

STRANGER THINGS 4

"Chapter Eight: Papa"

by

The Duffer Brothers

Directed by

The Duffer Brothers

PRODUCTION DRAFT

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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:

2

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)

6

CONTINUED:

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 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)

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

INT. CONDEMNATION PRISON - CONTROL ROOM - NIGHT

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.

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

TIER TWO: The GUARDS run out of AMMO.

DEMOGORGON attacks. Starting with Ivan.

INT. CONDEMNATION PRISON - CONTROL ROOM - NIGHT

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: HUMBLLED. *Heya, Kiddo.* *

(CONTINUED)

21 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)

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.

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

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

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.

*

*

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

26

BRENNER SITS opposite EL. She SITS on a GURNEY, wrapped in a *
TOWEL.

BRENNER

After the attack, you fell into a
coma. Like One, you had pushed
yourself beyond your limit. And it
very nearly destroyed you. But that
is where your similarities ended.

CUT TO:

27 **INT. HNL, SEPTEMBER 8, 1979 - SCREENING ROOM - NIGHT**

27

3:46PM: BRENNER sits before a bank of monitors. He watches 8-
YEAR-OLD ELEVEN and 001 BATTLE; banishes 001 to PURGATORY. *

ON BRENNER: Eyes wide. [NO BLOOD, NO SCAR]

BRENNER (O.S.)

What you displayed that day was
beyond anything I'd ever imagined.
A potential I'd only dreamed of.

CUT TO:

28 **INT. HNL, SEPTEMBER 1979 - ROOM 11 - DAY**

28

8-YEAR-OLD ELEVEN in bed. MEDICAL EQUIPMENT monitors her
vitals. Beside her: DR. BRENNER.

BRENNER (O.S.)

But when you awoke, something had
been lost. Your memories, along
with whatever else you'd found
within yourself that day.

CUT TO:

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

29

BRENNER

But I knew then, just as I knew
today, that your powers had not
been lost. They just needed a
spark.

CUT TO: *

(CONTINUED)

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)

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)

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:

EXT. HAWKINS - FOREST HILLS TRAILER PARK - MAX'S HOME - DAY8

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.

INT. MAX'S HOME - LIVING ROOM - CONTINUOUS

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)

39

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:

40

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

40

EL WATCHES.

DUSTIN (O.C.)

I bet the same is true of Vecna.

BACK TO:

41

INT. MAX'S HOME - LIVING ROOM - CONTINUOUS

41

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)

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?

No idea.

DUSTIN (CONT'D)

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:

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.

46 EXT. KAMCHATKA PRISON - GATE C GUARD HUT - DAY 46

THREE ARMED GUARDS are stationed at Gate C. One GUARD covers the WATCHTOWER. TWO GUARDS sit inside the hut. *

47 INT. GATE C GUARD HUT - DAY 47 *

GUARD #2 and GUARD #3 sit at a TABLE and play "DURAK," a *
popular SOVIET CARD GAME. *

GUARD #2 slams his cards down: *

GUARD #2
Bam! Durak!

```
GUARD #3
(jocularly; friendly)
Tvoyu mat!
```

Guard #3 GATHERS the CARDS. We HEAR a VEHICLE ENGINE. It draws the attention of GUARD #3. He looks up from the cards. *

That's strange. *

48 EXT. KAMCHATKA PRISON - GATE C GUARD HUT - DAY 48

BEWILDERED, GUARD #3 walks out of the hut. He's UNARMED. I mean, no prisoner has ever escaped (in one piece) from the condemned wing of the prison --

BEEEEEEEEEEEEEEEP! BEEEEEEEEEEEEEEEP!

-- so why *should* he be armed?

BEEEEEEEEEEEEEEEP! BEEEEEEEEEEEEEEEP!

A PRISON VAN speeds toward the gate; it's annoyingly obnoxious HORN blasts continuously.

Guard #3 SQUINTS through the ELECTRIFIED, BARBED-WIRE GATE. *

The vehicle's windows caked with mud, road salt, ice, make it --

BEEEEEEEEEEEEEEEP! BEEEEEEEEEEEEEEEP!

-- difficult to see who's --

BEEEEEEEEEEEEEEEEEP! BEEEEEEEEEEEEEEEEEP!

блять !

(CONTINUED)

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)

55

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.

56

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** 59

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)

59

 ANNOYED NEIGHBOR #1
What the hell?! Hey!
Open this goddamn door!

 ANNOYED NEIGHBOR #2
Hey!

 ANNOYED NEIGHBOR #1
Unlock the door!

*

60

OMITTED

60 *

61

OMITTED

61 *

62

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

HANDHELD SWISH-PAN: from Annoyed Neighbor #2, who bangs on the passenger-side window, to: EDDIE, STEVE and ROBIN. *

 ROBIN
Go!

Eddie and Steve hurriedly swap places.

 STEVE
 (yells)
Everybody hang on to something!

*

*

HANDHELD SWISH PAN; TRACK TO BACK SEAT: the KIDS scatter to find a seat, seatbelt, whatever they can hold onto.

 LUCAS
Oh my God, oh my God, oh my God!

 MAX
Drive!

 DUSTIN
Drive, Steve, drive!

CUT TO: *

63

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

STEVE slams the Winnebago INTO GEAR; and floors the accelerator.

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.

71 **INT. NEVADA SILO #432734 - VITAL'S ROOM - DAY**

71

El angrily WALKS into the room. FOUR SCIENTISTS (m/f, 30s) *
work at COMPUTERS. DR. OWENS is in the room. *

EL

(to Owens)

My friends. I saw them. You told me
they were safe. They are not safe.

OWENS

Whoa, whoa, whoa, okay.

(to Scientists)

Just give us a second, please.

*

*

Scientists leave the room.

OWENS (CONT'D)

First things first. We're not gonna
let anything happen to your
friends, okay, kiddo? I will
personally make sure of that.
Did you see where they were?

EL

They were at Max's house. They're
planning to kill him. To kill
Henry.

OWENS

Okay. Does this Max have a last
name?

EL

Mayfield. Max Mayfield.

OWENS

Mayfield. Okay. So here's what's
gonna happen. I have people in
Hawkins, and I'm gonna send some to
Max Mayfield, and they will stop
him --

EL

Her.

OWENS

Stop her. And the rest of them from
whatever foolish, although well-
intentioned, mission that they're
attempting, alright?

(CONTINUED)

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)

73

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.

74

INT. WINNEBAGO - BACK SEAT - DAY

74

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)

76

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.

77

INT. KYRZRAN, USSR - CHURCH GARAGE - DAY

77

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)

77

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?

78

INT. KYRZRAN, USSR - CHURCH - DESK AREA - MOMENTS LATER

78

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)

(CONTINUED)

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 CONTINUED: (2)

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)

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.

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

*

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.

85 **INT. THE WAR ZONE - CLOTHING RACK - DAY**

85

ERICA watches all of this take place. *I need to find help.* *

TO THE RIGHT OF ERICA: PATRICK looks through hunting supplies.

BEHIND ERICA: ANDY and RYAN inspect KNIVES.

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

86

Jason inches even CLOSER to Nancy. His grip on the shotgun remains strong.

JASON
Why you look nervous?

NANCY
Like I said, scary times.

JASON
Now, your brother, is he here with you, by chance?

NANCY
Mike?

JASON
Mike.

NANCY
No.

JASON
I only ask because he's in Hellfire, isn't he?

NANCY
I don't know what you're talking about.

Jason rapidly pushes himself closer to Nancy.

JASON
What about his friends? They here with you?

NANCY
(re: shotgun)
Would you let go?

Jason does not.

(CONTINUED)

86 CONTINUED:

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.

90 EXT. MERCURY HWY, NEVADA - DAY

90

ESTABLISHING: SURFER BOY PIZZA VAN is the lone vehicle on this DESERTED stretch of Nevada highway.

91 INT. SURFER BOY PIZZA VAN - DAY

91

JONATHAN drives, Argyle *sleeps* shotgun.

WILL and MIKE in the back. Mike regards a ROAD MAP.

MIKE

Should be up on our right.

JONATHAN

There's nothing out here.

A BUMP in the road jars Argyle awake.

ARGYLE

We there already?

WILL

Already? It's been nine hours.

MIKE

It's gotta be around here
somewhere.

ARGYLE

What are we looking for, my dudes?

WILL

Some sort of facility.

MIKE

A fence. A building.

JONATHAN

Any signs of life would be nice.

So, basically: *we're not sure.*

ARGYLE

Since when did we decide Nina was a building and not a small woman?

Mike stares; speechless, stunned.

ARGYLE (CONT'D)

Sounds like a small woman to me.

(CONTINUED)

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!

94 **I/E. MERCURY HWY, NEVADA - SURFER BOY PIZZA VAN - DAY** 94

FINGERS ON THE MAP: JONATHAN and MIKE confirm coordinates.

JONATHAN

All right. You just go straight
down.

*

Mike RUNS HIS FINGER DOWN THE MAP. He follows the longitude
coordinates. Johnathan follows the latitude coordinates.
THEIR FINGERS MEET.

X MARKS THE SPOT on the map.

But, UNBEKNOWNST to them, and not on any 1986 map, a mere 300-
yards away is a VAST military playground known as PLUTONIUM
VALLEY.

Within it, DPF LABORATORIES, ART HANGER B609, and the TOP
SECRET MILITARY INSTALLATION code named: AREA 11.

MIKE

Right on the money, as I said.

JONATHAN

It just doesn't make sense.

ARGYLE (O.S.)

*

Yo dudes!

95 **EXT. MERCURY HWY, NEVADA - SURFER BOY PIZZA VAN - DAY** 95

ARGYLE calls out.

ARGYLE

My dudes!

FROM THE BACK OF THE VAN: WILL, JONATHAN, and MIKE look over.

MIKE

(to Will, Jonathan)
Jesus Christ, now what?

ARGYLE

Come check his shit out!

MIKE

(to Argyle)
What is it?

ARGYLE

You gotta see it to believe it, my
dudes. Come on, hurry!

(CONTINUED)

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!

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:

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)

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:

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)

117

CONTINUED:

117

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: CHRISSY CUNNINGHAM DEATH. *

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

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

BACK TO:

118

NINA LAB:

118

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:

119

NINA LAB:

119

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.

123 **INT. NEVADA SILO #432734 - EL'S CORRIDOR - DAY** 123

Brenner makes his way down the corridor, and then stops at a T-JUNCTION. DOZENS of STAFFERS scurry to safety, guided by UNIFORMED GUARDS.

BRENNER

What's going on?

LEAD GUARD approaches from behind Brenner.

LEAD GUARD

It's Sullivan. They found us.

124 **EXT. NEVADA SILO #432734 - MAIN ENTRANCE - DAY** 124

LT. COLONEL JACK SULLIVAN oversees the attack. BLACK HELICOPTER hovers above. FOUR MILITARY VEHICLES skid to a stop just short of the entrance. TEN HEAVILY ARMED SOLDIERS CONVERGE ON THE STRUCTURE. A soldier attaches C4 to the DOOR.

SPECIALIST

Three.

Two.

One.

A CONTROLLED EXPLOSION disintegrates the door's hinges. The DOOR FALLS with a heavy THUD.

125 **INT. NEVADA SILO #432734 - WEAPON'S ROOM - DAY** 125

FIVE SOLDIERS, dressed in MILITARY POLICE UNIFORMS, pull WEAPONS from a STORAGE LOCKER.

ALARM CONTINUES.

126 **INT. NEVADA SILO #432734 - VITAL'S ROOM - DAY** 126

SCIENTISTS scatter. MILITARY POLICE position themselves for the onslaught.

127 **INT. NEVADA SILO #432734 - ENTRANCE CORRIDOR - DAY** 127

CONTROLLED EXPLOSION sends a BLAST DOOR FLYING into the corridor.

In formation, SULLIVAN'S SOLDIERS CONVERGE and OPEN FIRE on BRENNER'S MILITARY POLICE.

128 **INT. NEVADA SILO #432734 - EL'S ROOM - DAY** 128

BRENNER hurries in.

BRENNER
Eleven, we have to go.

EL
What is happening?

Brenner picks up El.

BRENNER
They've come to kill you.

129 **INT. NEVADA SILO #432734 - EL'S CORRIDOR - DAY** 129

BRENNER carries EL through the corridor.

130 **INT. NEVADA SILO #432734 - ESCAPE CORRIDOR - DAY** 130

BRENNER and EL round a corner. He eyes a FLIGHT OF STAIRS that lead to an ESCAPE HATCH.

131 **INT. NEVADA SILO #432734 - VITAL'S ROOM - DAY** 131

BRENNER'S MILITARY POLICE are no match for SULLIVAN'S SOLDIERS. They are completely wiped out.

LT. COLONEL JACK SULLIVAN CONFIDENTLY STRIDES down a corridor. He passes the BODY of his team's only loss.

IN THE VITAL'S ROOM: his soldiers await their orders.

SULLIVAN
Quarter and search and twos.
(to SGT. HICKS)
Hicks, takes the upper level.

SGT. HICKS
Yes, sir.

132 **INT. NEVADA SILO #432734 - NINA LAB - DAY** 132

SGT. HICKS leads THREE SOLDIERS. HICKS and a SOLDIER ascend a flight of stairs. TWO SOLDIERS *clear* the room.

UPPER LEVEL: TWO SOLDIERS search BRENNER'S OFFICE.

133 **INT. NEVADA SILO #432734 - VIDEO LIBRARY - DAY** 133

SOLDIER kicks open a DOOR. He passes SHELVES OF VIDEO TAPES: the history of PROJECT MKULTRA, PROJECT TALISMAN, and BRENNER'S CLASSIFIED RESEARCH.

134 **INT. NEVADA SILO #432734 - EL'S ROOM - DAY** 134

LT. COLONEL JACK SULLIVAN supervises TWO SOLDIERS as they search El's room. *

FROM THE CORRIDOR, a SOLDIER:

SPECIALIST

Sir? We found something you're gonna wanna see.

135 **INT. NEVADA SILO #432734 - INTERROGATION ROOM - DAY** 135

DR. SAM OWENS, beaten but very much alive. HANDCUFFED TO A PIPE. He SITS on the floor.

In the most CONDESCENDING TONE possible from a CAREER SOLDIER:

SULLIVAN

Well, well.
And what happened here?

This is not who Owens was expecting to see.

SULLIVAN (CONT'D)

Are Mommy and Daddy fighting?

Sullivan approaches and CROUCHES.

SULLIVAN (CONT'D)

Let's try this again, shall we?

Do I have a choice?

SULLIVAN (CONT'D)

Where's the girl?

136 **EXT. AREA 11 - SILO ESCAPE HATCH - DAY** 136

HATCH DOORS are open. BRENNER emerges, out of breath. He carries EL.

It's a horrific scene: at least a DOZEN BODIES are scattered about: SCIENTISTS. *

(CONTINUED)

136 CONTINUED:

136

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.

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

137

SNIPER'S POSITION.

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

BANG!

138 **EXT. AREA 11 - SILO ESCAPE HATCH - DAY**

138

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.

139 I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY 139

COCKPIT.

SNIPER PILOT (male, late 30s) grows impatient.

SNIPER PILOT

Why don't you give 'em some lead?

SNIPER'S POSITION.

SNIPER

(confidentially)

I got it.

POV SNIPER'S SCOPE: crosshairs on BRENNER.

ON SNIPER'S TRIGGER: Sniper squeezes.

140 EXT. AREA 11 - SILO ESCAPE HATCH - DAY 140

TWACK!

BRENNER is HIT IN THE LEG. He DROPS TO HIS KNEES. EL FALLS from his arms. Brenner STRUGGLES to get to his feet.

BANG!

TWACK!

Brenner is hit in the BACK. The ROUND TEARS through his chest. He falls FACE FIRST in the dirt.

141 I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY 141

SNIPER'S POSITION.

SNIPER

And down he goes.

He SWITCHES OUT MAGAZINES.

142 EXT. AREA 11 - SILO ESCAPE HATCH - DAY 142

EL comes to. She looks over to BRENNER. He's not moving. El looks to the BLACK HELICOPTER.

143 I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY 143

SNIPER'S POSITION.

(CONTINUED)

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)

144 CONTINUED:

144

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)

146 CONTINUED:

146

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.

150 **EXT. AREA 11 - DAY** 150

EL, ARM EXTENDED to the BLACK HELICOPTER. Her nose BLEEDS;
LEFT NOSTRIL.

The BLACK HELICOPTER shakes violently. The engine WHINES.

BANG!

THUD.

The first round hits the ground beside El. She doesn't
flinch.

151 **I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY** 151

SNIPER POSITION.

 SNIPER
 (to Sniper Pilot)
 What the hell are you doing? Hold
 it steady!

COCKPIT.

The SIX-PACK INSTRUMENTS are useless. Sniper Pilot is LOSING
CONTROL. *

 SNIPER PILOT
 I don't know, man! Something's
 wrong!

152 **EXT. AREA 11 - DAY** 152

BANG!

THUD.

The second round hits the dirt near El.

153 **I/E. ABOVE AREA 11 - BLACK HELICOPTER - DAY** 153

SNIPER POSITION.

 SNIPER
 Jesus Christ.

Sniper cannot get El in the crosshairs. The Black Helicopter
is nearly uncontrollable. COCKPIT ALARMS GROW LOUDER.

BANG!

(CONTINUED)

153

CONTINUED:

153

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.

*

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.

161 **INT. SURFER BOY PIZZA VAN - DUSK**

161

JONATHAN shifts into high gear; he pushes the VAN to its limits. ARGYLE sits shotgun. MIKE, EL, and WILL in the back.

EL

We need to get to Hawkins.

MIKE

I know. And we will. But we need to get you somewhere safe. There's gonna be people behind us.

EL

No, Mike, we need to get to Hawkins tonight.

JONATHAN

We'll never make it. That's over two-thousand miles!

*

*

EL

We need to find a way. If we don't, they are going to die.

WILL

(worriedly)

Who's gonna die?

El and Will lock eyes.

WILL (CONT'D)

El, who's gonna die?!

El says nothing, but she doesn't have to.

Everyone.

162 **EXT. FORESTED ROAD, HAWKINS - MAGIC HOUR**

162

ESTABLISHING: WINNEBAGO rumbles along. The sun sets on Hawkins.

163 **INT. WINNEBAGO - MAGIC HOUR**

163

MUSIC CUE: "Separate Ways (World's Apart)" by Journey
[UNPRODUCED REMIX]

STEVE drives. NANCY sits shotgun. No words are exchanged.

*

ERICA sits behind Steve. She stares out a window.

(CONTINUED)

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

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