

**STRANGER THINGS 4**

"Chapter Eight: Papa"

by

The Duffer Brothers

Directed by

The Duffer Brothers

PRODUCTION DRAFT

APRIL 1, 2020 (Blue)

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1 INT. HNL, SEPTEMBER 8, 1979 - RAINBOW ROOM - NIGHT 1

8-YEAR-OLD ELEVEN, BREATHLESS and BLOODIED, stands before a shattered two-way mirror of an OBSERVATION ROOM. \*

A RIFT on the wall begins to SEAL. \*

LIGHTS FLICKER ON.

Rainbow Room door opens: BRENNER. Disheveled. Bloodstained.

BRENNER  
(angry)  
What have you done?

Eleven TURNS to Brenner. Her breathing is HEAVY. She and Brenner lock eyes. \*

A DEEP, BLOODIED GASH runs diagonally from Brenner's top-right forehead to the bridge of his nose, down, and to his right nostril.

BRENNER (CONT'D)  
(haltingly)  
What have you done?!

Eleven's deep breaths become SHORT and SHALLOW. She's light-headed; unsteady. THEN:

She FALLS, UNCONSCIOUS. \*

2 INT. HNL, APRIL 1959 - TATTOO ROOM - NIGHT 2

12-YEAR-OLD HENRY CREEL is STRAPPED to a CHAIR. He wears a HOSPITAL GOWN. His left arm and wrist exposed to the man sitting next to him: a much younger DR. MARTIN BRENNER. \*

A TATTOO GUN works its magic at the hands of Brenner. He's *branding* Henry. \*

SMASH CUT TO:

NANCY. She watches. This is her MINDSCAPE.

ON BRENNER: sets the tattoo gun down. He wipes away the excess ink from Henry's wrist. \*

WE SEE: 001.

BRENNER  
All done.  
(to Henry)  
No so bad, was it?

(CONTINUED)

2 CONTINUED:

Brenner admires his handy work.

BRENNER (CONT'D)  
See? There's nothing to be afraid  
of.  
Is there, Nancy?

Nancy STIFFENS. *How does he know I'm here?*

Brenner LOOKS to Nancy with: VECNA'S GLOWING BLUE EYES.

His VOICE DEEPENS; half Brenner half VECNA:

BRENNER (CONT'D)  
Why don't you take a seat?

Nancy's EYES WIDEN. She runs out of the room, to:

3 **INT. HNL, SEPTEMBER 8, 1979 - CORRIDOR - NANCY'S MINDSCAPE - NIGHT** 3

NANCY emerges from a room.

It's the NIGHT OF THE MASSACRE. Walls are BLOODSTAINED.  
Broken bodies of SOLDIERS and SCIENTISTS litter the corridor.  
LIGHTS FLICKER.

Nancy, horrified, backs away from the carnage, and then RUNS.

4 **INT. UPSIDE DOWN MUNSON TRAILER - LIVING ROOM - NIGHT** 4

PICKING UP FROM WHERE WE LEFT OFF:

NANCY in a TRANCE. STEVE tries to wake her. \*

STEVE  
Nancy? Nancy, stay with me, okay?  
(to Erica)  
Whatever you guys are doing up  
there, hurry up!

5 **INT. PRESENT DAY MUNSON TRAILER - EDDIE'S ROOM - NIGHT** 5

ERICA runs to Eddie's room. DUSTIN, LUCAS, MAX, ROBIN, and  
EDDIE SEARCH for cassette tapes amongst the MESS that *is*  
Eddie's bedroom.

ERICA  
Steve says you need to hurry!

(CONTINUED)

5

DUSTIN  
Yeah, no shit!

MAX  
We're trying to! We can't find  
anything.

ROBIN  
Seriously. What is all this shit?

EDDIE  
(to Robin)  
What are you even looking for?

ROBIN  
Madonna, Blondie, Bowie, Beatles?  
Music! We need music!

Eddie grabs a CASSETTE from Robin: IRON MAIDEN'S "PIECE OF  
MIND."

EDDIE  
This is music!

6 **INT. HNL, SEPTEMBER 8, 1979 - CORRIDOR - NANCY'S MINDSCAPE -6  
NIGHT**

NANCY runs to the end of a long corridor to find:

A set of DOUBLE DOORS; BOARDED UP.

Panic-stricken, Nancy starts to TEAR DOWN the boards. A  
familiar voice overcomes her.

VECNA (O.C.)  
Nancy.

She stops, and then turns to the voice.

VECNA (CONT'D)  
(approaches)  
What are you doing? It's not time  
for you to leave. \*

*The hell it isn't.*

Quicker now, Nancy tears away the boards.

VECNA (CONT'D)  
Now that you have seen where I have  
been, I would very much like to  
show you where I am going.

(CONTINUED)

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6 CONTINUED: 6

Nancy finally breaks through to find herself:

7 **INT. HNL, APRIL 1959 - TATTOO ROOM - NANCY'S MINDSCAPE - NIGHT** 7

Standing at the door inside the tattoo room. A BEAT; then: \*  
POSSESSED BRENNER, with VECNA'S GLOWING BLUE EYES:

BRENNER  
Take a seat, Nancy.

LIGHTS FLICKER.

CRASH TO:

BLACK.

In the DARKNESS: Nancy's BREATHS are short and quick. \*  
LIGHTS FLICKER ON: \*

8 **INT. HNL, APRIL 1959 - TATTOO ROOM - NANCY'S MINDSCAPE - NIGHT** 8

Nancy is in the TATTOO CHAIR. VECNA'S VINES wrap tightly \*  
around Nancy's arms and legs.

Vecna creeps to Nancy. She's completely immobilized in the \*  
chair.

Now inches from Nancy's face:

VECNA  
I want you to tell Eleven. I want  
you to tell her everything you see.

Vecna raises his hand over nancy's face.

INTERCUT WITH:

9 VECNA'S VISION: 9

We see GATES and RIFTS tear through HAWKINS LANDMARKS. It  
begins from the CREEL HOME attic.

NANCY  
No!

VECNA  
Tell. Her.

(CONTINUED)

9 CONTINUED:

9

Through the MUNSON TRAILER; it consumes FOREST HILLS TRAILER PARK.

NANCY

No!

Down KERLEY BLVD; to DOWNTOWN HAWKINS.

VECNA

Everything.

A CLOCK CHIMES; its hands uncontrollably SPIN COUNTER; pendulum swings. \*

SMASH TO:

10 INT. UPSIDE DOWN MUNSON TRAILER - LIVING ROOM - NIGHT 10

NANCY snaps awake. Her knees buckle. STEVE gently guides her to the floor.

STEVE

Hey, whoa, whoa. It's okay. It's okay.

Breathless. Speechless.

STEVE (CONT'D)

I'm right here.

CRASH TO:

MAIN TITLES

CHAPTER EIGHT: PAPA

11 I/E. KAMCHATKA CONDEMNATION PRISON - DEMO-FIGHT ARENA - NIGHT

PICKING UP FROM WHERE WE LEFT OFF:

A LIGHT SNOW FALLS. Prisoner CORPSES are scattered everywhere. A SPEAR is no match for an angry, hungry DEMOGORGON. \*

It rips DOORS FROM HINGES, GROWLS, CHITTERS. \*

TIER TWO: Armed GUARDS prepare to SHOOT down on the Demogorgon. \*

IVAN picks up a DISCARDED WALKIE: \*

(CONTINUED)

11

IVAN  
(in Russian)  
What's going on there? Get the  
power back on!

12

**INT. CONDEMNATION PRISON - CONTROL ROOM - NIGHT**

12

MURRAY picks up a WALKIE. He walks to a handcuffed CONTROL ROOM TECHNICIAN on the floor; bloodied and dazed. Murray holds the walkie to the tech's mouth. He POINTS A GUN at him. \*

MURRAY  
(in Russian)  
Tell him that the prisoners are  
contained, and you're working on  
the power.

Nothing.

MURRAY (CONT'D)  
(in Russian; yells)  
Tell him!

NEARBY: DMITRI ANTONOV forcefully questions a CONTROL ROOM SCIENTIST (male, 60s). \*

DMITRI  
(in Russian)  
That door, where does it lead?

CONTROL ROOM SCIENTIST  
(in Russian)  
To cell block two.

DMITRI  
(in Russian)  
No cell blocks! I need a safe way  
out of here.

YURI tries to speak. His words are muffled, he's still GAGGED.

IN A CORNER: HOPPER and JOYCE. Joyce is BANDAGING Hop's wounds. \*

HOPPER  
Guess you got my message, huh?

JOYCE  
(deadpan)  
Oh, no, I just have always wanted  
to visit the Soviet Union.  
With Murray.

(CONTINUED)

Hopper shoots her a sly smirk. He's surprisingly CALM. You \*  
wouldn't know the man just fought off a Demogorgon.

HOPPER

You two getting along?

Joyce briefly thinks of an appropriate analogy.

JOYCE

He's the Starsky to my Hutch.

A BEAT. Then, seriously:

HOPPER

I thought you were dead.  
I thought I lost you.

Joyce solemnly reflects. \*

JOYCE

I *did* lose you. For eight months.  
We had a funeral.

HOPPER

Anybody show?

JOYCE

Are you kidding? You're the "Hero  
of Hawkins."

Hopper -- the anti-hero -- shyly, no, bashfully chuckles.

JOYCE (CONT'D)

It's true.

HOPPER

I always felt I'd be easier to like  
when I was dead.

Joyce isn't entirely agreeable on this point.

HOPPER (CONT'D)

How about El?

JOYCE

She's good.  
She misses her dad.  
We *all* do.

No time to reflect and get all mushy.

MURRAY

Uh, I hate to interrupt --

(CONTINUED)



12 CONTINUED: (2)

12

Murray stands before a BANK OF SURVEILLANCE MONITORS. A fierce battle is underway between the GUARDS and a DEMOGORGON. \*

MURRAY (CONT'D)  
-- but, apparently, they can climb too.

ON MONITOR: Demogorgon CLIMBS to the SECOND TIER.

13 **I/E. CONDEMNATION PRISON - DEMO-FIGHT ARENA - NIGHT**

13

TIER TWO: DEMOGORGON approaches FOUR ARMED GUARDS. IVAN COWERS behind the guards. He carries only a WALKIE TALKIE. \*

But Ivan has been through this before. He orders the guards to:

IVAN  
(in Russian)  
Lower your weapons. \*  
(forcefully) \*  
Lower you weapons!

DEMOGORGON APPROACHES.

IVAN (CONT'D)  
(in Russian)  
Don't shoot!

Closer.

IVAN (CONT'D)  
(in Russian)  
Do. Not. Shoot.

They're backed into a corner. There's no escape. The Demogorgon lets out a DEAFENING, GUTTURAL SCREAM. \*

IVAN (CONT'D)  
(in Russian; shouts)  
Lower your weapons! \*

The frightened guards OPEN FIRE. \*

Pointblank, with the full force and power of MIKHAIL KALASHNIKOV's simply designed, but extremely effective, AK-47, the guards unleash hell with an awesome display.

Effective. *May as well be shooting pebbles with a Wrist Rocket.*

(CONTINUED)

13

IVAN (CONT'D)  
(in Russian)  
Stop!

14

**INT. CONDEMNATION PRISON - CONTROL ROOM - NIGHT**

14

HORRIFIC SCREAMS from an adjacent room rip through the air.

All eyes dart from the CCTV monitors toward a LOCKED DOOR at the BACK OF THE ROOM.

DMITRI  
What the hell is that?

MURRAY  
Please tell me they don't have  
another one of those things!

A LIGHT ABOVE the door FLICKERS.

15

**I/E. CONDEMNATION PRISON - DEMO-FIGHT ARENA - NIGHT**

15

TIER TWO: The GUARDS run out of AMMO.

DEMOGORGON attacks. Starting with Ivan.

16

**INT. CONDEMNATION PRISON - CONTROL ROOM - NIGHT**

16

MURRAY, HOPPER, and DMITRI head to the door. Hopper takes Murray's PISTOL.

The knowledgeable CONTROL ROOM SCIENTIST loses his mind.

CONTROL ROOM SCIENTIST  
(in Russian)  
You can't go in there!  
It's dangerous.

Hopper leads the way.

CONTROL ROOM SCIENTIST (CONT'D)  
(in Russian)  
It's dangerous!

DETERMINED. Intensely FOCUSED. Hopper approaches the door; PISTOL at the ready.

LIGHT FLICKERS.

17            **INT. CONDEMNATION PRISON - DISSECTION LAB - NIGHT**            17

A live autopsy. A YOUNG DEMODOG strapped to a STAINLESS STEEL HOSPITAL GURNEY. Its CHEST is cut OPEN and SPREAD APART from neck to navel. Angry. So very, very angry.

DMITRI, MURRAY, JOYCE, and YURI stand at the door. Murray and Joyce: appalled; disgusted. Dmitri: has only *heard* of the stories. Hopper: disbelief, but unsurprisingly so.

*Who are these people?*

Hopper aims the PISTOL and fires a SINGLE ROUND. The Demodog's HEAD EXPLODES.

*Silence.*

BLACK-TINGED BLOOD spatters Hopper, the surrounding PLASTIC \*  
CURTAIN, and everything in between.

Hopper's attention is drawn to:

18            **INT. CONDEMNATION PRISON - HIVE MIND LAB - NIGHT**            18

INDIVIDUAL GLASS TANKS, floor to ceiling, filled with OXYGENIZED LIQUID. Some tanks have only the liquid, others: COMATOSE DEMODOGS. Paralyzed, but alive.

JOYCE

Oh my God.

Joyce and Murray walk between tanks.

MURRAY

What the hell are they doing?

*This is some AREA 51 shit.*

Nearby, Hopper walks to a heavily FORTIFIED glass and concrete ENCLOSURE, WE SEE: A MASSIVE TORNADO OF PARTICLES. \*  
**THE HIVE MIND.** \*

Hopper, flanked by Murray and Joyce, are SPEECHLESS. \*

FROM DISSECTION LAB: \*

DMITRI

Hey. Found something.

19            **INT. CONDEMNATION PRISON - DISSECTION LAB - NIGHT**            19

DMITRI pushes the GURNEY with the DEAD DEMODOG aside. WE SEE:

(CONTINUED)

19 CONTINUED:

19

A RUSTED GRILL covers a GAPING HOLE in the floor: SEWAGE DRAIN. Hopper peers inside.

HOPPER

(to Dmitri)

Think this'll lead us outta here?

DMITRI

I give it a hundred to one odds.

They share an AMUSED SMILE. Hopper leads the way.

CAMERA DOLLIES BACK: and into the HIVE MIND. Particles envelop us into:

20 BLACK. SILENCE.

20

Then, A VOICE:

SCIENTIST (O.S.)

And one, two, three.

*THUD.*

Scientist's VOICE ECHOES.

*FLAT LINE.*

*THUD.*

SCIENTIST (CONT'D)

Again. And one, two, three.

*FLAT LINE.*

*THUD.*

SMASH TO:

21 INT. NEVADA SILO #432734 - NINA LAB - DAY

21

DEFIBRILLATOR shocks EL to consciousness. \*

TWO SCIENTISTS (male, female, 40s) revive El. She lies on a gurney surrounded by MEDICAL EQUIPMENT. DR. BRENNER and DR. OWENS helicopter.

SCIENTIST #1

Pulse is dropping. One-fifty now.  
BP's one-sixty.

(CONTINUED)

El gasps for air. Scientist #1 COVERS El's nose and mouth with an OXYGEN MASK. El breathes in the air. \*

BRENNER

(to El)

How do you feel?

El's disoriented.

OWENS

Can you hear us?

Eleven, can you hear us?

Scientist #1 moves to give El more oxygen.

BRENNER

No, leave her.

Brenner waves off the mask.

HAPPY MEMORIES flood El's mind:

TERRY IVES (O.S.)

Hi Jane.

Mama's VOICE is SOOTHING.

El sits up. She stills wears a KINETIC DIVE SUIT. Her eyes are drawn to NINA. \*

El steps down from the gurney; she eyeballs NINA determinedly while she walks to HER.

El lifts her arm, closes her eyes. LIGHTS FLICKER.

NINA rumbles and shakes, slowly at first, then violently. BOLTS that attach HER to the floor BREAK. With a reluctant, final groan:

NINA awakens. She rises up; 5, 10, 50-feet above.

*Welcome back, El.*

BLOOD drips from El's nose; LEFT NOSTRIL.

NINA is in total compliance. As El lowers her arm, NINA obeys. Slowly, NINA drops to her final resting place.

El glances over to Brenner and Owens.

BRENNER: SMUG; hands on hips, nose in the air. \*

OWENS: HUMBLED. *Heya, Kiddo.* \*

(CONTINUED)

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 CONTINUED: (2) 21  
 (OFF OWENS) EL: TIMID to FEARLESS.

22 **EXT. MERCURY HWY, NEVADA - DAY** 22  
ESTABLISHING. The SURFER BOY PIZZA VAN cruises along. \*

23 **INT. SURFER BOY PIZZA VAN - DAY** 23  
 JONATHAN drives, ARGYLE sits shotgun. WILL and MIKE in the back. It's been a long drive from the Bingham home. \*  
 Argyle's tired and bloodshot eyes WIDEN.

ARGYLE  
 Holy shit, dude. Check it out.

ARGYLE'S POV: \*

Surfer Boy  
 Pizza  
 LAST PIZZA BEFORE VEGAS!!!

Informs an obnoxiously loud ROAD SIGN.

BACK ON: \*

ARGYLE (CONT'D)  
 I didn't know they expanded into Nevada.  
 (mellowed chuckle; then:)  
 Watch out, Domino's. Your dominoes are gonna fall.

IN THE BACK:

WILL  
 How far is Nina from Vegas?

MIKE  
 From Vegas? As long as Suzie's coordinates are right, about another ninety miles. Why?

WILL  
 Well, once we save her, El, we should stop on the way back. El could make us, like, super rich, and we'd never have to work.  
 (excitedly)  
 (MORE)

(CONTINUED)

WILL (CONT'D)

We could just play D and D and  
Nintendo for the rest of our lives.

Uh...

MIKE

(insincerely)

Yeah. Totally.

Awkward, like embarrassingly so.

What are you, like 12-years-old still, dude?

[Will senses the change in vibe; although oblivious to the actual motive behind the change]

WILL

(re: El)

We're gonna make it, Mike. She's  
gonna be okay.

MIKE

(nervously)

Yeah, I know. I know she is.

(contemplatively)

But what if after all this is over,  
she doesn't need me anymore?

\*

WILL

No, of course she'll still need  
you.

*We've been over this before.*

WILL (CONT'D)

She'll always need you, Mike.

MIKE

I keep telling myself that, but I  
don't believe it. I mean, she's  
special. She was born special.  
Maybe I was one of the first people  
to realize that. But the truth is,  
when I stumbled on her in the  
woods, she just needed someone.  
It's not *fate*. It's not *destiny*.  
It's just simple dumb luck. And one  
day she's gonna realize I'm just  
some random nerd that got lucky  
that Superman landed on his  
doorstep. At least Lois Lane is an  
ace reporter for the Daily Planet,  
right? But --

\*

(CONTINUED)

Will tries to get what Mike is saying. He wordlessly searches for an analogy; words of comfort...

MIKE (CONT'D)  
(off Will's look)  
Sorry.

WILL  
No...

MIKE  
It's so stupid, given everything that's going on. It's just... I don't know.

MIKE (CONT'D) WILL  
I just -- You're scared of losing her.  
They lock eyes. A BEAT; then: Mike nods.

WILL (CONT'D)  
Can I show you something?

Will REACHES for the PAINTING in his KNAPSACK. He HOLDS it for a moment. A DEEP breath; a RESIGNED exhale; then: Will OFFERS it to Mike.

As Mike unrolls the painting, Will closely WATCHES his facial expressions with NERVOUS ANTICIPATION.

ON WILL'S PAINTING: OIL-ON-CANVASS shows a magnificent MEDIEVAL, D&D-type landscape. A BLOOD-RED THREE-HEADED DRAGON towers over the FOUR BRAVE CHARACTERS who dare to attack.

Says Mike's reaction: *It's stunning.*

His face can light up a room.

ON WILL: as he patiently waits for approval and encouragement.

MIKE (O.C.)  
This is amazing.

We can literally SEE THE RELIEF wash over Will.

MIKE (CONT'D)  
Did you paint this?

WILL  
Yeah. Yeah --

*Act cool.*

(CONTINUED)



*No! Don't look at him. Focus on your words.*

WILL (CONT'D)

I mean, I mean... I mean, El asked me to.

FROM THE FRONT SEAT: JONATHAN peers into the rearview mirror. He watches, listens intently:

WILL (CONT'D)

She commissioned it, basically. I mean, she told me what to draw --

BACK TO WILL AND MIKE:

Will angles to Mike and nudges closer.

WILL (CONT'D)

-- anyway, my point is --

Will hesitates. A BEAT; then: Will REACHES over to the painting:

\*

WILL (CONT'D)

-- see how you're leading us here?  
You're guiding the whole party,  
inspiring us. That's what you do.  
And see your coat of arms here?  
It's a heart.

Mike turns his attention to Will.

WILL (CONT'D)

And I know it's sort of on the nose, but that's what holds this party together. *Heart*.  
Because, I mean, without heart, we'd all fall apart.  
Even El. *Especiallly* El.

Will retreats. His body follows.

WILL (CONT'D)

These past few months, she's been so lost without you. It's just, she's so *different* from other people.

WILL (CONT'D)

(haltingly)

And when you're *different*, sometimes you feel like a mistake.

The pain is real. His *own* words cut deeply to the core.

(CONTINUED)

23

*I hate who I am.*

On the verge of tears, he turns back to Mike:

WILL (CONT'D)

But you make her feel like she's not a mistake at all. Like she's better for being different. And *that* gives her the courage to fight on. If she was mean to you, or she seemed like she was pushing you away, it's because she's scared of losing you, like you're scared of losing her. And if she was going to lose you, I think she'd rather just get it over with quick. Like ripping off a Band-Aid.

Now it's Mike who doesn't *get it*.

WILL (CONT'D)

(convincingly)

So, yeah, El needs you, Mike. And she *always* will.

Mike's face brightens.

MIKE

Yeah?

WILL

(breathlessly)

Yeah.

Will FORCES out a SMILE and Mike returns with a NOD. \*

Will turns to a window full of emptiness that goes on forever. He STIFLES HIS SOBS, fully resigned to knowing that he's just ripped off the Band-Aid.

24 **INT. HNL, SEPTEMBER 8, 1979 - RAINBOW OBSERVATION ROOM -** 24  
**NIGHT**

It's the night of the massacre. BRENNER slowly approaches the\*  
now-sealed rift. CRACKED PORCELAIN TILES are all that remain.\*

25 **INT. HNL, SEPTEMBER 8, 1979 - RAINBOW ROOM - CONTINUOUS** 25 \*

THROUGH THE SHATTERED MIRROR: BRENNER turns from the wall.

CAMERA CRANES DOWN: 8-YEAR-OLD ELEVEN unconscious on the \*  
bloodied floor of the Rainbow Room. \*



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 29 CONTINUED: 29

FLASHBACK: #103, HNL: EL crushes CAN. \*

FLASHBACK: #103, HNL: EL kills TWO ORDERLIES. \*

CUT TO:

30 INT. NEVADA SILO #432734 - NINA LAB - DAY 30

BRENNER  
 But that day, you awakened  
 something else. A doorway to  
 another world.

CUT TO: \*

FLASHBACK: #106, HNL RIFT LAB: GATE OPENS. \*

CUT TO:

31 INT. NEVADA SILO #432734 - NINA LAB - DAY 31

BRENNER  
 I always thought that Henry was out  
 there, hiding in the darkness.

CUT TO: \*

FLASHBACK: #106, HNL RIFT LAB: BRENNER sends SHEPARD into THE \*  
 RIFT.

BRENNER (O.S.) (CONT'D)  
 I didn't know for sure, not beyond  
 a feeling.

CUT TO:

32 INT. NEVADA SILO #432734 - NINA LAB - DAY 32

BRENNER  
 Until now.

DR. OWENS carries FILE FOLDERS: AUTOPSY REPORTS of Vecna's  
 known victims. He GIVES the folders to El.

OWENS  
 He's claimed three victims so far,  
 and when I saw the eyes, I knew  
 that was him. He was sending us a  
 message, letting us know he's back.  
 That's when I came to see you.

(CONTINUED)

EL

My friends?

OWENS

Well, we haven't risked contact,  
but, as far as we know, they're all  
safe.

BRENNER

But I'm not gonna lie to you,  
Eleven. Your friends are in  
terrible danger. With each victim  
he takes, Henry is *chiseling* away  
at the barrier that exists between  
our two worlds.

\*

EL

Chiseling?

BRENNER

Imagine, if you will, the barrier  
between our worlds is a concrete  
dam.

\*

Brenner picks up a WOODEN PENCIL to help visualize his  
analogy for El.

BRENNER (CONT'D)

Henry is putting cracks in this  
dam.

(bends pencil slowly)

Cracks in dams create pressure.  
Left unchecked, the pressure will  
build.

(pencil begins to crack)

And build. And eventually, it will  
reach a breaking point. And the dam  
will burst.

The pencil SNAPS.

BRENNER (CONT'D)

And when that happens, Hawkins will  
fall.

Eleven UNDERSTANDS that analogy. She THROWS OFF the towel and\*  
hurriedly leaves the room.

OWENS

(to Brenner; sardonically)

Well, that went very well, I  
thought. You eased her into it,  
nice and gentle, just like we  
talked about. Not ominous at all.

(CONTINUED)

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32 CONTINUED: (2) 32

Owens LEAVES the room. Brenner SITS. Alone. Again.

33 INT. NEVADA SILO #432734 - EL'S CORRIDOR - DAY 33

El walks into her room.

34 INT. NEVADA SILO #432734 - EL'S ROOM - DAY 34

El [physically] SLAMS the heavy door behind her. She walks to the, and then turns on the tap water. Then: El WALKS to her bed and SITS. She CLOSES HER EYES. CONCENTRATES.

35 EXT. HAWKINS - FOREST HILLS TRAILER PARK - MAX'S HOME - DAY 35

ESTABLISHING.

36 INT. MAX'S HOME - LIVING ROOM - DAY 36

NANCY, STEVE, ROBIN, LUCAS, DUSTIN, ERICA, and MAX gather in the LIVING ROOM. Nancy EXPLAINS her trance. Everyone listens intently.

NANCY

He showed me things that haven't happened yet. The most awful things. I saw a dark cloud spreading over Hawkins. Downtown on fire. Dead soldiers. And this giant creature. With a gaping mouth. And this creature wasn't alone. There were so many monsters. An army. And they were coming into Hawkins. Into our neighborhoods. Our homes. And then he showed me my mom. Holly. Mike. And they... they were all...

She can't say it. *Dead.*

STEVE

Okay, but he's just trying to scare you, Nance. Right?  
I mean, it's not *real.*

NANCY

Not yet. But there was something else. He showed me gates. Four gates spreading across Hawkins. And these gates, they looked like the one outside of Eddie's trailer, but they didn't stop growing.

(MORE)

(CONTINUED)

NANCY (CONT'D)

And this wasn't the Upside Down Hawkins. This was our Hawkins. Our home.

MAX

Four chimes. Vecna's clock. It always chimes four times. Four exactly.

NANCY

I heard them too.

MAX

He's been telling us his plan this whole time.

LUCAS

Four kills. Four gates.  
End of the world.

\*

DUSTIN

If that's true he's only one kill away.

EDDIE

Oh Jesus Christ. Jesus Christ.

STEVE

(re: phone call)  
Try 'em again.

\*

Max WALKS to a WALL TELEPHONE. She DIALS.

\*

*RING.*

CAMERA DOLLIES RIGHT: into BLACKNESS.

\*

We HEAR WHAT'S HAPPENING.

*RING.*

*BUSY SIGNAL.*

MAX (O.S.)  
(hangs up)

LUCAS (O.S.)  
Anything?

MAX (O.S.)  
No. Rang a few times, then went to busy signal

THE BLACKNESS REVEALS:

37 **I/E. BLACK VOID - EL**

37

*She's found them.*

[WRITTEN TO BE ONE SHOT]

CAMERA FOLLOWS: El as she WALKS.

STEVE (O.S.)

Maybe you punched it in wrong. Try  
it again. \*

MAX (O.S.)

I didn't punch it in wrong.

STEVE (O.S.)

Well, I don't know.

DUSTIN (O.S.)

Dude, I think she knows how to use  
a phone.

Max PICKS up the phone; DIALS.

STEVE (O.S.)

I'm just saying, she could've typed  
it in wrong.

RING.

CAMERA DOLLIES 180°: around El to reveal: \*

**MAX'S LIVING ROOM** \*

Still in El's VISION. \*

RING.

BUSY SIGNAL.

MAX

(hangs up)  
Same shit.

LUCAS

How is that possible?

CAMERA CONTINUES 180° MOVE:

DUSTIN

Joyce has this telemarketer job.  
Always on the phone. Mike won't  
stop whining about it.

(CONTINUED)



37

CAMERA STOPS: on Max. We SEE El behind.

MAX

Yeah, but this phone's been busy for, what, three days now? That's not Joyce. No way. Something's wrong.

CAMERA DOLLIES IN: passing Max, and then to EL REACTION.  
*Worry. Panic.*

NANCY (O.S.)

She's right. It can't be just coincidence. It can't be.

CUT TO:

38

**EXT. HAWKINS - FOREST HILLS TRAILER PARK - MAX'S HOME - DAY 8**

FROM OUTSIDE: Nancy walks to a window. STARES off into the distance, while: \*

NANCY

Whatever's happening in Lenora is connected to all of this. I'm sure of it. But Vecna can't hurt them. Not if he's dead.

39

**INT. MAX'S HOME - LIVING ROOM - CONTINUOUS**

39

NANCY turns to face the others.

NANCY

We have to go back in there. Back to the Upside Down.

EDDIE

(resolute)  
Nope. Nope.

STEVE

Whoa, no, no, no, no.

STEVE (CONT'D)

Let's think this through.

NANCY

What is there to think through?

STEVE

We barely made it out of there in one piece.

NANCY

Yeah, because we weren't prepared.

(CONTINUED)

Nope. Eddie wants no part of this. He's seriously anxious right now.

NANCY (CONT'D)  
(confidently)  
But this time, we will be. We'll  
get weapons and protection.

*Who does she think she is, Rambo?*

NANCY (CONT'D)  
We'll go through the gate, we'll  
find his lair, and we'll kill him.

STEVE  
Or he'll kill us.

STEVE (CONT'D)  
The only reason you survived is  
because he wanted you to. He's not  
scared of us.

ROBIN  
(nervously)  
And for good reason.  
We were wrong about Vecna.  
Henry...  
One...  
Sorry, what are we calling him now?

DUSTIN  
(matter-of-fact-ly)  
One.

ERICA  
(assuredly)  
Vecna.

LUCAS  
(obviously)  
One.

NANCY  
(I think?)  
Henry.

ROBIN  
Right.  
We've learned something new about  
Vecna-slash-Henry-slash-One. He's a  
number like Eleven, only a sick,  
evil, male, child-murdering version  
of her with really bad skin.

(CONTINUED)

*She always talks like this when she's nervous.*

ROBIN (CONT'D)

But my point is, he's super powerful. Could turn us inside out with a snap of his fingers. It's not a fair fight.

DUSTIN

Then why fight fair? You're *right*. He's like Eleven. But that gives us an upper hand. We *know* Eleven's strengths. And *weaknesses*.

ERICA

Weaknesses?

DUSTIN

When El remote-travels, she goes into this sort of *trance-like* state.

CUT TO:

**I/E. BLACK VOID - MAX'S LIVING ROOM - SAME TIME**

EL WATCHES.

DUSTIN (O.C.)

I bet the same is true of Vecna.

BACK TO:

**INT. MAX'S HOME - LIVING ROOM - CONTINUOUS**

LUCAS

That would explain what he was doing in that attic.

DUSTIN

Exactly. When he attacks his next victim, I'll bet you he's back in that attic, physical body defenseless.

STEVE

Defenseless? What about the army of bats?

Steve MOTIONS to the SCAR on his neck. A constant reminder of a DEMOBAT'S long tentacle-like tail it uses to strangle its victims.

(CONTINUED)

41

DUSTIN

Right, true, yeah. True. We'll have  
to find a way past them.  
(haltingly)  
Distract them... somehow?

EDDIE

And, uh, how do we do that,  
exactly?

DUSTIN (CONT'D)

No idea.

DUSTIN (CONT'D)

But once they're gone, he doesn't  
stand a chance. It'll be like  
slaying sleeping Dracula in his  
coffin.

ROBIN

That all sounds good in theory, but  
there is no pattern to Vecna's  
killings. Not one that I can  
decipher. We don't know when he's  
going to attack next. Don't even  
know *who* he's going to attack.

MAX

Yeah, we do.

ALL EYES ON MAX.

MAX (CONT'D)

I can still feel him.

CUT TO:

42

**I/E. BLACK VOID - MAX'S LIVING ROOM - SAME TIME**

42

EL STANDS behind Max.

\*

MAX

I'm still *marked*.  
Cursed.

CAMERA DOLLIES IN: passing Max, and then into EL.

MAX (O.C.) (CONT'D)

I ditch Kate Bush... I draw his  
focus back to me.

BACK TO:

43 INT. MAX'S HOME - LIVING ROOM - CONTINUOUS

43

LUCAS  
(pleadingly)  
Max. You *can't*. He'll *kill* you.

MAX  
I survived before.  
I can survive again.  
I just need to keep him busy long  
enough so that you guys can get  
into that attic. Then you can chop  
his head off. Stab him in the  
heart. Blow him up with some  
explosive Dustin cooks up. I  
honestly don't care how you put  
this asshole in his grave. Just,  
whatever it is, whatever you do.  
Try not to miss.

There's an exchange looks. Some RESOLVED, some UNSURE, some  
WORRIED.

CUT TO:

44 I/E. BLACK VOID - MAX'S LIVING ROOM - SAME TIME

44

ON: EL's reaction.

\*

45 EXT. FIELD NOT FAR FROM KAMCHATKA PRISON - DAY

45 \*

A SNOW COVERED FIELD.

A MANHOLE COVER SLIDES OPEN. HOPPER peers over the edge;  
checks for danger. He LIFTS himself OUT of the hole. He  
REACHES down; JOYCE is next. Then DMITRI, MURRAY, YURI.

They look back from where they came: THE CONDEMNATION PRISON,  
about one kilometer away. The TIERS of the DEMO-FIGHT ARENA,  
are visible from this vantage point. A HELIPAD cut into a  
nearby mountain; the SAME MOUNTAIN where DR. ALEXEI'S KEY was  
conceived, birthed, and still operates today in a secret  
bunker.

Hopper SMILES; relieved.

\*

As a group, they'd crawled through a massive sewage pipe from\*  
the HIVE MIND LAB to freedom.

*Sort of.*



48 CONTINUED:

48

Guard #3 JUMPS out of the way as:

CRASH!

The PRISON VAN busts through the gate.

CUT TO:

49 INT. PRISON VAN - DAY

49

At the WHEEL is... MURRAY?

MURRAY

Sayonara!

\*

\*

Yes, Murray. And he doesn't stop to chat. His laugh is borderline MANIACAL. DIMITRI sits shotgun: CALM, COOL, COLLECTED.

50 EXT. KAMCHATKA PRISON - GATE C GUARD HUT - DAY

50

THREE GUARDS, now fully ARMED with AK-47 ASSAULT RIFLES, open fire on the PRISON VAN.

\*

51 INT. PRISON VAN - DAY

51

JOYCE and HOPPER, in the back, take cover as rounds SHATTER windows and RICOCHET off the vehicle's body.

MURRAY

Oh God, oh God, oh God, oh God.

52 EXT. KAMCHATKA PRISON - GATE C GUARD HUT - DAY

52

GUARDS run out of ammunition. Guard #3, the senior-most on duty, is especially ANGERED.

GUARD #3

Tvoyu mat!

That saying, loosely translated as son of a bitch, can be used in many *different* situations.

53 INT. PRISON VAN - DAY

53

HOPPER

(to Joyce)

You okay?

(CONTINUED)

JOYCE

Yeah.

YURI, HANDCUFFED AND GAGGED, is ignored.

HOPPER

(to Murray)

You okay?

MURRAY

(ecstatically)

Okay? I'm great!

(to Dmitri)

Nothing like a little prison escape  
to get your day started, am I  
right?

\*

DMITRI

We're not out of the woods yet. My  
people do not take kindly to  
escapes. They'll be hunting us.

Hopper moves closer to the front seat.

HOPPER

(to Dmitri)

Yeah, well, we aren't exactly  
planning on sticking around.

(to Murray)

Where's the plane you came in on?

JOYCE

That plane? That crashed.

HOPPER

Crashed?

JOYCE

His fault.

(points to Yuri.)

Yuri VEHEMENTLY objects. Hopper moves CLOSER to Yuri.

MURRAY

Word of warning. That man is more  
slippery than an eel dipped in baby  
oil. I wouldn't trust a word out of  
his mouth.

Hopper lowers the GAG that COVERS Yuri's smart mouth.

YURI

My tongue. My tongue! I can't feel  
my tongue!

(CONTINUED)



HOPPER

We need to get out of here, back to the States. Can you get us to another plane?

YURI

Now? You're asking for Yuri's help after dragging him through miles of shit tunnel? I could have told you we are going wrong way *hours* ago.

YURI (CONT'D)

You Neanderthal--

HOPPER

Watch your mouth.

HOPPER (CONT'D)

(off the gag)

Or I am gonna take this, I'm gonna rub it along the bottom of my shoe, and I'm gonna jam it down your throat.

YURI

(mockingly)

Go ahead...

Hopper GRABS Yuri by the COLLAR. Then:

YURI (CONT'D)

(pleadingly)

But then you'll never make it out of my country alive.

JOYCE

So you *can* get us out?

YURI

(pleadingly)

For a glass of water and hot steam bath --

(gleefully)

-- and five-inch stack of American dollars, Yuri will fly you to moon.

Dmitri has had enough. He pulls out a PISTOL, and then AIMS it at Yuri.

DMITRI

You make another demand, you double-crossing *mudak*, I'll decorate the roof of this van with your brains.

[Mudak = asshole]

(CONTINUED)

53

YURI

Why so angry, comrade? Rough couple of days for you, I'm sure. But now you are free. Everything works out. Happy ending for everybody.

DMITRI

For you, that will very much depend on how you answer. *Comrade*. Will you take us to America? Yes...  
(cocks pistol)  
... or no?

*Dmitri just wiped that stupid smile of Yuri's face.*

54

**EXT. HAWKINS - FOREST HILLS TRAILER PARK - MAX'S HOME - DAY**  
ESTABLISHING. \*

55

**INT. MAX'S HOME - DINING ROOM - DAY** 55

NANCY, DUSTIN, STEVE, EDDIE, ROBIN, ERICA, and LUCAS stand and surround a TABLE. MAX: nearby.

On the table in front of Eddie is THE YELLOW PAGES PHONEBOOK. Opened to page which features a pictorial advertisement for: THE WAR ZONE, an Army/Navy surplus warehouse. A MAN DRESSED and ARMED like the fictional character RAMBO, is prominently highlighted in the advertisement. \*

EDDIE

Check this out. The War Zone. I've been there once. It's huge. They got everything you need for killing things, basically.

ROBIN

You think fake Rambo has enough guns there? Is that a grenade? I mean, how is any of this legal?

EDDIE

Lucky for us it is. This place is just far enough outside of Hawkins. As long as we steer clear of main roads, we oughta be able to avoid cops and angry hicks.

(CONTINUED)

ERICA

If we're trying to avoid angry hicks, maybe we shouldn't go to some store called the War Zone.

NANCY

Normally, I'd agree, but we need the weapons. I think it's worth the risk.

LUCAS

Me too.

DUSTIN

But is it worth the time? It'll take all day to bike there and back.

EDDIE

Who said anything about bikes?

STEVE

You got some car we don't know about?

EDDIE

It's not exactly a car, Steve. And it's not exactly mine, but it'll do.

(BEAT; then to Max:)

Hey, Red, you got a ski mask or a bandanna, something like that?

Max has just what Eddie needs.

**EXT. HAWKINS - FOREST HILLS TRAILER PARK - WINNEBAGO - DAY 56**

BESIDE A TRAILER NEAR MAX'S HOME:

EDDIE WEARS A MICHAEL MYERS HALLOWEEN MASK. Behind him:  
DUSTIN, LUCAS, ERICA, STEVE, NANCY, ROBIN, and MAX. \*

CAMERA TRACKS: as the crew winds their way through trees, shrubs, vehicles, before finally coming to a fully mobile, MOBILE HOME: WINNEBAGO. \*

WE TRACK PAST: ANNOYED NEIGHBOR #1 (female, 60s) and ANNOYED NEIGHBOR #2 (male, 60s), the owners of the Winnebago. They sit under a TARP and watch TV... unaware that their mobile home is about to become literally mobile.

CAMERA STOPS: at the rear of the WINNEBAGO. Eddie slides OPEN a window and JUMPS IN.

57       **INT. FOREST HILLS TRAILER PARK - WINNEBAGO - BACK SEAT - DAY**

EDDIE removes the MASK; locks the SIDE DOOR of the Winnebago.\*

DUSTIN, LUCAS, ERICA, STEVE, NANCY, ROBIN, and MAX climb in \*  
through the same window. \*

58       **INT. FOREST HILLS TRAILER PARK - WINNEBAGO - FRONT CAB - DAY**

Eddie sits driver's side.

From a KNAPSACK, Eddie removes WIRE CUTTERS. Then, Eddie  
YANKS a BATCH OF WIRES from under the steering column, and  
then gets to work. STEVE helicopters behind Eddie.

STEVE

Where'd you learn how to do this?

EDDIE

Well, when the other dads were  
teaching their kids how to fish or  
play ball, my old man was teaching  
me how to hot-wire. I swore to \*  
myself I wouldn't wind up like he  
did, but now I'm wanted for murder,  
and soon, grand theft auto.

A CRACKLE as Eddie rubs two wires together.

EDDIE (CONT'D)

So, I'm really living up to that  
*Munson* name.

ROBIN has some concerns.

ROBIN

Eddie, I'm not sure I love the idea  
of you driving.

EDDIE

Oh, I'm just starting this sucker.  
Harrington's got her.

CRACK! And with that SPARK, the engine to the aging Winnebago  
comes alive.

59       **EXT. HAWKINS - FOREST HILLS TRAILER PARK - WINNEBAGO - DAY**

A CLOUD of EXHAUST fills the air. The ENGINE roars to life.  
Annoyed Neighbors #1 and #2 spring into action. They DASH to  
the side door. LOCKED.

(CONTINUED)



64 **EXT. HAWKINS - FOREST HILLS TRAILER PARK - WINNEBAGO - DAY** 64

WINNEBAGO "speeds" away; a LARGE TARP which covers an outdoor seating area, REMAINS ATTACHED TO THE SIDE OF THE VEHICLE.

ANNOYED NEIGHBOR #2 falls over a LAWN CHAIR. ANNOYED NEIGHBOR #1 LIMPS after the runaway home.

65 **INT. FOREST HILLS TRAILER PARK - WINNEBAGO - BACK SEAT - DAY** ~~65~~

BACK SEAT: Dustin looks out a back window at the (really) ANNOYED NEIGHBORS.

DUSTIN  
(off the couple)  
Shit. They look pissed.

ROBIN  
I mean, it's not every day you lose  
your house and car in one fell  
swoop.

66 **EXT. HAWKINS - FOREST HILLS TRAILER PARK - CORRIDOR - DAY** 66

BETWEEN TWO TRAILERS: WINNEBAGO picks up speed. The attached WINNEBAGO TARP flaps in the wind like a flag.

67 **INT. FOREST HILLS TRAILER PARK - WINNEBAGO - FRONT CAB - DAY** ~~67~~

STEVE  
Hold on!

68 **EXT. HAWKINS - FOREST HILLS TRAILER PARK - CORRIDOR RD. - DAY** ~~68~~

HARD RIGHT TURN: onto a GRAVEL road. WINNEBAGO takes out trashcans, its contents of dirty DIAPERS, EMPTY BEERS CANS, and OLD NEWSPAPERS, spew everywhere. ANNOYED NEIGHBOR #1 and ANNOYED NEIGHBOR #2 give up the chase.

69 **EXT. FOREST HILLS TRAILER PARK - KERLEY BLVD. - DUSK** 69

A HARD LEFT TURN: onto Kerley DISLODGES the TARP. The WINNEBAGO speeds off.

70 **EXT. NEVADA SILO #432734 - DAY** 70

ESTABLISHING.



EL

No. No, do not send your men. Send me.

BRENNER

Your friends are not prepared for this fight, Eleven.

BRENNER descends a flight stairs from tier two. He stops at the bottom. Behind Brenner WE SEE: A LARGE BULKHEAD: SN432734 STAMPED ON THE FRAME.

BRENNER (CONT'D)

And neither are you.  
You must understand, when One kills, he doesn't simply kill. He consumes. He takes everything from his victims. Everything they are and everything they ever will be. Their memories, their abilities. And we do not know where he's been these lost years.

Brenner APPROACHES El.

BRENNER (CONT'D)

But if he has survived this long, we can only assume that he has grown in strength. To underestimate him, to act rashly, would be very dangerous.

Brenner LEADS El away from Owens.

BRENNER (CONT'D)

I don't want to upset you, Eleven. What you've accomplished is nothing short of a miracle.

They STOP in the middle of the room. Brenner FACES El.

BRENNER (CONT'D)

You came to me broken. And you've learned to walk again. But if you want to stop One, you will need to do more than walk. You will need to do more than run. You will need to fly. And you're not ready.

EL

My friends need me. I've stopped him once. I will again.

(CONTINUED)



BRENNER

I'm sorry. You can't. It's impossible.

*I'm not asking.*

OWENS

Nothing's impossible.

Owens APPROACHES Brenner and El.

OWENS (CONT'D)

I can call Stinson. She's got connections at Nellis.

(to El)

That's two hours away. And if we hustle, I'll bet we can be in Hawkins before nightfall.

BRENNER

(to Owens)

That would be a grave mistake.

OWENS

Waiting would be an even greater mistake.

Brenner's patience have run thin.

OWENS (CONT'D)

What if One makes his move before we've had a chance to throw a punch? Then what is the point of all this?

BRENNER

That's a risk we're going to have to take.

Brenner WALKS away. He gets only a few feet, before Owens STOPS him.

OWENS

We pushed her before and look what happened. She lifted a ten-thousand-pound tank into the goddamn air.

Tensions are boiling over.

BRENNER

You don't understand what he's capable of!

(CONTINUED)

71

OWENS

Maybe you're right. Or maybe you  
are overestimating him.

It's now a pissing contest.

OWENS (CONT'D)

Either way, doesn't matter because  
this is not our choice.  
We agreed this was not gonna be a  
prison.

(re: El)

We'll show her what this is, what  
we can offer, and then it is *her*  
*choice* whether she wants to stay or  
go. Right, Doc?

Brenner remains SILENT.

OWENS (CONT'D)

You may not agree with it, but here  
she is, *standing* before us, making  
a choice.

Owens doesn't wait for Brenner to respond. Owens walks back  
to El.

OWENS (CONT'D)

You're sure you wanna do this?

Without words, El nods.

OWENS (CONT'D)

Okay. Pack your things, say your  
goodbyes.

Owens LEAVES the room. Brenner and El eyeball each other.  
After a BEAT, El walks away. Brenner STANDS ALONE. Again.

72

**EXT. FORESTED ROAD, HAWKINS - DAY**

72

ESTABLISHING: WINNEBAGO drives along the empty road.

73

**INT. WINNEBAGO - FRONT CAB - DAY**

73

STEVE drives, NANCY sits shotgun.

NANCY

How's it handle?

(CONTINUED)

STEVE

Not bad. Considering that this a house.

Steve seizes the moment.

STEVE (CONT'D)

Yeah, it's silly, but I've always had this dream that I'd have this really, really big family.

Nancy attentively looks over at Steve.

STEVE (CONT'D)

I'm talking, like, a full brood of Harringtons. Five, six kids.

NANCY

(feigned shock)

Six?

STEVE

Yeah. Six little nuggets. Three girls, three boys. And every summer, I figured all of us Harringtons, would pack into something like this and just see the country.

Nancy's interest grows.

STEVE (CONT'D)

You know, the Rockies, Grand Canyon, maybe Yellowstone. End up in some beachside town in California. Spend a week parked in the sand. Learn how to surf or something.

NANCY

That sounds nice.

STEVE

Yeah?

NANCY

Yeah.

*A moment; they lock eyes: Nancy's BASHFUL smile; chin lowered... Jonathan who?*

(CONTINUED)

NANCY (CONT'D)  
(breaks eye contact)  
Well, uh, except for the six-kid  
part. That sounds like a total  
nightmare.

STEVE  
(off the kids in the back;  
sarcastically)  
If only I had some practice.

\*  
\*

NANCY  
All right. Fair. That's fair.

Steve looks over to Nancy. She looks straight ahead.

A BEAT, then Steve turns his attention back to the road  
ahead. Then:

Nancy contemplatively looks over to Steve. *What would that be  
like?* She looks ahead, with a SHORT SIGH.

**INT. WINNEBAGO - BACK SEAT - DAY**

FROM A TABLE: LUCAS glances over his shoulder to see MAX. She  
sits alone in the back and LISTENS TO MUSIC on a WALKMAN.

Lucas WALKS OVER, and then SITS.

\*

LUCAS  
Hey.

Max gives Lucas her full attention.

LUCAS (CONT'D)  
So I've been thinking, two of the  
three of Vecna's victims were  
seeing Ms. Kelley, right?

MAX  
Yeah.

LUCAS  
Right. So I figure there's a good  
chance Vecna cursed *another* one of  
her students.

LUCAS (CONT'D)  
We go back to her office. We  
read all of her files.

MAX  
Lucas.

(CONTINUED)

LUCAS (CONT'D)  
Look for mentions of headaches,  
nosebleeds, nightmares.

LUCAS (CONT'D) MAX  
We identify his most likely Lucas.  
next victim.

LUCAS (CONT'D)  
We stake out his house --

MAX  
Lucas, stop!  
We don't have time for any of that,  
okay? And even if we did, even if  
your plan did work, we'd be putting  
a total stranger at risk. A  
stranger who has no idea what  
they're up against. I do.  
He uses my memories against me. But  
only my darkest memories. Same with  
Chrissy and Fred, right?

LUCAS  
Right.

MAX  
It's like he only sees the darkness  
in us. So, I'll just run in the  
opposite direction. Run to the  
light. And maybe he won't be able  
to find me there.

LUCAS  
Now, how exactly do you plan on  
doing this?

MAX  
I'm not sure. But it's my mind. Not  
his, right? So I should be able to  
control where I am. I just need to  
push him away. Find a happy memory  
and hide there. Hide in the light.

LUCAS  
You got a memory in mind?

MAX  
(smiles)  
Yeah.  
It was a time when I was the  
happiest.

Lucas shoots Max a sly grin.

(CONTINUED)

74

LUCAS  
(presumptuously)  
Was I there?

Max smiles warmly. *That's presumptuous of you.*

MAX  
That's presumptuous of you.  
But, yeah. You might've been there.

They share a smile.

LUCAS  
Okay, but the second you start to  
lift, I'm calling in Kate Bush. All  
right?

MAX  
Okay. Deal.

75 **EXT. VILLAGE OF KYRZRAN, USSR - TSERKOV DOROGA - DAY** 75

ESTABLISHING: PRISON VAN makes its way through the thick snow\*  
on Church Road. \*

THE CHURCH, Yuri's warehouse, is close by.

76 **EXT. VILLAGE OF KYRZRAN, USSR - CHURCH GARAGE - DAY** 76

BEHIND THE CHURCH: PRISON VAN comes to a stop opposite a  
GARAGE next to the CHURCH.

The back doors of the van SWING OPEN. YURI steps out,  
followed by HOPPER, JOYCE.

YURI  
Come on! This way!

Yuri makes his way to the front doors of the GARAGE. \*

MURRAY gets out of the van. DMITRI, PISTOL in his hand, is  
one-step ahead of Yuri.

DMITRI  
(in Russian)  
If I get a whiff of any funny  
business, *smuggler*, I will not  
hesitate to kill you. In fact, I am  
just looking for a reason.  
Understand?

They reach the doors of the garage. Yuri SEARCHES FOR KEYS. \*

(CONTINUED)

YURI  
(in Russian)  
Are you a parrot, cop? You keep  
repeating the same thing.  
(in English, to Hopper)  
You were trapped in a cell with  
this dull man and you didn't take  
opportunity to smother him?

Yuri TUTS, and then UNLOCKS the door.

**INT. KYRZRAN, USSR - CHURCH GARAGE - DAY**

YURI  
Beautiful, yes?

A decommissioned, rusted SOVIET ATTACK HELICOPTER sits in the center of the garage. \*

MURRAY  
Please tell me this is another poor  
joke.

JOYCE  
You said you had a plane!

YURI  
I told you I could fly you home. \*  
And Katinka can fly you home, \*  
little bird. \*  
(walks to Katinka) \*  
She was named Katinka after my \*  
first lover. Katinka also had very \*  
beautiful, very round buttocks. \*  
Much like this.

Yuri wraps his arms around the BULBOUS WINDSCREEN of KATINKA.

DMITRI  
This cannot fly us to America.

YURI  
Why not? As long as winds are not  
too strong and your military  
friends do not shoot us out of sky,  
we can make it to the coast. There,  
while we refuel, we skin dip in ice-  
cold water and wash off this muck.  
Then we fly her rest of the way.  
Happy ending.

(CONTINUED)

JOYCE

Okay, what is the furthest *Kachinka* has ever flown?

YURI

For me, she is still a virgin. Uh, not real Katinka. *Godness*, no.

(laughs)

That Katinka, no. But *this* Katinka, pretty much unspoiled. But I'm sure she will soar when given a chance. She just need little tune-up.

Yuri walks to a TOOL BOX, removes a TOOL, and goes to work on the *virgin* Katinka.

MURRAY

I did warn you, Jim.

DMITRI

Should I shoot him now? Or later?

JOYCE

What about Owens? He's gotta have contacts or spies here that could help us.

Hopper and Murray APPROACH Dmitri and Joyce.

HOPPER

Can we do that? Can we make a call to the States?

DMITRI, HOPPER, and JOYCE.

At a DESK. A RED ROTARY-DIAL TELEPHONE. Dmitri picks up the receiver, and then DIALS 09.

A RUSSIAN FEMALE VOICE.

OPERATOR (O.S.)

Ya vas slushayu.

[Ya vas slushayu = I'm listening to you]

DMITRI

(in Russian)

Yes, hello, miss. I'd like to place a call to the United States. A very sick relative.

(CONTINUED)



OPERATOR (O.S.)  
Nomer telefona?

DMITRI  
(in Russian) \*  
Correct. The number is --  
(in English; to Joyce) \*  
The number?

JOYCE  
It's seven-seven-five, three-oh-five, three-four-five-oh.  
DMITRI (CONT'D)  
(translates)

OPERATOR (O.S.)  
Ozhidayte.

[Ozhidayte = Wait]

DMITRI  
(in Russian)  
Yes, thank you.

Dmitri HANGS up.

JOYCE  
What are you doing?

DMITRI  
How exactly do you think this works? They will make the call for us, and then they will call us back.

HOPPER  
How long's that gonna take?

DMITRI  
Five minutes. Five hours. Five days. Who knows? And when we do get the call, assume the KGB will be on the other line, listening to everything you say. So, I suggest talking in code. Say the wrong thing and they will be on us like flies on shit.  
Welcome to the Soviet Union.

A LARGE SIGN boasts:

WAR ZONE

(CONTINUED)

ARMY ★ NAVY ★ SURPLUS

"LARGEST STOCK OF FIREARMS IN HAWKINS"

The building is MASSIVE. The PARKING AREA is busy; VEHICLES, CUSTOMERS, come and go.

**INT. THE WAR ZONE - FRONT ENTRANCE AREA - DAY**

Front doors swing open and WE SEE: ERICA, ROBIN, NANCY, STEVE, MAX walk inside.

FROM THEIR POV: the place is PACKED with DOZENS of SECOND-AMENDMENT-LOVING GUN ENTHUSIASTS.

It's an awe-inspiring site. KNIVES! HIGH VELOCITY AMMUNITION! TENTS! SURVIVAL! BALLISTIC SAND BAGS. ARCHERY TARGETS.

*Is that a real ARMY JEEP parked over there?*

A ROADSIDE SIGN close to HUNTING SUPPLIES demands:

KEEP AMERICA SAFE

AND INDIANA STRONG!

You'd think *Hawkinsans* were expecting a literal war.

Tacked to a CORK BULLETIN BOARD, an ironically-placed NO HUNTING SIGN is partially covered with WANTED POSTERS of the HELLFIRE CLUB MEMBERS.

BACK ON: Erica, Robin, Nancy, and Steve.

ROBIN  
(off the crowd)  
So much for avoiding angry hicks.

NANCY  
Let's be --

Fast. NANCY (CONT'D)

ROBIN  
Yep.

ERICA  
Definitely.

**INT. THE WAR ZONE - DAY**

VARIOUS:

MAX gathers KNIVES. ERICA fills a SHOPPING CART.

(CONTINUED)

81 CONTINUED:

81

Erica passes a display of STINGER LANTERNS; she lets ONE fall into the cart; then a SECOND.

STEVE, dressed in camo, helps ROBIN load a SHOPPING CART with CANS of KEROSENE FUEL.

ROBIN

How many of these do you think we need?

STEVE

Five or six.

Robin sees a CUTE GIRL.

It's VICKIE. She looks through FIRST AID KITS and OC SPRAY at a NEARBY display.

*Talk about awe-inspiring.*

STEVE (CONT'D)

What are you gonna do, Robin, stand and gawk at her.

ROBIN

Shut up.

Robin starts to make her way over. But, Robin sees a BOY playfully creep up behind Vickie.

DAN

(scares Vickie)

\*

\*

VICKIE

Jesus, you scared me.

It's DAN SHELTER, Vickie's boyfriend.

DAN

(off PEPPER SPRAY BOTTLE)

Whoa. You gonna mace me with that?

VICKIE

If it keeps you in line, yeah.

They CHUCKLE. Dan leans in, and then KISSES VICKIE.

DAN

See? Not so scary.

Dan plants a few more kisses on Vickie's cheek, neck...

(CONTINUED)

81

Vickie glances over her shoulder, and then LOCKS EYES with Robin. Dan senses the change in vibe. He follows Vickie's eyeline.

Robin TAKES OFF in the opposite direction.

DAN (CONT'D)  
(to Vickie)  
Who's that?

VICKIE  
Someone from band.

82

**INT. THE WAR ZONE - LONG GUN DISPLAY - DAY**

82

NANCY admires a SHOTGUN. DWIGHT (male, 40s) is behind the counter.

NANCY  
How much is this?

DWIGHT  
One-twenty-ninety-nine. But I'll  
throw in twenty rounds of buckshot  
for ya.

A NEARBY VOICE sends chills up Nancy's spine:

JASON (O.C.)  
Hey, can I see this real pretty  
three-fifty-seven, please?

DWIGHT (O.C.)  
Sure thing.

CAMERA REVEAL: JASON stands just five feet away. DISHEVELED, SWEATY. He carries some serious luggage under those eyes. He hasn't slept since last Friday. It's now Wednesday!

DWIGHT (O.C.) (CONT'D)  
(hands over weapon)  
Here you go, son.

JASON  
Thanks.

Nancy ANGLES HER BODY AWAY from Jason.

*Don't let him see me.*

JASON (CONT'D)  
Nancy Wheeler.

(CONTINUED)

82 CONTINUED:

82

Jason HOLDS the .357, shoot-from-the-hip style, finger on the trigger, and MOTIONS to Nancy.

JASON (CONT'D)  
Wouldn't expect to find you here.

NANCY  
(eyeballs gun; then,  
nervously)  
Yeah, well. It's scary times.

\*  
\*  
\*

Nancy forces a smile and squeezes the SHOT GUN tighter. It would be rather intimidating if she weren't HOLDING THE GUN UPSIDE DOWN.

83 INT. THE WAR ZONE - CLOTHING RACK - DAY

83

NEARBY: ERICA wheels a now-full SHOPPING CART along an aisle of clothing. She spots Jason. Stops; EYES WIDEN.

\*

84 INT. THE WAR ZONE - LONG GUN DISPLAY - DAY

84

NANCY  
(angles body to Jason)  
I'm sorry about Chrissy.

\*

Jason nods. *Yeah, I bet you are.*

JASON  
(rests .357 on counter)  
Want my advice?  
(approaches Nancy)  
Shotguns are not good for much of anything past killing small birds. I mean, they got power, sure.

They stand face-to-face; one-foot between them.

JASON (CONT'D)  
But not much range. And that's just gonna force you into close-range combat, then someone can just grab that barrel like this --

Jason AGGRESSIVELY grabs the BARREL of the shotgun.

JASON (CONT'D)  
And redirect it.

Nancy EYEBALLS Jason.



86

NANCY (CONT'D)  
(forcefully)  
Let. Go.

Jason SMIRKS.

87

**EXT. HAWKINS - THE WAR ZONE - WEST SIDE LOT - DAY**

87

ESTABLISHING. WINNEBAGO is parked.

88

**INT. WINNEBAGO - DAY**

88

EDDIE and LUCAS sit NERVOUSLY. DUSTIN paces.

DUSTIN  
What the hell is taking them so  
long?

SIDE DOOR opens. STEVE, ERICA, ROBIN, NANCY, and MAX file in.  
They carry BAGS OF SUPPLIES. Nancy carries the SHOTGUN.

LUCAS  
What happened?

STEVE  
(moves to cab)  
We gotta go.

ERICA  
Your old friends are here.

LUCAS  
Shit.

DUSTIN  
Let's go, let's go, let's go!

STEVE  
I'm going! Sit down!

89

**EXT. HAWKINS - THE WAR ZONE - FRONT LOT - DAY**

89

JASON and ANDY load supplies into Jason's CHEROKEE.

WINNEBAGO drives past. Andy is oblivious, but JASON TAKES  
NOTICE IMMEDIATELY. He stoically eyeballs the Winnebago as it  
casually drives off.





MIKE

It's not a small woman.

ARGYLE

Small woman out in this desert  
would be hard to see.

WILL

How is he still high?

JONATHAN

(to Mike)

Sure you got your measurements  
right?

MIKE

(sternly)

Yes, they're right.

JONATHAN

You're a-hundred-percent right?

MIKE

Yes!

JONATHAN

Maybe latitude and longitude are  
wrong.

MIKE

Are you really questioning Suzie  
right now?

WILL

She's a genius, Jonathan.

JONATHAN

Even geniuses make mistakes.

MIKE

Well, she didn't.

Argyle leans over to Jonathan; in a HUSHED voice:

ARGYLE

If that small woman is small  
enough, she could fit behind a  
small tree.

JONATHAN

Stop! Just stop!

Jonathan slams on the brakes. FULL STOP.

(CONTINUED)

91

MIKE  
What are you doing?

JONATHAN  
(engages handbrake; then:)  
I am stopping us before we get more  
lost!

92

**I/E. MERCURY HWY, NEVADA - SURFER BOY PIZZA VAN - DAY**

92

HATCHBACK is open. WILL, JONATHAN, and MIKE lean into the  
back of the VAN where a ROAD MAP is UNFOLDED on the FLOOR.

Will regards NOTES from Suzie.

JONATHAN  
Give me the coordinates.

WILL  
Longitude is a hundred sixteen  
degrees, five minutes, and  
seventeen --

JONATHAN  
Slow down!

93

**EXT. MERCURY HWY, NEVADA - NEARBY - SAME TIME**

93

ARGYLE searches for *his* elusive Nina.

ARGYLE  
(yells)  
Nina!?

Argyle surveils a SMALL TREE.

ARGYLE (CONT'D)  
(quietly)  
Nina?

Nope.

ARGYLE (CONT'D)  
(yells)  
Nina!

Argyle's voice ECHOES. A BEAT; then:

Where Argyle stands is an ANOMALY in the sand.

ARGYLE (CONT'D)  
Holy macaroni!



95 CONTINUED:

95

Reluctantly, Will, Jonathan, and Mike trek the 20-yards-or-so over to Argyle's position.

ARGYLE (O.C.) (CONT'D)

Let's go! Let's go! Let's go!  
Pronto!

96 **EXT. MERCURY HWY, NEVADA - NEARBY - MOMENTS LATER**

96

ARGYLE

So no small woman named Nina.  
(to Jonathan)  
But you said any signs of life, am  
I right?

JONATHAN

Right.

Argyle CROUCHES. Will, Jonathan, and Mike follow Argyle's lead.

ARGYLE

Well, these are no regular tire  
tracks, brochachos.

Argyle points to a well-worn dirt-path of WIDE tire tracks that stretch to the horizon. MILITARY GRADE HUMVEE, ARMORED PERSONNEL CARRIERS, CARGO VEHICLES, have made this trip thousands of times.

ARGYLE (CONT'D)

I mean, look at the tread on these  
monsters. They're fatties. And you  
know what that means.

MIKE

Military.

JONATHAN

We gotta go.

CAMERA CRANES DOWN: to ground level over tire tracks.

A strong gust of wind STIRS THE SAND INTO A CLOUD. It  
IMMERSES us to:

97 **EXT. PLUTONIUM VALLEY, NEVADA - NEAR AREA 11 - DAY**

97

DUST CLOUD CLEARS and we find ourselves in the middle of a  
barren wasteland.

(CONTINUED)

97 CONTINUED:

97

Officially operated by the U.S. Department of Energy, Nevada National Security Site N2S2 is 1,300 square miles of classified American Bravado.

To the NORTH: a radioactive, pockmarked landscape that leads to NELLIS AFB, and AREA 51.

To the SOUTH: Atomic Forest, Sugar Bunker, AREA 6, and miles of UNDERGROUND TUNNELS that lead all the way to the VEGAS STRIP.

To the EAST: AREA 11, NEVADA MISSILE SILO #432734, and NINA.

FROM ABOVE: a BLACK HELICOPTER, absent of identifiers, flies low and shadows FOUR MILITARY VEHICLES as they race to AREA 11.

98 INT. SULLIVAN'S HUMVEE - SAME TIME 98

LT. COL. JACK SULLIVAN rides shotgun. He LEADS.

99 INT. TROOP TRANSPORT - SAME TIME 99

TEN SOLDIERS (male, 30s) sit. UNIFORMED, ARMED. Some carry BALLISTIC SHIELDS.

100 EXT. PLUTONIUM VALLEY, NEVADA - NEAR AREA 11 - SAME TIME 100

VEHICLES BREAK FORMATION. A SNIPER leans out of the BLACK HELICOPTER.

101 INT. NEVADA SILO #432734 - NINA OBERVATION ROOM - DAY 101

DR. SAM OWENS stands before a console.

OWENS

Well, I wouldn't do it if I didn't think she was ready. But either way, I don't think we have any other choice, do you? \*

Owens is on a SECURE TELEPHONE LINE talking to:

102 EXT. CORNWALLIS RD., HAWKINS - PHONE BOOTH - DAY 102

AGENT ELLEN STINSON. \*

(CONTINUED)

102 CONTINUED:

102

STINSON

No, I don't. It might take me some time, though.

103 INT. NEVADA SILO #432734 - NINA OBERVATION ROOM - DAY 103

OWENS

As fast as you can.  
It's gonna take us two hours to get to Nellis as it is. And, Ellen, one more favor? Can you send somebody over to a *Max Mayfield's* house? There are some kids there that just need looking after, okay?

\*

LINE CUTS OUT.

OWENS (CONT'D)

Ellen? Hello?

104 EXT. CORNWALLIS RD., HAWKINS - PHONE BOOTH - DAY 104

STINSON

Sam?  
Hello?

105 INT. NEVADA SILO #432734 - NINA OBERVATION ROOM - DAY 105

TWO GUARDS approach OWENS. And then from the left flank, LEAD LAB GUARD:

\*

LEAD GUARD

Why the long face, Doc? We just wanna talk.

\*

106 INT. NEVADA SILO #432734 - EL'S CORRIDOR - DAY 106

EL comes out of her room and WALKS down a corridor. The KINETIC DIVE SUIT: LEFT BEHIND. She wears civilian clothes now, including HOPPER'S PLAID BUTTON-UP.

She stops at a T-JUNCTION. To her LEFT: NINA.

*Say your goodbyes.*

EL WALKS to the Nina Lab, and then PAUSES at the ENTRYWAY.

107        **INT. NEVADA SILO #432734 - NINA LAB - DAY**

107

AT THE ENTRYWAY: El takes a deep breath. It's a bittersweet goodbye.

THEN: The Lab's BLAST DOOR slams shut behind her. She runs too the door.

EL

No! Stop!

A LOCK engages.

*What's happening?*

El turns, and then DETERMINEDLY walks further inside. She visually scans the room.

BRENNER (O.C.)

You can't leave, Eleven.

From behind NINA, BRENNER emerges.

With EXTREME CAUTION, Brenner approaches El.

EL

(worriedly)

Where is Dr. Owens?

BRENNER

Dr. Owens had a change of heart.

CUT TO:

108        **INT. NEVADA SILO #432734 - INTERROGATION ROOM - 5 MINUTES EARLIER**

108

LEAD GUARD throws DR. OWENS, headfirst, into a METAL TABLE.

BACK TO:

109        NINA LAB:

109

BRENNER

I know you wish to go to him, and there's nothing I can do to stop you from forcing open that door. But if my men hear you coming, they will kill him.

CUT TO:

110       **INT. NEVADA SILO #432734 - INTERROGATION ROOM - 5 MINUTES EARLIER** 110

LEAD GUARD lands a punch to OWENS'S FACE. GUARD #2 HANDCUFFS OWENS.

BACK TO:

111       NINA LAB: 111

BRENNER

And alone, you will never find your way out of this desert to your friends.

El's eyes well up.

BRENNER (CONT'D)

Here's what we're going to do. You and I are going to complete our work together. And when I decide that you are ready, we will return to Hawkins, together. Papa and daughter.

EL

Why are you doing this?

BRENNER

Because there's no other choice.

EL

There is a choice.

BRENNER

Only one that is right.

EL

And you make the right choices?

BRENNER

I try.

EL

Did you make the right choice with Mama?

CUT TO:



112 INT. HNL - 1974 - EXAM ROOM - DAY

112

FLASHBACK: It's the day TERRY IVES SHOT and killed an HNL SECURITY GUARD.

TERRY IVES is strapped to a gurney. AN ORDERLY (O.C) assists. YOUNG DR. BRENNER gives the command:

BRENNER

Four-fifty.

ORDERLY RAY CARROLL (O.C.) TURNS A DIAL on an ECT MACHINE. It delivers a FOUR-HUNDRED-FIFTY VOLT SHOCK OF ELECTRICITY directly into TERRY IVES' brain.

BACK TO:

113 NINA LAB:

113

BRENNER

Your mother was sick, Eleven. She was a danger to herself and to others. She brought a gun into the hospital. She killed a man.

EL

Hospital? No.

El inches CLOSER to Brenner.

EL (CONT'D)

A prison.

BRENNER

Everything I have done was for your own good. For your own protection.

EL

And Henry? You kept Henry in that lab.

This wounds Brenner.

EL (CONT'D)

With the children.  
Was that for our good?  
(fiercely)  
Was that a right choice?

BRENNER

I had no idea what Henry would do. I cared for you. I loved you. I loved all of you.

(CONTINUED)

113

EL  
(disgustedly)  
Even Henry?

BRENNER  
Yes. I was trying to help Henry, to understand him. Yes. Yes, I cared for him.

*Monster!*

EL  
Even after what he did?

BRENNER  
Yes. Because *I* knew *I* had failed *him*.

EL  
So this morning, you said you believed he was always alive in the darkness. Is that why I was searching the darkness?

CUT TO: \*

FLASHBACK: #106, EL in the BLACK VOID. She approaches a CROUCHED DEMODOG. \*

BACK TO:

114

NINA LAB:

114

EL  
Was I looking for him? For Henry?

BRENNER  
(unconvincingly)  
No! We were focused on the Soviets. You knew that. \*

*Liar!*

EL  
Papa does not tell the truth. Henry said that.

BRENNER  
And now you trust Henry? Who's manipulated you like some *puppet*? You are the one who released him from his prison. You.

(MORE)

(CONTINUED)

114 CONTINUED:

114

BRENNER (CONT'D)

And now you are angry with yourself and you're taking your anger out on me and you're *risking* everything.

EL

No, you. You have risked everything! You have lied! You made me look for him!

CUT TO: \*

FLASHBACK: #106, EL lowers into a SENSORY DEPRIVATION TANK; she approaches a hunched-over DEMOGORGON; DEMOGORGON reacts; EL SCREAMS. \*

BACK TO:

115 NINA LAB:

115

Brenner's face stiffens.

EL

The gate.

CUT TO: \*

FLASHBACK: #106, RIFT LAB: WALLS SPLIT OPEN; FLASHLIGHT BEAM FOLLOWS A VINE. \*

BACK TO:

116 NINA LAB:

116

EL

The Mind Flayer.

CUT TO: \*

FLASHBACK: #203, MIND FLAYER possesses WILL [HAWKINS MIDDLE SCHOOL YARD.] \*

BACK TO:

117 NINA LAB:

117

EL

So many dead.

QUICK CUTS: \*

FLASHBACK: #208, HNL: BOB NEWBY MAULED BY DEMODOGS. \*

(CONTINUED)

FLASHBACK: #103, UPSIDE DOWN STEVE'S POOL: BARB PULLED TO HER DEATH. \*

FLASHBACK: #308, STARCOURT: MIND FLAYER PYSICAL FORM KILLS BILLY. \*

FLASHBACK: #401, MUNSON TRAILER: CRISSY CUNNINGHAM DEATH. \*

FLASHBACK: #402, HAWKINS FORESTED ROAD: FRED BENSON DEATH. \*

FLASHBACK: #405, HAWKINS LOVER'S LAKE: PATRICK MCKINNEY DEATH.

BACK TO:

EL

And all because of *you*. Because *you* could not stop! *You* could not let him go.

Brenner swallows hard. He's hurt. Hurt bad. His TEARS are real. \*

EL (CONT'D)

I came here to try and understand who I was.  
To see if I was the monster.

CUT TO: \*

FLASHBACK: HNL, 1974, EXAM ROOM: TERRY IVES ECT SHOCKED. \*

FLASHBACK: #406, HNL TEST RM.1, 1979: TWO ORDERLIES SHOCK HENRY. \*

FLASHBACK: #102, HNL CORRIDOR: TWO ORDERLIES CARRY EL AWAY. \*

BACK TO:

EL

And now I know the truth. It is not me. It is *you*. *You* are the monster.

*Gutted.*

EL (CONT'D)

I am going to open that door, and I am going to leave *with* Dr. Owens.

(CONTINUED)

El WALKS to the BLAST DOOR. She thrusts her arm. LIGHTS FLICKER. The door shakes, until:

BOOM!

The ironically named BLAST DOOR *explodes* from hinges designed to withstand a NUKE. Then:

BRENNER rushes El from behind, and then with SYRINGE he INJECTS HER CAROTID with an ANESTHETIC.

IN ONE MOTION, El turns and KINETICALLY THROWS BRENNER AGAINST NINA. He BOUNCES off the tank, and then FALLS to the ground.

LIGHTS FLICKER RAPIDLY.

El PULLS OUT the now-EMPTY SYRINGE that hangs from her neck. She's light-headed.

BRENNER

You'll soon see the truth, Eleven.

El angrily THROWS down the syringe, and then KINETICALLY PINS BRENNER against NINA.

LIGHTS FLICKER. Brenner writhes as El approaches. She pushes harder. Then:

Her VISION BLURS as the general anesthetic takes over. Simultaneously, she and Brenner fall. El is passed out. Brenner is unhurt.

THE GROUP is PAIRED-OFF.

DUSTIN and EDDIE make SHIELDS. Respectively, they HAMMER NAILS through TIN TRASHCAN LIDS.

NEARBY: NANCY uses a HACKSAW to shorten the barrel of a SHOTGUN. MAX lends a hand.

MAX

Is this legal?

*Valid question.*

NANCY

I think it's a felony.

MAX

Right.

(CONTINUED)

NANCY

But it guarantees one thing. I  
won't miss.

BACK ON: DUSTIN and EDDIE:

\*

DUSTIN

(re: shield)  
How's it feelin?

EDDIE

Light. But durable.  
Deadly. But reliable.

(BEAT; then:)

Hear me now: there will be no more  
retreating from Eddie the Banished.

\*

DUSTIN

Hey, you're really ready for *bat-*  
*tle.*

*No one.*

DUSTIN (CONT'D)

You get it?

*Absolutely no one.*

DUSTIN (CONT'D)

*Bat-tle.*

*B-A-T.*

*No?*

(sighs)

Well, I thought it was a good one.

EDDIE

Never change, Dustin Henderson.  
Promise me?

*Awkward.*

DUSTIN

I wasn't planning on it.

EDDIE

Good.

(to Erica, Lucas)

Hey, Sinclairs? How are those  
spears coming along?

ERICA and LUCAS:

They build SPEARS with BROOM HANDLES, RAMBO KNIVES, and  
TWINE.

(CONTINUED)

With a toothy grin, Lucas gives a THUMBS UP to Eddie.

ERICA  
Flip that damn thumb around.

LUCAS  
What?

ERICA  
It's too loose, Lucas.

Erica grabs the spear from Lucas. She BEGINS to REAFFIX the KNIFE to the POLE while:

ERICA (CONT'D)  
(mockingly)  
This isn't a basketball game where they blow the whistle when your shoes fall off.

LUCAS  
Okay, for the record, my shoes never fell off.

ERICA  
Okay, for the record, it's kinda hard for your shoes to fall off when you're riding the bench.

LUCAS  
Yet, for some reason, you show up to every game.

ERICA  
Except the one that mattered. Plus, Mom and Dad forced me.

LUCAS  
Bull. Mom and Dad can't force you to do shit.

ERICA  
(playfully)  
Well, even though you're a bench-riding loser, you're still my brother.  
Just the facts.

STEVE and ROBIN make MOLOTOV COCKTAILS.

(CONTINUED)

STEVE

It just doesn't make sense.

ROBIN

What doesn't make sense?

STEVE

That was Dan Shelter. He graduated, like, two years ago.

ROBIN

So?

STEVE

So? So he's in *college*. Which means he was visiting on spring break. Fast Times was returned, like, I don't know, a week ago? Right? Unless she's got some horndog brother we don't know about. Which is possible. Or she's just really into Judge Reinhold?

ROBIN

I don't care. I don't understand why you do either with everything that's going on. Honestly, this feels like a perfect time for that little *pull of the rug* because in the face of the world ending, the stakes of my love life feel spectacularly low.

STEVE

I get you there, but I still have hope.

ROBIN

Not everything has a happy ending.

STEVE

(off Nancy)

Yeah, believe me, I know.

ROBIN

I'm not talking about failed romance. I have this terrible, gnawing feeling that it might not work out for us this time.

STEVE

You think we shouldn't be doing this?

(CONTINUED)



ROBIN

I think we're mad fools, the lot of us, but if we don't stop him, who will? We have to try, right?

STEVE

Yeah.

Steve makes a toast with a MOLOTOV COCKTAIL BOTTLE.

STEVE (CONT'D)

To killing Vecna.

Robin PICKS UP A BOTTLE.

ROBIN

Slash Henry.

STEVE

Slash One.

CLINK!

122 INT. NEVADA SILO #432734 - EL'S ROOM - DAY

122

ELEVEN, in bed, slowly comes to. She's still a bit GROGGY, \* but something doesn't feel right.

She's been COLLARED. An LED on the front of the device GLOWS RED: it's armed.

BRENNER (O.C.)

It's only a precaution, Eleven.

BRENNER stands at the entrance way.

BRENNER (CONT'D)

I never intend to activate it.

(approaches El)

I very much hope our fighting has come to an end.

El STRUGGLES to remove the collar. Brenner now HOVERS over her.

BRENNER (CONT'D)

You're angry with me. But it was the only way. The best way.

AN ALARM SOUNDS.

Brenner hurriedly leaves the room.







THWACK!

BRENNER is hit in the arm by SNIPER FIRE. DARK BLOOD sprays from Brenner's LEFT ARM. He nearly drops Eleven.

Brenner turns to see:

BLACK HELICOPTER HOVERING over the SILO'S MAIN ENTRANCE.

Brenner struggles to hold El. But, almost defiantly, he does.

THUD!

A ROUND just misses Brenner. He STARES down SNIPER (male, late 30s). There's a *connection*; a familiarity between the men.

A BEAT, then:

Brenner turns and runs; El still in his arms.

SNIPER'S POSITION.

SNIPER  
(hushed tone; smiles)  
Where do you think you're going,  
Doc?

BANG!

BRENNER runs; El still in his arms.

THUD!

SNIPER'S ROUND hits the dirt near Brenner. He does not flinch.

BANG!

THUD!

ANOTHER ROUND hits the dirt.

*For a sniper, he sure is a horrible shot.*



143 CONTINUED:

143

SNIPER prepares to take out El.

POV SNIPER'S SCOPE: crosshairs center El.

ON SNIPER PILOT:

SNIPER PILOT  
(into HELMET TWO-WAY)  
Victor-Two-Sierra, this is Charlie-  
Lima-Golf.

144 **INT. NEVADA SILO #432734 - INTERROGATION ROOM - DAY**

144

LT. COLONEL JACK SULLIVAN and OWENS. Sullivan holds a WALKIE.\*

SULLIVAN  
(to Sniper Pilot)  
Victor-Two-Sierra, I copy, over.

\*

SNIPER PILOT (O.S.)  
We've got the target in our sights.  
Requesting permission to take the  
shot, over.

OWENS  
Jack, you don't have to do this.

Sullivan stands.

SULLIVAN  
It's over, Sam.

Sullivan turns to leave.

OWENS  
Wait! I can put her in a coma. A  
medically induced coma. We have the  
drugs. We can do it right here.

Sullivan considers.

OWENS (CONT'D)  
(pleadingly; haltingly)  
And we'll see if these murders keep  
happening. If you're right, the  
killing ends, and you can pull the  
plug on her. In fact, I'll do it  
myself.  
(as a matter-of-fact-like)  
But if you're wrong about this,  
God, are we gonna need her.  
(beat)

(MORE)

(CONTINUED)

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OWENS (CONT'D)  
Jack. Don't do this. I'm begging  
you.

Sullivan follows orders.

SULLIVAN  
(to Sniper Pilot)  
Take it.

Sullivan turns and leaves the room.

OWENS  
You son of a bitch!  
No! You son of a bitch!

145 **I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY** 145  
COCKPIT.

SNIPER PILOT  
Green light. Light 'er up.

POV SNIPER'S SCOPE: aligns crosshairs over EL's forehead.

THEN:

BEEEEEEEEEP! BEEEEEEEEEP! BEEEEEEEEEEEEEEEEEP!

ON SNIPER PILOT: he looks to the SOUND.

SNIPER PILOT (CONT'D)  
Civies. Five o'clock!

POV SNIPER'S SCOPE: angles to his FIVE-O'CLOCK; refocuses to  
find SURFER BOY PIZZA VAN quickly approaching.

ON SNIPER:

SNIPER  
What the hell?

146 **INT. SURFER BOY PIZZA VAN - DAY** 146  
JONATHAN, ARGYLE, MIKE, WILL.

MIKE  
(points)  
There she is!

JONATHAN  
Where?

(CONTINUED)



MIKE

On the ground! On the ground!

*Purple Palm Tree Delight* long since worn off, Argyle goes into PANIC MODE.

ARGYLE

What are those dudes doing on the ground, man?! Is that blood, man?!

147 **I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY**

147

COCKPIT.

SNIPER PILOT

(to Sullivan)

Victor-Two-Sierra, we've got a civvy headed our way.

148 **INT. NEVADA SILO #432734 - CORRIDOR - DAY**

148

SULLIVAN

(to Sniper Pilot)

Ignore it. Just take out the girl!

149 **I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY**

149

COCKPIT.

SNIPER PILOT

(to Sullivan)

Copy that.

(to Sniper)

Ignore the civvy. Take the shot.

POV SNIPER'S SCOPE: as crosshairs scan the ground. Dead SCIENTISTS, BRENNER'S BODY, but no El.

*Wait, there she is.*

ON SNIPER: he's got an ear to ear GRIN...

SNIPER

Found ya.

... and no idea that he's about to die on a piece of land named after his target.



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THUD.

154 **EXT. AREA 11 - DAY** 154

The third round hits the ground behind El.

BANG!

THUD.

Round four; five; six: useless.

The BLACK HELICOPTER strains; El's focus INTENSIFIES. She rotates her hand upwards.

The Black Helicopter SPINS, YAWS, PITCHES, as El KINETICALLY MANIPULATES it. \*

155 **I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY** 155

COCKPIT ALARMS ring out. The PANEL LIGHTS UP like a Christmas tree. SNIPER PILOT has lost all control.

SNIPER PILOT  
I'm losing, her, man!

SNIPER  
Holy shit!

Sniper FALLS BACK.

SNIPER PILOT  
Shit! I can't hold it!

156 **EXT. AREA 11 - DAY** 156

With a final, powerful SCREAM, El extends her other arm, and sucks the life out of the BLACK HELICOPTER. She throws her arms down, and with that:

The BLACK HELICOPTER falls like a stone. It lands on MILITARY VEHICLES parked outside the SILO ENTRANCE; rotors shatter and kick up dust seconds before...

A MASSIVE EXPLOSION sends a fireball 100-feet into the air. Fiery PIECES of US Government property FALL OVER AREA 11.

El DROPS to her knees; exhausted. She STARES at the fireball.

OFF IN THE DISTANCE:

(CONTINUED)

SURFER BOY PIZZA VAN drifts through the sand; it races to El's position.

ARGYLE, JONATHAN, WILL, MIKE dash out of the van.

MIKE is the first to reach EL. He grabs her shoulders.

MIKE

Eleven!

El, nearly incognizant, faces Mike. It takes a BEAT before:

THEY EMBRACE.

EL

(tearfully)

Mike. It's really you.

The physical contact is WARM AND INVITING; to them both.

MIKE

(warmly smiles)

It's me.

(beat)

I'm here. Everyone's here.

She takes in her surroundings.

WILL: smiles; on the verge of an ugly cry.

Mike HELPS EL TO HER FEET. She rushes to Will.

They HUG and CRY like distant kin reuniting. If not siblings by blood, siblings by circumstance. They share a common bond that is not of this world.

Their hug is STRONG; neither will let go.

ARGYLE: close to a full blown panic attack, surveys the scene. DEAD, BLOODIED CORPSES scattered like discarded trash. I mean, what does one say in a situation like this other than:

ARGYLE

Oh shit.

Oh shit!

Oh shit, oh shit, oh shit, oh shit.

WILL AND EL.

WILL

Eleven. Are you okay?

El's voice is comforting.

(CONTINUED)

EL

I'm okay.

JONATHAN

Hey guys --

*No time for reunions.*

JONATHAN (CONT'D)

-- we gotta go. We gotta get you  
outta here.

CLINK!

The SHOCK COLLAR around El's neck DISENGAGES. It UNLOCKS. She removes it; and then GLANCES over her shoulder.

BRENNER holds the COLLAR CONTROL. Its ANTENNA EXTENDED.

WILL'S EYES WIDEN WHEN HE RECOGNIZES BRENNER. It sends a chill down his spine.

For Mike, his memory of Brenner is not as vivid. A FURROWED BROW hints of confusion.

El DROPS the collar, and then WALKS to Brenner. \*

157 **EXT. AREA 11 - BRENNER - DAY**

157

EL kneels beside BRENNER. But she's cold; stoic. Brenner tries to smile through blood-stained teeth. DARK BLOOD, caked\* with sand, stains his suit CENTER-MASS. \*

EL

Papa.

The only father she's ever known.

BRENNER

Eleven.

Brenner STRUGGLES to breath.

BRENNER (CONT'D)

I want you to know, I'm proud of  
you. So very proud. You are my  
family. My child. \*

He CUPS El's face. \*

El takes Brenner's hand into hers.

(CONTINUED)

BRENNER (CONT'D)

I've only ever wanted to help you.  
To protect you. Everything I did, I  
did for you. I need you to  
understand. Please tell me you  
understand.

El's EYES WELL UP. A tear slips out and runs down her cheek.

She looks away. Dr. Martin Brenner will find NO SYMPATHY  
today. NO COMPASSION.

BRENNER (CONT'D)

Please.

El HOLDS BACK HER TEARS. She feels the need to mourn, but  
there are no good memories of Papa. El's face stiffens.

EL

Goodbye, Papa.

El RISES to her feet. She TURNS HER BACK TO BRENNER, raises  
her chin, and then quickly walks off.

She NEVER LOOKS BACK.

**EXT. AREA 11 - SURFER BOY PIZZA VAN - DAY**

JONATHAN, ARGYLE, WILL, EL, and MIKE get in the van. Mike  
closes the door behind him, and then the van speeds away. It  
kicks up sand and rocks as Brenner lies motionless in the  
vehicle's wake.

**EXT. NEVADA SILO #432734 - MAIN ENTRANCE - DUSK**

LT. COL. JACK SULLIVAN emerges from the silo. He's flanked by  
TWO ARMED SOLDIERS. Sullivan surveys the destruction.

OFF IN THE DISTANCE: the SURFER BOY PIZZA VAN races toward  
the highway.

**EXT. AREA 11 - BRENNER - DUSK**

BRENNER finds the strength to shift his body, if only to see  
the SURFER BOY PIZZA VAN disappear from sight.

With a FINAL EXHALE, the BODY GOES LIMP.

The strong desert winds begin to cover the corpse with the  
sand of Area 11.



AT A TABLE are LUCAS and MAX. Like everyone else: SILENT. Max listens to music: KATE BUSH, inaudible to us. That's Max's song, though. Her light through the darkness. Her *life*.

IN THE BACK: ROBIN. A MOLOTOV COCKTAIL protrudes from a KNAPSACK. ARMS CROSSED; a gesture of defensiveness: an instinctive act in nearly every single person facing something unknown. Her ANXIETY is obvious.

DUSTIN: he HOLDS a well-crafted SPEAR. Gone is the confidence we're so used to. Right now, like the rest, he's overcome with fear and worry.

EDDIE: he grips a SPEAR tightly. He's as misunderstood as the THREE STEEL RINGS on his left fingers. TOMBSTONE WITH CRUCIFIX AND SKULLS: a reminder of life and immortality. FLYING PIG: gives him the strength to overcome obstacles. SKULL: Rebel. Live. Die.

WINNEBAGO rolls to a stop curbside. DRY LEAVES, WEEDS, BROKEN BRANCHES litter an unmanicured lawn.

IN THE DISTANCE: the PARK; the ROCKET SHIP, rusted and leaning heavily.

ERICA, LUCAS, and MAX step out of the Winnebago. They carry STINGER LANTERNS. And NOTEBOOKS that they'll use to communicate in silence.

Max is also armed: KATE BUSH AND WALKMAN.

Max, Erica, and Lucas PAUSE at the foot of the pathway that leads to the Creel Home.

Then, they ascend the stairs and disappear inside as the GOLDEN SUN sets behind the Creel Home.

CRASH TO:

Black.

END OF EPISODE #408

\*