

STRANGER THINGS 3

EPISODE #306

"CHAPTER SIX: E PLURIBUS UNUM"

by

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Directed by

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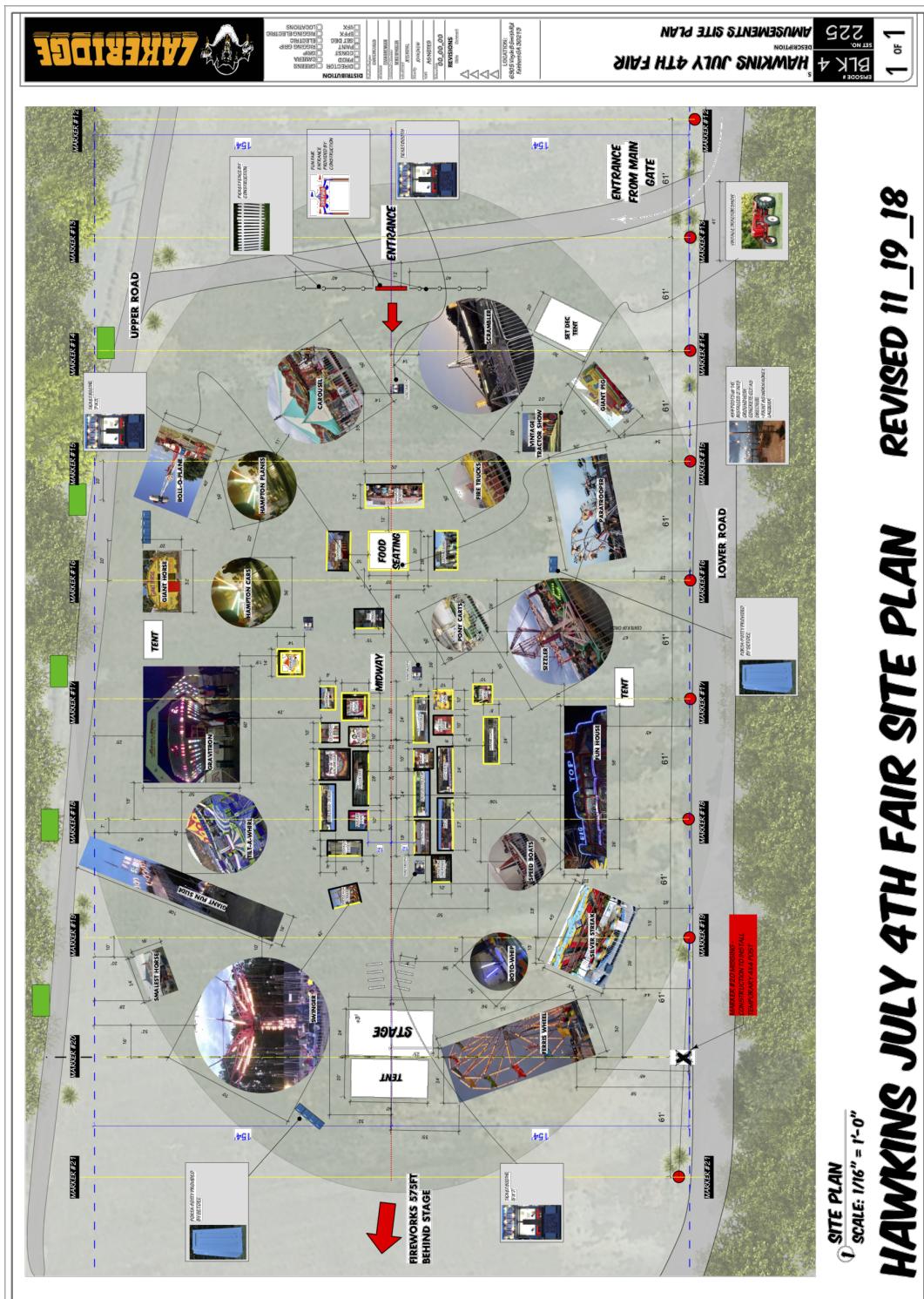
AS BROADCAST
July 4, 2019

BLK 4
HAWKINS JULY 4TH FAIR
SECTION # 5
AMUSEMENTS SITE PLAN
1 of 1

REvised 11_19_18

HAWKINS JULY 4TH FAIR SITE PLAN

SITE PLAN
SCALE: 1/16" = 1'-0"



1 INT. SOVIET BUNKER, OBERSEVISION ROOM - NIGHT 1

Picking up where we left off.

RUSSIAN SCIENTISTS are watching the KEY as it continues working to open THE GATE. Through the windows in the DOORS at the back of the room, DUSTIN, STEVE, ROBIN, ERICA.

STEVE DUSTIN
The gate. The gate.

2 INT. SOVIET BUNKER, STAIRWELL - NIGHT 2

ROBIN
I don't understand. You've seen
this before?

DUSTIN
Not exactly.

ROBIN
Then what, exactly?

DUSTIN
All you need to know is it's bad.

STEVE
It's really bad.

3 INT. SOVIET BUNKER, COMMS ROOM - NIGHT 3

DUSTIN
Like, end-of-the-human-race-as-we-know-it kind of bad.

ROBIN
And you know about this how?

ERIC
Um, Steve? Where's your Russian friend?

The RUSSIAN SOLDIER Steve knocked out earlier, has vanished. An ALARM SOUNDS. Steve runs over to the exit. He opens the door to find:

A GROUP OF SOLDIERS (20s). Seeing Steve, they advance.

STEVE
Shit.

(CONTINUED)

Lakeridge #306

2.

3 CONTINUED:

3

Steve slams the door. He and the rest of the kids run back toward the observation room.

4 **INT. SOVIET BUNKER, OBSERVATION ROOM - NIGHT**

4

The group BURST THROUGH THE DOOR and stop. SEVEN RUSSIAN SCIENTISTS stop what they're doing, turn to look at the group.

Dustin, Steve, Erica and Robin run downstairs and into the RIFT CHAMBER as the soldiers burst in.

5 **INT. SOVIET BUNKER, RIFT CHAMBER, CATWALK - NIGHT**

5

Dustin, Steve, Erica and Robin scurry across a catwalk -- reaching the end of the KEY -- its BEAM OF ENERGY relentlessly working to open the Gate. They are in awe.

As the soldiers get closer, the group runs in the opposite direction...

CATWALK STAIRS

...and down another set of stairs -- taking out a SCIENTIST IN A HAZMAT SUIT ascending the same stairs.

6 **INT. SOVIET BUNKER, RIFT CHAMBER, LEADING TO HUB - NIGHT** 6

MORE SOLDIERS burst through the door. Steve knocks over a STACK OF BARRELS, temporarily blocking the soldiers' path.

ROBIN

This way!

7 **INT. SOVIET BUNKER, RIFT CHAMBER ANTECHAMBER - NIGHT**

7

The group rushes in, Steve closes the door. He uses his body weight to hold it closed as the soldiers try to force their way in. Dustin and Erica search for another way out.

STEVE
(to Robin)
Help me!

Robin runs over o help Steve. Meanwhile...

Erica Has found another way out.

ERICA
Here! Come on, let's go!

(CONTINUED)

CONTINUED:

Erica lifts a GRILLED FLOORBOARD leading to the ventilation ducts and jumps in. Dustin is close behind.

Steve and Robin struggle to hold the door from the GROWING CADRE OF SOLDIERS trying to force their way in.

DUSTIN

(to Steve and Robin)

Come on!

STEVE

Just get out of here!

DUSTIN

Come on, now!

STEVE

No! Just go get some help!

Dustin hesitates - his body already halfway in the ventilation ducts.

DUSTIN

What are you doing?!

STEVE

Go!

ROBIN

Go!

DUSTIN

I won't forget you.

Dustin says this as if it's the last time he'll ever see Steve.

STEVE

GO!

ROBIN

GO!

Dustin drops into the floor -- disappearing into the bowels of the bunker just as...

...the door flings open, sending Robin and Steve flying. A DOZEN SOLDIERS storm in.

CUT TO:

INT. HAWKINS MEMORIAL HOSPITAL, WAITING ROOM - NIGHT

MAX, MIKE, EL, WILL, LUCAS. The FLORESCENT LIGHTS overhead are flickering.

Will slides his hand over the GOOSEBUMPS on the back of his neck. *He's here.*

(CONTINUED)

WILL
He's here.

CUT TO:

9 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR HALLWAY - NIGHT 9

Picking up where we left off:

The AMORPHOUS FLESHY MONSTER SCREECHES, staring down NANCY and blocking her path to JONATHAN.

NANCY
Shit.

JONATHAN
Nancy! Run!

Nancy turns to the FIRE EXIT DOOR behind her, but it's blocked by several heavy bags of MILLS PRICE CEMENT.

The monster approaches, but Jonathan tries to get its attention.

Nancy manages to escape through a small opening in the door.

10 INT. HAWKINS MEMORIAL HOSPITAL, RECEPTION - NIGHT 10

The gangs walks past the RECEPTIONIST.

RECEPTIONIST
Hey! Two at a time.

Ignoring her, WILL, El, Mike, Lucas and Max carry on.

11 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION - 11
NIGHT

Nancy rounds a corner and into another part of the hospital under construction. Close behind her, the fleshy monster.

12 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION, 12
ADJACENT HALLWAY - NIGHT

Rounding another corner, she turns to see the monster less than 20 yards away! She runs into a room and shuts the door just as the monster THUDS against it.

13 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT 13**

The room is empty, clearly still undergoing renovations. There's a window on the north wall. Nancy engages the lock, and slowly backs away from the door.

14 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR HALLWAY - NIGHT 14**

Jonathan, clutching a metal rod, limps his way to the fire exit.

15 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION, 15
ADJACENT HALLWAY - NIGHT**

Outside the room where Nancy is held up, the creature melts into a PILE OF BLOODY GOO, before oozing under the door and through a small vent near the bottom.

16 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT 16**

Nancy watches in horror as the goo easily and quickly oozes inside.

17 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION, 17
ADJACENT HALLWAY - NIGHT**

Jonathan rounds a corner, noticing the goo slipping into the room.

JONATHAN
No! Nancy!

He drops the metal rod, and limps toward the room.

18 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT 18**

The goo continues to ooze in, slinking its way to Nancy - who has nowhere to go. She's trapped.

NANCY
Jonathan!

19 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION, 19
ADJACENT HALLWAY - NIGHT**

Jonathan gets to the door, just as the last of the goo slips inside. The door is locked.

(CONTINUED)

19 **Lakeridge #306**
 CONTINUED:

6.
19

JONATHAN

Nancy!

20 **INT. HAWKINS MEMORIAL HOSPITAL, 1ST FLOOR ELEVATOR - NIGHT** 20

Max presses the ELEVATOR CALL BUTTON. But the gang is too impatient to wait around.

MIKE

Stairs.

21 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION, 21
ADJACENT HALLWAY - NIGHT**

Jonathan throws himself against the locked door.

JONTHON

Goddamn it!

22 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT** 22

The pile of goo starts to take shape. Nancy backs away, watching with wide eyes as the goo takes form. With a SQUELCH, the monster effortlessly flings Nancy into a wall.

23 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION, 23
ADJACENT HALLWAY - NIGHT**

Jonathan picks up a nearby OXYGEN TANK and bashes it against the door handle, then the window beside the door.

24 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT** 24

Nancy skootches back toward the wall as the monster advances.

25 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR CONSTRUCTION, 25
ADJACENT HALLWAY - NIGHT**

Jonathan, still bashing the tank against the window, is making little progress.

26 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT** 26

Nancy, now flat on her back. Terrified as the monster crawls overtop, growling, dripping slime from its mouth.

Now face to face, the monster belts out a DEAFENING ROAR.

(CONTINUED)

26 **Lakeridge #306**
CONTINUED:

7.
26

SUDDENLY:

The door flies off the hinges. The monster turns to find El and the rest of the gang.

MIKE
Jesus!

MAX
What the f---

The monster charges at El. But before it can get to her, El uses her POWERS to THROW THE MONSTER FROM WALL TO WALL.

NOSE BLEEDING, El slams the monster into the ceiling, then hard to the floor.

It gets up, then charges again.

But, using all her strength, EL TELEKINETICALLY PUSHES THE MONSTER OUT THROUGH THE WINDOW.

27 **EXT. HAWKINS MEMORIAL HOSPITAL, FRONT - NIGHT** 27

In a hail of broken and shattered glass, the monster falls from the 3rd floor window and lands 40-feet below with a SPLAT. Reduced, once again, to a pile of goo.

28 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT** 28

The kids take off, Jonathan rushes over to Nancy.

JONATHAN
Are you okay?

29 **EXT. HAWKINS MEMORIAL HOSPITAL, FRONT - NIGHT** 29

El and the others burst through the doors, stopping just short of the goo. The kids stand and watch as the goo slinks its way into a nearby STORM DRAIN leaving behind human bones that don't fit through the grate.

30 **INT. BRIMBORN STEELWORKS, BASEMENT - LATER** 30

The goo slips through a BARRED TUNNEL opening in the basement of the factory. It slides across the floor and joins the MIND FLAYER - it's fleshy mass folding into one of the Flayer's arachnid-like legs.

(CONTINUED)

Lakeridge #306
30 CONTINUED:

8.
30

ACROSS THE ROOM, BILLY AND HEATHER observe with blank expressions.

BILLY
It's time.

CUT TO:

31 BLACK

31

OPENING CREDITS

EFFECTS IN:

32 **CHAPTER SIX: E PLURIBUS UNUM**

32

33 **EXT. FUN FAIR - DAY**

33

VARIOUS SHOTS: workers setting up RIDES, GAMES over music. Perhaps, "Stand Up and Meet Your Brother" by Possum River.

34 **EXT. FUN FAIR, STEAK ON A STICK - DAY**

34

MAYOR LARRY KLINE is all smiles as he oversees the set up of "his" 4th of July Fun Fair. With a CIGAR between his teeth, and sporting DARK SUNGLASSES to hide the bruises, he grins and surveys the site. He notices something out of place.

KLINE
(righteous indignation)
Hey! Excuse me.

35 **EXT. FUN FAIR, GRAVITRON - DAY**

35

A MAN (20s) is setting up his HOT DOG STAND. Kline walks over to the ignorant Vender.

KLINE
What are doin'? What's this doing here?

HOT DOG VENDOR
What?

KLINE
Your stand. It's right in the main thoroughfare.

(CONTINUED)

CONTINUED:

HOT DOG VENDOR
Where do you want it, sir?

Idiot.

KLINE
Over there with the rest of the
goddamn food stalls. It isn't
rocket science.
(under his breath)
Sheesh, do I have to do everything
myself?

The Vender pushes his cart to where Kline was pointing.

Leaning against a fence beside the Gravitron, GRIGORI. And he's not happy. Kline removes his glasses to get a better look (revealing two black eyes that Hopper gave to him yesterday). Kline and Grigori lock eyes. Kline forces a smile and approaching the strapping Russian.

KLINE
(confidently)
My friends in state PD, highway
patrol, they're all on the lookout.
I got eyes everywhere. The second
he pops up... I get a call.

GRIGORI
A call?

KLINE
Yes. A call. I mean, what more do
you people want me to do?

GRIGORI
We want you to find him.

KLINE
Let me explain something to you.
This man is a moron, okay? He's
driving around in a yellow
convertible, for Christ's sakes. He
sticks out like a sore thumb. I
will find him. And, when I do, may
I suggest you bring some backup
with you this time?

GRIGORI
Back up.

(CONTINUED)

KLINE

Some comrades. Since last time, he
got the better of you.

Grigori seizes Kline by the throat, pushing him against the control panel of the Gravitron. The door shuts; the ride engages. Grigori slams Kline against a railing.

KLINE (CONT'D)

(choking)

Please... I-- I didn't mean that.
You-- You don't need backup.

GRIGORI

This man is your fault, your
problem. You're lucky you still
breathe.

The ride spins faster and faster. Grigori hold the railing with one hand, and still has Kline by the throat with the other.

KLINE

Very lucky. Please. I'm sorry. I--
I have a bad temper. I'm going to
therapy.

GRIGORI

You have one day to find this man
for me. Nod if you understand.

Hopper, alone in the TODFTHR, drives through the open gate and parks.

Carrying a SLURPEE and a BURGER KING BAG, he steps out of the car.

JOYCE, MURRY and ALEXI are seated. LOONEY TUNES CARTOONS is on TV. Alexei is focused on WOODY WOODPECKER as Hopper sets out the meal before him.

HOPPER

Two Whoppers, extra ketchup, large
fry, pack of Marlboro Reds, and one
extra-large... Slurpee.

(CONTINUED)

Alexei tucks a napkin into his shirt and prepares to feast,
Hopper sits beside Joyce.

HOPPER (CONT'D)

Burger King is nowhere near the 7-Eleven, by the way.

MURRAY

Never said it was.

HOPPER

Let's try this again. Joyce.

JOYCE

Alexei, the generators, what are they powering?

HOPPER

And tell him that we know it is not the Starcourt Mall, so he can stop selling us that crap.

MURRAY

(to Alexei, in Russian)
Those generators you were working on, what are you powering? We know it's not the mall.

Alexei takes a sip of the Slurpee then spits it out in disgust.

ALEXEI

(in Russian)

This tastes like shit strawberry.

HOPPER

What'd he say?

MURRAY

He says, "It's strawberry."

HOPPER

I'm sorry?

MURRAY

His... Slurpee. He says it's strawberry.

HOPPER

So what?

JOYCE

Hop, he did ask for cherry. I mean...

(CONTINUED)

HOPPER

Well, they didn't have cherry. They didn't have it. And it doesn't matter, because it all tastes the same, okay? It is sugar on ice. You tell him that.

MURRAY

Tell him what?

HOPPER

You tell him that it all tastes the goddamn same!

MURRAY

(to Alexei, in Russian)

It's all the same. Sugar on ice. No difference.

ALEXEI

(in Russian)

Tell that stupid man it is not the same in the slightest, and I would like the cherry I requested.

MURRAY

(to Hopper)

He respectfully disagrees. It's not the same at all, and he would like... cherry.

HOPPER

Oh, yeah? You tell him... he can forget it.

MURRAY

(to Alexei, in Russian)

He says forget it. No cherry.

Alexei looks over to Hopper, then turns his focus back to the TV.

ALEXEI

(to Murray, indifferent,
in Russian)

No cherry, no deal.

MURRAY

(to Hopper)

He says, no cherry... no deal.

Hopper nods. *Oh yeah?*

Alexei looks at Hopper, grins and shrugs.

(CONTINUED)

Hopper gets up, grabs Alexei and throws him on to the coffee table.

MURRAY (CONT'D) HOPPER
Wait, wait, wait, wait! I'm not gonna hurt him!

JOYCE
What are you doing?

Hopper picks Alexei up, and tosses him into a chair. Both Alexei and the chair fall backwards. Hopper picks Alexei up and drags him to the front door.

HOPPER
I'm just giving him an opportunity
to get his own damn... cherry
Slurpee!

EXT. MURRAY'S COMPOUND - DAY

The door opens, and Hopper flings the still-handcuffed Alexei to the ground. Hopper gleefully throws TWO SETS OF KEYS at Alexei, then retreats back inside the compound.

INT. MURRAY'S COMPOUND, FRONT DOOR - DAY

Hopper slam the door behind him.

MURRAY
Jim, that man is an enemy of the state.

HOPPER
Yeah, who's been jerking us around for a full day! I get him his cherry Slurpee, then what? He wants a helicopter to charter him to his own private island. I have dealt with assholes like this my entire life.

EXT. MURRAY'S COMPOUND - DAY

Alexei scrambles to his feet, picking up the sets of keys. He unlocks one of his handcuffs. He CHUCKLES.

43 **INT. MURRAY'S COMPOUND, FRONT DOOR** 43

HOPPER

Yesterday in the woods, he could've escaped, but he didn't. He stuck with us. Why do you think that is? It's because... he's scared.

44 **EXT. MURRAY'S COMPOUND - DAY** 44

Alexei looks at one set of keys, then runs over to the Todfthr.

45 **INT. MURRAY'S COMPOUND, FRONT DOOR - DAY** 45

HOPPER

He's scared. Not of us, of them. He's scared of that seven-foot-tall Russian freak who could've killed him just as easily as us. Smirnoff knows that if he runs back to his comrades without a scratch on him, they're gonna think that he spilled his guts. So, whether he likes it or not, we... are the best chance he's got.

46 **EXT. MURRAY'S COMPOUND, TODFTHR - DAY** 46

Alexei hops over the door and into the driver's seat.

47 **INT. MURRAY'S COMPOUND, FRONT DOOR - DAY** 47

HOPPER

I give him thirty seconds before he comes knocking on that door, right back into our arms, with a new sense of humility.

48 **EXT. MURRAY'S COMPOUND, TODFTHR - DAY** 48

Grinning, Alexei STARTS THE CAR. The STEREO ENGAGES.

MUSIC INSERT: "Neutron Dance" (1983) by Pointer Sisters.

49

INT. MURRAY'S COMPOUND - DAY

49

Murray, standing by a window HEARS ALEXEI GIGGLING and the Todfthr IDLING.

MURRAY

Jim, uh. I, uh, believe he has
started the car.

Hopper's confidence fades a little as he tries to reassure (himself?) Joyce and Murray.

HOPPER

You know, testing us. He's just
calling my bluff.

50

EXT. MURRAY'S COMPOUND, TODFTHR - DAY

50

Alexei puts the car in gear, and reverses. He smiles ear-to-ear. He puts the vehicle into drive and heads towards the opening of the gate.

51

INT. MURRAY'S COMPOUND - DAY

51

MURRAY

I believe he is now driving away.

Hopper reluctantly shakes his head - still believing in his theory and not the truth. Joyce rushes to the door, but Hopper blocks her from leaving.

JOYCE

Jim. Jim, move.

HOPPER

Joyce!

She pushes Hopper out of the way and leaves. Murray follows.

52

EXT. MURRAY'S COMPOUND - DAY

52

Joyce and Murray run out and stop a few feet from the door. Hopper follows calmly.

Stopped at the threshold of the gate, Alexei. He sits frozen, staring straight ahead. *What if?*

Moments later, Alexei puts the car in reverse and backs up -- closer to where Murray, Joyce and Hopper are standing.

Alexei parks and then gets out of the Todfthr, sheepishly. Keeping his gaze lowered, Alexei MUMBLES and hands Hopper the keys as he walks by and goes back inside.

(CONTINUED)

HOPPER

(confidently)

I'm sorry, what did he say?

MURRAY

He says he likes strawberry, too.

ONE DOZEN RUSSIAN SOLDIERS (20s, 30s) round a corner, marching in formation.

CAMERA CRANES DOWN through the (VFX) floor to reveal:

DUSTIN and ERICA are kneeling beside a DUCT-SIZED FAN. Dustin is working on a nearby panel to stop the fan from churning.

DUSTIN

So, when we set fire to the hub, we drew the Demodogs away so El could close the gate. But now, for some insane reason, the Russians appear to be trying to reopen it, which just destroys everything we risked our lives for.

ERICA

By we, you're including Lucas?

DUSTIN

Yes, of course.

ERICA

So, all that shit you told me, Lucas was there?

DUSTIN

Yeah.

ERICA

My brother, Lucas Charles Sinclair?

DUSTIN

Yes!

ERICA

I don't believe you.

(CONTINUED)

DUSTIN

Wait, so you believe everything about El and the gate and the Demodogs and the Mind Flayer, but you question your brother's involvement?

ERICA

That's correct.

DUSTIN

(sarcastic)

Makes total sense.

(resumes working on the panel)

ERICA

Um, you need help with that?

DUSTIN

No.

ERICA

Well, I mean, it's taking a while, so--

DUSTIN (CONT'D)

Yeah, no shit, Sherlock.

ERICA (CONT'D)

All right, so if we don't find a more efficient method to stop these fans, we're never gonna find help, and your ice cream buddies are screwed.

DUSTIN

Yeah, with that attitude, they are. Jee-zus!

ERICA

I'm just being realistic. I mean, we've made it about point-three miles in nine hours. Then we had to walk three hours down that tunnel, so I'd estimate ten miles back to the elevator, which should take us approximately twelve-and-a-half days.

DUSTIN

Did you just do all of that in your head?

ERICA

I'm good with numbers.

(CONTINUED)

DUSTIN
Holy shit. You're a nerd.

ERICA
Come again?

DUSTIN
You... are... a... nerd.

ERICA
Okay, you better take that back,
nerd.

DUSTIN
Can't put the truth back in the
box.

ERICA
But it's not the truth.

DUSTIN
Let's examine the facts, shall we?
Fact one: you're a math whiz,
apparently.

ERICA
That was a pretty straightforward
equation.

DUSTIN
Fact number two: you're a political
junkie.

ERICA
Just because I don't agree
with Communism as an
ideology...

DUSTIN (CONT'D)
(holds up her pink MLP
backpack)
Fact number three: you love
My Little Pony.

ERICA (CONT'D)
And what does My Little Pony have
to do with this?

DUSTIN
Ah, let's recall the ponies' latest
adventure, shall we? The evil
centaur team and Tirek turns
Applejack into a dragon at Midnight
Castle, and then Megan and the
other ponies have to use Moochick's
magic to defeat his rainbow of
darkness, saving them from a
lifetime of enslavement.

(MORE)

(CONTINUED)

DUSTIN (CONT'D)
 All the pink in the world can't
 disguise the irrefutable fact that
 centaurs and castles and dragons
 and magic are all standard nerd
 tropes. Ergo, My Little Pony is
 nerdy. Ergo, you, Erica, are a
 nerd.

ERICA

And how do you know so much about
 My Little Pony?

DUSTIN
 (as a matter of fact,
 like)
 Because I'm... a nerd.

Dustin pulls the cover off the panel and RIPS OUT A PILE OF WIRES. With a CRACKLE and a BUZZ, the fan shorts out and comes to a stop.

DUSTIN (CONT'D)
 Let's go ... nerd.

They crawl through the stopped fan and into another section of the ventilation ducts.

Russian General, OZEROV, and a MUSCLED GUARD (30s), are interrogating STEVE. Hands tied behind his back, his face bloodied and swollen. Steve has been taking a beating.

The guard punches Steve in the face.

STEVE
 That one stung.
 (gasps for air)

OZEROV
 Who do you work for?

STEVE
 For the millionth time, I work at
 Scoops Ahoy!

Ozerov looks to the guard, then motions him to continue. The guard wallops Steve in the chest.

STEVE (CONT'D)
 (gasping)
 What the hell?! Look at my outfit!
 (MORE)

(CONTINUED)

STEVE (CONT'D)
You think I just wear this?! Think
I'm a spy in a sailor's uniform?

WHAM! Another heavyweight blow to the sternum.

OZEROV
How did you get in?

STEVE
(gasping for air)
I told you before. My delivery
didn't come, and my friends and I,
we thought that it was left at the
loading dock, so we went in the
room, and then it turned into an
elevator, and then... and then we
dropped and then, next thing we
know, I open my eyes, and we're in
this... wonderful facility. But I
swear to God, nobody knows about
us, nobody saw us. You could just
let us go, all right? And I'm not
gonna tell anybody about this,
okay? Shit happens, life goes on.
And, uh... ice-- ice cream. Ice
cream, okay? You guys know what ice
cream is. Everybody loves ice
cream. I don't know if you have
Russian ice cream or if that's
considered gelato. I don't know
what's what, but whatever you guys
want, seriously. USS Butterscotch,
I mean, you gotta try it. It is out
of this world, I'm telling ya!

Ozerov glares for a moment, then looks to the guard before they both burst out laughing.

Steve laughs along -- nervously.

OZEROV
I like this guy! USS...
Butterscotch.

Ozerov's face turns serious.

OZEROV (CONT'D)
Who do you work for?

Steve looks to the muscled guard, who's advancing on him.

STEVE
Oh, come on. No, no! No, seriously--

(CONTINUED)

The guard punches Steve in the face, knocking him out.

56 **INT. SOVIET BUNKER, DEATH STAR HALLWAY - NIGHT** 56

Steve is out cold. The muscled guard and another SOLDIER (30s) drag Steve to the infirmary.

57 **INT. SOVIET BUNKER, INFIRMARY - NIGHT** 57

The guards throw Steve to the ground. Another door opens and TWO GUARDS (30s) dragging ROBIN throw her to the floor. She immediately notices Steve, who's still out cold.

ROBIN
Steve? Steve?

Ozerov enters.

ROBIN (CONT'D)
What did you do to him? What did
you do?!

Ozerov gives Robin a backhand across the face.

OZEROV
(to the soldiers, in
Russian)
Put them in the chairs.

The soldiers obediently do as they're told. They sit them down in chairs, back to back before securing them both, together, WITH STRAPS.

ROBIN
Steve, wake up. Steve!

Ozerov tilt's Steve's head up with a handful of hair. He's still unconscious. Face bloodied and swollen, spittle everywhere.

ROBIN (CONT'D)
Don't touch him.

Ozerov let's Steve's head drop, then takes a HANDKERCHIEF from his pocket and wipes his hands.

ROBIN (CONT'D)
Steve? Can you hear me?

OZEROV
(in English)
I think your friend need a doctor.

(CONTINUED)

Ozerov comes around and leans in to Robin.

OZEROV (CONT'D)
Good thing... we have the very
best.
(manacle laugh)

Ozerov looks around at the soldiers, who join in on the laughter. He turns back to face Robin.

She spits in his face.

The laughing stops and Ozerov wipes his face with the handkerchief. Robin defiantly locks eyes with Ozerov.

OZEROV (CONT'D)
You are going to regret that,
little bitch.

Ozerov looks to the other soldiers, before leaving the room. The soldiers follow.

ROBIN
Bastards! Let us out! Let us out!

The door slams shut.

CUT TO:

BLACK

The blackness turns into the RIPPLING WATER of:

We see El's REFLECTION momentarily. She's wandering. She looks up.

ANGLE: Looking down at El, she slowly turns before stopping, faces forward, and then walks.

ANGLE: El walking away from the camera -- getting further and further away until:

BLACK

The blackness turns to:

El's BLACK BLINDFOLD.

(CONTINUED)

Her nose is bleeding, LEFT NOSTRIL. She's sitting cross-legged.

Before her, on a BOX, is a TELEVISION tuned to a static channel. On the floor:

- A family photo of the Holloways.

- A XEROXED pamphlet from ST. FRANCIS CHURCH promoting SENIOR BINGO NIGHT on Wednesday, July 10, 4pm-6pm. A photo of MRS. DRISCOLL is prominent. She's playing bingo.

- A torn article from THE HAWKINS POST with a photo of BRUCE LOWE, Columnist.

- A SCHOOL PHOTO of PRESENT-DAY BILLY.

El uses a TISSUE to wipe the blood from her nose. She discards it - throwing the bloodied tissue on an ever-growing PILE OF BLOODIED TISSUES.

Mike, Will, Lucas, Max, Nancy and Jonathan.

MIKE

It can't be good for her to be in there for this long.

MAX

Mike, you need to relax.

MIKE

What if she gets brain damage or something?

LUCAS

Oh, shit. Is that, like, a real thing?

MAX

No, it's not. He made it up. Mike doesn't know what he's talking about.

MIKE

Oh, and you do?!

Nancy is in the kitchen on the TELEPHONE. Will and Jonathan are sitting nearby.

(CONTINUED)

NANCY

Yes, from The Hawkins Post. I-- I called a couple days ago about the--

A MALE VOICE on the other end is UNDISCERNIBLE.

NANCY (CONT'D)

I was just... following up to see if anything else had gone missing, or if-- Okay. Um, sorry to bother--

The man hangs up before she can finish.

Jonathan, standing at the kitchen counter with the HAWKINS YELLOW PAGES book in front of him, crosses out an ad for BLACKBURN'S FARM SUPPLY.

NANCY (CONT'D)

Who's next?

Max and Mike are still arguing.

JONATHAN

There is no next. Unless you want to start calling random people's homes.

NANCY

It doesn't make sense.

JONATHAN

What part of any of this makes sense?

NANCY

There's a pattern, okay? A consistency to their behavior. They've been feeding on these chemicals since this started, and-- and, what, they just stop, out of the blue?

WILL

Maybe they have all the chemicals they need. Maybe they've all turned into those... things.

NANCY

But what about the source? I mean, did the Mind Flayer just suddenly stop infecting people? And even if the flayed are monsters now, why can't El find them?

(CONTINUED)

CONTINUED:

Max and Mike walk in.

MAX

Okay, can you guys settle an argument for us? Who do you think should decide El's limits? Mike, or Eleven?

MIKE

The way that you frame that is such bullshit.

MAX

It's not bullshit, Mike. This is your whole problem. And it's also precisely the reason why she dumped your ass.

NANCY

El dumped you?

MIKE

Yeah, because *she* is conspiring against me.

MIKE (CONT'D)

She's corrupting her.

MAX

No, *enlightening* her.

MAX (CONT'D)

The fact is, she's not yours. She's her own person, fully capable of making her own decisions.

MIKE

She's risking her life for no reason.

NANCY

For no reason? Mike, the flayed are out there doing God knows what.

LUCAS

Killing, flaying...

WILL

Transforming into monsters.

NANCY

And El's not stupid. She knows her abilities better than any of us.

MAX

Thank you!

(CONTINUED)

NANCY
And she is her own person.

MAX
Exactly.

NANCY
With her own free will.

MAX
Exactly. El has saved the world twice, and Mike still doesn't trust her.

MIKE
You wanna talk about *trust*, really?
After you made Eleven spy on us?

LUCAS
Wait, what?

MIKE
Oh, she didn't tell you this?

LUCAS
No.

MIKE
Your girlfriend used El's powers to spy on us.

MAX
No, no, no, I did not *make* her. It was her idea. And why are we even talking about this, seriously?

WILL
Yeah, who cares?

LUCAS
(to Will)
I care.

MIKE
Yeah. I guess girlfriends don't lie, they spy.

MAX
We were just joking around.

MIKE
Wouldn't it've been so funny if I was taking a massive shit or something?

(CONTINUED)

MAX

MIKE
But what if I was?

MAX NANCY
Then gross! Seriously, Mike?

MIKE
I'm just trying to demonstrate how careless Max is with Eleven's powers. In fact, how careless all of you are. You're treating her like some kind of machine when she's not a machine, and I don't want her to die looking for the flayed when they've obviously vanished off the face of the Earth. So can we please just come up with a new plan because I love her and I can't lose her again.

Max's eyes widen, as do Nancy. Lucas smiles wryly, Will looks down embarrassingly.

Just then, El emerges from her room.

EL

MIKE
Nothing, nothing.

LUCAS

Just a family discussion.

EL
Oh.

Awkward.

A BEAT, then:

I found him.

NANCY
Found...who?

62

INT. MURRAY'S COMPOUND - DAY

62

On the coffee table, Alexei's DRAWINGS OF THE KEY AND THE SOVIET BUNKER, with meticulous detail.

MURRAY

He calls it the key, and this key
emits a great energy.

ALEXEI

(speaking Russian)

MURRAY (CONT'D)

It requires much strength,
power.

ALEXEI (CONT'D)

(speaking Russian)

MURRAY (CONT'D)

Those houses, like the one
you found, they're located
near, uh, transformers.
They're stealing from your
town's power grid.

HOPPER

Why build this key here? Why are
they not doing this in their own
backyard? What are they trying to
do, blow us to smithereens?

Murray roughly translates, then Alexei responds.

ALEXEI

(speaking Russian)

MURRAY

There were many of these, uh,
keys before in Russia, but
they turned out wrong. They
had to come to where the...
where the, uh...

Murray's having trouble translating a word.

HOPPER

Where the what?

MURRAY

I don't understand what he's
saying.

JOYCE

I thought you were fluent.

MURRAY

Oh, I'm sorry. Are my free
translation services not good
enough for you? Because you can
just go ahead and file your
complaint right up my ass!

(CONTINUED)

Alexei holds up a FRENCH FRY CONTAINER and a STRAW.

ALEXEI
(speaking Russian)

HOPPER
What's Smirnoff doing?

MURRAY
He's showing me.

ALEXEI
(speaking Russian)

Alexei pushes the straw against the back of the container.

MURRAY
Oh, okay.

ALEXEI (CONT'D)
(speaking Russian)

MURRAY (CONT'D)
Oh, okay. Uh, he says the straw,
they're using it to penetrate a
hole in... a box?

Alexei clarifies - speaking slower.

ALEXEI
(speaking Russian)

MURRAY
Okay, sorry, sorry. The straw
represents the key, which emits a
great energy.

ALEXEI
(speaking Russian)

MURRAY (CONT'D)
They're using this energy...
to break through a barrier,
to open... a doorway.

MURRAY (CONT'D)
A doorway between worlds.

Alexei tries to force the straw through the container, but
the straw folds under pressure.

ALEXEI
(speaking Russian)

MURRAY (CONT'D)
But it seems this key was
only half the equation.
Location -- Location was the
other half.

Alexei gives Joyce a BURGER WRAPPER to hold.

ALEXEI (CONT'D)
(in Russian, to Joyce)
Please.

(CONTINUED)

62 Lakeridge #306
CONTINUED:

30.
62

Joyce holds up the wrapper. Alexei continues:

ALEXEI (CONT'D)
(speaking Russian) MURRAY
In Hawkins, this door had
been opened once. It was
still... healing.

Alexei stabs the straw through the wrapper.

FLASHBACK:

63 EXT. HIGH ABOVE HAWKINS - NIGHT

63

(From: S3EP1 Chapter One: Suzie Do You Copy?) The KEY ENGAGES
and the POWER GOES OUT OVER THE ENTIRE CITY.

64 INT. MURRAY'S COMPOUND - DAY

64

HOPPER
Jesus Christ.

JOYCE
So, this door is open now?

ALEXEI
(speaking Russian)

Murray waits until Alexei finishes his answer before
translating.

MURRAY
He says it is... opening.

FLASHBACK:

65 I/E. VARIOUS SCENES

65

(From: S3EP1 Chapter One: Suzie Do You Copy?)

- The Rift opening.
- Key firing successfully.
- Particles forming.
- Will in the cinema, feeling its presence.

66 INT. MURRAY'S COMPOUND - DAY

66

Joyce is aghast. She gets up and walks.

(CONTINUED)

HOPPER
Where are you going?

JOYCE
To call our children.

Alexei gestures to the TV.

ALEXEI
(in Russian)
Can we watch Looney Tunes now?

Hopper is searching through the cabinets.

MURRAY
Can I help you with something?

HOPPER
Whiskey. Do you have whiskey?

MURRAY
No. But I do have vodka.

Murray opens the freezer and pulls out a bottle of vodka. He pours some into TWO TUMBLERS. He hands one to Hopper, then they each down their drink in a single shot.

And another.

HOPPER
If there's a way to start this key,
there's gotta be a way to stop it,
yeah? Turn it off?

They down their second shot.

MURRAY
Right.

HOPPER
Right?

MURRAY
(in Russian, to Alexei)
The key, is there a way to turn it
off?

(CONTINUED)

ALEXEI
(speaks Russian)

MURRAY (CONT'D)
He says, of course he could turn it off. Could... Edison not turn off a lamp, could Bell not hang up a phone? Cocky bastard ... But ...

HOPPER
But what?

ALEXEI
(speaks Russian)

MURRAY
But he is now... naked? Sorry, exposed. Compromised.

Hopper pulls Alexei closer. They lock eyes.

HOPPER
Hey, I will get you there. I will get you to your key.

Murray translates. Then:

Alexei bursts out laughing.

HOPPER (CONT'D)
You wanna ask him what the hell's so funny about that?

Murray translates, then Alexei responds:

ALEXEI
(speaks Russian)

MURRAY
He says he likes your courage. You remind him of a...fat Rambo.

BEAT

ALEXEI
(speaks Russian)

MURRAY (CONT'D)
But he says that even thin Rambo couldn't get there. This key, it is in an underground fortress designed by the greatest Russian minds, guarded by their greatest warriors. Breaking in is... impossible.

69

INT. SOVIET BUNKER, FUEL STORAGE ROOM - DAY

69

A floor panel slides open. Dustin and Erica poke their heads up.

DUSTIN

Jackpot.

They climb out and take a look around. Something catches Dustin's eye.

70

INT. SOVIET BUNKER, FUEL STORAGE ROOM ANTECHAMBER - DAY 70

Dustin giggles and gleefully walks to a waiting TUK TUK (MINI TRUCK).

ERICA

Do you even know how to drive?

DUSTIN

How hard can it be? Max did it.
(hops in the driver's seat)

No keys.

DUSTIN (CONT'D)

Aw, come on.

ERICA

You seriously thought they'd just leave keys in there?

DUSTIN (CONT'D)

There's gotta be a spare.

As Dustin searches the cab, Erica wanders a few steps away. She stops to stare at a HEAVY DUTY CAGE.

ERICA

Hey, Dustin.

DUSTIN

Yeah?

ERICA

How big did you say that Demogorgon was?

DUSTIN

(searching a tool kit)
Big. Nine feet or so. Why?

Erica walks away from the cage. Meanwhile, Dustin uses a screw driver to open a LOCKED CABINET mounted on the wall. He pulls out a set of keys.

(CONTINUED)

DUSTIN (CONT'D)
Found 'em!

Dustin turns to face Erica.

Where is she?

DUSTIN (CONT'D)
Erica?

SUDDENLY:

Erica's standing beside Dustin holding an ELECTROSHOCK PROD -- BUZZING AND CRACKLING.

DUSTIN (CONT'D)
What the hell is that?!

ERICA
A deadly weapon. Could be useful.

DUSTIN
For what?

ERICA
What do you think? Taking down Commies, saving your friends.

DUSTIN
Thought you were more realistic than that, nerd.

Erica rolls her eyes and goes over to the tuk tuk. Dustin follows and gets in the driver's side.

DUSTIN (CONT'D)
We don't even know where they are, and even if we did, there are a million guards up there with weapons way deadlier than that. The best thing we can do for them is to get out of here and find help. Our chance of surviving, and theirs, rises substantially. Just trust me on this. Please?

Dustin starts up the tuk tuk.

ROBIN
Help!

(CONTINUED)

Her voice ECHOES around the bunker. It also wakes up Steve.

STEVE

Hey, would you stop yelling.

He's groggy, looks like shit, but alive.

ROBIN

Steve! Oh, my God! Are you okay?

STEVE

My ears are ringing, and I can't really breathe, my eye feels like it's about to pop out of my skull, but, you know, apart from that, I'm doing pretty good.

ROBIN

Well, the good news is that they're calling you a doctor.

STEVE

(scanning the room)

Is this his place of work? I love the vibe. Charming.

ROBIN

Yeah, tell me about it. So, okay, do you see that table over there to your right?

STEVE

Yeah.

ROBIN

And do you see those scissors?

STEVE

Uh-huh.

ROBIN

Yeah, well, I think that if we move at the same time, we could get over there, and then maybe I could kick the table and knock them into your lap.

Steve is getting his second wind.

STEVE

And I could cut the binds.

ROBIN

Yeah, and we could get out of here.

(CONTINUED)

STEVE

Gotcha. Okay, yeah, we can do that.
Those morons. They left scissors in
here?

ROBIN

(chuckles)
Yeah, morons.

STEVE (CONT'D)

Total morons.

ROBIN (CONT'D)

Okay, so, on the count of three,
we're gonna hop.

STEVE

Okay, good, hop on three. I gotcha.

ROBIN

All right. One, two, three!

They hop, in unison, and move a few inches closer to the table.

ROBIN (CONT'D)

Okay, that worked!

STEVE

Okay.

ROBIN

All right. Uh, let's try again.

STEVE

One, two, three!

ROBIN (CONT'D)

One, two, three.

Once again, they hop in unison and inch closer to the table.

ROBIN (CONT'D)

Holy shit, this is gonna work!

STEVE

We're close. Ready?

ROBIN (CONT'D)

Okay, one, two, three.

This time, they're not as coordinated. They tip over and fall to the floor -- still bound to the chairs.

Robin starts to laugh -- which actually sounds more like crying, or at least Steve thinks so.

STEVE (CONT'D)

It's okay, it's okay. Don't cry.
Robin.

Robin catches her breath, giggling.

(CONTINUED)

STEVE (CONT'D)
Are you laughing?

ROBIN
(laughing)
I'm sorry! I'm so sorry. It's just... I can't believe... I'm gonna die in a secret Russian base with Steve "The Hair" Harrington. It's just too trippy, man.

STEVE
We're not gonna die. We're gonna get out of here, okay. Just-- You gotta let me just think for a second.

BEAT

ROBIN
Do you remember, um, Mrs. Click's sophomore history class?

STEVE
What?

ROBIN
Mrs. Clickity-Clackity. That's what us band dweebs called her.

Steve sighs.

ROBIN (CONT'D)
It was first period, Tuesdays and Thursdays, so you were always late. And you always had the same breakfast. Bacon, egg, and cheese on a sesame bagel. I sat behind you two days a week for a year. Mister Funny. Mister Cool. The King of Hawkins High himself. Do you even remember me from that class?

Steve stares ahead, sadly. He doesn't respond.

ROBIN (CONT'D)
Of course you don't. You were a real asshole, you know that?

STEVE
(regretfully)
Yeah, I know.

(CONTINUED)

ROBIN

But it didn't even matter. It
didn't matter that you were an ass.
I was still... obsessed with you.
Even though all of us losers
pretend to be above it all, we
still just wanna be popular...
accepted, normal.

STEVE

If it makes you feel any better,
having those things isn't all that
great. Seriously. It just baffles
me. Everything that people tell you
is important, everything that
people say you should care about,
it's all just...bullshit.

(beat)

But I guess you gotta mess up to
figure things out, right?

ROBIN

I hope so. I feel like my whole
life has been... one big error.

They share a slight chuckle.

ROBIN (CONT'D)

At least it can't get any more
messed up than this.

STEVE

You know, I wish I'd known you in
Click's class.

ROBIN

Yeah?

STEVE

Really. I do. Maybe you could've
helped me pass the class. Maybe
instead of being here, I'd be on my
way to college right now.

ROBIN

And I would have no idea that there
were evil Russians beneath our
feet, and I would be happily
slinging ice cream with some other
schmuck.

(chuckles)

(CONTINUED)

STEVE

Gotta say, though, I liked being
your schmuck. It was fun while it
lasted.

ROBIN

It was.

(smiles)

Just then, the door opens. Ozerov enters followed by DOCTOR ZHARKOV (50s) and THREE ARMED SOLDIERS (20s). Zharkov is carrying a BRIEFCASE OF SPECIAL INTERROGATION TOOLS. Coincidentally, Zharkov is also wearing THICK RUBBER GLOVES, and a RUBBER APRON over his WHITE COAT. He places his briefcase on a nearby table.

OZEROV

(off Steve and Robin on
the floor)

Where were you two going?

Ozerov tsk tsks and shakes his head as if admonishing small children.

Soldiers step in and lift Steve and Robin upright in their chairs. Ozerov leans over Steve -- inches away from his face.

OZEROV (CONT'D)

Try telling the truth this time,
yes? It will make your visit with
Dr. Zharkov less painful.

Zharkov shakes a SMALL VILE OF BLUE LIQUID, before screwing it on to an INJECTION GUN. He looks over to Ozerov, who gives an approving nod.

STEVE

(off the approaching
doctor)

Wait a second. Wait. Hold on. Okay!
Wait, wait, wait! What is that
thing?

ZHARKOV

It will help you talk.

Zharkov grabs Steve by the hair and jabs the huge needle into his neck.

El, blindfolded, sits in front of the television. Again, it's on a static channel. Her nose is bleeding. Left nostril only.

(CONTINUED)

Sitting on the sofa behind her, Mike, Will, Max and Lucas watch tensely. Nearby, Jonathan and Nancy are also focused.

Panting and scared, El rips off the blindfold.

MAX

What's he doing now?

INT. HOPPER'S CABIN, KITCHEN - MOMENTS LATER

At the sink, El fills a glass with water and takes several gulps.

INT. HOPPER'S CABIN, MAIN ROOM - MOMENTS LATER

NANCY

And that's not normal, right?

MAX

Billy staying in his room on the Fourth of July? No, that's not normal.

WILL

He wants us to find him.

NANCY

Yeah, that's what I'm afraid of. If we go to Billy, then the rest of the flayed know where we are.

MIKE

It's a trap, I agree. We'll be ambushed.

LUCAS

We won't be surprised. We'll know that they're coming, and we will kick their flayed butts.

MAX

You mean El will kick their butts.

INT. HOPPER'S CABIN, KITCHEN - DAY

El places her now-empty water glass on the counter. She studies a box of LUCKY CHARMS -- focusing on the rainbow.

FLASHBACK:

Memories of her mother, TERRY IVES, flood El's mind.

(CONTINUED)

CONTINUED:

FAST CUTS:

- HAWKINS LAB.
- Rainbows painted on the walls.
- Terry getting ELECTROSHOCK THERAPY.
- Terry being dragged away by UNIFORMED GUARDS.
- El being born, DR. MARTIN BRENNER delivering her.
- Terry SHOOTING a Hawkins Lab guard.
- Terry, in the VOID, talking, grabbing (season 1) Eleven by the arm.
- A YOUNG KALI at the Lab
- A hand turning the DIAL OF A SAFE.

TERRY (O.S.)
Rainbow. Three to the right, four
to the left.

El looks to her friends.

MIKE
Too risky.

NANCY
Yeah, and unnecessary. Killing the
flayed won't stop the Mind Flayer.
We have to find out where it's
spreading from. We have to find the
source.

EL
Billy knows it. Billy's been there.
To the source.

MIKE
Yeah, but --

EL (CONT'D)
It's a trap. I know.

EL (CONT'D)
We can't go to Billy, but I think
there's another way. A way for me
to see where he's been.

78

INT. HOPPER'S CABIN, MAIN ROOM - MOMENTS LATER

78

El switches on the TV -- static channel. She sits in front of it. Mike kneels beside her.

MIKE

El, I know you think you have to do this, but you don't. It's just, you've only done this before once. And your mom, she loved you, and wanted you to know what happened. And Billy's mind is-- is sick, diseased. The Mind Flayer is in him.

EL

He can't hurt me. Not in there.

MIKE

We don't know that.

El turns to face Mike. She takes his hand.

EL

Mike. I need you to trust me.

MIKE

Just... be careful.

Mikes sits down in Hopper's recliner while El puts on the blindfold.

SMASH CUT:

79

INT. THE VOID - ON GOING

79

In the distance, we see Billy sitting on the edge of his bed, staring ahead blankly.

El steps closer, stopping a few feet from him. She stares down at Billy's emotionless face.

80

INT. BILLY'S ROOM - SAME TIME

80

Billy sitting on the edge of his bed -- exactly as he is in the Void. His gaze fixed ahead.

81 INT. THE VOID - ON GOING

81

El continues staring down at Billy sitting on the edge of his bed. She slips her hand into Billy's, and lifts his arm. Billy grips El's hand, but does not look at her.

EL

Billy. Can you hear me?

No response.

EL (CONT'D)

I want to see. I want to see what happened.

82 INT. BILLY'S ROOM - SAME TIME

82

Billy looks up.

83 INT. THE VOID - ON GOING

83

Billy looks up at El. He seizes her arm.

84 INT. HOPPER'S CABIN, MAIN ROOM - SAME TIME

84

El's nose is bleeding. She's panting and panicking.

MIKE

Something's wrong.

85 INT. THE VOID - ON GOING

85

She tries to free herself from Billy's grip, but he squeezes even harder.

EL

Stop! No! No! No!

She tries to pull away ... then, suddenly, Billy lets go. El falls back, flailing her arms, SCREAMING.

While El falls back IN SLOW MOTION, we see several FLASHBACK FAST CUTS showing how Billy was flayed and what he has done -- starting with the most recent. And then:

SMASH CUT:

86 EXT. CALIFORNIA BEACH - DAY 86

El falls back as an OCEAN WAVE washes over her. She gets to her feet. She's unsteady. It's a bright sunny day.

87 INT. HOPPER'S CABIN, MAIN ROOM - SAME TIME 87

MIKE
El? Are you okay?

Calmer now.

EL
(softly)
I'm okay.

MIKE
What's going on?

EL
I'm ... on a beach.

LUCAS
I may be dense, but the last I checked, there weren't any beaches in Hawkins.

MAX
What else do you see?

88 EXT. CALIFORNIA BEACH - DAY 88

A blurry image of a BLONDE WOMAN (30s) carrying a SUNHAT. The image comes into focus.

89 INT. HOPPER'S CABIN, MAIN ROOM - SAME TIME 89

EL
A woman. She's ... pretty. I think she's looking at me.

90 EXT. CALIFORNIA BEACH - DAY 90

The woman grins radiantly, and waves. She CLAPS. El turns to see a BOY (11) carrying a surfboard and running to the woman.

WOMAN
You did it!

91 INT. HOPPER'S CABIN, MAIN ROOM - SAME TIME

91

EL
There's... a boy.

92 EXT. CALIFORNIA BEACH - DAY

92

BOY
Did you see that?

WOMAN
Yeah I saw that!

She kisses the boy on the forehead.

BOY
That was at least seven-feet!

WOMAN
I don't know what it was, but it almost gave me a heart attack.

BOY
Ten more minutes?

She hesitates, then:

WOMAN
Yeah, okay, ten more minutes.

BOY
Okay!

He excitedly rushes over to his surfboard, picks it up, and goes back into the water.

WOMAN
But any longer than that, Dad's gonna be mad, okay?

BOY
Okay!

WOMAN
Billy?

Billy stops, then turns to face his mother.

WOMAN (CONT'D)
Watch out for rip currents!

YOUNG BILLY
I know!

93 INT. HOPPER'S CABIN, MAIN ROOM - SAME TIME 93

 EL
It's Billy.

 MAX
It's California. It's a memory.

94 EXT. CALIFORNIA BEACH - DAY 94

Young Billy lays on his board and paddles out into the ocean.
El looks down the beach.

95 INT. HOPPER'S CABIN, MAIN ROOM - SAME TIME 95

 EL
I think I see it. The source.

96 EXT. CALIFORNIA BEACH - DAY 96

THUNDER CRACKS. She walks along the shore towards a SHADOW COVERING THE BEACH ahead of her. A storm is brewing. The sky is turning RED, ominous. It's CLOUDING OVER. LIGHTNING FLASHES.

97 INT. MURRAY'S COMPOUND - DAY 97

Hopper is DIALING A PHONE.

 MURRAY
Two minutes, Jim. It's a secure line, but any longer than that and they could trace you.

 HOPPER
Yeah, I want 'em to trace me.

 MURRAY
What?

SMASH CUT:

98 INT. SAFE HOUSE - SAME TIME 98

ON A DESK, A TELEPHONE, with NO ROTARY DIAL OR PUSH-BUTTON NUMBERS, RINGS. A RED LIGHT FLASHES. The phone is labelled: PHILADELPHIA PUBLIC LIBRARY.

A MAN (40s) picks up the receiver.

(CONTINUED)

CONTINUED:

MAN
Philadelphia Public Library.

99 INT. MURRAY'S COMPOUND - DAY

99

HOPPER
(purposely talking slow)
Uh... This is Jim Hopper... uh...
police chief, Hawkins. I got this
number from Dr. Sam Owens.

100 INT. SAFE HOUSE - SAME TIME

100

MAN
What is your identification code?

101 INT. MURRAY'S COMPOUND - DAY

101

HOPPER
Identification code?

JOYCE
You don't know it?

MURRAY
(indignant whisper)
You must be joking.

HOPPER
Oh, no, no, I got it, I got it.
(reaches for wallet)

MURRAY
You wrote it down and kept it in
your wallet?

HOPPER
Antique Chariot. Listen. Um, tell
Owens that the Russkies are opening
the gate. Now, he'll know what that
means. Not about the Russkies, but
about the gate. Tell him that
there's an entrance at Starcourt
Mall. I know how to get in, but I
need backup, a lot of backup. Have
him call me back here at 618-625-
8313.

Murray is aghast.

102 INT. SAFE HOUSE - SAME TIME

102

MAN
Your message will be relayed.

103 INT. MURRAY'S COMPOUND - DAY

103

Murray gestures incredulously.

JOYCE
So now what?

HOPPER
Now, we, uh... we wait.
(sits, pulls out a
cigarette)

MURRAY
You compromised me, Jim. You do
realize that, don't you? I'm gonna
have to relocate.

JOYCE
How long do we wait?

HOPPER
As long as it takes.

JOYCE
How can you just sit there being
calm?

HOPPER
I am not calm!

JOYCE
Our kids are in danger!

HOPPER
You said they were at the festival!

JOYCE
Which is, like, ten minutes from
the gate!
(goes to the phone, dials)

HOPPER
What are you doing? Joyce? What are
you doing?

104 INT. SAFE HOUSE - SAME TIME

104

Same man. Same phone.

MAN
Philadelphia Public Library.

105 INT. MURRAY'S COMPOUND - DAY

105

JOYCE
Yes, hello. Uh, this is, uh,
Antique Chariot's partner...
Wheelbarrow. I don't think Antique
Chariot properly conveyed the
urgency of our situation.

HOPPER
What are you doing?!

JOYCE
(to Hopper)
Can't just sit around and wait for
a call.

106 INT. SAFE HOUSE - SAME TIME

106

MAN
Ma'am, I'm gonna need you to stay
calm.

107 INT. MURRAY'S COMPOUND - DAY

107

JOYCE
No! Don't you dare patronize me! I
don't know who you are, if you're
some glorified secretary or what,
but if you don't wanna lose your
job, here's what's gonna happen.
When I hang up, you're gonna get up
off your ass, and you're gonna go
find Owens and tell him what's
going on. We don't have time to
talk about it and neither does he.
He's gotta get to Hawkins, and he's
gotta bring his men right now! Do
you understand me?

108 INT. SAFE HOUSE - SAME TIME

108

MAN

Yes, yes, ma'am.

109 INT. MURRAY'S COMPOUND - DAY

109

JOYCE

Thank you. And good day.

HOPPER

It's been exactly one minute,
Joyce.

JOYCE

That's one minute too long.

Joyce walks over to Alexei, who's sleeping on the couch. She gently nudges him.

ALEXEI

(in Russian)

What's going on?

JOYCE

We gotta go. Vroom, vroom. Back to
Hawkins. Come on.

She gets Alexei up and heads for the door. Hopper begrudgingly follows while Murray hastily gathers the drawings and maps from the coffee table and rushes out after them.

110 INT. SOVIET BUNKER, INFIRMARY - DAY

110

Still strapped to their chairs. They're feeling a little groggy now, thanks to the truth serum Zharkov injected earlier. It's akin to being slightly tipsy -- a little drunk.

STEVE

Honestly, I don't really feel anything. Do you?

ROBIN

I mean, I... I feel fine. I feel normal.

STEVE

Yeah, I feel-- I feel fine. I kinda feel good.

They both chuckle.

(CONTINUED)

ROBIN
Wanna know a secret?

STEVE
What.

ROBIN
I like it too.

STEVE
Morons. They messed up the drug.

ROBIN
They messed it up! Morons.

STEVE
Morons!
ROBIN (CONT'D)
Morons. Hey, morons!

ROBIN (CONT'D)
Oh, no. There's definitely
something wrong with us.

Just then, the door opens. Ozerov and Zharkov enter. The doctor is carrying his briefcase of interrogation tools. Once again, he sets it down on a nearby table and begins laying out his tools. Zharkov particularly likes the BONE SAW.

ROBIN (CONT'D)
(to Ozerov)
Would now be a good time to tell
you that I don't like doctors?

OZEROV
Let's try this again, yes? Who do
you work for?

STEVE
(smiles)
Scoops.
(chuckles)
Scoops Ahoy.

Robin giggles. Ozerov doesn't seem to find it funny.

OZEROV
How did you find us?

STEVE
Totally by accident.

OZEROV
(in Russian, to Zharkov)
More lies.

(CONTINUED)

Lakeridge #306
110 CONTINUED:

52.
110

Dr. Zharkov selects a pair of STAINLESS STEEL PLYERS from his array of tools.

STEVE
What is *that* shiny little toy?

ROBIN
Where you going with that, doc?

Zharkov grabs a finger on Steve's hand and CLAMPS THE PLYERS DOWN ON STEVE'S FINGERNAIL. Steve immediately sobers up.

STEVE
Whoa, whoa, hey, hey. Wait!
No! Wait! Wait!

ROBIN (CONT'D)
There was a code! We heard a code!

Zharkov pauses, and Ozerov turns his attention to Robin.

OZEROV
Code. What code?

ROBIN
"The week is long. The silver cat feeds when blue meets yellow in the west." Blah, blah, blah.

How does the little bitch know this?

Ozerov is take aback.

ROBIN (CONT'D)
You broadcast that stupid spy shit all over town, and we picked it up on our Cerebro, and we cracked it in a day. A day! You think you're so smart, but a couple of kids who scoop ice cream for a living cracked your code in a day, and now, people know you're here.

OZEROV
(angry)
Who knows we are here, little bitch?

STEVE
Uh, well, Dustin knows.
(chuckles)

ROBIN
Hey, Steve?

Shut up!

(CONTINUED)

110 CONTINUED:

110

STEVE

Yeah, Dustin Henderson, he
knows.

ROBIN (CONT'D)

Steve!

OZEROV

Dustin Henderson. It is your small,
curly-haired friend?

(walks back around to face
Steve)

STEVE

Oh, curly-haired. Great hair.
Small. Kind of like a 'fro. Yeah.

OZEROV

Where is he?

STEVE (CONT'D)

He's long gone, you big
asshole. And he's probably
calling Hopper, and Hopper's
calling the US cavalry.
(chuckles)

STEVE (CONT'D)

They're gonna come in here,
commando-style, guns a-blazin', and
kick your sorry asses back to
Russia. You're gonna be two pieces
of toast.

(snickers)

Ozerov leans in.

OZEROV

Is that so?

STEVE

(as a matter of fact,
like)

Yeah.

He and Robin laugh. Ozerov chuckles and shares a smile with Zharkov.

Just then, AN ALARM SOUNDS.

Ozerov's smile fades. Steve smirks. *I told you so.*

111

**INT. SOVIET BUNKER, DEATH STAR HALLWAY, HUB ENTRANCE - 111
MOMENTS LATER**

111

Ozerov, followed by an ARMED SOLDIER (20s), notices about ONE DOZEN SOLDIERS (20s) gathered near the hub entrance, clamoring.

(CONTINUED)

Lakeridge #306

54.
111

OZEROV
(shouting, in Russian)
What is this?!

The soldiers turn to face Ozerov. They STRAIGHTEN UP AND SALUTE.

Ozerov looks down and notices a LARGE SMOKING HOLE in the floor -- and the floor beneath that, and the floor beneath that, and the floor beneath that... The GREEN RADIOACTIVE FUEL surrounds the holes. It burned clear-through everything.

112 INT. SOVIET BUNKER, INFIRMARY - DAY

112

Dustin bursts through the door, SCREAMING like Braveheart. He charges Zharkov and JABS THE ELECTROSHOCK PROD into his chest. Zharkov collapses, a SMOLDERING HOLE where Dustin stuck him in the heart

STEVE
Hey! Henderson.

Dustin quickly loosens the straps that bind Steve and Robin together.

STEVE (CONT'D) ROBIN
That's crazy, I was just Oh, my God!
talking about you.

DUSTIN
Get ready to run.

113 EXT. CALIFORNIA BEACH - DAY

113

The sky is DARK. Ominous. The wind is BLOWING FIERCELY. In the distance, RED AND BLUE LIGHTNING illuminates the dark clouds and HIGHLIGHTS an eerie RED GLOW.

El walks along the shoreline, into the storm. WHITE PARTICLES AND SPORES FLOW PAST. She stops and looks up. A VOICE catches her attention.

NEIL HARGROVE (O.S.)
Hey! Billy, stop!

In the distance, a MEMORY. It's Young Billy, in his LITTLE LEAGUE BASEBALL UNIFORM. The man is NEIL HARGROVE, Billy's father. Neil grabs Young Billy by the arm and angrily pulls him closer.

(CONTINUED)

NEIL HARGROVE (CONT'D)
What the hell is wrong with you?
What did we talk about, huh? You
gotta slide!

YOUNG BILLY
(stammering)
I know.

NEIL HARGROVE
Wait. Afraid you're gonna get hurt,
is that it?

YOUNG BILLY
No.

NEIL HARGROVE
Well, what then? What? What did I
raise, a pussy for a son?

YOUNG BILLY
Leave me alone!

Billy throws down his baseball glove, breaks loose, then
takes off...seemingly into the storm.

NEIL HARGROVE
That's right, run! Like you always
do!

El runs after Young Billy, GLARING AT NEIL AS SHE RUNS PAST.
She chases Young Billy into the storm. Dark fog and particles
obscure the view. Young Billy disappears.

Then:

NEIL HARGROVE (O.S.) (CONT'D)
Where were you last night? Where
were you?

El stops and turns toward the yelling.

In the distance, Young Billy is sitting at the kitchen table.
His parents are arguing nearby.

WOMAN
I told you, I was with Wendy.

Neil forcefully grabs her by the arm.

NEIL HARGROVE
Stop lying to me!

(CONTINUED)

WOMAN

NEIL HARGROVE
You saw *him* again, didn't you?
Didn't you?!

WOMAN
Get away from me! I said, get away!

She breaks free, then THROWS A PLATE AT HIM. Neil dodges the brief salvo.

NEIL HARGROVE
You-- You whore!

YOUNG BILLY
(gets up, rushes Neil)
Stop it!
(stands between Neil and his mom)

NEIL HARGROVE YOUNG BILLY (CONT'D)
Bitch. Don't hurt her!

Young Billy tries to hold his father back, but Neil tosses him aside like a piece of trash.

WOMAN
You bastard.

Neil rushes his wife and STRIKES A HEAVY BLOW to her face.
CLOSED FIST. She falls to the ground.

YOUNG BILLY

He stands over his unconscious mother.

The STORM is getting stronger; the lightning more intense. El loses sight of Young Billy.

Then:

YOUNG BILLY (O.S.) (CONT'D)
I don't understand. Why not?

El turns to the sound.

Young Billy in his BEDROOM on the phone with his mother.

YOUNG BILLY (CONT'D)
Please, Mom, don't do this. Please
come home. No. How long? How long?!
(MORE)

(CONTINUED)

113

CONTINUED:

113

YOUNG BILLY (CONT'D)
(sobbing)
I miss you.

El spins around as TEEN BILLY (13) runs by.

TEEN BILLY
Get back here!

Teen Billy pummels a boy (unseen) on the ground with a series of LEFS AND RIGHTS.

TEEN BILLY (CONT'D)
Get up! What, are you scared to
fight me?
(starts kicking the same
boy)
You scared? Get up and fight me,
pussy! Pussy!

Then:

NEIL HARGROVE (O.S.)
Billy, come over here, I want you
to meet someone.

El turns to the sound.

She makes her way through the FOG and PARTICLES. Teen Billy stands before Neil and YOUNG MAX (8).

NEIL HARGROVE (CONT'D)
This is your new sister. Her name's
Maxine.

YOUNG MAX
Max.

NEIL HARGROVE BILLY (O.S.)
Shake her hand. Who's there?

El turns to the sound. It's present-day Billy.

NEIL HARGROVE (CONT'D)
I said, shake her hand.

BILLY
I said, who's there?!

Billy SCREAMS. Young Max, Neil and Teen Billy vanish in the violently-growing storm. The RED LIGHTNING intensifies. The storm is nearly overpowering El. In the distance she sees Billy's CAMARO at BRIMBORN STEELWORKS. She walks toward it -- struggling against the storm, using her arms to block the onslaught of wind and debris.

(CONTINUED)

Lakeridge #306
113 CONTINUED:

58.
113

Suddenly, the storm subsides as EL WALKS PAST TREES AND SHRUBS.

Then:

114 **EXT. BRIMBORN STEELWORKS - ON GOING**

114

Clouds swirling overhead. We're in the EYE OF THE STORM. The lightning is less intense, the wind has died down. There's a RED TINT to everything. Billy's Camaro is parked out front, the headlights on. El walks past, eyeing the CRACKED WINDSHIELD.

115 **INT. HOPPER'S CABIN, MAIN ROOM - NIGHT**

115

EL
I think I found it. The source.

MAX
Where, El? Where are you?

116 **EXT. BRIMBORN STEELWORKS - ON GOING**

116

El scans her surroundings, seeing the WEATHERED SIGN on the building.

EL
Brimborn... Steelworks.

117 **INT. HOPPER'S CABIN, MAIN ROOM - NIGHT**

117

Jonathan grabs the PHONE BOOK

JONATHAN
(flipping through pages)
Here. Okay, uh, steelworks,
steelworks... Found it. 6522 Cherry
Oak Drive.

NANCY
That's close.

MIKE
El, El, we found it. Get out of
there!

118 EXT. BRIMBORN STEELWORKS - ON GOING

118

Mike's VOICE ECHOES. El shuts her eyes.

SMASH CUT:

FLASHBACKS IN REVERSE ORDER:

From the moment Billy crashed the Camaro at Brimborn.

- El falling in the Void.
- Billy being flayed.
- Kidnapping Heather.
- The Mind Flayer latching on to TOM HOLLOWAY's face.
- Billy choking El.
- Billy in the sauna.

SMASH CUT:

119 INT. HOPPER'S CABIN, MAIN ROOM - NIGHT

119

El rips off the blindfold, gasping for air, panicked.

She's alone.

EL
Mike? Mike?!

She stands, panicking.

EL (CONT'D)
Mike!
(starting to cry)
Mike!

Her voice trails off to an echo.

BILLY (O.S.)
He can't hear you.

She turns to see Billy emerge from around a corner. He stops at the threshold.

BILLY (CONT'D)
You shouldn't have looked for me.
Because now I see you.
(MORE)

(CONTINUED)

Lakeridge #306 60.
119 CONTINUED: 119

BILLY (CONT'D)
(stubs out a cigarette in
an ashtray, then slowly
advances on El)
Now we can all see you.

120 **EXT. HOLLOWAY HOME, PORCH - NIGHT** 120

The RED FRONT DOOR OPENS. HEATHER and JANET are standing there. They both step out, expressionless. They walk in unison.

121 **EXT. HOLLOWAY HOME, STREET - NIGHT** 121

The neighborhood is bustling. DOZENS OF FAMILIES are gathered for a BLOCK PARTY. Kids have SPARKLERS. Parents are setting off a small FIREWORKS display. *4th of July.*

Heather and Janet, in unison -- step-for-step, walk past the celebrations indifferently.

122 **INT. HOPPER'S CABIN, MAIN ROOM - NIGHT** 122

Billy advances on El.

BILLY
You... let us in.

SMASH CUT:

FLASHBACK:

123 **INT. HAWKINS LAB - 3 YEARS EARLIER** 123

A Young El reaches out and touches a PALE DEMOGORGAN standing before her. The creature SQUEALS. The SURROUNDING WALLS SPALL.

SMASH CUT:

124 **INT. HOPPER'S CABIN, MAIN ROOM - NIGHT** 124

BILLY
And now... you are going to have to let us stay.

El is sobbing, slowly backing away from the encroaching Billy.

125 EXT. BACKYARD 4TH OF JULY PARTY - NIGHT 125

DAVID (40s), BBQ'ing HOT DOGS AND BURGERS, suddenly walks away. Staring ahead blankly, he passes his WIFE (40s) and a FRIEND (40s) chatting.

WIFE
(to the man)
David, where you going? David!

126 EXT. NEIGHBORHOOD STREET, 4TH OF JULY BLOCK PARTY - NIGHT 126

ADAM (12) suddenly turns from playing with his friends and walks away. Staring ahead. Expressionless. His FRIEND (12) is dumbfounded.

FRIEND
Adam! You're going to miss it.
Adam!

127 INT. HOPPER'S CABIN, MAIN ROOM - NIGHT 127

BILLY
Don't you see? All this time, we've been building it. We've been building it... for you.

128 EXT. BRIMBORN STEELWORKS - NIGHT 128

A HOARD OF THE FLAYED converge on the factory.

129 INT. HOPPER'S CABIN. MAIN ROOM - NIGHT 129

El backs into the kitchen, sobbing. Her back is against the counter. Billy continues advancing.

BILLY
All that work, all that pain... all
of it... for you.

130 INT. BRIMBORN STEELWORKS, MAIN FLOOR - NIGHT 130

The Flayed march slowly through the factory.

131 INT. HOPPER'S CABIN, MAIN ROOM - NIGHT

131

BILLY

And now it's time. Time to end it.
 And we are going to end you. And
 when you are gone, we are going to
 end your friends.

EL

(sobbing)

No!

BILLY

And then we are going to end...
 everyone.

EL

(screaming)

Get away!

Using her powers, she THROWS BILLY BACK INTO THE WALL.

SMASH CUT:

132 INT. HOPPER'S CABIN, MAIN ROOM - NIGHT

132

El rips off the blindfold, SCREAMING. SOBBING. Mike rushes to
 her side, as do the others.

MIKE

El, you're okay. It's-- It's okay.

She collapses into his arms, sobbing uncontrollably.

133 INT. BRIMBORN STEELWORKS, BASEMENT - NIGHT

133

Heather descends the stairs -- leading the hoard of Flayed.
 They walk across to the waiting MIND FLAYER.

As Heather gets closer, she SHUTTERS. Her body ROTS in a
 matter of seconds, she falls and turns into a PILE OF GOO.
 The Mind Flayer places one of its arachnid-like feet next to
 the pile of goo and absorbs it.

Janet is next. She SHAKES and falls into a PILE OF GOO. The
 Mind Flayer absorbs her.

The line of Flayed march forward. One by one. MRS. DRISCOLL
 too. With each pile of goo absorbed, the Mind Flayer grows,
 and grows.

134 INT. BRIMBORN STEELWORKS, MAIN FLOOR - NIGHT 134

The enormous monster busts through a LOCKED GRATED FLOOR
PANEL and crawls out -- too big for the basement.

CUT TO:

135 BLACK. 135

CREDITS.