

**STRANGER THINGS 4**

"Chapter Four: Dear Billy"

Written by

Paul Dichter

**EXT. LENORA HOME - NIGHT**

TWO BLACK SEDANS are PARKED in the driveway.

INT. LENORA HOME - LIVING ROOM - NIGHT

AGENT STINSON debriefs JONATHAN, MIKE, and WILL. AGENTS WALLACE and HARMON flank Stinson.

I'm sorry. I'm having trouble understanding any of this. I mean, what exactly is going on in Hawkins? What's doing these killings?

That's what we're trying to ascertain.

For her safety, it's best you don't know.

So this training to get El's powers back, how long is it gonna take?

Until then, agents Harmon and Wallace will stay with you.

My family lives in Hawkins.

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STINSON

(annoyed)

I'll work to contain the situation until Eleven is ready. In the meantime, it is of vital importance you do not speak to anyone about this.

MIKE

No. No way.

STINSON

I know this is difficult to understand --

MIKE

It's not difficult. This is impossible.

STINSON

(righteously)

There are factions within our government who are working directly against Eleven. Who are, in fact, searching for her as we speak. We can't risk contact. If they learned about any of this, it will jeopardize Eleven. And if Eleven is jeopardized, so are your friends.

(to Mike)

And so is your family.

MIKE

So, what? We're just supposed to trust that you're the good guys? Whoever you are?

STINSON

We're friends of Owens.

Mike slightly RELAXES his guard. Will, however, grows UNEASY.

STINSON (CONT'D)

Eleven trusted us. Now we're asking the same from you.

Stinson removes a SEALED ENVELOPE from her inside jacket pocket. She hands it to Mike.

MIKE

For you.

Mike takes the envelope, eyes it SUSPICIOUSLY, and then retreats upstairs without saying anything further.

3      **INT. LENORA HOME - EL'S ROOM - NIGHT**      3

MIKE sits on the edge of a BED. He OPENS the envelope and removes a FOLDED SHEET OF PAPER. It's a brief HANDWRITTEN NOTE from El: \*

Dear Mike, I have gone to become a superhero again. From, El  
Mike stares ahead contemplatively.

4      **EXT. HAWKINS HIGH - NIGHT**      4

The WHEELER WAGON SKIDS TO A STOP in a parking spot. \*

5      **INT. HAWKINS HIGH - CORRIDOR - NIGHT**      5

CAMERA DOLLIES IN: NANCY AND ROBIN pull open DOUBLE DOORS at the end of a long hallway. Nancy carries a FLASHLIGHT, while Robin carries a WALKIE. They both run in, and then PAST THE CAMERA.

6      **INT. HAWKINS HIGH - CLOCK CORRIDOR - NIGHT**      6      \*

MAX is dumbfounded. THERE IS NO CLOCK. Behind Max are STEVE, ROBIN, NANCY, and DUSTIN. \*

MAX  
It was here. Right here.

NANCY  
(incredulously)  
A grandfather clock?

FLASHBACK: #403, Max approaches a GRANDFATHER CLOCK; ITS FACE LIT UP by a FLASHLIGHT BEAM.

7      **INT. HAWKINS HIGH - CLOCK CORRIDOR - NIGHT**      7      \*

MAX  
It was so real.

FLASHBACK: #403, REVERSE ON MAX; she approaches the CLOCK. The pendulum swings: *TICK. TOCK. TICK. TOCK.*

MAX (V.O.)  
And then, when I got closer,  
suddenly I just --

FLASHBACK: #403, DUSTIN and STEVE try to wake Max from the TRANCE.

8           **INT. HAWKINS HIGH - CLOCK CORRIDOR - NIGHT**

8           \*

                  MAX  
          -- I woke up.

FLASHBACK: #403, the pendulum stops. Then: FLASHFRAME to VECNA. He OPENS HIS EYES. Max SNAPS OUT OF THE TRANCE. Looks to STEVE then DUSTIN.

                  DUSTIN (O.S.)  
          It was like she was in a trance or something.

9           **INT. HAWKINS HIGH - CLOCK CORRIDOR - NIGHT**

9           \*

                  DUSTIN  
                  (to Robin)  
          Exactly what Eddie said happened to Chrissy.

Max turns to face the others. Then:

                  MAX  
          That's not even the bad part.

10          **INT. HAWKINS HIGH - COUNSELOR KELLEY'S OFFICE - NIGHT**

10          \*

AT MS. KELLEY'S DESK, Max tells the story. Scattered around the surface of the desk are KELLEY'S FILES AND NOTES.

                  MAX  
          Fred and Chrissy, they both came to Miss Kelley for help. They both were having headaches, bad headaches that wouldn't go away. And then the nightmares. Trouble sleeping. They'd wake up in a cold sweat. Then they started seeing things.

FLASHBACK: #401, VECNA stalks Chrissy in a HAWKINS HIGH BATHROOM. She sits terrified in a STALL. VECNA'S FEET startle CHRISSY.

11          **INT. HAWKINS HIGH - COUNSELOR KELLEY'S OFFICE - NIGHT**

11          \*

                  MAX  
          Bad things.

FLASHBACK: #402, FRED approaches an OVERTURNED VEHICLE. IT'S ON FIRE.

(CONTINUED)

11 CONTINUED:

11

MAX (V.O.)  
From their pasts.

12 INT. HAWKINS HIGH - COUNSELOR KELLEY'S OFFICE - NIGHT

12

\*

MAX  
These visions, they kept on getting  
worse and worse until eventually...  
everything ended.

FLASHBACK: #401, CHRISSY'S MOM transforms; MUNSON TRAILER.

FLASHBACK: #402, OFFICER DANIELS transforms; TRAILER PARK.

FLASHBACK: #402, POLICE investigate Chrissy's death; MUNSON TRAILER.

FLASHBACK: #403, POLICE cover FRED'S MANGLED BODY.

13 INT. HAWKINS HIGH - COUNSELOR KELLEY'S OFFICE - NIGHT

13

\*

ROBIN  
Vecna's curse.

MAX  
Chrissy's headaches started a week  
ago. Fred's six days ago.

*Six days.*

MAX (CONT'D)  
I've been having them for five  
days. I don't know how long I have.  
All I know is that for Fred and  
Chrissy, they both died less than  
twenty-four hours after their first  
vision. And I just saw that goddamn  
clock, so. Looks like I'm gonna die  
tomorrow.

A METALIC CLANG ECHOES through the empty halls of Hawkins High.

STEVE  
Stay here.

Steve makes his way to the open door. He grabs a FLOOR LAMP on the way out the door.

14

**INT. HAWKINS HIGH - CORRIDOR - NIGHT**

14

\*

STEVE, ATTACK LAMP at the ready, slowly walks. Behind Steve: DUSTIN, NANCY, ROBIN, and MAX fall in. The GROUP approaches an INTERSECTING HALL.

We HEAR A DOOR SLAM. The group stops. We HEAR RUNNING FOOTSTEPS. LOUDER. CLOSER. LOUDER. CLOSER.

Steve RAISES THE LAMP; his grip tightens. Dustin, Nancy, Robin, and Max SLOWLY STEP BACK. Steve holds his ground; READY TO SWING at whatever rounds the corner. Then:

It's LUCAS. A FLASHLIGHT BEAM lights up his face. Steve SCREAMS, Lucas SCREAMS.

LUCAS

It's me! It's me!

NANCY

(incredulously)

Lucas!

\*

DUSTIN

Jesus!

STEVE

Jesus, what's wrong with you, Sinclair?!

LUCAS

(breathlessly)

I'm sorry.

STEVE

I could have taken you out with this lamp!

LUCAS

I'm sorry, guys. I was biking for eight miles.

(catches breath)

Gimme a second.

(beat)

We've got a code red.

STEVE

What?

LUCAS

Dustin. I've been with Jason, Patrick, and Andy, and they've totally gone off the rails. They're trying to capture Eddie, and they think you know where he is. You're in danger.

(CONTINUED)

14 CONTINUED:

14

DUSTIN

Yeah, that definitely sucks. But we  
got bigger problems than Jason now.

Dustin looks back at Max. Lucas nervously looks at Max, but  
she AVOIDS EYE CONTACT.

CRASH TO:

**MAIN TITLES**

\*

**CHAPTER FOUR: DEAR BILLY**

15 INT. SINCLAIR HOME - ERICA'S ROOM - DAY

15

ERICA sits at her desk while she carefully paints a D&D  
FIGURE. DOORBELL RINGS.

SUE SINCLAIR (O.S.)

Would you get the door?

ERICA

I'm busy!

SUE SINCLAIR (O.S.)

I said get the door.

ERICA

This is unbelievable.

16 INT. SINCLAIR HOME - FRONT DOOR - DAY

16

\*

Erica opens the front door. It's JASON CARVER.

JASON

Hey there. Is Lucas home?

ERICA

Negative.

Erica attempts to close the door, but Jason USES HIS FOOT to  
stop it.

JASON

You know where he is?  
We're just... we're supposed to go  
out and --

ERICA

Go out? I see he's taken a step  
down from Max.

(CONTINUED)



16

CONTINUED:

16

Erica attempts to close the door. But Jason SLAMS HIS HAND ON THE DOOR before it shuts.

JASON  
(forced chuckle; then,  
insincerely)  
I'm sorry.

Erica is not happy. All signs of Erica's trademark sarcasm have disappeared.

JASON (CONT'D)  
You're the little sister who plays  
Dungeons & Dragons, huh?

ERICA  
What's it to you?

JASON  
Do you know Dustin Henderson?

ERICA  
Know him? I've bled with him.  
Chances are, he's with your cheater  
boyfriend.

Jason tries to respond, but...

ERICA (CONT'D)  
Oh, if and when you do find Lucas,  
please tell him I've been covering  
his ass for two days now.

Jason grows impatient.

ERICA (CONT'D)  
Each day of covering costs ten  
bucks, with a DPR. That's a daily  
percentage rate of seven-point-nine  
percent. Another week of this and  
he's buying me a goddamn Nintendo.  
With Duck Hunt.

Erica SLAMS THE DOOR.

17

**EXT. SINCLAIR HOME - JASON'S CAR - DAY**

17

\*

ANDY sits shotgun. PATRICK in the backseat. Jason opens the driver's side door and sits.

ANDY  
Where the hell's Sinclair?

(CONTINUED)

17

CONTINUED:

17

JASON

That's what we're about to find out.

(starts the ignition)

We've been tricked, boys.

18

**INT. WHEELER HOME - BASEMENT - DAY**

18

LUCAS sits beside DUSTIN on the couch, READS the tabloid: THE WEEKLY WATCHER (DATED: MARCH 26, 1959) that Robin and Nancy copied from the library's microfiche. We can see the cover: VICTOR CREEL CLAIMS: ANCIENT DEMON KILLED FAMILY.

STEVE also reads a copy. He paces. MAX sits at a DESK, her back to us, on the other side of the room.

STEVE

(re: tabloid)

Be honest. You guys understand any of this?

LUCAS

No.

DUSTIN

Pretty straight forward.

STEVE

Straight forward? Really?

DUSTIN

What's confusing to you? So far, everyone Vecna has cursed has died, except for this old Victor Creel dude. He's the only known survivor. If anyone knows how to beat this curse, it's him.

STEVE

That's assuming he was cursed, which we don't even know. How can Vecna have existed in the fifties? It doesn't make sense.

DUSTIN

Far as we know, Eleven didn't create the Upside Down. She opened a gate to it. The Upside Down has probably been around for thousands of years. Millions. I wouldn't be surprised if it predated the dinosaurs.

STEVE

Dinosaurs? What are we even -- Okay, okay --

LUCAS

(CONTINUED)

LUCAS (CONT'D)  
-- but if a gate didn't exist in  
the fifties, how did Vecna get  
through?

STEVE  
And how's he getting through now?

LUCAS  
And why now?

STEVE  
And why then? Just pops out in the  
fifties, kills one family and he's  
like, "I'm good." And poof, he just  
disappears. Gone? Only to return  
thirty years later and start  
killing random teens. No I don't  
buy it. Straight forward, my ass.  
You know what, Henderson, a little  
humility now and then, it wouldn't  
hurt you.

\*

DUSTIN  
(sarcastically)  
Sorry.

BEAT.

DUSTIN (CONT'D)  
(re: Max)  
Any idea what she's writing?

Steve and Lucas regard Max.

DUSTIN (CONT'D)  
Did she sleep?

LUCAS  
I mean... would you?

NANCY and ROBIN descend the stairs. They each carry a BROWN  
DUO-TANG.

NANCY  
Okay, so. We have a plan.

CLOSE ON: ROSE'S DUO-TANG as STEVE OPENS IT. On ONE SIDE is a  
LETTER FROM UNIVERSITY OF NOTRE DAME. The other side: ROSE  
WEAVER'S C.V.

(CONTINUED)



NOTRE DAME, INDIANA 46556

MARCH 28, 1986

DIRECTOR ANTHONY HATCH  
Pennhurst Hospital  
1828 E. Southview Lane  
Hawkins, Indiana 47230

Dear Anthony,

Thank you for taking the time to meet with my University of Notre Dame students, Ruth Walters, and Rose Weaver. These are two of the most promising and hard-working students from their graduating class.

Both girls have helped me immensely with research and case studies. They have shown an intense dedication to the research process. They are both working towards their individual thesis, and I trust you will be able to help them with any of their research requests.

Looking forward to talking with you soon. Go Irish!

Sincerely,

A handwritten signature in dark ink, appearing to read "L. Brantley".

PROF. LAWRENCE BRANTLEY

(CONTINUED)

ROSE WEAVER

895 West Thornton Street  
Hawkins, Indiana 47230  
012-3490

OBJECTIVE To better understand the human male psyche through research and case studies for the purpose of assessing and diagnosing mental disorders with a focus on understanding the criminal mind.

EDUCATION THE UNIVERSITY OF NOTRE DAME, Notre Dame, Indiana  
Bachelor of Science in Applied Psychology (B.S.)  
Pending 112 -- of 120 credits completed  
Majoring in Applied Psychology with a focus on  
Criminal Psychology  
3.9 GPA

WORK EXPERIENCE

6/85 - 3/86 YOUTH WORKER  
Worked with teens and pre-teens  
Provided beneficial individual and group counselling  
Organized and coordinated various activities and educational events

5/84 - 7/85 SALESWOMAN  
Scoops Ahoy, Starcourt Mall  
Greeted customers and answered questions regarding inventory, sales and promotions.

LEADERSHIP ACTIVITIES

1/86 - PRESENT TEACHERS AIDE  
Professor Harrington, The University of Notre Dame  
Assisted in grading papers and gathering research

8/84 - 5/85 EVENT CO-CHAIR -- Foreign Language Conference  
1984-85, The University of Notre Dame

SPECIAL SKILLS

Fluent in French, Italian and Spanish  
Proficient in Russian

References Available Upon Request

ROBIN

Thanks to Nancy's newspaper  
minions, we are now rock-star  
psychology students at the  
University of Notre Dame.

NANCY

I'm now Ruth.

ROBIN

And I'm Rose.

(CONTINUED)

STEVE  
(to Nancy)  
Ruth?

DUSTIN  
(off Ruth's C.V; to Nancy)  
Nice GPA.

NANCY  
Thanks!  
(beat)  
So we called Pennhurst Asylum, told  
them we'd like to speak with Creel  
for a thesis we're co-writing on  
paranoid schizophrenics --

ROBIN  
To which they said no.

NANCY  
But we landed a three-o'clock with  
the director.

ROBIN  
Now, all we have to do is charm him  
and convince him to let us talk to  
Victor.

NANCY  
Then maybe we can rid Max of this  
curse.

STEVE  
About that, we've been doing our  
Victor Creel homework, and we got  
some questions.

LUCAS  
Lots of questions.

NANCY  
So do we. Hopefully, Victor has the  
answers.

Steve notices only TWO DUO-TANGS.

STEVE  
Wait a second. Where's mine?

Nancy shoots Steve a SLY SMILE.

20

**INT. WHEELER HOME - NANCY'S ROOM - DAY**

20

The bedroom door SWINGS OPEN. Nancy barges in, followed by Steve. She walks to her CLOSET.

STEVE

Nancy, you're outta your mind if you think I'm babysitting again.

NANCY

First of all, they're not babies anymore. And Max is in real danger she needs people around her.

STEVE

I know. But why always me?

Nancy opens the CLOSET DOORS. She looks for an outfit. Robin comes in the room and rushes over to a TOM CRUISE POSTER ON THE WALL beside Nancy's bed.

ROBIN

(excitedly)

Oh my God! You have a Tom Cruise poster --

(then, mockingly)

You have a Tom Cruise poster.

NANCY

That's... old.

Robin CHUCKLES then browses through Nancy's COLLECTION OF CASSETTE TAPES stacked on her NIGHTSTAND.

NANCY (CONT'D)

Can you please not touch anything.

STEVE

I can't do anything here, Nance. Maybe I can be helpful with this asylum director dude. I dunno, I can turn on my charm.

NANCY

Not the charm we need.

STEVE

Ouch.

Robin shuffles over to a DRESSER.

\*

(CONTINUED)

20

NANCY

Look, I did a little digging last night and it turns out this Doctor Hatch is a distinguished fellow of the American Psychiatric Association and a Harvard visiting scholar, okay? This is a lifelong student of the world. If we're gonna win him over, we're gonna have to convince him we are too. That, like him, we are true academic scholars.

Robin holds up a BALLERINA JEWELRY MUSIC BOX; a family heirloom. It plays: A GOODNIGHT LULLABY.

ROBIN

(whispers)

Holy shit. There's a little ballerina in here.

A BEAT while the LULLABY PLAYS.

STEVE

(off Robin's behavior)

Academic scholar? She's giving you an academic scholar vibe? Yeah, okay.

NANCY

No, but --

(pulls out a PINK FRILLY DRESS)

-- she will.

\*

Robin is aghast, then with a little FEAR IN HER VOICE:

ROBIN

Please tell me that you're joking.

21

**EXT. AMERICANA MOTEL, ALASKA - MORNING**

21

ESTABLISHING. A LIGHT SNOW falls. Dreary, dank. It's Alaska!

22

**INT. AMERICANA MOTEL, ALASKA - RM. 109 - MORNING**

22

JOYCE sits on the edge of a BED. A TOUCH-TONE TELEPHONE beside her on a NIGHTSTAND; the RECEIVER to her ear. Both beds in the room are unmade.

JOYCE

It's busy. It's still busy.

(CONTINUED)



22

CONTINUED:

22

MURRAY drops PACKED SUITCASES on a separate BED. He sits OPPOSITE Joyce. His patience runs thin.

JOYCE (CONT'D)

Did I do something wrong? It says dial one, then the number.

MURRAY

You can check on your kids later.

JOYCE

I just don't understand why it's still busy.

MURRAY

Joyce. There are certain things one can be late to in life.

(lists; angrily)

A dentist's appointment.

A one-year-old's birthday party, because who cares, that little idiot's not gonna remember it. But, for what is essentially a ransom exchange, for that, I think you very much need to be on time!

\*

\*

Murray grabs the receiver from Joyce, and then slams it down on the phone.

23

**EXT. AMERICANA MOTEL, ALASKA - RM. 109 - MOMENTS LATER**

23

The DOOR SWINGS OPEN. MURRAY holds it open for JOYCE.

MURRAY

(curtly)

I'm sorry, I'm very tense.

JOYCE

(scoffs)

Clearly.

24

**INT. KAMCHATKA PRISON - MORNING**

24

"MOSCOW DEFENDER'S SONG" by THE RED ARMY CHOIR, plays.

A CELL DOOR OPENS. A THIN MAN, dressed in LIGHT WINTER CLOTHING, makes his way to the door. The CHAINS OF THE RUSTY LEG SHACKLES that bind his ankles scrape along the cold, dirty floor. The MAN EMERGES FROM THE DARKENED CELL. A SLIVER OF LIGHT REVEALS THE MAN'S FACE: JIM HOPPER.

\*

\*

25

**EXT. KAMCHATKA PRISON - WALKWAY - MORNING**

25

HEAVY SNOW dusts BARBED WIRE FENCES that line the walkways. GROUPS OF PRISONERS, closely monitored by ARMED GUARDS, make their way along a well-worn snowy path.

DMITRI ANTONOV walks beside Hopper. They quietly discuss the plan.

DMITRI

Head west, through the forest. You will see a church with a gray roof. Wait inside. Yuri will meet you there.

HOPPER

So you heard from her?

DMITRI

They arrived last night. They're meeting Yuri soon. If all goes well, by tomorrow night you're home. Eating Enzo's with your sexy woman.

HOPPER

She's not my woman.

DMITRI

Of course not. She saves your life because of friendship.

We're getting close to the check point.

26

**EXT. KAMCHATKA PRISON - COVERED WALKWAY - MORNING**

26

PRISONERS approach a CHECK POINT.

DMITRI

Look, American, do not put too much hope into this dream. I have thought long about this, and I give you odds of success fifty-to-one.

Hopper shows NO EMOTION.

\*

DMITRI (CONT'D)

You don't even seem nervous, American. I'm impressed. You're a cool cat. Like Steve McQueen! The Cooler King! Yeah?

\*

(CONTINUED)

HOPPER  
Let's hope not.

DMITRI  
Of course not, because Cooler King  
went back to cooler. So, you must  
be better than McQueen today.  
(beat)  
I change mind. Now I give you odds  
a-hundred-to-one.

Dmitri spots the MEAN GUARD at the CHECK POINT. He EYEBALLS  
Dmitri and Hopper.

DMITRI (CONT'D)  
Shit. Our nosy friend again.  
(to Hopper)  
Where do you want it?

HOPPER  
Just not my face.

*Time to cause a scene.*

DMITRI  
Of course not. Must be pretty for  
your woman.

HOPPER  
(gets in Dmitri's face)  
She's not my woman.

Dmitri shoves Hopper; he falls.

DMITRI  
(in Russian)  
Get up! Come on!

A SWIFT KICK IN THE BACKSIDE "helps" Hopper get to his feet  
quicker.

Hopper stumbles to a CONCRETE BLOCK where a GUARD checks LEG  
SHACKLES. The PAIN is nearly unbearable. But it fades  
quickly. Hopper steps off the block. He walks through the  
gate, and Dmitri follows. The MEAN GUARD EYEBALLS both Dmitri  
and Hopper. \*

28      **INT. LENORA HOME - LIVING ROOM - DAY**

28

AGENTS WALLACE and HARMON have made themselves comfortable. Wallace sits in an EASY-CHAIR, while Harmon sits comfortably on the COUCH. They watch GOLF ON TELEVISION. JONATHAN walks in and heads to the KITCHEN.

HARMON  
Where you goin'?

Jonathan stops; *he expected this.*

JONATHAN  
I'm just getting something to drink. Is that allowed, or, how does this house arrest work?

WALLACE  
You're not under arrest.

JONATHAN  
Right. No, you're here to protect us.

29      **INT. LENORA HOME - KITCHEN - DAY**

29

JONATHAN turns and COMES INTO THE KITCHEN. Heads to the FRIDGE.

JONATHAN  
(mutters)  
And watch TV apparently.

Jonathan grabs a SODA from the fridge. A PHOTO OF HE AND NANCY on the fridge door catches his attention. Jonathan stares longingly at the CHEERFUL COUPLE in the photo. Better days. Happier days.

\*  
\*

With a RESIGNED SIGH, Jonathan takes a half step away until he spots a SURFER BOY PIZZA COUPON stuck to the fridge door. He pauses for a BEAT, and then takes a closer look at the coupon.

30      **INT. LENORA HOME - JONATHAN'S ROOM - DAY**

30

WILL paces. MIKE sits on the edge of a BED. HE STARES at the NOTE ELEVEN LEFT FOR HIM.

Dear Mike, I have gone to become a superhero again. From, El.

From, El.

\*

(CONTINUED)

WILL

I don't think they've thought this through. If this goes on for a month, or months, and people can't get a hold of us, they're gonna totally freak out. Meanwhile my mom's probably having a panic attack already. And what about Hawkins? That lady's supposed to just keep it contained? Like you can contain any of this without El.

WILL (CONT'D)

MIKE

I mean --

Yeah.

WILL (CONT'D)

If you keep staring at that, it's not gonna change.

MIKE

Yeah. Yeah, you're right.

He CRUMPLES THE LETTER, and then THROWS IT IN THE TRASH CAN.  
Will sits next to Mike.

MIKE (CONT'D)

Before the cops came, me and El, we had a bad fight. We never fight. I mean, we fought before, but just, like, silly fights. Stupid fights. But, I dunno, this one just felt more adult. It felt more real. Like, a fight you can't come back from. Maybe I should've said something, and if I would've said that thing, then maybe she'd want me there with her, wherever she is.

WILL

Look, Mike. You're gonna see her again, and whatever you didn't say, you can say it to her then. Okay?

MIKE

WILL (CONT'D)

Yeah. Yeah.

She's gonna be okay.

WILL (CONT'D)

She's not in Hawkins. That's what we should be worrying about.

MIKE

You don't trust Owens?

(CONTINUED)

WILL

No. No, I mean... he's been good to us and good to El, but he wasn't able to protect me. That was you guys who saved me. That was you guys.

MIKE

Looks like it's gonna be up to us again.

WILL

It always is, isn't it?

Mike and Will share a smile and a chuckle.

JONATHAN (O.C.)

Which is why we can't stay here.

JONATHAN comes in the room. He carries the SURFER BOY PIZZA COUPON. He sits in a DESK CHAIR opposite the boys.

JONATHAN (CONT'D)

Listen. Let's assume these friends of Owens are telling the truth. We can't call Hawkins without alerting the military, putting El in danger. Fine. Then we'll just go to them.

MIKE

(agreeable)  
Go to Hawkins.

WILL

(incredulously)  
How?

JONATHAN

What are you worried about? Ponch and Jon out there. They're half-asleep right now watching golf.

WILL

Jonathan, we don't have a car or money.

\*

JONATHAN

Then we'll hail ourselves a ride.  
(shows the COUPON)  
A cheap one.

31        **INT. LENORA HOME - LIVING ROOM - DAY**

31

MIKE and WILL descend the stairs from Jonathan's room.  
WALLACE and HARMON are still glued to the GOLF TOURNAMENT on TV.

MIKE  
    (to Wallace)  
Excuse me, sir?

Neither Agent responds.

MIKE (CONT'D)  
Excuse me, sir!

WALLACE  
    (sigh)  
What?

WILL  
We're hungry.  
    (shows the COUPON)

WALLACE  
    (to Harmon)  
I could eat.

Agent Harmon reaches for the CORDLESS PHONE.

32        **INT. SURFER BOY PIZZA - KITCHEN - DAY**

32

It's a BUSY day. About SIX SURFER BOYS/GIRLS. MAKE PIES;  
SERVE CUTOMERS.

PHONE RINGS. ARGYLE answers.

ARGYLE  
Surf's up. Surfer Boy Pizza, this  
is Argyle speaking. We make  
everything fresh here at Surfer Boy  
except for our pineapple, which  
comes from a can. But I still  
highly recommend slapping some  
juicy pineapple on your pie. Oh,  
fruit on your pizza's gnarly, you  
say? Well, I say try before you  
deny.  
    (beat)  
Hello?

HARMON, HOLDS THE RECEIVER away from his ear with a DUMBBFOUNDED LOOK.

LUCAS, STEVE, and DUSTIN are sitting on the COUCH across the room. They quietly watch Max. Max angles her head to the Boys.

\*

MAX  
How you think your eyes boring into  
the back of my head is protecting  
me from Vecna, I don't know.

\*

Max has TEN ENVELOPES in her hand. She hands each of the boys their PERSONALLY ADDRESSED LETTER.

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MAX  
(to Lucas)  
And give these to Mike, El, and  
Will. If you can ever get a hold of  
them again.

The boys are BEWILDERED as they look over the envelopes.  
Dustin peeks inside his.

\*  
\*

MAX (CONT'D)  
What are you doing? Don't open them  
now.

DUSTIN  
I'm sorry. What is this?

MAX  
(haltingly)  
It's a fail safe. For after. If  
things don't work out.

LUCAS  
Wait. Max, things are gonna work  
out.

MAX  
(angrily)  
No! No, I don't need you to  
reassure me and tell me it's all  
gonna work out. Because people have  
been telling me that my entire life  
and it's almost never true. It's  
never true.  
(reflectively)  
Of course this asshole curses me. I  
should've seen that one coming.

The boys are speechless. Max AVOIDS EYE CONTACT WITH LUCAS.

Max walks to the D&D TABLE and picks up a WALKIE-TALKIE.

MAX (CONT'D)  
If we go to East Hawkins, will this  
reach Pennhurst?

DUSTIN  
Of course. Yeah

STEVE  
Wait, why are we talking  
about East Hawkins?

Max EYEBALLS Steve. It takes a BEAT before Steve understands  
why.

(CONTINUED)

35

CONTINUED:

35

STEVE (CONT'D)

No. No way.

No!

36

**EXT. WHEELER HOME - DRIVEWAY - DAY**

36

MAX walks down the driveway to STEVE'S CAR. STEVE falls behind, but catches up. LUCAS and DUSTIN are not far behind Steve.

\*

STEVE

Max, Max! Seriously. Seriously, I'm not joking. I'm not driving you anywhere.

MAX

If you think I'm going to spend what is likely the last day of my life in the armpit that is Mike Wheeler's basement, then you're out of your mind. Either take me where I need to go, or tie me down, which is technically kidnapping of a minor.

37

**EXT. WHEELER HOME - STEVE'S CAR - MAPLE STREET - DAY**

37

They've now reached Steve's BELOVED BMW.

MAX

And if I live to see another day, Steve, I swear to God, I will prosecute.

Max TRIES TO OPEN THE BACK DOOR to Steve's car. It's LOCKED.

MAX (CONT'D)

Open the door.

STEVE

Ah, no.

MAX

I know a good lawyer.

It's a standoff. *It's not a joke.* Steve finally relents and unlocks the doors.

STEVE

Henderson, that super walkie of yours better reach Pennhurst.

(CONTINUED)

37 CONTINUED:

37

Steve, Lucas, and Dustin get in the car. Dustin sits shotgun.  
But MAX HESITATES.

TICK. TOCK. CHIME (x1).

\*

Max glances over her shoulder. She looks beyond the CHAIN-  
LINK FENCE TO THE FOREST. *She's being watched.*

\*

TICK. TOCK. CHIME (x2).

\*

TICK. TOCK. CHIME (x3).

\*

Max shakes it off, and then gets into Steve's car.

38 EXT. PENNHURST MENTAL HOSPITAL - FRONT GATE - DAY

38

The WHEELER WAGON. NANCY drives, ROBIN sits shotgun. The car  
rides past the OMINOUS-LOOKING MASSIVE STONE BUILDINGS. They  
pass beneath a WROUGHT IRON SIGN: PENNHURST MENTAL HOSPITAL.

39 EXT. PENNHURST - ENTRANCE - DAY

39

NANCY and ROBIN get out of the WHEELER WAGON and make their  
way to the front entrance. Nancy is more than comfortable in  
her formal business attire. Robin, however, is way out of her  
league. She stumbles in the SATIN HEALS. She WALKS LIKE A  
CHAFED MARATHONER.

\*

ROBIN

I can't breath in this thing. And  
I'm itchy. I'm itching all over.

NANCY

It's not all about comfort. We're  
academics.

ROBIN

(off her pastel-colored,  
frilly outfit)

Who are evidently coming straight  
from Easter brunch. Also, this bra  
that you gave me is really pinching  
my boobs.

NANCY

Okay, could you just let me do the  
talking? If that's even possible?

ROBIN

It's not only possible, it's  
inevitable. Because shortly I'll be  
dead from strangulation.

40

**INT. PENNHURST - DIRECTOR HATCH'S OFFICE - DAY**

40

ANTHONY HATCH (60s) sits at a scholarly desk. He examines RUTH'S and ROSE'S C.V. NANCY and ROBIN sit opposite Hatch. Robin is FIDGETY, but not because of nerves. *This damn dress.* \*

DIRECTOR HATCH  
Three-point-nine GPAs. Both of you.  
Impressive.

NANCY  
(hands Hatch a document)  
And this is a recommendation from  
Professor Brantley.

DIRECTOR HATCH  
Ah! I know Larry. Quite well  
actually.

Nancy and Robin nervously look at each other. \*

DIRECTOR HATCH (CONT'D)  
Well, you know what they say --  
(hands document back)  
"Those who can't do, teach."

Nancy and Robin have an UNCOMFORTABLE CHUCKLE.

NANCY  
That's why we're here. I mean, we  
can only learn so much in a  
classroom.

DIRECTOR HATCH  
Mmm. And I'm sympathetic to your  
struggle, truly. But there's a  
protocol to visiting a patient like  
Victor. You have to put in a  
request. And then you have to  
undergo a screening process, at  
which point the board will make a  
decision.

And with that, Hatch slides RUTH'S and ROSE'S DUO-TANGS  
across the desk to Nancy and Robin.

DIRECTOR HATCH (CONT'D)  
(condescendingly)  
I can see you're disappointed. But  
I'm more than happy to give you a  
tour of our facility. Perhaps you  
can even speak to some patients in  
our low-security wing!

(CONTINUED)

NANCY  
(haltingly)  
We would love that. It's just that,  
our thesis is due next month.

DIRECTOR HATCH  
(chauvinistically)  
And you're out of time. Whose fault  
is that?

Robin eyeballs Hatch.

\*

NANCY  
Ours. Absolutely. And I do  
apologize --

ROBIN  
Don't apologize, Ruth. Screw that.  
(to Hatch)  
The fact is, we did put in a  
request months ago and we were  
denied. And then we reapplied and  
were denied again. And coming here  
was our last-ditch effort to save  
our thesis. And I really...  
(to Nancy)  
Ruth, I can't breath in this thing!

NANCY  
Well, Rose, maybe you'd like to go  
outside and get some air.

Robin stands up.

ROBIN  
Maybe I should, Ruth! Because I'm  
starting to think this whole thing  
is a colossal mistake. I'm breaking  
out in a rash. My boobs hurt. And  
I'll tell you the truth, Anthony.  
May I call you Anthony? These  
aren't my clothes. I borrowed them  
because I wanted you to take us  
seriously. Because nobody takes  
girls seriously in this field. They  
just don't. We don't look the part,  
or whatever. But can I tell you a  
story, Tony? 1978, I was at summer  
camp.  
(heartfelt)  
And my counselor Drew told me and  
everyone in Cabin C the true story  
of the Victor Creel Massacre. And  
little Petey McHew --  
(MORE)

(CONTINUED)

ROBIN (CONT'D)  
(to Nancy)  
You know Petey, right, Ruth.

NANCY  
Uhm, yeah, of course.

ROBIN  
Yeah, little Petey McHew started sobbing right there on the spot. Full-on hyperventilating. And all the other campers couldn't sleep for weeks. I couldn't sleep either, but not because I was scared. Because I was obsessed with the question, "What would drive a human being to commit such unimaginable acts?"

Nancy's not buying it. Hatch seems... inspired? Annoyed? It's hard to tell, actually.

ROBIN (CONT'D)  
Other kids wanted to be astronauts, basketball players, rock stars. But I wanted to be you! I wanted to be you! So, forgive me if I'll now try anything in my power, including wearing this ridiculous outfit, if I might get to speak to the man that ignited my passion and learn a little bit more about how his twisted, but let's face it, totally fascinating mind works. So, yes, we don't have the official paperwork, but don't tell me that cry-baby Petey McHew wouldn't have gotten an audience with Victor in a matter of moments if he'd asked politely. Because you and I both know that he would.

Director Hatch leans back in his BIG LEATHER CHAIR. STONE-FACED.

ROBIN (CONT'D)  
So. Ten minutes with Victor. That's all I ask.

\*

HATCH'S OFFICE DOOR SWINGS OPEN. Out he comes. NANCY and ROBIN follow closely behind. Hatch checks his watch and then addresses his SECRETARY.

(CONTINUED)

41 CONTINUED:

41

DIRECTOR HATCH  
I'm back in thirty.

Nancy and Robin glance at each other and smile proudly.

42 **EXT. YURI'S FISH N' FLY, ALASKA - DAY**

42

YURI'S FISH N' FLY is an AIRCRAFT HANGAR surrounded by TUNDRA, a PRIVATE RUNWAY, and SHIPPING CRATES. Miles from civilization.

A CAR ARRIVES: JOYCE and MURRAY. They park near a WEATHERED BIPLANE and step out. Murray carries a BAG OF CASH. They walk to the HANGER.

MURRAY  
If things go sideways, I should mention I'm now a black belt in karate.

43 **INT. YURI'S FISH N' FLY, ALASKA - DAY**

43

\*

MURRAY and JOYCE invite themselves in. The HANGAR DOORS are wide open.

MURRAY  
Hello?

JOYCE  
Hello?

A BROKEN-DOWN AIRPLANE sits abandoned and off to one side of the hangar. There's a SMALL ENCLOSED OFFICE on the other side OF THE LARGE SPACE. MECHANIC'S TOOLBOXES are scattered about. A PSEUDO SITTING ROOM WITH A COUCH, CHAIRS AND A TABLE take up space in the middle of the hangar. \*

Murray and Joyce stand at the threshold. We can see the WEATHERED BIPLANE behind Murray and Joyce.

A BRIGHT FLASH and a CRACKLE OF ELECTRICITY from within the biplane force Murray and Joyce to turn their attention to the OPENED SIDE DOOR of the biplane behind them.

We HEAR FOOTSTEPS approach. They ECHO THROUGHOUT THE FUSELAGE of the aircraft. A MAN wearing a WELDING MASK peers through the open door. He lifts the mask. \*

MAN  
Who are you?

His RUSSIAN ACCENT is heavy.

(CONTINUED)

JOYCE  
We're looking for Yuri.

MAN  
Why do you need to see Yuri?

MURRAY  
That's actually --

JOYCE  
It's a private matter. Is  
Yuri here?

MAN  
I'm sorry.  
(steps out of the  
aircraft)  
I don't know how to tell you this.  
But, you're a day late.

JOYCE  
(shocked)  
What?

MAN  
You see, damage to this hull.

WE SEE SCRAPES ON THE OUTSIDE OF THE FUSELAGE -- STARTING  
FROM THE OPENING AND MOVING OUTWARDS. ANOTHER PANEL is WARPED  
and SCORCHED.

\*  
\*

MAN (CONT'D)  
Yuri was on sightseeing trip to see  
polar bears.  
(approaches Joyce and  
Murray; then  
dramatically)  
Then, bears got into plane. And  
pull him out of cockpit and kill  
Yuri.

JOYCE  
No!

MAN  
Yeah.  
And he love bears. They broke his  
heart. Or rather punctured it. With  
the bear claws.

The Man PANTOMIMES BEARS STRANGLING YURI. Joyce and Murray  
are horrified.

The Man breaks out in a WIDE SMILE and a WHEEZING LAUGH.

MAN (CONT'D)  
I got you! I got you good!

(CONTINUED)



43 CONTINUED:

43

Meet YURI ISMAYLOV (40s). Deceivingly affable with an odd sense of humor. Fugitive. Professional smuggler, pilot, and mechanic. Yuri is loyal only to Yuri. And American currency.

\*

YURI  
I'm Yuri. I'm Yuri!

Joyce and Murray SHARE A NERVOUS CHUCKLE.

YURI (CONT'D)  
You must be Joycey?

JOYCE  
Just Joyce.

YURI  
(to Murray)  
And you are?

MURRAY  
Murray.

YURI  
Murray!? Yuri, Murray, Yuri,  
Murray. We rhyme!

44 INT. YURI'S FISH N' FLY, ALASKA - SITTING ROOM - DAY

44

MURRAY sets a BAG OF CASH down on a nearby TABLE. He UNZIPS the bag. It's FULL OF AMERICAN CURRENCY.

MURRAY  
Forty thousand American dollars, as  
promised.

Yuri leans over the bag and DEEPLY INHALES.

YURI  
I love the smell of cash in the  
morning.

Yuri sits on a CHAIR opposite the bag of cash.

YURI (CONT'D)  
I hope you do not mind if I count?  
You two seem very nice, very  
trustworthy people.  
(seriously)  
But so did my brother. Before he  
stole my wife!

BEAT.

(CONTINUED)

44 CONTINUED:

44

Yuri breaks out in a WHEEZY LAUGH.

YURI (CONT'D)  
Please, have some coffee. Still  
hot. This could be a while.

Yuri DUMPS THE CASH ONTO A TABLE while Joyce and Murry  
SHUFFLE OVER TO THE COFFEE MACHINE nearby.

45 **EXT. KAMCHATKA WORK CAMP - DAY**

45

DOZENS OF PRISONERS hammer railroad spikes into ties. HOPPER  
among them, with a SPIKE MAUL. Beside Hopper is his new  
*friend*, the STRONG PRISONER.

Nearby, the MEAN GUARD hassles a LAZY PRISONER. With the  
Guard's attention averted, Hopper glances over his shoulder:  
DMITRI ANTONOV SMOKES A CIGARETTE a short distance away;  
partially hidden beside a stack of RAIL TIES. Hopper and  
Dmitri LOCK EYES. *It's time.*

\*

Hopper places the SPIKE MAUL HEAD under a gap between the  
IRON RAIL and the frozen-solid ground. Then, with the full  
weight of his body, Hopper pushes against the WOODEN HANDLE.

SNAP!

The handle BREAKS FREE, only a few inches from the HEAD OF  
THE TOOL. With the BROKEN HANDLE in hand, HOPPER SHUFFLES TO  
A NEARBY TOOL SHED.

STRONG PRISONER  
(in Russian)  
Crazy American.

46 **EXT. KAMCHATKA WORK CAMP - STACK OF RAIL TIES - CONTINUOUS** 46

From his position, DMITRI WATCHES.

47 **EXT. KAMCHATKA WORK CAMP - TOOL SHED - CONTINUOUS**

47

Still SHACKLED AT THE ANKLES, Hopper shuffles to the TOOL  
SHED. A YOUNG GUARD stops him.

YOUNG GUARD  
(shouting; in Russian)  
Get back! Get back! Get back!

The GUARD IS ARMED with enough firepower to make Hopper take  
TWO STEPS BACK submissively.

(CONTINUED)

47 CONTINUED:

47

HOPPER

Okay. Okay.

(in broken Russian)

Broken. Broken. Cannot work.

Mixed between BROKEN RUSSIAN and SPOT-ON DRAMATIZATIONS, Hopper convinces the Young Guard to fetch a new SPIKE MAUL from the TOOL SHED.

YOUNG GUARD

(in Russian)

Stay here!

The Guard TURNS HIS BACK TO HOPPER, and then walks into the TOOL SHED. Hopper glances around, and then quietly follows the oblivious guard.

48 INT. KAMCHATKA WORK CAMP - TOOL SHED - DAY

48

The YOUNG GUARD reaches to a BOX FULL OF TOOLS. He grabs a SPIKE MAUL. And then turns to --

CRACK!

HOPPER slugs the Young Guard with the BROKEN HANDLE.

49 EXT. KAMCHATKA WORK CAMP - DAY

49

The STRONG PRISONER continues work detail. The MEAN GUARD notices Hopper is gone.

MEAN GUARD

(yells; in Russian)

Where is the American?!

The Strong Prisoner SHRUGS, and then continues to HAMMER. The Mean Guard then takes notice of the BROKEN SPIKE MAUL, which is still JAMMED BETWEEN THE RAIL AND THE GROUND.

The Mean Guard then turns his attention to the TOOL SHED; the DOOR to which is SLIGHTLY AJAR.

50 INT. KAMCHATKA WORK CAMP - TOOL SHED - DAY

50

HOPPER removes his BOOTS; no SOCKS. FEET RED, BRUISED, BLOODIED. Hopper STRUGGLES to REMOVE THE LEG SHACKLES. The PAIN nearly unbearable as Hopper tries to slide the SHACKLE OVER HIS MUSHY, fractured LEFT ANKLE.

\*

The MEAN GUARD quickly makes his way toward the TOOL SHED; the AK47 he carries: AT THE READY.

DMITRI watches with concern.

HOPPER slides the LEFT ANKLE SHACKLE off. Then, he works on the RIGHT SHACKLE. Hopper's back is TURNED TO THE DOOR.

The RIGHT ANKLE SHACKLE slides off. But the Guard's AK47 is RAISED and POINTED squarely at HOPPER'S BACK. HOPPER FREEZES.

Hopper doesn't move.

Hopper RISES... holding the ANKLE SHACKLES. His back still  
TURNED TO THE GUARD.

Hopper does nothing. The Mean Guard FORCEFULLY SHOVS THE BARREL OF THE AK47 INTO HOPPER'S BACK.

(CONTINUED)

53 CONTINUED:

53

IN ONE MOTION: HOPPER SLOWLY RAISES HIS HANDS TO HIS CHEST, SPINS, AND SMASHES THE MEAN GUARD ACROSS THE FACE WITH THE IRON LEG SHACKLES.

\*

Mean Guard DOESN'T FALL. He FIGHTS BACK. The WELL TRAINED OFFICER puts up a good fight.

54 **EXT. KAMCHATKA WORK CAMP - STACK OF RAIL TIES - DAY**

54

Dmitri EYEBALLS the TOOL SHED. We can HEAR THE FAINT SOUNDS OF A STRUGGLE coming from the SHED.

55 **INT. KAMCHATKA WORK CAMP - TOOL SHED - DAY**

55

The FIGHT CONTINUES. The AK47 FALLS TO THE GROUND. The momentum goes back and forth: both men TAKE PUNCHES and DELIVER PUNCHES. The Mean Guard is a worthy opponent. The Mean Guard HITS HOPPER WITH AN IRON BAR, briefly stunning him. It's then that the Mean Guard goes for the AK47.

\*

\*

FROM BEHIND, HOPPER WRAPS A CHAIN AROUND THE GUARD'S NECK. The GUARD REFLEXIVELY FIRES THE AK47 AS HOPPER PULLS THE CHAIN TIGHT.

\*

56 **EXT. KAMCHATKA WORK CAMP - DAY**

56

THE SHOTS ECHO THROUGHOUT THE CAMP. SEVERAL GUARDS RUSH THE SHED. ROUNDS puncture holes in the roof of the shed.

\*

57 **INT. KAMCHATKA WORK CAMP - TOOL SHED - DAY**

57

Hopper THROWS THE GUARD onto a TABLE, then DRAGS HIM TO THE EDGE. With the CHAIN STILL WRAPPED AROUND THE GUARD'S NECK, HOPPER DROPS to his knees, SNAPPING THE GUARD'S NECK.

We can HEAR clamor outside of the shed. The GUARDS are close. Hopper visually scans the room. His eyes fall to a SMALL BOX on a nearby bench: динамит. DYNAMITE.

58 **EXT. KAMCHATKA WORK CAMP - TOOL SHED - DAY**

58

THREE GUARDS rush the SHED. The door is BLOCKED from the inside.

59 **INT. KAMCHATKA WORK CAMP - TOOL SHED - DAY**

59

A HEAVY TABLE blocks the door.

(CONTINUED)

59 CONTINUED:

59

GUARD (O.S.)  
(in Russian)  
Open up!

60 **EXT. KAMCHATKA WORK CAMP - TOOL SHED - DAY**

60

GUARD #2  
(in Russian)  
Keep pushing! Hurry!

CAMERA CRANES UP TO: HOPPER climbs through A CUT-OUT in the ROOF OF THE TOOL SHED. He slides to the EDGE OF THE ROOF at the BACK OF THE SHED, and then jumps. Hopper's feet are BARE. The SNOW IS THICK.

61 **INT. KAMCHATKA WORK CAMP - TOOL SHED - DAY**

61

THREE GUARDS gain access to the SHED. They see the LIFELESS BODIES of the MEAN GUARD and the YOUNG GUARD. But what catches their attention is a STICK OF DYNAMITE. ITS FUSE BURNS DOWN QUICKLY, right next to the FULL BOX OF DYNAMITE.

GUARD  
(in Russian)  
Run!

62 **EXT. KAMCHATKA WORK CAMP - BEHIND TOOL SHED - DAY**

62

Hopper runs as fast as he can to a NEARBY SNOW MACHINE.

63 **EXT. KAMCHATKA WORK CAMP - TOOL SHED - DAY**

63

\*

A MASSIVE EXPLOSION blows the TOOL SHED TO SMITHEREENS, and along with it: SEVERAL GUARDS.

64 **EXT. KAMCHATKA WORK CAMP - BEHIND TOOL SHED - DAY**

64

\*

Hopper DUCKS AND COVERS as DEBRIS flies through the air.

65 **EXT. KAMCHATKA WORK CAMP - DAY**

65

\*

OTHER GUARDS rush to the aid of their FALLEN COMRADES.

GUARD #4  
(re: Hopper; in Russian)  
There! There!

66 EXT. KAMCHATKA WORK CAMP - SNOW MACHINE - DAY 66 \*

Hopper jumps on a SNOW MACHINE. DMITRI conveniently left the KEYS IN THE IGNITION. He STARTS THE MACHINE, THROTTLES, and tears up a snowy embankment.

GUARD #4  
(in Russian)  
We can't let him get to the tree  
line.

THE GUARD OPENS FIRE on Hopper. THREE MORE GUARDS ALSO OPEN FIRE.

67 EXT. KAMCHATKA WORK CAMP - HILL - DAY 67 \*

On the SNOW MACHINE, Hopper races it up the steep hill; quickly moving toward the tree line at the top. AK47 ROUNDS whiz by.

68 EXT. KAMCHATKA WORK CAMP - DAY 68 \*

Hopper disappears from site. The GUARDS CEASE FIRE. DOZENS OF PRISONERS CHEER.

69 EXT. KAMCHATKA WORK CAMP - STACK OF RAIL TIES - DAY 69 \*

DMITRI can't believe it. *He did it.*

DMITRI  
A hundred-to-one. Son of a bitch.

70 EXT. HAWKINS - FORESTED ROAD - DAY 70

STEVE'S BMW races PAST THE CAMERA.

71 INT. STEVE'S CAR - BACK SEAT - DAY 71

STEVE driving. DUSTIN sits shotgun. LUCAS and MAX in the back. Lucas CONTEMPLATIVELY holds the ENVELOPE MAX GAVE HIM. He GLANCES OVER TO MAX, looking for *something. Anything.* But Max stares off into space. No acknowledgement. No reaction. \*

72 EXT. HAWKINS - TRAILER PARK - MAX'S HOME - DAY 72

STEVE'S CAR arrives and stops outside Max's home.

73 I/E. STEVE'S CAR - MAX'S HOME - DAY

73

STEVE  
This better be fast, Mayfield.

MAX  
Twenty-seconds.

Max gets out of the car and quickly walks to her home.

STEVE  
(to Dustin; re: walkie)  
That thing's got batteries in it,  
right?

*What a stupid question.*

\*

DUSTIN  
I'm not even gonna answer that.

BEAT.

DUSTIN (CONT'D) STEVE  
Yes, it has batteries. Yeah. I got it.

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

74

MAX PLACES FOUR ENVELOPES ON A TABLE: DAD. GRANNY. UNCLE  
JACK. MOM.

Max grabs a KNAPSACK and heads for the front door. She stops momentarily and looks out a window. Her MOM, SUSAN HARGROVE, is IN THE BACK YARD. SHE HANGS LAUNDRY ON A CLOTHES LINE.

75 EXT. MAX'S HOME - BACK YARD - DAY

75

MAX  
Mom.

SUSAN  
Hey, sweetie. I thought you were  
with your friends today.

MAX  
Yeah, I was. I am.  
Shouldn't you be at work?

SUSAN  
Oh, Mr. Bradley let me off early.  
So, I'm just catching up on some  
chores.

(CONTINUED)



MAX

Um, I left some letters inside. For you, and Granny, and Uncle Jack. And Dad. If you can find him.

SUSAN

Letters? I don't understand.

MAX

I just. You know, with all the murders and everything. I know it's stupid, but I started to think, "What if something happens to me?"

SUSAN

Max, baby, nothing is going to happen to you.

MAX

I know, but if it did. There's so many things that I want to say, that I need to say -- Promise you'll give the letters out?

SUSAN

Max, you're scaring me.

MAX

I'm not trying to scare you.

SUSAN (CONT'D)

Is something going on, Maxine?

MAX (CONT'D)

No.

SUSAN

Is it, baby?

MAX

(unconvincingly)

No. No, you're right. I'm sure I'll be fine. I'm being silly.

SUSAN

Max.

(embraces Max)

Sweetie. It's okay. Nothing's going to happen, baby. I promise.

A DARK CLOUD FORMS OVERHEAD. SUSAN'S VOICE BECOMES DEEPER, COLDER. Day turns to night.

SUSAN (CONT'D)

Nothing you don't deserve.

(CONTINUED)

75 CONTINUED:

75

Still embraced by her mom, Max looks to the DARK SKY.

76 **EXT. MAX'S HOME - BACK YARD - MAX'S MINDSCAPE**

76

Max looks to the LAUNDRY. IT'S COVERED IN BLOOD. SUSAN HUGS MAX TIGHTER.

\*

*TICK, TOCK.*

\*

MAX  
Mom, let go of me.  
(forcefully)  
Mom, let go!

VECNA'S CLAWED HAND RAISES UP AND STROKE MAX'S HAIR. Susan has TRANSFORMED INTO VECNA.

VECNA  
Maxine. You think some letters are going to make things right?

CRASH TO:

PENDULUM SWINGS.

BACK TO:

**EXT. MAX'S HOME - BACK YARD - MAX'S MINDSCAPE**

\*

VECNA  
You've broken everything.

Max pulls away. She's now FACE-TO-FACE with Vecna.

CRASH TO:

PENDULUM SWINGS.

CRASH TO:

FLASHBACK: #308, MINDLFAYER KILLS BILLY; Max SCREAMS; STARCOURT MALL.

BACK TO:

**EXT. MAX'S HOME - BACK YARD - MAX'S MINDSCAPE**

\*

VECNA  
Your time is almost at an end.

CRASH TO:

(CONTINUED)

PENDULUM SWINGS.

BACK TO:

79      **EXT. MAX'S HOME - BACK YARD - MAX'S MINDSCAPE**

79

MAX

Let go!

CRASH TO:

PENDULUM SWINGS.

CRASH TO:

80      **EXT. MAX'S HOME - BACK YARD - DAY**

80

Max falls back. Everything is NORMAL. SUN SHINES. A SLIGHT  
BREEZE blows. BLOODLESS LAUNDRY hangs from the line. But  
SUSAN is nowhere. Max is ALONE.

\*

81      **EXT. MAX'S HOME - FRONT YARD - DAY**

81

MAX, visibly shaken, quickly walks to Steve's car. The BOYS  
are standing around, outside the vehicle.

STEVE

Hey, that was longer than twenty-  
seconds.

Max WALKS PAST. They all NOTICE HER DEMEANOR.

STEVE (CONT'D)

Hey, whoa. You all right?

Max gets in the back seat.

MAX

I'm fine. Just drive.

LUCAS

Did something happen?

MAX

(avoids eye contact)  
Can we please just go?

82      **EXT. PENNHURST - GARDENS - DAY**

82

DOZENS OF PATIENTS mill about. GUARDS and ORDERLIES and NURSES are plentiful.

DIRECTOR HATCH, NANCY, and ROBIN emerge from the building and walk through the gardens.

DIRECTOR HATCH  
And these are our gardens.  
Beautiful, aren't they?

A CREEPY PATIENT (male, 60s) STROKES A SHRUB, as if one would pet their dog or cat. The troubled man throws the girls a CREEPY SMILE as they and Hatch walk past.

DIRECTOR HATCH (CONT'D)  
We allow them two hours of outside time a day.

ROBIN  
Can't they just escape?

DIRECTOR HATCH  
They could. But the vast majority choose to be here. They like it here.

83      **INT. PENNHURST - LISTENING ROOM - DAY**

83

MEANT TO BE ONE STEADI-CAM SHOT AS WE FOLLOW:

A NURSE (female, 30s) sits at a DESK. A PATIENT (male, 50s) SIGNS OUT A PAIR OF HEADPHONES from the NURSE. Beside the Nurse: A RECORD PLAYER spins a pleasant and calming PIANO CONCERTO. IT PLAYS in the background as DIRECTOR HATCH continues his tour with NANCY and ROBIN. HUSHED VOICES.

DIRECTOR HATCH  
This is one of our more popular areas. The Listening Room. We found that music has a particular calming effect on the broken mind.

\*

*SOMETHING ISN'T RIGHT.* Hatch senses it immediately. *There it is:* A DISCARDED CANDY WRAPPER on a STEREO SPEAKER. Without interruption or disruption, Hatch picks up the wrapper and carries on. Hatch does, however, SHOOT THE NURSE A LOOK.

DIRECTOR HATCH (CONT'D)  
The right song --

(CONTINUED)

83

CONTINUED:

83

WE PASS BY A GROUP OF PATIENTS receiving MEDICATION from a NURSE: A male PATIENT (30s): recently LOBOTOMIZED; a BLACK WOMAN (30s): her hair and clothes unkempt, her hands FISTED AND TENSE. A TALL, HEAVY-SET MAN (60s) STARES AT A SPOT ON THE CEILING that only he can see.

\*

\*

DIRECTOR HATCH (CONT'D)  
-- particularly one which holds  
some personal meaning, can prove a  
salient stimulus. But there are  
those who are... beyond a cure.

84

**INT. PENNHURST BASEMENT - CRIMINAL WARD ANTEROOM - DAY**

84

HATCH, NANCY and ROBIN DESCEND A FLIGHT OF STAIRS.

NANCY  
Doctor Hatch. Do you think it might  
be possible for us to speak to  
Victor... alone?

They stop at a LOCKED DOOR. It leads to the MAXIMUM SECURITY WING. PENNHURST GUARD #1 (male, overweight, 60s) readies the KEYS.

DIRECTOR HATCH  
Alone?

ROBIN  
I think that we would just love the  
challenge of speaking with Victor  
without the safety net of an expert  
such as yourself. Then we could  
really rub it in Professor  
Bradley's face when we get back to -  
-

DIRECTOR HATCH  
Professor Bradley? I don't believe  
I know a Professor Bradley.

NANCY  
Brantley. She meant to say  
Brantley.

ROBIN  
Didn't I say Brantley? What did I  
say?  
(chuckles)  
Sorry, silly me. Words, letters.  
Guess I'm just nervous. I mean  
excited.

(MORE)

(CONTINUED)

84

CONTINUED:

84

ROBIN (CONT'D)

So excited to speak with Victor.  
Preferably, as she said, alone?

BEAT. Then, Hatch's stone-cold POKER FACE relaxes. \*

DIRECTOR HATCH

Yes. Why not? You've got me in a  
rebellious mood. \*

The GIRLS share a nervous chuckle.

DIRECTOR HATCH (CONT'D)

And there's something rather urgent  
I need to check on anyway, so...  
Sure.

Hatch turns to PENNHURST GUARD #1. \*

DIRECTOR HATCH (CONT'D)

Keep a close eye on them.

Hatch turns to face Nancy and Robin, SMILES POLITELY, and  
then walks past the girls and ASCENDS THE STAIRS NOT LOOKING  
BACK as:

NANCY

Thank you so much.

ROBIN

Thank you Doctor Hatch.

85

**INT. PENNHURST - CRIMINAL WARD - MAX. SECURITY WING - DAY 85**

PENNHURST GUARD #1 UNLOCKS A DOOR to the MAXIMUM SECURITY  
WING. Then he UNLOCKS AN IRON-BARRED DOOR and slides it open. \*  
With a look and feel similar to that of when CLARICE STARLING \*  
meets DR. HANNIBAL LECTER in THE SILENCE OF THE LAMBS (1991). \*  
The Guard LEADS NANCY and ROBIN down the BLOCK. He gives \*  
explicit instructions.

PENNHURST GUARD #1

Do not startle him.

Individual cells line one side of the block. THE WALLS ARE \*  
MADE OF STONE. IT'S COLD. DIMLY LIT. Each cell holds a \*  
PSYCHOPATHIC CRIMINAL MONSTER... the human kind.

PENNHURST GUARD #1 (CONT'D)

Do not touch him. Do not pass him  
anything. Stand five-feet away from  
the bars at all times. Is that  
clear?

(CONTINUED)

85

CONTINUED:

85

As they pass each cell: Nancy WATCHES WITH MORBID CURIOSITY, FEAR, ANXIETY.

NANCY

Yes, sir.

ROBIN

Yes, sir.

The Guard removes a WOODEN BATON from his service belt.

86

**INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**

86

\*

The GUARD runs the WOODEN BATON along the bars and mockingly calls out:

PENNHURST GUARD #1

Victooooooooor!

The Guard leans against the wall close to the BARS. Nancy and Robin stand FIVE-FEET AWAY, as ordered.

PENNHURST GUARD #1 (CONT'D)

Today's your luck day! You got visitors.

(eyeballs the girls)

Real pretty ones.

INSIDE: CLOSE ON: A MAN'S FINGERS as HIS DIRTY, SHARP NAILS METHODICALLY SCRATCH THE SURFACE OF A TABLE in his cell.

\*

\*

PENNHURST GUARD #1 (CONT'D)

Must be in one of his moods. Have fun.

The Guard walks away.

OUTSIDE: Looking THROUGH THE BARS, we see a MAN in the SHADOWS. His BACK TO US. He sits IN AN OLD CHAIR at a METAL TABLE against the back wall. He wears a WHITE KNITTED SWEATER, PAJAMA BOTTOMS, BROWN SLIPPERS. The CELL WALLS ARE BARE. The bed: UNMADE. A SINK and TOILET are opposite the bed.

\*

The MAN continues to SCRATCH THE SURFACE of the table. Like NAILS ON A CHALKBOARD, the noise is SPINE TINGLING.

NANCY

Victor? My name is Nancy.

SCRATCH.

\*

NANCY (CONT'D)

Nancy Wheeler.

SILENCE.

(CONTINUED)

INSIDE: WE SEE a DARKENED PROFILE of the MAN. LONG, GREASY HAIR. BUSHY BEARD.

NANCY (CONT'D)  
And this is --

ROBIN  
Robin Buckley.

SCRATCH INTENSIFIES. The man's nails have carved GROOVES into the metal table. \*

ROBIN (CONT'D)  
We have some questions.

MAN  
I don't talk to reporters. Hatch knows that.

Nancy approaches the cell bars.

SCRATCH. \*

NANCY  
We're not reporters. We're here because we believe you.

SCRATCH. \*

NANCY (CONT'D)  
And because... we need your help.

ROBIN  
Whatever killed your family. We think it's back.

SILENCE. The man's demeanor changes. SHORTNESS OF BREATH. There's a sense of PANIC and fearfulness as he slowly turns to face Nancy and Robin.

The MAN'S FACE COMES INTO THE LIGHT.

SEVERAL DEEP SCARS RUN VERTICAL FROM HIS FOREHEAD, OVER HIS EYELIDS, AND DOWN TO HIS CHEEKS. GOOEY PUSS OZZES FROM HOLES where his bright blue eyes had once been. \*

THIS IS VICTOR CREEL, aged 67.

ESTABLISHING. The SUFER BOY PIZZA VAN, Argyle at the helm. We presume that he's out making deliveries, and on his way to the Byers'. \*



88           **INT. SURFER BOY PIZZA VAN - DAY**

88

ARGYLE listens to music, and TAPS THE STEERING WHEEL in time with the 1982 smash hit: "PASS THE DUTCHIE" by MUSICAL YOUTH. A favorite of Argyle's. Not because of the music, per se, but rather for the *meaning* of the lyrics. \*

89           **INT. LENORA HOME - WILL'S ROOM - DAY**

89

WILL STUFFS CLOTHES into a KNAPSACK. MIKE comes in, carrying a FULL DUFFLE BAG AND KNAPSACK.

                  WILL  
          You're packed already?

                  MIKE  
          Yeah, I mean, I never really  
          unpacked.

Mikes drops the luggage, and then sits on the edge of a BED. \*

                  MIKE (CONT'D)  
          Thanks, by the way.

                  WILL  
          For what?

                  MIKE  
          For knocking some sense into me. I  
          was being a total self-pitying  
          idiot.

With a SLY SMILE:

                  WILL  
          I didn't say it.

                  MIKE  
          You didn't have to.

Mike smiles. Will BLUSHES, turns away. \*

                  MIKE (CONT'D)  
          Hey, also, about the last few days.

                  WILL  
          You don't have to say anything. I  
          was being a total jerk to El. I  
          deserved it.

                  MIKE  
          No. No, you didn't deserve  
          anything.

(CONTINUED)

Will turns to Mike with ANTICIPATION.

MIKE (CONT'D)  
Listen. The truth is, the last  
year... has been weird, you know.

*Denied.* The DISAPPOINTMENT on Will's face is obvious to us,  
but LOST ON MIKE.

MIKE (CONT'D)  
And, I mean, Mike and Lucas and  
Dustin, they're great. It's just...  
You know, it's Hawkins. It's not  
the same without you.

Will is suddenly interested again.

MIKE (CONT'D)  
And I feel like maybe I was  
worrying too much about El.

Will hangs on every word. Not just *listening*, but hearing.

MIKE (CONT'D)  
And I dunno, maybe I feel, like, I  
lost you or something. Does that  
make sense?

Will NODS, his EYES GLISTEN. *Yes! Yes it makes total sense!*

MIKE (CONT'D)  
I have no idea what's gonna happen  
next.

Mike and Will lock eyes. Will's HEART BEATS OUT OF HIS CHEST.  
Will's eyes WELL UP.

MIKE (CONT'D)  
But, whatever it is, I think we  
should work together. I think it'll  
be easier if we're a team.

Will is SPEECHLESS. But he LIKES what he hears. His happiness  
is palpable. His mouth, DRY AS A CALIFORNIA SUMMER.

MIKE (CONT'D)  
Friends.  
(beat)  
Best friends.

WILL  
Cool.

(CONTINUED)

MIKE

Cool.

THE SOUND OF SKIDDING TIRES seizes the moment.

\*

MIKE (CONT'D)

That was fast.

WILL

(re: pizza delivery)

Thirty minutes or less.

JONATHAN comes in carrying a KNAPSACK.

JONATHAN

You guys ready?

WILL

Yeah.

MIKE

Yeah.

Jonathan goes to a window.

Will grabs the ROLLED UP PAINTING (he made for Mike) and puts it in a KNAPSACK.

\*

DOORBELL.

\*

AGENTS WALLACE and HARMON are where we last saw them.

WALLACE

Pizza time.

(gets up)

I got it.

He heads for the front door. DOORBELL. DOORBELL.

\*

WALLACE (CONT'D)

Yeah, I'm comin' Hold your horses.

Jesus Christ, man.

Wallace opens the door. A UNIFORMED US ARMY STAFF SERGEANT (male, 30s) stands on the porch.

S/SGT.

Hello there.

STAFF SERGEANT raises a SILENCED PISTOL, then FIRES A SINGLE ROUND INTO WALLACE'S CHEST.

\*

\*

91

**INT. LENORA HOME - WILL'S ROOM - DAY**

91

THE FOLLOWING IS MEANT TO BE A SINGLE SHOT: HANDHELD.

*GUNFIRE. CHAOS.*

\*

JONATHAN  
What the hell was that?!  
(to Mike, Will)  
Stay here!

WE FOLLOW JONATHAN. With his back to the wall, Jonathan heads to the living room. HARMON RETURNS FIRE. SEVEN ROUNDS.

STAFF SERGEANT, at the threshold of the front door, is hit. HE FALLS. A SOLDIER on the porch opens fire with an AUTOMATIC. Jonathan runs back to Will's room.

MIKE  
What's going on?

JONATHAN  
Get back! Get back! We gotta go right now.

A SOLDIER OUTSIDE WILL'S BEDROOM WINDOW SMASHES THE GLASS. ROUNDS spray from the soldier's AUTOMATIC. PIECES OF WALL PLASTER fly everywhere.

Mike, Jonathan, and Will run towards the living room. THE PORCH SOLDIER with the AUTOMATIC FIRES. HARMON takes cover behind a wall. He motions to THE BOYS.

\*

HARMON  
Move! Move!

HARMON FIRES FIVE ROUNDS at the PORCH SOLDIER, cover for THE BOYS. Jonathan, Mike, and Will take cover with Harmon behind a wall. Harmon fires a SINGLE ROUND at the PORCH SOLDIER.

Harmon then turns his attention to WINDOW SOLDIER running towards them from WILL'S BEDROOM. DOUBLE TAP from Harmon sends the WINDOW SOLDIER flying back down the stairs.

\*

\*

HARMON (CONT'D)  
(to the Boys)  
Follow. Me.

SINGLE FILE they head toward the kitchen. The DOOR WHICH LEADS TO THE GARAGE SMASHES OPEN. TWO SOLDIERS OPEN FIRE. THE BOYS DUCK into an adjacent room. HARMON FIRES TWO ROUNDS, the LEAD SOLDIER FALLS. The SECOND SOLDIER TAKES COVER. Harmon ducks behind a wall to RELOAD.

\*

\*

\*

\*

(CONTINUED)

MIKE

What the hell is going on?!

Despite the chaotic scene, HARMON IS CALM. A well-trained agent, indeed.

HARMON

Just stay there.

Harmon turns and marches into the kitchen. HE FIRES SIX ROUNDS AT THE SECOND SOLDIER behind a wall IN THE GARAGE. The SOLDIER BLINDLY FIRES BACK; KITCHEN CUPBOARDS SPLINTER. Harmon ducks into the dining room, then pivots toward the front door.

\*  
\*  
\*

HARMON (CONT'D)

Stay down!

PORCH SOLDIER attempts to breach the living room. HARMON FIRES SEVEN ROUNDS. The SOLDIER FALLS where WALLACE'S BODY LAYS. GLASS DOORS IN THE LIVING ROOM SMASH. TWO SOLDIERS OPEN FIRE. Harmon PIVOTS, RETURNS FIRE. Harmon ducks behind a wall and then RELOADS.

\*  
\*  
\*

HARMON (CONT'D)

I shoot. You run!

Harmon provides cover fire as the BOYS RUN TOWARD THE FRONT DOOR. HARMON gets off FOUR ROUNDS before HE IS HIT BY AUTOMATIC GUN FIRE.

\*

CRASH TO:

ARGYLE arrives with the pizza. "PASS THE DUTCHIE" by MUSICAL YOUTH still plays.

\*  
\*  
\*

TWO BLACK SUVs are parked on the LAWN and DRIVEWAY of the BYERS HOME.

ARGYLE

Byers, man, having a party and not inviting me, man? That's not cool. That is so not cool, man.

Argyle pulls to the curb and slows. JONATHAN bangs on the VAN'S WINDOW. It STARTLES Argyle.

\*

JONATHAN

Stop the car!

ARGYLE (CONT'D)

Whoa, man!

(CONTINUED)

92

CONTINUED:

92

Mike and Will HELP HARMON TO THE VAN. BLOOD spills from the wounded agent.

ARGYLE (CONT'D)  
What the hell is going on?

Will opens the side door and climbs in. Mike and Harmon and Jonathan follow.

JONATHAN  
Go, go, go, go!

The gravity of the situation begins to clear the "PURPLE PALM TREE DELIGHT" FOG that is Argyle. His GLASSY EYES widen when he sees a BLOODIED HARMON. \*

ARGYLE  
Whoa, is that real blood man?!

JONATHAN/MIKE/WILL  
Drive!

ARGYLE  
Okay. All right. But --

Out of the corner of his eye, ARGYLE SEES A SOLDIER APPROACH.

ARGYLE (CONT'D)  
Oh my God, why is that guy holding a gun?!

JONATHAN/MIKE/WILL  
Drive!

ARGYLE FLOORS IT, and the van speeds away.

93

**INT. YURI'S FISH N' FLY, ALASKA - SITTING ROOM - DAY**

93

YURI sits and counts a wad of cash. MURRAY and JOYCE enjoy a CUP OF COFFEE, and sit opposite Yuri and the cash.

YURI  
Forty thousand! Wow. All there.

JOYCE  
Okay. Now your turn. Go. Get.  
Hopper.

YURI  
I will. But first, I will call  
Enzo. If your friend is dead, I  
could save myself trouble and fuel.  
(laughs)  
(MORE)

(CONTINUED)

93

CONTINUED:

93

YURI (CONT'D)  
I kidding! I'm sure he's not dead --  
(serious)  
-- but still, I should check.

Yuri gets up and heads to the OFFICE.

\*

MURRAY  
(to Joyce)  
I don't like him.

94

**EXT. KYRZRAN, KAMCHATKA, USSR - DAY**

94

The VILLAGE OF KYRZRAN lies in tiny valley about TWO HOURS WEST OF KAMCHATKA PRISON.

HOPPER DRIVES THE SNOW MACHINE to the edge of a hill overlooking the village. From this vantage point, Hopper can see the entire village.

95

**EXT. VILLAGE OF KYRZRAN - TSERKOV DOROGA - DAY**

95

The village appears to be deserted; but the cold Siberian air keeps everyone inside. Now ON-FOOT, HOPPER emerges from behind a small home. He DASHES ACROSS the QUIET STREET.

96

**EXT. VILLAGE OF KYRZRAN - CHURCH - DAY**

96

HOPPER climbs a fence that surrounds an abandoned CHURCH. With his BARE FOOT, Hopper tilts back a rock to find KEYS. He grabs the keys and hurries to the CHURCH DOORS. The KEYS are for a PAD-LOCK that BINDS THE DOORS. Hopper UNLOCKS the DOORS and QUICKLY GOES INSIDE.

\*

97

**INT. KYRZRAN CHURCH - DAY**

97

Most of the church's ALTER REMAINS INTACT. However, rows of pews have long-since been removed to make way for WOODEN CRATES, BOXES, AND A MAKE-SHIFT BEDROOM AREA.

HOPPER slowly walks in. He grabs a nearby crowbar and uses it to open a WOODEN CRATE. Inside: BLUE JEANS. 100% MADE IN AMERICA. Hopper opens a second crate. Inside: BOXES OF GLASS JARS OF DELICIOUS CREAMY JIFF PEANUT BUTTER. It's like Hopper just found *The Ark of the Covenant*. Not quite, but close.

This church is YURI'S WAREHOUSE. Hopper RIPS INTO A BOX, GRABS A JAR, OPENS IT, DIPS HIS FINGERS IN, TASTES. *Pure bliss*. Hopper doesn't know whether to laugh or cry.

\*

(CONTINUED)

97 CONTINUED:

97

Hopper eyes a nearby MATTRESS. He walks over and sits. He uses the BLANKETS TO COVER AND WARM HIS BARE FEET. Hopper takes a breather, but continues to keep his guard up.

98 **EXT. KAMCHATKA PRISON - CHECK POINT - DAY**

98

GUARDS shuffle PRISONERS back to their cells. DMITRI ANTONOV is among the GUARDS doing his part to restore order.

PHONE RINGS behind Dmitri. A GUARD ANSWERS.

\*

PHONE GUARD  
(in Russian)  
Antonov! Antonov, phone for you.

DMITRI  
(in Russian)  
What?! You realize we just had an escape?

PHONE GUARD  
(in Russian)  
They say it's urgent.

The GUARD rests the phone on the box, and then walks away.

DMITRI  
(to VOLKOV; in Russian)  
Volkov... I'll be right back.

99 **EXT. KAMCHATKA PRISON - CHECK POINT, COMMS. - DAY**

99

DMITRI  
Hello?

INTERCUT:

100 **INT. YURI'S FISH N' FLY, ALASKA - OFFICE - DAY**

100

THE FULL CONVERSATION IS IN RUSSIAN UNLESS OTHERWISE NOTED.

YURI  
Enzo. It is Yuri!

DMITRI  
Why are you calling me here? What's the matter with you?

(CONTINUED)



100 CONTINUED:

100

YURI

I know. I am very sorry. I just  
felt you should know that there has  
been a slight change in plans.

DMITRI

(suspiciously)

What? What has happened?

101 INT. KYRZRAN CHURCH - DAY

101

HOPPER is where we last left him. We HEAR LOUD MUFFLED VOICES \*  
OUTSIDE. Hopper gets up and rushes to a window.

102 INT. YURI'S FISH N' FLY, ALASKA - OFFICE - DAY

102

YURI

I just got off the phone with your  
warden. A very productive call. It  
turns out escaped prisoners are  
worth quite a bit of money.

103 INT. KYRZRAN CHURCH - DAY

103

A HALF-DOZEN ARMED GUARDS storm the church. Weapons pointed  
at Hopper, who stands helpless.

104 INT. YURI'S FISH N' FLY, ALASKA - OFFICE - DAY

104

YURI

So Yuri thinks, why not keep the  
forty-grand and make extra money?

DMITRI

That wasn't the deal.

YURI

But it is a better deal for Yuri,  
yes? And you know what is worth  
even more than an escaped prisoner?  
Corrupt guards.

105 EXT. KAMCHATKA PRISON - CHECK POINT, COMMS. - DAY

105

DMITRI

What have you done?

Dmitri spots THREE GUARDS. THEY RUSH TO HIM. From a different  
direction: HALF-DOZEN MORE GUARDS RUSH IN.



114      **INT. YURI'S FISH N' FLY, ALASKA - SITTING ROOM - DAY**      114

YURI emerges from the office. He walks past MURRAY: PASSED OUT. Yuri walks to JOYCE, who's collapsed near the coffee machine. She's awake, barely. Unable to move. Yuri kneels beside Joyce.

YURI

I'm sorry, poor bird. Did I make your coffee too strong? Don't worry. You will be reunited with your American boyfriend very soon.

115      **I/E. FORESTED ROAD, HAWKINS - STEVE'S CAR - DAY**      115

MAX

Turn here.

DUSTIN

Here?

Max NODS reluctantly.

116      **EXT. ROANE HILL CEMETERY, HAWKINS - DAY**      116      \*

The CAR TURNS and rides up the LONG ROADWAY into the cemetery.

117      **EXT. ROANE HILL CEMETERY - CEMETERY CIRCLE - DAY**      117

The CAR COMES TO A STOP. MAX gets out and heads deeper into the cemetery. She HOLDS AN ENVELOPE ADDRESSED TO BILLY. LUCAS gets out of the car and goes after her.

LUCAS

Max. Max, wait.

Max doesn't stop.

MAX

Lucas, please, just wait in the car.

LUCAS

Just wait. Please, listen to me.

Max stops. She and Lucas face each other.

(CONTINUED)

117

CONTINUED:

117

LUCAS (CONT'D)

I know something happened back there with your mother. Was it Vecna?

MAX

I told you, I'm fine. Okay? I mean, as fine as someone who's hurtling towards a gruesome death can be.

LUCAS

Max, you know you can talk to me. Right?

MAX

Yeah, I know that.

LUCAS

Okay, then why do you keep pushing me away?

Lucas takes the LETTER FROM HIS POCKET.

LUCAS (CONT'D)

Look, I don't need a letter. I don't want a letter. Just talk to me. To your friends. We're right here. I'm right here. Okay?

MAX

Just wait in the car. This won't be long.

118

**INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**

118

NANCY and ROBIN continue to encourage conversation with VICTOR. He remains seated; his profile to the girls.

NANCY

When he attacked, our friend described it as a trance. Like a waking nightmare. That's why we think he's coming for her next. Does any of this sound like what happened to your family?

There is no response from Victor.

NANCY (CONT'D)

Victor.  
I know this is hard --

(CONTINUED)

118

CONTINUED:

118

VICTOR

You don't know anything!

NANCY

You're right. We don't know. That's why we're here. To learn. To understand.

ROBIN

We need to know how you survived that night.

VICTOR

Survived?

(stands; approaches bars)

Is that what you call this? Did I survive? No, I assure you. I am still very much in hell.

119

**EXT. CREEL HOME - MARCH 1959 HAWKINS - DAY**

119

A '51 OLDSMOBILE SUPER 88 HOLIDAY COUPE DELUXE pulls into the long driveway of a MASSIVE VICTORIAN-STYLE MANSION. A MAYFLOWER MOVING VAN is unloaded by THREE UNIFORMED MEN.

VICTOR (V.O.)

I had been back from the war some fourteen years.

The vehicle stops, the CREEL FAMILY gathers at the top of the driveway to ADMIRE THEIR NEW HOME.

YOUNG VICTOR CREEL (40); WIFE, VIRGINIA (36); DAUGHTER, ALICE (15); SON, HENRY (12); gather on the DRIVEWAY. A picture-perfect 1950s American family.

VICTOR (V.O.)

Her great-uncle had died, leaving us a small fortune.

120

**INT. CREEL HOME - MARCH 1959 HAWKINS - DAY**

120

The FRONT DOOR OPENS, and in walks THE FAMILY.

VICTOR (V.O.)

Enough to buy a new home; a new life.

YOUNG VICTOR

(to Virginia)

What'd I tell ya?

(CONTINUED)

VIRGINIA

Wow!

ALICE

This is amazing! It looks like a  
fairytale. A dream.

\*

Alice RUNS UP THE STAIRS.

VIRGINIA

Alice, no running!

ALICE

It's so big!

Young Victor and Alice put their arm around each other.

YOUNG VICTOR

This is nice.

ALICE

Yeah.

YOUNG VICTOR

Yeah.

HENRY CREEL stands off to the side, HEAD DOWN.

VICTOR (V.O.)

It was a magnificent home.

**INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**

VICTOR tells the story. A SMILE on his face as he recalls  
HAPPY MEMORIES.

VICTOR

Alice said it looked like it was  
from a fairy tale.

NANCY

Alice? Was this your daughter?

VICTOR

Yes. But Henry, my boy, he was a  
sensitive child.

**INT. CREEL HOME - LIVING ROOM - MARCH 1959 HAWKINS - NIGHT** 22

PARTIALLY UNPACKED BOXES scattered throughout. Furniture is  
set. HENRY at a table, DRAWING, COLORING WITH CRAYONS.

(CONTINUED)

122 CONTINUED:

122

LIGHTS FLICKER.

VICTOR (V.O.)

And I could see he felt something  
was wrong.

123 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY

123

As the happy memories fade, so does VICTOR'S MOOD.

VICTOR

We had one month of peace in that  
house. And then it began.

124 EXT. PLAYGROUND OPPOSITE CREEL HOME - 1959 - DAY

124

ALICE slides down a structure. At the BOTTOM OF THE SLIDE she  
sees a MUTILATED RABBIT.

VICTOR (V.O.)

Dead animals, mutilated, tortured,  
began to appear near our home.

Alice runs home.

\*

VICTOR (V.O.)

Rabbits, squirrels, chickens, even  
dogs.

125 EXT. CREEL HOME - PORCH - 1959 - DUSK

125

YOUNG VICTOR sits on a CHAIR. He HOLDS A SHOTGUN.

\*

VICTOR (V.O.)

The police chief blamed the attacks  
on a wildcat. This was no wildcat.  
This was an evil. An evil neither  
animal nor human.

126 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY

126

VICTOR

This was a spawn of Satan. A demon.  
And it was even closer than I  
realized.

127      **INT. CREEL HOME - MASTER BATHROOM - 1959 - NIGHT**      127

VIRGINIA sits on the EDGE OF A BATHTUB. She turns the knobs of the taps, but there is no water. IT'S THEN WHEN SHE SEES HUNDREDS OF BLACK WIDOW SPIDERS crawl up FROM THE DRAIN. She's HORRIFIED.

128      **INT. CREEL HOME - FOYER - 1959 - NIGHT**      128

VIRGINIA runs down the stairs; HYSTERICALLY CALLS OUT FOR VICTOR.

VICTOR (V.O.)  
My family began to have encounters  
conjured by this demon.

They EMBRACE at the bottom of the STAIRS.

129      **INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**      129

VICTOR  
Nightmares. Waking, living  
nightmares.

130      **INT. CREEL HOME - MASTER BATHROOM - 1959 - NIGHT**      130

YOUNG VICTOR walks into the bathroom and over to the tub.

VICTOR (V.O.)  
This demon, it seemed to take  
pleasure in tormenting us.

There are NO SPIDERS. Water runs freely from the taps and continues to fill the tub.

VICTOR (V.O.)  
Even poor, innocent Alice.

131      **INT. CREEL HOME - ALICE'S BEDROOM - 1959 - NIGHT**      131

ALICE AWAKENS. SCREAMS.

YOUNG VICTOR and VIRGINIA run in. Virginia goes to Alice and comforts her.      \*

VIRGINIA  
It's okay, sweetie. It's okay.      \*



132      **INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**      132

VICTOR  
It wasn't long before I began to  
have encounters of my own.

133      **INT. CREEL HOME - FIREPLACE ROOM - 1959 - NIGHT**      133

YOUNG VICTOR sits in a chair. He READS. WE HEAR A BABY'S  
CRIES. Young Victor turns his attention to the fireplace. A  
BABY CRADLE IS ON FIRE. The CRIES CONTINUE. \*

134      **INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**      134

VICTOR  
I suppose all evil must have a  
home.

135      **INT. CREEL HOME - STAIRS - 1959 - NIGHT**      135

YOUNG VICTOR ascends the stairs. He is stopped, mid flight. A  
DOOR IS AJAR AND BLUE LIGHT BEAMS TROUGH.

136      **INT. CREEL HOME - ATTIC - 1959 - NIGHT**      136

YOUNG VICTOR turns on an overhead light.

VICTOR (V.O.)  
And though I had not a rational  
explanation for it, I could sense  
this demon, always close.

Young Victor sees a WICKER BABY STROLLER and a WEDDING DRESS.  
Nearby: a CHICAGO COTTAGE ORGAN COOMANY PUMP ORGAN, circa  
late 1800s. Next to that: a WELL-WORN WHEELCHAIR of the SAME  
VINTAGE. \*

VICTOR (V.O.)  
I became convinced it was hiding,  
nesting, somewhere within the  
shadows of our home.

Young Victor stands in the middle of the attic.

CAMERA: PULLS FOCUS to reveal a BLACK WIDOW SPIDER as she  
CRAWLS UP A SINGLE STRAND OF SILK AND DISAPPEARS INTO THE  
DARKNESS of a wood beam. \*

137 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY 137

VICTOR  
It had cursed our town. It had  
cursed our home. It had cursed us.

138 INT. CREEL HOME - DINING ROOM - MARCH 25, 1959 - NIGHT 138

CREELS sit around a dining table. They eat supper. A nearby RADIO crackles to life. ELLA FITZGERALD'S "DREAM A LITTLE DREAM OF ME" fills the room. YOUNG VICTOR RISES FROM THE TABLE, THEN WALKS TO THE RADIO. The RADIO CHANGES STATIONS. THE TUNING KNOB adjusts itself. THE LIGHTS FLICKER. A TELEVISION in another room turns on: IT'S STATIC. The RADIO TUNES BACK TO DREAM A LITTLE DREAM OF ME. Then:

VIGINIA flies straight up to the ceiling.

Young Victor and Alice are SHOCKED, but neither scream or yell. (DO NOT SHOW HENRY'S REACTION)

139 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY 139

VICTOR's will weakens. He sinks down onto the cell's bed.

VICTOR  
It took Virginia first.

140 INT. CREEL HOME - DINING ROOM - MARCH 25, 1959 - NIGHT 140

VIRGINIA'S BONES SNAP BACKWARDS, HER JAW DISLOCATES, HER NECK SNAPS, BLOOD STREAMS FROM HER WHITE EYES before they're sucked back into her skull.

Her BODY falls LIFELESS, MANGLED, onto the table in front of ALICE. Alice SCREAMS. YOUNG VICTOR is equally as HORRIFIED.

141 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY 141

VICTOR  
I tried to get the children out, to  
save them.

142        **INT. CREEL HOME - FOYER - MARCH 25, 1959 - NIGHT**        142

ALICE and HENRY stand behind YOUNG VICTOR as he tries to OPEN THE FRONT DOOR. Something -- A FORCE -- WILL NOT LET IT OPEN. Young Victor THROWS HIMSELF against the front door. Until:

IT OPENS TO:

143        **INT. FARMHOUSE - NORMANDY 1944 - DAY**        143

YOUNG VICTOR stands at the front door of a BURNING FARM HOUSE. We're in France. It's World War II.

AMERICAN GI (O.C.)

Creel!

\*

An AMERICAN SOLDIER kneels beside a DEAD FRENCH CIVILIAN.

AMERICAN GI (CONT'D)

Creel! What the hell happened here?

Young Victor stands at the doorway. UNSURE, CONFUSED.

144        **INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**        144

VICTOR

But I was back to France. Back in the war. It was a memory. I had thought German soldiers were inside. I ordered its shelling.

145        **INT. FARMHOUSE BEDROOM - NORMANDY 1944 - DAY**        145

YOUNG VICTOR walks through the BURNING HOUSE. HE WALKS INTO A BEDROOM. We HEAR A BABY'S SCREAMS and CRIES.

146        **INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**        146

VICTOR

I was wrong.

147        **INT. FARMHOUSE BEDROOM - NORMANDY 1944 - DAY**        147

A BABY CRADLE IS ON FIRE. IT STILL ROCKS (as if the baby is inside). A blood curdling SCREAM ECHOES.

148 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY 148

VICTOR  
This demon... it was taunting me.  
And I was sure it would take me.  
Just as he'd taken my Virginia. But  
then... I heard another voice.

ELLA FITZGERALD'S "DREAM A LITTLE DREAM OF ME" plays.

149 INT. FARMHOUSE BEDROOM - NORMANDY 1944 - DAY 149

The MUSIC drowns out the screaming. YOUNG VICTOR turns to the VOICE.

150 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY 150

VICTOR  
At first, I believed it was angel.  
And I followed her. Only to find  
myself in a nightmare far worse.

151 INT. CREEL HOME - FOYER - MARCH 25, 1959 - NIGHT 151

YOUNG VICTOR stands facing the CLOSED DOOR. ALICE lies behind Victor: DEAD. Her EYES sucked into the back of her head. Her body: MANGLED. Young Victor leans over Alice. He cups her face.

VICTOR (V.O.)  
While I was away, the demon took my  
children.

Young Victor looks to HENRY. He's ALIVE.

VICTOR (V.O.)  
Henry slipped into a coma shortly  
after that.

152 INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY 152

VICTOR  
A week later, he died.

153 INT. PENNHURST - YOUNG VICTOR'S CELL - APRIL 1, 1959 - DAY 53

YOUNG VICTOR rocks back and forth on the bed. He removes a RAZOR BLADE hidden in the SLEEVE OF HIS WHITE JUMPSUIT.

(CONTINUED)

153

CONTINUED:

153

VICTOR (V.O.)

I tried to join them. I tried!

Young Victor raises the blade to his right eye. His hands tremble.

CLOSE ON: Young Victor's PRISON-ISSUE SLIP-ON SHOES. HEAVY DROPS OF BLOOD fall on the white shoes.

154

**INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**

154

VICTOR

Hatch stopped the bleeding. He wouldn't let me join them.

VICTOR LIES DOWN. He sobs as he HUGS A PILLOW.

\*

NANCY

The angel you followed, who was she?

Victor doesn't answer. He HUMS the chorus of: "DREAM A LITTLE DREAM OF ME."

NANCY (CONT'D)

Victor? Victor?

Victor continues to HUM. He ROCKS WHILE IN A FETAL POSITION. Then:

THE CELL BLOCK DOORS OPEN.

DIRECTOR HATCH (O.C.)

Is he everything you hoped he would be?

HATCH is furious. He is followed by a PENNHURST GUARD #1.

\*

DIRECTOR HATCH (CONT'D)

I just had a very interesting conversation with Professor Brantley. Perhaps we should discuss in my office while we wait for the police.

155

**EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY**

155

MAX sits in front of BILLY'S tombstone:

WILLIAM HARGROVE

MAR. 29 1967 - JUL. 4 1985

GONE BUT NOT FORGOTTEN

(CONTINUED)

Max opens an ENVELOPE: the LETTER SHE WROTE FOR BILLY.

MAX

Dear Billy, I don't know if you can even hear this. Two years ago, I would have said that's ridiculous, impossible. But that was before I found out about alternate dimensions and monsters, so I'm just going to stop assuming that I know anything. So much has happened since you left. Your dad was a total mess. He and my mom started getting into fights. Bad fights. I don't think he can stand being here without you. So he left. And he didn't leave Mom much. She's taken an extra job, and we moved to that lovely trailer park off Kerley. Basically, ever since you left, everything's been a total disaster. And the worst part is, I can't tell anyone why you're gone.

(tearfully)

I can't tell them that you saved El's life. That you saved my life. I play that moment back in my head all the time. And sometimes I imagine myself running to you, pulling you away. I imagine that if I had, that you would still be here. And everything would be right again. I imagine that we could've become friends. Good friends, like a real brother and sister. And I know that's stupid. You hated me. I hated you. But, I thought that maybe we could try again. But that's not what happened. I just stood there and I watched. For a while, I tried to be happy. Normal. But I think that maybe a part of me died that day too. And I haven't told anyone this. I just can't. But I had to tell you. Before it's too late. If you can even hear this. I really hope that you can. I'm sorry. I'm so, so sorry, Billy.

(beat; wipes away tears)

Love, your shitty little sister,  
Max.

She folds the letter and slips it back into the envelope.  
Then:

(CONTINUED)

155 CONTINUED:

155

CLOUDS ROLL IN. The SKY DARKENS. A FINE MIST COVERS THE CEMETERY GROUNDS. It's DARK AS NIGHT. It's MAX'S LIVING NIGHTMARE. An OMINOUS VOICE calls out.

VOICE (O.S.)

Max.

Max turns to the voice.

156 **EXT. ROANE HILL CEMETERY - CEMETERY CIRCLE - DAY**

156

STEVE sits in the car. He's impatient. From his vantage point, he can see MAX SITTING AT BILLY'S GRAVE. He looks at his WATCH. \*

STEVE

All right, it's been long enough.

Steve gets out of the car. LUCAS and DUSTIN are standing around.

LUCAS

Steve, just give her some time. \*

Steve doesn't stop to talk about it.

STEVE

I have, all right, Sinclair. I'm calling it. She wants to get a lawyer, she can.

157 **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY**

157

STEVE jogs over to MAX.

STEVE

Max? Time to giddy up. \*

Steve HOVERS OVER MAX. She sits SILENTLY.

STEVE (CONT'D)

Max?

Steve crouches beside Max.

STEVE (CONT'D)

Max.

MAX is in a TRANCE.

STEVE (CONT'D)

Max!

158      **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - MAX'S MINDSCAPE** 58

Day turns to night.

VOICE (O.C.)

Max.

MAX stands.

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

I've been waiting to hear those  
words, Max.

Through the mist, we see a FIGURE emerge. The figure gets  
closer. It's BILLY.

BILLY

Waiting so very long.

BILLY appears as how Max last saw him. BLOOD SOAKED CLOTHES.  
A GIANT HOLE IN HIS CHEST.      \*

159      **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY**

159

STEVE

Wake up! Hey! Max!

STEVE shakes MAX. She's still in a TRANCE.

160      **EXT. ROANE HILL CEMETERY - CEMETERY CIRCLE - DAY**

160

DUSTIN leans against the car. He sees Steve off in the  
distance. He can HEAR STEVE.

STEVE (O.S.)

Max, wake up! Max.

CAMERA WIDENS: Lucas's attention is also now focused on Steve  
and Max.      \*

LUCAS

Something's wrong.

STEVE (O.S.) (CONT'D)

Max! Come on!

STEVE (CONT'D)

(to Dustin, Lucas; shouts)

Guys!      \*

Lucas and Dustin rush over.



161      **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - MAX'S MINDSCAPE** 61

BILLY

But it wasn't the full truth, was  
it, Max?

BILLY AND MAX NOW FACE-TO-FACE.

BILLY (CONT'D)

You know, I think there's a part of  
you, buried somewhere deep, that  
wanted me to die that day. That was  
maybe even... relieved. Happy.

MAX

Billy, no, that's not true.

BILLY

That's why you stood there, isn't  
it, Max? It's okay. You can admit  
it now. No more lies. No more  
hiding.

MAX SLOWLY STEPS BACK. BILLY STAYS IN STEP.

MAX

Billy, that's not true. I swear.

BILLY

That is why you feel such guilt.  
Why you hide from your friends. Why  
you hide from the world. And why,  
late at night, you have sometimes  
wished to follow me. Follow me into  
death. That is why I am here, Max.

MAX

No.

BILLY

To end your suffering, once and for  
all.

MAX FALLS backwards off the raised grave plot. When she looks  
up, Billy has been *replaced* with VECNA.

VECNA

It is time, Max. Time for you to  
join me.

MAX quickly gets up and RUNS the opposite direction.

STEVE, LUCAS, and DUSTIN.

STEVE GRABS DUSTIN by his jacket collar.

Dustin runs back to the car.

Dustin EXTENDS THE ANTENNA OF THE WALKIE.

164 CONTINUED:

164

ROBIN SLOWS while she passes THREE PATIENTS who listen to DEBUSSY'S ARABESQUE NO.1.

PENNHURST GUARD #1  
Move along.

ROBIN  
Don't touch me!

165 **EXT. PENNHURST - GARDENS - DAY**

165

HATCH, NANCY, ROBIN, PENNHURST GUARD #1 & #2 exit the building and walk through the gardens on their way to Hatch's office. Robin catches up to Nancy. Then, in a HUSHED VOICE:

ROBIN  
(to Nancy)  
Victor said that the night of the attack, everything went on in the house, but he made specific mention of music. He said music was playing.

FLASH CUT TO:

166 **INT. CREEL HOME - DINING ROOM - 1959 - NIGHT**

166

CLOSE ON: RADIO PLAYS: ELLA FITZGERALD'S "DREAM A LITTLE DREAM OF ME."

BACK TO:

167 **EXT. PENNHURST - GARDENS - DAY**

167

ROBIN  
And then, when we asked him about the angel, he started to hum.

FLASH CUT TO:

168 **INT. PENNHURST - VICTOR'S CELL (I/E.) - DAY**

168

VICTOR lies in the fetal position. He hums: "DREAM A LITTLE DREAM OF ME."

BACK TO:

169      **EXT. PENNHURST - GARDENS - DAY**

169

Robin hums a little of the song.

NANCY

Dream a Little Dream of Me.

ROBIN

Yeah, Ella Fitzgerald.

\*

NANCY

Voice of an angel.

ROBIN

Hatch said that the music can reach parts of the brain that words can't. So, maybe that's the key. A lifeline.

\*

NANCY

A lifeline back to reality.

ROBIN

It's worth a shot.

Nancy glances back at the TWO GUARDS that follow. Then, to Robin:

NANCY

I think we can beat them.

ROBIN

What?

NANCY

To the car.

ROBIN

Okay, I'm warning you right now, I have terrible coordination. Like it took me six months longer to walk than all the other babies.

\*

NANCY

Just follow my lead.

NANCY TAKES OFF RUNNING. A BEAT, then ROBIN TAKES OFF.

PENNHURST GUARD #1

Hey! Get the hell back here!

The GIRLS KICK OFF THEIR SHOES and run like their life depends on it. They pass the CREEPY PATIENT:

(CONTINUED)

169

CONTINUED:

169

CREEPY PATIENT

Hey, Cinderella! You dropped your shoe.

THE GUARDS are in no shape to catch up. A PATIENT with a GARDEN TOOL: LAUGHS.

170

**EXT. ROANE HILL CEMETERY - MAX'S MINDSCAPE**

170

MAX ducks behind a BRICK WALL. Her breathing is heavy. She peers around the corner. VECNA is not far behind.

VECNA

You cannot hide from me, Maxine.

171

**EXT. PENNHURST - FRONT ENTRANCE - DAY**

171

Nancy and Robin round a corner, and then run to the WHEELER WAGON. They get in the car, then LOCK THE DOORS.

172

**I/E. WHEELER WAGON - PENNHURST DRIVEWAY - DAY**

172

NANCY in the driver seat; ROBIN sits shotgun. Nancy STARTS THE ENGINE.

PENNHURST GUARD #2 bangs on the window.

PENNHURST GUARD #2

Get out of the car!

ROBIN

Go, go, go!

The WHEELER WAGON tears out of the driveway and heads to the GATES.

173

**INT. WHEELER WAGON - PENNHURST DRIVEWAY - DAY**

173

ROBIN

Holy shit, holy shit, holy shit.

NANCY

You really are a weird runner.

In the back seat, the WALKIE CRACKLES TO LIFE.

DUSTIN (O.S.)

Robin, where the hell are you? This is a code red. I repeat, a code red!

(CONTINUED)

173 CONTINUED:

173

Robin GRABS THE WALKIE.

ROBIN

Dustin, it's Robin. We copy.

174 **EXT. ROANE HILL CEMETERY - CEMETERY CIRCLE - DAY**

174

To get a better signal, DUSTIN STANDS ON THE HOOD of Steve's beloved BMW.

DUSTIN

Holy shit. Finally! Please, please tell me you guys have this figured out.

175 **EXT. ROANE HILL CEMETERY - MAX'S MINDSCAPE**

175

MAX stops. She looks around; PANIC STRICKEN.

MAX

Lucas! Dustin! Please help, Lucas!

MAX'S PROFILE GLOWS CRIMSON. She turns to the LIGHT. She walks to it. LIGHTNING FLASHES. She disappears into the CRIMSON-TINGED FOG and MIST.

\*

176 **EXT. ROANE HILL CEMETERY - CEMETERY CIRCLE - DAY**

176

DUSTIN empties the contents of a knapsack onto the HOOD OF STEVES CAR. A WALKMAN and SEVERAL CASSETTE TAPES FALL OUT. Dustin GRABS THE WALKMAN AND A HANDFUL OF CASSETTES. Then, he runs back to BILLY'S GRAVE.

177 **EXT. ROANE HILL CEMETERY - MAX'S MINDSCAPE**

177

The DARKNESS is now fully CRIMSON. MAX walks through the cemetery, unsure. The GROUND IS WET, MUDDY. She forges ahead.

\*

\*

An overwhelming familiarity engulfs us.

The HEADSTONES become slimy rock formations. Vines wrap around every surface. LARGE OBJECTS -- HAWKINS LANDMARKS -- FLOAT high above and across a vast space. RED LIGHTNING FLASHES: an ELECTRICAL STORM.

\*

178      **EXT. CREEL HOME - MAX'S MINDSCAPE**      178

We're now at the CREEL HOME, but only PARTIALLY FORMED. MAX APPROACHES THE FOUNDATION of the CREEL HOME. She ascends the stairs.

179      **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY**      179

DUSTIN rushes in. He kneels and drops the WALKMAN and CASSETTES.

LUCAS  
What is this?

DUSTIN  
Her song? What's her favorite song?!

LUCAS      DUSTIN (CONT'D)  
Why? Why?      Robin said if she listens, if  
--

DUSTIN (CONT'D)  
-- if. It's too much to explain  
right now. What's her favorite  
song?!

180      **I/E. CREEL HOME - MAX'S MINDSCAPE**      180

MAX ascends the stairs until she gets to the INTERIOR STAIRCASE of the CREEL HOME. A GRANDFATHER CLOCK floats above. It CHIMES. She walks through the FOYER.

VECNA (O.S.)  
What are you doing in here, Max?

Max STEPS ON TINY COCOONS. THOUSANDS OF SPIDERS POUR OUT from \*  
under her foot. She backs away.

VECNA (O.S.) (CONT'D)  
Come back to me.

Max backs into CHRISSY'S MANGLED CORPSE, SUSPENDED AND \*  
WRAPPED IN VINES. Slime drips from rotting flesh. MAX BACKS  
AWAY and finds FRED'S CORPSE in the same condition. VECNA  
approaches from the FLANK.

VECNA (CONT'D)  
(re: corpses)  
How do you like them, Max? Would  
you like to join them?

(CONTINUED)

Max turns and runs. Vecna TWITCHES A FINGER and a VINE WRAPS AROUND MAX'S FOOT. She falls face-forward. THE VINE WINDS AROUND HER LEG and then PULLS HER BACKWARDS along the ground. THE VINE pushes her against a COLUMN. More VINES RESTRAIN HER WRISTS, and another WRAPS AROUND HER THROAT.

181 **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY** 181

The BOYS hurriedly rifle through the CASSETTES.

182 **I/E. CREEL HOME - MAX'S MINDSCAPE** 182

VECNA slowly approaches MAX. Now INCHES AWAY. The vine around Max's neck tightens.

183 **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY** 183

LUCAS finds a CASSETTE. KATE BUSH: HOUNDS OF LOVE.

LUCAS

It's here. Here. I found it.

He takes out the TAPE, hands it to Steve; who then pops it in the WALKMAN. Dustin puts the earphones over Max's ears.

DUSTIN

Now!

Lucas presses PLAY.

184 **I/E. CREEL HOME - MAX'S MINDSCAPE** 184

KATE BUSH'S "RUNNING UP THAT HILL (A DEAL WITH GOD)" plays mid-verse.

LUCAS (O.S.)

Max!

BEHIND Vecna, in the distance, a BLURRY RIFT FORMS in the CRIMSON-TINGED SKY. We see DAYLIGHT. It soon becomes CLEAR what we're looking at: THE ROANE HILL CEMETARY. \*

VECNA

They can't help you, Max.

The MUSIC CONTINUES.

VECNA (CONT'D)

There's a reason you hide from them. You belong here. With me.

(CONTINUED)



184 CONTINUED:

184

The vine around her neck tightens.

MAX

You're not really here.

VECNA

Oh, but I am, Max. I am.

Vecna raises his hand over Max's face.

185 **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY**

185

MAX rises HIGH OFF THE GROUND. Six, twelve, eighteen feet in the air... Max remains in a trance. The BOYS yell for Max.

The MUSIC CONTINUES. The VOLUME SWELLS.

186 **I/E. CREEL HOME - MAX'S MINDSCAPE**

186

VECNA closes his hand around Max's face. Then:

FLASHBACK: #404, EARLIER THAT DAY:

LUCAS

I'm right here. I'm right here.

187 **I/E. CREEL HOME - MAX'S MINDSCAPE**

187

GOOD MEMORIES flood Max's mind:

FLASHBACK: #305, LUCAS and MAX in a waiting room at HAWKINS MEMORIAL HOSPITAL. Max catches a PIECE OF CANDY in her mouth. \*

FLASHBACK: #302, EL and MAX shop at STARCOURT. \*

FLASHBACK: #202, MAX, LUCAS, DUSTIN. Halloween TRICK OR TREAT. \*

FLASHBACK: #202, MAX first meets DUSTIN and LUCAS at SCHOOL. The BOYS WEAR GHOSTBUSTERS COSTUMES.

FLASHBACK: #302, EL and MAX get their photo taken at STARCOURT. \*

188 **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - DAY**

188

Max remains in a TRANCE. GOOD MEMORIES continue to flood Max's mind:

FLASHBACK: #208, MAX and LUCAS laugh. JUNKYARD. \*

(CONTINUED)

188 CONTINUED:

188

FLASHBACK: #305, MAX and EL laugh. MIKE'S BASEMENT BATHROOM.

FLASHBACK: #203, MAX on her skateboard with MIKE at the MIDDLE SCHOOL GYMNASIUM.

\*

FLASHBACK: #301, MAX and LUCAS at STARCOURT CINEMAS.

FLASHBACK: #301, MAX and LUCAS together on WEATHERTOP HILL.

FLASHBACK: #209, MAX and LUCAS dance at SNOWBALL.

FLASHBACK: #308, MAX and EL hug at the BYERS HOME FRONT YARD.

\*

FLASHBACK: #301, LUCAS offers MAX water from a canteen while on WEATHERTOP HILL.

FLASHBACK: #209, MAX and LUCAS dance at SNOWBALL. THEY kiss for the FIRST TIME.

FLASHBACK: #302, MAX and EL eat ice cream on a bus; they HIGH FIVE.

\*

CRASH TO:

\*

189 I/E. CREEL HOME - MAX'S MINDSCAPE

189

MAX'S EYES OPEN WIDE. The vines that bind her wrists loosen. She breaks free her right arm. She grabs Vecna's neck and rips a chunk off. VECNA rebounds, and grasps the wound. The VINE AROUND MAX'S NECK RETRACTS. She falls to the ground. She gets up and RUNS TO THE RIFT.

\*

\*

190 EXT. ROANE HILL CEMETERY - MAX'S MINDSCAPE

190

Vecna's wound instantly heals. He clenches his FIST and a BOULDER FALLS from the sky. It knocks Max over and into a POOL OF BLACK BLOOD. She gets up and continues to run to the RIFT.

\*

LIGHTNING FLASHES as more OBJECTS FALL FROM THE SKY. Max dodges each. MUSIC SWELLS. She gets CLOSER, CLOSER, CLOSER TO THE RIFT. UNTIL:

BLACK

SOUND FADES; ECHOES OUT. Then:

\*

CRASH TO:

191      **EXT. ROANE HILL CEMETERY - BILLY'S GRAVE - MAGIC HOUR**      191

STEVE/DUSTIN/LUCAS

Max!

Still high in the air, MAX'S EYES open wide. She SNAPS FROM  
HER TRANCE. She falls to the ground. In a PANIC, it takes Max \*  
some moments to get her bearings. LUCAS hugs her tight. Max \*  
sinks back into his arms. She BEGINS TO CALM. DEEP, HEAVY  
BREATHES.

LUCAS

(tearfully)

I thought we lost you.

MAX

(breathlessly)

I'm still here. I'm still here.

The SUN SETS over ROANE HILL CEMETARY. Max sinks further into  
Lucas's warm embrace. Dustin and Steve hang their heads.  
EXHAUSTED.

FADE OUT.

END OF EPISODE #404