

TARECO

Episode #409

"Chapter Nine: The Piggyback"

by

The Duffer Brothers

Directed by

The Duffer Brothers

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

1

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

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

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

YURI

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

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

MURRAY

That's enough -- *that's enough.*
HEY!

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

MURRAY (CONT'D)

The hell you think you're doing???

YURI

Get your hands off me potatohead!

MURRAY

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

YURI

You have big stupid imagination --

DMITRI

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

MURRAY

Yeah no shit --

YURI

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

1 CONTINUED:

1

DMITRI

I know that sound is not good --

YURI

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

MURRAY

(scoffs)

Good sign -- ??

YURI

Yes -- my women make noise when I please them. You would not know what that is like, I understand -- but for those like me who know what and where to touch -- MUCH NOISE!!!

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

2 INT. KAMCHATKA CHURCH - NIGHT

2

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

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

HOPPER

These are the smallest I can find--

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

HOPPER (CONT'D)

And this was it for shirts.

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

JOYCE

Cute.

HOPPER

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

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

2 CONTINUED:

2

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

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

3 **BEHIND THE SHELF - MOMENTS LATER**

3

Hopper finishes redressing his wound, when --

JOYCE (O.S.)

... What did they do to you?

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

JOYCE (CONT'D)

... My god...

HOPPER

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

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

HOPPER (CONT'D)

It's also... given me time. Time to think... About the way I've been... about... the things I've done...

(beat, then, locking eyes)

I never should've sent you that message.

JOYCE

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

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

HOPPER

I'm sorry.

3 CONTINUED:

3

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

JOYCE

You didn't know what would happen --

HOPPER

I knew it was dangerous --

JOYCE

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

HOPPER

(a smile)

Remember? Shit. I've been dreaming about it.

JOYCE

Yeah?

HOPPER

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

Joyce just... stares.

JOYCE

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

HOPPER

I've been on a diet of watery soup, moldy bread, and maggots. So, yeah. I've been dreaming about breadsticks and lasagna -- sue me.

(beat, then)

Should I have been dreaming about something else?

JOYCE

You tell me.

3 CONTINUED: (2)

3

HOPPER

Well. There's... the wine --

JOYCE

Yeah -- wine is good.

HOPPER

I was thinking Cheeanti --

JOYCE

Chianti --

HOPPER

Chianti. Yeah. Then maybe... an after dinner cocktail? What do they call that one again -- ?

JOYCE

Amaretto.

HOPPER

Amaretto. Yeah. *And dessert* --

JOYCE

Can't forget dessert --

HOPPER

Can't forget that. I hear their tiramisu is pretty great --

JOYCE

And after dessert?

HOPPER

I pay the bill --

JOYCE

We split it --

HOPPER

We argue about that --

JOYCE

I win. And then -- ?

HOPPER

And then -- then... I don't know --

JOYCE

... Use your imagination.

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

3 CONTINUED: (3)

3

HOPPER
(low)
Who needs imagination.

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

RIIIIIINNNGG! THE PHONE BLARES, SHATTERING THE MOMENT. OH -- you have got to be fucking kidding!!

4 **MOMENTS LATER**

4

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

JOYCE
Whatever you say -- they're listening.

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

5 **EXT. SIDE OF ROAD - NIGHT**

5

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

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

6 **INT. WINNEBAGO - NIGHT**

6

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

NANCY
Phase one?

ROBIN
We meet Erica at the playground.

NANCY
Phase two?

STEVE
Max baits Vecna.

NANCY
Phase three?

6 CONTINUED:

6

DUSTIN
Me and Eddie draw the bats away.

NANCY
Four?

Robin holds up the backpack full of Molotovs.

ROBIN
Flambé.

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

EDDIE/DUSTIN/ROBIN
Got it.

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

7 **EXT. TRAILER PARK - NIGHT** 7

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

8 **EXT. EDDIE'S TRAILER - NIGHT** 8

They scurry into Eddie's trailer.

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

Steve climbs the bedsheet, scaling his way into --

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

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

11 **INT. EDDIE'S TRAILER - NIGHT** 11

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

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

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

18 CONTINUED:

18

JONATHAN
Earliest is tomorrow.

MIKE WILL
Tomorrow --- ?? Seriously -- ?

MIKE (CONT'D)
That's *too late* --

JONATHAN
I *know* --

Argyle saunters over --

ARGYLE
You ask if we can go in the baggage
compartment --

JONATHAN
The baggage compartment -- ?

MIKE
We'd suffocate --

ARGYLE
Dogs ride in there all the time --
they don't suffocate.

Before anyone can respond to this inanity --

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

The others turn to find Eleven walking back toward them.

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

Off the others --

19 **MOMENTS LATER**

19

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

ELEVEN
This -- is Max.

She draws a CRUDE STICK FIGURE. *Max.*

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

19 CONTINUED:

19

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

ELEVEN (CONT'D)

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

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

ELEVEN (CONT'D)

I can... protect her from One. Fight him. *From here.*

ARGYLE

Mind fight -- *righteous* --

MIKE

That'll actually work?

ELEVEN

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

ARGYLE

Yeah you gotta be clean to enter the mind --

MIKE

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

WILL

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

MIKE

Yeah, but not salt --

ARGYLE

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

JONATHAN

Depends on how large the tub is. But -- *a lot* --

ARGYLE

Six-hundred pounds suffice?

19 CONTINUED: (2)

19

Everyone stares at Argyle.

MIKE

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

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

ARGYLE

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

ELEVEN

What... will work?

ARGYLE

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

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

20 **EXT. CREEL HOUSE - NIGHT**

20

Quiet outside the Creel house.

21 **INT. CREEL HOUSE - ATTIC - NIGHT**

21

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

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

22 **THE SECOND-FLOOR STUDY - CONTINUOUS**

22

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

23 **THE FIRST-FLOOR PARLOR - CONTINUOUS**

23

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

28 CONTINUED:

28

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

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

ANDY

Hey -- I think we got something.

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

JASON

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

ANDY

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

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

ANDY (CONT'D)

You know the old murder house on Morehead?

JASON

Yeah -- what about it?

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

29 **EXT. KAMCHATKA CHURCH - NIGHT**

29

Snow falling outside the dreary Russian church.

MURRAY (PRE-LAP)

Okay, and uh -- *who* exactly was this woman?

30 **INT. KAMCHATKA CHURCH - NIGHT**

30

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

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

HOPPER

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

(MORE)

30 CONTINUED: 30

HOPPER (CONT'D)

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

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

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

STINSON

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

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

HOPPER

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

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

STINSON

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

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

MURRAY

"Indisposed" -- ?

HOPPER

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

MURRAY

The girl, meaning El -- ?

HOPPER

Has to be.

DMITRI

This is your daughter, American?

HOPPER

(nods)

And she's not alone. She's with Joyce's kids.

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

34 CONTINUED:

34

MURRAY

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

JOYCE

No. She's telling the truth. In that lab, those particles we saw were alive.

FLASHCUT TO PARTICLES SWIRLING IN THE LAB.

JOYCE (CONT'D)

And if they're alive, it means a *Gate has opened in Hawkins*.

Murray swallows. That is indeed, not *good*.

DMITRI

Gate -- what does this mean -- ?

HOPPER

It means we have to get home. Right now.

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

HOPPER (CONT'D)

What is taking so long -- I thought he was close --

MURRAY

Close to *sabotaging* us you mean --

DMITRI

We think he's playing us again --

HOPPER

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

DMITRI

And then what? He just spits out more lies. We kill him, we never escape here.

34 CONTINUED: (2)

34

MURRAY

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

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

JOYCE (O.S.)

Maybe we don't have to make it back. *Not tonight.*

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

JOYCE (CONT'D)

Whatever this... evil is -- chances are it's connected to the hive mind. And now we know a part of that hive mind is here -- in Russia. We don't have to be in Hawkins to fight it.

HOPPER

(picking up)

We just need to destroy those particles.

JOYCE

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

MURRAY

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

HOPPER

We broke out. We can break back in.

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

MURRAY

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

34 CONTINUED: (3)

34

HOPPER

Sure -- and we'll be going where
they will least expect us --

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

MURRAY

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

HOPPER

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

Hopper turns to Dmitri --

HOPPER (CONT'D)

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

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

JOYCE

Yuri, he mentioned a flamethrower,
right?

35 INT. KAMCHATKA CHURCH - NIGHT

35

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

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

HOPPER

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

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

36 INT./EXT. PIZZAMOBILE - NIGHT

36

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

36 CONTINUED:

36

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

MIKE

You have gotta be kidding me...

REVERSE TO REAL: A SURFER BOY PIZZA JOINT!

ARGYLE

Trust me on this one, my dudes.

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

37 INT. SURFER BOY PIZZA - NEVADA - NIGHT

37

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

ARGYLE

Surf's up, my dude!

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

ARGYLE 2.0

Nice shirt my dude -- !

ARGYLE

Thanks my dude -- !

ARGYLE 2.0

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

ARGYLE

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

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

37 CONTINUED:

37

ARGYLE (CONT'D)

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

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

ARGYLE (CONT'D)

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

Argyle 2.0 hesitates. Checks his watch.

ARGYLE 2.0.

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

Before a flabbergasted Argyle can respond --

JONATHAN (O.S.)

(jumping in)

We're not asking you to help for free, *my dude*.

Jonathan tosses Argyle's backpack down onto the counter.

JONATHAN (CONT'D)

You ever partake in the Purple Palm Tree Delight?

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

37 CONTINUED: (2) 37

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

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

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

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

39 INT. SURFER BOY PIZZA - NIGHT 39

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

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

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

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

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

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

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

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

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

-- Argyle tosses pizza dough -- Mike steals his sunglasses --

-- Eddie drills skirting over a second window --

-- Argyle tosses pineapple onto a pizza --

-- Another window is fortified -- *another* --

-- Jonathan slices open a bag of salt --

40 CONTINUED: 40

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

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

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

EDDIE

Not bad.

DUSTIN

... Not bad at all.

EDDIE

Now for the fun part.

Eddie strides back into the trailer and --

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

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

EDDIE

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

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

EDDIE (CONT'D)

Whaddaya say, Henderson? You ready
for the most metal concert in the
history of the world?

DUSTIN

That a rhetorical question?

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

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

The thunder reverberates through the forest, where --

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

43 CONTINUED:

43

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

ROBIN

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

NANCY

That's impossible --

ROBIN

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

NANCY

We're *not* lost, Robin --

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

NANCY (CONT'D)

Watch out for vines -- hive mind, remember?

Robin keeps charging ahead. Nancy sighs, frustrated.

STEVE

She's just stressed. Scared.

NANCY

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

STEVE

She's a super klutz?

NANCY

(smiles, nods)

She told me she took longer than other babies to walk.

A small laugh but --

STEVE

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

NANCY

Crawled backwards?

43 CONTINUED: (2)

43

STEVE

Yeah. I -- uh -- I pushed with my hands, like this --

(Steve demonstrates)

Beep beep. Always in reverse. I mean, it kinda makes sense, right? You push to move --

NANCY

(laughs)

No it doesn't make sense --

STEVE

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

NANCY

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

A soft smile from Steve.

STEVE

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

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

STEVE (CONT'D)

So -- I think -- what I'm trying to say in a really stupid, roundabout way is -- thank you.

NANCY

Thank me -- for -- ?

STEVE

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

43 CONTINUED: (3)

43

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

STEVE (CONT'D)

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

Nancy pauses, turns to Steve --

NANCY

Steve --

STEVE

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

Nancy nods.

STEVE (CONT'D)

That's all true. Every last word. But... I left one part out. The most important part.

(beat)

You're there, Nance.

(beat)

You've always been there.

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

ROBIN

Hey guys! YOU GUYS!

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

ROBIN (CONT'D)

Awesome news! We weren't going the wrong way after all!

Our teens share looks, then --

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

They push out of the forest clearing to find --

44 CONTINUED: 44

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

STEVE/NANCY

Erica --

They press forward, moving fast, and --

45 **EXT. RUSSIAN ROAD - NIGHT** 45

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

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

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

JOYCE

Slow down...

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

MURRAY

That was -- easy.

HOPPER

Yeah. *Too easy.*

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

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

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

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

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

Descends. As her body vanishes into the darkness --

48 **EXT. KAMCHATKA CHURCH - SHED - NIGHT**

48

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

Dmitri tosses his cigarette, stomps it out.

DMITRI

<I have a question.>

YURI

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

DMITRI

<Have you always been a coward?>

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

YURI

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

DMITRI

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

YURI

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

DMITRI

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

YURI

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

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

DMITRI

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

(MORE)

48 CONTINUED:

48

DMITRI (CONT'D)

After it has consumed their home,
it will come for us, for our
families -- for our Motherland. You
saw it with your own eyes -- you
know it to be true. And yet you
continue to *play tricks.*>

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

DMITRI (CONT'D)

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

YURI

<... It is true.>

DMITRI

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

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

49 INT. CREEL HOUSE - PARLOR - NIGHT

49

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

50 THE STUDY - CONTINUOUS

50

Max and Lucas sit silently, nervous -- *waiting*.

Max scribbles something on her notepad. Holds it up:

Hi.

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

Hi :)

Max scribbles another note:

I'm glad you're here

50 CONTINUED: 50

Lucas:

Me too.

Lucas considers, scratches another note:

Movie Friday?

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

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

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

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

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

51 **EXT. PLAYGROUND - ROCKET SHIP - NIGHT** 51

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

ERICA

Come on, come on --

52 **INT. CREEL HOUSE - STUDY - NIGHT** 52

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

53 **EXT. PLAYGROUND - ROCKET SHIP - NIGHT** 53

Erica observes the blinking light, then speaks --

ERICA

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

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

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

54 CONTINUED:

54

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

ROBIN

Okay... so far so smooth --

STEVE

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

Nancy's eyes look toward the Creel house.

NANCY

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

55 INT. CREEL HOUSE - FOYER - NIGHT

55

Shoelaces tighten as Max ties her sneakers back on.

56 INT. CREEL HOUSE - PARLOR - NIGHT

56

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

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

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

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

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

MAX

HEY. ASSHOLE.

Her voice echoes throughout the house.

MAX (CONT'D)

I'm here. No more music. No more games.

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

MAX (CONT'D)

Hey! Do you hear me?? What are you waiting for? You want me or not?!!

56 CONTINUED: 56

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

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

57 INT. CREEL HOUSE - FOYER - NIGHT 57

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

58 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 58

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

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

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

ARGYLE

... Sei bello! *SEI BELLO!*

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

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

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

MIKE

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

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

MIKE (CONT'D)

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

Eleven giggles.

59 CONTINUED:

59

MIKE (CONT'D)

You're giggling because I'm so cool
right?

He slips off the glasses. El takes his hand.

ELEVEN

Mike...

MIKE

Yeah?

ELEVEN

I... missed you.

MIKE

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

ARGYLE

SURF'S UP, Romeo!

They spin to find Argyle approaching with the pizza.

ARGYLE (CONT'D)

Too much flavor awesomeness can't
overpower your battery can it???

He tosses El a slice of pizza. Mike grimaces.

MIKE

Pineapple -- ?

ARGYLE

Try before you deny --

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

ELEVEN

Good. *Really good.*

MIKE

Oh come on --

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

60

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

60

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

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

JONATHAN

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

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

WILL

What -- ?

JONATHAN

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

WILL

Yeah -- vaguely --

JONATHAN

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

WILL

Bull --

JONATHAN

Swear on my life.

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

JONATHAN (CONT'D)

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

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

60 CONTINUED:

60

JONATHAN (CONT'D)

And a lot of that's... probably my fault. This year... I know I've been kinda... distant.

WILL

Or stoned.

JONATHAN

(small smile)

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

The brothers' eyes meet.

JONATHAN (CONT'D)

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

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

WILL

I'm here -- for you too.

JONATHAN

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

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

JONATHAN (CONT'D)

I think it's ready.

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

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

JONATHAN

It's time.

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

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

-- Eleven removes her tennis shoes.

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

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

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

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

ARGYLE

... Wild...

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

BLACK.

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

63 **INT. BLACK VOID** 63

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

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

ELEVEN

... I found them. They are --

70

INT. CREEL HOUSE - ATTIC - NIGHT

70

MAX

I don't know what you're waiting for -- but I know you're there. I know you can hear me. And I know... you can read my thoughts.

(beat)

Even the worst ones. Maybe -- *mostly the worst ones...*

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

MAX (CONT'D)

I've... thought... about what you said. That -- I wanted my brother to die. I thought you were just trying to upset me... to anger me, but... you weren't, were you?

(beat)

You were just telling the truth.

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

MAX (CONT'D)

I was happy. In California. So happy. Then... it was like, I blinked and -- everything I loved was gone. My dad was gone. My home was gone. My friends were gone. And... I was mad -- I was so mad --

(beat)

I didn't blame it on Billy. But Billy -- he blamed it on me. He made my life... *living hell*. Every chance he got.

(beat)

And sometimes, when I would lie in bed at night, I would pray -- I would pray for something to happen to him. Something... *awful*.

(beat)

I knew he drove too fast, so -- I would imagine him crashing. Dying in that *stupid car*. I just -- I wanted him out of my life -- forever. I wanted him... *to disappear*.

71 INT. BLACK VOID

71

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

MAX

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

72 INT. CREEL HOUSE - ATTIC

72

MAX

Not because I was scared. Not
because I was weak. But because I
didn't know if he *deserved* to be
saved. Maybe... all my prayers...
were finally answered.

(beat)

And... I -- I can't forgive myself.
I've tried, and... I can't. *I*
can't. Now... when I lie in bed at
night -- I pray, I pray that
something terrible will happen to
me.

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

MAX (CONT'D)

So that's why I'm here. Because...
I want you to... take me away. I
want you --

(beat)

To make me disappear.

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

LUCAS (O.S.)

... Is that -- all true?

Max looks back at Lucas, surprised.

LUCAS (CONT'D)

You wanted Billy to die?

MAX

... *Why are you talking -- ?*

LUCAS

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

72 CONTINUED:

72

Max pushes to her feet --

MAX

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

LUCAS

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

MAX

Lucas, please --

LUCAS

I thought you were getting better... but you're not -- are you? You're sick --

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

MAX

Lucas, *you don't mean that* --

LUCAS

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

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

LUCAS (CONT'D)

In fact -- I'm glad it's going to be you. I'm glad it's going to be you who breaks the world.

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

73 INT. CREEL HOUSE - ATTIC - NIGHT

73

The real Lucas is crouched beside Max, terrified. He shakes her --

LUCAS

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

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

74 INT. BLACK VOID

74

Eleven's breath catches --

74 CONTINUED: 74

ELEVEN

He has her.

75 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 75

Our boys share frightened looks as --

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

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

LUCAS

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

MAX

Stay away from me --

LUCAS

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

MAX

I SAID STAY AWAY -- !!!

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

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

As he slowly rises back to his feet...

77 INT. BLACK VOID 77

A scared Eleven kneels beside the tranced Max.

77 CONTINUED:

77

ELEVEN

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

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

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

78 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

78

The lights in the kitchen flicker like crazy and --

79 INT. VOID / UNKNOWN

79

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

80 INT. SURFER BOY PIZZA

80

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

MIKE

El -- *what's happening?*

ELEVEN

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

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

81

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

WILL

Do you see her? Do you see Max?

ELEVEN

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

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

100 CONTINUED:

100

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

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

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

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

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

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

- 105 CONTINUED: 105
- But Max doesn't move. *Doesn't panic*. Instead, she simply closes her eyes. And focuses. Remembering back to a happier time. The SNOWBALL DANCE. IMAGES FROM THAT MEMORY FLASH through her mind: *DANCING WITH LUCAS* --
- 106 **EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)** 106
- DUSTIN
T-MINUS TEN -- !!!
- 107 **INT. SNOWBALL DANCE - NIGHT (FLASHBACK)** 107
- SHARING A SMILE* --
- 108 **EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)** 108
- DUSTIN
FIVE -- !!!
- 109 **INT. SNOWBALL DANCE - NIGHT (FLASHBACK)** 109
- HER FIRST KISS* --
- 110 **EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)** 110
- DUSTIN
ONE -- !!
- 111 **INT. CREEL HOUSE - MUSIC ROOM - NIGHT (MINDSCAPE)** 111
- BOOOM! Infected Billy smashes through the sauna door. The heavy metal frame of the door flies right at Max as --
- 112 **EXT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)** 112
- EEEEEE! Eddie brings "Master of Puppets" to a dramatic close with an EPIC POWER CORD and --
- 113 **INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE)** 113
- WHOOM! Max opens her eyes. As that last chord echoes out, our CAMERA PULLS OUT TO REVEAL Max has transported herself out of the weight room and into the Snowball!!! And she is all alone here. No Billy. No Vecna. Safe. *For now*. As --
- 114 **EXT./INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)** 114
- WHAM! Dustin and Eddie leap off the roof and scramble into the trailer. WHAM! They slam the door behind them just as the SWARM OF BATS fly into the fortified walls of the trailer, shrieking and gnawing but unable to get in!!!

117 CONTINUED:

117

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

Murray kneels down beside him.

MURRAY

<What happened here?>

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

MURRAY (CONT'D)

... The monster got in --

(listens, then)

The guards, they tried to stop it...

(listens, then)

Their gunfire -- shattered the tanks. The others... came alive...

Hopper tenses.

JOYCE

The particles. Ask him about *the particles*.

Murray nods, turns back to the Warden.

MURRAY

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

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

MURRAY (CONT'D)

He says -- they call it "the Shadow." "The Shadow"... went into them.

HOPPER

Into who?

MURRAY

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

117 CONTINUED: (2) 117

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

118 **MOMENTS LATER** 118

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

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

MURRAY

I think that answers your question.

(beat)

The Shadow is in them.

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

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

Steve, Nancy, and Robin heading into the house.

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

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

STEVE

(low)

... *That's not good.*

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

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

Nancy clocks her anxiety, takes her hand.

NANCY

(low)

Don't worry -- I got you.

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

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

WHAM! A SKATER eats it, tumbling across concrete.

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

OLDER SKATER

Shouldn't you be playing with dolls
or somethin'?

YOUNG MAX

Shouldn't you bag your face??

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

ELEVEN

... Max?

But Young Max just hops on her skateboard.

ELEVEN (CONT'D)

Max --

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

ELEVEN (CONT'D)

I found her, but -- *she's young.*

122 **INT. SURFER BOY PIZZA - INTERCUT** 122

ELEVEN

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

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

WILL

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

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

ELEVEN

No -- no -- everything is...

123 CONTINUED:

123

Her voice catches as she notices something...

123 CONTINUED: (2)

123

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

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

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

124 INT. SURFER BOY PIZZA - INTERCUT

124

ARGYLE
 (whoaaaa)
A memory within a memory...

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

125

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

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

126

The empty Snowball, where THE SAME SONG is playing.

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

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

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

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

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

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

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

B127 CONTINUED:

B127

Vecna is coming.

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

C127 EXT. GRUNGY PARKING LOT - CALIFORNIA (MINDSCAPE)

C127

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

ELEVEN

... Max

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

127 INT. CREEL HOUSE - ATTIC - NIGHT

127

Tranced Max is now breathing faster. *Scared.*

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

128 EXT. WOODS OUTSIDE PLAYGROUND - NIGHT

128

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

ERICA

Let me go YOU MEATHEAD!!!

Andy pulls her arms tighter --

ANDY

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

129 INT. CREEL HOUSE - ATTIC - NIGHT

129

Lucas hears CREAKING FLOORBOARDS. He turns to find--

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

129 CONTINUED:

129

His horrified eyes finally land on Lucas --

JASON
The hell have you done?

LUCAS
Jason, you need to leave --

Jason moves up to Max --

JASON
Is *this* what you did to Chrissy?

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

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

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

LUCAS
Jason, I'm not messing around --
it's not safe, you need to lea --

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

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

JASON
Not another step.

LUCAS
You don't have to do this --

JASON
I hope you're right. Is there anyone else in the house?
(Lucas shakes his head)
Turn around. *Turn around* --
(Lucas turns around)
Now empty your pockets -- *your pockets* --
(Lucas empties his pockets)
Okay. This is what's going to happen. I am going to back away, just to the top of the stairs there. Then I will watch as you wake her up from whatever the *hell* this is.

Lucas swallows. *How to put this...?*

129 CONTINUED: (2)

129

LUCAS

... I, I can't. If I wake her too soon, we all die --

JASON

No. You don't wake her up, *right* now, you die, Sinclair.

(beat)

Just. YOU.

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

130 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

130

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

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

HOPPER

That fence -- you switched it off, right?

JOYCE

Yeah --

HOPPER

Good. So you can get it back on.

MURRAY

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

HOPPER

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

(motioning to balcony)

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

MURRAY

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

HOPPER

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

130 CONTINUED:

130

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

HOPPER (CONT'D)

You're grillmaster--

(to Joyce)

And you're jailer -- get the fence on. Then, soon as they're all in, you lock that door behind them.

JOYCE

And what about you?

HOPPER

I'm the bait.

As this terrifying notion hits Joyce, CUT TO --

131 INT. CONTROL ROOM - MINUTES LATER

131

Hopper leads Joyce back up to the monitors.

HOPPER

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

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

HOPPER (CONT'D)

That's not far from here. And he's all alone. He's our target.

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

HOPPER (CONT'D)

Hey.

She snaps out of her dark reverie.

HOPPER (CONT'D)

I'm gonna die someday -- but not today. I still got a date to make.

JOYCE

You had a date to make last time.

HOPPER

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

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

131 CONTINUED: 131

JOYCE

I'm not having a second funeral.

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

132 OMITTED 132

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

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

Silence.

EDDIE

(low)

...The hell...?

DUSTIN

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

EDDIE

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

Suddenly -- a SCRABBLING SOUND. Coming from above.

EDDIE/DUSTIN

Roof --

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

DUSTIN

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

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

DUSTIN (CONT'D)

GET BACK YOU BASTAAAAARD!!!

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

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

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

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

135 **THE SECOND-FLOOR LANDING - CONTINUOUS** 135

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

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

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

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

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

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

NANCY

Hold still -- !!

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

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

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

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

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

141 CONTINUED: 141

EDDIE
Thanks --

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

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

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

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

EDDIE
SHIT -- !!!

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

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

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

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

DUSTIN
That's not gonna hold -- !!

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

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

148 CONTINUED:

148

LUCAS

No, NO, you're not listening to me
-- *there's no cult*, there never
was --

JASON

You expect me to *believe that* --

LUCAS

It's the truth --

JASON

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

LUCAS

... She was buying drugs --

JASON

LIAR!

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

LUCAS

Chrissy was seeing things, *terrible things*, things Vecna forced her to see. She was cursed, she was scared -- she needed help --

JASON

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

LUCAS

You're wrong about Eddie --

JASON

No. But I was wrong about you.

(beat)

I never should have let you in the door --

LUCAS

And I never should have knocked.

Lucas steps forward. *Unafraid*.

LUCAS (CONT'D)

I thought I wanted to be like you. Popular. *Normal*. But, turns out --

(MORE)

148 CONTINUED: (2)

148

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

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

JASON
You have five seconds to wake her.

His finger touches the trigger.

JASON (CONT'D)
Four --

Lucas stares. Not moving --

JASON (CONT'D)
Three --

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

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

149 **EXT. WOODS OUTSIDE PLAYGROUND - NIGHT**

149

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

Erica tears free from his grip.

ANDY
HEY -- !!

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

ERICA
CRIT HIT!!!!

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

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

150

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

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

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

VECNA

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

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

VECNA (CONT'D)

... You are weak and fragile, like him. Like all the rest of them. And you will break.

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

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

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

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

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

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

Surprise.

ELEVEN

Hi.

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

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

WHOOSH! Bike wheels tearing across dirt as --

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

152 CONTINUED: 152

EDDIE

Come and get me you sonsabitches!!!

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

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

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

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

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

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

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

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

156 INT. RUSSIAN PRISON - HALLWAY - NIGHT 156

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

157 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT 157

Joyce clocks all this from the monitors. *Oh god.*

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

158 EXT. PLAYGROUND - ROCKET SHIP - NIGHT 158

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

160 CONTINUED:

160

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

ELEVEN
(to Max)
Stay back.

Eleven steps away from Max and moves toward Vecna.

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

Eleven stays strong, determined, her eyes fierce.

ELEVEN (CONT'D)
Touch her again... I'll kill you
again.

Vecna studies her with very little emotion.

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

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

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

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

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

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

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

167 CONTINUED:

167

ELEVEN (CONT'D)

(beat)

You were different, just like me.
And he -- hurt you. He made you --
into this.

(beat)

He is the monster, Henry. Not you.
Not... you.

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

VECNA

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

Vecna reaches Eleven.

VECNA (CONT'D)

But, in the end, he could not
control us. He could not change us.
He could not shape us.

(beat)

Do you not see, Eleven? He did not
make me into this.

(beat)

You did.

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

168 INT. RAINBOW ROOM - DAY (FLASHBACK)

168

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

169 EXT. HELLSCAPE (FLASHBACK)

169

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

VECNA (V.O.)

At first, I believed you had sent
me to my death... to *purgatory*...
But I was wrong. I was somewhere...
new.

170 OMITTED

170

A171 **EXT. DIMENSION X (FLASHBACK)**

A171

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

VECNA (V.O.)

I became an explorer... an explorer
of a realm unspoiled by mankind.

171 **INT. VECNA'S MIND LAIR**

171

VECNA

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

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

172

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

Off Henry, his eyes wide...

VECNA (O.S.)

Something that would change...
everything...

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

173

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

177 CONTINUED:

177

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

VECNA (CONT'D)

So don't you see? Once again --

(beat)

You have freed me.

Eleven shakes her head, fighting tears --

ELEVEN

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

VECNA

It is over, Eleven.

As a suite of DARK MUSIC swells --

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

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

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

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

VECNA (V.O.)

Your friends... have lost --

180 **INT. RUSSIAN PRISON - NIGHT** 180

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

VECNA (V.O.)

There is nothing -- nothing you can do to stop it now.

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

Those vines continue to choke our helpless teens --

VECNA (V.O.)

Hawkins will fall...

185 CONTINUED: 185

Lucas, bruised and bloodied, still getting beaten by Jason --

186 INT. VECNA'S MIND LAIR 186

Vecna's claws dig deeper into Max's skull. Eleven screams, struggling with all her might to free herself, but a thick vine tightens around her neck, choking her, and --

187 INT. CREEL HOUSE - ATTIC - NIGHT 187

Lucas watches as Max continues to lift. He has to do something -- and *fast*. Fueled by an explosion of adrenaline, he ducks a punch, then swings and clocks Jason across the jaw. Jason stumbles, stunned, and Lucas doesn't let up. He swings again, again, in a display of strength we didn't know he had, and --

BAM! A final, powerful punch from Lucas sends Jason crashing to the floor, out cold.

Lucas doesn't waste a beat. He races across the attic and grabs up the fallen Walkman and --

His face falls. The plastic casing was shattered in the fight, and a ribbon of tape dangles out of a splintered cassette tape. *Oh no...* His panicked eyes return to Max, who continues to lift higher, out of his reach now, as --

188 INT. VECNA'S MIND LAIR 188

Vecna's eyes begins to roll in to the back of his head. We've seen this look before. *He's going for the kill*. El continues to watch in horror, but she still cannot move, cannot breathe --

189 INT. SURFER BOY PIZZA - KITCHEN - NIGHT 189

Eleven gasps for air from within the freezer. She is very pale; the blood from her nose has begun to turn the water red.

MIKE

El, can you hear me? El??

Mike rips off her blackout goggles. Her eyes beneath her eyelids dart faster than we've ever seen them before.

MIKE (CONT'D)

El wake up! Please. El! EL!!! EL!!

No response. *She is trapped in there*. Mike plunges his hands into the water and works to lift her up out of the tank --

189 CONTINUED:

189

MIKE (CONT'D)
 Help me -- help me!!

Jonathan, Argyle, Will help him raise her out of the tub. They set El down on the tile floor. OVERHEAD SHOT as our panicked gang circles her. Her eyes continue to move rapidly.

Mike leans in close, takes her hand --

MIKE (CONT'D)
 El, can you hear me? El?? El??

190 INT. VECNA'S MIND LAIR

190

El hears Mike's voice, echoing faintly through the mindscape. Her eyes flutter as she fights to hold onto consciousness.

191 INT. SURFER BOY PIZZA - KITCHEN - NIGHT

191

Mike tears up as El seems not to hear him. But --

WILL
Don't stop.

Mike looks up at Will.

WILL (CONT'D)
You're the heart. You're the heart.

Mike looks back down at Eleven. His determination builds. He squeezes her hand.

MIKE
 El... I don't know if you can hear this... but if you can... I just.. I want you to know... That I'm here... I'm right here... and...
 (beat)
I love you.

192 INT. VECNA'S MIND LAIR

192

El's eyes blink again as Mike's words give her strength.

193 INT. SURFER BOY PIZZA - KITCHEN - NIGHT - INTERCUT

193

MIKE
 I'm sorry I haven't said it more. It's not because I'm scared of you. *I've never felt that way about you. Never.* But I am scared...that one day, you'll realize -- you don't really need me.

(MORE)

193 CONTINUED:

193

MIKE (CONT'D)

And I thought that if I said how I felt -- it would make that day somehow hurt *more*. Because the truth is -- I don't know how to be without you, El.

194 INT. VECNA'S MIND LAIR

194

Eleven is tearing up now as his words begin to draw her back toward consciousness. It's as though she were drowning, and Mike's voice is a hand, pulling her back toward the surface.

MIKE

I feel like -- my life started that day we found you in the woods. It was pouring rain, you remember? And you -- you were wearing that yellow Benny's Burgers shirt -- it was so big it almost swallowed you whole. And I knew somehow then -- in that moment -- that I loved you. And I've loved you *every day since*. I love you on your good days and your bad days. I love you with your power... and without. I love you for *exactly who you are*.

Eleven's hands tighten around his. She's listening.

MIKE (CONT'D)

And I'm not ready to lose you -- you hear me?? You can do anything -- you can fly, you can move mountains. I *believe* that. I really do. You -- you just have to keep fighting.

El's tears slow and color begins to return to her face. She looks over at Max, dying at the hands of Vecna.

MIKE (CONT'D)

So you -- you need to fight, El. Do you hear me?? *FIGHT*.

El closes her eyes. Focusing her strength. And it happens:: the vines holding her begin to loosen, *uncoiling*. Lights strobe in the pizza kitchen. As the others look up in awe, Mike keeps focused on El, more determined, *it's working* --

MIKE (CONT'D)

That's it, EL! *FIGHT!! FIGHT!! FIGHT!!!*

194 CONTINUED: 194

Vines continue to unravel as Eleven begins to free herself. But is it too late?? As DRAMATIC MUSIC builds, Vecna's fingers plunge into Max's skull...

195 INT. CREEL HOUSE - ATTIC - NIGHT 195

MAX'S LIMBS BEGIN TO SNAP ONE BY ONE... LUCAS SCREAMS...

196 INT. RUSSIAN PRISON - HALLWAY - NIGHT 196

THE DEMODOG STRETCHES FOR HOP'S NECK, ABOUT TO GET HIM...

A197 EXT. CREEL HOUSE (UPSIDE DOWN) A197

THE VINES CONTINUE TO CHOKE THE TEENS -- THEY SHARE FINAL DESPERATE, LOOKS...

197 EXT. TRAILER PARK - NIGHT (UPSIDE DOWN) 197

BATS ASSAIL EDDIE. DUSTIN LIMPS TOWARD HIM, SHOUTING FOR HIS FRIEND...

198 INT. CREEL HOUSE - ATTIC - NIGHT 198

MAX'S LIMBS BEGIN TO SNAP ONE BY ONE... LUCAS SCREAMS...

MAX'S EYES BEGIN TO POUR BLOOD AND...

199 INT. SURFER BOY PIZZA - NIGHT 199

MIKE
FIIIIIIIIIGHT!

200 INT. VECNA'S MIND LAIR 200

EL UNLEASHES A POWERFUL SCREAM AND -- WHOOSH! -- THE VINES RIP FREE AND SHE DROPS TO THE BLOOD-SOAKED GROUND AND --

BLACK

WE HOLD FOR A LONG, SILENT BEAT. THEN --

201 INT. VECNA'S MIND LAIR 201

We're suddenly watching in SLOW MOTION as --

VECNA'S BODY HURTLES BACKWARDS ACROSS THE FOGGY MINDSCAPE.

WIDEN TO REVEAL: Eleven, now back on her feet, hand outstretched, using her powers to throw him as --

213 **INT. CREEL HOUSE - ATTIC - NIGHT (UPSIDE DOWN)**

213

Steve, Nancy, and Robin catch their breath and stagger weakly to their feet. They look behind them, watching as the vines slither back down those steps.

ROBIN

Okay, I don't really believe in,
like, a higher power or divine
intervention anything like that --

(beat)

But that -- that was a miracle.

Nancy turns back toward the attic door. Wide open.

NANCY

Then let's not let it go to waste.

STEVE

Phase four.

ROBIN

Flambé.

With that our teens begin to march toward the attic, *ready to end this once and for all*, as --

214 **EXT. THE PIT - NIGHT**

214

Hopper nudges the hot prison cell door open with his rifle. Joyce watches, on edge, as he cautiously enters the smoke-filled pit. He sees those Demodogs, dark smoke curling from their bodies. But he is not looking for Demodogs.

A GUTTURAL CLICKING nearby. He turns. Across the smoky pit, he finally sees him: The Demogorgon. It is downed, weak, burnt, but somehow, impossibly, still alive. Slowly but surely it begins to rise back to its feet.

Hopper's eyes lock onto a MEDIEVAL SWORD, still on the ground from the previous day's gladiatorial battle. He tosses his AK and takes the sword instead. We TRACK BEHIND HOPPER as he marches across the pit toward the rising Demogorgon as --

215 **INT. VECNA'S MIND LAIR**

215

Eleven marches toward Vecna, hand outstretched, keeping him pinned to that wall. It's a mirror image of their climactic confrontation in the Rainbow Room, only this time --

Vecna does not appear scared. Nor does he struggle. Instead, he seems almost *amused*, wearing the faintest of smiles.

215 CONTINUED: 215

VECNA

You and your friends... believe you
have won -- don't you??

216 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 216

Steve, Nancy, and Robin step into the attic. Their eyes move up. Vecna is hanging from that disgusting fleshy spider web. Holy shit. *This is it...*

As they remove Molotovs from Robin's backpack --

217 INT. VECNA'S MIND LAIR 217

VECNA

But this... is only the beginning,
Eleven. The beginning... of the
end.

218 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 218

The teens light them. Gas-soaked cloth catches fire.

219 INT. VECNA'S MIND LAIR 219

VECNA

You have already lost.

Eleven steps right up to him. Then --

ELEVEN

No. You have.

220 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 220

WHOOM! Our teens toss their Molotovs. The flaming bottles soar through the air in SLOW MOTION as --

221 EXT. THE PIT - NIGHT 221

Hopper and the Demo charge one another in SLOW MOTION. The Demo ROARS, swings a claw, going for Hop's throat. Hop ducks, evading, then swings his sword. Metal meets flesh and --

CHOOM! The DEMO howls as its right arm is severed from its body. As black blood sprays out across the white snow --

222 INT. CREEL HOUSE - ATTIC (UPSIDE DOWN) 222

SMASH! Glass bottles shatter against Vecna's body. As fuel and flame meet, Vecna's physical body goes UP IN FLAMES --

236 CONTINUED:

236

DUSTIN
Oh god -- *Eddie* --

EDDIE
... That... bad, huh...?

DUSTIN
No no... we just, we need to get
you some help -- get you to a
hospital. You're *going to be fine* --
okay??

We get the strong feeling that Dustin is trying to convince himself here just as much as he's trying to convince Eddie.

EDDIE
Okay...

DUSTIN
You think -- you can move? If I
help?

EDDIE
Yeah... yeah... I think so... I
just, I... I need a... a second...

Another gasping breath. Then, a surprising smile as Eddie realizes something --

EDDIE (CONT'D)
Hey... I didn't... run this time...
did I?

A soft, sad smile from Dustin.

DUSTIN
No... you didn't run...

EDDIE
Make sure you keep... saving
those... those lost sheep for me...
yeah?

Dustin shakes his head. Refusing to accept this.

DUSTIN
No. No. You can save them yourself.
You can save them yourself.

EDDIE
... Nah. I think... I think I'm
actually gonna graduate... I
think...

(MORE)

236 CONTINUED: (2) 236

EDDIE (CONT'D)

it's finally my year, Henderson. I
think... it's... *finally my year...*

Eddie smiles one final time. Then the light leaves his eyes
and his body goes very very still. Eddie Munson has left us.
As Dustin begins to cry, emotional MUSIC SWELLS as --

237 INT. CREEL HOUSE - SECOND-FLOOR HALLWAY - NIGHT 237

A chain lock breaks as Erica at last shoves her way through
the attic door. She hurries up the stairs.

238 INT. CREEL HOUSE - ATTIC - CONTINUOUS 238

She pulls to a stop as she takes in the shocking scene before
her: Jason, flat on the ground, knocked unconscious. Nearby,
a distraught Lucas cradles a limp, broken Max in his arms.

He looks up at his sister, then, through choked sobs --

LUCAS

We need a doctor -- call an
ambulance -- an AMBULANCE. HURRY!!!

A shocked Erica nods, then hurries back down the steps. We
don't follow her, but rather stay behind with Lucas and Max.

Max's voice quivers. She's scared --

MAX

Lucas...

He squeezes her hand.

LUCAS

Yeah, I'm here -- *I'm here* --

But Max can't seem to locate him. Her eyes seem unnaturally
cloudy. They search, frantic.

MAX

I -- I can't see -- or -- or feel
anything...

Lucas tries to fight off the panic he feels when he hears
this. He needs to stay strong for her.

LUCAS

I know -- it's okay. We're going to
get you help. Just hold on okay. I
just need you to -- *to hold on.*
Okay??

238 CONTINUED:

238

MAX

I'm -- scared Lucas -- I'm... so
scared --

LUCAS

I know, I know --

MAX

I -- I don't want to die... I don't
want to die -- I'm not ready --

LUCAS

You're not going to die -- just
hang on -- hang on --

As Max struggles to breathe, to hang on --

239 INT. VOID

239

Eleven cradles the broken Max in her arms in the black void,
crying here too as Lucas's voice echoes around her --

LUCAS (V.O.)

Just hang on... *hang on* --

240 EXT. CREEL HOUSE - (UPSIDE DOWN)

240

The front door to the Creel house opens up and --

Our teens step out, Nancy leading the way with her shotgun.
They pull to a stop on the porch. Their faces fall.

There are glass shards and blood all over the brick walkway.
This is where Vecna fell -- but Vecna is nowhere in sight.
Gone. As our teens take this in, scanning the darkness for
him, but not finding him...

241 INT. CREEL HOUSE - ATTIC - NIGHT

241

Max's eyes begin to flag. She is slipping away.

LUCAS

Max -- you have to -- stay with me
-- STAY WITH ME --

Max's face goes very still. Her hand goes limp.

She is gone.

Lucas shakes her.

LUCAS (CONT'D)

MAX??? MAX???? MAX!!!!

- 246 CONTINUED: 246
- It is a surreal sight, as if the house itself is being carved in half by some massive, invisible knife. When the Rift reaches the ground, it begins to expand across the yard, resuming its horizontal growth --
- 247 INT. EDDIE'S TRAILER - NIGHT 247
- The Rift in Eddie's trailer begins to grow and spread too --
- 248 EXT. TRAILER PARK - NIGHT 248
- Trailers shake like crazy as the Rift travels out of the Munson trailer and across the trailer park --
- 249 EXT. LOVERS LAKE - NIGHT 249
- The Lovers Lake Rift grows too... we can see the glow traveling under the water, almost beautiful.
- 250 EXT. COUNTRY ROAD - NIGHT 250
- The Rift expands from the site of Fred's murder... traveling across the road and into the woods...
- 251 EXT. HAWKINS - NIGHT 251
- We now cut to an EPIC BIRD'S-EYE SHOT, where we see ALL FOUR RIFTS carving their way across the town of Hawkins, demolishing anything and everything in their path. We see now that they are now racing toward one another, *on a collision course*, and --
- 252 INT. WHEELER HOUSE - LIVING ROOM - NIGHT 252
- The Wheeler house shakes. HOLLY screams as framed pictures fall from the mantle and walls. KAREN runs in, pulling her daughter into her protective arms as --
- 253 INT. CREEL HOUSE - LIVING ROOM - NIGHT (UPSIDE DOWN) 253
- The teens continue to hold tight to one another, bracing themselves, and --
- 254 EXT. DOWNTOWN HAWKINS - NIGHT 254
- KAAAAABOOM! The four Rifts crash together as they meet in a single point on deserted Main Street. The asphalt rises, then falls, as a MASSIVE sinkhole plunges through the street. And then, at long last --
- The earthquake ends, *settling*.

258 CONTINUED: 258

A LONE VAN, driving in the opposite direction, heading *into* Hawkins. We would recognize this van anywhere. It's --

The Pizzamobile.

259 INT./EXT. PIZZAMOBILE - COUNTRY ROAD - HAWKINS - DAY 259

Jonathan drives, Argyle sits passenger. A solemn Mike, Will, Eleven, sit in the back, watching out the windows as cars continue to pass them, fleeing their town.

We CRANE UP behind the Pizzamobile to reveal a devastated Hawkins. We see the Rift cutting across forest and buildings; we see scattered plumes of smoke; we see military choppers buzzing in the sky; we see chaos.

TV REPORTER (V.O.)

... It's been less than forty-eight hours since a seven-point-four magnitude earthquake rocked the quaint town of Hawkins, eighty miles outside of Indianapolis, in an event seismologists are calling a natural disaster of near unprecedented scale.

260 INT./EXT. PIZZAMOBILE - HAWKINS - VARIOUS - DAY 260

Our kids look out the car windows as they drive through a devastated post-Rupture Hawkins. Directly ahead, a SOLDIER guards a military blockade, obstructing people from entering downtown Hawkins. The Soldier hand signals aggressively.

TV REPORTER (V.O.)

As of last night, the president has declared the site a federal disaster. Military, FEMA, and the National Guard are now working together in a courageous effort to rescue this small community.

-- Eleven looks past the military barricade, glimpsing the destruction that lies beyond; we see collapsed buildings, fallen power lines, toppled street lights, and the burnt lip of the massive rift. Excavators lift slabs of broken concrete as hard-hatted workers climb rubble, searching for survivors.

-- Jonathan watches paramedics carry a bloody white body away on a stretcher.

260 CONTINUED:

260

TV REPORTER (V.O.)

The death toll now stands at twenty-two, but with hundreds more filling Roane County hospitals, and many more still missing, officials expect those numbers to rise.

-- Mike looks out the window as they drive past Hawkins High. Families stream out of a school bus, joining a growing line of people waiting outside the gym...

TV REPORTER (V.O.)

Thousands of residents have been forced to evacuate homes and businesses; local schools and warehouses have been outfitted to provide temporary shelter.

-- Will looks out the window to his left, sees some residents packing cars outside the driveways of their houses, preparing to flee.

TV REPORTER (V.O.)

Some have chosen to leave, with many telling us they plan to never return, as this is only the latest tragedy to befall their once safe town...

-- They now pass by a church, where a throng of frightened citizens flock inside. The sign outside the church reads: "Do not be overcome with evil, but overcome evil with good."

TV REPORTER (V.O.)

Most recently, a string of high school students were killed in a series of ritualistic murders, which have been linked to a local Satanic cult known as Hellfire.

261 **INT. WHEELER HOUSE - TV ROOM - DAY**

261

We are now watching the REPORTER on a small TV set. She is positioned by a military barricade, and she is not alone. Scattered around her, a caravan of news vans and reporters here from all across the country; helicopters buzz overhead.

TV REPORTER (ON TV)

Eddie Munson -- the leader of this cult, and prime suspect in the murders -- has been missing since the earthquake and is presumed dead.

(MORE)

261 CONTINUED:

261

TV REPORTER (ON TV) (CONT'D)
*But this offers little comfort to
 the people of Hawkins, who are
 scared, angry -- and searching for
 answers.*

We PULL BACK from the TV, panning past Holly, who is lying on the carpet, playing contentedly with her Lite-Brite...

TV REPORTER (ON TV) (CONT'D)
*Why their town? What have they done
 to deserve so much suffering? A
 growing chorus believes the two
 recent tragedies are linked,
 claiming the Munson Murders opened
 a doorway between worlds -- a
 doorway, they say, into Hell
itself.*

Our camera at last lands on TED, who is watching the TV from his La-Z-Boy with a look of obvious irritation. He calls out to Karen, who is just now walking behind him, cradling a BOX filled with stuffed animals, dolls, and clothing.

TED
 You hear that Karen? They're now
 calling it "a doorway into Hell."

KAREN
 Great, more hysteria, just what we
 need.

TED
 The news is now indistinguishable
 from the tabloids, I tell you --
indistinguishable.

Karen nods as she carries the box out the door and --

262 **EXT. WHEELER HOUSE - GARAGE - DRIVEWAY - DAY**

262

-- Onto the driveway, where we find Nancy, Dustin, Steve, and Robin loading DONATION boxes into the trunk of Steve's BMW. The trunk is so crammed the boxes won't all fit, leading to some bickering (SEE APPENDIX #5).

KAREN
 Nance -- found some more of your
 old stuff in the attic --
 (seeing the disaster)
 You should really just take my
 car --

262 CONTINUED:

262

STEVE

No no -- we'll find room, Mrs.
Wheeler, don't you worry --

As Nancy looks through the box, she's flooded with memories.

NANCY

Mister Rabbit...

KAREN

It's okay if you want to save him,
you know?

NANCY

No, no. He'll be more loved in a
new home.

Nancy smiles softly, takes the box when --

KAREN

Someone order pizza?

DUSTIN

Pizza??

All eyes turn to the top of the driveway, where --

The Pizzamobile is now pulling to a creaking stop.

CLOSE ON: The van door opening. Then CLOSE ON dusty sneakers
stepping out onto concrete as --

MIKE, ELEVEN, WILL, AND JONATHAN EXIT THE VAN. Time seems to
slow as our two groups of friends lock eyes, seeing one
another for the first time in what feels like a lifetime.

263 **EXT. WHEELER HOUSE - DRIVEWAY - MOMENTS LATER**

263

WIDE SHOT as our characters hurry toward one another from
opposite sides of the driveway. They meet halfway, crashing
together, falling into embraces. We survey various reunions:

Karen squeezes Mike, not letting him go. As she at last
breaks away from her son, her relief turns to frustration.

KAREN

Where have you been??

MIKE

We went on a kind of a... spur-of-
the-moment... road trip.

263 CONTINUED:

263

KAREN

What? Where is Joyce -- ??

MIKE

She's -- at some encyclopedia
conference -- in Alaska --

KAREN

And you don't think to call?? You
realize how scared we've been??

MIKE

I'm sorry --

KAREN

Not good enough, mister -- not even
close -- you're never going on
vacation again, you hear me?? In
fact -- you can just FORGET
college. You're staying right here.
Right here.

As Karen pulls Mike into another fierce hug, we DOLLY over to
Jonathan and Nancy, who are pulling out of their own embrace.

JONATHAN

Are you -- okay?

NANCY

Yeah -- I, I'm okay. But Jonathan --

JONATHAN

This isn't an earthquake, I know...
I know a lot more than you think.

Nancy is stunned by this --

NANCY

How? You've been -- MIA all week --

JONATHAN

Yeah -- *not exactly*. We just -- we
couldn't risk contact.

NANCY

Couldn't "risk contact" -- ?

JONATHAN

I'll tell you everything soon, I
promise, okay? But right now -- I'm
just -- *I'm glad you're safe.*

263 CONTINUED: (2)

263

Jonathan kisses her sweetly on the forehead. Steve, standing nearby, averts his gaze and walks away, passing by Robin, who clocks all; she knows her friend's pain all too well. The retreating Steve finally carries our camera over to...

Dustin and Eleven, who are hugging. As they pull away --

ELEVEN

Where is... Lucas?

DUSTIN

He's... still at the hospital.

Eleven blinks, worried.

ELEVEN

He is... hurt?

DUSTIN

No, no, he's...

Dustin pauses as he realizes --

DUSTIN (CONT'D)

Oh. God. You don't know...

Off Eleven, confused, we CUT TO --

264 INT. HAWKINS HOSPITAL ROOM - DAY

264

A familiar drawing hangs from the wall, featuring two stick figures watching a movie together. *It's Max's drawing...*

LUCAS (O.S.)

"I've got some innocent bystanders to save," she thinks. "Wonder Woman now throws out her lasso -- and grabs hold of the atom galaxy!"

We PULL AWAY from the drawing to find Lucas, seated in a hospital chair. MAX'S MOM is in the back, listening on as Lucas reads from The Legend of Wonder Woman comic.

LUCAS (CONT'D)

Wonder Woman calls out, unafraid --
 "All right Atomia, if I remember right, only magnetic force can imprison your rocket galaxy... but that's just what I've got, augmented by the power of my lasso..."

We CONTINUE TO PULL BACK, at last revealing his audience:

264 CONTINUED:

264

Max. She's lying on a hospital bed. Her skin is ashen... her eyes covered by bandages... her frail limbs are encased in casts... tubes feed fluid into her veins... and a hulking ventilator breathes for her. She is not awake, but Lucas reads as though she were, giving it his dramatic all:

LUCAS (CONT'D)

"So set those people you kidnapped free -- or I'll stick you in a lead box and use you for a footwarmer!"

(chuckles a bit)

I gotta use that sometimes. "Stick you in a lead box..."

Lucas smiles, instinctively looking to Max for a reaction... but, of course, there is none. As his smile fades a bit, he hears the CREAK of a door opening. He looks up to find --

Mike, Will, and Jonathan. Lucas can't believe his eyes.

LUCAS (CONT'D)

Oh my God --

He drops the comic, races forward. He hugs Will, then Mike --

LUCAS (CONT'D)

We've been calling you guys like crazy --

MIKE

I know. I'm sorry. We just got in -- we came as soon as we heard.

Lucas is about to respond when he sees Eleven. She is standing a few feet behind Will and Mike, wearing a dark hoodie. She takes a breath and then walks forward, stepping into the hospital room. Her breath catches as she takes in Max for the first time. It is painful and terrifying to see her friend like this, but there is relief too. She is alive.

ELEVEN

Do they know -- when she will wake?

Lucas steps up beside Eleven. Shakes his head.

LUCAS

No... they say -- she might not. Her heart stopped for over a minute. She died. I mean -- clinically. But then... she came back. The doctors, they don't know how. They say -- it's a *miracle*.

264 CONTINUED: (2) 264

Mike and Will share looks. They know the truth here -- that this was no miracle. At least, not an unexplained one.

Eleven did this... she brought Max back to life.

Eleven steps up to the hospital bed. Then she reaches out, takes Max's hand, and closes her eyes. We PUSH IN on Eleven, and the sounds of the hospital fade into the background, giving way to the gentle thump of El's heartbeat. *Thump... Thump... Thump...*

265 **EXT. HAWKINS HIGH - GYM - DAY** 265

VROOM! Steve's BMW drives past camera, headed toward the school gym. It pulls to a stop by the curb. Then --

266 **MOMENTS LATER** 266

The trunk pops open. WIDEN: Robin, Dustin, and Steve grab their DONATION boxes and --

267 **INT. HAWKINS HIGH - GYM - DAY** 267

Our teens carry the boxes through the crowded gym, which we now see has been converted into a disaster relief center for displaced families. Row upon row of makeshift cots are lined up across the gym, and every single one is occupied; it's so packed that sleeping bags have been wedged between cots.

Some families seem content enough -- talking, reading. Others are distraught; we see a mother consoling her daughter, a baby crying in the arms of his mother. Dustin looks over and sees that one of the gymnasium walls has been wallpapered with MISSING PEOPLE posters. *So many still lost...*

Our gang reaches a table at the far end, marked "Donations." They drop their boxes in front of a FRIENDLY VOLUNTEER --

ROBIN

Blankets and sheets here -- toys in there -- clothes there.

FRIENDLY VOLUNTEER

Wow -- already so organized, we appreciate that! Do you want a tax receipt form?

ROBIN

Nah. That's okay. But, uh...

Robin glances back at the chaos behind her, then --

267 CONTINUED:

267

ROBIN (CONT'D)

Is there anything else we could do
to -- help?

Off the Volunteer's "are you *kidding* look," we CUT TO --

268 INT. HAWKINS HIGH - CAFETERIA - DAY

268

Steve in the cafeteria, standing before a mountain of donated clothes. ANOTHER VOLUNTEER explains the process to him --

VOLUNTEER #2

Okay so first we need to make sure
everything's folded. Then we're
sorting by age -- baby clothes go
here -- ages three to five here,
six to eight over there...

As an overwhelmed Steve attempts to keep track of everything
(SEE APPENDIX #6), our CAMERA PULLS BACK over a counter
into --

269 THE KITCHEN - CONTINUOUS

269

Where we find Robin slapping together peanut butter and jelly sandwiches alongside volunteers. As she slips a finished sandwich into a bag, a familiar voice pipes up behind her:

VOICE (O.S.)

I found another jar of peanut
butter! Crunchy style!

Robin looks up to find... VICKIE! *Holy shit*. Vickie crashes to a stop, clearly surprised to see Robin here --

VICKE

Robin -- ?

ROBIN

Hey --

VICKIE

What are -- you doing here?

ROBIN

Oh just -- uh --
(holds up baggie)
Making some PB and J's --

VICKIE

Right -- yeah. Duh. Of course.
(holds up peanut butter)
(MORE)

269 CONTINUED:

269

VICKIE (CONT'D)

I'm also making PB and J's, as it so happens!

Robin smiles as Vickie settles into position beside her. The girls now begin to work side by side, making those PB and Js. Robin is acutely aware of Vickie's proximity. She's *nervous as hell*. She is about to finally say something when --

VICKIE (CONT'D)

Hey -- uh -- sorry if that came out weird -- "What are you doing here???" It wasn't, meant like, "What are YOU doing here?" I meant it like "what are you doing here?" Like -- wow -- nice surprise, awesome to see you --

ROBIN

Oh yeah, I didn't take it as anything -- negative --

VICKIE

Okay, good, it's just -- I don't know -- my brain, it's a little frazzled lately because well --

ROBIN

Everything.

VICKIE

Yeah. And also -- Dan. He's my boyfriend. *Was* -- my boyfriend. He was visiting and he took one look at all this and let's just say it was not what he envisioned for his spring break, so he was like -- I'm outta here. Back to Purdue. Good luck, Vick! Which ultimately, you know, is fine, bordering on good because he was really grating on me. I mean, he chews really loudly, like right over my shoulder, and he just has all around bad taste -- he's the kinda person who trashes Fast Times because it doesn't have a "plot," I mean as soon as he said that I should have just ended it right then and there and --

(catching herself)

Oh God -- sorry. I'm totally rambling about my dumb boyfriend as people are out there suffering and -- need food.

(MORE)

269 CONTINUED: (2)

269

VICKIE (CONT'D)

AND I just made a peanut butter on
peanut butter monstrosity. *Awesome.*

Vickie starts to scrape away the excess peanut butter from
the sandwich. Smiles a bit to herself.

VICKIE (CONT'D)

I don't know what's wrong with me --
sometimes -- I don't know -- it's
like my mouth is moving faster than
my brain, like this runaway train,
and I can't seem to stop it no
matter how hard I try -- you know
what I mean?

Robin just looks at her, and smiles.

ROBIN

Yeah... I think I know what you
mean.

Vickie smiles back, then our girls return to making their
sandwiches.

270 **IN THE CAFETERIA**

270

Steve, folding clothes, watches from afar. He grins softly to
himself, then returns to folding clothes as we CUT TO --

271 **INT. HAWKINS HIGH - GYM - CONTINUOUS**

271

Dustin. He is making his way down a row of cots, carrying a
tray of water cups.

DUSTIN

Water anyone? H2O? Vital for all
forms of life.

A few people take the cups, thanking him, when Dustin
abruptly stops. He's clocked --

Eddie's UNCLE WAYNE. He is standing in front of the missing
poster wall, pulling down a missing person poster of Eddie
that has been vandalized; Eddie's been given devil horns.

Dustin slowly approaches, watching as Wayne crumples up the
poster, then works to replace it with a new, clean poster.

DUSTIN (CONT'D)

... Mister Munson?

Wayne mumbles a response, continues stapling, not even
looking back.

271 CONTINUED:

271

DUSTIN (CONT'D)

I -- I'm Dustin Henderson -- can we... talk?

Wayne finishes stapling the poster, turns around.

WAYNE

Can't imagine we got anything to talk about. My nephew is innocent, and he's still missing. And I'll put up as many posters as I need til he's found. Good day to ya.

And with that, Wayne strides past Dustin, but --

DUSTIN

I was with him.

This stops Wayne cold in his tracks. He turns back to Dustin.

DUSTIN (CONT'D)

I was with Eddie. When the earthquake hit.

Wayne swallows. Still stoic, but we can see his whole body is tense.

WAYNE

And... where's Eddie now?

Dustin can't get the words out. He fishes Eddie's guitar pick necklace out of his pocket and hands it over to Wayne. As Wayne rolls it in his hand, he sees it is stained with blood. He looks back up at Dustin, who finally finds words:

DUSTIN

I'm sorry. I'm *so... sorry.*

The life seems to drain from Wayne's body. He sinks down onto a cot. That guitar pick still gripped tightly in his hand.

Dustin sits beside him. His eyes move to the photograph of Eddie that Wayne just tacked up on the wall. Eddie is smiling big in the photo, all goofy and fun -- *just a kid.*

DUSTIN (CONT'D)

I wish everyone had gotten to know him... I mean -- *really know him.* Because they would've loved him, Mister Munson. *They would've loved him.* Even in the end -- he... he never stopped being Eddie.

(MORE)

271 CONTINUED: (2) 271

DUSTIN (CONT'D)

Despite everything -- I never even saw him get mad.

Wayne manages a faint nod.

DUSTIN (CONT'D)

He could've run... he could've saved himself. But... he fought... he fought and died to protect this town -- this town *that hated him*.

Dustin looks back from the photo to Wayne.

DUSTIN (CONT'D)

He's not just innocent, Mister Munson.

(beat)

He's a hero.

Wayne takes this in, those tears falling now despite his best effort. We now begin to PULL AWAY from Wayne and Dustin, drifting backwards through the crowd, music swelling, and --

272 **EXT. WOODS - DAY** 272

Spring leaves flutter in the wind. We CRANE DOWN to find the Pizzamobile pulling to a stop in an opening in the woods.

273 **MOMENTS LATER** 273

The door slides open and our group (Argyle, Nancy, Jonathan, Will, and Mike) step out. As others move forward, Eleven hangs back, emotional as she takes in their destination:

HOPPER'S CABIN. A deep breath, then El presses forward and --

274 **INT. HOPPER'S CABIN - DAY** 274

Our group enters the cabin. Their faces drop.

JONATHAN

Oh *Jesus*...

REVERSE TO REVEAL the wreckage still stands from the Fourth of July attack: There is a massive hole punched in the roof, two gaping holes in the walls, windows are shattered, furniture lies in splinters, and it's been battered by three seasons worth of rain and snow.

ARGYLE

Yeah I mean... I get we gotta hide supergirl and stuff, but this isn't exactly a Fortress of Solitude.

(MORE)

274 CONTINUED:

274

ARGYLE (CONT'D)

More like a Fortress of --
Grodiness.

NANCY

Come on guys, seriously? I've seen
Mike's room look worse.

ARGYLE

(to Mike)

Brutal dude.

Nancy moves into the kitchen, hits on the faucet.

NANCY

Water still works --

She opens a cabinet. It's still got stuff in here. She takes
out some vinegar, baking soda, and baking powder.

NANCY (CONT'D)

And -- wa-lah -- cleaning supplies.

She slams the supplies down onto the counter and turns back
to the group, who are still just... standing there. Staring.

NANCY (CONT'D)

It's not going to fix itself up.
Come on -- Let's go.

She grabs a broom, tosses it to Mike. As he catches it --

275 **LATER**

275

WHOOSH! The broom sweeps across the floor, gathering glass.

WIDEN: Mike sweeps, while Will scrubs the walls, Eleven,
meanwhile, gathers up trash, placing it all in a trash bag.
As they work, we TILT UP to that massive hole in the ceiling
just as a LARGE PIECE OF PLYWOOD drops on top of it.

276 **ON THE CABIN ROOF,**

276

Jonathan and Nancy are on the roof, repairing that hole.

JONATHAN

Alright, that's good, hold it right
there --

As Jonathan begins to hammer the plywood in, Nancy looks up,
noticing something: Argyle is wandering the woods. He kneels
down, plucks a mushroom off the ground. He seems excited by
his discovery. *Righteous.*

276 CONTINUED:

276

NANCY

... What's ... he doing?

Jonathan follows her gaze to Argyle. Smiles a bit.

JONATHAN

Looks like... gathering mushrooms?
Either that or he's searching for a
very small person --

NANCY

What -- ?

JONATHAN

Nothing. He kinda just... does his
own thing. He's a little on the
eccentric side --

NANCY

I guess welcome to the club, right?

JONATHAN

Yeah. *Welcome to the club.*

They share a smile. Jonathan grabs for a nail, but before he hammers it in, he looks back up at Nancy. Turning serious.

JONATHAN (CONT'D)

Hey. Nance --

NANCY

Yeah -- ?

JONATHAN

I'm... sorry... I wasn't here --

NANCY

To be honest -- I'm glad you
weren't.

(catching herself, wincing)

I just mean -- I'm glad you were
with Mike, and Will. They don't
think they need a babysitter -- but
they do.

JONATHAN

Yeah well -- I guess it's good you
were here too. Otherwise, who'd've
been in charge? Steve?

Jonathan smiles. But Nancy is surprisingly defensive --

276 CONTINUED: (2)

276

NANCY

He's grown up a lot, you know --

JONATHAN

Yeah. I -- I'm sure.

Okay... this is getting awkward. Jonathan returns to hammering, but his mind is now swimming with thoughts. He finishes driving in the nail, then looks back up at Nancy --

JONATHAN (CONT'D)

Hey...

Their eyes meet again.

JONATHAN (CONT'D)

Are we... okay?

NANCY

Yeah -- totally. Right? It's just -- it's hard -- life just seems to keep getting in the way of our big plans doesn't it -- ?

JONATHAN

Yeah -- sure seems that way --

NANCY

Is it too late to add "saving the world" to your college resume, you think?

(small smile, then)

Your acceptance letter -- not that it even really matters anymore, but -- did it ever come?

Jonathan hesitates. Moment of truth here. But --

JONATHAN

No -- not yet.

Jonathan quickly looks away, resumes hammering, and --

277 INT. CABIN - DAY

277

WHOOM! An old board game is dropped into a trash bag.

We're with Eleven now, who is collecting trash around the house, lost in a dark reverie. She passes by our boys, who are still cleaning. They watch as she disappears into her room, with nary a glance their way. She's clearly not doing well. As she shuts the door with her powers (leaving it open *just a crack*), a concerned Will turns to Mike.

277 CONTINUED:

277

WILL

... Did she... talk to you at all?

MIKE

Not much. A little. She said Brenner -- he told her she wasn't ready. Now she thinks -- he was right.

WILL

That's *crap*. If it wasn't for her, if she hadn't left the lab, Max wouldn't be alive right now --

MIKE

I know -- it's just... she's never... lost before. Not -- like this.

WILL

She'll have another chance.

MIKE

Let's hope not -- let's hope he's dead and rotting --

WILL

He's not.

The certainty in Will's voice spooks Mike.

WILL (CONT'D)

Now that I'm here -- in Hawkins -- I can... feel him. One. He's hurt. *Hurting*... but -- he's still alive.

Will moves, sits down on a dusty bed. Mike joins him.

WILL (CONT'D)

It's strange, knowing now... who it was this whole time.

(beat)

I can still remember... what he thinks... how he thinks -- and --

Will looks Mike dead in the eyes. Frightened.

WILL (CONT'D)

He's not going to stop, Mike. Ever. Not until he's taken everything. *Everyone.*

(beat)

We have to kill him.

277 CONTINUED: (2) 277

MIKE

I know. And we will. We will.

Will nods. But he seems less confident than Mike somehow. Then Will's face suddenly darkens. He stands and moves over to a window, looks out. There is --

A BLACK SEDAN, weaving its way down the road, headed for the cabin. As a nervous Mike joins Will's side --

278 **EXT. HOPPER'S CABIN - ROOF - DAY** 278

Nancy and Jonathan stand up on the roof -- they've clocked the sedan now too. Shared looks and --

JONATHAN

Government.

279 **INT. HOPPER'S CABIN - ELEVEN'S ROOM - DAY** 279

WHOOM! Eleven, tossing some junk into a bag, oblivious to the coming danger. As she cleans, she notices a glass Coke bottle. As she picks it up, she remembers back, and we hear distant sounds of her and Max giggling together last summer:

Eleven places the bottle down, then spins it. As the bottle rotates, its glass belly drumming gently against the wood, we hear her heartbeat again... *thump... thump* --

280 **INT. HOSPITAL ROOM - DAY (FLASHBACK)** 280

Thump. We're now back in time, back in the hospital. Eleven, holding Max's hands, has her eyes closed, focusing. As our camera PUSHES IN on her, the lighting shifts, darkening.

281 **THE BLACK VOID - CONTINUOUS (FLASHBACK)** 281

When Eleven opens her eyes, she is no longer in the hospital. She is in the Black Void. Her eyes roam the darkness --

ELEVEN

... Max?

Her voice echoes out. Unanswered.

ELEVEN (CONT'D)

Max?? MAX???

As Eleven continues to call out for her friend, the CAMERA PULLS AWAY from her, further and further, revealing she is all alone in here, no sign of Max. As our camera continues to pull back, Eleven smaller and smaller, an airy sound begins to dominate the soundscape. Whoo-whooo-who --

282 INT. HOPPER'S CABIN - ELEVEN'S ROOM - DAY

282

Whoomp. The spinning Coke bottle slows to a stop.

A tear slips down Eleven's cheek. She begins to cry, all alone in here. Then she hears it: SLAMMING CAR DOORS. VOICES. THEN THE CABIN DOOR OPENS AND HEAVY FOOTSTEPS APPROACH.

Someone is coming. Her chest tightens as a shadow fills the gap below her cracked bedroom door.

KNOCK. KNOCK. KNOCK. *Knuckles* pound against the bedroom door. Then the door opens. And Eleven all but faints. It's --

HOPPER. STANDING TALL IN THE DOORWAY.

HOPPER

Hey, kiddo.

It takes Eleven a moment to process that he's here; that he's real. Then, in a flash, she runs and leaps into his arms. Hopper hugs her tight.

ELEVEN

I -- I kept it open. Three inches.
I never -- never stopped...
believing --

Hop's got tears in his eyes now too.

HOPPER

I know, kid. *I know.*

As they break their embrace, Hop reaches out, wipes a tear from her cheek.

HOPPER (CONT'D)

I'm here now. And I'm not going
anywhere, ever again, okay? I'm
here.

Eleven gives a shaky nod, trying to push back those tears. A heavy weight seems to lift; she feels so much less alone now. Then, looking him over, for the first time she really notices his change in appearance --

ELEVEN

You are --

HOPPER

Not fat? I know.

282 CONTINUED:

282

ELEVEN

And -- your -- hair --

HOPPER

Oh yeah... that too --

Hopper runs a hand back over his scalp.

HOPPER (CONT'D)

I guess... I kinda stole your look,
huh?El smiles, nods. *He totally did.*

HOPPER (CONT'D)

What do you think?

ELEVEN

... *Bitchin'*.Hopper laughs. Eleven smiles. Then, as Hop's laughter quiets, she hears more VOICES. *HAPPY VOICES.*283 **EXT. HOPPER'S CABIN - DAY**

283

Eleven and Hopper step onto the porch to find that Hopper did not arrive alone -- Joyce is here too! She is embracing Will and Jonathan, her face stained with tears.

HOPPER

You weren't the only one who didn't
stop believing...The puzzle pieces begin to click for El. Joyce now looks up and sees her. *Oh my God --*

JOYCE

El --

El and Joyce now move toward one another and fall into an embrace. As Joyce holds her tight, stroking her hair --

ELEVEN

I am happy -- you went to your
conference --

Joyce smiles through her tears.

JOYCE

Oh -- right. *My conference.*
(a quick look to Hopper)
Yeah -- it was -- *more exciting*
than I expected.

283 CONTINUED:

283

Hopper, smiling, now looks past them to Agent Stinson, who is standing by the black sedan. A knowing nod between them, then Stinson climbs into her sedan and drives off, leaving our family to their happy reunion.

MIKE

Hey --

Hopper turns to find Mike approaching him. Man and boy eye one another.

HOPPER

You've grown.

MIKE

You've shrunk.

They both break into smiles, then hug. As our reunion continues, our CAMERA DOLLIES over to Will, whose smile fades as he senses something. He reaches up and touches the nape of his neck. THOSE GOOSEBUMPS ARE FLARING.

A dark shadow now envelops our characters. Will and the others look up to find a DARK SMOG rapidly expanding across the blue spring sky. BOOM! DISTANT THUNDER CLAPS.

Eleven walks up to the Pizzamobile. Something has landed on the car hood. She reaches out, touches it. A small white particle is now stuck to the tip of her finger. It is...

SPORES. As the others begin to notice spores too, falling around them...

284 INT. WHEELER HOUSE - DAY

284

A excited Holly watches falling spores from the window...

HOLLY

Mom -- it's snowing!!! MOM!!

Karen walks up, watching, a look of concern on her face...

285 EXT. HAWKINS HIGH - GYM - DAY

285

Dustin, Wayne, and a crowd of others exit from the gym to watch the falling spores. As Dustin's face darkens...

286 INT. HAWKINS HIGH - CAFETERIA - DAY

286

Steve watches the falling spores through the cafeteria window. Robin and Vickie cross to his side...

APPENDIX #1

(DMITRI AND MURRAY TALK)

1

EXT. KAMCHATKA CHURCH - SHED - NIGHT

1

DMITRI and MURRAY, leaning against the shed, talking --

MURRAY

You know what? I think I can see it
now, you in Indiana --

DMITRI

In *Indiana*? You are pulling my
leg --

MURRAY

No no, I *mean it* -- you have a
certain stoic, old-fashioned
American quality to you. More Clint
Eastwood than John Wayne though --

DMITRI

I don't know these well --

MURRAY

Think -- Hopper without the
impulsivity.

DMITRI

"Hopper without impulsivity." I
like that. What is there, in
Indiana? Does it snow?

MURRAY

Sometimes. But not like this. *Never
like this.*

They are not looking Yuri's way. He removes a PART from the
engine, slips it into his pocket, and shuts the hatch. WHAM!

END APPENDIX #1

APPENDIX #2

(JONATHAN ON THE PHONE)

17

EXT. NEVADA ROAD - NIGHT

17

Jonathan continues to plead on the phone --

JONATHAN

Please, there has to be a way, this is an emergency -- a family member is sick -- very sick, I don't know if they're going to make it through the night --

(beat)

Yeah -- I've tried everybody else, NWA, Pan Am, Eastern --

(sighs, getting frustrated)

Delta yes. Like I said, everyone. Is there maybe, a manager, someone else I could talk to?

We zero in on Eleven, who has clocked something off-screen.

END APPENDIX #2

APPENDIX #3

(EL GETS MIKE TO TRY PINEAPPLE PIZZA)

59

INT. SURFER BOY PIZZA - DINING AREA - NIGHT

59

El tries to persuade Mike to taste it --

ELEVEN

It is! Try it... please --

She holds it up for him. Mike takes a bite while she holds it.

MIKE

(chewing)

Yeah -- I mean -- it's okay --

ARGYLE

Try before you deny --

ELEVEN

Another -- here -- you need more
pineapple --

MIKE

What am I -- a dog -- ??

ELEVNE

Yes.

As Mike takes another big chomp; Eleven giggles!

CUT TO --

END APPENDIX #3

APPENDIX #4 OMMITTED

(SEE TRANSLATIONS IN APPENDIX #7)

APPENDIX #5

(ROBIN AND STEVE BICKER)

262 **EXT. WHEELER HOUSE - GARAGE - DRIVEWAY - DAY**

262

The trunk is so crammed the boxes won't all fit --

ROBIN

It's not going to fit, Steve --

STEVE

Sure it will we just -- just need
to give it a little encouragement --

Steve starts to drive his back into the box, trying to force
it in --

END APPENDIX #5

APPENDIX #6

(STEVE IS OVERWHELMED)

268

INT. HAWKINS HIGH - CAFETERIA - DAY

268

An overwhelmed Steve attempts to keep track of everything --

VOLUNTEER #2

... Nine to twelve over there.
Thirteen to sixteen here. Then we
just move into adult. If anything
is in too bad shape -- say it's got
holes or something like that -- we
really don't want that out with the
rest of the stuff, okay? So toss it
in the garbage pile over there. And
every once in a while, you'll need
to take that out -- you know where
that big garbage bin is, right?

STEVE

Yeah yeah --

Our CAMERA PULLS BACK over a counter into --

END APPENDIX #6

APPENDIX #7

(RUSSIAN TRANSLATIONS)

48 EXT. КАМЧАТКА CHURCH – SHED – NIGHT

48

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

Dmitri tosses his cigarette, stomps it out.

DMITRI

Хотел спросить тебя.*

<I have a question.>

YURI

А если я не хочу отвечать?

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

DMITRI

Ты всегда был таким трусом?

<Have you always been a coward?>

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

YURI

Юрий Измайлов может быть кем угодно, даже предателем, но трусом – никогда!<Yuri Ismaylov is many things, traitor -- but he is no coward.>

DMITRI

А раз так, то зачем ты резину тянешь?

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

48 CONTINUED:

48

YURI

А если и тяну, то что? А? Чем я обязан этим американцам? Да ничем! А то, что они задумали, это самоубийство.

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

DMITRI

Я раньше недооценивал этого американца, а потом понял. Раз он сказал, что сможет, значит сможет!

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

YURI

Ну ты даёшь, ты у нас теперь Рональд Рейган? *

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

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

DMITRI

Дело не просто в Америке, мужик.
Они рассказали нам что есть на свете великое зло. *
Оно ни перед чем не остановится,
и границы его не удержат. После того,
как оно сожрёт все на их земле, оно придёт за нами, *
за нашими семьями, за нашей Родиной.
Ты же своими глазами это видел, и знаешь,
что это правда. И всё равно продолжаешь водить всех за нос.
 <This isn't just about *America*,
 smuggler. They have told us a story
 -- a story of *great evil*. An evil
 that does not rest, that does not
 respect borders. After it has
 consumed their home, it will come
 for us, for our families -- for our
Motherland. You saw it with your
 own eyes -- you know it to be true.
 And yet you continue to *play*
tricks.>

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

DMITRI

Мне цказали, что контрабандист арахисовой *
пасты был когда то отличным парнем, *
пока его не сгубил алкоголь с картами.*.
И что он повёл за собой ребят против китайцев *
на Даманском, и что за это ему дали
Орден Красного Знамени. Это правда?*
 <I was told the Peanut Butter
 Smuggler, before he lost his ways
 to drink and cards, was once a
great man. That he led his men to
 victory over the Chinese in
 Damansky. That he was awarded the
 Order of the Red Banner. Is it
 true?>

YURI

Правда.

<... It is true.>

48 CONTINUED:

48

DMITRI

Ну и где он теперь, этот герой? А то я что-то его не вижу.

<That hero -- where is he now?

Because I do not see him.>

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

117 INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

117

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

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

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

Murray kneels down beside him.

MURRAY

Что здесь произошло? *

<What happened here?>

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

WARDEN MELNIKOV

Зверь... он проникло в лабораторию...*

<... The monster... he broke into the laboratory...>

Appx-

MURRAY

... The monster got in --

WARDEN MELNIKOV

Охрана попыталась его остановить...

<The guards, they tried to stop it...>

MURRAY

(listens, then)

The guards, they tried to stop it...

WARDEN MELNIKOV

Из-за стрельбы резервуары лопнули...

Другие чудовища тоже ожили...

<Their gunfire -- shattered the tanks. The other monsters... came alive...>

MURRAY

(listens, then)

Their gunfire – shattered the tanks. The others... came alive...

Hopper tenses.

JOYCE

The particles. Ask him about *the particles*.

Murray nods, turns back to the Warden.

MURRAY

А как насчёт частиц? Чёрные частицы в заднем резервуаре, похожие на пыль?

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

WARDEN MELNIKOV

Тень... Тень...утекла. Она в них вошла...

<The Shadow... the Shadow... escaped. It went into them...>

Appx-

MURRAY (CONT'D)

He says -- they call it "the Shadow." "The Shadow"... went into them.

HOPPER

Into who?

MURRAY

(back to the Warden)

В кого? Во что??

<Into -- who? Into who??>

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

END APPENDIX #7