# STRANGER THINGS

Episode #409

"Chapter Nine: The Piggyback"

by

The Duffer Brothers

Directed by

The Duffer Brothers

<u>PRODUCTION DRAFT</u>	
September 20, 2020	(WHITE)
November 20, 2020	(BLUE)
March 24, 2021	(PINK)
April 07, 2021	(YELLOW)

Copyright © 2021 Storybuilders, LLC. All rights reserved. No portion of this script may be performed, published, reproduced, sold, or distributed by any means or quoted or published in any medium, including on any website, without the prior written consent of Storybuilders, LLC. Disposal of this script copy does not alter any of the restrictions set forth above.

## TARECO

"Chapter Nine: The Piggyback"

## REVISION HISTORY

DATE	COLOR	PAGES PUBLISHED
09/20/20	PRODUCTION DRAFT	FULL SCRIPT
		(Includes Appendices 1-7)
11/20/20	BLUE	41, 50, 50A, 51, 52, 56, 65, 70, 71
3/24/21	PINK	39, 40, 43, 44, 44A, 45, 46, 47, 56, 58, 58A, 59, 74, 75, 78, 80, 81, 83, 87
4/07/21	YELLOW	RUSSIAN TRANSLATIONS APPENDIX 7

## TARECO

"Chapter Nine: The Piggyback"

## CAST LIST

JOYCE BYERS JIM HOPPER MIKE WHEELER NANCY WHEELER JONATHAN BYERS ELEVEN LUCAS SINCLAIR DUSTIN HENDERSON WILL BYERS KAREN WHEELER STEVE HARRINGTON MAX MAYFIELD ROBIN BUCKLEY ERICA SINCLAIR MURRAY BAUMAN EDDIE MUNSON VECNA DMITRI ANTONOV JASON CARVER ANDY ARGYLE YURI ISMAYLOV HOLLY WHEELER TED WHEELER VICKIE SUSAN HARGROVE (non-speaking) WAYNE MUNSON AGENT ELLEN STINSON (fka AGENT STINSON) WARDEN MELNIKOV DEMOGORGON ANGRY TOWNSPERSON #1 (fka GRIZZLED MAN) YOUNG MAX ARGYLE 2.0 OLDER SKATER

TV REPORTER

SOLDIER (non-speaking) FRIENDLY VOLUNTEER VOLUNTEER #2

OMITTED IVAN

## TARECO

"Chapter Nine: The Piggyback"

## SET LIST

INTERIORS

BLACK VOID CREEL HOUSE ATTIC ATTIC (MINDSCAPE) ATTIC (UPSIDE DOWN) FOYER FOYER (UPSIDE DOWN) LIVING ROOM (UPSIDE DOWN) PARLOR VARIOUS (MINDSCAPE) VARIOUS (UPSIDE DOWN) EDDIE'S TRAILER EDDIE'S ROOM (UPSIDE DOWN) MAIN ROOM MAIN ROOM (UPSIDE DOWN) HAWKINS HIGH CAFETERIA KITCHEN GYM HAWKINS HOSPITAL ROOM HAWKINS MIDDLE GYM (MINDSCAPE) HAWKINS POOL LOCKER ROOM (MINDSCAPE) KAMCHATKA CHURCH WEIGHT ROOM (MINDSCAPE) HOPPER'S CABIN ELEVEN'S ROOM MAIN ROOM KAMCHATKA CHURCH RUSSIAN PRISON CAFETERIA CONTROL ROOM HALLWAY MYSTERIOUS LABORATORY SURFER BOY PIZZA - NEVADA DINING AREA KITCHEN VECNA'S MIND LAIR

INTERIORS (CONT'D)

WHEELER HOUSE TV ROOM LIVING ROOM

#### EXTERIORS

BENNY'S BURGERS PARLOR LANDING (UPSIDE DOWN) CREEL HOUSE SECOND-FLOOR HALLWAY CREEL HOUSE (UPSIDE DOWN) DIMENSION X FOREST CLEARING (UPSIDE DOWN) GRUNGY PARKING LOT -CALIFORNIA - DAY (MINDSCAPE) HAWKINS DOWNTOWN PHONE BOOTH SIDE OF ROAD VARIOUS HAWKINS HIGH GYM HELLSCAPE HOPPER'S CABIN ENTRANCE ROOF SHED LOVERS LAKE NEVADA ROAD OUTSIDE TRAILER PARK (UPSIDE DOWN) PLAYGROUND PLAYGROUND (UPSIDE DOWN) ROAD NEAR PLAYGROUND RUSSIAN PRISON BACK GUARD BOOTH

(CONTINUED)

## SET LIST (CONT'D)

## EXTERIORS (CONT'D)

RUSSIAN PRISON THE PIT BALCONY CELL DEMO PIT RUSSIAN ROAD SKY (UPSIDE DOWN) SURFER BOY PIZZA - NEVADA TRAILER PARK EDDIE'S TRAILER EDDIE'S TRAILER (UPSIDE DOWN) VARIOUS (UPSIDE DOWN) WHEELER HOUSE DRIVEWAY WOODS WOODS (UPSIDE DOWN)

JASON'S JEEP KATINKA PIZZAMOBILE GOVERNMENT SEDAN WINNEBAGO YURI'S VAN

OMITTED EXT. CALIFORNIA SKATEPARK (MINDSCAPE) INT. CREEL HOUSE - SECOND FLOOR INT. DIMENSION X INT. HELLSCAPE EXT. HAWKINS - ROAD EXT. UNKOWN - SIDE OF ROAD EXT. SUBURBIA (UPSIDE DOWN) EXT. COUNTRY ROAD (MINDSCAPE) INT. WHEELER HOUSE - HOLLY'S ROOM

#### 1 EXT. KAMCHATKA CHURCH - SHED - NIGHT

Snow falls across the night sky. We follow it down to find --

Yuri's shitty, bulbous chopper, which has now been wheeled outside of the shed. A greasy YURI is working on the open engine. As he does, he glances over at --

DMITRI and MURRAY, leaning against the shed, talking (SEE APPENDIX #1). Not looking his way. He removes a PART from the engine, slips it into his pocket, and shuts the hatch. WHAM!

YURI Good news, my friends -- Katinka is feeling better!! Shall we give her another try??

Yuri hops up into the cockpit. As Dmitri and Murray walk over, skeptical but hopeful, Yuri turns on the engine and pushes the throttle. EEEEE! The chopper makes a horrible shrieking sound. But Yuri doesn't stop, just keeps pushing that throttle. The sound gets worse and worse --

> MURRAY That's enough -- that's enough. HEY!

WHAM! Murray grabs him, yanking his hand off the throttle --

MURRAY (CONT'D) The hell you think you're doing???

YURI

Get your hands off me potatohead!

MURRAY

You're trying to break her, aren't you? Get us captured again so you can get your reward, that it -- ?

YURI You have big stupid imagination --

DMITRI

He's lying. He's up to something.

MURRAY Yeah no shit --

YURI What do you two lizard brains know? You are engineers now?

#### 1 CONTINUED:

DMITRI I know that sound is not good --

YURI On contrary, snoozy man. Those noises you hear -- that eeeeee -is very good sign.

#### MURRAY

(scoffs) Good sign -- ??

YURI Yes -- my women make noise when I please them. You would not know what that is like, I understand -but for those like me who know what

and where to touch -- MUCH NOISE!!!

On that note, Yuri rips his arm away from Murray, and resumes cranking the engine. As Katinka continues to SHRIEK with "pleasure," we CUT TO --

## 2 INT. KAMCHATKA CHURCH - NIGHT

2

CLOSE ON: The phone in the church. Still not ringing.

We PULL AWAY from the phone to find JOYCE pacing, impatiently waiting, dragging hard on a cigarette. We PULL BACK further to find HOPPER rummaging through crates, searching through those Levi jeans, checking sizes. He finds a PAIR --

#### HOPPER

These are the smallest I can find--

Hopper tosses Joyce the jeans, then a t-shirt --

HOPPER (CONT'D) And this was it for shirts.

It's a bright red t-shirt with a picture of Hulk Hogan! It reads I AM A REAL AMERICAN.

#### JOYCE

Cute.

HOPPER Yuri's got good taste. What can I say?

Hopper walks past Joyce, carrying his own change of clothes (same shirt, same jeans). He moves behind a shelf to change.

## 2 CONTINUED:

We now INTERCUT between Joyce and Hopper as they undress. Though they can't see each other, they are less than ten feet away from one another; the sexual tension is *thick*.

As Joyce pulls on her Hulk Hogan shirt, she clocks a dirty mirror, resting against a wall. In the reflection, she can see Hopper, just visible through some gaps in the shelf. He is now shirtless and working to re-dress his bandaged arm. But it's not just his arm that's wounded; his rail-thin body is covered in scars and bruises.

## 3 BEHIND THE SHELF - MOMENTS LATER

Hopper finishes redressing his wound, when --

JOYCE (0.S.) ... What did they do to you?

A still-shirtless Hopper turns to find Joyce moving toward him. She now sees that more scars cover his chest and body.

JOYCE (CONT'D) ... My god...

HOPPER It's not all bad. I've been meaning to lose weight. The Gulag Diet wasn't my top choice -- it's got some nasty side effects -- but, hey, can't deny the results, right?

Hopper smiles. Joyce smiles too, but she's still clearly worried for him. Hopper takes a step toward her, as the mood turns serious.

> HOPPER (CONT'D) It's also... given me time. Time to think... About the way I've been... about... the things I've done... (beat, then, locking eyes) I never should've sent you that message.

JOYCE ... Why not? I've always wanted to get kidnapped -- crash a plane -stage a prison break.

She smiles. But Hopper won't let her play this off. He takes a step closer to her, looks her deep in the eyes, then --

HOPPER

I'm sorry.

2

## 3 CONTINUED:

A beat. This means a lot to Joyce, but --

JOYCE You didn't know what would happen --

HOPPER I knew it was dangerous --

#### JOYCE

So did I. I chose to do this. And if I had to make the choice again, knowing what I know now -- I'd do it again. After all -- we still have a date to get to, remember?

## HOPPER

(a smile) Remember? Shit. I've been dreaming about it.

JOYCE

Yeah?

#### HOPPER

Oh yeah. So -- I've got it all planned out. I'm getting two orders of breadsticks -- those things will knock your socks off. Enzo, he's got this spice on them, I don't know what it is, but it's good, you dip it in olive oil, just forget it. And then -- for the main course -- I'm wavering between the veal and the lasagna, but I think I have to go with the lasagna.

Joyce just... stares.

#### JOYCE

That's what you've been dreaming about? Breadsticks... and lasagna?

#### HOPPER

I've been on a diet of watery soup, moldy bread, and maggots. So, yeah. I've been dreaming about breadsticks and lasagna -- sue me. (beat, then) Should I have been dreaming about something else?

JOYCE You tell me.

3 CONTINUED: (2) HOPPER Well. There's... the wine --JOYCE Yeah -- wine is good. HOPPER I was thinking Cheeanti --JOYCE Chianti --HOPPER Chianti. Yeah. Then maybe... an after dinner cocktail? What do they call that one again -- ? JOYCE Amaretto. HOPPER Amaretto. Yeah. And dessert --JOYCE Can't forget dessert --HOPPER Can't forget that. I hear their tiramisu is pretty great ---JOYCE And after dessert? HOPPER I pay the bill --JOYCE We split it --HOPPER We argue about that --JOYCE I win. And then -- ? HOPPER And then -- then... I don't know --JOYCE ... Use your imagination.

Hopper looks at her. He can barely breathe. Neither can she. He reaches out, pushes a stray hair away from her face.

#### 3 CONTINUED: (3)

## HOPPER (low) Who needs imagination.

Hopper leans forward. And, at last, THEY KISS. Holy shit! FINALLY. They fall back against a shelf. Hands exploring bodies... lips pressed tight... but just as things start to get REALLY HOT --

RIIIIINNNGG! THE PHONE BLARES, SHATTERING THE MOMENT. OH -- you have <u>got</u> to be fucking kidding!!

## 4 MOMENTS LATER

A flustered, bare-chested Hopper races to the phone. He pauses as he reaches the receiver, catching his breath, and--

JOYCE Whatever you say -- they're listening.

Hopper nods. Got it. He takes a deep breath, grabs up the phone, and --

## 5 EXT. SIDE OF ROAD - NIGHT

We dolly toward the Winnebago, which is now parked in the woods near the trailer park.

NANCY (PRE-LAP) Okay -- I want to go through it one more time.

## 6 INT. WINNEBAGO - NIGHT

Our weaponed-up, armored TEAMS talk in the Winnebago.

NANCY Phase one?

ROBIN We meet Erica at the playground.

NANCY

Phase two?

STEVE Max baits Vecna.

NANCY Phase three?

3

5

4

6 CONTINUED:

DUSTIN Me and Eddie draw the bats away.

NANCY

Four?

Robin holds up the backpack full of Molotovs.

## ROBIN

<u>Flambé</u>.

NANCY No one moves into a new phase until we've all copied. And no one deviates from the plan. No matter what. Got it?

EDDIE/DUSTIN/ROBIN

Got it.

Nancy nods. Good. She flings open the door and --

## 7 EXT. TRAILER PARK - NIGHT

Our teens head out of the woods and into the trailer park.

## 8 EXT. EDDIE'S TRAILER - NIGHT

They scurry into Eddie's trailer.

#### 9 INT. EDDIE'S TRAILER - NIGHT

Steve climbs the bedsheet, scaling his way into --

## 10 INT. EDDIE'S TRAILER (UPSIDE DOWN)

As he falls, he flips his body like he's summersaulting off a diving board. He lands on two feet! *Perfect landing*.

## 11 INT. EDDIE'S TRAILER - NIGHT

Nancy can't help but react. That was... kinda hot. Robin, meanwhile, rolls her eyes -- showoff.

## 12 INT. EDDIE'S TRAILER (UPSIDE DOWN) 12

Steve drags a tattered mattress below the Rift, and --

7.

6

7

8

9

10

## 13 MOMENTS LATER

WHUMP! Nancy drops onto the mattress. Steve helps her to her feet then we go to CLOSE UP SHOTS as the rest of our teens join them: Dustin drops into frame -- followed by his spear -followed by Eddie -- then a battle shield -- then Robin -then a backpack stuffed with Molotov cocktails -- then --

#### 14 EXT. EDDIE'S TRAILER (UPSIDE DOWN)

BOOM! Thunder booms and red lightning scars the sky as --

Our now weaponed-up group steps out into the spore-choked trailer park. Steve looks back at Dustin and Eddie, who are hanging back in the trailer. He's concerned; like he doesn't want to leave them. He steps toward them --

STEVE

Hey -- if things here go south here -- I mean at all -- you <u>abort</u>. Even if we haven't walkied. (points at Dustin) I'm talking mostly to you, short stack. Don't be cute and try and be a hero or something. You're just --

DUSTIN Decoys. Don't worry -- you can be the hero, Steve.

EDDIE Absolutely. Agreed. I mean -- look at us. We are... not heroes.

Steve nods. Feeling better now. And with that, Steve turns back and joins Robin and Nancy. A shared look, and then they set off on their journey. But about ten feet out --

EDDIE (CONT'D)

Hey.

The teens turn back to Eddie.

EDDIE (CONT'D) Make him pay.

Understanding nods from our trio and then they turn back and resume their march across this post-apocalyptic landscape.

#### 15 EXT. CREEL HOUSE (UPSIDE DOWN)

BOOM! Thunder crashes outside the Creel House. Those swarm of bats circle overhead. *Guarding Vecna's lair*.

13

14

## 16 INT. CREEL HOUSE (UPSIDE DOWN)

We snake through the house, making our way over vines as we move into a CLOSE UP of the Grandfather Clock. Beneath the ticking of the second hand, we hear groaning floorboards... a raspy breathing... then, in the reflection of the clock face, he appears:

VECNA. He patiently watches the time tick away.

Tick. Tock. Tick. Tock. Tick tock.

#### MAIN TITLES

#### 17 EXT. NEVADA ROAD - NIGHT

Stars blanket the night sky. Below us, a GAS STATION sits like some sort of neon-soaked oasis in the middle of the black desert. We CRANE DOWN toward --

ARGYLE, who whistles as he fills up the Pizzamobile's tank.

JONATHAN (O.S.) Okay and -- uh -- what about a smaller airline?

We swing past Argyle to find JONATHAN on a payphone. An anxious MIKE and WILL and ELEVEN hover behind him, listening.

JONATHAN (CONT'D) It doesn't have to be one-way --I'll take *one seat* if you have it --

As Jonathan continues to plead on the phone (SEE APPENDIX #2), we zero in on Eleven, who has clocked something offscreen. She walks away from the others and looks up at...

A SUN-FADED BILLBOARD. It reads: SCENIC ROUTE AHEAD - NEXT RIGHT and features a family gathered at a canyon overlook. A Young Girl rides piggyback atop her big sister's shoulders.

As Eleven studies the photo, her mind races, and we flashback to several significant moments from her life: *EL TAKES MAMA'S HAND -- ENTERS HER MIND -- BILLY GRABS HER IN THE VOID -- SHE ENTERS HIS MIND -- THROWS BILLY ACROSS THE CABIN -- AND --*

#### 18 BACK AT PAYPHONE

WHOOOM! Jonathan hangs up the phone, frustrated.

WILL What'd they say? 16

17

18 CONTINUED: JONATHAN Earliest is tomorrow. MIKE WILL Seriously -- ? Tomorrow --- ?? MIKE (CONT'D) That's too late --JONATHAN I know --Argyle saunters over --ARGYLE You ask if we can go in the baggage compartment --JONATHAN The baggage compartment -- ? MIKE We'd suffocate --ARGYLE Dogs ride in there all the time -they don't suffocate.

Before anyone can respond to this inanity --

ELEVEN (O.S.) There is another way.

The others turn to find Eleven walking back toward them.

ELEVEN (CONT'D) A way to protect Max... from here.

Off the others --

## 19 MOMENTS LATER

WHAM! THE BACK OF THE MAP slams down onto the Pizzamobile hood. Eleven messily draws out a plan using a colored pen.

ELEVEN This -- is Max.

She draws a CRUDE STICK FIGURE. Max.

ELEVEN (CONT'D) When One attacks -- he will be... in her mind. 10.

#### 19 CONTINUED:

She draws a thought bubble over Max's head, then draws a stick figure of One inside the bubble. Sharing the mindspace.

ELEVEN (CONT'D) But I can do that too... I went into Mama's mind. Into *Billy's*. I can go into Max's. Into -- her mind. Max can carry me to Vecna. I can -- *piggyback*.

She now draws a stick figure of herself in the thought bubble. Right next to One.

ELEVEN (CONT'D) I can... protect her from One. Fight him. From here.

ARGYLE Mind fight -- righteous --

MIKE That'll actually work?

ELEVEN I... think so. A bathtub would -help --

ARGYLE Yeah you gotta be clean to enter the mind --

#### MIKE

No no -- it's a sensory deprivation tank -- it relaxes the mind, so El can focus her powers --

WILL Didn't we just pass a motel? They'll have a tub --

MIKE Yeah, but not salt --

ARGYLE

How much salt we talking about here my dudes -- ?

JONATHAN Depends on how large the tub is. But  $--a \quad lot \quad --$ 

ARGYLE Six-hundred pounds suffice?

19 CONTINUED: (2)

Everyone stares at Argyle.

MIKE You know where to get six hundred pounds of salt??

Argyle doesn't answer; he just walks over to El and starts to measure her in relation to himself.

ARGYLE Mmm hmmm, yep -- yep. It'll work --

ELEVEN What... will work?

ARGYLE I know of a magical place that has all you need, my brave little superpowered friend! Mind fight is on. VAMANOS!

On that note, Argyle heads back to the van. The others share baffled looks, then hurry after him. As the van door slams shut --

#### 20 EXT. CREEL HOUSE - NIGHT

Quiet outside the Creel house.

## 21 INT. CREEL HOUSE - ATTIC - NIGHT

CLOSE ON: Socked feet making their way across the attic.

WIDEN: MAX is carrying a bug light through the dark attic. Waiting for it to light up. *Searching for Vecna*. As she searches, our CAMERA DROPS DOWN THROUGH THE FLOORBOARDS TO ---

## 22 THE SECOND-FLOOR STUDY - CONTINUOUS

LUCAS crosses into frame, carrying another bug light, also in socks, searching the bathroom. Our camera doesn't stop, but rather continues its downward journey, dropping down into --

#### 23 THE FIRST-FLOOR PARLOR - CONTINUOUS

Where we land on ERICA, searching with her own bug light. She heads toward the dining room when her bug light comes to life. As the ultraviolet light blooms, illuminating her awed face --

12.

21

22

23

## 24 INT. CREEL HOUSE - SECOND-FLOOR STUDY - NIGHT

Erica quickly but quietly makes her way over to Lucas. She holds up a small notepad, on which she's scratched out a note with red marker. It reads: <u>FOUND VECNA</u>. Off Lucas, his breath catching, CUT TO --

#### 25 INT. CREEL HOUSE - PARLOR - NIGHT

Max, Lucas, and Erica now step together into the ultraviolet room, their eyes on that glowing bug light, which Erica has placed atop the piano. Lucas and Max share looks -- that's him alright.

Lucas takes the notepad from Erica, scribbles another note. Holds it up. This one reads:

#### PHASE ONE

Erica nods, copy that, then --

## 26 EXT. CREEL HOUSE - NIGHT

Erica exits the Creel house and hurries across the street, making her way toward her new destination: <u>THE PLAYGROUND</u>.

## 27 THE PLAYGROUND - MOMENTS LATER

We DOLLY with Erica as she hustles across the playground, abandoned and spooky at this time of night. As she climbs up a metal ladder and into the caged belly of the RED ROCKET SLIDE, a BLURRY FIGURE appears in our foreground.

It's ANGRY TOWNSPERSON #1 from town hall, walking his dog -and eyeing Erica. His gaze shifts from Erica to the Creel House. He sees that strange blue light emanating from the window. It's... undeniably odd.

He tosses his cigarette, yanks his dog --

ANGRY TOWNSPERSON #1 Come on -- come on --

As the dragged dog YELPS, HARD CUT TO --

## 28 EXT. BENNY'S BURGERS - NIGHT

BANG! A powerful bullet slams into the foam head of a FOOTBALL TACKLE DUMMY.

WIDEN: A SLED OF DUMMIES has been placed along the edge of the woods behind Benny's Burgers. As bullets and stuffing continue to fly, REVERSE TO REVEAL:

24

25

27

2.8

2.6

## 28 CONTINUED:

JASON, firing his newly purchased .357. He is laser-focused, intense, *scary*. BANG! He fires a final shot. This bullet hammers the final dummy in the neck, and its head nearly comes clean off. As Jason begins to calmly reload --

ANDY bursts out of the back screen door behind him --

## ANDY

Hey -- I think we got something.

Jason doesn't even look back at Andy, just keeps reloading --

JASON Send Ryan -- I don't want to waste more time on bullshit leads --

ANDY Yeah I don't know if we want to send Ryan out on this one.

Jason turns to Andy. He's got his attention.

ANDY (CONT'D) You know the old murder house on Morehead?

JASON Yeah -- what about it?

Off Andy, about to tell all, we CUT TO --

## 29 EXT. KAMCHATKA CHURCH - NIGHT

Snow falling outside the dreary Russian church.

MURRAY (PRE-LAP) Okay, and uh -- who exactly was this woman?

## 30 INT. KAMCHATKA CHURCH - NIGHT

Inside, we find a shaken Hopper downloading Murray and Dmitri in the church, phone now back on the cradle.

Joyce stands in the back, looking lost in the shadows.

HOPPER I'm not sure -- she wasn't exactly miss talkative. Took me five minutes just to convince her I was real. I'm supposed to be dead, remember? (MORE) 28

30 CONTINUED:

HOPPER (CONT'D) Anyway, I finally get her halfway convinced, to open up a bit, and she tells me she's --

## 31 EXT. HAWKINS - PHONE BOOTH - NIGHT (FLASHBACK) 31

STINSON is in the phone booth on the side of the road.

STINSON ... A friend of the doc's --

## 32 INT. KAMCHATKA CHURCH - NIGHT (FLASHBACK) 32

HOPPER Great. So am I. Now put me on the phone with him --

## 33 EXT. HAWKINS - PHONE BOOTH - NIGHT (FLASHBACK) 33

STINSON I'm afraid the doc is... indisposed at the moment --

## 34 INT. KAMCHATKA CHURCH - NIGHT (PRESENT)

MURRAY

"Indisposed" -- ?

#### HOPPER

It gets worse. She says the doc was with "the girl" -- that she was going off to fight some -- evil in Hawkins. And then they all just went off grid. The doc, the girl -everyone.

MURRAY The girl, meaning El -- ?

HOPPER

Has to be.

DMITRI This is your daughter, American?

HOPPER (nods) And she's not alone. She's with Joyce's kids.

All eyes move to Joyce. She's still in the back, looking spooked.

30

### 34 CONTINUED:

#### MURRAY

Okay, I see that the mood here is bleak. And understandably so. But I think we need to consider the very real possibility that this mystery woman is in fact KGB --

JOYCE No. She's <u>telling the truth</u>. In that lab, those particles we saw were alive.

FLASHCUT TO PARTICLES SWIRLING IN THE LAB.

JOYCE (CONT'D) And if they're alive, it means a Gate has opened in Hawkins.

Murray swallows. That is indeed, not good.

DMITRI Gate -- what does this mean -- ?

HOPPER It means we have to get home. <u>Right</u> <u>now</u>.

Hopper crosses over to a church window. He looks out, sees Yuri still working away on Katinka. Murray joins him --

> HOPPER (CONT'D) What is taking so long -- I thought he was close --

MURRAY Close to *sabotaging* us you mean --

DMITRI We think he's playing us again --

HOPPER So then put a gun to his goddamn head --

DMITRI And then what? He just spits out more lies. We kill him, we never escape here. 34 CONTINUED: (2)

#### MURRAY

It's moot anyway -- if your kids are truly in some kind of imminent danger -- even if we were to leave this very moment, we wouldn't make it in time. The earliest we'd get there is late tomorrow.

Hopper darkens. He knows that Murray is right. Everyone's at a loss, when --

JOYCE (O.S.) Maybe we don't have to make it back. Not tonight.

All eyes return to Joyce. She steps forward, moving out of those shadows, a confidence now replacing her panic --

JOYCE (CONT'D) Whatever this... evil is -- chances are it's connected to the hive mind. And now we know a part of that hive mind is here -- <u>in</u> <u>Russia</u>. We don't have to be in Hawkins to fight it.

HOPPER

(picking up) We just need to destroy those particles.

JOYCE If we're lucky, it'll hurt it enough to give El and the kids the upper hand --

MURRAY Wait wait -- *time out* -- we're talking about the particles <u>in the</u> <u>prison</u>? The prison we just <u>narrowly</u> <u>escaped from</u> -- ??

HOPPER We broke out. <u>We can break back in</u>.

On that note, Hopper moves across the church. A flabbergasted Murray pursues --

MURRAY Jim, Jim -- the entire Soviet army is looking for us -- !

34 CONTINUED: (3)

HOPPER Sure -- and we'll be going where they will <u>least expect us</u> --

Hopper grabs up a crowbar, yanks open a crate, begins to grab weapons --

## MURRAY

There is a fine line between courage and stupidity -- and this falls <u>very far</u> on the side of stupid! This is Dirty Dozen stuff except there are -- uh -- four of us --

HOPPER <u>Three</u>. I figure getting back in will be easier than getting back out -- we're gonna need an airlift --

Hopper turns to Dmitri --

HOPPER (CONT'D) That's where you come in. I don't care what it takes. Get Yuri in line and get that bird in the air.

Dmitri nods, then heads out to handle Yuri. As Hopper loads a mag into an AK, Joyce turns to Murray --

JOYCE Yuri, he mentioned a flamethrower, right?

## 35 INT. KAMCHATKA CHURCH - NIGHT

35

36

WHOOM! A crowbar pries the lid off a crate, revealing --

YURI'S FLAMETHROWER. IT'S GOT A PROTON-BLASTER-LIKE FIRING MECHANISM, WHICH IS HOOKED TO A LARGE METAL FUEL TANK. It's bulky and retro -- and yes, very, very fucking cool.

HOPPER Yeah. This'll do. This'll do just fine.

As Hop hoists the flamethrower out of the crate, CRASH TO --

## 36 INT./EXT. PIZZAMOBILE - NIGHT

SCREECH! The Pizzamobile squeals to a stop in an unknown parking lot. The van doors slide open and --

36 CONTINUED:

Our Lenora gang step out. They take in the sight before them.

MIKE You have gotta be kidding me...

REVERSE TO REAL: A SURFER BOY PIZZA JOINT!

#### ARGYLE

Trust me on this one, my dudes.

Argyle strides confidently toward his "home." The others share incredulous looks, then follow, but Jonathan has a thought. He doubles back, grabs Argyle's BACKPACK out of the van, and --

## 37 INT. SURFER BOY PIZZA - NEVADA - NIGHT

DING! A door chime rings as they head inside. Argyle saunters up to the counter, where an EMPLOYEE is cleaning up, his back toward us --

#### ARGYLE

Surf's up, my dude!

The worker turns to face us. His eyes are bloodshot, his hair hangs down to his waist, and he wears a colorful hat. Holy hell, he could be Argyle's long lost twin! Let's call him --

ARGYLE 2.0 Nice shirt my dude -- !

ARGYLE Thanks my dude -- !

ARGYLE 2.0

Listen I'd love to feed a fellow Surfer Boy, but I got some gnarly news -- kitchen closed five minutes ago. No more pies tonight --

#### ARGYLE

That's alright my dude, we're not here for your tasty pies -- but we do come to you in a time of great danger -- and <u>great need</u>.

Argyle 2.0 stares -- huh? Argyle motions to Eleven, who stands awkwardly behind him.

36

## 37 CONTINUED:

## ARGYLE (CONT'D)

See this weird girl behind me? She needs a tub with a buncha salt so we can enhance her psychic powers so she can save the world from this super bad dude. And to make this salty tub, we require your kitchen.

ARGYLE 2.0 stares. WTF? He's about to speak up, when --

ARGYLE (CONT'D) Before you say something you might regret, my dude, I ask that you recall what makes a Surfer Boy a Surfer Boy. Is it our tasty pies? No. Is it our righteous vans? No. It is our SURFER BOY SPIRIT. No matter how gnarly the waves are on a given day, we find balance, we conquer that wave, and we surf that tasty pie to shore in thirty minutes or less. Now -- I want you to imagine that today's pie is not a pie -- it is our beautiful planet. And the wave -- the wave is a tsunami the scale of which you have never seen. It will drown all you know and love. But with your help, I believe we can conquer this wave -- and together we can surf our planet to the sandy shore.

Argyle 2.0 hesitates. Checks his watch.

ARGYLE 2.0. Uh -- it's just -- I'm supposed to meet Chaz at Taco Bell in ten.

Before a flabbergasted Argyle can respond --

JONATHAN (O.S.) (jumping in) We're not asking you to help for free, my dude.

Jonathan tosses Argyle's backpack down onto the counter.

JONATHAN (CONT'D) You ever partake in the Purple Palm Tree Delight?

He reaches in, pulls out Argyle's BAG OF WEED. Waves it.

#### 37 CONTINUED: (2)

JONATHAN (CONT'D) It'll make your troubles float away... like the seed pods of a dandelion in the wind.

Off Argyle 2.0, his eyes growing saucer-wide as he takes in all those beautiful (<u>off-screen</u>!) buds, FAST-PACED MUSIC BEGINS AS WE CUT TO --

## 38 INT./EXT. SURFER BOY PIZZA - NIGHT

DING! Argyle 2.0 strides out of the store, pleased as punch, that bag of weed in hand. Jonathan swings the sign to CLOSED and --

## 39 INT. SURFER BOY PIZZA - NIGHT

Argyle leads the gang through the kitchen and over to --

A LARGE PIZZA DOUGH FREEZER. He flings it open. Ta-da!

#### ARGYLE

The first ever Mind Fight held in a pizza dough freezer. Rad, right?

Shared looks. And now DRIVING SYNTH MUSIC begins as we crosscut TWO PREPARATION MONTAGES. In one, our Surfer Boy group readies their MAKESHIFT "ISOLATION TANK." In the other, Dustin and Eddie ready their trailer for battle.

#### 40 INT. SURFER BOY / EDDIE'S TRAILER (UPSIDE DOWN) - INTERCUT 40

-- Jonathan and Argyle work to empty out the freezer, tossing bags of frozen dough across the tiled floor.

-- Eddie and Dustin use a hammer to rip the panels of metal skirting off the base of his trailer --

-- Will hooks up a WATER HOSE to a faucet -- begins to fill up the freezer --

-- Dustin holds the metal skirting over the trailer window, Eddie drills the panel into place --

- -- Argyle tosses pizza dough -- Mike steals his sunglasses --
- -- Eddie drills skirting over a second window --
- -- Argyle tosses pineapple onto a pizza --
- -- Another window is fortified -- another --
- -- Jonathan slices open a bag of salt --

37

38

#### 40 CONTINUED:

-- Argyle tosses his pizza into the oven -- spins a dial -- as flames rise --

## 41 EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

Dustin and Eddie step back and take in their work, wiping sweat from their brows. REVERSE TO REVEAL: Eddie's trailer now looks like a <u>killer Mad-Max-style fortress</u>.

EDDIE

Not bad.

DUSTIN ... Not bad at all.

EDDIE Now for the fun part.

Eddie strides back into the trailer and --

## 42 INT. EDDIE'S TRAILER - EDDIE'S ROOM - NIGHT (UPSIDE DOWN) 42

-- Throws open the door to his room. Dustin sidles up beside him, following Eddie's gaze to something across the room.

EDDIE ... Jesus. It's like she was destined for an alternate dimension.

REVERSE TO REVEAL: EDDIE'S BC RICH WARLOCK ELECTRIC GUITAR!! It's mounted on the wall like a piece of art. And goddamn if Eddie isn't right. The guitar's flame paint job and stark design makes it look like it just... belongs here.

> EDDIE (CONT'D) Whaddaya say, Henderson? You ready for the most metal concert in the history of the world?

#### DUSTIN

That a rhetorical question?

Eddie walks forward, grabs the guitar off its mount, and right here, as THUNDER BOOMS, we CUT TO --

#### 43 EXT. WOODS - NIGHT (UPSIDE DOWN)

43

The thunder reverberates through the forest, where --

The weaponed-up Nancy, Steve, and Robin march through the Upside Down.

40

43 CONTINUED:

They keep an eye out for Demobats and other monsters while stepping over vines, careful not to alert the hive mind.

> ROBIN Okay, I don't want to freak anyone out, but I swear we've already seen that tree --

NANCY That's impossible --

ROBIN That would be just perfect right? This asshole destroys the world because we get lost in the woods --

NANCY We're not lost, Robin --

Robin picks up her pace, anxious, plowing ahead --

NANCY (CONT'D) Watch out for vines -- hive mind, remember?

Robin keeps charging ahead. Nancy sighs, frustrated.

STEVE She's just stressed. Scared.

NANCY Yeah, I know. I know. It's just --

STEVE She's a super klutz?

NANCY (smiles, nods) She told me she took longer than other babies to walk.

A small laugh but --

STEVE

I really -- shouldn't laugh. So -this is super embarrassing alright, and if you tell Robin I'll kill you -- but when I was a baby... I crawled backwards.

NANCY Crawled backwards?

43 CONTINUED: (2)

STEVE Yeah. I -- uh -- I pushed with my hands, like this --(Steve demonstrates) Beep beep. Always in reverse. I mean, it kinda makes sense, right? You push to move --

#### NANCY

(laughs) No it doesn't make sense --

#### STEVE

Well, it did to my tiny Harrington brain. But then one day I reversed my baby butt down a flight of stairs and I thumped my head real good. And aren't baby brains like super squishy or something? Anyway, my mom thought I was total goner --

NANCY Wow. That... explains -- SO much--

A soft smile from Steve.

#### STEVE

I think it actually... kinda does. I think, like, right out of the gate, I'm super confident -- but I'm also an idiot, right? Which is a brutal combination. But the good news is -- I get a big enough thump on the head -- I can change. I can learn. I can crawl forward.

Nancy begins to realize -- he's talking about them now.

STEVE (CONT'D) So -- I think -- what I'm trying to say in a really stupid, roundabout way is -- <u>thank you</u>.

#### NANCY

Thank me -- for -- ?

STEVE

-- Giving my squishy head the biggest thump of its life two years ago. I needed it. It changed my life. And... I'm -- <u>crawling</u> forward now.

## 43 CONTINUED: (3)

Nancy looks away. Not sure what to say to this.

STEVE (CONT'D) I just wonder sometimes -- if some other girl had given me a proper thump before we met -- would things have turned out different? Like -if we were meeting for the first time right now... a part of me... I don't know... thinks we would've made it.

Nancy pauses, turns to Steve --

NANCY

Steve --

#### STEVE

You remember that dream I told you -- about the Winnebago. About seeing the country with my six little nuggets?

Nancy nods.

STEVE (CONT'D) That's all true. Every last word. But... I left one part out. The most important part. (beat) You're there, Nance. (beat) You've always been there.

Nancy's heart skips. She is about to respond when --

ROBIN Hey guys! YOU GUYS!

They look up to find Robin racing back toward them. She wobbles a bit as she crashes to a stop, catches her breath.

ROBIN (CONT'D) Awesome news! We weren't going the wrong way after all!

Our teens share looks, then --

## 44 EXT. FOREST CLEARING - MOMENTS LATER - NIGHT (UPSIDE DOWN) 44

They push out of the forest clearing to find --

#### 44 CONTINUED:

A street up ahead. And maybe half a mile away, they see the Creel House. Those bats circling overhead. Across the street from this house, the park. An orange glow emanates from the metal rib of the rocket ship.

#### STEVE/NANCY

Erica --

They press forward, moving fast, and --

## 45 EXT. RUSSIAN ROAD - NIGHT

VROOM! Yuri's van speeds down the icy road.

#### 46 INT. YURI'S VAN - NIGHT

Hop is in the driver's seat, Joyce passenger, Murray in back. As the van makes a turn, the guard booth comes into view.

## JOYCE

Slow down...

Hopper pumps the brakes, Murray tightens his grip on his AK-47, bracing for violence, Joyce tenses. But as they draw closer to the booth, they see that the guards are gone, their playing cards abandoned, blowing in the wind, the radio emitting static. And so they pass, completely unhindered.

> MURRAY That was -- easy.

HOPPER Yeah. *Too easy*.

Hopper's eyes go to the prison. Unnervingly quiet. And --

#### 47 EXT. RUSSIAN PRISON - BACK - NIGHT

WHAM! Murray wrenches off the sewer grate using a crowbar.

WIDEN TO REVEAL: The van is now parked along the back of the prison. Hopper, the flamethrower now strapped to his back, climbs down into the sewer. Murray follows, then Joyce.

Two rungs down, Joyce pauses. Listening. In the distance, beneath a gust of wind, she hears a FAINT ROAR, coming from deep within the prison. She tenses. Takes a breath. Then --

Descends. As her body vanishes into the darkness --

44

45

46

## 48 EXT. KAMCHATKA CHURCH - SHED - NIGHT

A cigarette stub burns, illuminating the night. WIDEN: We're back with Dmitri. He is standing outside the shed, smoking, watching calmly as Yuri fumbles around with the engine. He seems to be doing a lot while also *doing very little*.

Dmitri tosses his cigarette, stomps it out.

DMITRI <I have a question.>

YURI <And I am sure I do not want to hear it.>

DMITRI <Have you always been a coward?>

Yuri spins to Dmitri. Seething. He stomps over to him.

YURI

<Yuri Ismaylov is many things, traitor -- but he <u>is no coward</u>.>

DMITRI </br>
<If that is so -- why do you
continue to stall?>

YURI

<And what if I am stalling? Huh? I owe nothing to the Americans --NOTHING -- and they are on a suicide mission. You know this -->

DMITRI <I've underestimated the American before -- I won't again. He says he can do it. *He can.*>

YURI <Listen to yourself -- you are Ronald Reagan now -- ???>

Yuri spits a big gob of saliva onto the ground, disgusted --

DMITRI <This isn't just about America, smuggler. They have told us a story -- a story of great evil. An evil that does not rest, that does not respect borders. (MORE)

#### 48 CONTINUED:

DMITRI (CONT'D) After it has consumed their home, it will come for us, for our families -- for our <u>Motherland</u>. You saw it with your own eyes -- you <u>know it to be true</u>. And yet you continue to *play tricks*.>

We can tell that Dmitri is getting to Yuri. Is there a heart in there, buried somewhere deep?

> DMITRI (CONT'D) <I was told the Peanut Butter Smuggler, before he lost his ways to drink and cards, was once a great man. That he led his men to victory over the Chinese in Damansky. That he was awarded the Order of the Red Banner. Is it true?>

YURI <... It is true.>

DMITRI <That hero -- where is he now? Because I do not see him.>

And with that, Dmitri walks away. Yuri watches him go, then turns back to Katinka. He slips the helicopter part out of his pocket, rolls it in his hand, uncertain as...

## 49 INT. CREEL HOUSE - PARLOR - NIGHT

BZZZZ! The bug light is still glowing in the Creel house. Humming. Vecna. We DRIFT AWAY from it and move into --

## 50 THE STUDY - CONTINUOUS

50

49

Max and Lucas sit silently, nervous -- waiting.

Max scribbles something on her notepad. Holds it up:

Hi.

Lucas grins, surprised. He writes a response on his own notepad, holds it up.

Hi :)

Max scribbles another note:

I'm glad you're here

50 CONTINUED:

Lucas:

Me too.

Lucas considers, scratches another note:

Movie Friday?

Max's breath catches. A beat as she considers, then she looks down and scribbles something new on her notepad. She's taking a long time on this note, looking very serious and very focused as she does so. Lucas deflates; this can't be good.

At last Max finishes. She holds up the notepad. To Lucas's surprise, she hasn't *written* anything. Instead, she's *drawn* something:

TWO STICK FIGURES AT A MOVIE THEATER, SEATED SIDE BY SIDE, A BAG OF POPCORN WEDGED BETWEEN THEM. THEY ARE <u>HOLDING HANDS</u>.

Lucas beams. And so does Max. They are as happy as they have been in a long, long time, and for a moment, they forget about the impending battle. But the moment is fleeting: Lucas's smile fades as he notices a light out of the corner of his eye. He stands up and crosses to the window.

LUCAS POV: A small light, emanating from the park grounds, blinks on, off, on, off. A signal. It's --

## 51 EXT. PLAYGROUND - ROCKET SHIP - NIGHT

Erica. She's in the playground rocket ship, blinking her flashlight in a steady rhythm. On, off, on, off.

ERICA Come on, come on --

## 52 INT. CREEL HOUSE - STUDY - NIGHT

Max steps up to Lucas. They share a look. Then Lucas holds up his flashlight and sends a return signal. On, off, on, off.

## 53 EXT. PLAYGROUND - ROCKET SHIP - NIGHT

Erica observes the blinking light, then speaks --

ERICA Alright, the lovebirds copied. Max is moving into Phase Two --

## 54 EXT. PLAYGROUND - NIGHT - INTERCUT (UPSIDE DOWN)

Erica's voice carries into the Upside Down, where we find --

50

51

53

54

54 CONTINUED:

Steve, Robin, and Nancy huddled near the rocket ship. They made it! Erica is not visible, but the ethereal shimmer from her flashlight warms the belly of the rocket ship.

ROBIN Okay... so far so smooth --

STEVE Yeah, we're not to the hard part yet.

Nancy's eyes look toward the Creel house.

NANCY Take the bait you sonofabitch... take the bait...

#### 55 INT. CREEL HOUSE - FOYER - NIGHT

Shoelaces tighten as Max ties her sneakers back on.

## 56 INT. CREEL HOUSE - PARLOR - NIGHT

The hardwood floor GROANS NOISILY beneath the weight of Max's sneakers as she makes her way to the glowing bug light. She now carries her own bug light. Lucas, still in his socks, steps up beside her. They share a knowing look. This is it.

Max reaches down to her Walkman. Her finger hovers over the STOP button, hesitating. A deep breath, and then, screw it --

CLICK. She hits it off. ECU on cassette tape stopping and --

<u>TOTAL SILENCE</u>. We play no music here, very little sound. We just sit in the suffocating silence. Max now hands the Walkman off to Lucas. As his hands clasp tightly around it...

Max turns to the bug light... gathers her courage... and...

#### MAX

## HEY. ASSHOLE.

Her voice echoes throughout the house.

MAX (CONT'D) <u>I'm here</u>. <u>No more music</u>. <u>No more</u> <u>games</u>.

The bug light doesn't change... doesn't react.

MAX (CONT'D) Hey! Do you hear me?? What are you waiting for? You want me or not?!! 54

55

#### 56 CONTINUED:

For a moment, it seems like it's not going to work, but then --

The bug light fades in response. A beat, then Max's bug light glows. It's Vecna -- he's on the move. Max begins to walk, "carrying" the light, just as Steve did before.

#### 57 INT. CREEL HOUSE - FOYER - NIGHT

As a tense Max "carries" the light up the stairs, Lucas close behind, the silence all but unbearable, we CUT TO --

## 58 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 58

WHOOSH! A KNIFE slicing through a BAG OF SALT --

WIDEN: Jonathan empties salt into the freezer, which is now filled with water. Will stirs the salt with a large spoon.

Our CAMERA PANS from the brothers to finds Argyle pulling a pineapple pizza out of the oven. He eyes that melted cheese and toasted pineapple with a look of deep satisfaction.

## ARGYLE ... Sei bello! *SEI BELLO!*

As he begins to slice up the pizza, we CUT TO --

## 59 INT. SURFER BOY PIZZA - DINING AREA - NIGHT

Mike and Eleven, seated together at one of the dining tables. Mike has cut up a cardboard pizza box and is now taping it to the side of the Argyle's sunglasses.

> MIKE Okay, so -- hopefully this blocks out any peripheral light.

Finished, he tries on the cardboard sunglasses. It is as silly looking as you expect.

MIKE (CONT'D) So -- it's super dark in here. Which is good. But the more important question --(cocks his head at El) How do l look? Because I feel like I look pretty cool.

Eleven giggles.

59 CONTINUED:

```
MIKE (CONT'D)
You're giggling because I'm so cool
right?
```

He slips off the glasses. El takes his hand.

#### ELEVEN

Mike...

MIKE

Yeah?

ELEVEN I... missed you.

### MIKE

... I missed you too. (beat, then serious) And I've had some time these past days... to think... you know about -- about the last talk we had? Before the cops came and, like, the whole world went to shit. And... I just... I wanted to say --

### ARGYLE

SURF'S UP, Romeo!

They spin to find Argyle approaching with the pizza.

ARGYLE (CONT'D) Too much flavor awesomeness can't overpower your battery can it???

He tosses El a slice of pizza. Mike grimaces.

MIKE Pineapple -- ?

ARGYLE Try before you deny --

Eleven, curious, takes a hesitant bite. Her eyes light up a bit as she chews. Surprised.

ELEVEN Good. Really good.

### MIKE

Oh come on --

As El tries to persuade Mike to taste it (SEE APPENDIX #3), CUT TO --

### 60 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

Will, who is watching Mike and El flirt through the portholestyle window of the pizza kitchen. Unable to watch them anymore, he returns his eyes to the dissolving salt.

Jonathan eyes Will. He knows his brother too well. Knows he's hurting.

JONATHAN ... Remember that time you told me that you had a Lego stuck up your nose?

Will looks up, surprised. That came out of nowhere --

WILL What -- ?

JONATHAN I think it was like -- one of those construction guys or something --

WILL Yeah -- vaguely --

#### JONATHAN

Well I remember it like it was yesterday. I mean, I was freaked --'cause this guy, this construction worker, he was way, way up there --I don't even know how you got him so far in -- I had had to use tweezers to dig him out --

WILL

Bull --

JONATHAN Swear on my life.

The boys chuckle. Then, Jonathan turns more serious --

JONATHAN (CONT'D) I just... I don't know... I feel like... you used to come to me more for help. Or just to -- talk, you know? But it feels like... you don't do that much anymore. Not like before.

Will doesn't respond. He isn't sure how to feel about this --

### 60 CONTINUED:

JONATHAN (CONT'D) And a lot of that's... probably my fault. This year... I know I've been kinda... distant.

WILL

Or stoned.

### JONATHAN

(small smile) Or stoned. Yeah. But that has nothing to do with you, okay? That's just me dealing with my own shit, hiding from my own problems. And the truth is -- I miss talking to you. I really miss it. And I think we need to talk more than ever because things are just getting... complicated. Like -- way more complicated than Legos up the nose, you know? And, I just... I don't want you to forget that I'm here. And I'll always be here. <u>No</u> <u>matter what</u>.

The brothers' eyes meet.

JONATHAN (CONT'D) Because you're my brother... and I love you... and there's nothing in this world -- absolutely nothing -that can ever change that. You got that?

We can tell this means the world to Will. He nods. Then, pushing back tears, he asks --

WILL I'm here -- for you too.

JONATHAN Yeah. I know you are. *I know you are*.

A teary smile between brothers, then Jonathan looks down at the water, then back to his brother.

JONATHAN (CONT'D) I think it's ready.

### 61 INT. SURFER BOY PIZZA - DINING AREA - MOMENTS LATER

WHOOM! Kitchen doors swing open as the Byers boys step back out into the dining area.

#### JONATHAN

<u>It's time</u>.

Off El, pineapple drooping from her mouth, music rises and --

## 62 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

-- Eleven removes her tennis shoes.

-- Straps on her one-of-a-kind pizza-box blackout goggles.

-- Jonathan kicks on a radio, spins a dial, pumps static.

-- Mike and Will take Eleven's hand and help her into the water-filled pizza dough freezer. It's tight and looks a bit like a coffin, but Argyle wasn't wrong -- she fits.

Our gang gathers around the floating Eleven. As she focuses, the overhead lights flicker. Argyle looks around in awe --

#### ARGYLE

... Wild...

We PUSH IN on Eleven. We hear the sound of her heartbeat: Thump -- thump -- thump. And very suddenly the world goes --

#### BLACK.

We hold for a beat in the darkness. Then --

### 63 INT. BLACK VOID

A beautiful blue light emerges out of the blackness. In the glow of this blue light, we can make out the faces of:

Max and Lucas. They are far away, walking through this big black void. Max carries that UV bug light as if it were a lantern. A blurred body steps into the foreground of our shot. The CAMERA SWINGS AROUND to reveal it is Eleven.

ELEVEN ... I found them. They are --

35.

61

62

### 64 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

ELEVEN (CONT'D) (low) -- Carrying a light. A... blue light.

The others share looks, not sure what this means.

### 65 INT. CREEL HOUSE - ATTIC - NIGHT

Max follows Vecna to the center of the attic, then stops. Her bug light begins to pulse, glowing brighter. Max and Lucas share knowing looks, bracing for Vecna's attack.

### 66 INT. BLACK VOID

Eleven walks over to Lucas and Max. As she nears them, the pulsing blue light washes over her too, but then --

### 67 INT. CREEL HOUSE - ATTIC - NIGHT

The bug light stops pulsing and its glow returns to normal. And... Max is still not in a trance. That's... odd.

MAX What are you waiting for?! I'm right here you asshole! I'm RIGHT HERE!

#### 68 INT. VOID

Eleven looks on, worried, as Max's voice echoes around her.

MIKE (O.S.) (heavy reverb) What's happening?

ELEVEN It's not working.

### 69 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

WILL What's not working?

ELEVEN

Max's plan.

64

69

68

66

67

### 70 INT. CREEL HOUSE - ATTIC - NIGHT

MAX I don't know what you're waiting for -- but <u>I know</u> you're there. I know you can hear me. And I know... you can read my thoughts. (beat) Even the worst ones. Maybe -mostly the worst ones...

She sets the lantern down, then sits down beside it. She looks at that glowing light. A long beat, then --

MAX (CONT'D) I've... thought... about what you said. That -- I <u>wanted</u> my brother to die. I thought you were just trying to upset me... to anger me, but... you weren't, were you? (beat) You were just telling the truth.

Lucas looks at Max, surprised by this revelation. But Max doesn't look at him, she can't. Instead, she keeps her eyes focused on that blue light, on Vecna.

MAX (CONT'D) I was happy. In California. So happy. Then... it was like, I blinked and -- everything I loved was gone. My dad was gone. My home was gone. My friends were gone. And... I was mad -- I was so mad --(beat) I didn't blame it on Billy. But Billy -- he blamed it on me. He made my life ... living hell. Every chance he got. (beat) And sometimes, when I would lie in bed at night, I would pray -- I would pray for something to happen to him. Something ... awful. (beat) I knew he drove too fast, so -- I would imagine him crashing. Dying in that stupid car. I just -- I wanted him out of my life -forever. I wanted him... to disappear.

### 71 INT. BLACK VOID

Eleven listens to Max's confession. She so badly wants to reach out and comfort her friend, but she can only listen.

MAX The day he died -- I think -that's why I just -- stood there and watched.

### 72 INT. CREEL HOUSE - ATTIC

MAX Not because I was scared. Not because I was weak. But because I didn't know if he *deserved* to be saved. Maybe... all my prayers... were finally answered. (beat) And... I -- I can't forgive myself. I've tried, and... I can't. I can't. Now... when I lie in bed at night -- I pray, I pray that something terrible will happen to <u>me</u>.

She looks back up at that glowing blue light. Her eyes are wet with tears.

MAX (CONT'D) So that's why I'm here. Because... I want you to... take me away. I want you --(beat) To make me disappear.

A tear slips down her cheek. But, still, the light does not react.

LUCAS (O.S.) ... Is that -- all true?

Max looks back at Lucas, surprised.

LUCAS (CONT'D) You wanted Billy to die?

MAX ... Why are you talking -- ?

LUCAS Do you ever have thoughts like that about me -- ? 71

TARECO #409 - 3/24/2021 (PINK)

72 CONTINUED:

Max pushes to her feet --

MAX No... Lucas -- *never* --

LUCAS Normal people don't fantasize about *killing people*, Max. You realize that right?

MAX Lucas, please --

LUCAS I thought you were getting better... but you're not -- are you? <u>You're sick</u> --

Lucas moves toward her. More tears fall now -- this is her worst nightmare; she's exposed the deepest, darkest part of herself, and Lucas is judging her for it.

> MAX Lucas, you don't mean that --

LUCAS Maybe it's good he takes you. Maybe it's for the best.

Lucas's voice is now a bit deeper. Something is wrong...

LUCAS (CONT'D) In fact -- I'm glad it's going to be you. I'm glad it's going to be you who breaks the world.

And it begins to dawn on Max -- this isn't Lucas...

### 73 INT. CREEL HOUSE - ATTIC - NIGHT

The <u>real Lucas</u> is crouched beside Max, terrified. He shakes her --

LUCAS

Max, can you hear me -- MAX???

No response. Her eyelids flutter, and her eyes are rolled back. She's in a trance.

#### 74 INT. BLACK VOID

Eleven's breath catches --

72

74

TARECO #409 - 3/24/2021 (PINK)

74 CONTINUED:

ELEVEN

He has her.

### 75 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 75

Our boys share frightened looks as --

### 76 INT. CREEL HOUSE - ATTIC - NIGHT (MINDSCAPE) 76

Max, now realizing this too, backpedals away from "Lucas."

LUCAS Where are you going? Don't be scared --

MAX Stay away from me --

LUCAS I thought you said you were ready? Ready to disappear...

MAX I SAID STAY AWAY -- !!!

Max grabs an old lamp, swings it, and -- SMASH! -- crashes it across Lucas's head, knocking him away. As Max scrambles away, fleeing back down the attic steps, our camera swings around and pushes in on Lucas. Only... it's not Lucas anymore. It's Vecna. There is a gleam in his eye.

He enjoys this part -- the thrill of the hunt.

As he slowly rises back to his feet...

77 INT. BLACK VOID

77

A scared Eleven kneels beside the tranced Max.

### 77 CONTINUED:

### ELEVEN

I'm coming, Max. I'm *coming*. Just--hold on. <u>Hold on a little longer</u>.

She takes Max's hand, then closes her eyes and focuses her powers. As our camera (remaining in close-up) begins to WRAP AROUND Eleven, Max's memories begin to flash past us --

We see Max crying at Billy's grave -- passing the letter to her mom -- singing "NeverEnding Story" with Lucas -- crying over Billy's grave -- playing Dig Dug -- trick or treating with the boys --

### 78 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 78

The lights in the kitchen flicker like crazy and --

### 79 INT. VOID / UNKNOWN

We complete our rotation, landing back on El's face, and here the memories stop and El's eyes snap open. A harsh sun shines on her face. As she squints, adjusting to the new light --

### 80 INT. SURFER BOY PIZZA

Mike leans over the tub, on edge, gently probes.

MIKE El -- what's happening?

ELEVEN I think I am in... a memory. A Max memory...

### 81 EXT. GRUNGY PARKING LOT - CALIFORNIA - DAY (MINDSCAPE) 81

WE NOW REVERSE TO REVEAL HER ENVIRONMENT: A grungy California parking lot, which is overrun with longhaired SKATERS and PUNKS. Some just observe from behind fences and graffitied concrete barriers, while others skate around, zooming up a makeshift wooden ramp, performing impressive tricks, which are met with cheers and whistles from the observing crowd.

> WILL Do you see her? Do you see Max?

ELEVEN No. But she's here -- she has to be here.

As Eleven begins to wade into the memory, searching for her friend, our CAMERA TILTS UP to the blinding sun. The glare of the sun becomes --

77

79

### 82 INT. CREEL HOUSE - ATTIC - NIGHT

A FLASHLIGHT, blinking into the lens, on, off, on, off.

WIDEN OUT: Lucas is now once again signaling to --

### 83 EXT. PLAYGROUND - ROCKET SHIP - NIGHT

Erica, who remains nestled in her rocket ship. She signals back to Lucas, then speaks to her "invisible" friends --

ERICA Okay, she's in. Initiate Phase Three.

### 84 EXT. PLAYGROUND - NIGHT (UPSIDE DOWN)

Robin raises up her walkie, hits talk ---

ROBIN She's in. Move into Phase Three --

### 85 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)

Dustin answers on his walkie.

#### DUSTIN

Copy that. Initiating Phase Three.

Our CAMERA WIDENS OUT TO REVEAL that Dustin and Eddie have positioned themselves <u>on the roof of the trailer</u>. Eddie has his Warlock guitar strapped on and they have set up SPEAKERS and an AMPLIFIER. Dustin kneels down and grabs an extension cord which has been fed through a drilled hole in the trailer roof. He plugs it into the amp and cranks a dial and --

EEEEE!!! FEEDBACK SHRIEKS. Dustin nods to Eddie. Greenlight.

Eddie kisses his guitar pick for good luck. Then...

#### EDDIE

This is for you, Chrissy.

WAHHHH! Eddie strums his lucky guitar pick across the Warlock's string. The FIRST POWER CORDS of Metallica's "Master of Puppets" reverberate across the trailer park. Holy shit, it's <u>A HEAVY METAL METALLICA CONCERT IN THE UPSIDE</u> <u>DOWN</u>!! At first Eddie plays a bit timid, but he soon grows more confident, losing himself in the music, head thrashing, long hair whipping, red lightning flashing in the sky! It's EPIC AF and even Dustin can't help but bob his head.

#### 86 **OMITTED**

83

82

84

TARECO #409 - 3/24/2021 (PINK)

#### 87 OMITTED

#### 88 EXT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

The MASSIVE SOUND carries all the way to the Creel house. A bat -- hearing this noise -- shrieks and takes off in the direction of the sound. And it is not alone: more and more bats follow its lead, shrieking too, heading for the "concert".

#### 89 EXT. PLAYGROUND - NIGHT (UPSIDE DOWN)

Our teens, who have taken cover behind the rocket ship, watch in awe as the swarm of bats fly over them. There are so many of them it's like a dark cloud passing overhead. Holy shit -it's working. As soon as the bats are safely out of sight --

### NANCY

Let's go --

They move out, heading for the Creel House, all while --

#### 90 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)

Eddie continues to rock on. As he plays, we lay in crashing drums and James Hetfield's vocals, bringing the song to full life. THE SONG NOW CARRIES US THROUGH AN EPIC SEQUENCE AS --

#### 91 INT. CREEL HOUSE - NIGHT (MINDSCAPE)

Max scrambles down the winding staircase to the front door.

She throws it open only to find a wall of ROTTEN BOARDS. It's just like what happened to Chrissy. She pounds on the boards to no avail -- she's trapped in here. In Vecna's mind ...

> VECNA (O.S.) Where do you think you're going, Maxine?

Max spins, looking up at the top of the stairs, where --

A familiar silhouette looms. Vecna.

Max scrambles away in horror and we SMASH TO --

- 92 OMITTED
- 93 OMITTED

43.

91

93

89

### 94 EXT. PLAYGROUND - NIGHT

Erica hears the SHRIEK OF TIRES. She looks up, sees a pair of HEADLIGHTS. Coming her way. Fast. It's --

### 95 EXT. ROAD - NEAR PLAYGROUND - NIGHT

A FAMILIAR BLACK JEEP, tearing down the road.

### 96 INT. JASON'S JEEP - NIGHT

Jason is behind the wheel, his hands gripping tight to the wheel, his eyes wide, *scary*. A tense Andy sits passenger.

JASON You see her -- ?

ANDY Yeah I see her.

Jason accelerates, shifting into a higher gear, and --

### 97 EXT. PLAYGROUND - NIGHT

WHOOM! The Jeep <u>jumps</u> the curb and speeds across the playground, driving straight toward the rocket ship!

Erica's jaw goes slack -- FUCK. She slides out of the rocket, scrambles to her feet, and <u>BEGINS TO RUN</u>! As she sprints for the woods, the Jeep blows through a sandbox and skids to a stop. Andy leaps out and chases Erica --

### 98 EXT. WOODS - NIGHT

Erica sprints through the woods, shoving through brush, as --

### 99 INT. CREEL HOUSE - VARIOUS - NIGHT (MINDSCAPE) 99

Max sprints through the Creel house, moving room to room, searching for escape. She flings open a door only to find more rotted boards. Shit.

She tries a second door. More boards.

### 100 INT. CREEL HOUSE - MUSIC ROOM - NIGHT (MINDSCAPE) 100

She tries a third door. And --

Freezes. This door isn't boarded. Instead, it has revealed... another door. An eerily familiar one.

THE SAUNA DOOR. Before she can even process this --

94

95

96

97

TARECO #409 - 3/24/2021 (PINK)

100 CONTINUED:

WHOOM! BILLY SUDDENLY LEAPS UP AND SLAMS HIS HAND INTO THE GLASS AND SCREAMS --

BILLY MAX!! LET ME OUTTA HERE!! LET ME OUT!!

(NOTE: THIS IS REUSING FOOTAGE FROM SEASON 3).

Max startles back -- terrified, and also fighting a new rush of tears as she is confronted by yet another painful memory.

BILLY (CONT'D) OPEN THE DOOR! OPEN THE GODDAMN DOOR!!

As her brother continues to beg for his life, Max turns to flee, only to find the exit to this room now obstructed by a SOLID BRICK WALL. Off Max, horrified --

### 101 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)

Eddie continues to rock out on top of the trailer! As he plays, Dustin scans the skies with his binoculars --

BINOCULAR POV: SWIVEL ACROSS THE SKY, THEN, WE SEE THEM -- DEMOBATS, LIT UP BY LIGHTNING. HUNDREDS. HEADED THEIR WAY.

Dustin drops the scopes, shouts over the music --

DUSTIN EDDIE THEY'RE COMING! WE GOTTA LOCK DOWN IN T-MINUS THIRTY SECONDS!

Eddie gives a small nod, acknowledging, but he keeps his focus on playing for now as --

### 102 EXT. PLAYGROUND - NIGHT

Erica continues to run through the woods, but Andy is bigger and faster and he's hot on her heels and --

WHAM! He tackles her to the ground. She tumbles, eats dirt.

ERICA GET OFF -- GET OFF!!!

Erica, shoves and kicks, scrappy as always, but Andy easily overpowers her, pinning her shoulders to the dirt as --

#### 103 EXT. SKY - NIGHT (UPSIDE DOWN)

We SWOOP through the scorched sky, flying with the Demobats. We can see Dustin and Eddie far below us, standing on the roof of that trailer. They're almost on them.

#### 104 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 104

#### DUSTIN T-MINUS TWENTY SECONDS!!!

Eddie reaches the climax of the song, his fingers flying across those guitar strings at breathtaking speed, as --

### 105 INT. CREEL HOUSE - MUSIC ROOM - NIGHT (MINDSCAPE) 105

WHAM! An infected Billy begins to drive his shoulder into the sauna door. The door jerks against the chain lock. We know he's going to break out because we've been here before.

101

102

TARECO #409 - 3/24/2021 (PINK)

### 105 CONTINUED:

But Max doesn't move. *Doesn't panic*. Instead, she simply closes her eyes. <u>And focuses</u>. Remembering back to a happier time. <u>The SNOWBALL DANCE</u>. IMAGES FROM THAT MEMORY FLASH through her mind: DANCING WITH LUCAS --

### 106 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 106

#### DUSTIN T-MINUS TEN -- !!!

### 107 INT. SNOWBALL DANCE - NIGHT (FLASHBACK) 107

SHARING A SMILE --

### 108 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 108

DUSTIN FIVE -- !!!

109 INT. SNOWBALL DANCE - NIGHT (FLASHBACK) 109

HER FIRST KISS --

110 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 110

DUSTIN

<u>ONE</u> -- !!

### 111 INT. CREEL HOUSE - MUSIC ROOM - NIGHT (MINDSCAPE) 111

BOOOM! Infected Billy smashes through the sauna door. The heavy metal frame of the door flies right at Max as --

### 112 EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 112

EEEEE! Eddie brings "Master of Puppets" to a dramatic close with an EPIC POWER CORD and --

### 113 INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE) 113

WHOOM! Max opens her eyes. As that last chord echoes out, our CAMERA PULLS OUT TO REVEAL Max has transported herself out of the weight room and into the Snowball!!! And she is all alone here. No Billy. No Vecna. Safe. For now. As --

### 114 EXT./INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 114

WHAM! Dustin and Eddie leap off the roof and scramble into the trailer. WHAM! They slam the door behind them just as the SWARM OF BATS fly into the fortified walls of the trailer, shrieking and gnawing but unable to get in!!!

### 115 INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)

Dustin and Eddie drop against the door, exhausted, catching their breath. Like Max, they, too, are safe. For now.

DUSTIN

Dude...

Eddie, breathing hard, sweating, looks to Dustin.

DUSTIN (CONT'D) Most. Metal. <u>Ever</u>.

As Eddie grins, exhausted but exhilarated, we CUT TO ---

### 116 INT. RUSSIAN PRISON - MYSTERIOUS LABORATORY - NIGHT 116

WHOOM! The blood grate slides open, scattering across tiles. A grimy hand slaps onto tile, then another as --

Hopper hauls himself up into the lab. His face pales as he takes in the scene before him. Oh dear God. Straight ahead --

The tank with the Mind Flayer particles has been <u>shattered</u>. The particles are GONE. As Murray and Joyce climb into the lab, equally shocked, Hopper turns around to take in the rest of the lab. OUR CAMERA PULLS BACK AWAY FROM HIM TO REVEAL --

ALL OF THE TANKS HAVE BEEN SHATTERED. THE CREATURES, LIKE THE PARTICLES, HAVE ESCAPED.

MURRAY

Oh dear God...

Their plan, like this laboratory, lies in ruin. Then --

A METALLIC CLATTERING. Somewhere close by. Shit.

Everyone spins. Hopper primes his flamethrower, Murray his AK, and --

### 117 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

Our heroes creep out into the control room. It's a MASSACRE in here. Scientists and guards have been killed, bodies slashed, *eaten*. But they see no sign of life; no monsters.

Wait. They hear RASPY BREATHING. With Hop in the lead, they track the sound, edging around the control monitor, but --

47.

115

117 CONTINUED:

It's just WARDEN MELNIKOV. He is on the floor, his back resting against the desk, his face pasty and clammy -- he is dying. Hopper kicks off his flamethrower, preserving that gas, as --

Murray kneels down beside him.

# MURRAY <What happened here?>

The Warden can barely speak, because his throat is so choked with blood. But he manages to eek out some words. As he speaks (SEE APPENDIX #7), Murray translates for Hopper and Joyce:

MURRAY (CONT'D) ... The monster got in --(listens, then) The guards, they tried to stop it... (listens, then) Their gunfire -- shattered the tanks. The others... came alive...

Hopper tenses.

JOYCE The particles. Ask him about the particles.

Murray nods, turns back to the Warden.

MURRAY <What happened to the particles? The black particles, in the far tank, looks like dust?>

He listens a beat, then back to Hopper and Joyce --

MURRAY (CONT'D) He says -- they call it "the Shadow." "The Shadow"... went into them.

HOPPER

Into who?

MURRAY (back to the Warden) <Into -- who? Into who??>

### 117 CONTINUED: (2)

But the Warden cannot respond. <u>He has passed</u>. But we get an answer of another kind: a CACOPHONOUS ROAR. Off our trio, a chill running down their spines --

### 118 MOMENTS LATER

Joyce, Hopper, and Murray walk up to the control monitor.

The monitors feed us LIVE FOOTAGE from rooms across the prison. The quality is black and white and quite degraded, but we can see the monsters plain enough: There are SIX DEMODOGS, along with THE DEMOGORGON, who is still very much alive. They are scattered throughout the prison, feasting on the remains of guards and prisoners.

MURRAY I think that answers your question. (beat) The Shadow is in <u>them</u>.

### 119 EXT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

BOOOM! Red electricity crackles over the now bat-free Creel House. Our CAMERA DROPS to find --

Steve, Nancy, and Robin heading into the house.

### 120 INT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

EEEEEE... Steve gently opens the door to the house. And...

STEVE (low) ... That's not good.

REVERSE: There are FLESHY VINES everywhere -- on the walls, the banister, the furniture, and worst of all, the rotting floor, slithering like snakes. A supernatural booby trap.

Steve takes a deep breath, then -- screw it -- he enters the house, cautiously stepping over a nasty vine, then another. His agility is astounding. Robin watches, intimidated.

Nancy clocks her anxiety, takes her hand.

NANCY (low) Don't worry -- I got you.

Robin nods gratefully, and the friends begin to follow Steve's lead. As they delicately step over a *hissing* vine --

117

118

120

### 121 EXT. GRUNGY PARKING LOT - CALIFORNIA - DAY (MINDSCAPE) 121

WHAM! A SKATER eats it, tumbling across concrete.

<u>Eleven</u> walks through the parking lot as skaters zip around her. Her eyes roam, still searching for Max. Finally, she spots a YOUNG REDHEAD, 8 years old, smothering a scraped, bleeding knee with Band-Aids. As an OLDER SKATER rolls past, he taunts --

> OLDER SKATER Shouldn't you be playing with dolls or somethin'?

YOUNG MAX Shouldn't you bag your face??

She flips him off. Yep, it's YOUNG MAX alright !!

ELEVEN

... Max?

But Young Max just hops on her skateboard.

ELEVEN (CONT'D)

Max --

But Young Max doesn't respond; she just skates forward, passing Eleven. Eleven whips around, watching as Max skates away from her, fearlessly joining those older boy skaters.

ELEVEN (CONT'D) I found her, but -- she's young.

### 122 INT. SURFER BOY PIZZA - INTERCUT

ELEVEN And she can't -- hear me. Can't see me.

Shared looks. That's not good. Will's mind races --

WILL Do you see anything -- weird in this memory? Any sign of Vecna -or the Mind Flayer?

123 EXT. GRUNGY PARKING LOT - CALIFORNIA - DAY (MINDSCAPE) - 123 INTERCUT

> ELEVEN No -- no -- everything is...

TARECO #409 - 11/20/2020 (BLUE)

## 123 CONTINUED:

Her voice catches as she notices something...

TARECO #409 - 11/20/2020 (BLUE)

123 CONTINUED: (2)

ELEVEN (CONT'D) (low) Normal...

On the far side of the skate park, a DJ STAND decorated with silver streamers. "Every Breath You Take" plays from some speakers. It's not the weirdest thing in the world, but something about it definitely seems out-of-place.

> ELEVEN (CONT'D) There is... something -- that doesn't fit. I think... it is another memory.

### 124 INT. SURFER BOY PIZZA - INTERCUT

ARGYLE (whoaaaa) A memory <u>within</u> a memory...

### 125 EXT. GRUNGY PARKING LOT - CALIFORNIA - DAY (MINDSCAPE) - 125 INTERCUT

As El begins to walk toward the music, that music growing in volume, we RETURN TO  $-\!-$ 

## 126 INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE) 126

The empty Snowball, where THE SAME SONG is playing.

We find Max, nervous, sitting on the bleachers in her Snowball hideout. Her sneakers nervously tap the gym floor. She looks down at her watch to check on the time and --

Her eyes narrow. The face of her watch is now THE CREEL GRANDFATHER CLOCK. The second hand ticks loudly. *Tick tock tick tock*. A nightmare. She rips off the watch and tosses it to the ground and stomps on it when --

EEEE! THE SOUND OF SHRIEKING FEEDBACK draws her eyes to the DJ stand. "Every Breath You Take" begins to distort and --

### A127 EXT. GRUNGY PARKING LOT - CALIFORNIA - DAY (MINDSCAPE) A127

The music distorts at the parking lot too, the lyrics and instrumentation morphing and twisting into a very different song; an eerily familiar one. It's --

### B127 INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE) B127

... "Dream a Little Dream of Me." The song that Henry played as he murdered his family. Just as Max takes this in, the gym walls around her begin to deteriorate, peel, rot.

123

TARECO #409 - 11/20/2020 (BLUE)

#### B127 CONTINUED:

#### Vecna is coming.

BOOM! THUNDER rattles the gymnasium, startling Max. She looks up at the windows, sees red lightning flashing outside, crackling, and --

#### C127 EXT. GRUNGY PARKING LOT - CALIFORNIA (MINDSCAPE) C127

BOOM! Eleven hears the crashing thunder too, only it's not nearly as close for her. She looks up; off in the distance, maybe two miles away, she sees a massive dark storm cloud, alive with red electricity, very much out-of-place in the bright blue California sky.

#### ELEVEN

••• Max

She begins to hurry across the parking lot, weaving through skaters, making for the storm, but she's got a long way to go. She quickens her pace as thunder booms again and --

### 127 INT. CREEL HOUSE - ATTIC - NIGHT

Tranced Max is now breathing faster. Scared.

Lucas sees this. Shit. He crosses to the window and blinks his flashlight, signaling to Erica, but --

### 128 EXT. WOODS OUTSIDE PLAYGROUND - NIGHT

Erica is not there to answer -- she is in the woods, held by Andy. He's got her arms twisted behind her back.

ERICA Let me go YOU MEATHEAD!!!!

Andy pulls her arms tighter --

ANDY You don't shut your mouth I'll break your arms! You hear me, you little shit??!

### 129 INT. CREEL HOUSE - ATTIC - NIGHT

Lucas hears CREAKING FLOORBOARDS. He turns to find--

<u>Jason</u>, stepping up into the attic. Oh no. His eyes go wide as he takes in the scene before him: the glowing blue bug lamp... Max, frozen in place, her eyelids fluttering, her eyes rolled back... it looks like an honest-to-god satanic ritual.

B127

127

128

129 CONTINUED:

His horrified eyes finally land on Lucas --

JASON The hell have you done?

LUCAS Jason, you need to leave --

Jason moves up to Max --

JASON Is this what you did to Chrissy?

He kneels beside her, studying those eyes in fear --

JASON (CONT'D) Hey -- can you hear me?! HEY!

He waves his hands in front of Max. Shakes her. Gets nothing in response. Lucas starts to stride toward Jason --

LUCAS

Jason, I'm not messing around -it's not safe, <u>you need to lea</u> --

Lucas's voice catches and his body goes very still.

REVERSE: Jason's revolver is now out and <u>trained at Lucas</u>. He rises to his feet, slow, so the gun's aim never leaves Lucas.

JASON <u>Not another step</u>.

LUCAS You don't have to do this --

JASON I hope you're right. Is there anyone else in the house? (Lucas shakes his head) Turn around. *Turn around --*(Lucas turns around) Now empty your pockets -- your pockets --(Lucas empties his pockets)

Okay. This is what's going to happen. I am going to back away, just to the top of the stairs there. Then I will watch as you wake her up from whatever the *hell* this is.

Lucas swallows. How to put this ...?

129 CONTINUED: (2)

LUCAS ... I, I can't. If I wake her too soon, <u>we all die</u> --

JASON No. You don't wake her up, right now, you die, Sinclair. (beat) Just. YOU.

CLICK. Jason COCKS his gun. Off Lucas, trapped, we CUT TO --

### 130 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

Boots crunch snow as Hopper strides into the Demo pit, which is still littered with the bloody bodies of dead prisoners.

He stops in the middle of the arena and looks around. His eyes move from one of the lower-level prison cells to the electrified fencing above.

> HOPPER That fence -- you switched it off, right?

> > JOYCE

Yeah --

HOPPER Good. So you can get it back on.

#### MURRAY

Jim -- you want to clue us in on what you're thinking here or we supposed to read your mind --

HOPPER

This pit was designed to trap monsters. We get them in here, lock them in, then --

(motioning to balcony) -- we reign fire from above. And we hope like hell that gives El and the kids an upper hand.

MURRAY I'm with you except for the, uh -getting them all in here part.

HOPPER This is hive mind. We draw one, we draw them all. 54.

129

130 CONTINUED:

Hopper removes his flamethrower and passes it to Murray. It's so heavy he almost drops it --

HOPPER (CONT'D) You're grillmaster--(to Joyce) And you're jailer -- get the fence on. Then, soon as they're all in, you lock that door behind them.

JOYCE And what about you?

HOPPER

<u>I'm the bait</u>.

As this terrifying notion hits Joyce, CUT TO --

### 131 INT. CONTROL ROOM - MINUTES LATER

Hopper leads Joyce back up to the monitors.

HOPPER That one there, you see him? In the cafeteria --

He motions to the feed of a lone Demodog in the cafeteria.

HOPPER (CONT'D) That's not far from here. And he's all alone. He's our target.

But Joyce is barely listening. Her eyes are fixed on that Demodog, feeding on a prisoner. *FLASHCUT TO DOGS KILLING BOB* -- JOYCE SCREAMING -- HOPPER HOLDS HER BACK -- AND --

HOPPER (CONT'D)

Hey.

She snaps out of her dark reverie.

HOPPER (CONT'D) I'm gonna die someday -- but not today. I still got a date to make.

JOYCE You had a date to make last time.

HOPPER And I'm still here, aren't I?

A beat. A deep look into his eyes and --

55.

130

### 131 CONTINUED:

JOYCE

I'm not having a second funeral.

Hopper nods. He squeezes her hand, then heads for the door. Off Joyce, watching Hopper go, scared as hell, and --

#### 132 **OMITTED**

132

### 133 INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 133

Eddie and Dustin hold tight to their spears and shields, rotating around, their eyes fixated on those shuddering barricades. We can't see the bats but we can *hear them* --SHRIEKING in anger, SCRABBLING at the metal with their talons. There must be *hundreds* of them out there. And they're PISSED. The cacophony grows louder and louder until abruptly --

Silence.

EDDIE (low) ...The hell...?

DUSTIN Hey DIPSHITS -- you give up that easy??? HUH?

EDDIE Hey, perhaps let's not -- aggravate them more than necessary?

Suddenly -- a SCRABBLING SOUND. Coming from above.

EDDIE/DUSTIN

Roof --

Their eyes swivel up, scanning the ceiling. Dustin's eyes land on a small round vent above the kitchen.

#### DUSTIN

They can't get in there can th -- ?

BAM-SMASH! The vent grate suddenly EXPLODES open and an ugly bat head bursts in. It shrieks as it flashes sharp fangs! Dustin charges and thrusts his spear into the mouth of the bat, driving it back! Eddie joins him and they both jam their spears into the vent --

> DUSTIN (CONT'D) GET BACK YOU BASTAAAAARD!!!

As black blood rains down out of the vent, we SMASH TO --

### 134 INT. CREEL HOUSE - STAIRS - LANDING - NIGHT (UPSIDE DOWN) 134

<u>The Teens</u>, who are taking longer than expected to reach Vecna thanks to those damn vines. In stark juxtaposition to Eddie's trailer, it's very quiet here, unnervingly so, as our teens very carefully work their way up the boobytrapped stairs.

But by taking it slowly, at last they all reach --

### 135 THE SECOND-FLOOR LANDING - CONTINUOUS

Their eyes turn to the attic door at the end of the hall. This is it. They made it. Shared looks. A deep breath. Then --

They start to head for it, but not one step in and --

BOOOOM! AN EARTHQUAKE HITS, SHAKING THE ENTIRE HOUSE! OUR TEENS GRAB ONTO ONE ANOTHER FOR BALANCE, NEARLY FALLING. But they barely manage to catch and steady themselves. Holy shit that was too close! A shared smile of disbelief! But then --

Robin's smile fades as she feels something. She looks down. The edge of her foot has landed on a vine. It slithers and hisses and wraps itself around her ankle. *Oh* god --

She pries her foot loose and staggers away but in doing so she loses her balance and stumbles back into a wall where --

THWACK! Another vine snares her arm! Then another snares her other arm! Then her foot! She shrieks, panicking, as --

## NANCY

Hold still -- !!

WHAM! Nancy mashes one of the vines with the butt of her shotgun as --

THWACK! Steve chops at the base of the vine with his axe, but as he raises the axe to swing a second time, a vine snares his lower arm, yanking it back. The axe scatters out of his hand at the same time as --

HISSS! Vines grab at Nancy. More vines come for Steve. Before we know it, the entire hallway has come to slithering, horrifying life, vines snaring limbs, and soon --

ALL OF OUR TEENS ARE PINNED TO THE WALL. They're trapped.

Robin's eyes goes wide as a vine slithers over her neck. As she lets out a choked scream, SMASH TO --

### 136 INT. RUSSIAN PRISON - HALLWAY - NIGHT 136

A DEAD GUARD. A boot steps over the body as --

Hopper makes his way through a prison corridor. The floor is littered with bodies; the walls are spattered with blood.

### 137 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT 137

An anxious Joyce watches him on a security monitor ...

### 138INT. RUSSIAN PRISON - HALLWAY - NIGHT138

Hop uses the barrel of his AK to ease open the door to --

### 139 INT. RUSSIAN PRISON - CAFETERIA - NIGHT 139

In the stuttering light, he can make out the lone Demodog, which is still feeding on that dead guard.

A deep breath. Now or never.

### HOPPER Hey -- DIPSHIT.

The Demodog snaps to Hop. Its ugly face peels open. Snarling. Then, in a flash, it pounces, charging for Hop --

But Hopper is ready. He races out of the cafeteria and --

### 140 INT. RUSSIAN PRISON - HALLWAY - NIGHT

WHAM! Throws the door shut behind him. He continues to race down the hall, as fast as he can, BAM! THE DEMO BREAKS through the door behind him with a FEROCIOUS ROAR and --

#### 141 INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 141

WHACK! Dustin and Eddie continue to stab their spears into the vent, fending off more SHRIEKING offscreen bats.

EDDIE Shield -- GIMME YOUR SHIELD -- !!

As Eddie continues to stab, Dustin passes him his nailstudded shield. Eddie promptly flings it up and over the vent with all his strength, driving those nails both into the head of the bat and into the ceiling. In one swoop, he's killed a bat -- and covered the hole!

DUSTIN

Nice --

### 141 CONTINUED:

EDDIE

Thanks --

### DUSTIN (wait) Are there other vents -- ??

Eddie doesn't answer, but a look of dread flashes across his face. *Fuck*. He sprints down the hallway and bursts into --

### A142 INT. EDDIE'S BEDROOM - TRAILER - NIGHT A142

Too late. A floor vent EXPLODES OPEN and a VORTEX OF BATS explode up into the bedroom with a horrible SHRIEK --

EDDIE SHIT -- !!!

Eddie scrambles back out of the room, slams the door, and --

### B142 INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) B142

BAM! Off-screen bats slam into the door. The thin wood splinters.

Eddie backs up toward Dustin. They watch in horror as the wood withers away further. BAM!

DUSTIN That's not gonna hold -- !!

EDDIE Let's go -- let's go -- !

They scramble back toward the rift. Dustin grabs onto the bedsheet, climbs through the rift and --

### 142 INT. EDDIE'S TRAILER - NIGHT (RIGHT SIDE UP) 142

WHOOSH! Tumbles safely down onto the mattress. He scrambles to his feet --

DUSTIN EDDIE, COME ON!! COME ON!!!

### 143 INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) - INTERCUT 143

Eddie leaps onto the mattress. He is about to climb when --

He pauses. He looks back at that shuddering door. His face hardens. A decision is made.

DUSTIN EDDIE -- what are you doing?? Come on!! EDDIE!!

But Eddie doesn't. Instead he swings his spear and -- CHOP! -- SLICES THE BEDSHEET IN HALF!!!

A shocked Dustin watches the rope fall onto the mattress.

DUSTIN (CONT'D) WHAT ARE YOU DOING?!!

EDDIE BUYING THEM SOME MORE TIME! STAY WHERE YOU ARE!!

Eddie kicks the mattress away from the hole, robbing Dustin of his means of return.

DUSTIN EDDIE!!! NO!! EDDIE!!!

Eddie sprints away and --

#### 144 EXT. TRAILER - CONTINUOUS (UPSIDE DOWN)

WHOOM! He bursts out of the trailer. There are bats all around him, nasty heads peeling off the trailer to look at him, shrieking. But he doesn't stop to fight -- he grabs up a bike, begins to push it while running, then, leaps on, his feet searching, finding the pedals, and before we know it --

HE'S BIKING THROUGH THE TRAILER PARK AT TOP SPEED!

The bats lift off the walls and roof of trailer and SWOOP AFTER him with a GUTTURAL SHRIEK and --

A145	OMITTED	A145
B145	OMITTED	В145

C145 **OMITTED** 

#### 145 INT. HAWKINS MIDDLE GYM - NIGHT (MINDSCAPE) 145

The gymnasium continues to rot, spores now falling from the ceiling, "Dream a Little Dream" still creepily playing as --

Max, breathing hard, slings a chair over her shoulder and carries it across the length of the gymnasium. She throws it at the front door, where it joins a mess of other chairs and tables. She's BARRICADED the front door! Max storms back across the gym, grabs another chair, turns back, and --

The barricade is gone. In its place, the Creel House Door.

VECNA (O.S.) You can't hide from me, Max.

His voice reverberates through the gym. Then...

EEEE! Hinges squeak as the door begins to inch open.

Max closes her eyes, blocking it out, instead trying to locate another memory. Memories flash by until she lands on --

HER SLEEPOVER WITH EL AT HOP'S CABIN. THE GIRLS DANCE TO MADONNA. READ TEEN MAGAZINES. PLAY SPIN THE BOTTLE.

> VECNA (0.S.) (CONT'D) You think I can't see what you're doing, Max? You think... I don't see everything?

Max struggles to shut him out, to stay inside that memory. But the memories are stuttering now. Her focus is slipping.

> VECNA (O.S.) (CONT'D) You thought you could trick me. You thought... your friends could stop me. But I see them Max, I see your friends -- as clear as I see you... I can... feel them. (beat) I feel them... <u>dying</u>.

Max's happy memories are overtaken by present day images of --

C145

### 146 INT. CREEL HOUSE (UPSIDE DOWN)

STEVE, NANCY, AND ROBIN, AS THEY ARE CHOKED BY VINES. THEY GASP, GAG, EYES FLAGGING, DYING, AND --

### 147 INT. GYM - SNOWBALL - NIGHT (MINDSCAPE)

Max can't take it anymore. Her eyes snap open to find --

The Creel door is now wide open. But no sign of Vecna.

VECNA (O.S.) It's time, Max.

That came from behind her. She whirls. The decayed snowball streamers are undulating. *Is he hiding there?* She stares, frightened, slowly backing away, when...

A DARK SHAPE APPEARS BEHIND HER. VECNA.

VECNA (CONT'D)

It's time.

Max spins back around just as he hits her with a powerful psychic blast. She flies backwards, punching through the streamers. Her back slams into a wall. But instead of falling, she stays pinned. As she struggles --

Vecna begins his methodical march toward her, those spores drifting around him, red lightning flashing, thunder booming.

LUCAS (PRE-LAP) We call him... Vecna... He's a dark wizard -- a monster... he has powers -- terrible powers.

### 148 INT. CREEL HOUSE - ATTIC - NIGHT

A frantic, desperate Lucas is explaining all to Jason. We cannot tell exactly how Jason is processing this information; we only know that his revolver remains trained on Lucas.

LUCAS He lives in another dimension, that's why you can't see them --

JASON And Eddie Munson and his Hellfire acolytes... you all summoned this --Vecna -- ? 146

147

148 CONTINUED:

LUCAS No, NO, you're not listening to me -- there's no cult, there <u>never</u> was --

JASON You expect me to believe that --

LUCAS It's the truth --

JASON Then why was Chrissy at Eddie's trailer -- ??

LUCAS ... She was buying drugs --

JASON

LIAR!

Jason steps toward Lucas, furious. But Lucas holds firm.

LUCAS Chrissy was seeing things, terrible things, things Vecna forced her to see. She was cursed, she was scared -- she <u>needed help</u> --

JASON

See -- that's how I know you're lying. If Chrissy wanted help, if she was scared, she would've come to me -- not Eddie. Not that freak. NEVER.

LUCAS You're wrong about Eddie --

JASON No. But I <u>was</u> wrong about you. (beat) I never should have let you in the door --

LUCAS And I <u>never should have knocked</u>.

Lucas steps forward. Unafraid.

LUCAS (CONT'D) I thought I wanted to be like you. Popular. Normal. But, turns out --(MORE)

148 CONTINUED: (2)

LUCAS (CONT'D) (beat) Normal is a raging psychopath.

Jason glares. Then he hits off the safety. CLICK.

JASON

You have five seconds to wake her.

His finger touches the trigger.

JASON (CONT'D)

Four --

Lucas stares. Not moving --

JASON (CONT'D)

Three --

WHAM! Lucas springs forward. He swats Jason's arm and --

BLAM! The revolver goes off. The bullet punches a hole in the ceiling and the gun scatters to the floor and --

### 149 EXT. WOODS OUTSIDE PLAYGROUND - NIGHT

Andy and Erica hear the gunshot. Oh God. Andy is now distracted and --

Erica tears free from his grip.

ANDY

HEY -- !!

She spins and kicks him right in the ballsack, as promised!!! Andy doubles over in pain. Erica now races over and scoops his flashlight up off the dirt and --

## ERICA

CRIT HIT!!!!

WHACK! She clocks him with the flashlight, sending him reeling into a tree. His head CLANKS a branch, then he drops, out cold. Erica turns and starts to sprint through the woods, back to the Creel house, flashlight jerking up and down as --

### 150 INT. CREEL HOUSE - ATTIC - NIGHT

Lucas and Jason continue to fight, fists flying. They crash into junk. The impact sends the Walkman scattering away. Our camera moves past it and up to the tranced-out Max, her breath racing as --

63.

149

### 151 INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE) 151

Vecna walks right up to her. Only a few feet away now. She squirms, desperate but unable to escape his psychic grip.

VECNA You are brave, Maxine. Much braver than your brother. But, in the end...

He runs a long fingernail along her face, drawing blood.

VECNA (CONT'D) ... You are weak and fragile, like him. Like all the rest of them. And you will break.

He then starts to dig his nail into her forehead when --

WHOOM! Vecna is suddenly and violently ripped backwards by some psionic force, away from Max, pulled into the middle of the gym. Max is released and crumples to the ground while --

Vecna hovers in mid-air, struggling, unable to move. <u>He's</u> now the one pinned by an invisible force. The hell is going on?

SLOW MOTION: Max looks up from the floor, her eyes going wide. Through a drifting curtain of spores she sees --

<u>Eleven</u>. Walking across the gym. Her hand is held out, angled slightly up. <u>She is holding Vecna</u>. With a subtle twist of the wrist, she rotates him around so that he is looking at her.

We now register an emotion from him that we have not before:

<u>Surprise</u>.

### ELEVEN

<u>Hi</u>.

Eleven throws her hand. WHOOM! Vecna is flung sideways. He slams into the nearby bleachers with so much force that he blows through the wood, and right here, we HARD CUT TO --

### 152 EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN) 152

WHOOSH! Bike wheels tearing across dirt as --

Eddie bikes as fast as he can through the trailer park. He's flying, his long hair flowing in the wind, but as we WIDEN OUT we see that cloud of bats is right on his tail.

TARECO #409 - 11/20/2020 (BLUE)

### 152 CONTINUED:

#### EDDIE

Come and get me you sonsabitches!!!

He takes a sharp left, turning out of the trailer park and onto the road. As bike tires SQUEAL --

#### 153 INT. EDDIE'S TRAILER - NIGHT (RIGHT SIDE UP) 153

A panicked Dustin drags a chair under the Gate. He clambers on top then looks through the hole. There is no soft mattress waiting to catch him this time. *Screw it*. He grabs the slimed lip of Gate, then pulls himself up and through and --

#### 154 INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN) 154

He tumbles into the Upside Down and WHOOMP-CRACK! He lands on the floor at an awkward angle and his leg twists beneath his body. Dustin lets out a PAINED SCREAM as --

#### 155 EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN) 155

EEEE! The lead Demobat dive-bombs Eddie. It slams him and --

WHOOM! Eddie tumbles off the bike, rolling across pavement. Shit! He grabs the Demobat, rips it off him, and stabs it with his spear. But then, in a flash, the other bats are on him, enveloping him like some dark, leathery cloud. As he fights them off with his spear and shield, we CUT TO --

### 156 INT. RUSSIAN PRISON - HALLWAY - NIGHT

Hopper, who is sprinting down a maze of prison corridors, that Demodog hot on his tail! It's gaining ground --

#### 157 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT 157

Joyce clocks all this from the monitors. Oh god.

Her gaze shifts to those SHOCK STICKS on the far wall, and --

## 158 EXT. PLAYGROUND - ROCKET SHIP - NIGHT

Erica races across the playground, making for the Creel house, for her brother, as --

65.

152

156

### 159 INT. CREEL HOUSE - ATTIC - NIGHT

Jason and Lucas continue to fight. It's a fairly even fight as both boys land solid hits, but then Jason grabs a vase from atop a cluttered mound of furniture and swings it and --

WHAM! Shatters it across Lucas' head. Lucas staggers back, dazed, bleeding from the head. As Jason lands another powerful punch, Lucas goes crashing to the floor and --

## 160 INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE) 160

CLOSE ON: A PAIR OF HANDS CLASP together as --

Eleven helps a dazed Max to her feet.

ELEVEN Are you -- okay?

Max just stares at El. Dumbfounded.

ELEVEN (CONT'D)

Max?

MAX

Huh?

ELEVEN Are you okay?

MAX

Yeah. (still confused) Are you -- real? Or did I... make you?

#### ELEVEN

I'm real.

Max reaches out, touches Eleven's face, just to make sure.

MAX

How...?

ELEVEN I -- piggybacked from a pizza dough freezer.

MAX

<u>What</u>?

160 CONTINUED:

Before El can respond, they hear MOVEMENT. Eleven turns around to find Vecna slowly rising up from the wreckage of the bleachers. His body heaves. He looks very, very angry.

## ELEVEN (to Max) <u>Stay back</u>.

Eleven steps away from Max and moves toward Vecna.

We move into an EPIC WIDE SHOT as hero and villain walk toward one another from across opposite sides of the sporechoked gym. They stop about ten feet away from one another.

Eleven stays strong, determined, her eyes fierce.

ELEVEN (CONT'D) Touch her again... <u>I'll kill you</u> again.

Vecna studies her with very little emotion.

VECNA Is that -- what you did? Did you -kill me?

A thick vine snarls its way up the back of his neck.

VECNA (CONT'D)
I am very glad you're here.
 (beat)
It will be beautiful, Eleven. So...
very beautiful. And it's all -thanks to you.

Wood shards from the shattered bleachers suddenly rise up behind him. They angle at Eleven like projectiles, then --

WHOOSH! The dagger-like wood shards fly at Eleven. She easily swats them away with her powers but she's distracted and --

Vecna moves his hand and Eleven is hurtled backwards across the gym. Her body crashes through a table, upending a punch bowl. A dazed Eleven has barely recovered before --

Vecna lifts her back up into the air and flings her again, this time using a full hand motion. Her body flips 180 degrees as she hurtles like a rocket across the length of the gym. As her back slams hard into a cement wall --

## 161 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

Eleven twitches in the freezer. Her breathing quickens. Blood streams from her nose. Mike and the others look on, worried.

MIKE She's fighting him.

#### 162 EXT. TRAILER PARK - NIGHT (UPSIDE DOWN) 162

WHOOM! The door to Eddie's trailer bursts open as Dustin races out. He's now limping from his fall. In the distance, he can see that swarm of Demobats attacking Eddie.

DUSTIN

EDDDIE!!!

Dustin limps toward his friend and --

### 163 EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN) 163

We're now *inside* the cloud of bats as Eddie battles on.

## EDDIE

COME ON!!!

He drops his shield and resorts to spear only, slashing and killing with both ends. It is a heroic effort, but there are so many, too many, and they overwhelm him. As lamprey-like mouths attach to his body, Eddie screams and --

## 164 INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE) 164

WHOOM! Eleven lets out a cry as her body crashes through another table. As she struggles to lift herself up off the ground, bloodied and weak, Vecna calmly walks over to her. He's toying with her now, a cat with a mouse. He is almost upon her when he hears POUNDING FEET. He turns to find --

Max charging, a jagged wood bleacher shard held like a dagger. She screams and swings it at him, but Vecna calmly moves his hand and sends Max flipping sideways through the air. Her head slams a wall and she drops. *Unconscious*. But Max's heroics have bought Eleven precious time and --

She's on her feet now and throws out her hand fast, but Vecna is *faster*. Without even looking back at her, he moves his hand and -- WHOOOM -- her wrist twists around. Bones SNAP.

Eleven SCREAMS and --

## 165 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

Her scream translates into a muffled cry in the real world. Blood streams now from her second nostril. *This isn't looking* good. Mike takes her hand, squeezes it --

#### MIKE

El, can you hear me?! EL!!!! You need to get out of there -- EL -- !

## 166 INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE) 166

Vecna uses his powers to lift and reel Eleven toward him. They are now are face to face. Her feet dangle three feet off the ground. She is dazed, limp as a rag doll.

> VECNA Before I kill you -- I want you <u>to</u> <u>watch</u>.

He throws her. She flies across the gym again but as she moves through the air a thick red fog envelops her body and--

## 167 INT. VECNA'S MIND LAIR

Eleven lands on a foggy, bloody ground. As she rolls to a stop, we WIDEN TO REVEAL that she is no longer in the Snowball. She is in VECNA'S MIND LAIR. We CUT TO --

AN EPIC OVERHEAD SHOT as vines slither toward her through the red water like sea snakes. They snare her leg, her arms, her neck, then hoist her limp body up onto a broken wall. Her eyes flag. Her consciousness now hangs by a thread.

ELEVEN POV: In her dazed vision, she takes in her nightmarish surroundings. Those broken elements from the Creel house... the strange rock formations, floating in the sky... Vecna's victims, hanging on pillars... and lastly...

<u>Vecna</u>, who is now dragging an unconscious Max through his lair with his oversized mutant hand. He drops her alongside a wall. As vines take her, lifting her, pinning her to the wall, Eleven at last finds the strength to call out:

# ELEVEN

## <u>Papa is dead</u>.

Vecna turns to El. For the second time tonight, she has surprised him. Eleven keeps her eyes fixed on him.

> ELEVEN (CONT'D) I know... I know what he did to you. (MORE)

165

167 CONTINUED:

ELEVEN (CONT'D) (beat) You were different, just like me. And he -- hurt you. He <u>made you --</u> <u>into this</u>. (beat) <u>He</u> is the monster, Henry. Not you. <u>Not... you</u>.

Vecna slowly walks over to Eleven. His emotions are difficult, if not impossible, to read.

VECNA You are right. You and I -- we <u>are</u> different. And Papa hurt me. But he was no monster. He was just a man. An ordinary, *mediocre man*. That is why he sought greatness in others. In you -- and me.

Vecna reaches Eleven.

VECNA (CONT'D) But, in the end, he could not control us. He could not change us. He could not shape us. (beat) Do you not see, Eleven? He did not make me into this. (beat) You did.

As Eleven takes this in, her breath catching, we're suddenly thrust BACKWARDS IN TIME as --

#### 168 INT. RAINBOW ROOM - DAY (FLASHBACK)

Eleven uses her power to push One out of our dimension --

### 169 EXT. HELLSCAPE (FLASHBACK)

Henry/One flies backwards through space and time. Lightning crashes all around him, searing his flesh, transforming him --

VECNA (V.O.) At first, I believed you had sent me to my death... to *purgatory...* But I was wrong. I was somewhere... <u>new</u>.

170 **OMITTED** 

170

168

169

167

70.

### A171 EXT. DIMENSION X (FLASHBACK)

Rocky red objects, like the ones from Vecna's mind lair, float like nightmare islands in a scorched sky. CRANE DOWN TO FIND Henry, wandering a desolate landscape. His clothes have been torn from his body and his skin is scorched, bloodied. He is half-monster, half-human, not yet Vecna, but well on his way to becoming him. Through the fog, he spots a Demogorgon, wandering the land like some bear in the wilderness...

> VECNA (V.O.) I became an explorer... an explorer of a realm unspoiled by mankind.

## 171 INT. VECNA'S MIND LAIR

VECNA many thing

I saw so many things, Eleven -- so many extraordinary things. And then -- one day -- I found the most extraordinary thing of all...

### 172 EXT. DIMENSION X - HILL (FLASHBACK)

Henry stumbles up a fleshy hill. Lightning flashes, illuminating a very familiar cloud of particles. It undulates, moving against the wind, amorphous. Alive.

Off Henry, his eyes wide ...

VECNA (0.S.) Something that would change... everything...

#### 173 INT. CREEL HOUSE - ATTIC - NIGHT (FLASHBACK) 173

Young Henry sits in the attic, lit by candlelight. The Mason jars are laid out before him, his idolized spiders resting inside. He scribbles in his notepad with a charcoal pencil, focused, drawing them --

#### A171

172

#### 174 EXT. DIMENSION X (FLASHBACK)

Henry now holds out his hand and the particles begin to move. He's using his psionic powers to mold the particle cloud into a shape... a very familiar shape...

#### 175 INT. CREEL HOUSE - ATTIC - NIGHT (FLASHBACK) 175

Young Henry finishes his drawing. As he brushes away excess charcoal we reveal the drawing: It is a giant spider, with grotesquely long libs. An early, crude version of something we have to come to know quite well...

#### 176 EXT. DIMENSION X (FLASHBACK)

The particles finish forming. They now resemble the drawing Henry made as a child. We know it as... the Mind Flayer.

## 177 INT. VECNA'S MIND LAIR

Eleven can barely breathe as the truth hits her.

ELEVEN It was... you... always... you...

Vecna somehow answers "yes" without words.

#### VECNA

All I needed was someone to open the door. You did that for me -without even realizing it, didn't you?

FLASHBACK TO Eleven touching the Demogorgon in season one. The Gate tears open --

VECNA (CONT'D) When you did realize -- you chose to resist.

FLASHBACK TO Eleven killing the Demogorgon, forcing the door closed in season two --

VECNA (CONT'D) So I sought out a means to open my own doors. I sought -- your power.

FLASHBACK TO Billy telling Eleven how they built the flesh monster just for her -- we see the people melting -- the monster grabbing Eleven with the tentacle -- her powers vanishing --

176

177 CONTINUED:

A tear slips down Eleven's cheek. Everything is now coming together -- the last puzzle pieces snapping in place.

VECNA (CONT'D) So don't you see? Once again --(beat) <u>You have freed me</u>.

Eleven shakes her head, fighting tears --

ELEVEN You don't have to do this -- you can -- still stop this.

VECNA It is over, Eleven.

As a suite of DARK MUSIC swells --

#### 178 EXT. OUTSIDE TRAILER PARK - CONTINUOUS (UPSIDE DOWN) 178

The Demobats overwhelm Eddie, taking him to the ground. His spear scatters, out of his reach, as that swarm of Demobats latch onto his body and begin to FEED. As Eddie screams --

#### 179 EXT. TRAILER PARK - NIGHT (UPSIDE DOWN) 179

Dustin limps across the trailer park, as fast as he can, but he's not halfway to Eddie. *He'll never make it in time*. He calls out to Eddie, though we can't hear him: The soundscape is now muted, driven by that dark music, and Vecna's voice --

> VECNA (V.O.) Your friends... have lost --

#### 180 INT. RUSSIAN PRISON - NIGHT

The Demodog leaps through the air and slams Hopper, tackling him to the ground. Hopper uses his arms to fend it off. Its jaws bury into his skin. As Hop cries out in pain --

VECNA (V.O.) There is nothing -- nothing you can do to stop it now.

## 181 INT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

Those vines continue to choke our helpless teens --

VECNA (V.O.) Hawkins will fall... 180

## 182 INT. CREEL HOUSE - ATTIC - NIGHT

Jason now has Lucas against a wall. He is pummeling him with his fists, over and over, splitting Lucas's nose as --

VECNA (V.O.) Then the rest of this senseless, broken world...

## 183 INT. CREEL HOUSE - SECOND-FLOOR HALLWAY - NIGHT 183

Erica sprints up the stairs to the attic door, but it has been locked with a chain. She bangs on it, desperate --

VECNA (V.O.) And I will be there, waiting -- to pick up the pieces --

## 184 INT. VECNA'S MIND LAIR

VECNA And I will remake this world... into something... beautiful.

He reaches out and touches Eleven, who is now crying.

VECNA (CONT'D) Once, I had hoped to have you at my side. But now... (beat) Now... I only wish for you to watch.

With that, Vecna turns away and walks back to Max.

Eleven, panicked, focuses on her vine restraints. They loosen, but then tighten. She's drained, helpless as --

Vecna steps up to Max. Her eyes flutter. She's awake, just barely, but she is too weak to fight.

VECNA (CONT'D) Don't be afraid. Try and stay very still. It will be over soon.

Vecna places his mutated hand over her forehead and ...

#### 185 INT. CREEL HOUSE - ATTIC - NIGHT

Max lifts up off the attic floor, levitating. The bug light strobes wildly in response, drawing the attention of --

184

185

74.

TARECO #409 - 3/24/2021 (PINK)

#### 185 CONTINUED:

Lucas, bruised and bloodied, still getting beaten by Jason --

#### 186 INT. VECNA'S MIND LAIR

Vecna's claws dig deeper into Max's skull. Eleven screams, struggling with all her might to free herself, but a thick vine tightens around her neck, choking her, and --

#### 187 INT. CREEL HOUSE - ATTIC - NIGHT

Lucas watches as Max continues to lift. He has to do something -- and fast. Fueled by an explosion of adrenaline, he ducks a punch, then swings and clocks Jason across the jaw. Jason stumbles, stunned, and Lucas doesn't let up. He swings again, again, in a display of strength we didn't know he had, and --

BAM! A final, powerful punch from Lucas sends Jason crashing to the floor, out cold.

Lucas doesn't waste a beat. He races across the attic and grabs up the fallen Walkman and --

His face falls. The plastic casing was shattered in the fight, and a ribbon of tape dangles out of a splintered cassette tape. Oh no... His panicked eyes return to Max, who continues to lift higher, out of his reach now, as --

#### 188 INT. VECNA'S MIND LAIR

Vecna's eyes begins to roll in to the back of his head. We've seen this look before. He's going for the kill. El continues to watch in horror, but she still cannot move, cannot breathe --

#### 189 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 189

Eleven gasps for air from within the freezer. She is very pale; the blood from her nose has begun to turn the water red.

> MIKE El, can you hear me? El??

Mike rips off her blackout goggles. Her eyes beneath her eyelids dart faster than we've ever seen them before.

> MIKE (CONT'D) El wake up! Please. El! EL!! EL!!

No response. She is trapped in there. Mike plunges his hands into the water and works to lift her up out of the tank --

186

187

185

189 CONTINUED:

> MIKE (CONT'D) Help me -- help me!!

Jonathan, Argyle, Will help him raise her out of the tub. They set El down on the tile floor. OVERHEAD SHOT as our panicked gang circles her. Her eyes continue to move rapidly.

Mike leans in close, takes her hand --

MIKE (CONT'D) El, can you hear me? El?? El??

#### INT. VECNA'S MIND LAIR 190

El hears Mike's voice, echoing faintly through the mindscape. Her eyes flutter as she fights to hold onto consciousness.

#### INT. SURFER BOY PIZZA - KITCHEN - NIGHT 191 191

Mike tears up as El seems not to hear him. But --

WILL

Don't stop.

Mike looks up at Will.

## WILL (CONT'D) You're the heart. You're the heart.

Mike looks back down at Eleven. His determination builds. He squeezes her hand.

> MIKE El... I don't know if you can hear this... but if you can... I just.. I want you to know... That I'm here... I'm right here... and... ( beat) I love you.

#### INT. VECNA'S MIND LAIR 192

El's eyes blink again as Mike's words give her strength.

#### 193 INT. SURFER BOY PIZZA - KITCHEN - NIGHT - INTERCUT 193

#### MIKE

I'm sorry I haven't said it more. It's not because I'm scared of you. I've never felt that way about you. Never. But I am scared...that one day, you'll realize -- you don't really need me. (MORE)

189

190

## 193 CONTINUED:

MIKE (CONT'D) And I thought that if I said how I felt -- it would make that day somehow hurt *more*. Because the truth is -- I don't know how to be without you, El.

## 194 INT. VECNA'S MIND LAIR

Eleven is tearing up now as his words begin to draw her back toward consciousness. It's as though she were drowning, and Mike's voice is a hand, pulling her back toward the surface.

#### MIKE

I feel like -- my life started that day we found you in the woods. It was pouring rain, you remember? And you -- you were wearing that yellow Benny's Burgers shirt -- it was so big it almost swallowed you whole. And I knew somehow then -- in that moment -- that I loved you. And I've loved you every day since. I love you on your good days and your bad days. I love you with your power... and without. I love you for exactly who you are.

Eleven's hands tighten around his. She's listening.

MIKE (CONT'D) And I'm not ready to lose you -you hear me?? You can do anything -you can fly, you can move mountains. I *believe* that. I really do. You -- you just have to keep fighting.

El's tears slow and color begins to return to her face. She looks over at Max, dying at the hands of Vecna.

MIKE (CONT'D) So you -- you need to fight, El. Do you hear me?? *FIGHT*.

El closes her eyes. Focusing her strength. And it happens:: the vines holding her begin to loosen, *uncoiling*. Lights strobe in the pizza kitchen. As the others look up in awe, Mike keeps focused on El, more determined, *it's working* --

> MIKE (CONT'D) That's it, EL! FIGHT!! FIGHT!! FIGHT!!!

TARECO #409 - 3/24/2021 (PINK)

194 CONTINUED:

Vines continue to unravel as Eleven begins to free herself. But is it too late?? As DRAMATIC MUSIC builds, Vecna's fingers plunge into Max's skull...

## 195INT. CREEL HOUSE - ATTIC - NIGHT195

MAX'S LIMBS BEGIN TO SNAP ONE BY ONE... LUCAS SCREAMS...

## 196INT. RUSSIAN PRISON - HALLWAY - NIGHT196

THE DEMODOG STRETCHES FOR HOP'S NECK, ABOUT TO GET HIM...

## A197 EXT. CREEL HOUSE (UPSIDE DOWN)

THE VINES CONTINUE TO CHOKE THE TEENS -- THEY SHARE FINAL DESPERATE, LOOKS...

#### 197 EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

BATS ASSAIL EDDIE. DUSTIN LIMPS TOWARD HIM, SHOUTING FOR HIS FRIEND...

## 198INT. CREEL HOUSE - ATTIC - NIGHT198

MAX'S LIMBS BEGIN TO SNAP ONE BY ONE... LUCAS SCREAMS...

MAX'S EYES BEGIN TO POUR BLOOD AND ...

#### 199 INT. SURFER BOY PIZZA - NIGHT

MIKE FIIIIIIGHT!

#### 200 INT. VECNA'S MIND LAIR

EL UNLEASHES A POWERFUL SCREAM AND -- WHOOSH! -- THE VINES RIP FREE AND SHE DROPS TO THE BLOOD-SOAKED GROUND AND --

#### BLACK

WE HOLD FOR A LONG, SILENT BEAT. THEN --

## 201 INT. VECNA'S MIND LAIR

We're suddenly watching in SLOW MOTION as --

VECNA'S BODY HURTLES BACKWARDS ACROSS THE FOGGY MINDSCAPE.

WIDEN TO REVEAL: Eleven, now back on her feet, hand outstretched, using her powers to throw him as --

194

A197

197

199

200

## 202 INT. RUSSIAN PRISON - HALLWAY - NIGHT

ZZZZT!!! The Demodog lurches away from Hopper, shrieking as a powerful electrical current surges through its body.

WIDEN TO REVEAL: Joyce, standing tall, thrusting a SHOCK STICK into its ribcage. As its body folds to the floor --

#### 203 INT. VECNA'S MIND LAIR

Vecna's body slams against a rotted wall, so hard the wall *dents*. With Vecna knocked back, the vines at last release Max's broken body and she drops into the red swamp below --

#### 204 INT. CREEL ATTIC - NIGHT

Max's broken body drops in the real world. Lucas catches her in his arms as --

#### 205 INT. RUSSIAN PRISON - NIGHT

Joyce helps a dazed Hopper back onto his feet. Before Hop can offer a thanks, a CHORUS OF ROARS erupts behind them. They spin, eyes wide, to find THE REST OF THE MONSTERS stampeding down the long prison corridor, headed right for them. Leading the pack: THE DEMOGORGON, the alpha, flying on all fours.

Hopper and Joyce take hands and run for their lives.

#### 206 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT 206

They sprint through the control room --

### 207 EXT. THE PIT - NIGHT

-- And race out into the snow-swept pit. Murray spots them from the balcony. This is it. As he readies the flamethrower, kicking on the gas --

The Demogorgon explodes into the pit, the Demodogs right behind him, almost on Hopper and Joyce. They race into an open prison cell and slam it shut. The bolt locks just a halfsecond before the Demogorgon reaches them. Its open maw collides with the bars of the cell, and right here --

Murray pulls the flamethrower's trigger and --

FWOOM!! SOUND RETURNS AS THE FLAMETHROWER ROARS TO LIFE, UNLEASHING A TIDAL WAVE OF FIRE UPON THE MONSTERS BELOW.

202

203

205

204

#### 208 INSIDE THE CELL,

Hopper and Joyce duck into the corner of the cell, turn their backs to the pit, and cling to one another as the hot flames fill the arena, enveloping the Demogorgon and the Demodogs. The monsters SHRIEK in terrible pain, a pain that ripples out, affecting all monsters in the HIVE MIND, including --

#### 209 INT. VECNA'S MIND LAIR

Vecna, who SCREAMS, still pinned against that wall as --

#### EXT. TRAILER PARK - NIGHT (UPSIDE DOWN) 210 210

The Demobats SHRIEK, falling off Eddie and out of the sky.

Dustin watches in awe as the sky rains bats.

#### 211 INT. CREEL HOUSE - ATTIC - NIGHT (UPSIDE DOWN) 211

Vines SHRIEK and throb, loosening their vice-like grips on Steve, Nancy, and Robin, slithering away like skittish snakes and --

WHOMP! Our teens all suddenly plummet to the ground. As hands and knees collide with floor --

#### 212 EXT. THE PIT - NIGHT

Murray continues to flame-throw the trapped monsters, sweeping that massive funnel of flames back and forth across the pit.

Inside the cell, Hopper and Joyce continue to hold on to one another, hands clasped tight, dripping sweat, until eventually the flamethrower sputters and dies out. Out of gas. And it is here, at last, that Murray's reign of fire ends.

Hopper and Joyce peel away from one another and look out across the pit, which is now choked in a dense cloud of black smoke. The smoke slowly dissipates, revealing a GRAVEYARD OF MONSTERS. Their bodies are withered. Smoking. DEAD.

209

208

#### 213 INT. CREEL HOUSE - ATTIC - NIGHT (UPSIDE DOWN) 213

Steve, Nancy, and Robin catch their breath and stagger weakly to their feet. They look behind them, watching as the vines slither back down those steps.

> ROBIN Okay, I don't really believe in, like, a higher power or divine intervention anything like that --(beat) But that -- <u>that was a miracle</u>.

Nancy turns back toward the attic door. Wide open.

NANCY Then let's not let it go to waste.

STEVE

Phase four.

ROBIN

<u>Flambé</u>.

With that our teens begin to march toward the attic, ready to end this once and for all, as --

### 214 EXT. THE PIT - NIGHT

Hopper nudges the hot prison cell door open with his rifle. Joyce watches, on edge, as he cautiously enters the smokefilled pit. He sees those Demodogs, dark smoke curling from their bodies. But he is not looking for Demodogs.

A GUTTURAL CLICKING nearby. He turns. Across the smoky pit, he finally sees him: The Demogorgon. It is downed, weak, burnt, but somehow, impossibly, <u>still alive</u>. Slowly but surely it begins to rise back to its feet.

Hopper's eyes lock onto a MEDIEVAL SWORD, still on the ground from the previous day's gladiatorial battle. He tosses his AK and takes the sword instead. We TRACK BEHIND HOPPER as he marches across the pit toward the rising Demogorgon as --

## 215 INT. VECNA'S MIND LAIR

Eleven marches toward Vecna, hand outstretched, keeping him pinned to that wall. It's a mirror image of their climactic confrontation in the Rainbow Room, only this time --

Vecna does not appear scared. Nor does he struggle. Instead, he seems almost *amused*, wearing the faintest of smiles.

214

## 215 CONTINUED:

VECNA You and your friends... believe you have won -- don't you??

## 216 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 216

Steve, Nancy, and Robin step into the attic. Their eyes move up. Vecna is hanging from that disgusting fleshy spider web. Holy shit. This is it...

As they remove Molotovs from Robin's backpack --

## 217 INT. VECNA'S MIND LAIR

VECNA But this... is only the beginning, Eleven. The beginning... <u>of the</u> <u>end</u>.

### 218 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 218

The teens light them. Gas-soaked cloth catches fire.

## 219 INT. VECNA'S MIND LAIR

VECNA You have <u>already lost</u>.

Eleven steps right up to him. Then --

ELEVEN

No. You have.

## 220 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 220

WHOOM! Our teens toss their Molotovs. The flaming bottles soar through the air in SLOW MOTION as --

## 221 EXT. THE PIT - NIGHT

Hopper and the Demo charge one another in SLOW MOTION. The Demo ROARS, swings a claw, going for Hop's throat. Hop ducks, evading, then swings his sword. Metal meets flesh and --

CHOOM! The DEMO howls as its right arm is severed from its body. As black blood sprays out across the white snow --

## 222 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

SMASH! Glass bottles shatter against Vecna's body. As fuel and flame meet, Vecna's physical body goes UP IN FLAMES --

82.

217

219

## 223 INT. VECNA'S MIND LAIR

In the mindscape, Vecna's face twists in agony and he lets out an awful, earth-shattering scream, and then he and Max and his ENTIRE MIND LAIR are WIPED AWAY leaving only darkness behind as they are thrust back to --

### 224 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 224

-- The physical world. Vecna's eyes snap open and those awful tentacles slurp back into those creases in his back and his flaming body plummets to the floor.

#### 225 **OMITTED**

## 226 INT. CREEL HOUSE - ATTIC - NIGHT 226

Max's eyes snap open as she, too, now returns to the physical world. Lucas, cradling her in his arms, gasps with relief --

#### LUCAS

Max??? MAX!!!

## 227 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 227

Vecna, still on fire, rises to his feet, his eyes narrowed in anger as he locks onto the teens, who stand opposite him. But they're not intimidated. Nancy's got her shotgun ready and --

BLAM!! She unloads the sawed-off into his flaming torso. BLAM! The force of the blast drives him backwards as --

### 228 EXT. THE PIT - NIGHT

The Demo reels backwards in extreme pain, dark blood spewing from the bloody appendage that was once its arm. But Hopper is not done. He pulls the sword back for one final swing as--

## 229 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

BLAM!! Nancy continues to unload on Vecna. BLAM! BLAM! The powerful blasts drive the burning Vecna back and back as --

#### 230 EXT. THE PIT - NIGHT

WHOOM! Hopper screams, swings that sword with all his might, and -- SHOOOM! -- SEVERS THE DEMO'S HEAD FROM ITS BODY AS --

223

225

228

#### INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 231

BOOOM! A final shotgun blast sends Vecna exploding out of the attic window!

#### 232 EXT. CREEL HOUSE - NIGHT

A flaming Vecna plummets down, down, down the length of the Creel house. As his body meets the brick walkway below --

#### 233 EXT. THE PIT - NIGHT

The headless Demogorgon crashes into the snow-covered ground.

Hopper, heaving from the effort, now becomes aware of another sound, a SHUFFLING. He turns. It is Joyce, moving toward him. He drops his bloodied sword, moves toward her, and --

They embrace. As they hold tight to one another, the smoke begins to dance around them, and their clothes billow, as a ROAR overtakes them. Only it is not a monster. It is distinctly mechanical in nature. They look up to find ...

A FAMILIAR HELICOPTER, swooping into view above them. KATINKA!!! Holy shit -- she's flying!! Inside --

#### 234 INT. KATINKA - NIGHT

Yuri and Dmitri! Dmitri waves. Yuri throws a salute.

#### 235 EXT. THE PIT - NIGHT

Murray shakes his head in disbelief.

### MURRAY

Sonofabitch ...

Joyce and Hopper continue to hold on to one another as the chopper begins its descent, coming to their rescue as...

#### 236 EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN) 236

Dustin limps over to Eddie, coming to his rescue.

Eddie's limp body is encircled by flapping, wounded Demobats, but Dustin doesn't even seem aware of the creatures. He is not worried for himself, only his friend.

He drops down beside Eddie. He sees that his white Hellfire shirt is soaked through with blood; on the visible skin, we glimpse a number of deep bite marks.

235

232

233

236 CONTINUED:

DUSTIN Oh god -- *Eddie* --EDDIE ... That... bad, huh...?

DUSTIN No no... we just, we need to get you some help -- get you to a hospital. You're going to be fine -okay??

We get the strong feeling that Dustin is trying to convince himself here just as much as he's trying to convince Eddie.

## EDDIE

Okay...

DUSTIN You think -- you can move? If I help?

EDDIE Yeah... yeah... I think so... I just, I... I need a... a second...

Another gasping breath. Then, a surprising smile as Eddie realizes something --

EDDIE (CONT'D) Hey... I didn't... run this time... did I?

A soft, sad smile from Dustin.

DUSTIN No... you didn't run...

EDDIE Make sure you keep... saving those... those lost sheep for me... yeah?

Dustin shakes his head. Refusing to accept this.

DUSTIN No. No. You can save them yourself. You can save them yourself.

EDDIE ... Nah. I think... I think I'm actually gonna graduate... I think... (MORE)

236 CONTINUED: (2)

EDDIE (CONT'D) it's finally my year, Henderson. I think... it's... *finally my year.*..

Eddie smiles one final time. Then the light leaves his eyes and his body goes very very still. Eddie Munson has left us. As Dustin begins to cry, emotional MUSIC SWELLS as --

### 237 INT. CREEL HOUSE - SECOND-FLOOR HALLWAY - NIGHT 237

A chain lock breaks as Erica at last shoves her way through the attic door. She hurries up the stairs.

## 238 INT. CREEL HOUSE - ATTIC - CONTINUOUS 238

She pulls to a stop as she takes in the shocking scene before her: Jason, flat on the ground, knocked unconscious. Nearby, a distraught Lucas cradles a limp, broken Max in his arms.

He looks up at his sister, then, through choked sobs --

LUCAS We need a doctor -- call an ambulance -- an AMBULANCE. HURRY!!!

A shocked Erica nods, then hurries back down the steps. We don't follow her, but rather stay behind with Lucas and Max.

Max's voice quivers. She's scared --

MAX

Lucas...

He squeezes her hand.

LUCAS Yeah, I'm here -- I'm here --

But Max can't seem to locate him. Her eyes seem unnaturally cloudy. They search, frantic.

MAX I -- I can't see -- or -- or feel anything...

Lucas tries to fight off the panic he feels when he hears this. He needs to stay strong for her.

LUCAS I know -- it's okay. We're going to get you help. Just hold on okay. I just need you to -- to hold on. Okay??

TARECO #409 - 3/24/2021 (PINK)

238 CONTINUED:

> MAX I'm -- scared Lucas -- I'm... so scared --LUCAS I know, I know --

MAX I -- I don't want to die... I don't want to die -- I'm not ready --

LUCAS You're not going to die -- just hang on -- hang on --

As Max struggles to breathe, to hang on --

#### 239 INT. VOID

Eleven cradles the broken Max in her arms in the black void, crying here too as Lucas's voice echoes around her --

> LUCAS (V.O.) Just hang on ... hang on --

#### 240 EXT. CREEL HOUSE - (UPSIDE DOWN)

The front door to the Creel house opens up and --

Our teens step out, Nancy leading the way with her shotgun. They pull to a stop on the porch. Their faces fall.

There are glass shards and blood all over the brick walkway. This is where Vecna fell -- but Vecna is nowhere in sight. Gone. As our teens take this in, scanning the darkness for him, but not finding him ...

#### 241 INT. CREEL HOUSE - ATTIC - NIGHT

Max's eyes begin to flag. She is slipping away.

LUCAS Max -- you have to -- stay with me -- STAY WITH ME --

Max's face goes very still. Her hand goes limp.

She is gone.

Lucas shakes her.

LUCAS (CONT'D) MAX??? MAX???? MAX!!!!

87.

241

240

## 242 **INT. VOID**

Eleven watches as Max passes away in the void too. Lucas's desperate calls reverberate all around her. As a shocked Eleven breaks down --

#### 243 INT./EXT. CREEL HOUSE - NIGHT (UPSIDE DOWN) 243

AN OMINOUS CHIME REVERBERATES ACROSS THE NIGHT. Our teens turn toward the sound, looking back into the house, back at --

THE GRANDFATHER CLOCK. Its heavy gold pendulum swings as it chimes once more. And then it chimes again. And then one final time.

Four chimes.

#### ROBIN That's four --

NANCY

•••• Max --

BOOM! A MASSIVE EARTHQUAKE SUDDENLY ASSAULTS THE UPSIDE DOWN, FAR MORE VIOLENT THAN ANY OF THE EARTHQUAKES THAT CAME BEFORE. THE TEENS HOLD ONTO ONE ANOTHER.

## 244 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

We move into the attic, where we see a RIFT opening up across the floor. The fourth Gate. As floorboards split apart --

#### 245 INT. CREEL HOUSE - ATTIC - NIGHT

The massive earthquake carries into the real world.

A grieving Lucas, still cradling Max, watches in shock as the rift begins to form across the floor, in the same place as in the Upside Down. A powerful red glow shines from within.

The commotion wakes Jason. His eyes blink open just in time to see the Rift racing right for him. He tries to scramble away, but it's too late --

WHOOM! The Rift passes over his chest, searing his body. He SCREAMS IN AGONY. As a bright red glow erupts from his body, Lucas averts his gaze and --

## 246 EXT. CREEL HOUSE - NIGHT

The Rift continues to expand, cleaving its way down the face of the Creel house.

242

244

245

## 246 CONTINUED:

It is a surreal sight, as if the house itself is being carved in half by some massive, invisible knife. When the Rift reaches the ground, it begins to expand across the yard, resuming its horizontal growth --

### 247 INT. EDDIE'S TRAILER - NIGHT

The Rift in Eddie's trailer begins to grow and spread too --

## 248 EXT. TRAILER PARK - NIGHT

Trailers shake like crazy as the Rift travels out of the Munson trailer and across the trailer park --

#### 249 EXT. LOVERS LAKE - NIGHT

The Lovers Lake Rift grows too... we can see the glow traveling under the water, almost beautiful.

#### 250 EXT. COUNTRY ROAD - NIGHT

The Rift expands from the site of Fred's murder... traveling across the road and into the woods...

#### 251 EXT. HAWKINS - NIGHT

We now cut to an EPIC BIRD'S-EYE SHOT, where we see ALL FOUR RIFTS carving their way across the town of Hawkins, demolishing anything and everything in their path. We see now that they are now racing toward one another, on a collision course, and --

## 252 INT. WHEELER HOUSE - LIVING ROOM - NIGHT 252

The Wheeler house shakes. HOLLY screams as framed pictures fall from the mantle and walls. KAREN runs in, pulling her daughter into her protective arms as --

## 253 INT. CREEL HOUSE - LIVING ROOM - NIGHT (UPSIDE DOWN) 253

The teens continue to hold tight to one another, bracing themselves, and --

#### 254 EXT. DOWNTOWN HAWKINS - NIGHT

KAAAAABOOM! The four Rifts crash together as they meet in a single point on deserted Main Street. The asphalt rises, then falls, as a MASSIVE sinkhole plunges through the street. And then, at long last --

The earthquake ends, settling.

246

247

248

249

250

251

## 255 INT. CREEL HOUSE - ATTIC - NIGHT

Lucas looks up as the last dust falls around him.

### 256 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 256

Mike continues to hold El's hand. She's still unconscious, but her eyes continue to dart rapidly back and forth beneath her eyelids. She isn't back yet. She's still in --

## 257 INT. THE VOID

-- Where she is holding Max in her arms. But as she looks down at her lifeless friend, she hears Mike's voice again:

MIKE (V.O. FLASHBACK) Fight El... you can do anything... you can fly... you can move mountains... I believe that...

El's eyes narrow with determination.

ELEVEN No -- no -- you're not going. (beat, firm) No.

She places a hand on Max's chest. On her heart. She focuses her breathing. Shuts her eyes. And --

QUICK FLASHBACKS of Eleven with Max, dancing, laughing, playing, then a BRILLIANT KALEIDOSCOPE OF COLORS fly at camera. Just like when Eleven sent One into another dimension. The colors rush past us faster and faster and --

#### BLACK

Total silence.

A TITLE CARD slowly fades onto screen:

#### TWO DAYS LATER.

## 258 EXT. HAWKINS ROAD - DAY

258

We FADE UP on the LEAVING HAWKINS sign.

WHOOSH! A sedan suddenly blows past camera, heading out of town. A stack of suitcases have been strapped to its roof. Then, after a beat, another car passes camera, also packed with luggage. Then another car passes. Then *another*. As cars continue to pass, a *mass exodus*, we notice an aberration:

255

#### 258 CONTINUED:

A LONE VAN, driving in the opposite direction, heading *into* Hawkins. We would recognize this van anywhere. It's --

The Pizzamobile.

## 259 INT./EXT. PIZZAMOBILE - COUNTRY ROAD - HAWKINS - DAY 259

Jonathan drives, Argyle sits passenger. A solemn Mike, Will, Eleven, sit in the back, watching out the windows as cars continue to pass them, fleeing their town.

We CRANE UP behind the Pizzamobile to reveal a devastated Hawkins. We see the Rift cutting across forest and buildings; we see scattered plumes of smoke; we see military choppers buzzing in the sky; we see <u>chaos</u>.

> TV REPORTER (V.O.) ... It's been less than forty-eight hours since a seven-point-four magnitude earthquake rocked the quaint town of Hawkins, eighty miles outside of Indianapolis, in an event seismologists are calling a natural disaster of near unprecedented scale.

## 260 INT./EXT. PIZZAMOBILE - HAWKINS - VARIOUS - DAY

Our kids look out the car windows as they drive through a devastated post-Rupture Hawkins. Directly ahead, a SOLDIER guards a military blockade, obstructing people from entering downtown Hawkins. The Soldier hand signals aggressively.

TV REPORTER (V.O.) As of last night, the president has declared the site a federal disaster. Military, FEMA, and the National Guard are now working together in a courageous effort to rescue this small community.

-- Eleven looks past the military barricade, glimpsing the destruction that lies beyond; we see collapsed buildings, fallen power lines, toppled street lights, and the burnt lip of the massive rift. Excavators lift slabs of broken concrete as hard-hatted workers climb rubble, searching for survivors.

-- Jonathan watches paramedics carry a bloody white body away on a stretcher.

258

## 260 CONTINUED:

TV REPORTER (V.O.) The death toll now stands at twentytwo, but with hundreds more filling Roane County hospitals, and many more still missing, officials expect those numbers to rise.

-- Mike looks out the window as they drive past Hawkins High. Families stream out of a school bus, joining a growing line of people waiting outside the gym...

> TV REPORTER (V.O.) Thousands of residents have been forced to evacuate homes and businesses; local schools and warehouses have been outfitted to provide temporary shelter.

-- Will looks out the window to his left, sees some residents packing cars outside the driveways of their houses, preparing to flee.

TV REPORTER (V.O.) Some have chosen to leave, with many telling us they plan to never return, as this is only the latest tragedy to befall their once safe town...

-- They now pass by a church, where a throng of frightened citizens flock inside. The sign outside the church reads: "Do not be overcome with evil, but overcome evil with good."

TV REPORTER (V.O.) Most recently, a string of high school students were killed in a series of ritualistic murders, which have been linked to a local Satanic cult known as Hellfire.

## 261 INT. WHEELER HOUSE - TV ROOM - DAY

We are now watching the REPORTER on a small TV set. She is positioned by a military barricade, and she is not alone. Scattered around her, a caravan of news vans and reporters here from all across the country; helicopters buzz overhead.

> TV REPORTER (ON TV) Eddie Munson -- the leader of this cult, and prime suspect in the murders -- has been missing since the earthquake and is presumed dead. (MORE)

260

261 CONTINUED:

TV REPORTER (ON TV) (CONT'D) But this offers little comfort to the people of Hawkins, who are scared, angry -- and searching for answers.

We PULL BACK from the TV, panning past Holly, who is lying on the carpet, playing contentedly with her Lite-Brite...

> TV REPORTER (ON TV) (CONT'D) Why their town? What have they done to deserve so much suffering? A growing chorus believes the two recent tragedies are linked, claiming the Munson Murders opened a doorway between worlds -- a doorway, they say, <u>into Hell</u> <u>itself</u>.

Our camera at last lands on TED, who is watching the TV from his La-Z-Boy with a look of obvious irritation. He calls out to Karen, who is just now walking behind him, cradling a BOX filled with stuffed animals, dolls, and clothing.

> TED You hear that Karen? They're now calling it "a doorway into Hell."

KAREN Great, more hysteria, just what we need.

TED The news is now indistinguishable from the tabloids, I tell you -indistinguishable.

Karen nods as she carries the box out the door and --

## 262 EXT. WHEELER HOUSE - GARAGE - DRIVEWAY - DAY

-- Onto the driveway, where we find Nancy, Dustin, Steve, and Robin loading DONATION boxes into the trunk of Steve's BMW. The trunk is so crammed the boxes won't all fit, leading to some bickering (SEE APPENDIX #5).

> KAREN Nance -- found some more of your old stuff in the attic --(seeing the disaster) You should really just take my car --

261

262 CONTINUED:

STEVE No no -- we'll find room, Mrs. Wheeler, don't you worry --

As Nancy looks through the box, she's flooded with memories.

NANCY

Mister Rabbit...

KAREN It's okay if you want to save him, you know?

NANCY No, no. He'll be more loved in a new home.

Nancy smiles softly, takes the box when --

KAREN Someone order pizza?

DUSTIN

Pizza??

All eyes turn to the top of the driveway, where --

The Pizzamobile is now pulling to a creaking stop.

CLOSE ON: The van door opening. Then CLOSE ON dusty sneakers stepping out onto concrete as --

MIKE, ELEVEN, WILL, AND JONATHAN EXIT THE VAN. Time seems to slow as our two groups of friends lock eyes, seeing one another for the first time in what feels like a <u>lifetime</u>.

#### 263 EXT. WHEELER HOUSE - DRIVEWAY - MOMENTS LATER

WIDE SHOT as our characters hurry toward one another from opposite sides of the driveway. They meet halfway, crashing together, falling into embraces. We survey various reunions:

Karen squeezes Mike, not letting him go. As she at last breaks away from her son, her relief turns to frustration.

KAREN Where have you been??

MIKE We went on a kind of a... spur-ofthe-moment... road trip. 94.

262

263 CONTINUED:

KAREN What? Where is Joyce -- ??

MIKE She's -- at some encyclopedia conference -- in Alaska --

KAREN And you don't think to call?? You realize how scared we've been??

#### MIKE

I'm sorry --

## KAREN

Not good enough, mister -- not even close -- you're never going on vacation again, you hear me?? In fact -- you can just FORGET college. You're staying right here. <u>Right here</u>.

As Karen pulls Mike into another fierce hug, we DOLLY over to Jonathan and Nancy, who are pulling out of their own embrace.

JONATHAN Are you -- okay?

NANCY Yeah -- I, I'm okay. But Jonathan --

JONATHAN This isn't an earthquake, I know... I know a lot more than you think.

Nancy is stunned by this --

#### NANCY

How? You've been -- MIA all week --

#### JONATHAN

Yeah -- not exactly. We just -- we couldn't risk contact.

NANCY Couldn't "risk contact" -- ?

JONATHAN I'll tell you everything soon, I promise, okay? But right now -- I'm just -- I'm glad you're safe.

263 CONTINUED: (2)

Jonathan kisses her sweetly on the forehead. Steve, standing nearby, averts his gaze and walks away, passing by Robin, who clocks all; she knows her friend's pain all too well. The retreating Steve finally carries our camera over to...

Dustin and Eleven, who are hugging. As they pull away --

ELEVEN Where is... Lucas?

DUSTIN He's... still at the hospital.

Eleven blinks, worried.

ELEVEN He is... hurt?

DUSTIN No, no, he's...

Dustin pauses as he realizes --

DUSTIN (CONT'D) Oh. God. You don't know...

Off Eleven, confused, we CUT TO --

### 264 INT. HAWKINS HOSPITAL ROOM - DAY

A familiar drawing hangs from the wall, featuring two stick figures watching a movie together. It's Max's drawing...

LUCAS (0.S.) "I've got some innocent bystanders to save," she thinks. "Wonder Woman now throws out her lasso -- and grabs hold of the atom galaxy!"

We PULL AWAY from the drawing to find Lucas, seated in a hospital chair. MAX'S MOM is in the back, listening on as Lucas reads from The Legend of Wonder Woman comic.

> LUCAS (CONT'D) Wonder Woman calls out, unafraid --"All right Atomia, if I remember right, only magnetic force can imprison your rocket galaxy... but that's <u>just what I've got</u>, augmented by the power of my lasso..."

We CONTINUE TO PULL BACK, at last revealing his audience:

## 264 CONTINUED:

<u>Max</u>. She's lying on a hospital bed. Her skin is ashen... her eyes covered by bandages... her frail limbs are encased in casts... tubes feed fluid into her veins... and a hulking ventilator breathes for her. She is not awake, but Lucas reads as though she were, giving it his dramatic all:

> LUCAS (CONT'D) "So set those people you kidnapped free -- or I'll stick you in a lead box and use you for a footwarmer!" (chuckles a bit) I gotta use that sometimes. "Stick you in a lead box..."

Lucas smiles, instinctively looking to Max for a reaction... but, of course, there is none. As his smile fades a bit, he hears the CREAK of a door opening. He looks up to find --

Mike, Will, and Jonathan. Lucas can't believe his eyes.

LUCAS (CONT'D) Oh my God --

He drops the comic, races forward. He hugs Will, then Mike --

LUCAS (CONT'D) We've been calling you guys like crazy --

MIKE I know. I'm sorry. We just got in -we came as soon as we heard.

Lucas is about to respond when he sees Eleven. She is standing a few feet behind Will and Mike, wearing a dark hoodie. She takes a breath and then walks forward, stepping into the hospital room. Her breath catches as she takes in Max for the first time. It is painful and terrifying to see her friend like this, but there is relief too. She is alive.

> ELEVEN Do they know -- when she will wake?

Lucas steps up beside Eleven. Shakes his head.

LUCAS No... they say -- she might not. Her heart stopped for over a minute. She died. I mean -clinically. But then... she came back. The doctors, they don't know how. They say -- it's a *miracle*.

## 264 CONTINUED: (2)

Mike and Will share looks. They know the truth here -- that this was no miracle. At least, not an unexplained one.

#### Eleven did this... she brought Max back to life.

Eleven steps up to the hospital bed. Then she reaches out, takes Max's hand, and closes her eyes. We PUSH IN on Eleven, and the sounds of the hospital fade into the background, giving way to the gentle thump of El's heartbeat. Thump... Thump...

## 265 EXT. HAWKINS HIGH - GYM - DAY

VROOM! Steve's BMW drives past camera, headed toward the school gym. It pulls to a stop by the curb. Then --

## 266 MOMENTS LATER

The trunk pops open. WIDEN: Robin, Dustin, and Steve grab their DONATION boxes and --

## 267 INT. HAWKINS HIGH - GYM - DAY

Our teens carry the boxes through the crowded gym, which we now see has been converted into a disaster relief center for displaced families. Row upon row of makeshift cots are lined up across the gym, and every single one is occupied; it's so packed that sleeping bags have been wedged between cots.

Some families seem content enough -- talking, reading. Others are distraught; we see a mother consoling her daughter, a baby crying in the arms of his mother. Dustin looks over and sees that one of the gymnasium walls has been wallpapered with MISSING PEOPLE posters. So many still lost...

Our gang reaches a table at the far end, marked "Donations." They drop their boxes in front of a FRIENDLY VOLUNTEER --

ROBIN Blankets and sheets here -- toys in there -- clothes there.

FRIENDLY VOLUNTEER Wow -- already so organized, we appreciate that! Do you want a tax receipt form?

ROBIN Nah. That's okay. But, uh...

Robin glances back at the chaos behind her, then --

266

267

## 267 CONTINUED:

ROBIN (CONT'D) Is there anything else we could do to -- help?

Off the Volunteer's "are you kidding look," we CUT TO ---

## 268 INT. HAWKINS HIGH - CAFETERIA - DAY

Steve in the cafeteria, standing before a mountain of donated clothes. ANOTHER VOLUNTEER explains the process to him --

VOLUNTEER #2 Okay so first we need to make sure everything's folded. Then we're sorting by age -- baby clothes go here -- ages three to five here, six to eight over there...

As an overwhelmed Steve attempts to keep track of everything (SEE APPENDIX #6), our CAMERA PULLS BACK over a counter into --

### 269 THE KITCHEN - CONTINUOUS

Where we find Robin slapping together peanut butter and jelly sandwiches alongside volunteers. As she slips a finished sandwich into a bag, a familiar voice pipes up behind her:

> VOICE (O.S.) I found another jar of peanut butter! Crunchy style!

> > VICKE

Robin looks up to find... VICKIE! Holy shit. Vickie crashes to a stop, clearly surprised to see Robin here --

Robin -- ? ROBIN Hey --VICKIE What are -- you doing here? ROBIN Oh just -- uh --(holds up baggie) Making some PB and J's --VICKIE Right -- yeah. Duh. Of course. (holds up peanut butter) (MORE) 268

269 CONTINUED:

VICKIE (CONT'D) I'm also making PB and J's, as it so happens!

Robin smiles as Vickie settles into position beside her. The girls now begin to work side by side, making those PB and Js. Robin is acutely aware of Vickie's proximity. She's *nervous as hell*. She is about to finally say something when --

VICKIE (CONT'D) Hey -- uh -- sorry if that came out weird -- "What are you doing here???" It wasn't, meant like, "What are YOU doing here?" I meant it like "what are you doing here?" Like -- wow -- nice surprise, awesome to see you --

ROBIN Oh yeah, I didn't take it as anything -- negative --

VICKIE Okay, good, it's just -- I don't know -- mv brain, it's a little

know -- my brain, it's a little frazzled lately because well --

ROBIN

Everything.

#### VICKIE

Yeah. And also -- Dan. He's my boyfriend. Was -- my boyfriend. He was visiting and he took one look at all this and let's just say it was not what he envisioned for his spring break, so he was like -- I'm outta here. Back to Purdue. Good luck, Vick! Which ultimately, you know, is fine, bordering on good because he was really grating on me. I mean, he chews really loudly, like right over my shoulder, and he just has all around bad taste -he's the kinda person who trashes Fast Times because it doesn't have a "plot," I mean as soon as he said that I should have just ended it right then and there and --(catching herself)

Oh God -- sorry. I'm totally rambling about my dumb boyfriend as people are out there suffering and -- need food. (MORE)

269 CONTINUED: (2)

VICKIE (CONT'D) AND I just made a peanut butter on peanut butter monstrosity. Awesome.

Vickie starts to scrape away the excess peanut butter from the sandwich. Smiles a bit to herself.

#### VICKIE (CONT'D)

I don't know what's wrong with me -sometimes -- I don't know -- it's like my mouth is moving faster than my brain, like this runaway train, and I can't seem to stop it no matter how hard I try -- you know what I mean?

Robin just looks at her, and smiles.

ROBIN Yeah... I think I know what you mean.

Vickie smiles back, then our girls return to making their sandwiches.

#### 270 IN THE CAFETERIA

Steve, folding clothes, watches from a far. He grins softly to himself, then returns to folding clothes as we CUT TO --

# 271 INT. HAWKINS HIGH - GYM - CONTINUOUS

Dustin. He is making his way down a row of cots, carrying a tray of water cups.

DUSTIN Water anyone? H2O? Vital for all forms of life.

A few people take the cups, thanking him, when Dustin abruptly stops. He's clocked --

Eddie's UNCLE WAYNE. He is standing in front of the missing poster wall, pulling down a missing person poster of Eddie that has been vandalized; Eddie's been given devil horns.

Dustin slowly approaches, watching as Wayne crumples up the poster, then works to replace it with a new, clean poster.

DUSTIN (CONT'D) ... Mister Munson?

Wayne mumbles a response, continues stapling, not even looking back.

270

DUSTIN (CONT'D) I -- I'm Dustin Henderson -- can we... talk?

Wayne finishes stapling the poster, turns around.

#### WAYNE

Can't imagine we got anything to talk about. My nephew is innocent, and he's still missing. And I'll put up as many posters as I need til he's found. Good day to ya.

And with that, Wayne strides past Dustin, but --

#### DUSTIN

I was with him.

This stops Wayne cold in his tracks. He turns back to Dustin.

DUSTIN (CONT'D) I was with Eddie. When the earthquake hit.

Wayne swallows. Still stoic, but we can see his whole body is tense.

WAYNE And... where's Eddie now?

Dustin can't get the words out. He fishes Eddie's guitar pick necklace out of his pocket and hands it over to Wayne. As Wayne rolls it in his hand, he sees it is stained with blood. He looks back up at Dustin, who finally finds words:

> DUSTIN I'm sorry. I'm so... sorry.

The life seems to drain from Wayne's body. He sinks down onto a cot. That guitar pick still gripped tightly in his hand.

Dustin sits beside him. His eyes move to the photograph of Eddie that Wayne just tacked up on the wall. Eddie is smiling big in the photo, all goofy and fun -- just a kid.

DUSTIN (CONT'D) I wish everyone had gotten to know him... I mean -- really know him. Because they would've loved him, Mister Munson. They would've loved him. Even in the end -- he... he never stopped being Eddie. (MORE)

271 CONTINUED: (2)

DUSTIN (CONT'D) Despite everything -- I never even saw him get mad.

Wayne manages a faint nod.

DUSTIN (CONT'D) He could've run... he could've saved himself. But... he fought... he fought and died to protect this town -- this town that hated him.

Dustin looks back from the photo to Wayne.

DUSTIN (CONT'D) He's not just innocent, Mister Munson. (beat) <u>He's a hero</u>.

Wayne takes this in, those tears falling now despite his best effort. We now begin to PULL AWAY from Wayne and Dustin, drifting backwards through the crowd, music swelling, and --

# 272 EXT. WOODS - DAY

Spring leaves flutter in the wind. We CRANE DOWN to find the Pizzamobile pulling to a stop in an opening in the woods.

#### 273 MOMENTS LATER

The door slides open and our group (Argyle, Nancy, Jonathan, Will, and Mike) step out. As others move forward, Eleven hangs back, emotional as she takes in their destination:

HOPPER'S CABIN. A deep breath, then El presses forward and --

#### 274 INT. HOPPER'S CABIN - DAY

Our group enters the cabin. Their faces drop.

# JONATHAN

Oh Jesus...

REVERSE TO REVEAL the wreckage still stands from the Fourth of July attack: There is a massive hole punched in the roof, two gaping holes in the walls, windows are shattered, furniture lies in splinters, and it's been battered by three seasons worth of rain and snow.

> ARGYLE Yeah I mean... I get we gotta hide supergirl and stuff, but this isn't exactly a Fortress of Solitude. (MORE)

271

103.

273

274

ARGYLE (CONT'D) More like a Fortress of --*Grodiness*.

NANCY Come on guys, seriously? I've seen Mike's room look worse.

### ARGYLE (to Mike)

Brutal dude.

Nancy moves into the kitchen, hits on the faucet.

NANCY Water still works --

She opens a cabinet. It's still got stuff in here. She takes out some vinegar, baking soda, and baking powder.

NANCY (CONT'D) And -- wa-lah -- cleaning supplies.

She slams the supplies down onto the counter and turns back to the group, who are still just... standing there. Staring.

NANCY (CONT'D) It's not going to fix itself up. Come on -- Let's go.

She grabs a broom, tosses it to Mike. As he catches it --

# 275 **LATER**

WHOOSH! The broom sweeps across the floor, gathering glass.

WIDEN: Mike sweeps, while Will scrubs the walls, Eleven, meanwhile, gathers up trash, placing it all in a trash bag. As they work, we TILT UP to that massive hole in the ceiling just as a LARGE PIECE OF PLYWOOD drops on top of it.

# 276 ON THE CABIN ROOF,

Jonathan and Nancy are on the roof, repairing that hole.

JONATHAN Alright, that's good, hold it right there --

As Jonathan begins to hammer the plywood in, Nancy looks up, noticing something: Argyle is wandering the woods. He kneels down, plucks a mushroom off the ground. He seems excited by his discovery. *Righteous*.

276 CONTINUED:

NANCY ... What's ... he doing?

Jonathan follows her gaze to Argyle. Smiles a bit.

JONATHAN Looks like... gathering mushrooms? Either that or he's searching for a very small person --

NANCY What -- ?

mac .

JONATHAN Nothing. He kinda just... does his own thing. He's a little on the eccentric side --

NANCY I guess welcome to the club, right?

JONATHAN Yeah. Welcome to the club.

They share a smile. Jonathan grabs for a nail, but before he hammers it in, he looks back up at Nancy. Turning serious.

JONATHAN (CONT'D) Hey. Nance --

NANCY

Yeah -- ?

JONATHAN I'm... sorry... I wasn't here --

NANCY To be honest -- I'm glad you weren't. (catching herself, wincing) I just mean -- I'm glad you were with Mike, and Will. They don't think they need a babysitter -- but they do.

JONATHAN Yeah well -- I guess it's good you were here too. Otherwise, who'd've been in charge? Steve?

Jonathan smiles. But Nancy is surprisingly defensive --

276 CONTINUED: (2)

NANCY He's grown up a lot, you know --

JONATHAN Yeah. I -- I'm sure.

Okay... this is getting awkward. Jonathan returns to hammering, but his mind is now swimming with thoughts. He finishes driving in the nail, then looks back up at Nancy --

JONATHAN (CONT'D)

Hey...

Their eyes meet again.

JONATHAN (CONT'D) Are we... okay?

NANCY

Yeah -- totally. Right? It's just -it's hard -- life just seems to keep getting in the way of our big plans doesn't it -- ?

JONATHAN Yeah -- sure seems that way --

NANCY Is it too late to add "saving the world" to your college resume, you think? (small smile, then) Your acceptance letter -- not that it even really matters anymore, but -- did it ever come?

Jonathan hesitates. Moment of truth here. But --

JONATHAN No -- not yet.

Jonathan quickly looks away, resumes hammering, and --

## 277 INT. CABIN - DAY

WHOOM! An old board game is dropped into a trash bag.

We're with Eleven now, who is collecting trash around the house, lost in a dark reverie. She passes by our boys, who are still cleaning. They watch as she disappears into her room, with nary a glance their way. She's clearly not doing well. As she shuts the door with her powers (leaving it open just a crack), a concerned Will turns to Mike.

WILL ... Did she... talk to you at all?

MIKE Not much. A little. She said Brenner -- he told her she wasn't ready. Now she thinks -- he was right.

WILL That's crap. If it wasn't for her, if she hadn't left the lab, Max wouldn't be alive right now --

MIKE I know -- it's just... she's never... lost before. Not -- like this.

WILL She'll have another chance.

MIKE Let's hope not -- let's hope he's dead and rotting --

WILL

He's not.

The certainty in Will's voice spooks Mike.

WILL (CONT'D) Now that I'm here -- in Hawkins --I can... feel him. <u>One</u>. He's hurt. Hurting... but -- he's still alive.

Will moves, sits down on a dusty bed. Mike joins him.

WILL (CONT'D) It's strange, knowing now... who it was this whole time. (beat) I can still remember... what he thinks... how he thinks -- and --

Will looks Mike dead in the eyes. Frightened.

WILL (CONT'D) He's not going to stop, Mike. Ever. Not until he's taken everything. Everyone. (beat) We have to kill him.

#### 277 CONTINUED: (2)

#### MIKE

I know. And we will. We will.

Will nods. But he seems less confident than Mike somehow. Then Will's face suddenly darkens. He stands and moves over to a window, looks out. There is --

A BLACK SEDAN, weaving its way down the road, headed for the cabin. As a nervous Mike joins Will's side --

## 278 EXT. HOPPER'S CABIN - ROOF - DAY

Nancy and Jonathan stand up on the roof -- they've clocked the sedan now too. Shared looks and --

#### JONATHAN

Government.

# 279 INT. HOPPER'S CABIN - ELEVEN'S ROOM - DAY

WHOOM! Eleven, tossing some junk into a bag, oblivious to the coming danger. As she cleans, she notices a glass Coke bottle. As she picks it up, she remembers back, and we hear distant sounds of her and Max giggling together last summer:

Eleven places the bottle down, then spins it. As the bottle rotates, its glass belly drumming gently against the wood, we hear her heartbeat again... thump... thump --

# 280 INT. HOSPITAL ROOM - DAY (FLASHBACK)

Thump. <u>We're now back in time, back in the hospital</u>. Eleven, holding Max's hands, has her eyes closed, focusing. As our camera PUSHES IN on her, the lighting shifts, darkening.

# 281THE BLACK VOID - CONTINUOUS (FLASHBACK)281

When Eleven opens her eyes, she is no longer in the hospital. She is in <u>the Black Void</u>. Her eyes roam the darkness --

ELEVEN

... Max?

Her voice echoes out. Unanswered.

ELEVEN (CONT'D) Max?? MAX???

As Eleven continues to call out for her friend, the CAMERA PULLS AWAY from her, further and further, revealing <u>she is</u> <u>all alone in here, no sign of Max</u>. As our camera continues to pull back, Eleven smaller and smaller, an airy sound begins to dominate the soundscape. Whoo-whooo-whoo --

278

279

### 282 INT. HOPPER'S CABIN - ELEVEN'S ROOM - DAY

Whoomp. The spinning Coke bottle slows to a stop.

A tear slips down Eleven's cheek. She begins to cry, all alone in here. Then she hears it: SLAMMING CAR DOORS. *VOICES*. THEN THE CABIN DOOR OPENS AND HEAVY FOOTSTEPS APPROACH.

Someone is coming. Her chest tightens as a shadow fills the gap below her cracked bedroom door.

KNOCK. KNOCK. KNOCK. Knuckles pound against the bedroom door. Then the door opens. And Eleven all but faints. It's --

#### HOPPER. STANDING TALL IN THE DOORWAY.

HOPPER

Hey, kiddo.

It takes Eleven a moment to process that he's here; that he's *real*. Then, in a flash, she runs and leaps into his arms. Hopper hugs her tight.

ELEVEN I -- I kept it open. Three inches. I never -- never stopped... believing --

Hop's got tears in his eyes now too.

HOPPER I know, kid. *I know*.

As they break their embrace, Hop reaches out, wipes a tear from her cheek.

HOPPER (CONT'D) I'm here now. And I'm not going anywhere, ever again, okay? <u>I'm</u> <u>here</u>.

Eleven gives a shaky nod, trying to push back those tears. A heavy weight seems to lift; she feels so much less alone now. Then, looking him over, for the first time she really notices his change in appearance --

ELEVEN

You are --

HOPPER Not fat? I know.

282 CONTINUED:

ELEVEN And -- your -- hair --

HOPPER Oh yeah... that too --

Hopper runs a hand back over his scalp.

HOPPER (CONT'D) I guess... I kinda stole your look, huh?

El smiles, nods. He totally did.

HOPPER (CONT'D) What do you think?

ELEVEN

... Bitchin'.

Hopper laughs. Eleven smiles. Then, as Hop's laughter quiets, she hears more VOICES. HAPPY VOICES.

# 283 EXT. HOPPER'S CABIN - DAY

Eleven and Hopper step onto the porch to find that Hopper did not arrive alone -- Joyce is here too! She is embracing Will and Jonathan, her face stained with tears.

> HOPPER You weren't the only one who didn't stop believing...

The puzzle pieces begin to click for El. Joyce now looks up and sees her. Oh my God --

JOYCE

El --

El and Joyce now move toward one another and fall into an embrace. As Joyce holds her tight, stroking her hair --

ELEVEN I am happy -- you went to your conference --

Joyce smiles through her tears.

JOYCE Oh -- right. My conference. (a quick look to Hopper) Yeah -- it was -- more exciting than I expected.

Hopper, smiling, now looks past them to Agent Stinson, who is standing by the black sedan. A knowing nod between them, then Stinson climbs into her sedan and drives off, leaving our family to their happy reunion.

#### MIKE

Неу --

Hopper turns to find Mike approaching him. Man and boy eye one another.

#### HOPPER

You've grown.

#### MIKE

# You've shrunk.

They both break into smiles, then hug. As our reunion continues, our CAMERA DOLLIES over to Will, whose smile fades as he senses something. He reaches up and touches the nape of his neck. THOSE GOOSEBUMPS ARE FLARING.

A dark shadow now envelops our characters. Will and the others look up to find a DARK SMOG rapidly expanding across the blue spring sky. BOOM! DISTANT THUNDER CLAPS.

Eleven walks up to the Pizzamobile. Something has landed on the car hood. She reaches out, touches it. A small white particle is now stuck to the tip of her finger. It is...

<u>SPORES</u>. As the others begin to notice spores too, falling around them...

# 284 INT. WHEELER HOUSE - DAY

A excited Holly watches falling spores from the window...

HOLLY Mom -- it's snowing!!! MOM!!

Karen walks up, watching, a look of concern on her face...

# 285 EXT. HAWKINS HIGH - GYM - DAY

Dustin, Wayne, and a crowd of others exit from the gym to watch the falling spores. As Dustin's face darkens...

#### 286 INT. HAWKINS HIGH - CAFETERIA - DAY

Steve watches the falling spores through the cafeteria window. Robin and Vickie cross to his side...

283

284

285

#### 287 INT. HOSPITAL ROOM - DAY

Lucas and Erica watch from out the hospital window...

# 288 EXT. HOPPER'S CABIN - DAY

We now return to the cabin, as Hopper steps out onto the dirt road. In the distance, perhaps a mile away, he sees a plume of darkness, rising into the sky. As Mike, Will, Jonathan and Nancy gather around Hop, seeing it now too, we CUT TO --

### 289 EXT. WOODS - MOMENTS LATER

Our group walking together through the woods. The spores are falling heavier now, clinging to their hair and clothes.

#### 290 MOMENTS LATER

They step out of the woods and into --

# 291 A FIELD OF FLOWERS - CONTINUOUS

In the valley below, we get a wide view of the town.

At the center of the four Rifts, where the Rift is widest, a dark mushroom cloud billows upward, like smoke rising from a volcano, spewing darkness and spores across the sky. Military choppers circle the dark cloud, showing us the sheer, massive scale of this thing.

As a tense Hopper and Joyce take hands...

Eleven walks deeper into the field. Here, flowers and grass are rotting. The evil is spreading across both ground and sky.

Eleven kneels down and plucks up a dead flower. Her hand curls around its stem. She looks up again, and we see her face is a now mask of anger and determination. As she rises back to her feet, CUT TO --

An epic shot of Eleven, Hopper, Joyce, Mike, Will, Nancy, and Jonathan, standing together -- united -- in this half-dead field of flowers, bracing themselves for one last fight.

And right here, as our music crescendos, we --

END SEASON

287

288

289

290

## APPENDIX #1

#### (DMITRI AND MURRAY TALK)

# 1 EXT. KAMCHATKA CHURCH - SHED - NIGHT

DMITRI and MURRAY, leaning against the shed, talking --

MURRAY You know what? I think I can see it now, you in Indiana --

DMITRI In Indiana? You are pulling my leg --

#### MURRAY

No no, I *mean it* -- you have a certain stoic, old-fashioned American quality to you. More Clint Eastwood than John Wayne though --

DMITRI I don't know these well --

MURRAY Think -- Hopper without the impulsivity.

DMITRI "Hopper without impulsivity." I like that. What is there, in Indiana? Does it snow?

MURRAY Sometimes. But not like this. Never like this.

They are not looking Yuri's way. He removes a PART from the engine, slips it into his pocket, and shuts the hatch. WHAM!

# APPENDIX #2

(JONATHAN ON THE PHONE)

# 17 EXT. NEVADA ROAD - NIGHT

Jonathan continues to plead on the phone --

JONATHAN Please, there has to be a way, this is an emergency -- a family member is sick -- very sick, I don't know if they're going to make it through the night --(beat) Yeah -- I've tried everybody else, NWA, Pan Am, Eastern --(sighs, getting frustrated) Delta yes. Like I said, everyone. Is there maybe, a manager, someone else I could talk to?

We zero in on Eleven, who has clocked something off-screen.

59

#### APPENDIX #3

(EL GETS MIKE TO TRY PINEAPPLE PIZZA)

59 INT. SURFER BOY PIZZA - DINING AREA - NIGHT

El tries to persuade Mike to taste it --

#### ELEVEN

It is! Try it... please --

She holds it up for him. Mike takes a bite while she holds it.

MIKE (chewing) Yeah -- I mean -- it's okay --

ARGYLE Try before you deny --

ELEVEN Another -- here -- you need more pineapple --

MIKE What am I -- a dog -- ??

ELEVNE

Yes.

As Mike takes another big chomp; Eleven giggles! CUT TO --

END APPENDIX #3

<u>APPENDIX #4 OMMITTED</u> (SEE TRANSLATIONS IN APPENDIX #7)

#### APPENDIX #5

(ROBIN AND STEVE BICKER)

# 262 EXT. WHEELER HOUSE - GARAGE - DRIVEWAY - DAY 262

The trunk is so crammed the boxes won't all fit --

ROBIN It's not going to fit, Steve --

STEVE Sure it will we just -- just need to give it a little encouragement --

Steve starts to drive his back into the box, trying to force it in --

268

### APPENDIX #6

(STEVE IS OVERWHELMED)

# 268 INT. HAWKINS HIGH - CAFETERIA - DAY

An overwhelmed Steve attempts to keep track of everything --

#### **VOLUNTEER #2**

... Nine to twelve over there. Thirteen to sixteen here. Then we just move into adult. If anything is in too bad shape -- say it's got holes or something like that -- we really don't want that out with the rest of the stuff, okay? So toss it in the garbage pile over there. And every once in a while, you'll need to take that out -- you know where that big garbage bin is, right?

STEVE

Yeah yeah --

Our CAMERA PULLS BACK over a counter into --

### APPENDIX #7

### (RUSSIAN TRANSLATIONS)

## 48 EXT. KAMCHATKA CHURCH - SHED - NIGHT

A cigarette stub burns, illuminating the night. WIDEN: We're back with Dmitri. He is standing outside the shed, smoking, watching calmly as Yuri fumbles around with the engine. He seems to be doing a lot while also *doing very little*.

Dmitri tosses his cigarette, stomps it out.

#### DMITRI

### Хотел спросить тебя. \*

<I have a question.>

YURI

A еслия не хочу отвечать? <And I am sure I do not want to hear it.>

# DMITRI

**Ты всегда был таким трусом?** <Have you always been a coward?>

Yuri spins to Dmitri. Seething. He stomps over to him.

# YURI

Юрий Измайлов может быть кем угодно, даже предателем, но трусом - никогда! <Yuri Ismaylov is many things, traitor -- but he <u>is no coward</u>.>

## DMITRI

A раз так, то зачем ты резину тянешь? <If that is so -- why do you continue to stall?>

YURI

A если и тяну, то что? A? Чем я обязан этим американцам? Да ничем! A то, что они задумали, это самоубийство. <And what if I am stalling? Huh? I owe nothing to the Americans — NOTHING — and they are on a suicide mission. You know this -->

## DMITRI

Я раньше недооценивал этого американца, а потом понял. Раз он сказал, что сможет, *значит сможет*! <I've underestimated the American before -- I won't again. He says he can do it. *He can.*>

# YURI

**Ну ты даёшь, ты у нас теперь Рональд Рейган?** \* <Listen to yourself -- you are Ronald Reagan now --???>

Yuri spits a big gob of saliva onto the ground, disgusted --

Appx- 7.

# DMITRI

Дело не просто в Америке, мужик. Они рассказал нам что есть на свете великое зло. \* Оно ни перед чем не остановится, и границы его не удержат. После того, как оно сожрёт все на их земле, оно придёт за нами, \* за нашими семьями, за нашей Родиной. Ты же своими глазами это видел, и знаешь, что это правда. И всё равно продолжаешь водить всех за нос. <This isn't just about America, smuggler. They have told us a story -- a story of great evil. An evil that does not rest, that does not respect borders. After it has consumed their home, it will come for us, for our families -- for our Motherland. You saw it with your own eyes -- you know it to be true. And yet you continue to play tricks.>

We can tell that Dmitri is getting to Yuri. Is there a heart in there, buried somewhere deep?

#### DMITRI

Mне цказали, что контрабандист арахисовой \* пасты был когда то отличным парнем, \* пока его не сгубил алкоголь с картами.\*. И что он повёл за собой ребят против китайцев \* на Даманском, и что за это ему дали Орден Красного Знамени. Это правда?\* <I was told the Peanut Butter Smuggler, before he lost his ways to drink and cards, was once a great man. That he led his men to victory over the Chinese in Damansky. That he was awarded the Order of the Red Banner. Is it true?>

# YURI

# Правда.

<... It is true.>

# 48 CONTINUED:

# DMITRI

Hy и где он теперь, этот герой? А то я что-то его не вижу. <That hero -- where is he now? Because I do not see him.>

And with that, Dmitri walks away. Yuri watches him go, then Turns back to Katinka. He slips the helicopter part out of his pocked, rolls it in his hand, uncertain as..

## 117 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

Our heroes creep out into the control room. It's a MASSACRE in here. Scientists and guards have been killed, bodies slashed, *eaten*. But they see no sign of life; no monsters.

*Wait*. They hear RASPY BREATHING. With Hop in the lead, they track the sound, edging around the control monitor, but --

It's just WARDEN MELNIKOV. He is on the floor, his back resting against the desk, his face pasty and clammy -- he is dying. Hopper kicks off his flamethrower, preserving that gas, as --

Murray kneels down beside him.

### MURRAY

**Что здесь произошло?**\* <What happened here?>

The Warden can barely speak, because his throat is so choked with blood. But he manages to eek out some words. As he speaks, Murray translates for Hopper and Joyce:

> WARDEN MELNIKOV Зверь... он проникло в лабораторию...\* <... The monster... he broke into the laboratory...>

117

MURRAY

... The monster got in --

#### WARDEN MELNIKOV

# Oxpaнa попыталась его остановить... <The guards, they tried to stop

it...>

## MURRAY

(listens, then) The guards, they tried to stop it...

#### WARDEN MELNIKOV

**Из-за стрельбы резервуары лопнули... Другие чудовища тоже ожили...** <Their gunfire -- shattered the tanks. The other monsters... came alive...>

#### MURRAY

(listens, then) Their gunfire — shattered the tanks. The others... came alive...

Hopper tenses.

JOYCE The particles. Ask him about the particles.

Murray nods, turns back to the Warden.

#### MURRAY

A как насчёт частиц? Чёрные частицы в заднем резервуаре, похожие на пыль? <What happened to the particles? The black particles, in the far tank, looks like dust?>

### WARDEN MELNIKOV

**Тень... Тень...утекла. Она в них вошла...** <The Shadow... the Shadow... escaped. It went into them...>

MURRAY (CONT'D) He says -- they call it "the Shadow." "The Shadow"... went into them.

HOPPER

Into who?

MURRAY (back to the Warden) **B KOFO? BO 4TO??** <Into -- who? Into who??>

But the Warden cannot respond. <u>He has passed</u>. But we get an answer of another kind: a CACOPHONOUS ROAR. Off our trio, a chill running down their spines --