STRANGER THINGS

Episode #407

“Chapter Seven: The Massacre at Hawkins Lab”

by

The Duffer Brothers

Directed by

The Duffer Brothers

PRODUCTION DRAFT
November 3, 2020    (WHITE)
November 16, 2020   (BLUE)
December 3, 2020    (PINK)
January 21, 2021    (YELLOW)
April 07, 2021      (GREEN)

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

“Chapter Seven: The Massacre at Hawkins Lab”

**REVISION HISTORY**

<table>
<thead>
<tr>
<th>DATE</th>
<th>COLOR</th>
<th>PAGES PUBLISHED</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/03/20</td>
<td>PRODUCTION DRAFT</td>
<td>FULL SCRIPT (Includes Appendices 1-9)</td>
</tr>
<tr>
<td>11/16/20</td>
<td>BLUE</td>
<td>61, 62, 73, 74</td>
</tr>
<tr>
<td>12/03/20</td>
<td>PINK</td>
<td>31, 32, 32A</td>
</tr>
<tr>
<td>1/21/21</td>
<td>YELLOW</td>
<td>20, 21, 22, 23, 40, 41, 49, 70, 71, 80, 81</td>
</tr>
<tr>
<td>4/07/21</td>
<td>GREEN</td>
<td>Russian Translations Appendix 9</td>
</tr>
</tbody>
</table>
STRANGER THINGS

“Chapter Seven: The Massacre at Hawkins Lab”

CAST LIST

JOYCE BYERS
JIM HOPPER
NANCY WHEELER
ELEVEN
LUCAS SINCLAIR
DUSTIN HENDERSON
KAREN WHEELER
STEVE HARRINGTON
MAX MAYFIELD
ROBIN BUCKLEY
ERICA SINCLAIR
MURRAY BAUMAN

DR. MARTIN BRENNER
DR. SAM OWENS
OFFICER CALLAHAN
CHIEF POWELL
EDDIE MUNSON
CHRISSY CUNNINGHAM
FRIENDLY ORDERLY/ONE/HENRY/VECNA
DMITRI ANTONOV
PATRICK MCKINNEY
FRED BENSON (non-speaking)
YURI ISMAYLOV
HOLLY WHEELER
TED WHEELER
CLAUDIA HENDERSON
SUE SINCLAIR
CHARLES SINCLAIR
TERRY IVES
AGENT WALLACE
LT. COL. JACK SULLIVAN (fka LT. COL. SULLIVAN)
TEN
FOUR (non-speaking)*
TWO
THREE (non-speaking)
YOUNG VICTOR CREEL

VIRGINIA CREEL
YOUNG HENRY CREEL
ALICE CREEL
IVAN
OLEG (non-speaking)
OFFICER GLENN DANIELS (fka OFFICER DANIELS)
WARDEN MELNIKOV
DEMOGORGON
OTHER NUMBERS
PRISON GUARD
TECHNICIAN
TALL GUARD
STERN ORDERLY
NURSE
GUARD #1
LEAD GUARD
CONTROL ROOM GUARD
OMITTED
MASKED SCIENTIST
STRANGER THINGS

“Chapter Seven: The Massacre at Hawkins Lab”

SET LIST

INTERIORS

BLACK SITE
  TORTURE ROOM
CREEL HOUSE
  ATTIC (MINDSCAPE)
  ATTIC (UPSIDE DOWN)
  DINING ROOM (MINDSCAPE)
  FIRST FLOOR (UPSIDE DOWN)
  FOYER (MINDSCAPE)
  LIVING ROOM (MINDSCAPE)
  UPSTAIRS (MINDSCAPE)
EDDIE’S TRAILER
EDDIE’S TRAILER (UPSIDE DOWN)
HAWKINS LABS
  BOILER ROOM
  HALLWAY
    NUMBERED ROOMS
  INFIRMIARY
  LAB ROOM (MINDSCAPE)
  RAINBOW ROOM
  STAIRWELL
  TEST ROOM
  TRAINING ROOM
  UNKNOWN ROOM
    (MINDSCAPE)
HOSPITAL ROOM
RUSSIAN PRISON
  ABANDONED ROOM
  CONTROL ROOM
  CORRIDOR
  DEMOGORGON PEN
SILO LAB
  ANTENNA SILO
    NINA TANK
  ELEVEN’S ROOM
  LIBRARY
  OBSERVATION BOOTH
  OBSERVATION ROOM
  TEST ROOM
VECNA’S MIND LAIR
WHEELER HOUSE
  DOWNSTAIRS BATHROOM

INTERIORS (CONT’D)

WHEELER HOUSE
  FOYER
    FOYER (UPSIDE DOWN)
  HALLWAY
    KITCHEN
  LIVING ROOM
    LIVING ROOM (UPSIDE DOWN)
  NANCY’S ROOM
    NANCY’S ROOM (UPSIDE DOWN)
  STAIRCASE (UPSIDE DOWN)
  TV ROOM
    UPSTAIRS LANDING

EXTERIORS

CREEL HOUSE
  BACKYARD (MINDSCAPE)
    FRONT YARD (MINDSCAPE)
  CREEL HOUSE (UPSIDE DOWN)
  HELLSCAPE
  LOVERS LAKE (UPSIDE DOWN)
  OVERGROWN FIELD (UPSIDE DOWN)
RUSSIAN PRISON
  GUARD BOOTH
    THE PIT
      SECOND-FLOOR BALCONY
      THIRD-FLOOR BALCONY
    DEMO PIT
      HOLDING CELL (fka HOPPER AND
        DMITRI’S CELL)
STEVE’S HOUSE
  BACKYARD POOL
    (MINDSCAPE)

(CONTINUED)
SET LIST (CONT’D)

EXTERIORS (CONT’D)

TRAILER PARK (UPSIDE DOWN)
  EDDIE’S TRAILER (UPSIDE DOWN)
WHEELER HOUSE
WHEELER HOUSE (UPSIDE DOWN)
WOODS (UPSIDE DOWN)
  SKULL ROCK (UPSIDE DOWN)

OMITTED
INT. BLACK SITE – HALLWAY
INT. RUSSIAN PRISON – THE PIT
INT. RUSSIAN PRISON – LABORATORY
INT. SILO LAB – LAB ROOM
INT. HAWKINS LABS – LABORATORY ROOM
EXT. LAKEBED - NIGHT (UPSIDE DOWN)

We pick up right where we left off -- WITH THE DEMOBATS FEEDING ON STEVE!

CLOSE ON: Their nasty little razor sharp mouths rip skin from his bare body like supernatural vultures. It’s awful --

Steve screams, trying to fight them off, but every time he pushes one away, it snaps right back. To make matters worse, a bat's squid-like tail remains still wrapped around his throat and he is rapidly running out of air. He can’t breathe -- he can’t breathe -- he can’t b --

FWOOM!!! A fast-moving object suddenly comes out of nowhere and SMACKS Demobat #1, swatting it off Steve!!

The bat shrieks in pain as it tumbles across the dry lakebed. The remaining Demobats spin with a SHRIEK to find --

NANCY AND ROBIN AND EDDIE! They’re barefoot and drenched and spattered in membrane mucus. But they’re alive and they’re in the Upside Down and better yet --

Eddie and Nancy have those OARS from the boat!

NANCY

HEY THERE!

She swings her oar and -- WHAM! -- she swats Demobat #2 off Steve! But before they can knock Bat #3 off Steve --

A pissed Demobat #1 flies back toward them! It attacks Eddie! Eddie swings his oar, slamming it with all his might! WHAM! As Eddie and Bat #1 fight --

Nancy and Robin try to free Steve from Bat #3 -- Nancy jabs her oar at it, while Robin tugs at that tentacle, but the Demobat holds on tight and --

EEEEEEE! Bat #2 now attacks, burying its claws into Nancy's back. She cries out in pain --

ROBIN

NANCY -- !

Robin grabs the screeching Demobat and yanks it off Nancy. As it flaps around Robin’s arms like a crazed chicken --

Steve -- out of desperation -- bites down on Demobat #3’s squid-like tail. Black blood sprays and the monster shrieks in pain, then it releases its grip on Steve's throat.
Steve, finally free, grabs the bat by its slimy tail -- rips it off of him -- then begins to repeatedly swing it into the ground as --

-- Nancy pins Bat #2 down with her oar -- then stomps on her oar. THWACK-SPLAT! The Demobat’s body SEVERs IN HALF!! As --

-- Eddie hammers Bat #1 so hard his oar breaks. Eddie now thrusts the broken tip of the oar through the bat's mouth, shish-kabobing the fucker as --

-- Steve continues to swing Demobat #3 into the ground -- over and over, turning its body to mush, until finally --

ALL THREE BATS ARE DEAD. And at last, we have silence.

EDDIE
Jesus Christ -- JESUS H. CHRIST.

As an exhausted and wide-eyed Eddie drops his skewered bat and looks around, taking in his spore-choked post-apocalyptic surroundings --

Nancy hurries to Steve’s side, examining his wounds. He spits black bat blood from his mouth -- gross --

NANCY
You okay -- ???

STEVE
(catching breath)
I think I lost about a pound of flesh but other than that -- yeah -- never better.

A freaked Robin studies one of the mashed-up bats --

ROBIN
You think they carry rabies -- ?

STEVE
What -- ?

ROBIN
It’s just rabies is my number one fear because by the time symptoms set in you can’t do anything you’re already dead.

Steve just stares at her --
ROBIN (CONT’D)
I just think we should get checked out by a doctor sooner rather than later is all I’m saying --

STEVE
Oh really ‘cause I was thinking we should stick around here a little longer, see the sights --

EDDIE
Yeah well -- we may not have a choice in that matter. They seem to be, uh, blocking the door.

The others now step up to Eddie, following his gaze to Watergate, where they find SIX MORE DEMOBS, all perched by Watergate. In the red glow of the membrane, they look like little demons. They glare at our teens, SHRIEK ANGRILY.

STEVE
Alright -- uh -- we can take them, it’s not that many --

An EAR-PIERCING shriek echoes out, as if in response to Steve. All eyes move up, then widen, as they clock the source -- a MASSIVE SWARM OF DEMOBATS, headed their way across the scorched sky. Must be at least a hundred of the fuckers.

ROBIN
(to Steve)
... You were saying?

Nancy’s eyes swivel to the woods --

NANCY
We can take cover in the woods -- come on -- !

Nancy tosses her oar and starts to break. The others follow --

ROBIN
More running -- awesome --

As our teens scramble up a slope and into the dense dark woods, our CAMERA CRANES UP AND UP AND UP, revealing --

OUR MOST EPIC SHOT OF THE UPSIDE DOWN YET. WE SEE ALL OF HAWKINS -- ROTTING AND CHOKED IN SPORES AND VINES. AS THUNDER BOOMS AND RED LIGHTNING SLASHES THE SKY, HARD CUT TO --

MAIN TITLES
INT. BLACK SITE - TORTURE ROOM - NIGHT

CLOSE ON: An INDUSTRIAL HEAT LAMP. BUZZING LOUDLY.

WIDEN TO REVEAL a bevy of heat lamps are aimed at the SWEATBOX, which towers in the middle of this room like some vampire coffin.

SULLIVAN and his men enter the room. As his men move about the room, switching off those heat lamps, Sullivan strides up to the sweatbox. He calmly unlocks it with a key and --

WHOOM! AGENT WALLACE'S body drops out of the box and crashes to the floor, limp as a rag doll. He is still conscious -- but only barely. He’s gasping for air, his whole body heaving, dripping sweat. Sullivan kneels beside him, studies him with uncaring eyes.

SULLIVAN
How was your sleep, Mister Wallace?

Wallace continues to suck in that oxygen.

SULLIVAN (CONT’D)
Lots of time to think, I would imagine. Have you... reconsidered your position?

Wallace still doesn’t answer. Just trying to breathe.

SULLIVAN (CONT’D)
Where is the girl?

Still no answer. Sullivan sighs.

SULLIVAN (CONT’D)
Perhaps you need more time.

Sullivan stands and nods to his men, who lift Wallace up by the arms and drag him back over to the sweatbox. They almost have him inside when a panicked Wallace releases a choked --

AGENT WALLACE
Wait.

Sullivan turns back to Wallace.

AGENT WALLACE (CONT’D)
Wait...

Sullivan slowly walks up to Wallace. Face-to-face.

Wallace fights back tears. Then, through heavy breaths:
AGENT WALLACE (CONT’D)
Just... don't... kill her. Promise
-- you won't -- kill her.

Off Sullivan, victorious, we CUT TO --

INT. SILO LAB - TEST ROOM - NIGHT

ELEVEN. A pair of electrodes affixed to her temple.

She’s sitting at a desk, focusing on a COKE CAN, trying to
crush it. The classic test. But as she focuses, she’s hit
with subliminal flashes of ALL THE MURDERED NUMBERS and --

She loses focus. The Coke can remains undamaged.

IN A NEARBY OBSERVATION ROOM,

OWENS and BRENNER watch her through a glass window. Owens is
clearly frustrated.

DR. OWENS
We're running out of time here,
Martin. Hawkins is running out of
time.

DR. BRENNER
I understand the stakes quite well.

Owens turns to him.

DR. OWENS
You know -- sometimes I wonder if
you do -- or if you're just doing
all this just because you missed
father-daughter time.

Brenner tightens. This really pisses him off. But he keeps
his emotions bottled. Owens, however, does not; he takes a
step closer to Brenner.

DR. OWENS (CONT’D)
I’ve given you all the resources
you’ve asked for, I’ve given you
your people, I’ve compromised my
principles, I’ve risked my life, my
family’s life, all because you
assured me this would work. That
this was the only way.
(motions to glass)
But I don’t see progress out there.
You know what I see, Martin?
(beat)
(MORE)
DR. OWENS (CONT’D)
I see a scared, traumatized little girl.

On that note, Owens heads out, Brenner just... keeps his gaze trained on Eleven. And Owens is not wrong... she looks distant. Lost. Scared.

DR. BRENNER (PRE-LAP)
The truth is, Eleven... you are regressing. Going backwards.

INT. ELEVEN’S ROOM - NIGHT

Brenner is now seated beside Eleven in her room. Eleven looks away, ashamed.

DR. BRENNER
Eleven. Look at me.

She looks at him. We now see she’s fighting tears. It pains Brenner to see her like this...

DR. BRENNER (CONT’D)
... I know you are frightened -- terribly frightened by what you have seen. But it is this very fear that is now holding you back. If you wish for Nina to succeed, you can’t hide from the truth. No matter how scary it may seem.

Eleven looks away again and we get --

A FEW SHOCKING, FAST SHOTS OF BLOODY HALLWAYS, DEAD BODIES --

ELEVEN
I saw what -- I did.

MORE NIGHTMARISH FLASHES JOLT US.

ELEVEN (CONT’D)
I am -- a monster.

Brenner takes this in. When he speaks again, we get the impression that he is not just speaking for Eleven -- but also for himself.

DR. BRENNER
You speak of monsters... of superheroes. Those are the stuff of myth and fairy tales, Eleven. Reality -- truth -- is rarely so simple. People are not so easily defined.

(MORE)
DR. BRENNER (CONT’D)
Only by facing all of ourselves --
the good and the bad -- can we
become whole.

Eleven considers this. Then, looks back at Papa --

ELEVEN
What if -- I don’t want to
become... whole?

DR. BRENNER
Then that is a choice. Your choice.
The door is always open, Eleven.
This place -- is not a prison.

He taps her head.

DR. BRENNER (CONT’D)
This is.

A beat as Eleven absorbs this.

DR. BRENNER (CONT’D)
You chose to trust me once. And now
I am asking you trust me again.
Journey with me into the past. One
last time.
(beat)
No more hiding, Eleven.

Eleven takes this in, then her gaze shifts to the haptic suit
 hanging on the wall, lit by a single lamp. As her face
gradually shifts from uncertainty to determination, we PRE-
LAP THE SOUND OF BEEPING MACHINERY AND MOVING GEARS AS --

INT. ANTENNA SILO - NIGHT

EEEE! Chains and gears turn as the roof to the Nina tank is
slowly opened. Then --

INT. ANTENNA SILO - NIGHT

HISS! Strange liquid filling a syringe as --

Eleven, once more dressed in her haptic suit, is prepared for
re-entry. A scientist jabs the needle into her arm. She
doesn’t even flinch. She seems ready. Owens is here, looking
somewhat less ready, but Brenner is elsewhere...

INT. SILO LAB - LIBRARY - NIGHT

... Making his way down that long corridor of VHS tapes. He
walks to the far end of the room. Kneels down by the last
tape on the bottom shelf. A date reads: September 8 -- 1979.
As his hand grazes the sleeve of the VHS tape --

**QUICK FLASHCUTS FROM THE OPENING OF OUR SEASON -- BRENNER DRESSING FOR THE DAY -- WORKING WITH TEN -- SMILING -- THEN ALARMS -- THE DOOR TO THE LAB EXPLODES INWARD -- AND --**

Brenner hesitates, his hand still on that VHS sleeve. Now that he is here, a part of him is afraid to continue. But then he gathers his composure, takes the tape, and --

**INT. SILO LAB - OBSERVATION BOOTH - NIGHT**

Brenner slots the tape into the VCR. His finger hits play -- the tape reels spin and --

**INT. ANTENNA SILO - NIGHT**

Video begins to play in the bulbous televisions mounted inside the Nina tank. We TILT DOWN from this wall of TVs to find --

Eleven wearing her EEG cap, floating in the darkness.

**INT. SILO LAB - OBSERVATION BOOTH - NIGHT**

Brenner and Owens watch from the observation window.

**DR. OWENS**

How many months did you skip?

**DR. BRENNER**

You wanted progress. I’m giving it to you.

Off Owens, his anxiety building...

**INT. ANTENNA LAB - NINA TANK - NIGHT**

We PUSH toward Eleven’s eyes as they flutter to a close. As her heartbeat quickens, images of that violent day flash past us -- faster and faster and FASTER and --

**EXT. WHEELER HOUSE - NIGHT**

Quiet. TWO COP CARS are now parked outside the Wheeler house.

As our camera slowly pushes toward the house...

**POWELL (PRE-LAP)**

And what exactly were you all doing at the lake -- ?
INT. WHEELER HOUSE - LIVING ROOM - NIGHT

DUSTIN, MAX, and LUCAS are sandwiched on the living room couch, while POWELL, CALLAHAN, OFFICER DANIELS, as well as the WHEELERS, the SINCLAIRS, CLAUDIA, and ERICA hover nearby.

The cops are pissed; the parents, anxious; Erica, suspicious.

MAX
We were just... going for a walk --

CALLAHAN
A "walk"? At nine pm --

DUSTIN
(jumping in)
To the lake. We wanted to take a swim -- a night swim --

CLAUDIA
Dusty someone was just murdered there -- !

DUSTIN
Yeah we realized that like, right when we got there --

LUCAS
Which is why we didn’t swim --

KAREN
And Nancy, was she with you on this "night swim" -- ?

DUSTIN
Yes -- MAX

No --

LUCAS
We’re not sure.

DUSTIN
She was, then she -- left. At some point. It was very confusing --

LUCAS
And then you guys came and --

MAX
They dared me to say that -- about the killer --

TED
You’re lucky you weren’t shot --
POWELL
Have you had any contact with
Eddie -- ?

DUSTIN
That psycho freak killer?? Oh god
no no no -- absolutely not --

MAX
We haven't heard from him in --
ages --

LUCAS
 Barely know him --

ERICA
Oh BULLSHIT --

SUE               CHARLES
Erica -- !           Erica -- !

ERICA
Right -- get mad at me! I mean --
you all realize they're lying
right?? The whole couch is on fire
-- like just call the goddamn fire
department already --

SUE               CHARLES
ERICA -- !          ERICA -- !

ERICA
Just the facts -- !!

CLAUDIA
Are you lying to these policemen
Dusty -- ??

DUSTIN
No -- I -- I would never lie to an
authority figure -- !!

CHARLES
Lying to a cop is a crime son --

LUCAS
We’re not lying -- !

ERICA
The fire is consuming us now --
it’s consuming us --
TED
Threaten them with a little jail
time, see if that loosens their
lips --

Everyone now starts talking over one another (SEE APPENDIX
#1), the cacophony building and building until finally --

POWELL
Hey -- everyone shut up -- SHUT
UP!!!

Everyone finally quiets. Powell takes a beat to compose
himself, then --

POWELL (CONT’D)
We’re gonna try a more civilized
approach. One at a time.

He eyes the kids, then locks on to Max.

POWELL (CONT’D)
You first. Follow me.

MAX
What -- why me?? I’m not even in
Hellfire --

CALLAHAN
I need to cuff you?

As Max reluctantly stands, following the cops, HARD CUT TO --

EXT. WOODS - NIGHT (UPSIDE DOWN)
EEEEE! The cloud of screeching Demobats soar over the woods.

EXT. SKULL ROCK - NIGHT (UPSIDE DOWN)
We TILT DOWN from the sky as the swarm of Demobats pass
overhead to reveal --

Our teens, HIDDEN BENEATH VARIOUS SKULL ROCK OUTCROPPINGS.
They listen in fear as the swarm passes overhead. As the
SCREECHING fades, our terrified teens slowly peek out from
hiding, watching as the swarm continues to recede.

And, at long last, they can finally breathe --

ROBIN
... Okay that was close --

EDDIE
Yeah, too close --
WHOOM! Steve suddenly slumps back down against a rock, woozy.

NANCY
Steve? Jesus --

STEVE
I -- I’m fine --

NANCY
No, you’re not fine -- you’re losing blood. Sit down -- SIT.

As Steve sits, leaning his back against a rock, Nancy kneels down beside him, tears a strip of cloth from her shirt. We now get our first real good look at Steve's wounds. They're not large -- but they're quite nasty, blood just running freely down his bare chest.

ROBIN
So the good news here is I’m pretty sure wooziness is not like a common rabies symptom but if you start to have muscle spasms or like hallucinations or if you suddenly feel super aggressive like you want to punch me or something then totally let us know --

STEVE
I... kinda want to punch you --

ROBIN
Okay, so you still have your sense of humor, that’s a good sign --

Nancy wraps the torn cloth around Steve’s bare, wounded chest. They’re... very close right now. Inches away. Steve tenses a bit from the contact --

STEVE
Thanks.

NANCY
Yeah.

They lock eyes for a moment. Tension is high --

NANCY (CONT’D)
Can you, uh -- turn around -- ?

Steve turns around. As Nancy goes to tie the bandage off in the back, Eddie scales a rock for a better look --
EDDIE
So this place -- it’s just like Hawkins, except -- with monsters and nasty shit?

NANCY
Pretty much --
(watching Eddie)
Hey watch out for those vines -- it’s all a hive mind.

EDDIE
What?

STEVE
All the creepy crawlies here are like -- one, or something. Step on a vine -- you’re stepping on a bat -- you’re stepping on Vecna.

EDDIE
Oh shit --

ROBIN
But everything in our world -- is still here, right? Except people obviously?

NANCY
As far as I understand, yes --

ROBIN
So then theoretically we could, like -- just go to the police station or whatever -- grab guns and grenades or whatever we need, and blow up those bat things that are guarding the Gate --

STEVE
I kinda doubt the Hawkins police have grenades -- but guns, sure --

NANCY
Yeah well -- we don’t need to go all the way downtown for guns --

Nancy yanks the bandage tight -- finished. She stands.

NANCY (CONT’D)
I have guns... in my bedroom --

Eddie hops off the rock, dropping right by Nancy.
EDDIE
You, Nancy Wheeler -- have guns, plural -- in your bedroom --?

ROBIN
Full of surprises isn't she --?

NANCY
A Russian Makarov -- and Lonnie Byers' revolver --

Steve pushes to his feet.

STEVE
You almost shot me with that one --

NANCY
And you almost deserved it.

A smile between them. Then -- interrupting the moment --
Eddie tosses Steve his cutoff denim vest --

EDDIE
For your modesty dude.

Before Steve has a chance to respond --

BOOOOOM!!! THE ENTIRE GROUND SUDDENLY SHAKES AS IF FROM AN EARTHQUAKE. Everybody grabs onto the rock and one another for support -- including, of course, Steve and Nancy, who cling to one another. Uh oh. But there are bigger problems than sexual tension -- as soon as the earthquake ends, a CHORUS OF MONSTROUS ROARS fills the air, as if calling in response, like animals in the jungle. They are SEEMINGLY EVERYWHERE.

A MOMENT OF SILENCE before anyone dares speak, then...

EDDIE (CONT'D)
Hey yeah so guns seem like a pretty good idea to me.

ROBIN
Me too.

STEVE
So what are we waiting for?

Steve lets go of Nancy, pulls on his new denim vest --

Robin gawks at his new look. Her mouth begins to open --

STEVE (CONT'D)
Whatever you're about to say --

\textit{don't.}
With that, Steve heads off. The others share looks, then quickly follow, heading deeper into the Upside Down woods. As thunder BOOMS, CUT TO --

17

EXT. DEMO PIT - KAMCHATKA - NIGHT

Quiet. Blood splatters the walls of the Pit. Snow falls gently across lens. We're back in Russia.

18

EXT. THE PIT - SECOND FLOOR - HOLDING CELL - NIGHT

HOPPER is busily ripping the lining out of his jacket, while DMITRI is by the cell bars, looking out at the Pit, toward that falling snow, thinking of the task that lies ahead...

    DMITRI
    You know -- what we are to attempt
    is quite mad -- even by your
    standards, American.

    HOPPER
    Yeah. You got odds for us this
time?

    DMITRI
    I think -- a thousand to one. Even
    if we somehow kill this beast -- we
    still must escape. We fail there, I
    don’t think they will be so kind as
to throw us back in a cell -- they
    will shoot us on sight --

    HOPPER
    But then we die as monster slayers.
    You’ll be a legend.

    DMITRI
    But still a "traitor," you forgot
    "traitor."

    HOPPER
    Eh, come on -- monster slayer
    trumps traitor. I bet Mikhail will
    be impressed with his pops at
    least.

Dmitri just shakes his head, smiling softly.

    DMITRI
    Mikhail, no. I can do nothing right
    with him anymore it seems. He will
    say -- “Papa, I bet that bald
    American did most of the monster
    slaying!”
HOPPER
He’s that age huh?

DMITRI
He’s that age.

Dmitri now crosses over, sits on a bench near Hopper.

DMITRI (CONT’D)
It is same for you, American? With your new daughter?

Hopper nods. Then, remembering back --

HOPPER
Last time I was with El -- she wanted just about nothing to do with me. I was just -- in her way, really. But I think back and...
(small smile)
I was the same way with my father. Same exact way. I think... it must be hardwired into us -- to reject our fathers, you know? So that we can grow, move on -- become something of our own. Hopefully -- that’s what she’s doing now. Coming into her own. But still --

DMITRI
You worry.

Hopper doesn’t answer, doesn’t have to. We can tell from his face that shit yeah, he’s worried.

DMITRI (CONT’D)
To worry for our sons and daughters -- that is natural, isn’t it?

HOPPER
Yeah -- except nothing about what El’s had to deal with is natural.

Hopper pushes to his feet, slipping his now lining-free coat on as he makes his way to the bars of the cell. He looks out at that large door from where those Demogorgon roars came.

HOPPER (CONT’D)
That beast in there, that monster... it’s a part of... of something -- something that wants to hurt El. Kill her.

Dmitri, of course, is confused by this --
DMITRI
But -- she is not here.

HOPPER
No --

DMITRI
I -- do not understand --

HOPPER
Yeah well, truth is -- I don't
either. Not really. All I know is --
this monster -- it shouldn't be
here. It shouldn't be alive. And if
it is -- that means it's still not
over.

(beat)
I was convinced this place was...
My purgatory. But now -- now I'm
thinking -- maybe there was another
reason I was put here. Maybe I can
still help El. Even if it's the
last damn thing I do.

DMITRI
You almost sound religious,
American --

HOPPER
Religious --

(small scoff)
I don't know about that. But I
guess I might as well give that
prayer thing a try.

He turns back to Dmitri.

HOPPER (CONT'D)
Because if we're gonna get out of
here... if we're gonna get back to
El and Mikhail... you and me?

(beat)
We're gonna need a miracle.

EXT. RUSSIAN PRISON - NIGHT

VROOM! An OFF-ROAD VAN kicks up snow as it pulls up to a
guard booth.

A PRISON GUARD exits the booth, approaches.

PRISON GUARD
<Can I help you, comrade?>
We reverse to reveal: MURRAY BEHIND THE WHEEL!! Only it’s not the Murray we know -- he has SHAVED HIS BEARD, leaving only a big bushy mustache!!!! He really looks like Yuri now!!!

*Is this... Hopper’s miracle??*

MURRAY

<Yes -- my name is* Yuri Ismaylov.*>

Murray passes him IDENTIFICATION. As the Prison Guard inspects it, checking that picture of Yuri...

MURRAY (CONT’D)

<The Warden is expecting me. I have a very special delivery for him -- a rare import from America.>

Murray chuckles as the Guard glances into the back of the van, where he clocks JOYCE and YURI, bound and gagged.

The Guard hesitates, then hands back the ID, and --

20

MOMENTS LATER

EEEE! Gears turn as the gate swings open! Murray hits the gas. As the van putters forward, coughing black smoke from a shuddering exhaust pipe, we CRANE UP TO REVEAL --

The looming prison, not two hundred yards away! And right here, with our two stories *primed to collide*, we CUT TO --

21

INT. ANTENNA SILO - NIGHT

A SLOW PUSH-IN on the Nina tank.

22

INT. TANK - NIGHT

Eleven floats in the darkness. As her eyes begin to close, drifting off...

**DR. BRENNER (V.O.)**

(heavy reverb)

*Keep your eyes open, okay?*

23

INT. HAWKINS LABS - INFIRMARY - DAY (MEMORY)

WHOOSH! A small penlight flares lens, pointed right at us. It sweeps back and forth, then we WIDEN TO REVEAL --

Dr. Brenner examining Eleven, checking her dilation. We have once more *traveled back in time*, and now we're in some kind of unassuming INFIRMARY ROOM. Eleven is noticeably bruised from the bullies’ attack.
... Any more headaches, nausea this morning?

Eleven shakes her head. “No.”

DR. BRENNER (CONT’D)
How about your memory? Can you remember what happened now?

Eleven shakes her head, quickly looks away.

Brenner considers, then --

DR. BRENNER (CONT’D)
Perhaps someone else -- can fill in those gaps for us, yes?

Off Eleven, tensing at the thought of this...

INT. HAWKINS LABS – HALLWAY – DAY (MEMORY)

Dr. Brenner leads Eleven down the hallway. Hands clasped.

We focus on Eleven. With each step, she grows more nervous.

DR. BRENNER (PRE-LAP)
Today -- our lesson is going to be about rules.

INT. TRAINING ROOM – DAY (MEMORY)

Dr. Brenner is now speaking in front of the Numbers, who are lined up per usual, including Eleven.

As Brenner speaks, El clocks the FRIENDLY ORDERLY, standing nearby. Something seems... off about him. He averts his gaze from her, as Brenner continues to address his "children" --

DR. BRENNER
For many of you, this lesson will seem redundant. For others -- it seems a refresher is required.

He looks at Eleven.

DR. BRENNER (CONT’D)
Eleven. Please step forward.

She nervously steps forward. Uh oh.
DR. BRENNER (CONT’D)
Last night, your sister Eleven suffered a concussion during her alone time in the Rainbow Room.

FOUR and the OTHER BULLIES shoot El looks -- threatening. Eleven quickly averts her gaze -- this isn't good --

DR. BRENNER (CONT’D)
She claims to have no memory of the event. But injuries of this nature do not simply occur on their own. Someone did this. Someone in this room.

He looks over the group. Eyes piercing.

DR. BRENNER (CONT’D)
Who would like to tell me what happened?

The Numbers all remain silent. More eyes go to the floor. The tension is palpable. Then --

FOUR
... She must have fallen.

Dr. Brenner looks at Four.

DR. BRENNER
"Fallen"?

FOUR
Yes. You have seen her, Papa -- she is clumsy. Stupid.

Some giggles from TWO and THREE. But Brenner is not amused.

DR. BRENNER
Eleven, you may step back.
        (she does)
        Four, step forward please.

Four’s smile fades. He shares a glance with his friends, then steps forward. Brenner looks to a STERN ORDERLY, who approaches Four with a METAL COLLAR.

Four's face drops. Oh fuck, oh no. In fact -- the whole room reacts. Whatever this is -- it isn't good.

DR. BRENNER (CONT’D)
You believe that -- because you demonstrate talent -- you are somehow... immune? Is that it?
FOUR
No, Papa --

CHOOM. The Stern Orderly snaps the collar around Four's neck.

DR. BRENNER
That the rules do not apply to you
in the same way that they apply to
your brothers and sisters --

FOUR
No Papa --

Brenner now removes a STRANGE ELECTRONIC REMOTE from his pocket. Though quite compact, the device has a small antenna, a frequency dial, and a trigger.

DR. BRENNER
Then why did you attack Eleven?

FOUR
Did she tell you that?

DR. BRENNER
Are you asking questions or am I?
Did you attack Eleven?

FOUR
If she told you that she's lying.

Brenner begins to rotate a dial on the remote with his thumb, clicking it forward. Tick, tick, tick.

FOUR (CONT'D)
Papa, you have to believe me --

Tick, tick --

FOUR (CONT'D)
She's LYI --

Brenner squeezes a trigger on that creepy remote and --

We hear a HIGH-FREQUENCY HUM and Four SCREAMS, grasping at his collar. As he drops to his knees from extreme pain --

Brenner releases the remote's trigger.

DR. BRENNER
Now -- shall we try again? What
happened?

Four looks up at Brenner. Breathing hard. Then, through tearful eyes --
FOUR
It -- it was an accident --

Wrong answer. Brenner pulls the trigger again.

WHUMP! Four's body folds to the floor and shudders, his jaw locking, seizing. It's awful, and Brenner is not releasing that trigger. As Four begins to SCREAM --

Our CAMERA PANS from a disturbed Friendly Orderly to --

Eleven. She can't bear to watch. As she looks away, horrified, Four's screams grow LOUDER and LOUDER and --

EXT. WOODS - NIGHT (UPSIDE DOWN)

BOOOOM! A FORK OF RED LIGHTNING scars the sky. We're back in the Upside Down, where --

Our teens are walking through the Upside Down forest. They look around as they walk, nervous, keeping an eye out for monsters and Demobats. As they walk, Steve sidles up to Eddie, and -- in very awkward "guy" way --

STEVE
Hey -- Eddie -- uh... just wanted to say -- thanks -- you know, for saving my ass like that --

EDDIE
Shit. You saved your own ass, man. I mean, that was a real Ozzy move you pulled back there --

STEVE
Ozzy -- ?

EDDIE
When you took a bite outta that bat.

Steve stares, totally lost --

EDDIE (CONT’D)
Ozzy Osbourne. Black Sabbath? Bit a bat’s head off on stage? Doesn't matter. It was very metal, what you did, all I’m saying. Henderson told me you were a badass -- insisted on it matter of fact -- I just didn’t believe him --
STEVE
(incredulous)
Dustin -- said I was "badass"?

EDDIE
Oh yeah. Shit. Kid WORSHIPS you, man. Like, you got no idea. It's rather annoying to be honest.

We can tell this means a lot to Steve --

EDDIE (CONT’D)
I don’t know why I even care what that little shrimp thinks, but, uh -- I actually got like, a little jealous about it. I just couldn’t accept that Steve Harrington was actually a good dude. Rich parents, popular, girls love 'em, not a douche? No way man, NO WAY, that like, flies right in the face of the laws of the universe and my own personal Munson Doctrine. I’m still super jealous as hell by the way which is why I’d NEVER have jumped in that lake to save your ass, not under normal circumstances. Outside of D and D, I’m no hero. I see danger -- I turn heel and run, least that's what I discovered about myself this week. Truth is, I came in here 'cause --

(points to Nancy and Robin)
Those ladies jumped in after you -- and I was too damn ashamed to be the one who stayed behind. Wheeler there -- she didn’t waste a second. I mean not a split second. She just -- dove right in.

Steve tries to hide the fact that this means a lot to him.

EDDIE (CONT’D)
I don’t know what happened between you two, but... I’d get her back, man. Whatever it takes. ‘Cause that -- that was as unambiguous a sign of true love as these cynical eyes have ever seen.

Before a flustered Steve has a chance to respond --

BOOOM! The ground begins to shake beneath their feet. The boys grab nearby trees to steady themselves as --
STEVE

Jesus --

EDDIE

Here we go again --

Robin nearly topples, but catches a tree at the last second.

ROBIN

(to Nancy)

Second on my list of least favorite things -- earthquakes. Like seriously I’m unsteady enough as it is --

Nancy is about to respond when her eyes narrow: She’s clocked something. She hurries forward, ignoring the fact that the ground is still trembling a bit beneath her feet --

ROBIN (CONT’D)

Nancy -- where are you going?

Nancy??

Nancy doesn’t answer, she just keeps moving until she bursts out of the tree line and into --

A FAMILIAR OVERGROWN FIELD - CONTINUOUS (UPSIDE DOWN)

Nancy stops, looks ahead. REVERSE TO REVEAL:


NANCY

Come on -- !

As they head forward -- making for the Wheeler house, we fly past them, swooping over the power line, toward the house --

DUSTIN (PRE-LAP)

Steve, do you copy? Nancy? Robin?

INT. WHEELER HOUSE - DOWNSTAIRS BATHROOM - NIGHT

Dustin is in the bathroom, sitting on the closed lid of the toilet, calling on the walkie, his voice low but urgent --

DUSTIN

It’s Dustin! Where are you?! We’ve been collared by the law. I repeat, we’ve been COLLARED by the law -- do you copy?!

Nothing. Shit. He sighs, flushes the toilet, FLOOSH, and --
INT. WHEELER HOUSE - NIGHT

A frustrated Dustin exits the bathroom and crosses to the TV room. He passes by HOLLY, who is playing with a LITE-BRITE, past anxious parents talking to Officer Daniels (SEE APPENDIX #2), and rejoins Lucas in --

THE KITCHEN - CONTINUOUS

LUCAS
Anything?

DUSTIN
Nothing.

LUCAS
You don’t think they... went through, do you?

DUSTIN
Through Watergate? Without us? Without a plan? Without weapons? They wouldn’t be that stupid.
(Lucas nods, of course not)
They must just be staying low because they know the law got us --

ERICA (O.S.)
"The law"??? What is this -- Gunsmoke? The Stupid and the Ugly?

Our boys look up to see Erica making a beeline for them, sucking on a grape juice box.

ERICA (CONT’D)
Should I round up the posse? Saddle the horses --

LUCAS
Erica -- please just -- go away --

ERICA
I'd rather not.

She leans against the counter, looks right at Lucas.

ERICA (CONT’D)
Here's the deal -- either you tell me what's really going on, or --
(to Lucas)
I'll tell Dustin what I found under your bed.
LUCAS
(horrified)
NO --

ERICA
Then spill yer guts, cowpuncher --

DUSTIN
What’d she find under your bed???

LUCAS
Nothing --

DUSTIN
(to Erica)
Is it gross, how gross would you say, scale of one to ten --

ERICA
A hundred --

LUCAS
The serial killer's a dark wizard from the Upside Down and we've been looking for him but he's in the Upside Down which we can't reach at least we thought we couldn't until we found a Gate at Lovers Lake which is why we were there but then we got grabbed by these stupid cops and if you say anything about this to ANYONE and that includes Mom and Dad and Tina -- especially TINA -- I will smother you in your sleep do you copy?!

Erica stares. Processing. Lucas leans in, right in his sister's face.

LUCAS (CONT'D)
Do. You. Copy??

ERICA
The smothering in the sleep part yeah, but -- not much else. Why would they open a Gate in Lovers Lake?

LUCAS
What -- ?

ERICA
The Commies --
LUCAS
The Commies didn't do this --

ERICA
Then who did it -- ??

LUCAS
Nobody --

ERICA
It just opened up -- for fun??

LUCAS
Erica, you have NO idea what you’re talking about --

DUSTIN
No she doesn't, YET she brings up an essential question. How did Watergate open? Two Gates have opened so far as we know -- one by El, one by the Commies -- and we know it's not the Commies or El this time so --
(lightbulb!)
Holy shit, wait wait wait --

LUCAS
Wait what -- ?

Dustin starts pacing around, his mind racing.

DUSTIN
There's one thing we've never understood -- which is why is Vecna killing people? What's his motive? Killing teens? It's always seemed too random, too prosaic. On top of that -- how does the Mind Flayer figure into all this? Maybe this is it, THIS is the answer --

LUCAS
What is the answer -- ?

Before Dustin can respond, Karen enters with Officer Daniels.

KAREN
You sure you just want water?
(opens fridge)
We've got Coke, Sprite, Dr. Pepper...

As Karen opens the fridge, Dustin drags Lucas down --
AFTER ALL

Away from earshot of the adults. Erica tags along, of course.

Dustin is excited, almost manic here --

DUSTIN
Okay, so just -- hear me out. How did El open the Mother Gate -- ??

LUCAS
She -- made... contact with the Demogorgon --

DUSTIN
Psychic contact -- just like --

LUCAS
(realizing)
Vecna, when he casts his spells --

DUSTIN
Exactly. So what if -- with every kill -- he’s not simply killing --
he’s making a powerful psychic connection with his victims -- a connection so powerful it’s tearing
a hole in the fabric in time and space --

LUCAS
(shocked)
-- He's opening gates.

DUSTIN
Bingo. And why?

LUCAS
To take over the world.

DUSTIN
And who do we know who wants to take over the world -- ?

LUCAS
The Mind Flayer.

DUSTIN
If the Demogorgon is a foot soldier -- Vecna is his five-star general.
A five-star general with the power to open two Gates.
LUCAS
Holy shit.

DUSTIN
Holy shit.

ERICA
Holy shit that was incomprehensible. You lost me at Mother Gate. Please be kind, rewind.

As our frustrated boys turn to Erica and begin to "rewind" (SEE APPENDIX #3), WE PUSH PAST THEM TOWARD THE FRONT DOOR --

The voices of our kids slowly fade as we become aware that the front porch light is blinking, stuttering, and then --

INT. WHEELER HOUSE - FOYER (THE UPSIDE DOWN)

WHOOM! Sound SUCKS OUT and the door handle turns and --

WIDEN: Our teens open the door, stepping into the same area as Dustin, Lucas, and Erica. Only they're in the Upside Down version of our house.

Nancy looks around, takes it in. This is... weird.

ROBIN
When’s the last time you got a maid, Wheeler?

NANCY
(ignoring this)
Come on, I don’t wanna stay in here any longer than we have to --

Nancy leads our teens up the decrepit stairs, but --

Steve pauses on the second step. He’s heard something. A voice (SEE APPENDIX #4). Ghostly. Familiar...

INT. NANCY’S ROOM (UPSIDE DOWN)

WHOOM! Nancy throws open her closet and --

She pulls a SHOEBOX off the upper shelf -- drops it onto her bed -- rips off the top -- and -- her face drops. Inside --

A PAIR OF RED DRESS SHOES.

EDDIE
Those... don't look like guns --
Robin grabs one of the shoes from Nancy.

ROBIN
I mean yeah, Nance these heels are a bit pointy -- but I was hoping for something along the lines of...
could fire deadly projectiles --

NANCY
I don’t understand --

EDDIE
You sure that’s the right box -- ?

NANCY
We have a five-year-old in the house I know where I keep my guns. Also, I threw these out years ago.

Nancy’s eyes suddenly narrow. She looks around the room. Taking it all in. And it’s freaking Robin out --

ROBIN
What’s that look -- what’s wrong?

NANCY
All of it -- it’s ALL wrong --

Nancy moves forward, grabs a pillow off her bed --

NANCY (CONT’D)
This is old --

Her comforter --

NANCY (CONT’D)
Old --

A stuffed animal.

NANCY (CONT’D)
I gave you to cousin Joanna.

Nancy crosses to her bulletin board of photos, grabs up --

A PHOTO OF HER STEVE. Arm and arm. Season 1. She pulls it off the board. As she looks at old Steve...

NANCY (CONT’D)
And you... you went in the trash.
Three years ago.

She turns back to the others, certain now --
NANCY (CONT’D)
This is the past.
(beat)
The guns aren’t here -- because I haven't gotten them yet.

Just as Robin and Eddie take in this mind-blowing revelation --

STEVE (O.S.)
DUSTIN??!!??! CAN YOU HEAR ME??!
DUSTIN!!!

They share looks, now realizing Steve isn’t with them, and --

INT. WHEELER HOUSE - STAIRCASE (UPSIDE DOWN)

They race back downstairs to find Steve still in the foyer. He’s shouting at... nothing. He looks like an angry old man yelling at the sky or something --

STEVE
DUSTIN!??!!??!! DUSTIN?!
HELLOOOO??!!

NANCY
Steve what are you doing -- ??!!

ROBIN
Maybe he really does have rabies --

STEVE
The little shit’s here -- he’s like -- in the walls! Listen, listen!

They do. And sure enough, they hear Dustin:

DUSTIN (V.O.)
(filtered, heavy reverb)
And this finally brings us to the question you first raised.

INT. WHEELER HOUSE - FOYER - NIGHT

Dustin is now catching up Erica, totally oblivious to the teens’ peril in the Upside Down --

DUSTIN
How and why is there a new gate in Lover’s Lake?? Now, let’s analyze -- what do Vecna and Eleven have in common -- ?
THE UPSIDE DOWN

NANCY/ROBIN/EDDIE
DUSTIN??! DUSTIN! HELLOO??!
HELLOO! DUSTIN!??!

They wait for a response. But Dustin just keeps yapping away to Erica (SEE APPENDIX #5).

STEVE
Okay so either he’s being a real douchebag or he can’t hear us --

NANCY
Will found a way.

STEVE
What -- ?

NANCY
Will. He found a way. To talk to Joyce.

Nancy makes her move into --

THE LIVING ROOM (UPSIDE DOWN)

She hits a light switch -- nothing happens. Eddie tries another, Robin another, but --

ROBIN
Everything’s dead --

STEVE
Hold up -- back up, back up --

Steve shines his flashlight at the lamp near Robin --

STEVE (CONT’D)
You guys see that??

Robin narrows her eyes. Sure enough, she sees a weird “SHIMMER,” distorting the air around the light bulb. It’s hard to discern, only just visible in the beam of Steve’s light.

Nancy reaches out, runs her hand through the shimmer, and --

Strange particulates begin to dance around her fingers.

EDDIE

Whoa....

As the particulates light up --
INT. WHEELER HOUSE - NIGHT

The lamp in the real world glows in response, then dims again as --

INT. WHEELER HOUSE - NIGHT (UPSIDE DOWN)

Nancy removes her hand from the shimmer.
Steve now tries it, moving his hand through the "shimmer."

STEVE
It tickles --

As the others take turns --

ROBIN
Kinda... feels good --

NANCY
Anyone know morse code?

ROBIN/STEVE
No --

EDDIE
Does S.O.S. count?

Shared looks and --

INT. WHEELER HOUSE - NIGHT

As Dustin continues explaining to Erica (SEE APPENDIX #6), Erica suddenly notices the blinking light in the living room.

DUSTIN
Hey -- are you even listening to me?

ERICA
Yeah I'm listening. It's just... you said you followed Vecna through lights, right?

DUSTIN
Yeah, why -- ?

ERICA
Because I think he's here.

Dustin and Lucas now turn, following Erica's worried gaze to the blinking lamp. Lucas's face drops. Scared now. But Dustin isn't scared -- he's curious. He crosses into THE LIVING ROOM, moving toward that blinking light, eyes narrowing as --
INT. WHEELER HOUSE (UPSIDE DOWN)

Eddie moves his hand in and out the light in rhythm --

ROBIN
It’s working --

He’s making --

WHEELER HOUSE

DUSTIN
S.... O.... S....
(realizing, stunned)
Hey so -- you remember when I said
they wouldn’t be stupid enough to
go through Watergate?

LUCAS
Yeah --

Dustin turns back to Lucas --

DUSTIN
I overestimated them.

EXT. RUSSIAN PRISON - NIGHT

WHOOSH! We're suddenly soaring over a snow-swept landscape,
back toward the Russian prison where --

INT. PRISON - ABANDONED ROOM - NIGHT

Murray (disguised as Yuri), Joyce and Yuri (disguised as
prisoners), wait in an abandoned section of the prison.

Murray is practicing removing his gun from his jacket. He
drops it. Shit! As he fumbles for it, Joyce tries to say
something to him, but can't beneath her gag --

JOYCE
UMMMMGGGGM -- MGGMGG --

Murray crosses over to Joyce, yanks out her gag --

MURRAY
WHAT -- ??

JOYCE
Would you please STOP playing with
that??
MURRAY
I am not playing I am practicing
and will you please STOP trying to
talk to me and stay in character!
Remember -- you’re frightened,
scared, confused --

JOYCE
I am frightened and scared and
conffffff-fff!

Murray has shoved the gag back in, silencing her just as --

WHOOM! A door opens up -- Murray spins, startled. He
frantically stuffs the pistol back into his pants as --

WARDEN MELNIKOV enters. He's joined by a SCARY GUARD. He
locks eyes with Murray as he approaches.

Murray tries to stay calm -- and stay in character.

WARDEN MELNIKOV
<Kuri Ismaylov. At last, we meet.>

WARDEN MELNIKOV
<Comrade Major.>

As the two men shake hands, the Warden clocks the bound and
gagged Yuri. He approaches him. He seems... a little thrown.

WARDEN MELNIKOV
<br /><This is the Bauman spy? He
looks... different.>

WARDEN MELNIKOV<br />
< <Ugli in person I know.>

Yuri begins to make noises beneath this gag --

MURRAY (CONT’D)
<br /><He also shaved his beard to
disguise himself. Tricky bastard.>

Yuri continues to shout through his gag, trying to warn the
warden, but -- WHAP! Murray SLAPS him across his cheek!

MURRAY (CONT’D)
<br />(accented English)
Silence American scum!! Enough from
you! ENOUGH!

Yuri burns under the gag, but the Warden is already bored
with him and has moved on to Joyce.
WARDEN MELNIKOV
<Now this one... this one I would recognize a continent away. She was more beautiful in our uniform, but still... quite striking, isn’t she?>

MURRAY
<Yes -- very pleasing to the eyes, comrade. But not so pleasing to the ears I am afraid.>

Murray removes her gag. Joyce immediately starts to “act” in character --

JOYCE
Where is he?! What did you do to Hopper! You -- STUPID -- UGLY -- COMMIE PIG!!

MURRAY
<As I said -- unpleasant.>

Murray quickly gags her again --

MURRAY (CONT’D)
<But... I must say -- I too am curious. The other American. What did you do to him? Lobotomy? Pluck out his tongue? I do not know why, but I imagine him on a rack, in the cold, stretched thin, birds pecking his eyeballs. Am I -- close?>

Needless to say, this catches the Warden’s attention.

WARDEN MELNIKOV
<I have heard stories of Yuri Ismaylov -- the Peanut Butter Smuggler. And you -- you are not the Yuri I have heard of.>

Murray swallows. Uh oh.

MURRAY
<I am -- not?>

WARDEN MELNIKOV
<No. No. The Yuri I was told of -- had a screw loose. And you -->
(beat)
<Have many screws loose!!>

The Warden starts laughing. Murray laughs too.
WARDEN MELNIKOV (CONT’D)
<But do not worry -- we have something special planned for the American.>

The Warden checks his watch, grins --

WARDEN MELNIKOV (CONT’D)
<And -- as it happens -- you are just in time to see for yourself.>
(tURNS TO Joyce)
And to see what fate awaits you, princess -- if you do not watch that tongue.

Off Joyce, now terrified, we CUT TO --

INT. PRISON CORRIDOR / CONTROL ROOM – NIGHT

A metal door swings open as the Warden now leads Murray and his “prisoners” through an EERIE PRISON LABORATORY. Joyce and Murray inspect their surroundings; there are many SCIENTISTS here, all staring at them... a LARGE METAL DOOR... and a CONTROL PANEL, with lights and switches, manned by a TECH.

WARDEN MELNIKOV
(to Tech)
<I hope we have not missed the show.>

TECHNICIAN
<On the contrary -- just in time.>

The Tech hits a button and a BUZZER goes off as a door on the far side of the lab unlocks. The Warden leads his prisoners through this door and up a FLIGHT OF STAIRS and --

EXT. THE PIT – NIGHT

Out into the third-floor balcony above the Pit! They're immediately met by blustery, cold wind, and falling snow.

The Warden leads them to a balcony railing. Murray and Joyce’s eyes go wide as they take in the scene below --

Hopper and the other prisoners are out of their cells now and IN THE PIT, kneeling in the snow! Oh no. They're too late!! IVAN paces back and forth in front of them, speaking (SEE APPENDIX #9).
Joyce’s eyes well with emotion as she sees Hopper -- he is a shell of the man she remembers. Murray, meanwhile, chokes back his own emotions, struggling to stay “in character.”

MURRAY
(to Warden)
<What -- what is happening?>

WARDEN MELNIKOV
<They are being told the rules.>

MURRAY
<Rules for what?>

WARDEN MELNIKOV
<I could tell you -- but that would spoil the fun, now, wouldn't it?>

47

DOWN IN THE PIT,

Ivan finishes addressing the prisoners --

IVAN
<You wait for the buzzer. You WAIT. You move before the buzzer -- you will be shot. Is that understood?>

The Prisoners all nod. Mutter "<yes>.

IVAN (CONT’D)
<I'd wish you luck -- but it won't help you.>

On that note, Ivan drops a KEY into the snow and then heads off with the other guards, leaving the prisoners behind.

DMITRI
Let us hope your prayers have been heard, American.

Before Hop can respond, an EARTH SHATTERING ROAR ECHOES ACROSS THE PIT. Our prisoners turn toward the big door. They are scared, but they have heard this roar before, whereas...

48

UP ON THE BALCONY

Joyce hasn’t. As her whole body tenses upon hearing the sound of a monster she had thought was long dead, we HARD CUT TO --

49

INT. RAINBOW ROOM (MEMORY)

PLUNK! A Plinko tile dropping down a series of pegs. Quiet.
WIDEN: Eleven is back in the Rainbow Room. And though she is going about her daily routine, we can tell that she is nervous, on edge. She looks around. Four is not here, but the other bullies keep looking her way. Clearly furious. El suddenly drops a Plinko. She goes to pick it up but --

Another hand scoops it up for her. It’s the Friendly Orderly. As he passes it back to her --

FRIENDLY ORDERLY
You open for something -- a little more challenging?

Off Eleven --

INT. RAINBOW ROOM - MOMENTS LATER (MEMORY)

A CHESS BOARD is now set up. Eleven and the Friendly Orderly sitting across from one another. As they begin to play --

FRIENDLY ORDERLY
Try not to show any emotion as I speak, okay?

Eleven tenses a bit.

FRIENDLY ORDERLY (CONT’D)
Just... keep playing the game if you understand.

El does as he says -- keeps playing. She can’t help but be a bit nervous.

FRIENDLY ORDERLY (CONT’D)
Four is still recovering in the infirmary -- he’s being watched now, but once he is released, he and the others are going to attempt to kill you. Right here, in this room.

Eleven’s heart skips -- oh God.

FRIENDLY ORDERLY (CONT’D)
And Papa will allow it to happen. In fact, he wants it to happen. He’s been planning it for some time now.

This hits Eleven like a gut punch -- she can’t not look at the Orderly here --

FRIENDLY ORDERLY (CONT’D)
Stay calm. Focus on the game.
Eleven returns to the game. Slides a piece forward.

FRIENDLY ORDERLY (CONT’D)
There’s a reason Four and the others were able to escape their room last night. Why the security cameras were turned off. Why Papa punished Four today. They don’t even realize it, but Papa is moving them -- like the pieces on this board here -- driving them to do exactly what he wants. Which is...

He jumps one of her pawns with his knight, then knocks it off the board.

ELEVEN
W-why?

FRIENDLY ORDERLY
You frighten him. He knows you're more powerful than the others. And he also knows he can’t control you. That’s all he wants. Control. I saw all this happening... That’s why I wanted to help you, but -- I only made things worse...

Eleven is beginning to understand --

ELEVEN
Helping me -- is why... Papa hurt you?

QUICK FLASHBACK TO THE ORDERLY GETTING SHOCKED LAST NIGHT --

The Friendly Orderly gives a small nod.

FRIENDLY ORDERLY
And it is why you must escape -- today. But they are watching us closely. If you wish to make it out of here alive -- you will need to do exactly as I say, do you understand?

Eleven nods, but then, she looks back at him one last time.

ELEVEN
Why... do you -- still help me?

FRIENDLY ORDERLY
Because I believe in you. And it’s time you are free from this Hell.
Slyly, he slips an ELECTRONIC KEYCARD to El under the table. As her hand curls around the KEYCARD, we CUT TO --

INT. WHEELER HOUSE - TV ROOM - NIGHT

A peg GLOWS as Holly places it in the Lite-Brite. She's almost finished with a cute BUNNY RABBIT DESIGN, when --

ZOOP! The Lite-Brite suddenly ZAPS out. Holly looks up in shock to find Lucas holding the power cord --

HOLLY
Hey -- !

DUSTIN
Sorry, emergency, we need to borrow this --

Dustin yanks the Lite-Brite away from Holly, Lucas grabs the Lite-Brite box, filled with loose pegs, while Erica tosses Holly a BAG OF SKITTLES --

ERICA
For your understanding.

As a slack-jawed Holly stares at the Skittles --

INT. WHEELER HOUSE - NANCY'S ROOM - NIGHT

WHOOM! Dustin drops the Lite-Brite onto Nancy's bed and we move into a QUICK MONTAGE as our kids work to plug ALL OF THE PEGS into the holes, covering the entire panel.

The second they finish, Dustin plugs the Lite-Brite into the wall. As the panel lights up, projecting a rainbow of colored light back at our kids, Dustin projects his voice --

DUSTIN
OKAY -- ARE YOU GUYS SEEING THIS???

INT. NANCY'S ROOM (UPSIDE DOWN)

Nancy, Robin, Steve and Eddie -- who we find also gathered in Nancy's room -- can, in fact, see a "shimmer" above exactly where Dustin placed the Lite-Brite.

Nancy reaches out, touches the shimmer with her hand, and --

INT. NANCY'S ROOM - NIGHT

The Lite-Brite glows brighter, casting a more powerful rainbow of colors over our awed kids’ faces.
ERICA
Holy shit --

DUSTIN
Okay, okay -- I'm not moving it,
but we're going to unplug it,
okay?? Stand by!

Lucas drops down by the outlet and unplugs the Lite-Brite.

INT. NANCY'S ROOM (UPSIDE DOWN)

The shimmer dissipates on the bed, though a few particles
still linger, almost like a burn-in on a TV or something.

REAL WORLD - INTERCUT

DUSTIN
Okay, try it now --

UPSIDE DOWN - INTERCUT

Nancy reaches out with her finger and traces the air where
the Lite-Brite was and --

REAL WORLD

The Lite-Brite pegs glow in such a way that spells: H. I.

DUSTIN/LUCAS/ERICA

Hi.

The kids share stunned looks --

DUSTIN
Okay okay -- um -- that worked!!!

UPSIDE DOWN

EDDIE
Hot damn --

Nancy is already tracing more letters, writing --

REAL WORLD

LUCAS/DUSTIN/ERICA

S.T.U.C.K.

LUCAS
"Stuck" -- okay they're stuck in
the Upside Down --
DUSTIN
You can’t get back through
Watergate -- ?

STEVE
Watergate -- ?

ROBIN
Oh because -- the Gate’s -- in
water.

STEVE
Jesus --

EDDIE
Cute.

Nancy starts writing back and --

REAL WORLD

More letters appear:

LUCAS/DUSTIN/ERICA
G -- U -- A -- R -- D -- E -- D.

DUSTIN
"Guarded." Watergate is -- guarded.
Okay, okay -- um -- well --
(projecting voice)
We have a theory that maybe could
help with that. We think Watergate
isn't the only gate -- that there's
a gate at every murder site --

UPSIDE DOWN

Teens share totally confused looks --

NANCY
Does anyone understand what he's
talking about -- ?

STEVE/ROBIN/EDDIE
No --

Nancy draws a question mark --

NANCY'S ROOM

A "?" glows on the Lite-Brite, much to Dustin’s frustration.
DUSTIN
Okay. Seriously -- how many times
do I have to be right on the money
before you JUST TRUST ME --

STEVE
Okay his ego is, like, way out of
control at this point --

NANCY
(to Eddie)
How far to your trailer?

EDDIE
I don't know -- seven miles, give
or take --

ROBIN
Nancy -- I get your house in here
is like, weirdly, creepily frozen
in time and shit, but -- you’ve
always had bikes, right?

Off Nancy, HARD CUT TO --

INT. WHEELER HOUSE - TV ROOM - NIGHT

WHOOOM! The basement door opens, and Powell and Callahan lead
Max back upstairs. As she puts her headphones back on, she
notices Dustin, urgently waving at her from the stairs. Come
on! As she sneaks off, weirded out --

Worried parents (accompanied by Daniels) approach Powell for
an update.

KAREN
Anything?

POWELL
No --

CALLAHAN
Honestly -- shouldn’t have gone
with her first. She’s like -- kinda
mean.

POWELL
(ignoring him)
We’ll find your daughter, Mrs.
Wheeler. Don’t worry --
CALLAHAN
One of those little brats is gonna squeal, I can just feel it. Where are they?

OFFICER DANIELS
Upstairs. Moping.

INT. WHEELER HOUSE - UPSTAIRS LANDING - NIGHT

Callahan stomps upstairs to Nancy’s room.

CALLAHAN
Little pigs, little pigs -- let Officer Callahan in.

INT. WHEELER HOUSE - NANCY’S ROOM - NIGHT

Callahan enters the room, and freezes. The Lite-Brite is on the bed, filled with pegs. But there are no kids, and --

The window is WIDE OPEN. Callahan’s face falls. He races over to the window, sees --

OUT THE WINDOW - CALLAHAN POV:

The kids pushing bikes up the driveway -- escaping!!

CALLAHAN
HEY!! HEY!!!

EXT. WHEELER HOUSE - NIGHT

The kids stop by the cop car.

DUSTIN
Do it -- !

Erica removes a SWISS ARMY knife. Flips out the blade.

ERICA
I guess it’s just a minor misdemeanor.

She stabs it into the cop car tire like a fucking ninja!! As the blade plunges through rubber, air HISSING --

CALLAHAN
HEYYYYYYYY!!!

EXT. WHEELER HOUSE - NIGHT

WHOOM! The front door to the house blows open as --
A mess of cops and parents tumble out of the house and race across the lawn, after our kids -- but they are too late.

SHOOOM! Our kids are far away now, escaping "the law" on their bikes. As they pedal, triumphant, their hair whipping in the wind, we can't help but notice that their bike lights are pulsing, *flickering*. Wait a minute...

OUR CAMERA NOW BEGINS TO ROTATE, FLIPPING *UNDER THE ROAD* AND THEN RE-EMERGING IN --

**THE UPSIDE DOWN - NIGHT**

Where we find our teens biking, too -- that's right, they're biking in the Upside Down, right along with our kids!!!

As they pedal down the post-apocalyptic street, spores whipping and swirling around them, we CRANE UP to find --

A DEMOBAT, landing on a crooked electrical wire. *Watching them, breathing*. It releases a sharp SHRIEK and --

**INT. CREEL HOUSE - FIRST FLOOR (UPSIDE DOWN)**

VECNA suddenly turns toward camera. *Alerted by his spy.*

And right here, MAKE A HARD CUT TO --

**INT. RAINBOW ROOM - DAY (MEMORY)**

Quiet. *Unnerving quiet*. Looking at that painted rainbow.

We PULL AWAY to find a nervous Eleven. As she fidgets with a chess piece -- *the queen* -- she looks up at the clock. The clock nears 3pm when --

WHOOM! The door opens. She whirls, on edge, to find --

**Dr. Brenner.** Oh *God*. She turns away, trying to stay calm as he heads in her direction. But he stops short of reaching her, and instead kneels by --

**TEN**, who is playing with a Magic 8 Ball. And now we realize... we’ve LOOPED BACK TO THE BEGINNING OF OUR SEASON. *The day of the massacre.* Only now we’re experiencing it from Eleven’s POV. She watches out the corner of her eye as Brenner and Ten speak --

**DR. BRENNER**

That’s your favorite, isn’t it?

Ten nods shyly.
DR. BRENNER (CONT’D)
How are we feeling today?

TEN
Okay.

DR. BRENNER
Up for some more lessons?

Ten shakes the 8 Ball again. Holds it up for Brenner. It reads: “Decidedly so.”

Dr. Brenner takes Ten’s hand and they exit the room. As soon as the door shuts behind them, Eleven’s eyes dart back to the clock. The minute hand moves to three now.

She takes a deep breath, then pushes off her seat and --

MOMENTS LATER

Eleven walks up to the Stern Orderly --

ELEVEN
(clearly rehearsed)
I -- feel dizzy.

STERN ORDERLY
Dizzy?

ELEVEN
Yes. And the light -- the light is hurting my head.

Off the Orderly, clearly concerned --

INT. HAWKINS LABS – HALLWAY – MOMENTS LATER (MEMORY)

The Stern Orderly takes Eleven down a hallway and into --

INT. HAWKINS LABS – INFIRMARY – CONTINUOUS (MEMORY)

There is a ROW OF BEDS here, but only one is occupied by...

Four. Still recovering from this morning. The NURSE -- who is caring for him -- looks up as the Stern Orderly approaches --

NURSE
Hey -- everything alright -- ?

STERN ORDERLY
Not sure. She says she’s still dizzy -- lights are hurting her --
NURSE
... Who is?

He turns, sees that Eleven is no longer with him.

Off the Orderly’s stunned face, CUT TO --

INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)

Eleven hurrying away down a hallway, her hand clutching tight to that keycard. She reaches a door at the end of the hallway, swipes the keycard across an ELECTRONIC KEYPAD.

BEEP! A red light turns green. She shoves through the door, and --

INT. HAWKINS LABS - STAIRWELL - DAY (MEMORY)

Eleven hurries down a dark staircase, bare feet taking two steps at a time and --

INT. HAWKINS LABS - BOILER ROOM - DAY (MEMORY)

-- She enters the BOILER ROOM. We recognize this from Bob’s heroic journey in season 2. It's scary down here, and without a flashlight, it's very difficult to see. She hears a gurgling noise, turns, and --

HISSS! Steam blasts out at her from some jagged pipe, shrieking like a monster. She startles back and --

WHAM!! Slams into someone. She starts to scream but it's just the Friendly Orderly. He holds a finger to his lips.

FRIENDLY ORDERLY
Quiet. Follow me.

MOMENTS LATER

The Friendly Orderly leads her to a SMALL PIPE in the wall.

He grabs a grate, pulls it off.

FRIENDLY ORDERLY
It’s going to be a bit scary in here -- but this will take you beyond the lab fence, to the woods.

She looks at him, confused --

ELEVEN
You -- are too big --

The Friendly Orderly hesitates. He has to break it to her --
FRIENDLY ORDERLY
I am not going with you, Eleven.

This is a gut punch -- her eyes fill with tears, fear --

FRIENDLY ORDERLY (CONT’D)
I meant what I said when I called
this lab a prison. And everyone
here... is a prisoner. Not just
you. Not just your brothers and
sisters. The guards too. The
Nurses. Me.

He removes his hand from hers and pulls back his hair,
revealing --

A SMALL SCAR BEHIND HIS EAR. He then pushes down on the skin
around this scar, revealing the outline of a small object.
It's shaped almost like a pill capsule. Very odd but... it
seems like this capsule has been... sewn into his neck.

FRIENDLY ORDERLY (CONT’D)
Your "Papa" -- he calls it "an
Inhibitor." It weakens me -- tracks
me. Even if there were another way
out -- he will find me. And if he
finds me -- he will find you.

Eleven takes this in. Mind racing. Then, a thought --

ELEVEN
What if I make it -- go away?

The Friendly Orderly looks at Eleven, surprised.

ELEVEN (CONT’D)
You -- help me. I -- help you.

Off the Friendly Orderly, moved by this, more steam BLASTS
from the pipe, and we SMASH TO --

EXT. RUSSIAN PRISON - NIGHT

An aerial shot soars toward the “Pit.” Beneath HOWLING WIND,
we can hear a GUTTURAL ROAR. It’s echoing out from --

EXT. THE PIT - NIGHT

That large, bloody door. Our prisoners listen to the roars,
tense, scared.
DMITRI
(to prisoners)
<Stay calm. Stay close. Stick to the plan.>

EEEEEE! A HORRIBLE BUZZER suddenly blasts from a loudspeaker. Game on. Dmitri grabs up the key as our prisoners sprint across the Pit for the WEAPONS LOCKER.

Dmitri thrusts the key into the locker's keyhole, throws it open. As the prisoners grab weapons --

UP ON THE THIRD-FLOOR BALCONY,

A pleased Warden sidles up to Murray.

WARDEN MELNIKOV
<I enjoy this part... when they believe there is still hope.>

Joyce shoots Murray a desperate look as --

IN THE PIT BELOW,

Dmitri grabs a SPEAR from the locker. He crosses to Hopper, who wastes no time, frantically wrapping that lining around the sharp tip of the spear, making what appears to be a MAKESHIFT TORCH, when --

AN EAR-PIERCING METALLIC SOUND echoes across the Pit.

The prisoners, now all holding weapons, whirl to find that the large door is now grinding open. Inside this yawning door, they see nothing, just blackness, but they hear that awful, familiar sound of the Demogorgon’s CLICKING.

DMITRI
<Whatever comes out of there -- hold your ground. HOLD YOUR GROUND!>

But the men seem TERRORIFIED. Hopper pulls out the stolen Vodka and begins to douse that now cloth-covered end of the spear.

UP ON THE BALCONY,

The Warden sees Hopper doing this, turns to the TALL GUARD.

WARDEN MELNIKOV
<What is that -- what is the American doing?>

TALL GUARD
<I don’t know -- >
WARDEN MELNIKOV

<Find out.>

The Tall Guard nods and hurries away, moving down some steps to the second floor balcony, as --

Joyce shoots a look at Murray -- now is their chance. As a nervous Murray wraps his hand around the gun...

BACK IN THE PIT,

CLOSE ON: Hands wrapping tight around weapons as our prisoners brace for battle. Something stirs in the darkness of the now wide-open door. Oh Jesus, it's coming.

Hopper tosses the empty Vodka bottle into the snow, pulls out the lighter, flicks it, but --

It doesn’t catch.

HOPPER
Oh come on come on --

DMITRI
Tell me that's not out of fluid --

As Hopper continues to flick the lighter, the other prisoners react... anxiety ratcheting... this is NOT good.

BACK ON THE BALCONY,

Murray removes his pistol as practiced, thrusts it into the Warden's back.

MURRAY
<You move so much as an inch, I'll kill you.>

The Warden is -- naturally -- blindsided by this. He starts to turn, but Murray cocks the pistol --

MURRAY (CONT’D)
<I said you move you die, understand??>

WARDEN MELNIKOV
<What is this? Some kind of sick joke -- ?>

MURRAY
<It’s no joke. As I said --> the Americans are very tricky.

Joyce now steps up to him, slipping out of her “bindings.”
JOYCE
You want to live -- whatever this
game is -- you’re going to stop it.
And you’re going to free our
friend.

WARDEN MELNIKOV
If that is the case... then I’m
afraid you’re going to have to kill
me.

He looks back toward the Pit.

WARDEN MELNIKOV (CONT’D)
Because your friend... is already
dead.

IN THE PIT,
We see some stirring in that darkness. Then, very suddenly --

THE DEMOGORGON FLIES OUT OF THE PIT AT AN EXTREME HIGH
SPEED, MOVING ON ALL FOURS, LIKE A COUGAR. WE’VE NEVER SEEN
IT MOVE LIKE THIS AND WE’VE BARELY PROCESSED IT BEFORE --

WHAM! It leaps onto a terrified prisoner, slamming him to the
ground. Its claws PLUNGE through the prisoner’s chest,
killing him instantly. Blood splatters across snow as --

ON THE THIRD-FLOOR BALCONY,
Murray and Joyce watch in horror. Holy shit. The Warden can’t
help but smile a touch as --

IN THE PIT,
The Demogorgon rises from his first kill, standing now. His
pale body now spattered in blood. He looks almost regal in
that falling snow. He surveys the terrified prisoners, who
surround him with their now rather pitiful looking weapons --

DMITRI
<NOW!!!>
Our prisoners attack, swinging their weapons, but the
Demogorgon easily evades. It SLASHES a prisoner in the arm,
then slashes a second prisoner across the neck, killing him
instantly. It's a brutal and fast and insane display of power
and suddenly our remaining prisoners -- even OLEG -- are
fleeing in terror --

DMITRI (CONT’D)
<WHAT ARE YOU DOING?? STAY
TOGETHER, YOU FOOLS!!>
ON THE BALCONY,

Murray’s eyes snap from the battle to the lower balcony, where he sees the Tall Guard arguing with Ivan (SEE APPENDIX #9). He snaps back to the Warden --

MURRAY
<Order your men to shoot -- to kill it!!!>

WARDEN MELNIKOV
<If I give that order, I will be shot tomorrow, and I will die a traitor. You want to kill me -- do it.>

Murray is at a dead-end with this guy. Fuck it --

He grabs the Warden, dragging him back across the balcony, toward the exit. Yuri yelps under his gag, then hurries after them as --

IN THE PIT,

Dmitri charges the Demo and swings his axe, but the Demo slashes, splintering his axe. Fuck! The Demo roars and lunges for Dmitri, but right before it gets him --

FWOOM!!! Hopper’s lighter catches and the torch lights and --

WHOOM! HE THRUSTS HIS FLAMING TORCH INTO THE DEMO’S HEAVING BACK. AS SPARKS FLY, THE DEMO SHRIEKS, WHIRLING TO HOPPER --

HOPPER
(to Demo)
BACK!! GET THE HELL BACK!!

As Dmitri scrambles away, Hopper continues to thrust the torch at the shrieking monster --

The Demo HISSES -- then starts to BACK AWAY. It’s WORKING! The monster’s attention now swivels, moving from Hopper and Dmitri to easier prey -- the fleeing prisoners. It charges after them, LEAPS onto Oleg. As Oleg lets out a SCREAM --

INT. CONTROL ROOM - NIGHT

WHOOM! Murray bursts down the steps and back into the control room -- his gun now shoved up to the Warden’s temple.

The posted GUARD reaches for his gun, but --

MURRAY
<I’ll kill him -- I’ll KILL HIM!>
The Guard moves his hand away from his gun --

MURRAY (CONT’D)
<TOSS YOUR GUN! OVER TO ME -- OVER
TO ME!>

The Guard places his gun on the ground and kicks it to Murray. As Joyce scoops it up, Murray drags his hostage over to the Tech --

MURRAY (CONT’D)
<You -- open all the doors below --
you understand???! OPEN THE
DOORS!!>

The Tech’s eyes go to the Warden, who remains defiant --

WARDEN MELNIKOV
<You open all the doors, that
monster will get loose in this
prison -- and we are all dead -->

MURRAY
<I will pull this trigger! OPEN.
TH' DOORS!>

Off the Technician, trapped between a rock and a hard place--

BACK IN THE PIT

Feet fly as Hopper and Dmitri scramble across the Pit. Dmitri sweeps a pickaxe off the ground from a dead prisoner as they approach --

THE CLOSED DEMO DOOR. Hopper jams the butt of his torch into a grate, leaving it there for now, as --

DMITRI
HERE -- !!

Dmitri tosses Hop his axe. Our men now go about executing what is clearly a well-thought-out plan: Dmitri positions the pickaxe into the crevice between the closed double doors, then Hopper follows it up with a powerful hit from the butt of the axe. They’re HAMMERING the pick-axe into the door --

ON THE SECOND-FLOOR BALCONY,

The guards watch. The Tall Guard is clearly concerned --

TALL GUARD
<You're just going to stand there
and watch???>
IVAN
<What else would we do? Why are you
so concerned, huh? They would need
a battering ram to open that door.>

BACK BELOW

The pickaxe is now hammered into the door. Dmitri and Hopper
pull back on it with all their might -- but the door doesn’t
budge. *Seems Ivan may be right.* As they continue to strain --

CONTROL ROOM

CLICK! Murray cocks his gun, growing desperate --

MURRAY
<You think I’m playing?? You think
I won’t do it?? OPEN THE DOOR!>

The Technician fights back panic -- and *finds courage*:

TECHNICIAN
<If I open those doors, I condemn
not just myself, but all of my
comrades to death. In good
conscience, I cannot. I will not.>

The Warden is clearly pleased. Murray -- not so much.

MURRAY
I gotta give it to you commies...
you’re committed --

WHAM! Murray slams the Warden in the head with the butt of
his gun -- knocking him down and out. The Tech then charges
to attack but -- WHAM! -- Murray slams the tech once, twice,
then KICKS him, sending him spinning to the floor as --

BACK IN THE PIT,

The Demogorgon finishes devouring another prisoner. Its flesh
petals now DRIPPING WITH FRESH BLOOD. Now only two victims
remain: Hop and Dmitri. It charges them, going for the kill,
but Hopper grabs the torch up out of the grate and --

HOPPER
BACK BACK!!!

He jabs that flame at the monster. The tactic works again --
but not as well. The torch's flame is sputtering, dying, that
jacket lining burning away, and with less heat, the Demo is
able to get closer to Hopper -- it SLASHES HIM IN THE ARM!

Hopper recoils in pain, jabs it back with the torch.
HOPPER (CONT’D)
(to Dmitri)
RUNNING OUTTA TIME HERE!!!

DMITRI
ALMOST -- HAVE IT -- !

Dmitri throws all his weight behind the pick-axe and --
THWACK! The pick-axe handle SNAPS IN HALF. Shit! As a baffled
Dmitri stares at the now broken handle in his hand --

101
CONTROL ROOM

Murray drops down into the chair, frantically scans the
various buttons. It looks... complicated.

JOYCE
What are you doing -- ???

MURRAY
I have NO IDEA!! There are a -- a
lot of buttons here -- gimme a
second --

JOYCE
We don’t have a second -- !!

Joyce begins to flip switches and hit buttons AT RANDOM as --

102
EXT. THE PIT - SECOND-FLOOR BALCONY - NIGHT

ZZZZAP! The electrified barbed-wire fence around the Pit
LOSES POWER. Ivan clocks it, startled by this as --

103
IN THE PIT,

The Demogorgon continues to get closer to Hop -- almost on
him now -- its mouth opens, baring its bloody teeth as --

104
INT. CONTROL ROOM - NIGHT

WHUMP! Joyce flips another switch and --

105
BACK IN THE PIT,

EEEE! THE DOOR BEGINS TO OPEN --

Hopper and Dmitri share looks. They can hardly believe it.

106
INT. CONTROL ROOM - NIGHT

And neither can Murray!
MURRAY
That did it -- THAT DID IT!!!!

EXT. THE PIT - NIGHT
Hopper and Dmitri backpedal through the opening door.

DMITRI
And we have your miracle.

But their relief is short-lived as they find themselves in --

THE DEMOGORGON PEN,

A containment cell for the Demogorgon. Solid metal on all sides.

DMITRI
Out of one prison into another...

Making matters worse, Hopper’s torch SPUTTERS OUT. Oh no.

BACK OUTSIDE

The Demogorgon -- sensing opportunity -- lowers itself onto all fours, then, with a TERRIFYING ROAR, pounces toward our men at high speed --

CONTROL ROOM

MURRAY
CLOSE IT!! CLOSE IT!!!

Joyce mashes the button and --

BACK OUTSIDE

The door starts to close, almost shut when --

INT. DEMOGORGON PEN - NIGHT

WHAM! The Demogorgon CATCHES the door with its claws, then begins to pry it open in an amazing display of strength --

Hopper lowers his spear and charges the beast --

HOPPER
AHHHHHH!!!

HE DRIVES THAT SPEAR STRAIGHT INTO THE DEMOGORGON’S GAPING MOUTH!!! THWAACK! THE DEMOGORGON SHRIEKS IN PAIN AND --
UP ON THE BALCONY

The wounded Demo stumbles backwards into the Pit, black blood spewing all over the ground from its wounded mouth, and --

THE DEMOGORGON PEN,

CHOOOOM! The DOOR FINALLY SNAPS SHUT. And --

BZZZZ! A LOUD BUZZER sounds, startling our two men. They whirl to find that the heavy metal door behind them is rising. They raise their weapons, bracing for another battle, but then...

Hopper's weapon lowers, his breath catches. He can hardly believe what he is seeing. It's --

JOYCE. TIME SEEMS TO SLOW as they meet eyes for the first time since that fateful day last summer. As music and emotions rise, tears filling those eyes, we HARD CUT TO --

EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

Tires RIPPING past the camera as our teens continue their epic bike trip through the Upside Down. As they bike, they slow a bit as they clock something ominous in the distance:

THE CREEL HOUSE, perched atop its hill, overlooking the playground. That now familiar army of Bats circle overhead, guarding it. It's unnerving -- sends a chill down their spines. They pedal faster, heading away from it, and --

EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

Our teens now bike their way through the empty, vine-covered, post-apocalyptic trailer park, biking more slowly now. Everything is eerily quiet here. Too quiet.

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

They pull to a stop as they near Eddie’s trailer. As they dismount, catch their breaths --

ROBIN
Okay, so I feel like -- that’s gotta be, like some Guinness record: most miles traveled -- interdimensionally --

STEVE
(hacking)
Shit -- I got that stuff all in my throat -- I think some of it's stuck --
They make for Eddie’s trailer and --

**INT. EDDIE’S TRAILER (UPSIDE DOWN)**

EEEEEE... the door to Eddie’s trailer creeps open as --

Our teens head in. They are met almost immediately by a red
glow, emanating from above them. As their eyes lift --

**STEVE**

_Goddamn..._

**WE PUSH PAST THEM TO REVEAL A SMALL RIFT ON THE CEILING. IT PULSES... ALIVE...**

**EDDIE**

That’s where Chrissy died -- _right_
where she died...

**ROBIN**

Something’s in there...

Sure enough, a SHADOW is moving beneath the membrane. No wait -- _multiple shadows. Monsters?_

**WHOOOM!** Something SUDDENLY _EXPLODES_ out of the rift, lunging right at them, scaring the shit out of everyone, but --

It’s just a _BROOM HANDLE_! It sweeps around, scraping away the mucus to create a _SMALL HOLE_ in the ceiling, revealing --

Dustin! He’s standing in the real world trailer, Lucas and Erica gathered around him. To clarify -- both groups are standing on the same floor, in the same trailer, _ONLY IN OPPOSITE DIMENSIONS._

**ROBIN (CONT’D)**

_Holy shit this is trippy._

Off our two groups, staring at one another, _CUT TO --

**INT. HAWKINS LABS - BOILER ROOM - DAY (MEMORY)**

CLOSE ON: Teeth bite down on leather as --

The Friendly Orderly places his belt between his teeth. He is
now sitting down, his back against one of the machines.

Eleven stands across from him. And she looks nervous.
FRIENDLY ORDERLY
Remember -- you can’t hurt me more
than they already have.

Eleven nods. Then she closes her eyes... holds out a hand...
and focuses. She’s using her powers. But why? Then we see --

The skin around the Friendly Orderly’s scar begins to
throb... move. And we realize: El is pulling on his Inhibitor
-- attempting to remove it! This is a crude, early version of
psychic surgery, and it’s painful -- terribly painful.

CLOSE ON: THE ORDERLY’S TEETH CLAMPING DOWN ON THE BELT --
his eyes squeezing shut -- his fists clenching -- and --

SHOOOM! A SMALL METAL DEVICE SUDDENLY rips out of the
Friendly Orderly's neck, scattering across the floor. As
Eleven falls against a machine, totally drained --

The Friendly Orderly -- now holding his bleeding neck --
staggers to his knees, walks over, and picks up --

THE INHIBITOR. It’s a strange, small metallic device -- so
small that he can hold it between his thumb and forefinger.

FRIENDLY ORDERLY (CONT’D)
(almost to himself)
Who knew something so small...
could cause so much trouble...

He turns back to El. Grateful.

FRIENDLY ORDERLY (CONT’D)
Thank you.

He gently wipes the blood from her nose, then, suddenly, we
hear a door -- voices -- footsteps -- flashlights -- GUARDS.

The Friendly Orderly spins back to El --

FRIENDLY ORDERLY (CONT’D)
We have to go. Now.

He grabs El’s hand and --

INT. STAIRCASE - DAY (MEMORY)

They race through the boiler room, weaving through the maze
of machines, then scramble up some stairs, but --

The GUARDS have spotted them --

GUARD #1
HEY STOP!! STOP!!
They don't look back. Just keep running. They burst through a door and into --

**INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)**

They don't make it far before they crash to a halt. There are other Guards in front of them, blocking their path, including someone we will call LEAD GUARD.

**LEAD GUARD**
Where do you think you're going?

WHOOM! The basement door flies open behind them as --

The three guards now catch up to them. They are now surrounded. The guards remove shock sticks, hit them on. Electricity CRACKLES.

**LEAD GUARD (CONT'D)**
Against the wall. Both of you. NOW.

A frightened Eleven starts to obey their orders but --

**FRIENDLY ORDERLY**
No. You don't have to be afraid of them, Eleven. Not anymore.

The Guards share looks then --

**LEAD GUARD**
Take them.

The Guards move in to take him out. Then, it happens --

WHOOM! Our Friendly Orderly THROWS OUT HIS LEFT HAND and --

WHAM! TWO GUARDS ARE POUNDED WITH A PSIONIC FORCE WHICH SENDS THEM HURTLING ACROSS THE HALLWAY AT HIGH SPEED, FLIPPING THROUGH THE AIR, THEN BAM! THEY SLAM THE FAR WALL SO HARD TILE SHATTERS, THEN, IN A FLASH --

THE FRIENDLY ORDERLY SWINGS AROUND, THROWS OUT HIS HAND AGAIN, AND -- FWOOOM! -- HE TAKES OUT THE TWO GUARDS BEHIND THEM -- FLINGING THEM INTO THE CEILING -- SHATTERING THE OVERHEAD LIGHTS -- AND SUDDENLY --

Only the Lead Guard remains. And he is **terrified**.

**LEAD GUARD (CONT’D)**
Don't --

Too late. The Orderly cocks his neck and -- and THWACK! -- the Guard’s neck snaps. He folds to the floor like a rag doll.
Eleven stares at the dead bodies around them. Stunned.
The Orderly turns to her. He’s barely broken a sweat.

FRIENDLY ORDERLY

Come.

He grabs a shocked Eleven’s hand and --

INT. LAB ROOM - NIGHT - MOMENTS LATER (MEMORY)

-- Ushers her into a dark, empty room.

FRIENDLY ORDERLY

Wait here -- don’t move -- I’ll
find us a way out.

He is about to leave but can’t help but notice the way Eleven
is staring at him. A small smile.

FRIENDLY ORDERLY (CONT’D)

Like I said... we’re alike, you and
I.

He rolls up his sleeve, revealing a tattoo: 001.

And with that, One exits. As the door closes on a stunned
Eleven, CRASH TO --

INT. EDDIE’S TRAILER - NIGHT

SHOOM! Two different colored bed sheets are tied together.

WIDEN: Dustin and Erica are working to build a makeshift rope
with old sheets while --

Max and Lucas carrying a stained (and now sheetless) mattress
across the trailer.

INT. EDDIE'S TRAILER (THE UPSIDE DOWN)

Our teens watch this from what is an overhead view as our
kids drop the mattress into place below the Gate. We’re
starting to understand -- they’re creating a landing pad.

EDDIE

Those stains are -- I don't know
what those stains are.

Our teens stare at Eddie and --
IN THE TRAILER,

Dustin and Erica yank a knot tight, completing their “bedsheet” rope.

DUSTIN
Okay... not quite sure how these physics are gonna work but, uh -- here goes nothing.

Dustin swings the “rope” like a lasso and tosses it upward. WHOOSH! The rope soars through the ceiling gate and into --

THE UPSIDE DOWN

Gravity SHIFTS as the rope passes through the hole -- dragging the rope downward and --

PLOP! It lands on the floor below.

IN THE RIGHT-SIDE UP

Dustin is still holding the other end.

DUSTIN
But if my theory is correct...

He releases the rope, steps back, and... the sheet stays in place. The gravity is holding it in place.

DUSTIN (CONT’D)
Abra cadabra.

MAX
Holy shit.

DUSTIN
(calling through the hole)
Pull on it -- see if it holds!

UPSIDE DOWN

Robin pulls on the sheet. Sure enough, it holds firm while --

RIGHT-SIDE UP

The other end keeps just... floating in mid-air.

ERICA
Okay this is the craziest shit I’ve ever seen in my life and I’ve seen some crazy shit.
CLOSE ON: Hands grab the bedsheets as --
Robin starts to climb, pulling herself up and up and up. The second her body is through the gate, gravity shifts and --

WHOOM! Robin flips backwards and tumbles down and --
WHOMP! She lands on the grimy mattress.

ROBIN
That was... fun!!!
She pops back onto her feet!

Eddie goes now, climbing up those sheets, and --

WHUMP! He falls onto the mattress. Pops back up --

EDDIE
That was fun -- shit --
As Robin and the kids help Eddie to his feet --

Steve motions to the sheet --

STEVE
See you on the other side --

NANCY
On the other side --

Nancy grabs onto the sheet and climbs up, pulling herself through the trailer gate, and --

Nancy’s body flips just like the others and she falls and --
She keeps falling -- too far -- further than the others and --

WHAM! She lands not on Eddie’s mattress but on a HARD CONCRETE SURFACE. She screams in pain. That fucking hurt. As she staggers weakly to her feet, holding her arm, her eyes go wide as she finds she’s not in trailer at all. She’s in --
AN EMPTY SWIMMING POOL. (MINDSCAPE)
A very familiar one. Spores float in the air --

INT. EDDIE'S TRAILER (UPSIDE DOWN)
Back in Eddie's trailer we find that Nancy is not climbing -- she's standing in place by the rope. Her eyes are half-closed, fluttering. She's in a trance.

STEVE
Nancy -- Nancy?!

INT. EDDIE'S TRAILER (RIGHT-SIDE UP)
The others begin to realize something is wrong --

We PUSH IN on Max, terrified --

MAX
Vecna.

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)
BOOM! Thunder crashes, revealing Vecna hanging from the attic ceiling like a spider. His eyes dart back and forth.

EXT. POOL - UPSIDE DOWN (MINDSCAPE)
A terrified Nancy looks around the pool, scanning for an escape --

A FLASH OF RED LIGHTNING reveals something lying on the bottom of the pool. Nancy moves toward it, heart in chest, tears in her eyes. It's...

BARB'S DEAD BODY. IT LOOKS JUST LIKE WHAT ELEVEN SAW IN SEASON ONE. A SLUG CRAWLS OUT OF HER OPEN, ROTTED MOUTH.

VECNA (O.S.)
(heavy reverb)
Do you remember what you did, Nancy? Or have you -- already -- forgotten?

Nancy whirls around, fighting back those tears. That Awful GUTTURAL VOICE is coming from all around her.

VECNA (O.S.) (CONT'D)
When I kill someone -- I NEVER FORGET...

Suddenly BLOOD begins to pump out of the pool drain then --
SHHHH! BLOOD GUSHES OUT of the pool skimmers along the wall -- filling this pool with blood.

Nancy GASPS IN HORROR and scrambles away, clambering up the slimy rungs of this ladder, escaping as --

**INT. HAWKINS LABS - LAB ROOM - DAY (MEMORY)**

Eleven continues to wait for One, when --

WAAAAH! WAAAAH! SIRENS suddenly begin to blare. She hears panicked voices, shouting. **What is going on?**

**INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)**

She steps back out into the hallway. The voices are coming from one of the dead guard's walkies. She picks it up, turns up the volume. She hears more panicked shouting -- then SCREAMS.

Eleven can’t just stand here and wait. **She has to help.**

She drops the walkie, presses forward...

**INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)**

She heads down an empty hallway. Lights are sputtering. She sees a dead guard -- slumped on the ground -- head twisted around. She continues past him, turns a corner and --

**INT. HAWKINS LABS - HALLWAY - NUMBERED ROOMS - DAY (MEMORY)**

She freezes, her breath catching.

She has reached the hallway of numbered rooms. The dead bodies of orderlies and guards line the floor, BLOOD EVERYWHERE. But more disturbingly, doors have been violently wrenched open, some completely blown off their hinges.

As Eleven walks slowly forward, she looks into the various rooms and, to her horror, she finds --

DEAD NUMBERS, murdered in their own beds. As she continues down the corridor, horror growing with every step, she reaches --

**A FAMILIAR TEST ROOM - ELEVEN POV (MEMORY)**

Inside, she sees Brenner, unconscious; Ten’s mangled dead body lies near him. We’ve nearly come full circle. And that's when she hears it: SCREAMS. **THE SCREAMS OF CHILDREN.**

She turns. They are coming from...
THE RAINBOW ROOM. Oh no...

INT. HAWKINS LABS - HALLWAY - MOMENTS LATER (MEMORY)

CLOSE ON: Eleven’s bare feet race through blood as --
She makes her way to the Rainbow Room. She shoves open the
door and --

INT. RAINBOW ROOM - DAY (MEMORY)

Eleven’s heart all but stops. Before her --

THE REST OF THE NUMBERS. ALREADY DEAD. THOSE COLORFUL WALLS
PAINTED IN BLOOD.

Wait... someone is still alive. Four. He is pinned to the
wall, screaming in pain, his veins visible, and his eyes...
his eyes are bleeding. As he continues to thrash helplessly
against the wall, we PAN away from him to find...

One. His white uniform is now painted in blood... his hand is
outstretched toward Four... and his eyes are closed. And it
now hits Eleven like a sledgehammer:

ONE IS DOING THIS. ONE DID... ALL OF THIS.

We hear the SOUND OF SNAPPING BONES, then a QUICK SHOT of
Four’s body hitting the floor.

One slowly opens his eyes. He seems invigorated by his kill.
But then, sensing something, he turns calmly to --

Eleven. She is still standing on the opposite side of the
room. Too scared to breathe. Too scared to move.

ONE

... I asked you to wait.

Eleven spins around, making for the door, but --

WHOOM!! One slams the door with his powers, bolts the lock.

Eleven is now trapped in here. She turns back around as --

One now begins to walk toward her. Slow, methodical.
Something about his gait is now... eerily familiar. As he
nears Eleven, our CAMERA PUSHES PAST One and moves --

INTO THE MIRROR - CONTINUOUS (MEMORY)

Where Eleven once again looks seven years old. One steps up
to Young Eleven, towering over her. But he doesn’t seem angry
-- if anything, he seems confused -- perhaps disappointed.
ONE
Why do you cry for them, Eleven?
After all they did to you?

He reaches out a hand and gently wipes a tear from her cheek, we move out of the mirror, matching the movement with present-day Eleven. She looks shocked, trapped, helpless...

ONE (CONT’D)
You think you need them... but you
don’t. You don’t. But I know you’re
just scared. I was once scared too.
(beat)
I know what it is like, Eleven. To
be different. To be... alone in
this world.

As he runs a hand across Eleven’s face, sweeping away another falling tear --

EXT. STEVE’S POOL - UPSIDE DOWN (MINDSCAPE)

WHAM! A hand slams down onto a bloody surface as a terrified Nancy climbs out of the nightmare pool. As she rises to her feet, she finds herself in --

VECNA’S MIND LAIR

The same nightmarish world that Max explored. A stained glass door floats past her. Nancy watches in awe and fear as it drifts away from her, spinning in space...

VECNA (O.S.)
I see you’ve been looking for me,
Nancy. You were so close -- so
close to the truth.

We now PULL OUT to reveal Nancy is in fact standing on the
top landing of the Creel staircase...

VECNA (O.S.) (CONT’D)
How was old, blind, dumb Victor?
Did he miss me? I’ve been meaning
to check back in...

As a frightened Nancy begins to cautiously make her way down the rotting staircase, she sees the dead bodies Max saw, wrapped in vines, displayed like medieval trophies.

VECNA (CONT’D)
But I’ve been busy... so very
busy...

We see close-up shots of dead FRED -- CHRISSY -- PATRICK.
As Nancy reaches the bottom of the steps, she sees the front door to the Creel house, wide open. Through it -- a rectangle of BRIGHT SUNLIGHT. We hear voices -- happy voices.

VIRGINIA (O.S.)
And you are certain this is the right house???

YOUNG VICTOR (O.S.)
(laughing)
I am certain, darling --

As Nancy walks up to the door, WALLS BEGIN TO FORM around the door and the red fog dissipates as we are transported into --

A152 INT. CREEL HOUSE - FOYER - DAY - (MINDSCAPE) A152

WHOOM! The front door swings open and THE CREEL FAMILY ENTERS, carrying their luggage. We've been here before; we're in the flashback.

ALICE
It looks like a fairy tale -- a dream!!!

As an excited Young Alice races for the stairs, our camera swings around to find Nancy -- she is now IN the flashback. The Creels, however, do not notice her; she is just an observer, a ghost.

VIRGINIA CREEL
No running, Alice!!

ALICE
It's so big!!

Our camera now leaves Nancy and PANS BACK to the family. We PUSH in on a miserable Young Henry, hovering by the door with his luggage, looking as if this is the last place on earth he wants to be.

ONE (V.O.)
Like you, I didn't fit in with the other children. Something was wrong with me, all the teachers and doctors said.

155 INT. RAINBOW ROOM - DAY (MEMORY) 155

One continues to talk to Eleven.
ONE
I was broken, they said. My parents hoped a change of scenery -- a fresh start in Hawkins -- might cure me. It was absurd -- as if the world would be any different here.

INT. CREE EL HOUSE - UPSTAIRS - NIGHT (MINDSCAPE)

Nancy follows the Creel family as they fan out upstairs with their luggage, retreating into their respective bedrooms.

ONE (V.O.)
But then -- to my surprise -- our new home led to a discovery... and a new... sense of purpose.

Nancy abruptly stops. Through a cracked bathroom door, she spies Young Henry, kneeling on the tiled floor, prying open a vent -- the same vent that Steve found.

Inside this vent: a NEST OF BLACK WIDOW SPIDERS.

ONE (V.O.)
I found a nest of black widows, living inside a vent...

Young Henry reaches out a hand and a large black widow crawls up onto his palm, then up his arm. As an unsettled Nancy observes --

ONE (V.O.)
Most people fear spiders. They -- detest them even. And yet -- I found them endlessly fascinating. More than that -- I found great comfort in them. A kinship.

WHOOM! A SUDDEN MOVEMENT BEHIND HER. Nancy, whirls, started. It’s just Young Henry, hurrying behind her, cradling a MASON JAR. She’s now in a new memory. She watches as he heads upstairs and into the darkness of the attic --

INT. CREEEL HOUSE - ATTIC (MINDSCAPE)

Nancy enters the attic to find Young Henry has the black widow spiders lined up in mason jars on the floor, lit by candles. He lies beside them, studying them with great curiosity...

ONE (V.O.)
Like me, they are solitary creatures. And deeply misunderstood. (MORE)
ONE (V.O.) (CONT'D)
They are gods of our world, the
most important of all predators.

Young Henry pulls out a notebook, begins to sketch his new
“friends”...

ONE (V.O.)
They immobilize and feed on the
weak, bringing balance and order to
an unstable ecosystem.

C156 INT. RAINBOW ROOM - DAY (MEMORY) C156

ONE
But the human world... was
disrupting this harmony. Humans are
a unique type of pest, multiplying
and poisoning our world, all while
enforcing a structure of their own
-- a deeply unnatural structure.
All unchecked, all unchallenged.

156 INT. CREEL HOUSE - DAY (MINDSCAPE) 156

Nancy now watches as Young Victor walks over to the
Grandfather clock. Studying it. Seemingly... angered by it.

ONE (V.O.)
Where others saw order, I saw a
straightjacket -- an oppressive,
cruel world dictated by made-up
rules. Minutes, days, months,
years, decades, every life a faded,
lesser copy of the one before. Wake
up -- work -- eat -- sleep --
reproduce -- die --

157 INT. RAINBOW ROOM (MEMORY) 157

ONE
Everyone is just waiting -- waiting
for it to all be over, distracting
themselves while performing in a
silly, terrible play, day after
day. And I could not do that. I
couldn't close off my mind and join
the madness. I couldn't... pretend.
And I realized -- I didn’t have to.

158 INT. CREEL HOUSE - DAY (MINDSCAPE) 158

Young Henry focuses on the clock, his eyes closed, and,
suddenly, the clock stops ticking.
Then, the clock begins to wind backwards, those second and minute hands reversing, faster, faster --

ONE (V.O.)
I could... make my own rules --

As the clock begins to CHIME --

159
INT. RAINBOW ROOM - DAY (MEMORY)

ONE
I could restore balance to a broken world. A predator -- but for good.

160
INT. CREEL HOUSE - DAY (MINDSCAPE)

Nancy hears a PAINED SHRIEKING, coming from behind her. She whirls, and suddenly --

161
EXT. CREEL HOUSE (MINDSCAPE)

Nancy has been transported outside, to the backyard of the Creel house. The shrieking comes from a RABBIT, caught in a snare trap. As it desperately tries to free itself --

YOUNG HENRY steps out from a hiding spot. He watches, totally emotionless, as the rabbit struggles. He kneels by the rabbit and holds out his hand. We get a QUICK FLASH of the Rabbit’s BONES SNAPPING. Then OFF SCREEN, we continue to hear the awful sound of BONES SNAPPING. He’s torturing it.

The rabbit’s screams are awful and relentless, but --

Henry keeps going, seemingly fascinated by its suffering.

ONE (V.O.)
As I practiced, I found I could do more than I possibly imagined. I could reach into others. Into their minds. Their memories.

162
INT. RAINBOW ROOM - DAY (MEMORY)

ONE
I became... an explorer. I saw my parents as they truly were. To the world, they presented themselves as normal people, good people. But like everything else in this world, it was all a lie -- a terrible lie. They had done things -- such awful things --
INT. CREEL HOUSE - DAY (MINDSCAPE)

Nancy escapes back in the house and slams the door, shutting out the screams of that dying rabbit, only to hear MORE SCREAMS. This time -- the SCREAMS OF AN INFANT.

THE LIVING ROOM - CREEL HOUSE - MOMENTS LATER (MINDSCAPE)

Nancy steps into the living room, where she finds Young Victor by the fireplace, frozen in horror as he looks at that BURNING CRIB. As a tear slips down his cheek --

Our CAMERA CRANES UP, rising through floors, up and up until at last we reach --

THE ATTIC, (MINDSCAPE)

Where we find Young Henry, sitting cross-legged, his eyes shut tight. He is surrounded by his jars of spiders, candles.

As we PUSH IN on him...

ONE (V.O.)
The more I practiced, the stronger
I became. And, in time, I was ready
to take the next step.

INT. CREEL HOUSE - LIVING ROOM - NIGHT (MINDSCAPE)

Nancy now hears music -- Ella Fitzgerald, "Dream a Little Dream of Me." She trails it into...

THE DINING ROOM - CONTINUOUS (MINDSCAPE)

Where the Creel family is now seated for dinner. The lights flicker, the RADIO GOES HAYWIRE. As Victor heads to fix the radio, we PUSH IN on Young Henry. Shutting his eyes. Focusing. And --

WHOOM! Virginia is suddenly flung into the ceiling. Her limbs snap, her eyes suck out, and then her LIMP BODY CRASHES back into the dining table. Henry opens his eyes, observing his dead mother with cold fascination --

ONE (V.O.)
With each life I took, I grew stronger, more powerful. They were becoming a part of me.

(beat)
But I was still a child... I did not yet know my limits. And it almost killed me.
INT. CREEL HOUSE - FOYER - NIGHT (MINDSCAPE)

Young Henry, the color drained from his face -- collapses on the ground alongside his dead sister.

MOMENTS LATER (MINDSCAPE)

As Young Victor takes him into his arms, holding him, sobbing, our camera PULLS AWAY --

ONE (V.O.)
If my weak father suspected me, he did not show it. He simply lied to himself. As he always did...

EXT. CREEL HOUSE - NIGHT (MINDSCAPE)

Police escort a shocked Victor toward waiting police cars.

ONE (V.O.)
I had finally escaped my family -- but I was far from free.

INT. LAB ROOM (MINDSCAPE)

Young Henry blinks awake --

ONE (V.O.)
I woke up to find myself in the care of a different kind of doctor -- a doctor not interested in fixing -- but studying.

A Young Dr. Brenner steps out of the shadows.

RAINBOW ROOM (MEMORY)

ONE
But -- the truth is -- he did not just want to study me... he wanted more. He wanted -- to control.

INT. UNKNOWN ROOM - DAY (MINDSCAPE)

Nancy now watches as DOCTOR BRENNER, now wearing a surgical mask, uses a crude tattoo device to ink a tattoo into Young Henry’s wrist.

ONE (V.O.)
When Papa couldn’t control me -- he tried to recreate me instead. He began a program.

We now see the tattoo reads 001.
ONE
Soon, others were born.

INT. RAINBOW ROOM - DAY (MEMORY)

ONE
You were born.
(beat)
And I'm so glad you were, Eleven.
So very glad.

Eleven fights tears as One's story reaches an end. Her eyes move past One to all those dead Numbers. For the first time, we really see their bodies -- and what One has done to them. Their eyes are gone... their limbs have been snapped... just like the Creel family.

ONE (CONT'D)
They're not gone, Eleven. They're still with me.
(motions to temple)
In here.

ELEVEN
You -- tricked me --

ONE
Saved you. You are a prisoner here, Eleven, just like me. To your "Papa," you are nothing but a lab rat, a monster to be tamed.

A beat as Eleven absorbs this -- there is truth here. One sees that he has sunk his hooks into her, softens:

ONE (CONT'D)
But the truth... the truth is just the opposite. You are better than they are. Superior. That is why you frighten him. If you come with me -- for the first time in your life -- you will be free. Truly free.
(beat)
Imagine what we could do together.
We could reshape the world --
remake it -- however we see fit.

Eleven takes this in. Tears in her eyes. For a moment, we think she is persuaded. She looks down... then back up at One. And...

ELEVEN
... No.
Eleven throws out a hand. WHOOM! ONE IS HURLED ACROSS THE ROOM. He hits the observation window, then crashes to the floor. He’s visibly shaken, surprised by her power. As he rises to his feet, we CUT TO --

A WIDE SHOT: One and Eleven facing one another on opposite sides of the room. Visually, this “face-off” is just like the circle test -- only now the stakes are far more real.

ONE
I thought you were different.

He throws out a hand but so does Eleven. And suddenly -- we’re in a POWER FIGHT!

Electricity starts to go nuts as Eleven starts to slide backwards across the floor -- One is easily winning. But then, Eleven’s feet stop sliding, locking into place, just like when she faced off with Four and --

WE PUSH IN on Eleven, as MEMORIES BEGIN TO FLASH before her:

TWO LAUGHING AT HER -- THE BULLIES BEATING HER -- HER MOTHER TAKEN AWAY, CALLING HER NAME -- THE DEAD NUMBERS -- ALL THESE PAINFUL MEMORIES RACE PAST HER, FASTER AND FASTER -- AND --

WHOOM! She is suddenly overpowered. Her back slams into the wall, head clapping against the wall, then she drops hard to the ground. Almost as soon as she lands --

WHOOM! An invisible force begins to drag her across the blood-stained floor. She grasps at fallen tables, trying to stop herself -- but the force of the pull is too strong and --

Her now blood-spattered body is LIFTED UP INTO the air -- floating now in the middle of the room, unable to move as --

One calmly steps up to her.

ONE (CONT’D)
It wasn’t supposed to end like this.

He holds out a hand to finish Eleven off. She gasps in horrible pain and -- as her limbs begin to contort and her eyes begin to bleed... -- abruptly we CUT TO --

BLACK

We hear a HEARTBEAT. A VOICE echoes through the darkness. Calling to us...

TERRY IVES (V.O.)

Jane...
INT. HOSPITAL ROOM (FLASHBACK)

A baby emerges into the world, lifted into the arms of a nurse. Doctors (including Dr. Brenner) watch. We recognize this from season 2 -- it’s Eleven’s birth. We’re now in baby Eleven’s POV as --

TERRY IVES looks at her daughter -- at us. Her eyes are filled with tears. And a deep, powerful, transcendent love.

TERRY IVES

Jane...

She reaches for Eleven, for us, and --

BLACK AGAIN

A HEARTBEAT THUMPS FASTER AND FASTER AS A KALEIDOSCOPE OF COLORS AND SHAPES MOVE PAST US, AND --

INT. RAINBOW ROOM - DAY (MEMORY)

Eleven -- still bleeding out from her eyes -- throws out her hands and lets out an EAR-PIERCING SCREAM and --

One is suddenly lifted off his feet and thrown violently back into the two-way mirror! So hard the MIRROR CRACKS!

Eleven is released from his grip, dropping to her hands and knees and --

INT. NINA TANK - NIGHT

Back in the tank, Eleven’s eyes dart back and forth and --

INT. SILO LAB - OBSERVATION BOOTH - NIGHT

The EEG machine goes wild and lights flicker.

We PUSH PAST Owens, into a CU of Dr. Brenner.

DR. BRENNER

It’s happening.

INT. RAINBOW ROOM (MEMORY)

As One struggles, now pinned to the mirror, we PUSH PAST him, back --

INTO THE MIRROR, (MEMORY)

So that we once again see Eleven as her YOUNG SELF. She lifts her head as she rises to her feet. She no longer looks timid, or scared, or small.
She looks powerful. Her skin is ghostly pale, and dark veins flare across her forehead. It’s exactly how she looked when she killed the Demogorgon. This is Eleven in her most heightened state. A phoenix rising.

One looks at her, helpless, as she walks up to him. As soon as she is face to face with this evil, she calmly holds out a hand, palm up, and --

One screams in pain as a powerful light begins to emanate from his chest -- spreading outward across his body -- up his chest -- overtaking him -- brighter and brighter -- he screams then -- WHOOSH! His body ERUPTS INTO BLACK ASH.

The lights stop flickering. Everything calms.

WIDEN: Eleven is alone now. Breathing hard. The ash dissipates to reveal that One is gone. A glowing Rift scars the mirror -- where One was just pinned -- just like when El killed the Demogorgon. As this Rift slowly -- ever so slowly -- begins to close, our camera pushes toward the throbbing Rift, then dives INTO it, and suddenly --

183

EXT. HELLSCAPE (FLASHBACK)

WHOOOM! We are hurtling backwards through a bizarre, inter-dimensional HELLSCAPE. And tumbling through this space --

One. Red lightning crashes all around him, striking his body, burning him, ripping off his clothes, searing his flesh, his hair. Vines begin to crawl up his scorched body and --

Second by second, shot by shot, he transforms into something that is no longer human. Into a monster. Into --

184

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

VECNA. We’ve now come full circle. We’re back in the attic, where Vecna continues to hang from his web, digging and worming his way into Nancy’s mind with his ranged attack.

Our camera slowly drops below his wrist. Vines slither, briefly parting to reveal the bare, rotted skin, beneath. Then -- in a bright flash of RED LIGHTNING -- we finally see it:

THE TATTOO. 001.

Henry is Vecna.

Vecna is One.

And right here, with a final BOOM OF THUNDER, we --
END EPISODE

APPENDIX #1

(ARGUING AT THE WHEELER HOUSE)
INT. WHEELER HOUSE - LIVING ROOM - NIGHT

ERICA
The fire is consuming us now --
it's consuming us --

TED
Threaten them with a little jail
time, see if that loosens their
lips --

SUE
(to Ted)
Hey! That's out of line
okay -- ?

TED
(to Sue)
They need to take this
seriously -- I don't think
they're taking this
seriously -- !!

SUE
So you want to put OUR kids
in jail --

KAREN
He's NOT saying that --

CLAUDIA
Everyone is scared enough as
it is -- !

KAREN
Our daughter is missing
Claudia -- !

ERICA
Full of shit, really? You
take that back right now -- !

LUCAS
You take it back --

ERICA
YOU TAKE IT BACK -- !

LUCAS
YOU TAKE IT BACK --

END APPENDIX #1

APPENDIX #2
(PARENTS TALKING TO DANIELS)
Anxious parents are talking to Officer Daniels --

CHARLES
Should we get lawyers --?

OFFICER DANIELS
No no, we’re nowhere near that right now. As far as we know nobody did anything wrong, okay --?

CLAUDIA
But what if they did do something wrong --

DANIELS
Then we’ll deal with that as it comes, okay?

CLAUDIA
(pacing away)
This can’t be happening, this can’t be happening --

END APPENDIX #2

APPENDIX #3
(THE BOYS "REWIND" FOR ERICA)

THE HALLWAY – CONTINUOUS

Our frustrated boys turn to Erica and begin to "rewind" --
Dustin sighs.

DUSTIN
Okay -- so -- you remember the Gate under the lab -- ?

ERICA
(sarcastic)
Oh no I blocked that out --

DUSTIN
Okay, but you seem to think it was made by the Commies, which -- it wasn’t --

ERICA
There was a giant gun -- made by Commies -- firing blue energy into the gate -- opening it --

DUSTIN
Yes and no. That was the gate Eleven opened -- the Mother gate. Eleven re-closed it two years ago, around Halloween, and though she succeeded, the barrier between our worlds remained thin -- which allowed the Commies to pry it back open with their tech --

ERICA
I still don’t get what it has to do with Lovers Lake --

DUSTIN
Yeah I’m getting there. The government was teaching Eleven remote viewing -- which is basically psychic spying, right?

WE PUSH PAST THEM TOWARD THE FRONT DOOR --

END APPENDIX #3

APPENDIX #4

(STEVE HEARS A VOICE)

INT. WHEELER HOUSE - FOYER (THE UPSIDE DOWN)

Steve pauses on the second step. He’s heard something. A voice.
DUSTIN (V.O.)
(heavy reverb)
... When Eleven made this psychic contact with the Demogorgon, she somehow created a kind of... rip in time and space. A powerful force just -- ripped a hole between our two dimensions. And that became what I’m calling “the Mother Gate.”

Ghostly. Familiar...

END APPENDIX #4

APPENDIX #5
(DUSTIN KEEPS YAPPING TO ERICA)

THE UPSIDE DOWN

NANCY/ROBIN/EDDIE
DUSTIN??!! DUSTIN! HELLOO??!
HELLOO! DUSTIN!??!!
They wait for a response. But Dustin just keeps yapping away to Erica --

DUSTIN (V.O.)
They can BOTH make connections over long distances using their psionic powers -- psionic powers which allow them to cross dimensions. I mean -- when Vecna attacked Max, he was INSIDE her mind -- that is one helluva psychic connection, right? So what if -- when Vecna kills -- that connection is powerful enough to open up a tear, in time and space, just like with the Mother Gate. Now -- not as powerful, mind you, hence the small, snack-size nature of these new gates --

END APPENDIX #5

APPENDIX #6
(DUSTIN CONTINUES EXPLAINING TO ERICA)

INT. WHEELER HOUSE - NIGHT

As Dustin continues explaining to Erica --
DUSTIN
So our working theory is he’s conducting these remote attacks from the attic -- though not sure why -- seems like he could do it from anywhere but --

Erica suddenly notices the blinking light in the living room.

END APPENDIX #6

APPENDICES #7-8 OMMITTED
(SEE TRANSLATIONS IN APPENDIX #9)

APPENDIX #9

(RUSSIAN TRANSLATIONS)
VROOM! An OFF-ROAD VAN kicks up snow as it pulls up to a Guard booth.

**PRISON GUARD**

Что Вам здесь нужно, товарищ?
<Can I help you, comrade?>

We reverse to reveal: MURRAY BEHIND THE WHEEL!! Only it’s not the Murray we know -- he has SHAVED HIS BEARD, leaving only a big bushy mustache!!!! He really looks like Yuri now!!!

Is this... Hopper’s miracle???

**MURRAY**

меня зовут Юрий Измайлов.
<Yes -- my name is Yuri Ismaylov.>

Murray passes him IDENTIFICATION. As the Prison Guard inspects it, checking that picture of Yuri...

**MURRAY (CONT’D)**

Меня ожидает начальникохраны.
У меня для него Очень важная посылка – дефицитный импорт из Америки.
<The Warden is expecting me. I have a very special delivery for him -- a rare import from America.>

Murray chuckles as the Guard glances into the back of the van, where he clocks JOYCE and YURI, bound and gagged.

The Guard hesitates, then hands back the ID, and --

**INT. PRISON – ABANDONED ROOM – NIGHT**

WARDEN MELNIKOV enters. He’s joined by a SCARY GUARD. He locks eyes with Murray as he approaches.

Murray tries to stay calm -- and stay in character.

**WARDEN MELNIKOV**

Юрий Измайлов. Вот мы и встретились наконец.
<yuri Ismaylov. At last, we meet.>

**MURRAY**

Товарищ Майор.
<Comrade Major.>
As the two men shake hands, the Warden clocks the bound and gagged Yuri. He approaches him. He seems... a little thrown.

WARDEN MELNIKOV

Это тот шпион, Бауман?
Что-то он... на себя не похож.
<This is the Bauman spy? He looks... different.>

MURRAY

В жизни он пострашнее будет.
<Uglier in person, I know.>

Yuri begins to make noises beneath this gag --

MURRAY (CONT’D)

К тому же сбрёл бороду для маскировки, хитрый сволочь.
<He also shaved his beard to disguise himself. Tricky bastard.>

Yuri continues to shout through his gag, trying to warn the warden, but -- WHAP! Murray SLAPS him across his cheek!

MURRAY (CONT’D)

(accented English)
Silence American scum!! Enough from you! ENOUGH!

Yuri burns under the gag, but the Warden is already bored with him and has moved on to Joyce.

WARDEN MELNIKOV

А вот эту, я изде́лка узнал бы, Она в нашей форме лучше смотре́лась, но все равно, правда ведь, хоро́ша?
<Now this one... this one I would recognize a continent away. She was more beautiful in our uniform, but still... quite striking, isn’t she?>

MURRAY

Да, глаз она радует, а слух, к сожалению, нет.
<Yes -- very pleasing to the eyes, comrade. But not so pleasing to the ears I am afraid.>
Murray removes her gag. Joyce immediately starts to "act" in character --

**JOYCE**
Where is he?! What did you do to Hopper! You -- STUPID -- UGLY -- COMMIE PIG!!

**MURRAY**
Я же сказал, слух не радует.
<As I said -- unpleasant.>

Murray quickly gags her again --

**MURRAY (CONT’D)**
Но... должен сказать... мне вот тоже любопытно. Тот, другой американец. Что вы с ним сделали?
Лоботомию? Язык вырвали? Не знаю, почему, но я представляю его висящим на дыбе на холоде, растянутым до упора, и птицы ему глаза клюют. (ну что? я прав?)
<But... I must say -- I too am curious. The other American. What did you do to him? Lobotomy? Pluck out his tongue? I do not know why, but I imagine him on a rack, in the cold, stretched thin, birds pecking his eyeballs. Am I -- close?>

Needless to say, this catches the Warden’s attention.

**WARDEN MELNIKOV**
Слыхал я рассказы о Юрии Измайлове... контрабандисте арахисовой пасты. Но ты...
ты не тот Юрий, о котором я слышал.
<I have heard stories of Yuri Ismaylov -- the Peanut Butter Smuggler. And you -- you are not the Yuri I have heard of.>

Murray swallows. Uh oh.

**MURRAY**
Не... не тот?
<I am -- not?>

**WARDEN MELNIKOV**
Не-е-е-т, нет. У того Юрия... у него одного винтика не хватает. А у тебя...
(MORE)
WARDEN MELNIKOV (CONT’D)

<No. No. The Yuri I was told of -- had a screw loose. And you -->
(beat)
Большая нехватка!
<Have many screws loose!!>

The Warden starts laughing. Murray laughs too.

WARDEN MELNIKOV (CONT’D)

Но ты не беспокойся, мы для американца кое-что особое приготовили.
<But do not worry -- we have something special planned for the American.>

The Warden checks his watch, grins --

WARDEN MELNIKOV (CONT’D)

И так уж случилось -- ты как раз вовремя, чтобы увидеть это вочю.
<And -- as it happens -- you are just in time to see for yourself.>
(turns to Joyce)
And to see what fate awaits you, princess -- if you do not watch that tongue.

Off Joyce, now terrified, we CUT TO --

EXT. THE PIT – NIGHT

A metal door swings open as the Warden now leads Murray and his “prisoners” through an EERIE PRISON LABORATORY. Joyce and Murray inspect their surroundings; there are many SCIENTISTS here, all staring at them... a LARGE METAL DOOR... and a CONTROL PANEL, with lights and switches, manned by a TECH.

WARDEN MELNIKOV
(to Tech)
Надеюсь, мы не пропустили зрелище.
<I hope we have not missed the show.>

TECHNICIAN

Наоборот, вы как раз вовремя.
<On the contrary -- just in time.>

The Tech hits a button and a BUZZER goes off as a door on the far side of the lab unlocks. The Warden leads his prisoners through this door and up a FLIGHT OF STAIRS and --
EXT. THE PIT - NIGHT

Out into the third-floor balcony above the Pit! They're immediately met by blustery, cold wind, and falling snow.

The Warden leads them to a balcony railing. Murray and Joyce's eyes go wide as they take in the scene below --

Hopper and the other prisoners are out of their cells now and IN THE PIT, kneeling in the snow! Oh no. They're too late!!

IVAN paces back and forth in front of them, speaking.

IVAN
Вот это ключ от шкафа с оружием. Выбирайте, какое хотите. Действуйте вместе или поодиночке. И хотя все ваши старания, скорее всего, будут напрасны - вы сможете умереть, зная, что ваша смерть пошла на пользу Родине, и что вы заплатили свой долг перед ней.

<This key here will give you access to that weapons locker. Choose any weapon you like. Work together or alone. And while your efforts will likely prove futile -- you can die knowing that your death benefitted the Motherland -- and that you have repaid your debts to her.>

Joyce's eyes well with emotion as she sees Hopper -- he is a shell of the man she remembers. Murray, meanwhile, chokes back his own emotions, struggling to stay "in character."

MURRAY
(to Warden)
Что... что происходит?
<What -- what is happening?>

WARDEN MELNIKOV
Им объясняют правила.
<They are being told the rules.>

MURRAY
Правила чего?
<Rules for what?>

WARDEN MELNIKOV
Я бы сказал, но это тебе испортит удовольствие.

(MORE)
WARDEN MELNIKOV (CONT’D)

<I could tell you -- but that would spoil the fun, now, wouldn’t it?>

DOWN IN THE PIT,

Ivan finishes addressing the prisoners --

IVAN

Ждите гудка. ЖДИТЕ. Если пошевелитесь до гудка, вас застрелят. Это понятно??

You wait for the buzzer. You WAIT. You move before the buzzer -- you will be shot. Is that understood??

The Prisoners all nod. Mutter "Да <yes>.

IVAN (CONT’D)

Я бы пожелал вам удачи – но это не поможет.

<I’d wish you luck -- but it won’t help you.>

On that note, Ivan drops a KEY into the snow and then heads off with the other guards, leaving the prisoners behind.

DMITRI

Let us hope your prayers have been heard, American.

Before Hop can respond, an EARTH SHATTERING ROAR ECHOES ACROSS THE PIT. Our prisoners turn toward the big door. They are scared, but they have heard this roar before, whereas...

EXT. THE PIT – NIGHT

That large, bloody door. Our prisoners listen to the roars, tense, scared.

DMITRI

(to prisoners)

Спокойно. Держать рядом. Всё делать по плану.

<Stay calm. Stay close. Stick to the plan.>

EEEEEE! A HORRIBLE BUZZER suddenly blasts from a loudspeaker. Game on. Dmitri grabs up the key as our prisoners sprint across the Pit for the WEAPONS LOCKER.
Dmitri thrusts the key into the locker’s keyhole, throws it open. As the prisoners grab weapons --

UP ON THE THIRD-FLOOR BALCONY

A pleased Warden sidles up to Murray.

WARDEN MELNIKOV

Вот это мне больше всего нравится... когда они думают, что ещё есть надежда.

<I enjoy this part... when they believe there is still hope.>

Joyce shoots Murray a desperate look as --

IN THE PIT BELOW,

Dmitri grabs a SPEAR from the locker. He crosses to Hopper, who wastes no time, frantically wrapping that lining around the sharp tip of the spear, making what appears to be a

MAKESHIFT TORCH, when --

AN EAR-PIERCING METALLIC SOUND echoes across the Pit.

The prisoners, now all holding weapons, whirl to find that the large door is now grinding open. Inside this yawning door, they see nothing, just blackness, but they hear that awful, familiar sound of the Demogorgon’s CLICKING.

DMITRI

Что бы оттуда ни вышло - не отступать. НЕ ОТСТУПАТЬ!

<Whatever comes out of there -- hold your ground. HOLD YOUR GROUND!>

But the men seem TERRIFIED. Hopper pulls out the stolen Vodka and begins to douse that now cloth-covered end of the spear.

UP ON THE BALCONY,

The Warden sees Hopper doing this, turns to the TALL GUARD.

WARDEN MELNIKOV

Что это ... что американец делает?

<What is that -- what is the American doing?>
TALL GUARD

Не знаю.
<I don’t know -- >

WARDEN MELNIKOV

Так узнай.
<Find out.>

The Tall Guard nods and hurries away, moving down some steps to the second floor balcony, as --

Joyce shoots a look at Murray -- now is their chance. As a nervous Murray wraps his hand around the gun...

BACK ON THE BALCONY,

Murray removes his pistol as practiced, thrusts it into the Warden’s back.

WARDEN MELNIKOV

Пожелательствуй, прищелю.
<You move so much as an inch, I’ll kill you.>

The Warden is -- naturally -- blindsided by this. He starts to turn, but Murray cocks the pistol --

MURRAY (CONT’D)

Я сказал, пошевелись - тебе конец, понял?!
<I said you move you die, understand??>

WARDEN MELNIKOV

Что это за идиотская шутка?
<What is this? Some kind of sick joke -- ?>

MURRAY

Это не шутка. Я же сказал
<It’s no joke. As I said --> the Americans are very tricky.>

Joyce now steps up to him, slipping out of her “bindings.”

JOYCE
You want to live -- whatever this game is -- you’re going to stop it. And you’re going to free our friend.
WARDEN MELNIKOV
If that is the case... then I’m afraid you’re going to have to kill me.

He looks back toward the Pit.

WARDEN MELNIKOV (CONT’D)
Because your friend... is already dead.

IN THE PIT,
The Demogorgon rises from his first kill, standing now. His pale body now spattered in blood. He looks almost regal in that falling snow. He surveys the terrified prisoners, who surround him with their now rather pitiful looking weapons --

DMITRI
ВПЕРЁД!
<NOW!!!>

Our prisoners attack, swinging their weapons, but the Demogorgon easily evades.

It SLASHES a prisoner, in the arm, then slashes a second prisoner across the neck, killing him instantly. It’s a brutal and fast and insane display of power and suddenly our remaining prisoners -- even OLEG -- are fleeing in terror --

DMITRI (CONT’D)
КУДА ВЫ?? ДЕРЖИТЕСЬ ВМЕСТЕ, ИДИОТЫ! 
<WHAT ARE YOU DOING?? STAY TOGETHER, YOU FOOLS!!>

ON THE BALCONY,
Murray’s eyes snap from the battle to the lower balcony, where he sees The Tall Guard arguing with Ivan.

TALL GUARD
Вы что, не обыскиваете их перед выходом??
<You do not search them before they go out -- ??>

IVAN
Мы их обыскиваем перед тем, как им войти сюда, -- они ничего не могут взять -
<We search them before they enter here -- they can get nothing -->
TALL GUARD
Тогда что у американца, а?
У меня что, глюки?
А у начальника что, тоже глюки?
<Then what does the American have --
huh?? Am I hallucinating?? Is our
Warden hallucinating?>

He snaps back to the Warden --

MURRAY
Дай приказ стрелять - убей его!
<Order your men to shoot -- to kill
it!!!>

WARDEN MELNIKOV
Если я дам такой приказ, меня завтра
расстрелят как предателя родины. Хочешь
меня убить - давай, валяй!
<If I give that order, I will be
shot tomorrow, and I will die a
traitor. You want to kill me -- do
it.>

Murray is at a dead-end with this guy. Fuck it --

He grabs the Warden, dragging him back across the balcony,
toward the exit. Yuri yelps under his gag, then hurries after
them as --

INT. CONTROL ROOM - NIGHT

WHOOM! Murray bursts down the steps and back into the control
room -- his gun now shoved up to the Warden's temple.

The shocked GUARD reaches for his gun but --

MURRAY
Я убью его! Я ЕГО УБЬЮ!
<I’ll kill him -- I’ll KILL HIM!>

The Guard moves his hand away from his gun --

MURRAY (CONT’D)
БРОСЬ ПИСТОЛЕТ! БРОСАЙ
ЕГО МНЕ! - СЮДА!
<TOSS YOUR GUN! OVER TO ME - OVER
TO ME!>
The Guard places his gun on the ground and kicks it to Murray. As Joyce scoops it up, Murray drags his hostage over to the Tech --

MURRAY (CONT’D)

Ты! Открой все двери внизу!
ты понял??!! ОТКРОЙ ДВЕРИ!!
You -- open all the doors below --
you understand??! OPEN THE
DOORS!!>

The Tech’s eyes go to the Warden, who remains defiant --

WARDEN MELNIKOV

Если откроешь двери, чудовище
пойдет гулять по всей тюрьме, тогда мы все
покойники.
You open all the doors, that
monster will get loose in this
prison -- and we are all dead -->

MURRAY

Я буду стрелять! ОТКРОЙ ... ДВЕРИ!
I will pull this trigger! OPEN
THE. DOORS!>

Off the Technician, trapped between a rock and a hard place--

ON THE SECOND-FLOOR BALCONY,

The guards watch. The Tall Guard is clearly concerned --

TALL GUARD

Будешь просто стоять и смотреть?? <You’re
just going to stand there and watch??>>

IVAN

А что нам ещё делать? Чего ты
tак переживаешь, а?
Da эту дверь только бульдозером откроешь.
What else would we do? Why are you
so concerned, huh? They would need
a battering ram to open that door.>

CONTROL ROOM

CLICK! Murray cocks his gun, growing desperate --

MURRAY

Ты что думаешь, я шучу?? Думаешь,
я этого не сделаю?? ОТКРОЙ ДВЕРЬ!
(MORE)
MURRAY (CONT’D)

<You think I’m playing?? You think
I won’t do it?? OPEN THE DOOR!>

The Technician fights back panic -- and finds courage:

TECHNICIAN
Если я открою двери, я не только себя
обреку на смерть, но и всех своих
товарищей. По совести, я не могу. И не
буду.
<If I open those doors, I condemn
not just myself, but all of my
comrades to death. In good
conscience, I cannot. I will not.>

The Warden is clearly pleased. Murray -- not so much.

MURRAY
I gotta give it to you commies...
you’re committed --

WHAM! Murray slams the Warden in the head with the butt of
his gun -- knocking him down and out. The Tech then charges
to attack but -- WHAM! -- Murray slams the tech once, twice,
then KICKS him, sending him spinning to the floor as --

END APPENDIX #9