

# FALLOUT

Episode 101

"The End"

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Based on the Video Game

FINAL AIR SCRIPT 7/22/24

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– into the living room, where *SOME PARTY GUESTS* with old fashioned cans of beer are watching the news on TV. Mrs. Spencer sets down the cake.

NEWSCASTER (ON TV)

– as peace negotiations between America and her adversaries crumbled this morning in Anchorage, Alaska. The specter of nuclear war facing this nation for ten long years is finally–

Mrs. Spencer switches the TV off too.

MRS. SPENCER

This is a party, let's just...  
focus on the party. Okay?

**EXT. LAUTNER-STYLE MANSION - DAY (101.A1)**

More *APPLAUSE* from the audience as Cooper finishes his routine.

As the song ends, Cooper waves at the kids in the audience.

So does Janey, who beams. She can't believe how lucky she is. Her dad is the coolest guy in the world.

The **CROWD OF PARENTS** behind the partygoers clap too – impressed, but with a patronizing hint in their smiles.

Cooper ignores it. He's charming and unpretentious.

COOPER

Alright Birthday Boy, let's get a photo of you up here on Sugarfoot.

As he leads the young **BIRTHDAY BOY ROY** to Sugarfoot, the *HOST* and father of Roy, **MR. SPENCER** (50s, consummate *WASP*) turns to another dad, **FRANK**, eyeing Cooper as he lifts Roy onto the horse's back...

FRANK

Why the hell is Cooper Howard working kids' birthday parties?

MR. SPENCER

What else? Alimony.

Macho chuckles. Beer sips. He said it quietly, but not quiet enough.

Cooper heard. A flicker in his eyes.

(CONTINUED)

*Janey half-heard too.*

JANEY  
*What'd they say, Daddy?*

COOPER  
*That I'm lucky to have such a good  
helper like you.*

*He winks at his daughter. She grins.*

COOPER (CONT'D)  
*(to Roy)*  
*Alright, you ready?*

*Mr. Spencer takes a PHOTO of his delighted son.*

MR. SPENCER  
*Looks good.*

COOPER  
*Alright, good. Here we go, bud -*

*He lifts Roy back to the ground.*

*Mr. Spencer motions to his wife -*

MR. SPENCER  
*Hey honey! Honey, get with Cooper,  
let's get a picture.*

*Cooper bristles, but remains friendly and polite as he puts  
an arm around Mrs. Spencer.*

COOPER  
*Uh, you bet. Yeah. Alright.*

*They smile and Mr. Spencer snaps a photo, but -*

MR. SPENCER  
*Oh uh, Coop Coop Coop - do your  
thumbs up!*

COOPER  
*Yeah, y'know, given the state of  
everything I'd prefer not to if  
that's alright...*

MR. SPENCER  
*Why not? It's what you're famous  
for.*

MRS. SPENCER  
 (big smile)  
 Drop it, Bob.

COOPER  
 Yeah, we gotta... we gotta get this  
 rodeo on the road.

Mrs. Spencer hands Cooper a check.

MRS. SPENCER  
 I can't thank you enough, Mr.  
 Howard.

COOPER  
 Pleasure's all mine, ma'am. I hope  
 your son had a lovely birthday.

MRS. SPENCER  
 Perfect.  
 (to the kids)  
 Who's ready for cake?

CHEERS of "MEEEEEE!" from the assembled.

COOPER  
 Alright, you ready Janey?  
 (to Sugarfoot)  
 Come on.

As Cooper leads Janey away with the horse, Frank leans in.

FRANK  
 Pinko.

MR. SPENCER  
 Yeah. He still took my money.

Mr. Spencer half laughs.

**INT. LAUTNER-STYLE MANSION - DAY (101.A1)**

All the guests gather around singing "Happy Birthday,"  
 except...

Janey, watching through the floor to ceiling windows of the  
 house, where she is packing gear and coiling rope with the  
 surprising proficiency of a young rodeo kid.

The cake is cut and Roy and the other kids beeline for:

THE TV, which has a big bow on it. Clearly a gift for the  
 Birthday Boy, who sits on the floor with the other kids:

(CONTINUED)

WEATHERMAN (ON TV)  
 (sweating, trying to be  
 upbeat)  
 -some of that Los Angeles sunshine  
 coming through...  
 (then)  
 Hal, I can't... I'm sorry, I can't  
 do this. I can't do the weather if  
 I don't even know if there's gonna  
 be a next week. I'm not -

Mrs. Spencer hurries over -

MRS. SPENCER  
 No, no - we're only thinking happy  
 thoughts today...

CLICK. The channel changes a few times before Mrs. Spencer  
 leaves it on...

TV  
 Sugar Bombs presents: GrognaK The  
 Barbarian and The Ruby Ruins!

The kids CHEER and rapidly butt-scoot up closer to the TV.

**EXT. LAUTNER-STYLE MANSION - DAY (101.A1)**

Cooper joins Janey by the windows of the house as he helps  
 pack up.

COOPER  
 Alright, I think that's everything.

JANEY  
 Why wouldn't you do it?  
 (off Coop's look)  
 The Thumbs Up.

COOPER  
 Oh, it's uh... that's grown up  
 stuff.

Janey pouts. Hates when he talks down to her.

COOPER (CONT'D)  
 (off her look)  
 Back when I was in the marines they  
 taught us that, if they ever drop a  
 really big bomb... They told us to  
 hold up your thumb up just like  
 this.

(MORE)

(CONTINUED)

COOPER (CONT'D)

*And if the cloud is smaller than your thumb, then you run for the hills.*

JANEY

*And if it's bigger than your thumb?*

*Coop struggles with this part.*

COOPER

*They told us not to bother running.*

JANEY

*Do you think it's gonna happen?*

COOPER

*I certainly hope not. But us cowpokes, we take it as it comes, right?*

*Janey smiles, then eyes the cake hopefully.*

JANEY

*Can I have a slice, Dad?*

COOPER

*Lemme see if I can't rustle you up a piece.*

*He kisses her on the forehead and heads inside.*

*FLASHES FROM INSIDE as Mr. Spencer takes more photos of the his son and the other kids watching TV, when -*

**THERE'S A FLASH OUTSIDE.**

*Janey turns and stares with curiosity.*

*She raises her arm and thumb to the horizon.*

*Coop exits the house with a plate of cake for Janey and squats down beside her and their equipment.*

COOPER (CONT'D)

*Alright, one piece of cake comin' up for my favorite cowgirl.*

*But she doesn't take the plate. She doesn't even look at him.*

JANEY

*Is it your thumb or mine?*

*And that's when he sees what she sees.*

(CONTINUED)

*As he gets to his feet, staring at the horizon, we see reflected in the glass windows of the house behind him -*

*A MASS of THICK BLACK SMOKE centered in downtown Los Angeles...*

*For a moment, his mind refuses to believe it. If a nuke just got dropped, where's the noise? Where's the panic?*

*It's all eerily silent... It's almost surreal.*

COOPER

*That's smoke, Janey. It's just a fire.*

*But as he squints toward downtown, and A PLUME of ORANGE FIRE rises like a genie, he realizes -*

*There's no denying it's a MUSHROOM CLOUD.*

*A PRESSURE WAVE extends outward from the blast, racing towards them, then -*

**BOOM!**

*The earsplitting sound. Like a thousand thunders echoing out at once.*

*They're nearly knocked backward.*

*ALL THE WINDOWS of the house SHATTER.*

*ALL HELL BREAKS LOOSE.*

*People are SCREAMING and running toward their CARS.*

*Mr. Spencer snatches his son and races outside. He rips open a trapdoor built into the ground alongside the house.*

MR. SPENCER

*Ronda! Get in quick!*

*His wife rushes to join them in their small HOME FALLOUT SHELTER.*

*Frank, the other Dad he was just snickering with about Cooper's profession, tries to enter too with his DAUGHTER.*

FRANK

*Let us in with you -*

MR. SPENCER

*No room -*

(CONTINUED)

FRANK

Bob, please -

MR. SPENCER

Back off!

As Frank tries to push past him, Mr. Spencer SLUGS FRANK to the ground. He then SLAMS shut the door of his shelter.

Coop and Janey take in the CHAOS spreading all around them. The streets are already filling with cars as people desperately try to drive out of town to escape the incoming threat.

Cooper runs with Janey to the horse, scoops her up, and puts her on the horse's back.

He kicks the horse hard and they TAKE OFF at a full gallop.

**EXT. STREETS OF THE HOLLYWOOD HILLS (101.B1)**

They RIDE LIKE HELL down Mulholland.

FLASH! FLASH! FLASH!

SILENTLY, THREE MORE MUSHROOM CLOUDS SPROUT UP. Hitting mid-city, Koreatown, and Hollywood.

All much closer to them.

As a pressure wave approaches Griffith Observatory...

SMASH TO BLACK.

# FALLOUT

THEN:

TITLE CARD:

## 219 YEARS LATER

7

**INT. COUNCIL ROOM - DAY (101.11)**

7

VERY CLOSE ON: **LUCY MACLEAN** (20), reading a statement she has prepared.

LUCY

(formal)

My name is Lucy MacLean. And I'm an active contributor to the well-being of my community.

**QUICK CUTS as Lucy continues:**

**IN AN UNDERGROUND TUNNEL** - Lucy, wearing a BLUE JUMPSUIT, works on pipes. Covered in grease. Finding joy in the labor. Her best friend STEPH HARPER (20s, very pregnant) works alongside her.

LUCY (V.O.)

Repair Skills. I enjoy participating in the Young PipeFitters Association, which keeps me active.

**IN A WORKSHOP** - Lucy and her father **HANK** (all-American dad) tinker with a retro-futuristic gamma-powered gadget as it lights up in bright blue. Lucy is proud.

LUCY (V.O.)

Science Skills. Obviously mine are nothing compared to my dad's, but I always relish a challenge.

**IN A CLASSROOM** - Lucy teaches in front of a chalkboard. Steph assists her.

LUCY (V.O.)

Speech Skills. My primary passion is teaching American History - with a focus on ethics.

WIDE TO REVEAL: The children are also wearing blue jumpsuits. Kids' drawings of nuclear explosions decorate the walls.

**ON A FARM** - Lucy does a flip.

LUCY (V.O.)

I also participate in Gymnastics Club...

Lucy fences, an epee mask over her blue Vault jumpsuit.

LUCY (V.O.)

Fencing Team C...

(CONTINUED)

7 CONTINUED:

Lucy grapples VERY impressively with an opponent.

LUCY (V.O.)  
Intermediate Phys Ed...

Lucy expertly fires at a target. Sweet **CHET** struggling with the bolt action on his rifle.

LUCY (V.O.)  
And I dabble in Riflery, though I'm  
not very good.

ON HER TARGET: Her bullet is JUST shy of the bullseye.

LUCY (V.O.)  
In my personal time, I enjoy taking  
walks and watching movies with my  
dad...

Lucy and Hank use FLOOR PEDAL EXERCISERS as they sit in front of a TV that plays an OLD WESTERN. They laugh at the same jokes.

LUCY (V.O.)  
Gardening, also with my dad...

Lucy and Hank sit side-by-side in the dirt. Lucy digs holes and Hank carefully lowers baby plants into them.

#### IN THE MACLEAN FAMILY APARTMENT

Lucy and Hank sit at a retro laminate table. They each have a copy of *War and Peace*, discussing it as they eat dinner.

LUCY (V.O.)  
And participating in my family  
bookclub.

REVEAL: It's not just the two of them at the dining table. Lucy's older brother **NORM** (22, brilliant but unmotivated) is also there, playing a game on his Pip-Boy as his sister and father talk excitedly about the book.

LUCY (V.O.)  
(admits)  
We're still trying to get my  
brother on board, he'll come around  
when he's ready.

Lucy is in the COUNCIL ROOM sitting before the High Council, who sit at a table. **BETTY (70)**, **WOODY**, and **REG (both 40s)** are three sweet-faced people equipped with small chalkboards, on which they make notes.

(CONTINUED)

7 CONTINUED: (2)

We're still not sure where we are.

LUCY

My reproductive organs are intact,  
my hygiene well-maintained, and  
yet... I have been unable to find a  
suitable marriage partner.

(informal, not reading)

At least... one I'm not related to.  
And we have rules about that for a  
reason.

(reading)

So it is with sound mind and body  
that I hereby submit my application  
to the Council to participate in  
the Triennial Trade with Vault 32.

Betty, Woody, and Reg exchange looks, then each type into  
their Pip-Boys.

Lucy's PIP-BOY PINGS. On it, she sees "**MARRIAGE APPLICATION  
APPROVED**" with an image of the Vault Boy giving a thumbs up.

As Lucy BEAMS with relief and excitement...

TITLE CARD:

## LUCY

8 INT. LUCY'S ROOM - DAY (101.13) 8

Lucy puts on earrings, makeup. Steph helps her do her hair.

9 INT. FARM - DAY (101.12) 9

Lucy's COMMUNITY prepares for her wedding. They decorate a  
wedding arbor with apple blossoms... Setting picnic tables...

It's pure Pax Americana with a barn-raising vibe. These are  
gentle, good-natured people. Leslie Knopes, Ted Lassos, and  
Ned Flanderses all living in harmony.

Millennials might call this heaven. Gen-Xers might consider  
it hell. But the vibe is clear: **everyone is nice.**

Hank strides through the crowd, nervously obsessing over  
every detail, until:

HANK

Norm.

(CONTINUED)

9 CONTINUED:

Norm is kneeling in front of a table, not working, playing on his Pip-Boy again. Called out, he rises to help the others.

10 **INT. LUCY'S ROOM - DAY (101.13)** 10

Steph gives a bobblehead of a VAULT BOY on Lucy's desk a cheerful tap as she passes it.

Lucy holds her WEDDING DRESS in front of herself in the mirror.

CUT TO: Steph unzips the dress to show her the interior lining. On it is a long list of handwritten names and dates: all the way through **Steph Harper - March 17th, 2294.**

Steph hands Lucy a pen. Lucy hesitates. Smiles.

Then adds her name to the long list in the lining of the dress.

11 **INT. VAULT 33 CORRIDOR - DAY (101.14)** 11

Lucy, now fully dressed, hurries down a hallway with Steph. Lucy tugs at her wedding gown.

LUCY  
Feels a little tight.

STEPH  
It won't be for long. On my wedding night, that dress got off almost as fast as Bert did.

LUCY  
(excited)  
Oh gosh. After ten years of cousin stuff, I'm definitely excited for the real thing.

STEPH  
Oh Lucy. I'm just excited for us to raise our kids together.

Steph takes her hand. They exchange an excited look.

Lucy and Steph reach an OPEN WALKWAY, to reveal -

12 **INT. FARM - DAY (101.12/15)** 12

**THE MOST BEAUTIFUL FARM YOU'VE EVER SEEN.** Huge stalks of corn stretching toward a forest and mountains in the distance.

(CONTINUED)

Blue sky above filled with puffy white clouds. Her entire community below preparing her wedding venue.

Hank steps forward. Eyes moistening as he takes in his daughter and waves.

**REVEAL:** THE "HORIZONS" are projected onto the wall by huge FILM PROJECTORS hanging from the ceiling. The "SUNLIGHT" comes from overhead lights.

The farm is a GIANT SUBTERRANEAN GREENHOUSE. This Garden of Eden is...

**INSIDE VAULT 33.**

Downstairs, Lucy steps forward.

LUCY

Dad!

HANK

My little Sugarbomb...

Hank embraces her, then takes a step back to look at her.

HANK (CONT'D)

Gosh, you look just like your mother.

LUCY

Yeah. I wish she was here.

HANK

Me too.

LUCY

Were you scared? When you married Mom?

HANK

Me? Terrified. Well I'd never stepped foot outside Vault 31.

LUCY

When did it go away?

HANK

The moment I met your mother.

**FLASH (102-A):** From a low angle (the POV of much younger Lucy) we look up at ROSE MACLEAN (20s-30s). Her mother.

A smiling gorgeous face that gazes down at her with pure adoration. Pure warmth.

(CONTINUED)

*The sun backlights her. Behind her is nothing but BLUE SKY. The tops of corn stalks occasionally in the frame.*

HANK (CONT'D)

From that moment on, Vault 31 was a distant memory to me.

Lucy smiles at her father.

Betty approaches them, tapping her Pip-Boy.

BETTY

Overseer. It's time.

Hank offers Lucy his arm and they begin CROSSING THE FARM.

The Vault Dwellers follow Lucy and Hank across the farm.

Hank, Lucy, and the crowd reach a large DOOR in the "SKY" (the projection on the wall). Above it is painted "32."

The door opens vertically and the group enters a long tunnel. As the 33s follow Hank and Lucy down the tunnel, Norm comes alongside her.

NORM

Must be nerve-racking.  
(Lucy ignores the bait)  
Your husband could be anybody.

LUCY

I'm aware.

NORM

And as for his looks...

LUCY

Who knows.

NORM

Big butt, no butt...  
(Hank shoots him an  
intimidating look)  
But of course, those are just  
superficial concerns. It's what's  
on the inside that counts.

HANK

That's right.

NORM

And in that respect he could be a cannibal, or just like crammed full of tumors—

HANK

Norman.

NORM

Sorry, dad.

They all enter...

**INT. INTER-VAULT CHAMBER - CONTINUOUS (101.17)**

They reach a LARGE CIRCULAR DOOR with the number "32" painted on it.

Hank checks the time on his special-issue **GOLD-DETAILED OVERSEER'S PIP-BOY.**

*Everyone holds their breath. Something big is about to happen...*

And then... KNOCKS are heard from the other side of the door, in a strange rhythm.

Hank turns with formality to Chet.

HANK

Gate-Keeper.

With ceremony, Chet inserts a special "key"-cable from his Pip-Boy into the console next to the tunnel door. He tries to unlock the door, but nothing happens.

He tries again. The door doesn't open. Confused 33s exchange glances as this issue deflates the momentous occasion.

HANK (CONT'D)

Chet.

CHET

Honestly? Textbook tumbler-jam. It's gonna take some time to fix. Probably best if we reschedule with the 32s until maintenance and I can—

Lucy steps forward to whisper with Chet.

LUCY

Chet. What's goin' on?

(CONTINUED)

CHET  
(besotted)  
Lucy, I love you.

LUCY  
(tenderly)  
We all know that, Chet. Messing  
around with your cousin, it's all  
well and good for kids, but it's  
not a sustainable long-term sexual  
practice. You know?

CHET  
(sighs, resigns himself)  
Yeah, I know.

He flips a switch. KA-CHINK. The door unlocks and opens to  
reveal...

**FORTY DWELLERS OF VAULT 32** stand before them.

The 33s are surprised to see: **The 32s have fallen on hard  
times**. Their jumpsuits are dirty. Most have long hair and  
beards, in contrast with the 33s' precise '50s-hairdos.

Hank steps forward. He speaks with ceremonial formality.

HANK  
Welcome, neighbors from Vault 32. I  
am Hank MacLean, Overseer of Vault  
33.

The **OVERSEER of VAULT 32** steps forward to greet them. She is  
a woman in her early 50s, with a dignified air and  
intelligent face.

MOLDAVER  
Lee Moldaver, Overseer of 32. Thank  
you for your hospitality.

Hank and Moldaver eye each other tensely.

HANK  
We were sorry to hear of Overseer  
Jackson's passing in your  
telegrams.

MOLDAVER  
When blight hit our wheat, we lost  
a lot of good people. But this  
trade will help us get back on our  
feet.

(CONTINUED)

Hank nods, waving some 33s forward, who carry sacks of grain toward the 32s.

HANK

As arranged, we offer you seed and parts for machinery.

MOLDAVER

In exchange, we offer you a breeder.

Lucy puts on a brave smile.

LUCY

So! Who am I marrying?

**A MAN with LONG HAIR** steps forward. He is stoop-shouldered, with eyes glued to the floor, so no one can see his face.

Lucy draws closer.

LUCY (CONT'D)

I'm Lucy.

(beat)

Do you have a name?

MONTY

Monty.

He finally looks up. Straightens. Revealing Monty is a VERY HANDSOME YOUNG MAN of her age.

Lucy drinks him in, then shoots an ecstatic look at Steph, who stands nearby with her VERY PLAIN HUSBAND **BERT**.

STEPH

(under her breath)

Luckyyyyyy.

CUT TO:

**INT. FARM - WEDDING CEREMONY - DUSK (101.18)**

An ELDERLY SPEAKER has just finished the ceremony, and everybody CLAPS as Lucy and Monty share their first kiss.

**INT. FARM - WEDDING RECEPTION - DUSK/NIGHT (101.19)**

Music plays from a '50s JUKEBOX. The 32s stand out like blue-collar folks at a country club. Awkward, stiff, and out of place.

(CONTINUED)

Lucy sits across from Monty. It's their first chance to talk. Lucy smiles.

LUCY

So what's your sperm count?

A totally normal conversation starter for her.

MONTY

Uhhh.

LUCY

Your Vault's doctor must check every physical, no? Sperm is pretty important in perpetuating America.

Steph gently places a hand on her arm.

STEPH

Stop.

They're interrupted as the song ends and Woody and Reg take the stage with Hank as the 33s HOOT. He addresses the crowd:

HANK

Good evening and welcome to the proud denizens of Vault 32.

The camera finds some especially shabby Vault 32ers.

HANK (CONT'D)

We are bonded not just as neighbors, but by a shared duty: To keep the candle of civilization lit while the rest of the world has been cast into darkness.

Hank looks from Lucy to the whole room, as he turns on the charm of a potent evangelist.

HANK (CONT'D)

Soon, if our measurements are correct, radiation levels on the surface are dropping fast enough that the next generation – Lucy and Monty's children – will be able to recolonize.

Thunderous cheers from all.

(CONTINUED)

HANK (CONT'D)

Yes! Now, after two hundred years, we don't know much about what's up there. Desperation. Violence. Lawlessness. These survivors will need to be shown a better way. I'll admit, I'm sometimes afraid that mean old world will change us instead. But then I look at my daughter, who's such a beautiful bride, and her new husband. And I am not afraid. I feel hope.

(raising his glass)

To Lucy MacLean. And to this marriage. And to hope.

The 33ers cheer.

HANK (CONT'D)

Let's dance! Hit it!

On the JUKEBOX, the Castells' "Some Enchanted Evening" begins to play.

He approaches Lucy. Lots of 33s go "awwww," loving it, as Hank gallantly extends a hand. Lucy takes it.

They share a father-daughter dance. She struggles not to cry.

They pull Norm into their dance. More 33s join... until all the 33s are dancing together. A community. A family. Even Norm can't help but enjoy it now.

Chet mopes off on the side, watching Lucy, when Betty puts a consoling hand on his shoulder.

BETTY

Let's dance.

He follows her to the dance floor.

17        **INT. CORRIDORS - VAULT 33 - NIGHT (101-B)**        17

The camera glides down the empty hallways of Vault 33...

18        **INT. FARM - WEDDING RECEPTION - NIGHT - LATER (101.19)**        18

POST DANCE: As Lucy chats with Steph, there's a tug on Lucy's arm.

MONTY

Show me to my new home.

(CONTINUED)

18 CONTINUED:

She beams. She can't wait! Monty and Lucy sneak off.

Moldaver watches them go, her expression dark. Norm, who's been eyeing her all evening, watches her with a scowl.

19 **INT. VAULT 33 - RESIDENTIAL CORRIDOR - NIGHT (101.20)** 19

Lucy leads Monty to the door of their new home, letters spelling out "JUST MARRIED" strung above the threshold.

LUCY

This is us.

She palms a button and the heavy metal door opens into -

20 **INT. LUCY & MONTY'S NEW APARTMENT - NIGHT (101.21)** 20

It's a time capsule of the '50s aesthetic where the suburban American dream is very much alive: polypropylene furniture, round rugs, a tube TV, an icebox, blender, etc.

LUCY

Isn't it GREAT? Every big moment of our lives is gonna happen right here!

Watching her, Monty closes the door behind them. Begins to unzip his jumpsuit.

LUCY (CONT'D)

Picture the Christmas mornings around the tree... We have everything with the hand-me-downs, an ice box, a blender, they even gave us-

She turns to face Monty and sees that he's already BUCK NAKED. She takes a look downward.

LUCY (CONT'D)

(approvingly)

Huh.

Some women might be startled by this. Not Lucy. She smiles.

LUCY (CONT'D)

Okey-dokey!

She enthusiastically throws herself at him.

They make out against the door, then she throws him onto the table. Ecstatic and giddy and on fire.

(CONTINUED)

20 CONTINUED:

She pulls down her panties, shucks off her shoes – and they go at it with Lucy still in her wedding dress.

This is intense hot sex. Lucy is mind-blown. No matter what their cultural differences are, being married is awesome...

CUT TO:

21 **INT. VAULT 32 CORN DOOR - NIGHT (101.A22)** 21

NORM spots the two 32s guarding the tunnel to Vault 32 move away from the door to examine the corn.

**THE LONG INTER-VAULT TUNNEL**

He passes through the OPEN DOOR leading to Vault 32, padding down the long tunnel.

Reaching the end, he hesitates, then rounds a corner into...

22 **INT. VAULT 32 - FARM - NIGHT (101.B22)** 22

The light in it flickers. Norm is creeped out that it looks identical to his own Vault, except all their crops are DEAD.

23 **INT. LUCY & MONTY'S NEW APARTMENT - NIGHT (101.C22)** 23

Monty finishes and collapses beside her. They lie together in bed, tangled up in the sheets.

Monty gets out of bed. As he looks out on their little patio he wipes his crotch with the curtains. **Odd.**

24 **INT. VAULT 32 - FARM - NIGHT (101.B22)** 24

At one end of the farm, Norm sees a DOOR AJAR.

Norm turns the corner to see –

**A CORPSE** wearing a blue Vault jumpsuit in a chair. One of its legs hacked off at the knee.

He turns and runs back to Vault 33.

25 **INT. LUCY & MONTY'S NEW APARTMENT - NIGHT (101.C22)** 25

Monty wanders to the kitchen. Turning the kitchen tap on and off, as if amazed he can control the flow of clean water.

(CONTINUED)

**Very odd.** He's reached past cups and mugs to grab... the blender. Fills it with water from the tap.

When there's DISTANT STRANGE SOUNDS. THUDS.

Still in her rumpled wedding dress, Lucy gets up to investigate.

She goes to the LIVING ROOM WINDOW. Peeking out the curtains, she sees nothing unusual and turns back to find...

Monty chugging water from the blender, drinking it all. Savoring every drop, like a man who just crawled across an open desert. **Very very odd.**

More sounds from the window grab her attention: GUNSHOTS. And SCREAMS.

Lucy BOLTS over to grab her PIP-BOY. She points it at her new husband and activates its Geiger Counter -

CLICKCLICKCLICKCLICK. The Geiger Counter on her PIP-BOY spikes high.

LUCY

*You're from the surface.*

As she gazes at him in horror, he stares back. Sadness in his eyes. She realizes *these are no Vault Dwellers*. These are-

LUCY (CONT'D)

Raiders.

Monty RUSHES HER. SLAMS HER ONTO THE WINDOW CREDENZA.

She struggles, grappling with him, back on her feet, throws a punch. He grabs her, SLAMS her head against the credenza.

Monty HURLS her across the room, against the oven, which SHATTERS.

He stoops to the pile of his clothes, pulls out a LONG KNIFE.

MONTY

Just so you know... this was the best day of my life.

As he bears down on her, she SLAMS her heavy Pip-Boy into his crotch, then makes a break for the door. He grabs her before she can reach it, THROWS her on the table - but she expertly grapples with him, slamming his head against it and disarming him: now SHE has the knife.

(CONTINUED)

He throws the table aside, approaching... she SWIPES at him, drawing blood.

*Enough.* He wrestles with her, tossing her onto the stove, and:

**He thrusts the knife into her gut. She struggles to push it away as he fights to stab it in deeper. Blood seeps through the white of her wedding gown.** He grabs her throat, choking the life out of her...

WHEN THE VAULT'S MAIN ALARMS GO OFF. Startling Monty.

Lucy grabs the BLENDER and smashes his face. The GLASS BLENDER shatters -

Monty reels, dropping the knife -

She SMASHES his face with the BLENDER BLADES, slicing the other side of his face.

His BLOOD SPLATTERS as he collapses.

She pulls the knife out of her side, stumbles to the bathroom. Pulls a First Aid kit off the wall.

Inside is a menacing-looking AUTOINJECTOR SYRINGE (a healing STIMPAK). She JABS the needle into her wound.

The peaceful existence she's always lived evaporates. A dividing moment in her life.

**INT. VAULT 33 CORRIDOR - NIGHT - MOMENTS LATER (101.23)** 26

Lucy stumbles into the hall, which has a hellish glow as EMERGENCY LIGHTS FLASH. ALARMS BLARE.

She GASPS as she sees the ELDERLY SPEAKER who officiated the wedding. A stake has been driven through his chest, pinning him to the wall - next to the door marked "ARMORY," which is now standing open. *The Raiders have pillaged many of the Vault's own weapons.*

Next to a ransacked container, Lucy spots an abandoned TRANQUILIZER GUN.

CUT TO: Now armed, Lucy rushes down the hall toward the DOOR to the farm. It's the same hall that she walked down to arrive at her wedding.

A window is suddenly riddled with BULLET HOLES and a dead 33er smashes into it.

26 CONTINUED:

The door opens upward – on the other side another 33 FALLS, a Raider with a MACHETE slitting his throat.

Lucy FIRES her Tranq gun. Hits the RAIDER in the chest. She races past through the doorway...

27 INT. FARM - NIGHT (101.24)

27

...Onto the BALCONY OVERLOOKING THE FARM. The Raider she just tranquilized stumbles out behind her. We cringe – expecting him to attack her... But he's too sedated from her Tranq dart. He falls ugly over the balcony railing and down into the farm.

Lucy takes in the TABLEAU below her on the farm. It's **AN ALL OUT BATTLE**, as the Raiders try to kill the 33s and steal their tech and food supplies.

And now we realize – the 33s are actually tough as shit. These peaceful-seeming people have been preparing for Raider attacks for 200 years.

Female 33s, with garlands still in their hair, fight alongside the men as they try to bludgeon, stun, and wrestle the Raiders into submission.

But while the 33s are well trained, the Raiders are vicious as fuck. They club down 33s, beating them to death, snatching their weapons...

A blissfully unaware VAULT 33er wheels a cart with a towering wobbly JELLY MOLD into the fray. Woody reacts with urgency...

WOODY

(clearly terrified)

Get that jelly mold OUT OF HERE!

A Raider JAMS his rifle into the mouth of a 33, reloads, then fires THROUGH THE HEAD in Woody's direction.

The other 33ers drop. Woody is still standing. It takes him a beat to realize he's still alive, before he skulks to the classroom. He spots...

MOLDAVER and THREE OTHER RAIDERS gliding down another corridor. Clearly on a mission. *What the fuck is she up to?*

ELSEWHERE: Lucy races through the chaos, saved at the last moment by another 33 from a Raider with a machine gun.

The Raider fires his machine gun into the air as he falls, hitting the PROJECTOR hanging from the ceiling.

(CONTINUED)

As the projector fries, the film inside burns – the simulation of perfect farmland on the walls burns away with it. This heaven is becoming a hell.

ELSEWHERE: Steph cradles her DYING HUSBAND BERT on the farm. She lets out a ROAR of fury, then throws herself at a passing FEMALE RAIDER. Steph tears the Raider's gun from her hands.

The Female Raider grabs a FORK from the adjacent table and stabs it in Steph's eye.

Even with the fucking fork in her eye, Steph is relentless. She raises the weapon and fires the gun, killing the Raider.

A RAIDER carrying a female 33er advances on Chet as he fumbles with the Inter-Vault door.

CHET

Whoa whoa whoa, easy pal...

The Raider drops the 33er in front of the door and sizes Chet up.

CHET (CONT'D)

(as stern as he can)

Sir, please don't make me use force.

The Raider takes out a RED INHALER and takes a DEEP INHALE.

CHET (CONT'D)

Ohhhhh jeez.

The now pumped-up Raider lunges at Chet as the 33er on the floor GRABS HIS LEG AND TRIPS HIM – Chet stumbles backward and his key pulls out of the door controls, triggering an emergency shutdown, the closing door CUTTING THE FALLEN RAIDER IN HALF.

Splattered with the Raider's blood, Chet's eyes go wide – *he's killed someone.*

ELSEWHERE: Amidst the chaos, we find Norm hiding under a table. A female Raider drags him out, and as she raises her knife...

A tranq dart hits her in the eye. She falls as Lucy appears, ushers Norm toward a PANIC COMPARTMENT hidden in the floor. Just big enough for one person.

She helps Norm inside and shuts the door – when she GASPS. Because behind her is...

**MONTY**, blood still pouring from his face.

(CONTINUED)

27 CONTINUED: (2)

Monty grabs her by the throat, slamming her against the wall. Lucy's Tranq gun falls from her hands.

She struggles, but Monty is bigger. Stronger. He's choking the life out of her...

...When he's suddenly SMASHED OVER THE HEAD WITH A SHOVEL...

...by HANK. Monty struggles to get up and Hank HITS HIM AGAIN, HARD.

Hank wrestles his new son-in-law FACE DOWN into a pickle barrel. Monty thrashes like a rag doll until he drowns.

Lucy watches, awed. She always knew he would be there to protect her if she ever needed it, but holy shit.

Hank's **GOLD OVERSEER'S PIP-BOY** beeps, displaying: **INTERVAULT DOOR BREACH.**

Without missing a beat, Hank races toward the Inter-Vault Tunnel to stop the Raiders.

Lucy grabs a GUN and more ammo off a fallen 33er and bolts after him.

28 **INT. INTER-VAULT CHAMBER - NIGHT (101.25)**

28

Hank enters the INTER-VAULT CHAMBER to find -

Moldaver and her crew holding Steph, Chet, and four other 33ers at gunpoint before him. A hasty BOMB assembled in the tunnel entrance behind them.

FOOTSTEPS BEHIND HANK as Lucy catches up, taking in the scene.

MOLDAVER

Welcome.

Hank's eyes shift to Moldaver.

HANK

I think I know who you are.

MOLDAVER

Everyone knows who I am. But do they know who they are?

She steps toward the line of hostages.

(CONTINUED)

MOLDAVER (CONT'D)

They are the product of one of  
life's tricky little choices. So  
I'm going to offer you a choice.  
Them or her?

Hank considers his options. Then he moves Lucy toward the  
door to a MAINTENANCE CLOSET and pushes her inside.

LUCY

Hey. Hey, stop! Dad -

HANK

Please, just-

LUCY

You have to- no- stop!

Then he shuts the door and LOCKS IT.

Lucy wrestles with the handle on the door, unable to get out.

Hank looks at her through the PORTHOLE. Knowing it could be  
for the last time.

HANK

You are my world.

Then he turns and faces the RAIDERS, who OPEN FIRE at him  
with a torrent of LOCK JOINT DARTS.

HE COLLAPSES. Limbs paralyzed.

Lucy SCREAMS in horror, throwing herself against the door to  
try to save her dad.

LUCY

DAD! DAD!

Moldaver stands over Hank, who is now paralyzed on the floor,  
when her gaze turns to Lucy pounding on the door.

Moldaver goes to the porthole. Eyeing her through the glass.  
Lucy is like a diver in a shark cage, staring into the eyes  
of a Great White.

And then Moldaver says the strangest thing:

MOLDAVER

You look like your mother.

Lucy stares back at Moldaver. Totally thrown. *Who the hell is  
this person?*

(CONTINUED)

Her men SEIZE HANK and drag him into the Vault 32 side of the Inter-Vault Tunnel.

LUCY

*Where are you taking him?*

MOLDAVER

To the real world. You should see it sometime.

She turns to follow her men.

She leans between Steph and Chet, holding out the REMOTE for the bomb.

MOLDAVER (CONT'D)

Maybe you should do what you do best - run and hide.

Moldaver activates the BOMB. As a timer beeps down, the 33ers RUN for their Vault -

WE HOLD ON LUCY through the porthole: Overwhelmed with guilt... Until...

BOOM! The 32's side of the Inter-Vault Chamber collapses completely, filling with boulders and dust. Destroying all hope of going after Hank...

SMASH TO BLACK

PRE-LAP the sound of HEAVY BREATHING as we CUT TO:

**EXT. BROTHERHOOD BASE - DAY (102.20)**

**MAXIMUS** (19) is getting the shit beaten out of him, encircled by other **ASPIRANTS**. They wear dirty white t-shirts and khaki fatigues.

**THADDEUS** (20) is **YELLING**, goading the others on.

THADDEUS

Hit him again!

Maximus' life is basically *Full Metal Jacket*: He's the target of ritualistic bullying.

MAXIMUS

No, wait wait wait wait-

THADDEUS

Kick your ass, you like that, huh?

(CONTINUED)

A Beefy CO, aka **OFFICER SHORTSIGHT**, rounds the corner of the barracks and sees them. Thaddeus and the others disperse.

Maximus sits up, his eyes filled with intense dangerous rage.

TITLE CARD:

## MAXIMUS

Maximus is helped up by his only friend: **DANE**.

DANE

Hey. How's your nose?

MAXIMUS

I can still smell, it's just mostly blood.

DANE

Flesh is weak but steel endures.

MAXIMUS

I know.

DANE

C'mon.

They hurry across...

30

**EXT. BROTHERHOOD BASE - DESERT - DAY (102.21)**

30

The middle of fucking nowhere. The remains of a hangar and runway tell us this place was once an airport.

31

**INT. HANGAR "CLASSROOM" - A LITTLE LATER (102.22)**

31

Maximus, Dane, and the other aspirants sit at desks as a **CLERIC (FELIX)** in a monk's robe teaches the class.

CLERIC FELIX

It is the duty of the Brotherhood of Steel to secure the Wasteland. One day as Squires, you will help Knights find and identify pre-war tech.

The aspirants look bored, like a bunch of full-ride scholarship athletes sitting through a medieval art history course.

(CONTINUED)

31 CONTINUED:

The Cleric holds the sole textbook. He displays a page showing a SCHEMATIC for an ELECTRONIC DEVICE.

He zeros in on Maximus.

CLERIC FELIX (CONT'D)  
Aspirant Maximus. Can you identify  
this relic?

MAXIMUS  
Uh... rotor?

The Cleric whips a ruler across Maximus' broken nose. Maximus struggles to blink back tears of agony.

CLERIC FELIX  
A circuit.  
(to class)  
The ability to defend yourself is  
but one part of your training. We  
are the finders and the preservers.  
Unless you know what to find and  
preserve, you are more useful as a  
corpse.

Maximus cradles his nose. The Cleric pulls his hand away with the ruler.

Just as we're wondering why the hell Maximus and these skinny, ragged kids put up with military life...

...The answer comes with a THUNDEROUS SOUND outside. The aspirants rush to the hangar opening to see...

32 **EXT. TARMAC - DAY (102.23)**

32

A HUGE DIRIGIBLE and FOUR VERTIBIRDS descend toward the tarmac.

The Aspirants stare. They've never seen anything like this!

THADDEUS  
Yeah, look at that shit!

**TEN KNIGHTS OF THE BROTHERHOOD** exit the aircraft, amidst steam pouring from the cooling systems. TOP GUN shit. They wear full-body semi-robotic armor called "POWER ARMOR." Helmets cover their faces.

They look more like gods than humans. These are the coolest Alphas in the wasteland. Literal knights in shining armor.

(CONTINUED)

32 CONTINUED:

THADDEUS' MINION (O.S.)  
What kinda model is that?

Maximus is the only one who knows.

MAXIMUS  
It's the T-60.

DANE  
Imagine getting to put on one of  
those every day.

Maximus' admiration is darker. More dangerous.

**If he had armor like that no one could ever hurt him again.  
It's his only fucking hope of becoming an alpha.**

MAXIMUS  
Wonder why they're here.

33 **INT. RADIO TOWER - BROTHERHOOD BASE - DAY (102.A24)** 33

A CLERIC and a RADIO TECHNICIAN listen as a static-y radio message comes in.

BOS OFFICER (ON RADIO)  
A-17, A-28, B-11, N-24...

The Technician fills out the corresponding boxes on a GRID on a yellowed Pre-War sheath of paper...

We see **an image of a man's face (DR. WILZIG)** has been recreated. It looks like it was made from an ID photo. It is labeled "TARGET."

34 **EXT. BARRACKS - OUTHOUSE - DAY (102.24)** 34

Maximus is on outhouse duty, digging a sewage hole.

He drags a makeshift latrine (three stacked tires with a toilet seat top) a few feet over to the new hole, when Dane approaches.

DANE  
C'mon, I got something I want to show you.

MAXIMUS  
Latrine duty's a two-person job.

(CONTINUED)

DANE

I said c'mon. That hole of shit  
isn't going anywhere.

Maximus drops the shovel and follows.

**EXT. BROTHERHOOD BASE / INT. SHED - DUSK (102.25)**

They sneak up to -

**A WOODEN STORAGE SHED.**

Inside is a Knight's POWER ARMOR standing empty. The BoS T-60 towers over them. 8' tall.

Gleaming and high-tech, it feels like something from a better world than their own.

They stare with awed reverence.

This is as close to the coveted armor of the Brotherhood as either of them have ever been before.

Maximus hesitantly reaches out for it, as if reaching for the Holy Grail -

**FLASH (102-C):** *Through smoke, a silhouetted shape moves forward.*

*As tall and frightening as a monster.*

*Out of the smoke, a KNIGHT in power armor emerges...*

*The Knight gazes down at YOUNG MAXIMUS (6).*

*Maximus gazes up at it - awed.*

OFFICER SHORTSIGHT

Aspirant Dane?

Their CO is right behind them, towering over them both.

Abject fear on Dane and Maximus' faces. This is going to get them lashes for sure.

DANE

This was my idea. He didn't want-

OFFICER SHORTSIGHT

You're being summoned. Come with me.

The CO turns and leaves.

(CONTINUED)

35 CONTINUED:

Dane follows, glancing back at Maximus. Both of them confused. What the fuck is happening?

36 **INT./EXT. BARRACKS - MORNING (102.26)** 36

THE NEXT MORNING. Aspirants play the Wasteland's version of basketball out on the tarmac: throwing bricks through a hoop.

Inside, Maximus lies on his cot. The game outside is disrupted as aspirants start crowding around someone and HOLLERING.

It's Dane and 4 other aspirants returning to the barracks. Other aspirants are following them and congratulating them.

Maximus comes out to the porch area to find Dane.

MAXIMUS

What's going on?

DANE

A bunch of us were chosen to get anointed!

Maximus is reeling. It's like Dane just won the lottery.

Max knows he should be happy for his best friend. He tries...

Thaddeus, who is NOT one of the anointed, turns to Dane.

THADDEUS

Hey, what's your title gonna be?

DANE

Squire. To Knight Titus. And get this: *We're going to the Wilds.*

The aspirants erupt with enthusiasm, this is exciting news!

Dane is swallowed up by the crowd in the ongoing locker room excitement. One aspirant starts doing pushups and yelling.

Another dry humps his friend, like a dog who doesn't know how to deal with his enthusiasm.

Maximus steps away. His face darkening again. He's disgusted by the scene. By his friend. And by his own jealousy.

37 **EXT. BARRACKS - NIGHT (102.27)** 37

Back on latrine duty, Maximus digs another hole. Goes to wheel the latrine into place.

(CONTINUED)

37 CONTINUED:

In a rage, he slams the toilet seat. It bounces back up again.

He slams it again and again until it breaks.

He sits on the edge of the toilet, fuming. Watching the still-celebrating aspirants.

38 **INT. BARRACKS - DAWN (102.28)**

38

SCREAMING. Maximus and the other aspirants wake. Maximus rushes over to see where the screaming is coming from -

DANE, who's clutching their foot. Maximus rushes over as Dane manages to RIP their boot off, blood pouring off their SHREDDED FOOT.

Maximus picks up the boot with a look of horror.

Officer Shortsight arrives, taking in Dane.

Maximus hands him the boot: he sees RAZOR BLADES embedded in the lining.

He looks at Maximus.

39 **EXT. BROTHERHOOD BASE - DAY (102.29)**

39

CLOSE ON: Max with a BLACK BAG on his head as he's being hauled along by Officer Shortsight. Max's breathing is heavy. Scared.

CUT TO:

40 **INT. VAULT 33 - MORNING (102.16)**

40

A blood-spattered Vault-Tec-branded GOOD EVENING flipboard sign flips over to a pristine, bloodless GOOD MORNING.

QUICK CUTS as 33s put the final touches on the clean-up after the raid that took their Overseer Hank:

-ON A BULLET HOLE IN A WALL. A HAND smears spackle over the hole, covering it.

-A PAINT ROLLER covers over blood splattered on the wall.

-A pair of Vaulties swaps out a Vault-Tec sign on another wall: a bloody "The Outside World Can Never Hurt You" Vault Boy sign for a fresh one.

(CONTINUED)

40 CONTINUED:

-33s drag DEAD RAIDERS toward a door labeled COMPOST.

The GOOD MORNING flipboard changes over again: HAVE A GREAT DAY.

41 **INT. MACLEAN FAMILY APARTMENT - MORNING (101.A29)** 41

Lucy staples her stomach wound shut in the bathroom, then zips up her Vault suit.

42 **INT. FARM - MORNING (101.26)** 42

A VAULT ASSEMBLY. The room is ODDLY DIM. Most of the lights are off. The HUBBUB of a concerned crowd.

REG  
Everyone settle.

The Council (Woody, Reg, and Betty) sit at a table before the 33s, who have gathered their chairs in a large semi-circle around them (including Steph and **DAVEY**).

Almost everyone is bandaged and patched up from their wounds.

Lucy suddenly stands, addresses everyone from the chairs. Norm at her side.

LUCY  
(commanding voice)  
*I have a proposal for the Assembly.*

The room settles.

LUCY (CONT'D)  
We send a search party to the surface to find my dad.

People pipe up in horror all around her.

33S  
Whoa! / To the surface?

LUCY  
We can spare four people from Farm Duty for up to two weeks, even with our dwindled numbers-

REG  
Sorry, Lucy, but you're talking about... opening *the outer Vault door*?

(CONTINUED)

LUCY

Just for under a minute. Okay? It's just enough time to—

WOODY

Okay, I know we're just... we're brainstorming here. And there's no bad ideas in a brainstorm. But that's not something that we ever do. Or have ever done. Never ever ever.

LUCY

I know. I know that, but—

BETTY

I know we're all hurting right now, but our first priority has to be to maintain the security of this Vault. That means not opening any of our doors.

REG

Well said, Betty.

WOODY

Yes, thank you Betty. OK, let's move on...

Without looking up:

NORM

(sotto)

They don't want to find dad. If they did, they wouldn't get to be in charge.

Lucy reels.

She hurries out as the assembly continues.

Lucy leans her head against the wall. Really struggling not to cry.

She pulls back to see she's leaning against a VAULT-TEC MOTIVATIONAL POSTER with **the VAULT BOY staring back at her, giving a THUMBS UP**. The poster reads DON'T LOSE YOUR HEAD.

Lucy puts aside self-pity. Knows what she has to do.

44                   **INT. VAULT 33 CORRIDOR - LATER (101.32)**                   44

Norm fusses with a NUKA-COLA VENDING MACHINE in the corridor when he hears footsteps.

Davey appears, walking by with some debris from the raid.

NORM

Hey, Davey. How's your day going?

DAVEY

Bad as everyone else's.

Davey walks onward, then glances back and eyes Norm with suspicion. Norm ducks around the corner to the -

45                   **INT. VAULT 33 MAIN ELEVATOR (101.33)**                   45

There, Lucy (having outfitted herself with a backpack of gear) watches as Chet unlocks the ELEVATOR CONTROL PANEL with his Pip-Boy.

Chet hurriedly finishes and...

**ACTIVATES THE ELEVATOR.**

Lucy, Chet, and Norm board the elevator. All tense. Hearts pounding. They're definitely not supposed to be doing this.

46                   **INT. VAULT 33 ENTRANCE CHAMBER (101.34)**                   46

The elevator door opens -

Lucy and Norm have never even been up here. They're stunned to see they're on a catwalk and - ACROSS A VAST CHASM - is the MONUMENTAL ROUND DOOR that leads to the surface.

Chet hits a SECURITY PANEL, activating -

A BRIDGE that extends to cross the chasm. Lucy and Norm stare in wonder.

LUCY

Hold the elevator.

Norm nods. He peers off the catwalk, down twenty stories.

Lucy hurries across with Chet, where he gets to work on the Vault Door's final control panel, unlocking it with keys from his Pip-Boy.

Lucy turns to Chet. A little emotional to be leaving.

(CONTINUED)

LUCY (CONT'D)

Take care of Norm 'til I'm back,  
okay?

CHET

I can't.

He puts on a courageous face, but is clearly terrified.

CHET (CONT'D)

I'm going with you.

LUCY

Chet—

She starts to object, but he talks over her.

CHET

What you're doing is insane. You  
don't even know which way to go. It  
isn't like the Vault out there.  
It's big!

**MEANWHILE:** Norm realizes too late that the ELEVATOR DOORS are closing.

Touched, Lucy puts her hand on Chet's.

LUCY

Chet. I'm not letting anyone else  
get hurt on my behalf. Okay?

Chet looks down at his hand. Lucy has taken a loose Tranq  
dart and lovingly injected it into him.

CHET

Oh Lucy.

She lowers him to the ground as he passes out.

Norm watches the elevator speeding downward... Someone's  
about to come after them... Oh shit!

NORM

Oh shit.

He dashes across the bridge to warn her. Seeing Chet, Norm  
gives Lucy a wide-eyed "wow" look.

LUCY

I just tranq'd him. And I'll do the  
same to you if you try to follow  
me.

(CONTINUED)

NORM

I'm too chicken, but thanks.

Norm lingers, an uncharacteristically vulnerable moment...

Lucy takes Norm in for a hug. He hugs her tight.

Lucy hurries to the DOOR'S CONTROLS to finish getting it open. Norm backs toward the elevator as the BRIDGE retracts.

Lucy fights back her emotions as there's now a chasm between her and her brother.

LUCY

*I'm bringing him home.*

Norm bravely nods, as -

She hits the final button on the DOOR'S CONTROLS and -

A LOUD RUMBLE as heavy machinery comes online, for the first time in hundreds of years.

A MASSIVE MECHANIZED DRILL descends from above Lucy and inserts itself into the door.

It unlocks the door and with a DEAFENING SOUND it slowly ROLLS OPEN.

Lucy and Norm gape as -

**BLINDING SUNLIGHT FILLS THE DOORWAY. Something they've never seen before.**

THE ELEVATOR DOORS OPEN and Reg and Davey RUSH IN. They're stunned to see her by the OPEN VAULT DOOR...

REG

STOP! LUCY! Are you mad??

DAVEY

Young lady! Come back here right away!

Lucy steps toward the light. It feels like a sacred threshold, from one world to another. The music swells.

REG

Lucy! Lucy no!

He hurries to the control panels to try to stop her, but she's already crossed the threshold as the door begins to close.

(CONTINUED)

46 CONTINUED: (3)

DAVEY  
That didn't work.

47 **EXT. VAULT 33 DOOR - DAY (101.35)** 47

THE OUTSIDE WORLD. The door closes behind Lucy.

Squinting in brighter light than she's ever experienced, RED  
DIRT BENEATH HER FEET...

And SO MANY CHARRED SKELETONS. The ancient remains of the  
unlucky people on the other side of Lucy's Vault door when  
the bombs first fell.

She looks up, her eyes now adjusted, and sees she's in -

RUINS. This was once dense city. It resembles a shipwreck.  
Cement and debris in all directions.

Lucy hears a ROAR coming from behind a broken wall. She  
tentatively walks toward it. Ready for anything.

But as she comes through the debris, she sees -

THE OCEAN.

It's like Lucy has to unlock a new setting in her eyeballs  
just to focus on the horizon; until today the grandest view  
she's ever encountered was in her virtual farm.

She's almost in tears. Overwhelmed by what she's seeing: the  
remains of the Santa Monica Pier's amusement park.

LUCY  
Okey-dokey!

We PULL OUT FROM LUCY starting her walk away from the sea to  
the gargantuan scope of **THE OUTSIDE WORLD. Chet was right.**  
**This place is much bigger than a fucking Vault.** There's the  
infinite reach of the sky, the mountains, the scorched earth  
that stretches to the horizon...

As she walks onward, ridiculously dwarfed by the landscape  
before her...

SMASH TO BLACK.

48 **INT. DEFUNCT CARGO PLANE - TARMAC - DAY (102.30)** 48

CLOSE ON MAX as the bag is ripped off his head by Officer  
Shortsight.

(CONTINUED)

As Shortsight leaves the room, Maximus sees a figure in RED ROBES by the window. **ELDER CLERIC QUINTUS** (60s) gazes over at him severely. Maximus has never spoken to a man this important in his entire life.

ELDER CLERIC QUINTUS

We have given you a name, food, education – a place in the world. So we expect you to give us the truth. Why did you join the Brotherhood?

MAXIMUS

To hurt the people who hurt me.

**FLASH (102-C):** A barely-conscious YOUNG MAXIMUS (6) opens the door of a fridge, half-buried in rubble.

*Blinded by the sunlight.*

*So much smoke fills the air that he can only see a few feet ahead of him.*

ELDER CLERIC QUINTUS

I understand you are a friend of Aspirant Dane?

MAXIMUS

Yes.

ELDER CLERIC QUINTUS

You are aware of their injury?

MAXIMUS

Yes.

ELDER CLERIC QUINTUS

Do you know who did it?

MAXIMUS

No.

ELDER CLERIC QUINTUS

Your fellow Aspirants say it was you.

**A POWER ARMORED KNIGHT** lumbers across frame behind Maximus. Max is too scared to look back, but flinches at every booming step. The Knight stands JUST behind him. Clearly an intimidation tactic, and it's working.

MAXIMUS

No, I – I wouldn't–

(CONTINUED)

ELDER CLERIC QUINTUS

Why not? Your friend was promoted.  
You were not. You have ambitions,  
don't you?

As Maximus struggles to think of a response to this...

KNIGHT

*Speak.*

MAXIMUS

I didn't - I didn't do it, I did  
not, I...

(needs to get it off his  
chest)

I- I- I wanted it to happen. Is  
that wrong?

A long sigh from the Elder Cleric.

ELDER CLERIC QUINTUS

Yes. Yes - violence is merely a  
tool. We use it to bring order to  
the Wasteland. But violence against  
a Brother of Steel is a sign of  
weakness. Are you? *Weak?*

This is Maximus' greatest fear.

MAXIMUS

(stammering)

I don't want to be.

ELDER CLERIC QUINTUS

Do you have anything else to say in  
your defense?

Maximus is desperate to save his neck.

MAXIMUS

I just - I want to thank you. For  
your guidance, and for giving me a  
home. I had no place in the world.  
So if I can help the Brotherhood  
make it better, Eden or whatever,  
even if it means giving my own  
life... I'll do it.

Maximus is absolutely serious.

MAXIMUS (CONT'D)

And I'd be grateful to the  
Brotherhood for giving my life  
meaning.

(CONTINUED)

A long pause.

ELDER CLERIC  
(admiringly)  
Good boy.  
(casually)  
Then you will be Knight Titus' new  
squire.

The Elder Cleric exits, followed by the armored Knight.

Max can't believe it: He not only survived, but got a promotion? Tears are streaming down his face.

**INT. INFIRMARY - DAY (102.31)**

Maximus checks on Dane, who lies on a cot.

DANE  
It's not so bad. At least here no  
one steals your rations. They said  
I'll still have a place at the  
Brotherhood.

Maximus nods, relieved.

Dane's smile is a little forced now...

DANE (CONT'D)  
I heard you got my spot.

MAXIMUS  
Do you know who did it?

Dane shrugs. Looks out toward the BARRACKS.

DANE  
I've narrowed it down to any one of  
those assholes.

Maximus looks out at a bevy of meatheads. Thaddeus is giving another Aspirant a wedgie. The others are laughing.

DANE (CONT'D)  
They asked if it was you.

Dane holds Max's gaze a tiny bit too long. Was it you?

MAXIMUS  
Yeah, they asked me the same thing.

DANE

I told them you wouldn't hurt a fly.

Max's smile is pained now. He hates that that's how people see him.

**INT. HANGAR - CHAPEL - DAY (102.32)**

Max kneels in front of an altar and Cleric Felix before the assembled aspirants, officers, and knights. As Cleric Felix speaks, another Cleric pulls Max's shirt off his shoulders, preparing him.

Elder Cleric Quintus watches over the proceedings from the back of the stage.

CLERIC FELIX

Aspirant Maximus. It is your most sacred duty to protect the Brotherhood. After which, it is your most sacred duty to protect the mission. After which, it is your most sacred duty to protect your lord, Knight Titus.

Titus lowers his POWER ARMOR'S GAUNTLET over a flame until it's RED HOT...

CLERIC FELIX (CONT'D)

Do you accept?

Maximus nods, with a look at Elder Cleric Quintus. This is the closest he's ever come to having a purpose.

Titus lowers THE RED HOT POWER GAUNTLET onto the back of Maximus' neck.

Maximus' forces himself to endure it silently.

**EXT. TARMAC - LATER (102.33/34)**

ELDER CLERIC QUINTUS addresses the FIVE KNIGHTS and FIVE SQUIRES, assembled in formation on the tarmac.

Maximus is behind Knight Titus, guarding his weapons and supplies. Maximus stands tall, feeling for the first time like he's part of something truly bigger than himself.

ELDER CLERIC QUINTUS

Our mission comes from the Highest Clerics in the Commonwealth.

(MORE)

(CONTINUED)

ELDER CLERIC QUINTUS (CONT'D)

It is believed that a denizen of  
the Enclave has escaped...

Aspirants on the outskirts whisper amongst themselves:

THADDEUS' MINION

*The Enclave is real?*

ELDER CLERIC QUINTUS

And that he has with him an object  
of profound potential... To harm  
our nation, or to save it.

Maximus hangs off every word, awed.

ELDER CLERIC QUINTUS (CONT'D)

Each Knight in this legion will  
search a section of the Wilds for  
this target.

Officer Shortsight nudges Thaddeus, who distributes PIECES OF  
PARCHMENT to the Knights with the other aspirants.

ELDER CLERIC QUINTUS (CONT'D)

Brothers, we exist for moments such  
as these. Go forth with honor! And  
may the shape of the future be cut  
by your sword!

A CHEER from the aspirants. Thaddeus hands Maximus a piece of  
PARCHMENT. Maximus takes it with barely a glance.

THADDEUS

An approximation of the target for  
your lord.

Maximus now looks at the parchment that Thaddeus handed him.

We recognize it as the GRIDDED SKETCH from earlier - DR.  
WILZIG, labeled "TARGET" and a new sketch: a Malinois face,  
labeled "COMPANION."

MAXIMUS

You are dismissed, Aspirant.

Thaddeus moves on to the next Squire and Knight. Maximus  
grins. That was fun.

Knight Titus moves off toward the Tarmac. Maximus struggles  
to lift his enormous Squire Bag, then follows.

Maximus trails Titus to a **VERTIBIRD**. Maximus has never even  
gotten close to one of these flying machines before and  
stares at it in wonder.

(CONTINUED)

51 CONTINUED: (2)

Titus takes a giant leap to get aboard – it looks graceful and awesome.

Maximus struggles to clamber up.

52 **EXT./INT. VERTIBIRD - DAY (102.35)**

52

The VERTIBIRDS ascend into the sky, flying off in every direction.

Maximus gazes in rapture at the vastness of the wasteland, his horizons literally changing. He's never flown before. This is already the experience of a lifetime.

SMASH TO BLACK.

53 **EXT. BOAT GRAVEYARD - DUSK (101.B56)**

53

DISTANT MUSIC and LIGHT from a celebration in a compound nearby. Warmth and drink and fun. But down here...

A GUARD in bandoliers, pipe rifle loosely slung, smokes a hand-rolled cigarette.

FWUHP. The guard looks up at a sound. Then down:

A BABY DOLL LEG is wedged in his chest. Straight through the heart, little blood-covered toes pointing up at him.

He looks confused, then COLLAPSES, DEAD.

DOWN BY THE WATER:

Three COWBOYS standing by a DINGHY they've just pulled ashore. The big one (BIGGIE) is carrying a JUNK JET, barrel still smoking. The skinny one (SLIM) is holding a SHOTGUN. The one holding a COVERED MYSTERIOUS BOX is their leader (HONCHO).

54 **EXT. BOAT GRAVEYARD - NIGHT (101.B56/C56)**

54

The three of them set off through the graveyard.

SLIM

How do we know which grave?

HONCHO

Well Slim, we look for the fresh one. Dom Pedro has our friend dug up once a year.

(MORE)

(CONTINUED)

HONCHO (CONT'D)

Cuts some pieces off, then puts him right back in the ground.

Honcho stops. The camera finds a crucifix with two IV bags of RadAway dangling from it.

HONCHO (CONT'D)

Bingo.

BIGGIE

Shit. You're telling me this supreme badass we're looking for is a godforsaken mutant?

HONCHO

Have some respect. That's your prospective coworker you're talking about. And our ticket to a big payoff.

SLIM

Thought you said you knew this guy?

HONCHO

I said I knew *of* him. My pop worked with him once.

SLIM

Your pop? How long's this asshole been moldering in the ground?

BIGGIE

How do we know he's not Feral?

HONCHO

That is why we brought our little friend.

Honcho pulls the cover off the box to reveal: A CHICKEN.

HONCHO (CONT'D)

A Feral ghoul can't abide a chicken. If he goes for it, we kill him.

Biggie and Slim DIG with shovels. The Chicken, looking nervous, as we hear GRUNTS of exertion.

Biggie and Slim hoist a COFFIN WRAPPED IN CHAINS upright, stand it on its end in front of a fresh hole.

Honcho stakes the chicken, now free of its cage, to the ground.

Honcho loops a line of rope through one of the handles on the lid of the coffin.

Slim and Biggie back up into a triangle formation, guns trained on the coffin.

Honcho YANKS the rope, PULLING OPEN the door of the coffin. The three men strain, fingers on their triggers.

NOTHING HAPPENS.

SILENCE. THEN: A gloved hand appears, fingers curling around the edge of the coffin.

A GAUNT COWBOY in a duster stumbles out of the coffin, COUGHING. He STRETCHES.

Then takes in the three gunmen.

GHOUL

Well, well, well. Why, is this an amish production of the Count of Monte Cristo? Or just the weirdest circle jerk I've ever been invited to?

HONCHO

Welcome back. I'm Honcho. Now you don't even know us...

GHOUL

No, I do not.

The Ghoul steps towards the chicken. He reaches down and gently picks it up. The other men sweat over this, nervous.

BIGGIE

Does that count? Should I shoot him?

HONCHO

Would you shut the fuck up?

(to the Ghoul)

We uh - we got a proposition for you. A bounty came down. A huge one. Enough to be a last score for me, and whoever's with me. Yeah? Now, somebody's made a run. From the Enclave.

(CONTINUED)

He unfolds a piece of paper: a hand-drawn (non-gridded) SKETCH of Dr. Wilzig and the dog.

GHOUL

And what makes you think I'd give a good god damn about that?

HONCHO

It ain't where they's running from  
I figured you'd be interested in.  
It's where they's running to. That  
witch, Moldaver. In California.  
That's where you from, ain't it?  
Originally, I mean.

The Ghoul straightens, eyes gleaming.

GHOUL

Now what the fuck would you know  
about where I'm from?

HONCHO

Well that don't sound like  
gratitude, do it boys? How 'bout  
we put you right back in that hole,  
so Dom Pedro can have his fun with  
you for the next thirty years.

The Ghoul looks at Honcho, who stands holding his pistol in one hand and the rope in the other. Looks at the other men.

GHOUL

Well I tell you what, boys.

The Ghoul sets down the chicken without a care in the world.

GHOUL (CONT'D)

Whenever somebody says they're  
doing "one last job," it usually  
means their heart's not in it.  
Probably never was.

(off their looks)

But for me, well... I do this shit  
for the love of the game.

He MOVES. FAST. FLICKS the rope dangling from Honcho's hand, sending a FAST HITCH up and around the man's face and mouth, pulling TAUT, then pulling him to the ground-

SIDESTEPS A SHOTGUN BLAST from Slim, The Ghoul closes on the man, his former languor abandoned for pure speed and grace, GRABBING the SHOTGUN and stepping behind him as-

(CONTINUED)

BIGGIE FIRES... Slim is BLASTED in the crossfire. A candlestick, coat hanger, and a pair of scissors lodge in his sternum.

As Slim slumps, The Ghoul fires his shotgun on his behalf, neatly EXPLODING BIGGIE'S NOGGIN into PINK MIST.

TITLE CARD:

# THE GHOUL

He turns to Honcho, who is still struggling, wrenching at the rope cinched across his mouth like a gag.

The Ghoul walks up to him, shotgun in hand. Takes the man's fallen saddlebag, hoists it over his own shoulder.

GHOU (CONT'D)

You're right, friend, about one thing. This right here was your last job. My paycheck wasn't quite what you expected. But, well you know what they say... Us cowpokes...

He PUSHES the coffin.

Honcho's eyes go wide as he's-

JERKED BACKWARD into the grave by the falling coffin.

GHOU (CONT'D)

We take it as it comes.

The Chicken watches with its big dumb eyes as the Ghoul rests the shotgun on his shoulder and leaves.

SMASH TO BLACK.

**END OF EPISODE**