

STRANGER THINGS

Episode #407

"Chapter Seven: The Massacre at Hawkins Lab"

by

The Duffer Brothers

Directed by

The Duffer Brothers

PRODUCTION DRAFT

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STRANGER THINGS

"Chapter Seven: The Massacre at Hawkins Lab"

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STRANGER THINGS

"Chapter Seven: The Massacre at Hawkins Lab"

CAST LIST

JOYCE BYERS	VIRGINIA CREEL
JIM HOPPER	YOUNG HENRY CREEL
NANCY WHEELER	(non-speaking)
ELEVEN	ALICE CREEL
LUCAS SINCLAIR	IVAN
DUSTIN HENDERSON	OLEG (non-speaking)
KAREN WHEELER	OFFICER GLENN DANIELS (fka
STEVE HARRINGTON	OFFICER DANIELS)
MAX MAYFIELD	WARDEN MELNIKOV
ROBIN BUCKLEY	DEMOGORGON
ERICA SINCLAIR	OTHER NUMBERS
MURRAY BAUMAN	
	PRISON GUARD
DR. MARTIN BRENNER	TECHNICIAN
DR. SAM OWENS	TALL GUARD
OFFICER CALLAHAN	STERN ORDERLY
CHIEF POWELL	NURSE
EDDIE MUNSON	GUARD #1
CHRISSY CUNNINGHAM	LEAD GUARD
(non-speaking)	CONTROL ROOM GUARD
FRIENDLY ORDERLY/ONE/HENRY/VECNA	
DMITRI ANTONOV	
PATRICK MCKINNEY	
(non-speaking)	
FRED BENSON (non-speaking)	<u>OMITTED</u>
YURI ISMAYLOV	MASKED SCIENTIST
(non-speaking)	
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	

STRANGER THINGS

"Chapter Seven: The Massacre at Hawkins Lab"

SET LISTINTERIORS

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
 INFIRMARY
 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. RUSSION PRISON - THE PIT
INT. RUSSIAN PRISON -
 LABORATORY
INT. SILO LAB - LAB ROOM
INT. HAWKINS LABS - LABORATORY
 ROOM

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 --

EEEEEEEE! 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 DEMOBATS, 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 --

4

INT. SILO LAB - TEST ROOM - NIGHT

4

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.

A5

IN A NEARBY OBSERVATION ROOM,

A5

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.*

5

INT. ELEVEN'S ROOM - NIGHT

5

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 --

6 **INT. ANTENNA SILO - NIGHT** 6

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

7 **INT. ANTENNA SILO - NIGHT** 7

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...

8 **INT. SILO LAB - LIBRARY - NIGHT** 8

... 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 --

9 **INT. SILO LAB - OBSERVATION BOOTH - NIGHT** 9

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

10 **INT. ANTENNA SILO - NIGHT** 10

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.

11 **INT. SILO LAB - OBSERVATION BOOTH - NIGHT** 11

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...

12 **INT. ANTENNA LAB - NINA TANK - NIGHT** 12

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 --

13 **EXT. WHEELER HOUSE - NIGHT** 13

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 -- ?

14

INT. WHEELER HOUSE - LIVING ROOM - NIGHT

14

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

Erica -- !

CHARLES

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

ERICA -- !

CHARLES

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 --

15 **EXT. WOODS - NIGHT (UPSIDE DOWN)** 15

EEEE! The cloud of screeching Demobats soar over the woods.

16 **EXT. SKULL ROCK - NIGHT (UPSIDE DOWN)** 16

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 --

BOOOOomm!!! 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 --
don't.

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.

19

EXT. RUSSIAN PRISON - NIGHT

19

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

20

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

21

A SLOW PUSH-IN on the Nina tank.

22

INT. TANK - NIGHT

22

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)

23

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.

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 --

26

EXT. WOODS - NIGHT (UPSIDE DOWN)

26

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 --

27

A FAMILIAR OVERGROWN FIELD - CONTINUOUS (UPSIDE DOWN)

27

Nancy stops, looks ahead. REVERSE TO REVEAL:

A FIELD OF TOPPLED POWER LINES, overgrown with vines. Beyond it: The Wheeler House. Choked in spores. Shared looks and --

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?

28

INT. WHEELER HOUSE - DOWNSTAIRS BATHROOM - NIGHT

28

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 --

29 **INT. WHEELER HOUSE - NIGHT**

29

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 --

30 **THE KITCHEN - CONTINUOUS**

30

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 --

31 **THE HALLWAY - CONTINUOUS**

31

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 --

32 **INT. WHEELER HOUSE - FOYER (THE UPSIDE DOWN)** 32

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...*

33 **INT. NANCY'S ROOM (UPSIDE DOWN)** 33

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 --

34

INT. WHEELER HOUSE - STAIRCASE (UPSIDE DOWN)

34

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.

35

INT. WHEELER HOUSE - FOYER - NIGHT

35

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 -- ?

36

THE UPSIDE DOWN

36

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 --

37

THE LIVING ROOM (UPSIDE DOWN)

37

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 --

41 **INT. WHEELER HOUSE (UPSIDE DOWN)** 41

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

ROBIN

It's working --

He's making --

42 **WHEELER HOUSE** 42

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.

43 **EXT. RUSSIAN PRISON - NIGHT** 43

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

44 **INT. PRISON - ABANDONED ROOM - NIGHT** 44

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

UMMMMGMMGMM -- MGGMMGG --

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
confffff-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

<Yuri Ismaylov. At last, we meet.>

MURRAY

<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

<This is the Bauman spy? He
looks... different.>

MURRAY

<Uglier in person I know.>

Yuri begins to make noises beneath this gag --

MURRAY (CONT'D)

<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

<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 --

45

INT. PRISON CORRIDOR / CONTROL ROOM - NIGHT

45

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 --

46

EXT. THE PIT - NIGHT

46

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,

47

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

48

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)

49

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 --

50

INT. RAINBOW ROOM - MOMENTS LATER (MEMORY)

50

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 --

51 **INT. WHEELER HOUSE - TV ROOM - NIGHT** 51

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 --

52 **INT. WHEELER HOUSE - NANCY'S ROOM - NIGHT** 52

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???

53 **INT. NANCY'S ROOM (UPSIDE DOWN)** 53

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 --

54 **INT. NANCY'S ROOM - NIGHT** 54

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.

55 **INT. NANCY'S ROOM (UPSIDE DOWN)** 55

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

56 **REAL WORLD - INTERCUT** 56

DUSTIN

Okay, try it now --

57 **UPSIDE DOWN - INTERCUT** 57

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

58 **REAL WORLD** 58

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!!!

59 **UPSIDE DOWN** 59

EDDIE

Hot damn --

Nancy is already tracing more letters, writing --

60 **REAL WORLD** 60

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 -- ?

61 **UPSIDE DOWN**

61

STEVE
 Watergate -- ?

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

STEVE
Jesus --

EDDIE
Cute.

Nancy starts writing back and --

62 **REAL WORLD**

62

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 --

63 **UPSIDE DOWN**

63

Teens share totally confused looks --

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

STEVE/ROBIN/EDDIE
 No --

Nancy draws a question mark --

64 **NANCY'S ROOM**

64

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 --

65

UPSIDE DOWN

65

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 --

66

INT. WHEELER HOUSE - TV ROOM - NIGHT

66

WHOOM! 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.

67 **INT. WHEELER HOUSE - UPSTAIRS LANDING - NIGHT** 67

Callahan stomps upstairs to Nancy's room.

CALLAHAN

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

68 **INT. WHEELER HOUSE - NANCY'S ROOM - NIGHT** 68

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 --

69 **OUT THE WINDOW - CALLAHAN POV:** 69

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

CALLAHAN

HEY!! HEY!!!

70 **EXT. WHEELER HOUSE - NIGHT** 70

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

HEYYYYYYYYY!!!

71 **EXT. WHEELER HOUSE - NIGHT** 71

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.

SHOOOOM! 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 --

72 **THE UPSIDE DOWN - NIGHT**

72

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 --

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

74

VECNA suddenly turns toward camera. Alerted by his spy.

And right here, MAKE A HARD CUT TO --

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

75

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 --

76

MOMENTS LATER

76

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 --

77

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

77

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

78

INT. HAWKINS LABS - INFIRMARY - CONTINUOUS (MEMORY)

78

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 --

79 **INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)** 79

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 --

80 **INT. HAWKINS LABS - STAIRWELL - DAY (MEMORY)** 80

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

81 **INT. HAWKINS LABS - BOILER ROOM - DAY (MEMORY)** 81

-- 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.

82 **MOMENTS LATER** 82

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 --

83 **EXT. RUSSIAN PRISON - NIGHT**

83

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

84 **EXT. THE PIT - NIGHT**

84

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 --

85 **UP ON THE THIRD-FLOOR BALCONY,**

85

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 --

86 **IN THE PIT BELOW,**

86

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 TERRIFIED. Hopper pulls out the stolen Vodka
 and begins to douse that now cloth-covered end of the spear.

87 **UP ON THE BALCONY,**

87

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...

88

BACK IN THE PIT,

88

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.

89

BACK ON THE BALCONY,

89

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.

90

IN THE PIT,

90

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 --

91

ON THE THIRD-FLOOR BALCONY,

91

Murray and Joyce watch in horror. *Holy shit*. The Warden can't help but smile a touch as --

92

IN THE PIT,

92

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!!!>

93

ON THE BALCONY,

93

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 --

94

IN THE PIT,

94

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 --

95

INT. CONTROL ROOM - NIGHT

95

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.
 THE. DOORS!>

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

96

BACK IN THE PIT

96

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 --

97

ON THE SECOND-FLOOR BALCONY,

97

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.>

98 **BACK BELOW**

98

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 --

99 **CONTROL ROOM**

99

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 --

100 **BACK IN THE PIT,**

100

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** 101

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** 102

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

103 **IN THE PIT,** 103

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** 104

WHUMP! Joyce flips another switch and --

105 **BACK IN THE PIT,** 105

EEEE! THE DOOR BEGINS TO OPEN --

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

106 **INT. CONTROL ROOM - NIGHT** 106

And neither can Murray!

MURRAY

That did it -- THAT DID IT!!!!

107 **EXT. THE PIT - NIGHT** 107

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 --

108 **THE DEMOGORGON PEN,** 108

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.*

109 **BACK OUTSIDE** 109

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

110 **CONTROL ROOM** 110

MURRAY

CLOSE IT!! CLOSE IT!!!

Joyce mashes the button and --

111 **BACK OUTSIDE** 111

The door starts to close, almost shut when --

112 **INT. DEMOGORGON PEN - NIGHT** 112

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

AHHHHHHH!!!!

HE DRIVES THAT SPEAR STRAIGHT INTO THE DEMOGORGON'S GAPING MOUTH!!! THWAACK! THE DEMOGORGON SHRIEKS IN PAIN AND --

113 **UP ON THE BALCONY** 113

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

114 **THE DEMOGORGON PEN,** 114

CHOOOOOM! 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 --

115 **EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)** 115

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 --

116 **EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)** 116

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.*

117 **EXT. TRAILER PARK - EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)** 117

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 --

118 **INT. EDDIE'S TRAILER (UPSIDE DOWN)**

118

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 --

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

119

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 --

120

INT. STAIRCASE - DAY (MEMORY)

120

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 --

121

INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)

121

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 -- FWOOM! -- 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 --

122 **INT. LAB ROOM - NIGHT - MOMENTS LATER (MEMORY)** 122

-- 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 --

123 **INT. EDDIE'S TRAILER - NIGHT** 123

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.

124 **INT. EDDIE'S TRAILER (THE UPSIDE DOWN)** 124

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 --

136 **AN EMPTY SWIMMING POOL. (MINDSCAPE)** 136

A very familiar one. Spores float in the air --

137 **INT. EDDIE'S TRAILER (UPSIDE DOWN)** 137

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?!

138 **INT. EDDIE'S TRAILER (RIGHT-SIDE UP)** 138

The others begin to realize something is wrong --

We PUSH IN on Max, terrified --

MAX

Vecna.

A139 **INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)** A139

BOOM! Thunder crashes, revealing Vecna hanging from the attic ceiling like a spider. His eyes dart back and forth.

139 **EXT. POOL - UPSIDE DOWN (MINDSCAPE)** 139

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 --

140 **INT. HAWKINS LABS - LAB ROOM - DAY (MEMORY)** 140

Eleven continues to wait for One, when --

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

141 **INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)** 141

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...

142 **INT. HAWKINS LABS - HALLWAY - DAY (MEMORY)** 142

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 --

143 **INT. HAWKINS LABS - HALLWAY - NUMBERED ROOMS - DAY (MEMORY)** 143

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 --

144 **A FAMILIAR TEST ROOM - ELEVEN POV (MEMORY)** 144

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...*

145 **INT. HAWKINS LABS - HALLWAY - MOMENTS LATER (MEMORY)** 145

CLOSE ON: Eleven's bare feet race through blood as --

She makes her way to the Rainbow Room. She shoves open the door and --

146 **INT. RAINBOW ROOM - DAY (MEMORY)** 146

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 --

147 **INTO THE MIRROR - CONTINUOUS (MEMORY)** 147

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 --

150 **EXT. STEVE'S POOL - UPSIDE DOWN (MINDSCAPE)** 150

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 --

151 **VECNA'S MIND LAIR** 151

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 -- CHRISSEY -- 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.

A156

INT. CREEL HOUSE - UPSTAIRS - NIGHT (MINDSCAPE)

A156

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, whirled, 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 --

B156

INT. CREEL HOUSE - ATTIC (MINDSCAPE)

B156

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.

163 **INT. CREEL HOUSE - DAY (MINDSCAPE)** 163

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.

164 **THE LIVING ROOM - CREEL HOUSE - MOMENTS LATER (MINDSCAPE)** 164

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 --

165 **THE ATTIC, (MINDSCAPE)** 165

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.

166 **INT. CREEL HOUSE - LIVING ROOM - NIGHT (MINDSCAPE)** 166

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

167 **THE DINING ROOM - CONTINUOUS (MINDSCAPE)** 167

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.

168 **INT. CREEL HOUSE - FOYER - NIGHT (MINDSCAPE)** 168

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

169 **MOMENTS LATER (MINDSCAPE)** 169

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...

170 **EXT. CREEL HOUSE - NIGHT (MINDSCAPE)** 170

Police escort a shocked Victor toward waiting police cars.

ONE (V.O.)

I had finally escaped my family -- but I was far from free.

171 **INT. LAB ROOM (MINDSCAPE)** 171

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.

172 **RAINBOW ROOM (MEMORY)** 172

ONE

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

173 **INT. UNKNOWN ROOM - DAY (MINDSCAPE)** 173

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.

174 INT. RAINBOW ROOM - DAY (MEMORY)

174

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 --

175

BLACK

175

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

TERRY IVES (V.O.)

Jane...

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)**

183

WHOOM! 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)**

184

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)

14

INT. WHEELER HOUSE - LIVING ROOM - NIGHT

14

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 -- ?

CHARLES

Is your sister right -- are
you lying, Lucas -- ??

TED

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

LUCAS

Dad, NO -- she just wants me
in trouble, like always,
she's full of shit --

SUE

So you want to put OUR kids
in jail --

ERICA

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

KAREN

He's *NOT* saying that --

LUCAS

You take it back --

CLAUDIA

Everyone is scared enough as
it is -- !

ERICA

YOU TAKE IT BACK -- !

KAREN

Our daughter is missing
Claudia -- !

LUCAS

YOU TAKE IT BACK --

END APPENDIX #1

APPENDIX #2

(PARENTS TALKING TO DANIELS)

29

INT. WHEELER HOUSE - NIGHT

29

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)

31

THE HALLWAY - CONTINUOUS

31

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)

32

INT. WHEELER HOUSE - FOYER (THE UPSIDE DOWN)

32

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)

36

THE UPSIDE DOWN

36

NANCY/ROBIN/EDDIE
DUSTIN???! DUSTIN! HELLO??!
HELLO! 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)

40

INT. WHEELER HOUSE - NIGHT

40

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 --

44

INT. PRISON - ABANDONED ROOM - NIGHT

44

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 сбрил 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 издека узнал бы, Она в
нашей форме лучше смотрелась, но все
равно, правда
ведь, хороша?**

<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 висящем 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

Слышал 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 воочию.**

<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 --

45

EXT. THE PIT - NIGHT

45

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 --

46

EXT. THE PIT - NIGHT

46

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?>

47

DOWN IN THE PIT,

47

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...

84

EXT. THE PIT - NIGHT

84

That large, bloody door. Our prisoners listen to the roars,
tense, scared.

DMITRI

(to prisoners)

**Спокойно. Держаться 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 --

85 **UP ON THE THIRD-FLOOR BALCONY**

85

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 --

86 **IN THE PIT BELOW,**

86

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.

87 **UP ON THE BALCONY,**

87

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...

89

BACK ON THE BALCONY,

89

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

MURRAY

Пошевелиться, пристрелю.

<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, пошевелишься - 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.

92

IN THE PIT,

92

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!!>

93

ON THE BALCONY,

93

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
 расстреляют 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 --

95

INT. CONTROL ROOM - NIGHT

95

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--

97

ON THE SECOND-FLOOR BALCONY,

97

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
так переживаешь, а?**

Да 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.>

99

CONTROL ROOM

99

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