able to do it by myself.

INT. ABANDONED BUILDING 2ND FLOOR - CONTINUOUS

We look down from our second story window and see Maximus
walking down the street. We can just barely make out the back
of a shadowy FIGURE.

The Figure is furiously sketching on a pad.

Maximus glances up—

The figure quickly moves away.

EXT. OVERGROWN CITY - CONTINUOUS

Maximus continues down the street.

MAXIMUS

What do you mean there's no artifact? That's very strange. I can't imagine how that could have happened.

Maximus pauses.

MAXIMUS

That's impossible. How could that have happened?

Maximus nods, he likes that take better. He continues forward.

MAXIMUS

Well the only thing that makes sense is if you send me back out to retrieve it.

(beat)

Well yes, I will need a new suit of power armor.

INT. ABANDONED BUILDING 1ST FLOOR - CONTINUOUS

The Figure is now watching Maximus on the same level.

We see finally what's being sketched out- a lifelike image of Maximus's face.

We look up to reveal who the figure is and it's... Cooper Howard? but how is that possible? We all know he's now The Ghoul.

He pulls the finished sketch off his pad and hurries away.

EXT. OVERGROWN CITY - CONTINUOUS

Maximus is still in his own world as he moves along.

MAXIMUS

Is it really that important what happened to my armor?

(beat)

Knight Titus died in service.

(beat)

Thaddeus as well, yes.

Maximus starts to show a little fear now.

MAXIMUS
Can everybody put their gun down?

FIGURE
Hello there!

Maximus is startled, as he turns to find the spitting image of Cooper Howard walking toward him. This person has a theatrical flair, but they don't sound like Howard.

Maximus backs up glancing around for something.

There! Maximus spots an old tire iron, a potential weapon.

FIGURE
Don't be afraid, I'm unarmed.

The figure raises his hands— not that raising your hands really proves anything.

MAXIMUS
What do you want?

FIGURE
Are you not impressed that you are meeting the real life pre-war movie star, Cooper Howard?

MAXIMUS
I don't know who that is.

FIGURE
Cooper Howard? A Man and His Dog?
The Man From Deadhorse?

MAXIMUS
Are those movies?

FIGURE
(annoyed)
Are those movies? Yes! They're classics starring Cooper Howard.
Me!

Maximus glances at the tire iron.

He begins sidestepping slowly towards it, not turning away from the Figure.

MAXIMUS
I haven't seen many movies.

FIGURE

It's fine it doesn't matter. What does matter, is now that you think that I'm world renowned pre-war actor Cooper Howard. I have a shocking surprise for you.

MAXIMUS

What's that?

Maximus continues edging toward his weapon.

FIGURE

What is I told you I wasn't actually Cooper Howard.

MAXIMUS

Okay.

Max is right next to the tire iron now. All he has to do is pick it up.

FIGURE

(annoyed)

How are you not getting this? Look.

Figure turns around and walks into the abandoned building.

Maximus takes his shot he quickly sprints to the tire iron.

He grabs it and readies it, holding it the tire iron.

Maximus just from his face and he slowly lowers the tire iron.

Maximus just stares, confused at-

Himself. Figure, has stepped back out from the building and he now looks exactly like Maximus.

FIGURE

I would just like to talk with you about a thrilling opportunity. It will only take a minute of your time.

EXT. DESTROYED CITY STREET - DAY

THE GHOUL trudges along, DOGMEAT following close behind.

They walk past several burned out cars, with radroaches CLICKING and crawling all around the steel carcasses.

Dogmeat spots one of the roaches and darts for it.

The radroach slips back into a crevice before Dogmeat can get to it.

Dogmeat's head is fully submerged in the rubble, SNIFFING at what he nearly caught.

THE GHOUL
Dogmeat, leave it.

Dogmeat pulls his head out and trots back over to the Ghoul.

Another radroach darts by and Dogmeat starts to go for it but—

THE GHOUL
Leave it.

Dogmeat leaves it. They continue along.

Dogmeat goes stiff, he sees something—

Far up ahead there's a glowing irradiated radroach.

The Ghoul sees it too.

THE GHOUL
Leave it.

Dogmeat is completely still, unable to look away.

The roach CLICKS and scratches it's head.

THE GHOUL
Dogmeat, leave it.

The roach darts—

And Dogmeat sprints after it.

THE GHOUL
Dogmeat!

Dogmeat barrels ahead—

And straight past a proximity mine.

BEEP BEEP BEEP BOOM! There's an explosion.

The ground gives out and The Ghoul attempts to dive away as the ground beneath him crumbles away.

-but he lands, just barely catching the edge. Everything below his chest dangles down into the sinkhole.

C h hands slide helplessly as he tries to grip the dusty ground. But he slips further and further into the crevice until-

INT. SUBWAY TUNNEL - DAY

The Ghoul falls the height of two stories down into a dark subterranean tunnel.

He lands HARD, right in the middle of a pair of train tracks.

Debris continues to fall from the new opening, dusting The Ghoul.

Beat.

BARK BARK. Dogmeat sticks his head over the edge of the opening, looking in and investigating.

The Ghoul COUGHS and GROANS as he slowly sits up.

THE GHOUL

Damn dog.

Dogmeat BARKS a couple more times as The Ghoul rises to his feet and dusts himself off.

THE GHOUL

That's why we fuckin' leave it.

The Ghoul investigates his surroundings.

There are "B Line" signs along the walls, and one end of the tunnel has a cave in.

THE GHOUL

(to self)

I guess an exit sign would be asking for too much.

The Ghoul begins walking down the tunnel, taking the only path available.

BARK BARK. Dogmeat watches The Ghoul.

THE GHOUL

Well maybe you should have listened.

Dogmeat watches as The Ghoul travels into the darkness.

INT. VERMONT/BEVERLY METRO STATION - MOMENTS LATER

The Ghoul walks into a abandoned metro station. The Ghoul surveys the area.

There's a warm light emanating from something on the other side and-

There! He sees an exit sign, but at closer inspection, just past a couple turnstiles there's been another cave in- no way out.

There's HYDRAULIC NOISES followed by MOTORIZED ROLLING SOUNDS, maybe an RC car?

The Ghoul rounds a pillar to find SAMANTHA, a robot that looks like a rolling garbage can with tubular arms. She has a little badge that reads: "I'm happy to help!"

SAMANTHA

(Robotic)

Tickets. Please present your ticket.

Samantha appears to be accosting a discarded soda bottle. Samantha waits for the bottle to respond.

Nothing.

SAMANTHA

Searching for ticket.

Samantha rolls over the bottle and BREAKS it. She reverses back over it and pauses.

She seems to be processing this information.

She rolls over the glass shards a couple more times just to be sure.

SAMANTHA

Ticket not found.

Samantha turns toward The Ghoul.

SAMANTHA

Tickets.

The Ghoul begins to move on when DARREN, 50s dressed like Mr. Roger's comes around the corner.

DARREN

Samantha, what is with the commotion-

Darren freezes upon the sight of The Ghoul.

DARREN

Dear god! Who are you? What do you want? Are you here to hurt us?

THE GHOUL

Easy friend, I'm just trying to find my way out of here.

DARREN

Please, just don't hurt my wife. She's my everything, I'd do anything for her. You can kill me, you can take all my food, do you like moss? I have lots of moss. Just please leave my wife.

THE GHOUL

Buddy, calm down. What's your name?

DARREN

Darren.

THE GHOUL

Alright, Darren. I'm not here to kill you or your wife.

DARREN

Where's my wife then? Samantha! Samantha? Where are you?

Samantha rolls out into the open.

SAMANTHA

Tickets. Please present your tickets.

DARREN

Samantha!

Darren runs over to Samantha and holds her tight.

DARREN

Samantha, don't scare me like that.

Darren releases Samantha and she rolls off into the darkness.

DARREN

I'm sorry I thought you were here to kill us. Where are my manners, you're guest, would you care for some moss?

THE GHOUL

I need to be on my way. If you could just point me in the direction of the exit that would be all I need.

DARREN

Point you in the direction? No no no. The exit is a very complicated path. I'll just take you there.

THE GHOUL

I'd rather you just told me.

DARREN

Nonsense.

(to Samantha)

Samantha, honey. I'm just going to walk our guest to the door.

Samantha is in the corner repeatedly running into the wall.

SAMANTHA

Tickets. Please present your ticket.

DARREN

Samantha, I-

Darren pauses as if cut off. But nobody else is talking.

DARREN

I understand that, it's just-

Samantha continues to run into the wall.

DARREN

Do we really need to get into this in front of company?

The Ghoul is rapidly losing the little patience he had.

Darren turns back to The Ghoul, forcing a smile.

DARREN

Samantha would like to show you out.

THE GHOUL

What don't you understand about this ? I don't need you to show me, just tell me.

DARREN

Sir, I am telling you that these tunnels are complex. Even before the war, few people would venture down here and brave the labyrinthine system.

Samantha begins rolling out of the station and down the open tunnel.

DARREN

Please go with her. I will not hear then end of it if you don't.

The Ghoul weighs his options, conflicted. He SIGHS, realizing it's the best option.

THE GHOUL

Fine.

DARREN

Wonderful!

CLANK.

Samantha has fallen over.

DARREN

That happens sometimes. Just help her back up and she'll be fine.

The Ghoul rubs his temples taking in all this bullshit.

EXT. COOPER HOUSE - NIGHT - FLASHBACK

We're back in time, pre-war. COOPER HOWARD squats over that pile of garbage that he fished his earpiece out of.

He examines the ear piece a little more closely. He pulls off a piece of spaghetti.

He blows it off. Then taps it against his palm and grimaces.

He slowly lifts the earpiece from his palm, and a thin strand of slime drips from the earpiece.

PRE-LAP: A phone cuts through the silence— RING RING.

INT. COOPER HOUSEHOLD KITCHEN - DAY - FLASHBACK

BARB HOWARD answers the phone.

BARB

Hello?

Cooper stands nearby at the counter sipping on a cup of coffee and reading the newspaper.

BARB

Oh hey, Bud. What's up?

Cooper glances back at Barb, then turns back to toward the paper. He's no longer reading, he's listening.

BARB

Bud, I can't really talk right now,
I- Hang on for a moment.

Barb takes the phone, exiting down the hall. We can just barely hear as she exits.

BARB

(whispers angrily)
What- What is it?

The DOOR CLOSES. Cooper looks back ensuring the coast is clear now that Barb has exited.

He quickly pulls out a folded handkerchief.

He walks toward the hallway and listens. There some barely audible MURMURS from Barb on the phone, but we can't make anything out.

Cooper unfolds the handkerchief to reveal-

the earpiece. There's a little stain next to it- this thing has still been leaking some garbage juice.

He gives it another quick polish and inserts it in his ear.

We hear STATIC.

Cooper plays with it in his ear. The STATIC gets louder.

He strains to hear, but we can only barely hear MURMURING over the STATIC.

Cooper plays with it again but-

SCREECH! Massive FEEDBACK blares out and Cooper tears the device out of his ear.

The bedroom DOOR OPENS.

Cooper stuffs the earpiece back into his pocket.

Barb walks back into the kitchen, and behind packing up her stuff.

BARB
I'm sorry, honey. I've got to head
to the office for a little bit.

Cooper is clearly still reeling, rubbing his ear. He forces a smile.

COOPER
No problem. I've got a couple
errands I have to run too.

Barb walks over and gives him a kiss.

BARB
Love you. See you in a bit.

COOPER
Yeah, love you too.

Barb exits.

Cooper pulls his earpiece back out and looks at it with annoyance.

EXT. RACHEL'S REPAIR - DAY - FLASHBACK

Cooper walks up to a storefront wearing a trench coat with the collar pulled up high.

He takes a look at the shop.

There's a big sign: "Rachel's Repair"

Painted on the window: "TVs - Radios - Mr. Handys - Home
Computing Devices - Anything!"

Howard makes his way in.

INT. RACHEL'S REPAIR - DAY - FLASHBACK

Cooper walks in to a shop stuffed to the brim with broken and well-worn electronic equipment.

RACHEL, 50s gruff, works behind the counter on a dismantled computer terminal. She doesn't look up.

RACHEL
(flat)
Welcome to Rachel's Repair.

COOPER

Hi, I have an item I was hoping you might be able to repair.

RACHEL

I can repair anything.

COOPER

Well perfect then.

Cooper places the ear piece on counter.

Rachel glances at it but only for a moment.

RACHEL

What did you do to it?

COOPER

It accidentally fell into the garbage.

RACHEL

Alright. 200. It'll be ready tomorrow.

Rachel looks up and her expression changes.

RACHEL

You're Cooper Howard.

Cooper nervously pulls the trench coat collar a little higher.

Rachel glances back down at the earpiece.

RACHEL

Worried your girlfriend is cheating on you?

Cooper doesn't answer.

RACHEL

Boyfriend?

COOPER

I'm married.

RACHEL

So your wife then?

COOPER

Nobody is cheating on anybody. Are you going to fix it or not?

RACHEL
Fine fine fine. 600. It'll be ready
tomorrow.

COOPER
You just said 200.

RACHEL
Yeah, but that was before I knew it
was for the Cooper Howard.

Cooper angrily pulls out his wallet.

EXT. WASTELAND - DAY

Lucy, still covered in blood, runs along the dusty wastes.

LUCY
Excuse me! Excuse me!

She's chasing down the mystery shooter, Micah.

Micah slows down and looks back at her.

LUCY
I just wanted—

Lucy catches up and then rests on her knees catching her
breath.

She finally stands back upright.

LUCY
I just wanted to say thank you.

Lucy sticks out her hand.

LUCY
Lucy.

Micah looks at it.

Then shakes it.

MICAH
Micah.

LUCY
Well thank you, Micah. I haven't
met many people out here who are
willing to help a stranger.

MICAH

I thought you were someone else.

LUCY

Oh... Well thank you anyway. Are you looking for someone?

MICAH

Yes, God.

LUCY

You thought I was... god?

MICAH

Only for a moment. Our group is attempting to make contact with god.

LUCY

Oh.

MICAH

Are you interested in joining us?

Lucy forces a smile like she's considering it.

LUCY

No. No thank you. No.

MICAH

Okay then.

He points to the pieces of gun she's still holding onto.

MICAH

You're going to want to fix that.

LUCY

Of course. Yeah.

Lucy begins fiddling with the gun pieces.

Micah continues on.

LUCY

Hey, wait. I uh...

Micah reaches the top of a crest. He stops and turns back to Lucy, but she is distracted by the gun pieces.

She gets it back together, but it doesn't look quite right and—

BANG. The gun goes off shooting the ground and sending up a little spray of dust.

LUCY
(to self)
Well that's not how that's supposed
to work.

She shakes off the distraction.

LUCY
My map doesn't seem to be working.
Do you know anyone nearby who could
fix it?

MICAH
Your map is fine. We have the tower
on at Satellite Junction.

Lucy begins trudging up the crest toward Micah.

LUCY
Satellite Junction? I'm sorry I
don't know what that is. What's-

She reaches the top and look down to find-

A massive satellite observation station.

LUCY
(Dumbstruck)
-Satellite Junction.

MICAH
We're going to communicate with
god.

LUCY
Do you ever turn the tower off?

MICAH
If we turned it off we could miss a
message from god.

LUCY
Right. Of course. But like if
someone really needed to turn it
off?

MICAH
I don't know. I can take you to
Preacher and you can ask, but I
wouldn't get my hopes up.

Micah heads down toward Satellite Junction and motions for Lucy to follow.

She does but Micah quickly puts his hand up to stop her.

MICAH

Hold it!

(beat)

False alarm, thought that might be
god over there, but it's just a
tumble weed.

They continue on.

EXT. SATELLITE JUNCTION - DAY

Micah and Lucy wander down the Main Street of the town.

A few of the buildings have been repurposed into typical
western establishments.

There's a saloon, doctor's office, and a Sheriff's office.

As they walk, SHERIFF, 40s with a big scar down the side of
her face, walks up to them, eyeing Lucy.

SHERIFF

Well hey there Micah. Who's your
friend?

MICAH

Just some wanderer, I'm taking her
to see Preacher.

SHERIFF

(to Lucy)

Another convert?

LUCY

Oh no. I'm just—

SHERIFF

Phew! Sorry. I'm the sheriff and I
know it's not my place to judge our
citizens but Preacher and his lot
are a lot sometimes.

(to Micah)

No offense.

MICAH

You're going to look pretty foolish
when we talk to god and show—

Sheriff turns away from Micah and continues talking to Lucy.

SHERIFF

But as sheriff it is my job to lay
down our little community's rules.
There's pretty much only one: I
don't want any trouble.

Sheriff motions to the head under Lucy's arm.

LUCY

Oh this—

SHERIFF

I don't care what you've done
elsewhere. But I don't want no
trouble here. And we don't put up
with bullshit either. If you attack
one of us you attack us all. That's
how this community survives.

LUCY

Understood.

SHERIFF

Good. Now with that said.

She gestures to the broken gun in Lucy's hand.

SHERIFF

We keep guns holstered while in
town.

LUCY

Oh, sorry.

Lucy puts the gun in her holster and—

BANG.

The gun goes off, shooting a hole through the bottom of the
holster and leaving a smoking crater in the ground.

SHERIFF

You might want to get that fixed.

LUCY

I will.

SHERIFF

Alright then. As you were.

Sheriff steps to the side and Lucy and Micah continue down
the street.

At the end of the street is the satellite array.

In front is a raised podium with a SMALL CONGREGATION, around it.

PREACHER, long flowing robes and wild eyes, stands behind the podium, BELLOWING out the good word.

Preacher sees Micah and Lucy walking toward him and calls out to them.

PREACHER

See! Brother Micah, has brought a new acolyte. Together our faith grows stronger. Our congregation becoming everyday more enticing for god above to call down and speak to us through the mighty tower.

(to Lucy)

Come child. what brings you to look for the voice of god? For through the congregation you shall find what you are looking for.

The whole congregation turns and looks to Lucy.

LUCY

I was actually just hoping you could shut the tower off? Like just for a second.

Preacher purses his lips.

PREACHER

I appear I was mistaken. We have no time for you.

Preacher turns back to his congregation.

Sheriff steps up.

SHERIFF

Come on Preacher. This is a community. You don't own the tower, you have to share it.

PREACHER

The satellite is a holy site!

Preacher and Sheriff stare each other down.

Beat.

Preacher crosses his arms, pouting.

PREACHER
Oh this is bullshit.

EXT. OVERGROWN CITY - DAY

Maximus stares with disbelief as he circles Figure, who currently looks exactly like Maximus.

MAXIMUS
I don't understand.

FIGURE
This is a once in a lifetime opportunity. Using my facial reconstruction unit you can finally be the you you've always wanted to be. Get can finally get rid of the that cartoonish nose.

Maximus touches his face, does he have a cartoonish nose?

Maximus dismisses the distraction.

MAXIMUS
I don't have time for this. I have to go.

Maximus begins to storm off, but Figure stops him.

FIGURE
Wait wait wait. Come on. Your're saying there's nothing you'd change? There's nobody you'd want to look like? You're a knight in the Brotherhood, but what about if you wanted to be the leader? You could do that. If you know what he looks like, you can make yourself look like him. Of course you'd have to disappear the real leader, but that's the easy part. With the facial reconstruction unit, your imagination is the only limit.

Maximus stops and thinks about this.

He looks down at the dummy head he's carrying. Is that thing really going to protect his life?

FLASHBACK - to episode 5 scene of THADDEUS finding out Knight Titus is dead.

THADDEUS (O.S.)
Where's Knight Titus?

Thaddeus is beyond freaked.

THADDEUS
They're going to kill you.

FLASH – to episode episode 2 scene of KNIGHT TITUS dying.

KNIGHT TITUS
You dumb motherfucker, you.

We have a clear view of Knight Titus's face.

KNIGHT TITUS
They'll kill you for this.

END FLASHBACK.

Maximus looks up at Figure.

MAXIMUS
How much would it cost if I wanted
to look like someone else?

FIGURE
How many teeth are in that head
you're carrying?

INT. ABANDONED BUILDING 1ST FLOOR – DAY

Maximus is seated in what looks like a 1950s salon chair,
with a dryer suspended over his head head.

Figure walks over.

FIGURE
Okay are you ready?

Maximus settles in the chair.

MAXIMUS
Yep.

The dryer descends all the way over Maximus's head down to
his neck.

A little computer screen swivels in front of Maximus.

The screen flips to life with a rendering of Maximus's head
on the left and sliders for different facial adjustments on
the right.

MAXIMUS
What do I do now?

FIGURE
Simple.
(points to left side of
screen)
This is your face. Over here on the
right-
(points to sliders)
is where you make an adjustment.
Are you thinking about what you
want to look like?

MAXIMUS
Yes.

He doesn't make any adjustments.

FIGURE
Some clients need some place to
start. Was this person's eyes
further or wider apart than right
now?

MAXIMUS
Uh... wider?

FIGURE
Great. Than go ahead and adjust
your slider.

Max's hand reaches out and adjust the slider on the screen.

The eyes of the face in the screen spread farther apart.

Maximus CHUCKLES.

MAXIMUS
This is weird.

FIGURE
You're doing great.

INT. ABANDONED BUILDING 1ST FLOOR - MOMENTS LATER

Maximus is still in the machine. He squirms a bit in the
chair.

The screen shows the progress on the face. It's terrible. An
absolute monstrosity. The eyes are super far apart now. The
nose is freakishly tiny, and his ears are giant.

MAXIMUS
This is really hard.

FIGURE
Some clients do find it difficult.
But just keep trying, masterpieces
take time.

Maximus adjusts a slider.

The chin becomes giant.

MAXIMUS
Shit.

Maximus pushes the screen away.

MAXIMUS
Nope. I'm done. I can't do this,
this was a stupid idea. I'm never
going to be able to make myself
look like Knight Titus.

The dryer mechanism begins BUZZING as it slowly rises.

MAXIMUS
It's fine. I'll still give you the
teeth. But I'm done.

BUZZ CLUNK. The dryer has reached the top.

We see Maximus from behind as he gets up from his chair.

MAXIMUS
I've got to go.

Maximus passes by a mirror, then stops and—

His face is hideous. He looks exactly what like the figure he
was working on.

Maximus SCREAMS.

MAXIMUS
What the fuck is this?!

Figure is picking at his nails.

FIGURE
Oh you're fine. I've seen people do
way worse.

Maximus runs over to figure and shakes him.

FIGURE

Hey! Easy!

MAXIMUS

What did you do to me?

FIGURE

I didn't do anything. I'm not responsible for you being bad at the facial reconstruction unit.

MAXIMUS

Change me back or— or—

FIGURE

If you do anything to me and your face is stuck like that forever.

Maximus holds figure for a second longer until—

Maximus drops him, figure has been backed Max into a corner.

FIGURE

One million caps.

MAXIMUS

What?

FIGURE

One million caps and I'll fix your face.

MAXIMUS

I don't have that kind of money. Nobody does.

FIGURE

Well in my experience people seem to find a way when they look how you do.

MAXIMUS

I'm telling you I don't have a million caps. Do I look like I do?

FIGURE

Get creative. What do you have access to that is worth a million? Like what about those airships you brotherhood use? Vertibirds I believe they're called?

MAXIMUS

How the hell could I get you a
vertibird?

FIGURE

Well that's the part for you to
figure out.

Maximus thinks, but nothing is coming to him.

FIGURE

Alright, well if you want to look
like this forever-

Figure gets up to leave.

MAXIMUS

Wait wait wait. I can get you a
vertibird. I just- I'm meeting the
brotherhood just a few miles away.
I'll convince them to hand over
their vertibird.

FIGURE

See that wasn't so hard.

MAXIMUS

But I'll need you to change me
back. If I show up like this
they'll think I'm a mutant and
shoot me on site.

Figure thinks about this.

FIGURE

Hmmm. No. I'm just going to go as
you. If I get the bird I'll fix
you.

Figure sits down in the machine.

MAXIMUS

No. That'll never work. You don't
know any of the brotherhood. You
don't know our ways. They'll know
something is up and you won't get
out alive. It has to be me.

Figure pauses. He weighs the pros and cons in his head.

FIGURE

Alright you make a good point.

Maximus smiles. He's confident he's going to be able to get out of this.

Figure walks over to a chest and pulls something out of one of the drawers.

It's a metal collar with a little square piece of something welded onto it.

He walks over to Maximus and starts to put it on Maximus.

Maximus recoils.

MAXIMUS

What the hell is that?

FIGURE

You've never seen one of these?
It's called the collar. You see
that little square?

(points to square in
collar)

That's a little explosive that's
controlled by a little remote. You
do something wrong and beep, beep,
beep, boom, heads gone. If you want
to set it off yourself go ahead and
tamper with it or try to take it
off.

Maximus does not like how this situation has developed.

FIGURE

Look, I'm not an idiot. If I'm
going to fix your face before
payment I'm going to need a little
insurance. Come on now, chin up.

Maximus really doesn't like this, but he slowly raises his chin.

FIGURE

Good boy.

Figure places the collar on Maximus and CLINK. Maximus winces as the collar locks into place.

INT. VAULT 31 HALLWAY - DAY

NORMAN MACLEAN looks back as he watches the huge vault door close behind him. There's no turning back now.

He makes his way down a long dark hallway.

He reaches a door and cautiously enters.

INT. DECONTAMINATION ROOM - CONTINUOUS

Norm peaks into this large, dark room. He steps in and—

SHNNK! The door shuts behind him.

Norm spins back around and tries to reopen the door. But no use.

There's another door dimly illuminated on the other side of the room.

He runs over to it, but it's clearly locked too.

He's stuck.

A projector flickers on and REVS UP as its mechanics spin to life.

It projects onto the wall an 1940s cartoon style banner that says: Welcome Back!

A warm NARRATOR, reminiscent of a 1940s Goofy short, opens the film:

NARRATOR (ON FILM)
Welcome back to Vault 31!

The film zooms out to reveal a sad looking VAULT BOY sitting underneath his welcome back banner.

NARRATOR
Now now. No need to look so glum.
Coming back to vault 31 doesn't
mean you did anything wrong.

Vault boy perks up.

NARRATOR
Although it also could.

Vault boy deflates again.

Norm walks closer to the screen.

NORM
What the...

There's a single chair in front of the screen. Norm takes a seat.

NARRATOR

Whether you're to blame or not,
it's important to remember that if
at first you don't succeed, try try
again.

Vault boy jumps up and rolls up his sleeves, enthusiastic to
give it another go.

NARRATOR

Whoa there. Let's not get ahead of
ourselves though.

Vault boy settles down. Putting his sleeves back.

NARRATOR

Very good. Now then, you've spent
quite a while outside of good ole'
Vault 31. And I'm sure it's been a
pretty interesting experience.

Vault Boy gives a smile and an enthusiastic nod.

NARRATOR

And I'm sure you've had your share
of fun out there.

Vault Boy's nods with even more enthusiasm.

NARRATOR

But do you know what you've been
exposed to outside of the safety of
Vault 31?

Vault Boy points to himself surprised.

NARRATOR

Yes you.

Vault Boy shrugs.

NARRATOR

Excessive radiation,

Vault boy pulses momentarily accompanied with the CLICKS of a
Geiger counter.

Then his head falls off.

NARRATOR

-communicable disease,

PLOINK. A spot pops up Vault boy. PLOINK PLOINK, a couple more pop up. PLOINK PLOIN PLOINK... vault boy is rapidly covered in spots.

Then his head falls off.

NARRATOR

-and advanced parasitic infection,

An identical Vault Boy walks up to our original. CRACK The original Vault Boy's torso opens up like a mouth and eats the other.

Then his head falls off and-

sprouts spider legs and crawls away.

NARRATOR

-are just a few of the many potential hazards that you've been exposed to that could affect the other inhabitants of 31. That's why every person who returns to 31 has to go through a brief quarantine period.

Fallout Boy nods in agreement at the camera, as if he's looking right at Norm.

NARRATOR

But don't think you won't be taken care of.

A light turns on behind Norm and he jumps.

NARRATOR

You'll also have access to exercise equipment-

A spotlight shines down on one corner of the room illuminating a sad looking gym set up.

It's a couple weights, a deflated yoga balls, and poorly aged / stretched out exercise bands.

NARRATOR

A games center.

A spotlight shines down on another corner. Looks like checkers and connect four.

NARRATOR

And the cous de resistance-

A spotlight snaps on in front of Norm and—

CLANK! Norm jumps as something drops down from the spotlight.

NARRATOR

Vault 31 has a brand new state of
the art food preservation system,
allowing us to serve you curated
pre-war meals.

We see the metal cafeteria tray of food that fell from the ceiling. The food is past moldy, it's petrified. So much for that state of the art system.

The rest of the lights turn on in the room.

NARRATOR

So enjoy yourself. Based on your
time outside of Vault 31 we
calculate your quarantine time to
be

(Robotic voice)

6 weeks

Norm jumps up out of seat.

NORM

6 weeks?!

Norm looks at the food again, nobody could survive on that.

NARRATOR

And you're in luck. Our system
indicates a second dweller is
quarantining in vault 32's chamber.
You two are welcome to keep each
other company. Have fun!

The projector flips off and the screen on the wall rolls up revealing a plexiglass window to another chamber.

It's a mirror image of the room Norm is currently in.

Norm looks through the window and takes it all in.

NORM

Hello? Is anybody in there?

Norm taps on the glass.

NORM

Is anybody...

Norm's eyes settle on something—

It's a dead body. The other chamber has a dead body wearing a Vault 32 jumpsuit lying in the middle of the floor.

NORM

Jesus...

A spotlight flips over the body.

CLANK- a tray of food falls from the ceiling and directly onto the dead body.

EXT. SUBWAY TUNNEL - DAY

The Ghoul is watching as Samantha rolls down a decaying subway tunnel.

SAMANTHA

Tickets. Please present your ticket.

Samantha tries to role across the tracks and--

CLUNK, she's stuck.

She pauses then tries to reverse. Her little motor WHINES As it struggles to dislodge itself.

THE GHOUL

Christ.

The Ghoul walks over pushes Samantha across the tracks.

SAMANTHA

Tickets. Please present your ticket.

THE GHOUL

There's no tickets. Nobody even rode this thing while it was still working.

Samantha rolls forward, leaving the Ghoul stewing.

THE GHOUL

(under breath)

Piece of shit.

It rolls down the long tunnels before stopping. turning to the left and then continuing forward into a maintenance corridor.

We can hear her echo her way down the corridor.

SAMANTHA (O.S.)
 Tickets. Please present your
 ticket.

The Ghoul walks down the tunnel, following Samantha.

INT. MAINTENANCE CORRIDOR - DAY

The Ghoul enters and immediately pulls his gun.

There's blood smeared all across the ground and walls.

Fingernail marks slashed through the stained walls.

What is going on here?

Samantha is already at the other end of corridor. She turns
 and enters a room.

The ghoul cautiously makes his way down the hall.

We can still hear Samantha far off in the distance.

SAMANTHA (O.S.)
 Tickets. Please present your
 ticket.

The ghoul makes it down the corridor and readies his gun.

He peeks into the room.

THE GHOUL
 Jesus Christ.

INT. BOILER ROOM - CONTINUOUS

The room is littered with bodies, all in various states of
 decay.

Theres unattached limbs strewn about.

There's red mush, that who knows what it used to be.

Radroaches RUSTLE their wings as they jump from feast to
 feast.

And right in the center is Samantha. SQUISH SQUISH SQUISH
 Both arms digging around in the open torso of a body.

SAMANTHA
 Searching for ticket. Please
 present your ticket.

The Ghoul steps into into the room and-

THWIP!

The Ghoul is yanked-

His gun flies out of his hand-

And before we know it he's hanging upside down, his feet caught in some sort of rope trap.

The ghoul looks down, or I guess up from his perspective.

He sees he set off a tripwire.

Samantha stops searching the body. She slowly rolls away and around and it begins rolling toward The Ghoul.

SAMANTHA
Searching for ticket. Please
present your ticket.

EXT. RACHEL'S REPAIR - DAY - FLASHBACK

A customer trudges out the front of Rachel's Repair with a large TV.

Cooper catches the door as it swings closed and heads inside.

INT. RACHEL'S REPAIR - CONTINUOUS

Rachel is busy behind is busy behind the counter working on a broken robot that looks just like Samantha

RACHEL
Piece of...

Cooper makes it up to the register and Rachel looks up.

RACHEL
Mr. Howard, Pleasure to see you
again.

Cooper glances around, making sure no one was around to hear his introduction.

COOPER
Yeah, If we could just move this
along.

RACHEL
Of course. That's going to be 1000.

COOPER
1000? You said it was 600.

RACHEL
We talked about this, you're paying
for discretion. So how bad do you
want this thing?

Cooper leans in, his indignation palpable.

COOPER
This is extortion.

Rachel also leans in.

RACHEL
Yes, it is.

They stare each other down.

Beat.

COOPER
I'm out. This garbage might work on
someone else, but I'm not putting
up with it.

Cooper makes it to the door when—

RACHEL
Wait! Okay okay. 600. You drive a
hard bargain.

Rachel head into the back. She yells back out to Cooper.

RACHEL (O.S.)
I used one of these one my ex-
husband. So I can tell you they
work great. They have range, you
can listen to anything being said
from a block away.

Cooper checks the entrance to make certain no one is headed
in. Does she really have to be yelling about this?

Rachel comes back out holding a box.

RACHEL
Your's won't be doing that. I don't
know what you dropped it in but it
really did a number on the antenna.

Rachel opens up the box and takes out the earpiece.

RACHEL

It's going to have a shorter range
but that's probably better.

COOPER

Why would that be better?

RACHEL

Well if you give someone some time
with these it's pretty easy to hack
and then anybody can listen in.

Rachel gives Cooper a long look. What is she implying?

Cooper puts out his hand for the earpiece.

Rachel puts out her free hand.

RACHEL

600.

Cooper rolls his eyes and gets out his wallet.

He hands over the cash and then puts his hand out.

Rachel hesitates.

COOPER

Are you serious? I don't want to
have to get the authorities
involved.

RACHEL

I used one of these on my husband.

COOPER

You mentioned.

RACHEL

Using one of these is a decision
that you'll have to live with.

COOPER

Am I seriously getting a ethics
lecture from someone who not five
seconds ago tried to extort me?

Rachel pauses. Thinking about how to respond.

RACHEL

I've never done something like that
before. I guess I was just hoping
you'd re consider.

Rachel examines the earpiece.

RACHEL

Like I said they work great. I used one on my ex. But have you thought about how using something like this might change you? Because it changes you, whether you're right or wrong. You could be right, but either way you're spying on someone you're supposed to trust.

COOPER

I don't think it's on me if they broke my trust.

RACHEL

No, it's only on you for what you decide to do.

Rachel hands over the earpiece.

RACHEL

My husband wasn't cheating. But it didn't really matter. Because we were already over.

Cooper turns to leave, but Rachel grabs his arm.

RACHEL

If you decide to use this it means you're already through. So make sure you know how you feel.

INT. COOPER HOUSE LIVING ROOM - NIGHT - FLASHBACK

Cooper sits on the couch with the TV on. But he's not watching.

In his hand is that earpiece.

He's just looking at it. Does he really want to do this?

Barb comes into the living room, and Cooper quickly slip the earpiece into his pocket.

BARB

What are you watching out here?

COOPER

Oh just the news.

She plops down next to Cooper and immediately the phone RINGS.

BARB

Of course.

She gets back up to grab it. We can just barely see her in the background Cooper pick up the phone

BARB

Hello?

She moves into the other room and her conversation becomes barely audible MURMURS.

Cooper turns his head straining to hear.

Barb comes back into room.

BARB

Thank you. Sounds great.

Barb hangs up the phone and then walks back over to the couch and plops back down.

COOPER

Who was that?

BARB

Oh, no one.

COOPER

Oh, okay.

Cooper clearly isn't buying it.

BARB

Hey, so I need to head into work a little early tomorrow.

COOPER

Oh, okay.

Barb hops back up.

BARB

I should probably get to bed then.

COOPER

Alright.

Barb walks toward the bedroom.

Cooper sneaks out the earpiece again, debating.

COOPER

You know I have a few errands I need to run tomorrow morning. Do you need a ride to the office?

BARB

Yeah sure. Thanks.

COOPER

Of course

He's made his choice.

INT. BOILER ROOM - DAY

A body hangs from the ceiling, but the face is not visible. Is it The Ghoul?

Darren enters, WHISTLING a tune and smiling. He couldn't be happier.

DARREN

Samantha, is the prime rib ready?
The oven is preheated.

Darren sees that body hanging, but no Samantha.

DARREN

Samantha?

Darren gives the hanging body a little push, spin the body around to find-

it's not The Ghoul.

BANG! Darren's leg flies off in a blood explosion and he topples to the floor.

Darren CRIES OUT in pain clutching at his bloody stump.

The Ghoul steps out of the shadows with a lever-action shotgun in-hand and coolly approaches.

THE GHOUL

Well boy is my face red. You see I knew you were crazy, but I guess I just didn't realize how crazy.

DARREN

You shot me! You fucking shot me.

THE GHOUL

Well, yeah. You see that's
generally what happens when
somebody tries to kill me.

The Ghoul reloads the shotgun with a flip, à la
Schwarzenegger in T2. He SHOOTS Darren in the other leg.

Darren CRIES OUT in pain, he sweating, he looks like he's
about to pass out.

DARREN

Please! Please don't! It wasn't my
idea. It was Samantha! Samantha is
emotionally fragile. She gets bored
and she needs somebody to search.
Without this she becomes depressed,
please. I'll talk to her, we'll
never do it again.

THE GHOUL

Well it's a little late for that.

The Ghoul glances over to the corner of the room.

Darren follows the Ghouls eye line to find—

Samantha has a whole blown clean through her.

DARREN

Samantha! No!

Darren begins uncontrollably CRYING.

DARREN

(to The Ghoul)

I'll kill you. I'll fucking kill
you.

THE GHOUL

I highly doubt that.

The Ghoul crouches down to Darren's level.

THE GHOUL

Now, you have a choice to make. I
shouldn't have expected shit like
this from a man that's fucking a
toaster. That's on me. But you
still aren't going to survive this.

Darren is breathing heavy, is breath becoming labored.

THE GHOUL

So the choice you have to make is how you want to die. I take it that Samantha over there means a lot to you. Tell me how to get out and you can die right here with her. You two will be here forever. Or don't and I drag you to another room to die alone.

Darren makes hard eye contact with The Ghoul.

Darren's eyes pull away and he looks to Samantha.

She's just a pile of junk in the corner at this point.

But Darren's eyes show tenderness. That malfunctioning junk is the only thing he's ever cared about.

Darren looks back to The Ghoul.

Darren moves his hand into a breast pocket.

The Ghoul raises his gun, just in case.

Darren pulls out a small worn map of the LA Metro system.

DARREN

Samantha used to dispense maps of the system if you asked her.

The Ghoul takes the map and looks at it.

DARREN

I used to update them by hand with where our home was, and where all the exits were and load them back into her just in case she ever got lost. I know she couldn't read them, but it made me feel better knowing she had them.

The Ghoul takes in the info in the map and seems pleased.

THE GHOUL

Now would be a good time to look over at your robot.

Darren looks over to Samantha, tears in his eyes, hardly able to breathe.

Samantha's lifeless form sits in the corner.

CRACK— There's a gunshot, a muzzle flash and Samantha is misted with blood.

INT. SUBWAY TUNNEL - DAY

The Ghoul walks down a subway tunnel following the map.

He looks up and pauses examining something. He rolls his eyes.

THE GHOUL
(under breath)
You've got to be fucking kidding.
me.

The Ghoul pushes through a door.

As the door swings slowly closed we hear his voice echo down the corridor.

THE GHOUL (O.S.)
Fucking idiot needed a map for
this?

The door closes fully and the door it's clearly labeled:
"Access Exit to Street"

INT. DECONTAMINATION ROOM - DAY

There's that dead body in the center of the decontamination room. It's pretty dried, how long has it been there?

THUNK. A metal thud reverberates through the still room.

THUNK. Another. THUNK. and another.

THUNK. Over on Norm's side of the decontamination chamber this noise is much louder.

Norm takes one of the weights from the exercise equipment and is smashes into the metal door.

NORM
Let me out!

THUNK!

NORM
LET ME OUT!

THUNK!

But there's no answer.

Norm collapses onto the ground out of breath.

The door looks practically untouched.

Norm gets back up and walks to the window into the other chamber.

He rests his head against the glass, defeated.

The body on the other side is clearly how norm is going to end up.

A square the size of a doggy door opens on the other side of the room.

Norm spins around staring at the door, wide-eyed. Could this be a way out.

A SQUARE ROBOT the exact size of the opening rolls out.

It REVS on with that distinct vacuum cleaner sound.

It moves into the room and norm sprints to the door to find—

It leads nowhere, it's just a cubby for the robot to be stored and charged.

Norm leans against the wall and slides to the ground, defeated. He watches the machine vacuum its way over to the food and tray.

It clears everything up and heads back to its cubby.

CLANK! Another tray of food falls from a trap door in the ceiling.

Norma looks up to where the food fell from.

A little trap door slowly closes.

Norm's expression changes. He has an idea.

INT. DECONTAMINATION ROOM - LATER

Norm is standing on a chair in the center of the room.

His eyes are glued to the trap door.

VROOM. The vacuum starts up somewhere in the room and Norm readies himself.

The trap door slides open and a tray falls from it—

Hitting Norm directly in the face.

But he doesn't hesitate, he shoves another tray into the opening, wedging it open.

The door tries to close and the tray's edge crumples slightly, but it holds.

NORM

Yes!

He jumps up into the opening. His legs kick and flail as he is just barely strong enough to pull himself in.

INT. FOOD DISTRIBUTION DUCT - DAY

Norm has crawled into what looks like your typical air duct except. It's dark, only illuminated by neon lights twinkling from the branching wiring and circuit boards lining both sides of the duct.

Norm grabs something on the wall and tries to pull himself forward but—

ZAP! Norm recoils his hand, shaking off the shock.

He's going to have to inchworm his way forward.

It's slow but he moves forward.

He makes it around a corner.

There's some light up ahead. A way out?

Norm inch worms but he stops. There's an ODD NOISE.

The light up ahead gets darker, and darker. And then— we see a tray of food raised up through that opening, and into the duct.

Norm's body jolts. He looks around, what's going on?

Ducts floor is a conveyor belt, the tray of food and Norm are being transported down.

Norm inch worms fasted. He reached the tray of food, and crawls over it.

The light at the end of the duct is getting brighter again... but it's Norm is still being taken further and further away from it.

Norm tries to grab the walls. ZAP ZAP. Sparks fly and Norm pulls his arms back in.

It stops. Did he break it?

Light shoots into the duct and Norm drops—

INT. DECONTAMINATION ROOM 2 - CONTINUOUS

Norm's legs kick helplessly down from the ceiling.

He's dangling above that dead body.

INT. FOOD DISTRIBUTION DUCT - CONTINUOUS

Norm hears the TRAP DOOR CLOSING.

He's frantic pulling himself up as quick as possible.

INT. DECONTAMINATION ROOM 2 - CONTINUOUS

Norm's legs don't hang out as far, but the door continues to close.

His legs keep moving into the duct, inch by inch. This is going to be close! And—

He pulls his last foot up and the door catches just the tip of his shoe.

INT. FOOD DISTRIBUTION DUCT - CONTINUOUS

Norm gives a yank and frees his foot.

He moves forward and that last sliver of light disappeared as the hatch closes.

Norm takes a second to breathe single sigh of relief. But he moves forward quickly. We don't want to get caught in that again.

INT. VAULT 31 FOOD PROCESSING - MOMENTS LATER

Norm drops down into the room from the duct.

The room has a large refrigerator like device with a window inside—

Everything inside spoiled long ago.

Born heads to the door and-

It opens! Success!

There's a VOICES, maybe VOICES, echoing down the hall.

Norm peaks around the corner.

The answers to all his questions are just outside.

He steps out to investigate and the door closes behind him.

EXT. LANDING SITE - DAY

There's a clearing of trees with a parked vertibird in the middle.

KNIGHT 1 and KNIGHT 2 stand watch in full Power Armor.

But out on the outskirts, where the trees and brush are still high, Figure, and Max survey the scene.

Maximus digs a finger under the collar around his neck, trying to scratch an itch.

FIGURE

Hey hey hey. Be careful I don't want that thing going off while I'm right next to you.

Maximus quickly pulls his hand away. He didn't think of that possibility.

FIGURE

Now head over, and start talking loud. If I can't hear you, I'm just going to go ahead and press the button.

MAXIMUS

Right. Okay.

Maximus is thinking, going through in his head all the ways this could go down.

FIGURE

Alright, go on then.

Figure gives Maximus a little shove, and Maximus stumbles out into the clearing.

Maximus gets about 15 feet out, and then Figure steps out following.

AT THE VERTIBIRD

Knight 1, sees the two and quickly raises his gun.

KNIGHT 1
(to Knight 2)
Is that the scribe?

KNIGHT 2
Looks like it.

KNIGHT 1
Is that... is that Cooper Howard with
him?

KNIGHT 2
What?

KNIGHT 1
Cooper Howard. You know the actor.

Knight 2 turns to look at Knight 1. Even with all that body armor, you can't tell, he's giving an "are you serious?" look.

KNIGHT 2
No, I don't think that guy is 200
year old actor Cooper Howard.

MAXIMUS (O.S.)
Hello!

WITH MAXIMUS AND FIGURE

Maximus waves at the knights with a big strained smile. He's walking towards the vertibird with Figure trailing by 15 feet.

At about 45 feet away from the Vertibird—

FIGURE
Alright, stop. You can do what you
need to from here.

MAXIMUS
(to Knights)
Hey there.

FIGURE
(to Maximus)
Louder.

MAXIMUS

HEY THERE! So I hate to do this-

Maximus mouths: "shoot him" to the knights.

MAXIMUS

But we're going to have a change of plan.

Maximus mouths again: "shoot him."

The knights just stand there staring at him. Are they getting the message?

Maximus is trying to maintain a smile, but desperation is showing on his face.

MAXIMUS

Can you two hear me?

He mouths "shoot him" slowly this time.

Beat.

KNIGHT 1

What are you doing with your mouth?

FIGURE

You son of a-

Maximus jolts to a sprint.

MAXIMUS

SHOOT HIM! SHOOT HIM! SHOOT HIM!

The Knights OPEN FIRE.

Figure begins sprinting the other direction.

Bullets WHIZ by Figure as he pulls out a little receiver and slams a button on it.

BEEP. The collar on Maximus begins beeping.

Maximus SCREAMS in panic.

MAXIMUS

GET IT OFF! GET IT OFF!

KNIGHT 2 fires a round and takes out Figure.

The Maximus yanks at his collar. It's BEEPING faster.

MAXIMUS
GET IT OFF!

He reaches the Knights.

KNIGHT 2
Oh shit, is that a-

BEEP. BEEP. BEEP. The collar is BEEPING faster.

KNIGHT 2
Get away from us squire!

MAXIMUS
GET IT OFF!!!

BEEP.BEEP.BEEP. It's BEEPING even faster.

Knight 1 puts his armored hand on it. BEEP..

He breaks the clasp. and rips the collar open. BEEP.

He tosses it into the air and-

BOOM. The collar explodes in the air.

Maximus stares at the puff of smoke that once was the collar.
He's still shaking with adrenaline.

The Knights load up on to the Vertibird.

The engines FIRE UP.

KNIGHT 2
Load up, Squire.

Maximus pulls his eyes away from the smoke and looks down at
the head he's been hauling around with him.

He survived, but for how long? His only option is to go along
with the original plan.

Will the head really be able to save him from the
Brotherhood? There's only one way to find out.

Maximus loads up onto the ship.

EXT. SATELLITE JUNCTION - DAY

Preacher pulls open a metal door on the floor of the podium.

There's a ladder down in the dark wet depths.

PREACHER
 - and this is the hatch to the
 Satellite's power control. Are you
 getting all of this?

Lucy is frantically typing things into her Pip Boy.

LUCY
 Uh, yeah.

She finishes typing and looks up, overwhelmed.

LUCY
 This is way too much. I don't have
 time to do all this.

She looks back down at Pip Boy and scrolls through.

LUCY
 (reading)
 Gather glowing mushrooms for Anne,
 find an intact lunchbox for
 Michael, find Steve's hair piece.

PREACHER
 These are the requests from our
 congregation. It seems only fair if
 you are going to cut power to our
 holiest of sites.

LUCY
 Fine! I'll do it fast. what else do
 I need to know.

PREACHER
 Well you're going to need that.

Preachers motions to Lucy's gun.

PREACHER
 We lost quite a few congregants
 down there in the early days.

Lucy pulls out her gun.

LUCY
 Well if I'm going to use this
 thing, I need somebody to take a
 look at it, because it's been-

BANG! The gone goes off and Lucy freezes.

A bullet whole has appeared right in the center of
 Preachers's forehead.

He drops to the ground.

The congregation CRIES OUT in terror. A couple begin pulling weapons.

Sheriff runs up-

SHERIFF

What the hell is going-

He sees the body.

He pulls his gun on Lucy.

LUCY

Wait no- I didn't mean-

Lucy raises her hands like she's trying to desecrate the situation and-

BANG. The gun goes off again.

And Sheriff drops to the ground dead.

LUCY

Shit! No!

Lucy throws the gun to the ground as if it's poison and-

BANG. It fires a round into the congregation and a member drops to the ground dead.

LUCY

You've got to be fucking kidding
me.

All hell breaks loose.

Congregants start FIRING.

Lucy ducks behind the podium.

Bits of wood splinter off as guns fire into it.

She looks over to Sheriff's lifeless bod. His gun lays next to him.

A BALD MAN runs up around the podium FIRING rapidly.

Lucy dives for the gun.

She grabs it, rolls, and fires.

The Bald Man goes down.

Lucy's Pip Boy BEEPS-

SUPER: "FAILED: Find Steve's Hair Piece"

Lucy continues firing into the town. We hear people SCREAM and GRUNT as Lucy mows them down.

SUPER: "FAILED: Collect Glowing Mushrooms for Anne"

Lucy runs down the Main Street of the town, FIRING left and right, jumping over bodies as she goes.

SUPER: "FAILED: Find An Intact Lunchbox For Michael"

Lucy FIRES a final shot and there's a SCREAM.

Silence.

There's total carnage around her.

Blood splashed everywhere.

The town torn to shred.

Bodies littering the ground.

Lucy holsters her gun as the dust begins to settle.

There's a guttural SCREAM.

Lucy flips back around.

There's a FINAL MAN standing in the middle of the street, the Satellite looming behind him.

He's holding a gun, but not just any gun... a FAT MAN, essentially a nuclear missile launcher.

The man stares down Lucy.

Lucy's hand hovers over her gun-

Her trigger finger twitches ever so slightly.

Final Man let's out another GUTTURAL SCREAM.

Lucy quick draws her weapon and BANG!

The bullet hits Final Man in the chest punching him to the ground.

THUNK! The Fat Man still fires-

It's headed straight up, up, is it headed for Lucy?

Nope. It falls making impact right at the base of the Satellite.

BOOM! There's a flash of light, followed by a mushroom cloud rising to about half the height of the satellite.

CREEEEEEEK. The Satellite sways and trembles from the force of the blast.

The whole Satellite begins to slowly fall. Falling falling falling BOOM! The ground quakes from the impact.

Lucy stares wide eyed at everything that just happened.

The dust begins to settle around the satellite.

BEEP. Lucy lifts up her Pip Boy and takes a look.

The screen says: LOCATION FOUND- Map Initialized. Her map pops back onto the screen.

Lucy lowers her Pip Boy and again surveys the carnage that she has wrought.

Is she the bad guy? Maybe concepts that simple don't even exist out here in the wastes.

Lucy scoops up the severed head.

She raises her Pip Boy continues he journey.

Up ahead we can see Griffith Park Observatory, our final destination.

CUT TO BLACK.

END OF SHOW