

LAKERIDGE #305 -- SCENE REPORT

SCENE #	SCENE HEADING	PAGE #	LENGTH
91	EXT. 7-ELEVEN - DAY HOPPER (1)	32	3/8
83	EXT. 7-ELEVEN - DAY	31	1/8
94	EXT. 7-ELEVEN, GAS PUMPS - DAY TODD (1)	35	3/8
118	EXT. 7-ELEVEN, GAS PUMPS - DAY TODD (2)	44	3/8
92	EXT. 7-ELEVEN, GAS PUMPS - DAY HOPPER (12), JOYCE (3), MAN (4), TODD (3)	33	2
90	EXT. 7-ELEVEN, PAYPHONE - DAY JOYCE (1)	32	2/8
82	EXT. CLEARING, BY THE ROAD - DAY ALEXEI (1)	31	2/8
13	EXT. COUNTRY ROAD - NIGHT	5	1/8
4	EXT. COUNTRY ROAD - NIGHT	3	1/8
81	EXT. FORESTED AREA - DAY ALEXEI (1), HOPPER (1)	31	2/8
45	EXT. FORESTED AREA - DAY HOPPER (4), JOYCE (3)	16	7/8
44	EXT. FORESTED AREA - DAY HOPPER (2), JOYCE (3)	16	4/8
78	EXT. FORESTED AREA - DAY HOPPER (4), JOYCE (4)	29	6/8
79	EXT. FORESTED AREA - DAY HOPPER (4), JOYCE (4)	30	7/8
80	EXT. FORESTED AREA - DAY ALEXEI (1), HOPPER (1)	30	2/8
77	EXT. FORESTED AREA, HOPPER'S TRUCK - DAY	29	2/8
43	EXT. FORESTED AREA, HOPPER'S TRUCK - DAY ALEXEI (7), HOPPER (11), JOYCE (13)	13	2 6/8
42	EXT. HAWKINS MEMORIAL HOSPITAL - MORNING JONATHAN (8), NANCY (7)	12	1 2/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
139	EXT. HAWKINS MEMORIAL HOSPITAL - NIGHT	53	1/8
25	EXT. HESS FARM, DRIVEWAY - NIGHT <i>HOPPER (2), JOYCE (1)</i>	9	3/8
6	EXT. HESS FARM, DRIVEWAY - NIGHT	3	1/8
14	EXT. HESS FARM, DRIVEWAY - NIGHT	5	1/8
29	EXT. HESS FARM, DRIVEWAY - NIGHT	10	1/8
8	EXT. HESS FARM, DRIVEWAY, PARKING - NIGHT	3	2/8
	EXT. HESS FARM, FRONT DOOR - NIGHT	10	2/8
34	EXT. HESS FARM, LAWN - NIGHT	10	1/8
36	EXT. HESS FARM, LAWN - NIGHT	11	2/8
33	EXT. HESS FARM, MAILBOX/COUNTRY ROAD - N...	10	1/8
32	EXT. HESS FARM, PORCH - NIGHT	10	2/8
96	EXT. HOLLOWAY HOUSE - DAY	39	1/8
97	EXT. HOLLOWAY HOUSE, PORCH - DAY	39	3/8
31	EXT. HOPPER'S TRUCK - NIGHT	10	1/8
120	EXT. MURRAY'S HOUSE - DAY	45	1/8
121	EXT. MURRAY'S HOUSE - DAY <i>HOPPER (2), JOYCE (1)</i>	45	3/8
123	EXT. MURRAY'S HOUSE, FRONT DOOR - DAY <i>ALEXEI (1), HOPPER (2), JOYCE (1), MURRAY (2)</i>	46	5/8
122	EXT. MURRAY'S HOUSE, FRONT DOOR - DAY <i>HOPPER (3), JOYCE (2), MURRAY (5)</i>	45	7/8
67	EXT. WHEELER HOME - DAY	25	1/8
75	EXT. WHEELER HOME, DRIVEWAY - DAY	28	1/8
73	EXT. WHEELER HOME, DRIVEWAY - DAY <i>MIKE (1), WILL (1)</i>	28	3/8
76	EXT. WHEELER HOME, DRIVEWAY, MAPLE STREE...	28	1/8
93	I/E. CONVERTIBLE - DAY <i>HOPPER (4), JOYCE (1), TODD (3)</i>	35	6/8
86	INT. 7-ELEVEN, CASH COUNTER - DAY	31	2/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
119	INT. 7-ELEVEN, CASH COUNTER - DAY <i>GRIGORI (6), RICKY (4)</i>	44	7/8
89	INT. 7-ELEVEN, CASH COUNTER - DAY <i>HOPPER (2), RICKY (1)</i>	32	3/8
87	INT. 7-ELEVEN, CASH COUNTER - DAY	32	2/8
85	INT. 7-ELEVEN, COOLERS - DAY <i>RICKY (1)</i>	31	3/8
84	INT. 7-ELEVEN, FRONT AREA - DAY	31	1/8
88	INT. 7-ELEVEN, SLURPEE MACHINE - DAY	32	1/8
113	INT. AMBULANCE - NIGHT	43	1/8
47	INT. BLACK VOID	17	2/8
69	INT. BLACK VOID	27	1/8
115	INT. BLACK VOID/ERIMBORN STEELWORKS - NIGHT	43	1/8
39	INT. BYERS' HOME, KITCHEN - MORNING	11	2/8
41	INT. BYERS' HOME, KITCHEN - MORNING <i>JONATHAN (1)</i>	11	2/8
37	INT. BYERS' HOME, KITCHEN - MORNING	11	1/8
117	INT. CLEARING, BY THE ROAD - DAY	43	2/8
132	INT. COMMS ROOM - DAY <i>DUSTIN (4), ERICA (3), ROBIN (4), SOLDIER (2)</i>	51	1 3/8
134	INT. COMMS ROOM - DAY <i>ROBIN (1)</i>	52	1/8
127	INT. DEATH STAR HALLWAY - DAY <i>DUSTIN (1), ROBIN (1), STEVE (2)</i>	49	3/8
59	INT. DEATH STAR HALLWAY - DAY	23	2/8
95	INT. DEATH STAR HALLWAY - DAY <i>DUSTIN (13), ERICA (2), ROBIN (13), STEVE (11)</i>	36	3 1/8
128	INT. DEATH STAR HALLWAY, HUB - DAY	49	2/8
129	INT. DEATH STAR HALLWAY, HUB, BEHIND A C... <i>DUSTIN (3), ERICA (4), ROBIN (1), STEVE (4)</i>	49	1
55	INT. ELEVATOR - DAY <i>ROBIN (1)</i>	22	2/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
61	INT. ELEVATOR - DAY WORKER #1 (2), WORKER #2 (1)	24	3/8
57	INT. ELEVATOR - DAY ERICA (3), ROBIN (3)	22	6/8
64	INT. ELEVATOR - DAY STEVE (1)	24	2/8
2	INT. ELEVATOR - NIGHT DUSTIN (5), ERICA (3), ROBIN (6), STEVE (7)	1	1 7/8
66	INT. ELEVATOR ANTECHAMBER - DAY STEVE (2)	25	3/8
65	INT. ELEVATOR ANTECHAMBER - DAY DUSTIN (1), ROBIN (1), STEVE (1)	24	4/8
63	INT. ELEVATOR ANTECHAMBER - DAY	24	2/8
60	INT. ELEVATOR ANTECHAMBER - DAY	23	1/8
56	INT. ELEVATOR SHAFT - DAY	22	1/8
62	INT. ELEVATOR SHAFT - DAY	24	2/8
54	INT. ELEVATOR SHAFT - DAY DUSTIN (6), STEVE (6)	21	1 3/8
58	INT. ELEVATOR SHAFT - DAY ROBIN (1)	23	2/8
3	INT. ELEVATOR SHAFT - MOMENTS LATER STEVE (1)	3	2/8
71	INT. ERIMBORN STEELWORKS - NIGHT	27	1/8
149	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... JONATHAN (1)	57	2/8
154	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... BRUCE (3), JONATHAN (1), NANCY (2)	58	1
190	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	64	4/8
155	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... BRUCE (1), NANCY (2)	59	4/8
150	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	57	2/8
172	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... NANCY (1)	62	2/8
170	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
168	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	61	1/8
166	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... BRUCE (1), NANCY (1)	61	2/8
164	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... BRUCE (1)	61	2/8
162	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... BRUCE (1)	60	2/8
160	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... BRUCE (1)	60	2/8
158	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	60	3/8
174	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8
189	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	64	1/8
187	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	1/8
185	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	1/8
183	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	1/8
180	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	1/8
178	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8
176	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8
169	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	61	1/8
171	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8
173	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8
177	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8
179	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	1/8
182	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	1/8
184	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	1/8
186	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	63	2/8
188	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	64	1/8
175	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	62	1/8
152	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... NANCY (1)	58	2/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
156	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... <i>TOM (1)</i>	59	2/8
159	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	60	1/8
161	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	60	1/8
163	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	61	1/8
165	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	61	1/8
167	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	61	1/8
151	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO... <i>JONATHAN (1), NANCY (1)</i>	58	2/8
157	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO...	60	1/8
143	INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOO...	55	2/8
144	INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOO...	55	1/8
146	INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOO... <i>BRUCE (1)</i>	56	2/8
147	INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOO...	56	1/8
145	INT. HAWKINS MEMORIAL HOSPITAL, DRISCOLL... <i>JONATHAN (3), NANCY (3), TOM (2)</i>	55	7/8
153	INT. HAWKINS MEMORIAL HOSPITAL, RECEPTIO... <i>RECEPTIONIST (1)</i>	58	2/8
140	INT. HAWKINS MEMORIAL HOSPITAL, RECEPTIO... <i>LUCAS (1), NANCY (2), RECEPTIONIST (3)</i>	53	6/8
142	INT. HAWKINS MEMORIAL HOSPITAL, WAITING ... <i>LUCAS (3), MIKE (4)</i>	54	7/8
181	INT. HAWKINS MEMORIAL HOSPITAL, WAITING ...	63	2/8
148	INT. HAWKINS MEMORIAL HOSPITAL, WAITING ... <i>ELEVEN (2), MIKE (3)</i>	57	5/8
19	INT. HESS FARM, BASEMENT, ANTECHAMBER - ... <i>GRIGORI (3), HOPPER (8), JOYCE (1)</i>	6	1 6/8
18	INT. HESS FARM, BASEMENT, BOTTOM OF THE ...	6	1/8
15	INT. HESS FARM, BASEMENT, BOTTOM OF THE ... <i>ALEXEI (3), HOPPER (7), JOYCE (1), MECHANIC #1 (1)</i>	5	1 2/8
21	INT. HESS FARM, BASEMENT, BOTTOM OF THE ...	8	1/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
24	INT. HESS FARM, BASEMENT, BOTTOM OF THE ...	9	1/8
12	INT. HESS FARM, BEDROOM - MOMENTS LATER	4	1/8
11	INT. HESS FARM, BEDROOM - NIGHT <i>HOPPER (1), JOYCE (1)</i>	4	4/8
17	INT. HESS FARM, BEDROOM - NIGHT	6	1/8
20	INT. HESS FARM, BEDROOM - NIGHT	8	2/8
22	INT. HESS FARM, BEDROOM - NIGHT <i>HOPPER (1)</i>	8	2/8
26	INT. HESS FARM, BEDROOM - NIGHT	9	2/8
28	INT. HESS FARM, BEDROOM - NIGHT	9	2/8
10	INT. HESS FARM, FOYER - NIGHT	4	2/8
16	INT. HESS FARM, FOYER - NIGHT	6	2/8
23	INT. HESS FARM, FOYER - NIGHT <i>HOPPER (1)</i>	8	2/8
9	INT. HESS FARM, FRONT DOOR - NIGHT <i>JOYCE (1)</i>	3	4/8
100	INT. HOLLOWAY HOUSE, DEN - DAY <i>NANCY (1)</i>	39	2/8
102	INT. HOLLOWAY HOUSE, DINING ROOM - DAY	41	1/8
98	INT. HOLLOWAY HOUSE, FOYER - DAY <i>MAX (1), NANCY (1)</i>	39	2/8
112	INT. HOLLOWAY HOUSE, GARAGE - DAY <i>NANCY (1)</i>	42	2/8
110	INT. HOLLOWAY HOUSE, GARAGE - DAY <i>JONATHAN (1)</i>	42	2/8
108	INT. HOLLOWAY HOUSE, GARAGE - DAY <i>JONATHAN (1)</i>	42	2/8
116	INT. HOLLOWAY HOUSE, GARAGE - DAY <i>ELEVEN (1), NANCY (1), WILL (1)</i>	43	3/8
114	INT. HOLLOWAY HOUSE, GARAGE - DAY <i>ELEVEN (1), NANCY (1)</i>	43	3/8
109	INT. HOLLOWAY HOUSE, GARAGE - NIGHT	42	2/8
111	INT. HOLLOWAY HOUSE, GARAGE - NIGHT	42	2/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
99	INT. HOLLOWAY HOUSE, HALLWAY - DAY	39	1/8
101	INT. HOLLOWAY HOUSE, KITCHEN - DAY <i>JONATHAN (1), LUCAS (2), MAX (2), MIKE (2), NANCY (2), WILL (2)</i>	40	1
107	INT. HOLLOWAY HOUSE, LIVING ROOM - DAY	42	1/8
105	INT. HOLLOWAY HOUSE, LIVING ROOM - DAY	41	2/8
103	INT. HOLLOWAY HOUSE, LIVING ROOM - DAY <i>NANCY (2)</i>	41	3/8
106	INT. HOLLOWAY HOUSE, LIVING ROOM - NIGHT	41	2/8
104	INT. HOLLOWAY HOUSE, LIVING ROOM - NIGHT <i>TOM (1)</i>	41	2/8
35	INT. HOPPER'S TRUCK - NIGHT <i>HOPPER (1)</i>	10	2/8
30	INT. HOPPER'S TRUCK - NIGHT	10	1/8
7	INT. HOPPER'S TRUCK - NIGHT <i>HOPPER (1)</i>	3	2/8
27	INT. HOPPER'S TRUCK - NIGHT <i>HOPPER (2), JOYCE (1)</i>	9	3/8
5	INT. HOPPER'S TRUCK - NIGHT	3	1/8
141	INT. HOSPITAL ELEVATOR - NIGHT <i>JONATHAN (3), NANCY (3)</i>	54	6/8
130	INT. HUB - DAY	50	2/8
131	INT. HUB, NEAR COMMS ROOM - DAY	51	1/8
40	INT. JONATHAN'S BEDROOM - MORNING	11	1/8
38	INT. JONATHAN'S BEDROOM - MORNING <i>JONATHAN (1)</i>	11	2/8
52	INT. MIKE'S BASEMENT - DAY <i>MIKE (2), NANCY (1)</i>	20	3/8
51	INT. MIKE'S BASEMENT BATHROOM - DAY <i>MAX (1)</i>	20	2/8
53	INT. MIKE'S BASEMENT, TOP OF THE STAIRS ...	21	1/8
72	INT. MIKE'S BASEMENT - DAY <i>ELEVEN (2), JONATHAN (1), LUCAS (1), MAX (2), NANCY (3)</i>	27	5/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
70	INT. MIKE'S BASEMENT - DAY <i>ELEVEN (1)</i>	27	2/8
50	INT. MIKE'S BASEMENT - DAY <i>LUCAS (7), MAX (1), MIKE (11), WILL (4)</i>	18	1 7/8
68	INT. MIKE'S BASEMENT - DAY <i>EL, MAX, MIKE, WILL (1), ELEVEN (1), JONATHAN (3), LUCAS (2), MIKE (5), NANCY (8), WILL (3)</i>	25	1 6/8
48	INT. MIKE'S BASEMENT - DAY <i>ELEVEN (5), KAREN WHEELER (1), LUCAS (1), MAX (2), MIKE (2), WILL (1)</i>	17	1
49	INT. MIKE'S BASEMENT BATHROOM - DAY <i>ELEVEN (1), MAX (2)</i>	18	3/8
124	INT. MURRAY'S HOUSE, FOYER - DAY <i>ALEXEI (1), HOPPER (3), JOYCE (1), MURRAY (5)</i>	47	7/8
126	INT. MURRAY'S HOUSE, FOYER - DAY <i>JOYCE (2), MURRAY (1)</i>	48	6/8
125	INT. MURRAY'S HOUSE, FOYER BY THE DOOR - ... <i>HOPPER (7), JOYCE (6), MURRAY (3)</i>	47	7/8
136	INT. OBSERVATION ROOM - DAY	52	2/8
138	INT. OBSERVATION ROOM ANTECHAMBER - DAY	53	1/8
135	INT. OBSERVATION ROOM ANTECHAMBER - DAY	52	2/8
137	INT. RIFT LAB - DAY	53	2/8
133	INT. STAIRWELL TO OBSERVATION ROOM - DAY	52	1/8
1	INT. STARCOURT MALL, SECRET ELEVATOR SHA...	1	1/8
74	INT. WHEELER WAGON - DAY <i>NANCY (1)</i>	28	2/8

LONGEST SCENE:

95	INT. DEATH STAR HALLWAY - DAY <i>DUSTIN (13), ERICA (2), ROBIN (13), STEVE (11)</i>	36	3 1/8
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SHORTEST SCENE:

1	INT. STARCOURT MALL, SECRET ELEVATOR SHA...	1	1/8
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STRANGER THINGS 3

EPISODE #305

"CHAPTER FIVE: THE FLAYED"

by

Paul Dichter

Directed by

Uta Briesewitz

1 INT. STARCOURT MALL, SECRET ELEVATOR SHAFT - NIGHT 1

The elevator continues to plummet out of control.

2 INT. ELEVATOR - NIGHT 2

Holding on for dear life, STEVE, DUSTIN, ERICA, ROBIN.
SCREAMING.

DUSTIN
(mashing the buttons)
Shit! Shit!

STEVE
We're going down! We're going down!

ROBIN
No shit, Harrington!

DUSTIN
(mashing, screaming)
Why don't these buttons work!?

ERICA
Press the button!

DUSTIN
What do you think I'm doing!?

	STEVE		ERICA
Come on! Press something!		Press it!	
Just press the button!			

JUST THEN, the elevator comes to an immediate STOP. Boxes fall off the shelves, the kids fall flat. Steve is buried under a pile of boxes.

STEVE (CONT'D)
(distressed)
My groin! It fell on my groin.
Dustin, get this off of me!

Dustin goes to help Steve, he struggles with the heavy box.

ROBIN
Is everyone okay?

STEVE
(furious)
Yeah I'm great now that I know
Russians can't design elevators!
(mashing the buttons)

(CONTINUED)

ROBIN

We've clearly established that those buttons don't work.

STEVE

They're buttons. They have to do something.

ROBIN

Yeah, if we had a key card.

STEVE

A what?

ROBIN

It's an electronic lock. Same as the loading dock door. If we don't have a keycard, it won't operate. Meaning --

DUSTIN

-- we're stuck in here.

ROBIN

Yeah.

ERICA

Just so you nerds are aware, I'm supposed to be spending the night at Tina's, and Tina always covers for me. But if I'm not home for Uncle Jack's party tomorrow, and my mom finds out you three are responsible, she's gonna hunt you down, one by one, and slit your throat.

STEVE

(angry)

I don't care about Tina! Or Uncle Jack's party!

(calmer)

You mom's no going to be able to find us if we're dead in a Russian elevator!

DUSTIN

Hey. What if we climbed out?

Dustin points to a hatch in the ceiling.

3 INT. ELEVATOR SHAFT - MOMENTS LATER 3

The hatch door opens. Dustin climbs out. Steve is right behind. They look up, in awe.

STEVE
What were you saying about
climbing?

Steve's voice ECHOES as the CAMERA PULLS BACK, GOING UP THE SHAFT. 2, 3, 4, 10, 15, floors - starting slow, then faster and faster, until:

4 EXT. COUNTRY ROAD - NIGHT 4

Hopper's truck speeds down an empty road.

5 INT. HOPPER'S TRUCK - NIGHT 5

HOPPER, JOYCE. Hopper takes a drag from his cigarette. Joyce, sitting beside him, follows a roadmap.

6 EXT. HESS FARM, DRIVEWAY - NIGHT 6

The truck pulls in, passing a mailbox with the name HESS painted on the side.

7 INT. HOPPER'S TRUCK - NIGHT 7

Pulling in closer to the house:

HOPPER
Looks like somebody's home.

8 EXT. HESS FARM, DRIVEWAY, PARKING - NIGHT 8

As the truck parks, we REVEAL A CAR and A LYNX DELIVERY TRUCK. The farm *appears* to be abandoned. It's dark. Windows are boarded up.

9 INT. HESS FARM, FRONT DOOR - NIGHT 9

The door opens, slowly. CREAKING. First, we see Hopper's FLASHLIGHT, then Hopper. He aims his flashlight and REVOLVER and slowly walks in. Joyce is right behind - no gun, but a FLASHLIGHT.

(CONTINUED)

SCANNING THE ROOM, we see a TABLE WITH A TEA CUP ON TOP. The cup hasn't been sitting here for very long. It's too clean, too white. A SOFA sits nearby. An ASHTRAY on one of the arms with TWO HALF-SMOKED CIGARETTES. *This place is not abandoned.* *

LOW FREQUENCY HUM

JOYCE

Did you hear that?

Hopper says nothing. He and Joyce walk toward the sound. Hopper's flashlight and revolver are leading the way - hand over hand. *

10 **INT. HESS FARM, FOYER - NIGHT**

10

An OVERHEAD LIGHT FLICKERS and PULSES as Hopper and Joyce enter the room. Hopper shines his light toward the front door. *Nothing there.* *

11 **INT. HESS FARM, BEDROOM - NIGHT**

11

Hopper and Joyce continue walking toward the LOW FREQUENCY HUM and pass under another OVERHEAD LIGHT. It, too, PULSES in synchronicity with the HUM. Hopper walks to the other side of the room.

HOPPER

(softly)

Where's that coming from?

Joyce pauses at the foot of a MURPHY BED. There's a VENTILATION COVER on the wooden base. Joyce bends down and puts her ear to the floor. *

JOYCE

(whispers)

It's below us.

Hopper lowers his flashlight and revolver and glances over to Joyce. She notices A SOFT ORANGE LIGHT coming through slits of the ventilation plate. The light BRIGHTENS with the hum before dying out. The hum stops. It's dark. *

12 **INT. HESS FARM, BEDROOM - MOMENTS LATER**

12

Hopper and Joyce lift the Murphy bed, REVEALING A SECRET STAIRCASE to the basement. Hopper pulls his revolver.

13 EXT. COUNTRY ROAD - NIGHT 13

GRIGORI, on his MOTORCYCLE, SPEEDS PAST.

14 EXT. HESS FARM, DRIVEWAY - NIGHT 14

Grigori drives past the mailbox and toward the house; making no effort to be discreet.

15 INT. HESS FARM, BASEMENT, BOTTOM OF THE STAIRS - NIGHT 15

The basement is nothing like you've ever seen before. It's more like a high-tech staging area, but for what? As Hopper and Joyce get to the bottom of the stairs, a CLANG draws them in a different direction.

MACHINE ROOM

TWO MEN are working on a piece of machinery. They're speaking RUSSIAN. One of the men is DR. ALEXEI. The other - a MECHANIC.

HOPPER
Hey, dipshits!

The men drop their tools and stand.

HOPPER (CONT'D)
Hawkins PD. Hands in the air.

Dr. Alexei steps forward, putting himself between Hopper's gun and the Mechanic. The flashlight beam lighting up Alexei's confused face.

HOPPER (CONT'D)
Don't make me say it again!

MECHANIC #1
(in Russian, nervous, to
Alexei)
Is this the American police?

HOPPER
English! You speak English?

Alexei tries to calm the situation.

ALEXEI
(in Russian, calm)
Sir, please. Lower your gun.

*

(CONTINUED)

15 CONTINUED:

15

HOPPER
(enunciating)
I can't understand you!

ALEXEI
(in Russian)
We didn't do anything bad. We
didn't do anything illegal,
we're just a couple of
mechanics.

HOPPER (CONT'D)
I don't understand you!

ALEXEI (CONT'D)
(in Russian)
Mechanic! Mechanic!

HOPPER (CONT'D)
No understand!

THUDDING FOOTSTEPS from above. Grigori.

JOYCE
Hopper!

Joyce and Hopper look toward the thudding.

16 INT. HESS FARM, FOYER - NIGHT

16

GRIGORI walks across the room and to the stairs. He's ARMED
WITH AN ASSAULT RIFLE. His heavy frame making the floor
boards creak.

17 INT. HESS FARM, BEDROOM - NIGHT

17

GRIGORI enters the bedroom and notices the secret staircase
uncovered.

18 INT. HESS FARM, BASEMENT, BOTTOM OF THE STAIRS - NIGHT

18

Grigori slowly comes down the stairs, alert and ready.

19 INT. HESS FARM, BASEMENT, ANTECHAMBER - NIGHT

19

MUFFLED VOICES draw Grigori over to where Alexei and the
Mechanic were moments ago. Grigori notices some movement on
the other side of the machine. The Mechanic is tied and
gagged. He's trying to warn Grigori about --

HOPPER
Don't move!

The feel Hopper's cold steel revolver pressed against the
back of Grigori's skull is enough to make him obey - for now.

(CONTINUED)

HOPPER (CONT'D)

Drop the gun.

Grigori does not comply. He's colder than the lifeless gun.

HOPPER (CONT'D)

DROP IT!

Nothing.

HOPPER (CONT'D)

You understand what I'm saying, big guy? Drop the weapon.

GRIGORI

(English)

Or what?

(smirks)

You going to shoot?

HOPPER

Good. So you do understand what I'm saying, huh? And yeah, you don't put that thing away, I'm gonna blow some daylight into that thick skull of yours.

GRIGORI

No. You won't do that.

HOPPER

Why's that?

GRIGORI

Because you're a policeman.
Policemen have rules.

HOPPER

Yeah?

(pulls the hammer back)

Wanna test that theory? I'm going to count to three. One -- TWO --
THREE!

The moment Hopper fires his weapon, he is disarmed. Grigori and Hopper grapple. Hopper's gun slides across the floor. As Hopper grabs Grigori from behind, Grigori's rifle fires, spraying bullets everywhere until it's empty. Hopper knocks the rifle from Grigori's grip. Now, it's hand-to-hand combat. Grabbing a nearby wrench, Hopper kneecaps Grigori.

*

*

(CONTINUED)

19 CONTINUED: (2)

19

JOYCE
(holding Hopper's
revolver)
Hopper!

*
*

Joyce throws Hopper's gun to him, but it goes past - way past - Hopper and slides to a stop beside Grigori! Hopper and Joyce take off running, dodging bullets from Hopper's own gun.

*

20 ANTECHAMBER, PIPES

20

Alexi is handcuffed to some machinery. Hopper uncuffs Alexei, but only one bracelet. The other, Hopper cuffs to his own wrist.

*

HOPPER
Come on, Smirnoff. You're coming
with us.

21 BACK TO GRIGORI

21

Grigori throws aside Hopper's spent pistol and reaches for his assault rifle. Joyce, Hopper and Alexei run past and up the stairs. Grigori reloads, and opens fire - continuously.

*
*

20 INT. HESS FARM, BEDROOM - NIGHT

20

Joyce, Hopper and Alexei emerge from the basement. Hopper quickly lowers the Murphy bed. Bullet's pierce the mattress. Foam, feathers, mattress shrapnel and bullets fly everywhere.

*
*

21 INT. HESS FARM, BASEMENT, BOTTOM OF THE STAIRS - NIGHT

21

Grigori stops at the bottom and continues firing up the stairs like a madman - yelling with RAGE.

*

22 INT. HESS FARM, BEDROOM - NIGHT

22

Hopper pushes a heavy bookshelf down on to the bed.

HOPPER
Let's go! Let's go!

23 INT. HESS FARM, FOYER - NIGHT

23

Joyce leads the way. Hopper and Alexi - cuffed to each other - are right behind.

*
*

(CONTINUED)

Lakeridge #305 9.
23 CONTINUED: 23

HOPPER
Move it, Smirnoff! Move it!

24 INT. HESS FARM, BASEMENT, BOTTOM OF THE STAIRS - NIGHT 24
Grigori limps up the stairs.

25 EXT. HESS FARM, DRIVEWAY - NIGHT 25

HOPPER
Joyce! Drive!

Joyce, Hopper and Alexei run to Hopper's truck. Hopper tosses Joyce the keys. Joyce fumbles with the keys.

JOYCE
Are you kidding me?

HOPPER
Come on, Joyce! Quit screwing around!

26 INT. HESS FARM, BEDROOM - NIGHT 26
At the top of the stairs, Grigori is using every bit of strength he has to lift the Murphy bed. He's using his back as leverage. He's straining.

27 INT. HOPPER'S TRUCK - NIGHT 27
Hopper and Alexei are in the back. Joyce in the driver's seat. She's trying to find the ignition key, nervously looking at each key. *

HOPPER
Joyce, drive!

JOYCE
I'm trying!

HOPPER
Joyce, please, DRIVE!

28 INT. HESS FARM, BEDROOM - NIGHT 28
With one final screaming push, Grigori forces the bed and the shelf to give way. He stands tall at the top of the secret stairs. *

29 EXT. HESS FARM, DRIVEWAY - NIGHT 29

Joyce gets the engine started. She floors it. The truck peels *
out of the driveway.

EXT. HESS FARM, FRONT DOOR - NIGHT

Grigori kicks open the front door. Pieces of the frame splinter. As the truck drives away, Grigori opens fire -
marching forward.

30 INT. HOPPER'S TRUCK - NIGHT 30

Bullets fly past. Joyce ducks.

31 EXT. HOPPER'S TRUCK - NIGHT 31

Bullets riddle the side of the truck. The engine starts to smoke. The back window shatters.

32 EXT. HESS FARM, PORCH - NIGHT 32

Grigori fires ceaselessly at the fleeing truck as he walks down the porch stairs and across the lawn. One part Rambo, one part Terminator. *

33 EXT. HESS FARM, MAILBOX/COUNTRY ROAD - NIGHT 33

Joyce drives through the mail box and onto the road. *

34 EXT. HESS FARM, LAWN - NIGHT 34

Grigori is out of bullets.

35 INT. HOPPER'S TRUCK - NIGHT 35

HOPPER
Still think it was our government?

No response from Joyce. She's in shock.

41 CONTINUED:

41

JONATHAN

Hello?

42 **EXT. HAWKINS MEMORIAL HOSPITAL - MORNING**

42

At a PHONE BOOTH. INTERCUT.

NANCY

Jonathan?

JONATHAN

Do you realize what time it is?

NANCY

Listen to me, okay?

JONATHAN

It's six a.m., and, I had a late night with Fagin and the gang, so --

NANCY

-- I'm at the hospital with Driscoll.

JONATHAN

What?

NANCY

She's been sedated for a few hours and the doctors are still running tests.

*

JONATHAN

Nancy, please tell me you're joking.

NANCY

(increasingly angry)

It's not a joke. And, yes, I know I'm insane and irrational and out of touch, but you can save your lecture, because I really don't give a shit right now. I just ...

(regains composure)

I need you to put me on the phone right now with your brother.

*

JONATHAN

What?

NANCY

Jonathan ... please.

(CONTINUED)

JONATHAN
He's not even here.

NANCY
Where is he? Is he safe?

JONATHAN
(concerned)
Why wouldn't he be safe?

Nancy says nothing.

JONATHAN (CONT'D)
Nancy? Why wouldn't he be safe?

43 EXT. FORESTED AREA, HOPPER'S TRUCK - DAY

43

Hopper is under the hood, leaning over the seized engine.

*

HOPPER
Son of a bitch!

Nearby, Joyce is trying to communicate with Alexei - who is handcuffed to a tree. She's holding two rocks.

JOYCE
Okay, a magnet? Magnets? Do you
know magnet? Magnet?

ALEXEI
Mag-neet.

JOYCE
Yes, *magneet*!
(Alexei smiles)
Okay, so, *magneet* -- my fridge, my
ice-box, and then they --

Joyce drops the "magnets."

JOYCE (CONT'D)
-- they fell. They demagnetized,
stopped working. Do you understand?

ALEXEI
Da.

JOYCE
Okay, so is that because of the
machines that you're working on?

ALEXEI
Machina.

(CONTINUED)

JOYCE
Machnina, machina, yes.
(imitates a running
machine)

ALEXEI
Da, da, machina.
(he points to Hopper's
truck)
Vroom. Vroom.

JOYCE
Oh, not -- not the car. The
machines at Hess Farm where --
where we kidnapped you --

HOPPER
Joyce! Please! You're giving me a
headache, both of you!

*

JOYCE
(walking to Hopper)
Hey! I am making progress.

HOPPER
Progress?

JOYCE
Yeah.

HOPPER
What have you learned? You learned
that Smirnoff over there --

JOYCE
Alexei.

HOPPER
Smirnoff is Russian and works for
Starcourt, two things we already
knew.

JOYCE
Thought we knew, but now we know-
know, because I've confirmed them.
You're welcome.

HOPPER
Yeah? Why don't you confirm whether
this baby'll start, huh?
(tosses Joyce the keys)
Keep it in park, please.

(CONTINUED)

JOYCE
(getting in)
Yeah, duh!
(mutters)
Do something useful. You do
something useful.

Joyce tries to start the truck. It doesn't turn over.

JOYCE (CONT'D)
It's not working.

HOPPER
Try it again.

She does. But nothing. The engine sputters.

HOPPER (CONT'D)
Shit.

Hopper steps onto the bumper to get a closer look inside the engine. Joyce continues trying to start the engine. She steps on the gas. An ELECTRICAL SPARK catches Alexei's attention. *

ALEXEI
Hey! Hey! Stop. Stop!

HOPPER
Shut up, Smirnoff!

ALEXEI
(in Russian)
You don't understand! If you turn
on the car it will blow up --

HOPPER
(walking to Alexei)
Awe, come on! Are you deaf! I said
shut your damn --

POOF! The engine catches fire. A plume of black smoke. Joyce is still in the driver's seat.

JOYCE
Shit!

HOPPER
Oh, Jesus.

Joyce jumps out of the truck just moments before the engine explodes into a huge ball of flames. Alexei and Hopper stare at the wreckage wide-eyed. Then: *

(CONTINUED)

ALEXEI
(in English, with
attitude)
Stop.

*
*

44 EXT. FORESTED AREA - DAY

44

Joyce, Hopper and Alexei, having abandoned the truck, hike through the thick forest. Alexei is handcuffed, hands in front.

JOYCE
I thought this friend of yours
lived in Illinois.

HOPPER
He's not really a friend. More like
an acquaintance.

Alexei struggles with a buzzing fly around his head and is lagging behind.

JOYCE
Okay, well --

HOPPER (CONT'D)
(noticing Alexei)
Hey, hey, keep up.

JOYCE (CONT'D)
Okay, so this *acquaintance* lives in
Illinois? Correct?

45 EXT. FORESTED AREA - DAY

45

Alexei is now out front.

HOPPER
Yeah.

JOYCE
So we're walking to Illinois?

HOPPER
(sarcastic, tight)
Yeah, yeah. We're gonna walk to
Illinois. You know, I figure we'll
get there by, like, Friday evening.
I hope that works with your
schedule Jesus Christ, Joyce. We're
not walking to Illinois, okay?

*

JOYCE
Then what are we doing?

(CONTINUED)

HOPPER

I don't know, okay -- I will figure something out.

JOYCE

Isn't there someone in Indiana who speaks Russian --

HOPPER

You know what? I'm all ears, Joyce.
(grabs Alexei and marches forward)
I'm all ears!

*

46 Then, as Hopper lets go of Alexei and swats away bugs ... 46

ALEXEI FADES AWAY INTO A BALL OF DUST. BLACKNESS overtakes the forest. Hopper is ...

47 INT. BLACK VOID

47

*

...alone, and still swatting away bugs. Except, Hopper doesn't know that he's alone and in the BLACK VOID. To him, nothing has changed. But ...

ELEVEN, from a distance, is watching Hopper trudge away.

48 INT. MIKE'S BASEMENT - DAY

48

Eleven is blindfolded. Blood drips from her LEFT NOSTRIL.

*

ELEVEN

I found him.

MIKE, WILL, MAX, AND LUCAS are there.

MAX

Where is he?

ELEVEN

Woods.

LUCAS

Woods?

ELEVEN

He's there with -- Will's mom.

WILL

(alarmed)
My mom?

(CONTINUED)

MAX
What are they doing?

ELEVEN
Ill ... annoy. They're going to Ill-
a-nnoy.

KAREN WHEELER (O.S.)
Mike! Breakfast!

MIKE
NOT NOW, MOM!
(to Eleven)
Illinois? Illinois, like the state?

Eleven removes her blindfold. Blood flowing stronger from her nose.

MIKE (CONT'D)
The state of Illinois?

ELEVEN
(shrugs)
Ill-a-noy.

49 **INT. MIKE'S BASEMENT BATHROOM - DAY**

49

At the sink, Max is cleaning the blood from beneath Eleven's nose. Eleven touches the bruise on her neck.

MAX
Does it still hurt?

ELEVEN
Only when I talk.

MAX
Well, it's a good think you're not
Mike, then. -- Blah, blah, blah,
blah. And you'd be in constant
pain.

They laugh.

50 **INT. MIKE'S BASEMENT - DAY**

50

MIKE
Something's not right. I can't get
Hopper off my back all summer, now
all of a sudden he's hiking with
Will's mom to Illinois?
(MORE)

(CONTINUED)

MIKE (CONT'D)

And Dustin's MIA, too? I mean, this can't be a coincidence.

LUCAS

What does it matter? The bottom line is, they're not here. It's up to us --

MIKE

Up to us to do what exactly?

LUCAS

Find Billy and stop him.

MIKE

That's a really nice sentiment, but even if El could find him again, and that's a pretty big if, then what?

LUCAS

We burn the shit out of him and make sure he doesn't escape this time.

MIKE

Okay, then what?

LUCAS

Then we win.

MIKE

No. See, that's the problem. We don't. We don't win. We got the Mind Flayer out of Will before and just came right back. We don't just have to stop Billy, we have to stop the Mind Flayer.

LUCAS

How in the hell do we do that?

MIKE

I don't know.

WILL

Maybe El does.

They all look at the closed bathroom door.

MIKE

What are they still doing in there?

(CONTINUED)

LUCAS

Girls just like hanging out in
bathrooms.

MIKE

(annoyed)

Why?

LUCAS

I don't know.

MIKE

They're conspiring against me.

WILL

(really annoyed)

That's what you're concerned about
now?

MIKE

It's not my main concern -- it's
just a sub-concern.

WILL

I thought it was already over.

MIKE

It's not over, okay? We're just
taking a break.

WILL

She said she dumped your ass. That
doesn't sound like a break.

MAX (O.S.)

It wasn't!

51 INT. MIKE'S BASEMENT BATHROOM - DAY

51

MAX

You guys do realize we can still
hear everything you're saying,
right?

Max and El laugh.

52 INT. MIKE'S BASEMENT - DAY

52

MIKE

(whispers)

Told you. They're conspiring.

(CONTINUED)

52 CONTINUED:

52

KNOCK.

MIKE (CONT'D)
NOT NOW, MOM!

NANCY (O.S.)
Mike, open the door.

53 INT. MIKE'S BASEMENT, TOP OF THE STAIRS - DAY

53

Mike opens the door to find Nancy and Jonathan standing there.

54 INT. ELEVATOR SHAFT - DAY

54

Back at the Soviet bunker beneath Starcourt, Dustin is using his WALKIE to radio for help. He's pacing along the elevator's roof.

*

DUSTIN
(into the walkie)
Code red, I repeat code red. This is a code red, I repeat, a code red. Does anyone copy? We're innocent children and we are trapped under Starcourt Mall. The Red Army has infiltrated Hawkins and if we are found, they will torture and kill us.

STEVE
Hey! You gotta take it easy on that thing. Gonna drain the battery.

DUSTIN
The mall just opened.

STEVE
So?

DUSTIN
So someone could be in range.

STEVE
Whatdya think, Petey the Mall Cop is gonna rappel down here and save the day?

DUSTIN
All right, why are you such a cranky pants after --
(whispering)
(MORE)

(CONTINUED)

DUSTIN (CONT'D)

-- getting to spend the night with Robin?

STEVE

Shhhhhh! Jesus Christ. Will you just give up already on your creepy dream?

DUSTIN

I heard you guys talkin' all night.

*

STEVE

Yeah, we were trying to figure out a way to open up the door while you children were sleeping. After eight hours, we're still exactly nowhere, which is, you know probably just a little but of the reason why I'm feeling just -- a tad cranky.

Steve walks over to a corner. Pee break.

DUSTIN

(aghast)

What are you doing?

STEVE

What's it look like I'm doin? I'm takin a leak. Look away. LOOK AWAY!

Robin notices a stream of pee flowing down the wall.

ROBIN

Can you redirect your stream, please?

Steve shifts his feet.

The pee stream moves off to the side, but continues its relentless assault of the wall. Robin is clearly disgusted.

Nearby, Erica is carelessly banging a CYLINDER OF RADIOACTIVE GOO (KEY FUEL) on the side of a METAL DRUM.

*

*

(CONTINUED)

ROBIN

Hey, hey! Be careful.
(grabs the cylinder)
We don't even know what that is.

ERICA

Exactly. It could be useful.

ROBIN

Useful, how?

*

ERICA

We can survive down here a long
time without food, but if the human
body doesn't get water, it will
die.

ROBIN

I hate to break it to you, but this
is not water.

ERICA

No, but it's a liquid, and if it
comes down to me drinking that
shit, or dying of thirst, I drink.

A WHIRRING sound catches Robin's attention. She puts her ear
to the wall of the elevator and listens.

INT. ELEVATOR SHAFT - DAY

Robin sticks her head up through the hatch.

ROBIN

We've got company.

*

INT. DEATH STAR HALLWAY - DAY

*

TWO UNIFORMED RUSSIAN WORKERS (non-military) are driving a
FLATBED CART down the long hallway. They drive into an
ANTECHAMBER and park.

*

INT. ELEVATOR ANTECHAMBER - DAY

On the wall beside the elevator door, one of the workers
inserts his KEYCARD in the reader. The elevator door opens.

61 INT. ELEVATOR - DAY

61

The elevator appears vacant. The two workers enter, but one of the men stops and sniffs the air.

WORKER #1
(in Russian)
Smell that?

WORKER #2
(in Russian)
What?

WORKER #1
(in Russian)
Piss.

Worker #2 sniffs the air, shrugs his shoulders, then and carries a box to the flatbed cart.

62 INT. ELEVATOR SHAFT - DAY

62

Steve is watching the men through a grated ceiling panel. The others are sitting around it, quietly. Steve motions for quiet, before locking eyes with Erica. She's holding the cylinder of radioactive fuel.

63 INT. ELEVATOR ANTECHAMBER - DAY

63

Having finished loading boxes onto the cart, the two men drive off.

As the elevator door closes, Steve hops down with the cylinder in his hand. He dives to the floor, placing the cylinder beneath the closing door, jamming it open a crack.

64 INT. ELEVATOR - DAY

64

STEVE
Let's go!

Erica first, then Dustin crawl out. The cylinder begins to buckle under the weight of the door. Robin quickly crawls out.

*

65 INT. ELEVATOR ANTECHAMBER - DAY

65

Steve crawls through, paying close attention to the cylinder as a spiderweb of cracks spread across the glass.

*

(CONTINUED)

65 CONTINUED:

65

Steve slips under the door to safety just before the cylinder breaks and the liquid inside splatters. The door slams shut.

STEVE
Jesus Christ.

The glowing-green liquid is corroding the floor.

*

ROBIN
(to Erica)
You still wanna drink that?

Dustin glances over his shoulder.

DUSTIN
Holy mother of God.

66 INT. ELEVATOR ANTECHAMBER - DAY

66

They all turn to face the long Death Star tunnel that goes to a vanishing point.

*

STEVE
Well. I hope you guys are in good shape.

Steve cuts between Robin and Dustin, patting Dustin on the shoulder as he walks by:

STEVE (CONT'D)
Looking at you, roast beef.

*

67 EXT. WHEELER HOME - DAY

67

A lone sprinkler is doing its duty.

*

68 INT. MIKE'S BASEMENT - DAY

68

NANCY
It was the same thing, the exact same thing that happened to Will last year.
(showing Driscoll's medical chart)
And look at this. Look at the body temperatures.

Will is the first to see it. Driscoll's body temperature is 95°F - and dropping. The normal temperature for an adult is 98.6°F.

(CONTINUED)

WILL
He likes it cold.

MIKE
Okay, so this crazy old woman who
was eating fertilizer --

NANCY
Mrs. Driscoll...

MIKE
Right, Mrs. Driscoll. What time was
this attack?

NANCY
Last night.

MIKE
Right, but what time last night?

NANCY
Around nine.

JONATHAN
You waited all night to call?

NANCY
I was waiting for the doctors to
run some tests.

WILL
You weren't there?

JONATHAN
Well, I'm here now, aren't I?

NANCY
Hallelujah.

LUCAS
(winces)
Ooh.

NANCY
(regains composure)
So, what time was your ... sauna
test?

EL, MAX, MIKE, WILL
Around nine.

NANCY
Well, that proves it. That proves
my theory.

(CONTINUED)

MIKE

She's flayed, just like Billy.

JONATHAN

Flayed?

MIKE

The Mind Flayer. He flays people.
Takes over their mind. Once they do
that, they basically become him.

LUCAS

If there are two flayed --

WILL

We have to assume there are more.

ELEVEN

Heather. Billy was doing something
to her.

FLASHBACK:

69 INT. BLACK VOID

69

Billy kneeling beside Heather, his back turned to an
approaching El.

70 INT. MIKE'S BASEMENT - DAY

70

ELEVEN

She was scared. She was screaming.

FLASHBACK:

71 INT. ERIMBORN STEELWORKS - NIGHT

71

HEATHER HOLLOWAY, on her back, is tied up. She SCREAMS.

*

72 INT. MIKE'S BASEMENT - DAY

72

ELEVEN

Bad screams.

LUCAS

What's a good scream?

ELEVEN

Max said --

(CONTINUED)

MAX

Doesn't matter.

NANCY

I'm sorry, I'm lost. Who is
Heather?

MAX

She's a lifeguard at the pool.

NANCY

Heather Holloway?

The kids nod. Nancy and Jonathan look at each other. Then:

NANCY (CONT'D)

Tom.

JONATHAN

Tom.

EXT. WHEELER HOME, DRIVEWAY - DAY

The group come out of the garage and all hop into the Wheeler Wagon. Nancy driving, Jonathan in the passenger seat. Max, Eleven and Lucas are the first to get in the back seat. Which leaves ...

*
*

MIKE

Seriously?

WILL

Welcome to my world.

INT. WHEELER WAGON - DAY

Will and Mike reluctantly get into the Wagon's trunk seats. Nancy glances behind her:

NANCY

Seat belts.

The kids do as they're told.

EXT. WHEELER HOME, DRIVEWAY - DAY

Throwing it into reverse, Nancy clumsily backs up - taking out the kids' bicycles in the process.

*

EXT. WHEELER HOME, DRIVEWAY, MAPLE STREET - DAY

Nancy and the Wheeler Wagon tear out of the driveway.

77 **EXT. FORESTED AREA, HOPPER'S TRUCK - DAY**

77

Hopper's truck is a smoldering wreck. Black smoke billows from the engine. Grigori approaches the vehicle. He takes a moment to inspect the damage before turning and scanning the forest. He notices something. He walks a few steps forward, crouches down, and hovers his hand over a fresh footprint in the soil.

*
*
*78 **EXT. FORESTED AREA - DAY**

78

Alexei, Hopper and Joyce, looking exhausted, continue trekking through the forest.

JOYCE

Oh, my God, can you not walk so close?

HOPPER

What?

JOYCE

Can you not walk so close to me, you stink.

*

HOPPER

(chuckles)

I get it, I get it. You're upset right?

(sniffs armpits)

Cause I blew up the car?

JOYCE

Yeah, with me in it.

HOPPER

Well, I just want to remind you of something, Joyce. I am not a mechanic.

JOYCE

Yeah, clearly. That's why you should have listened to Alexei.

HOPPER

Oh, right, yeah. You're new boyfriend.

79

EXT. FORESTED AREA - DAY

79

JOYCE

Yes, every man I talk to from now
on has to be my boyfriend.

They stop walking to argue more -- Alexei keeps going.

HOPPER

Yeah, he reminds me a bit of a
Russian Scott Clarke.

JOYCE

Oh, here we go.

Hopper bends down, eye level with Joyce. Perfect example of
how NOT to talk to someone.

*

HOPPER

Maybe you should go on a date. I
don't know, I'm thinking, like
Enzo's?

Suddenly, Alexei runs past. Hopper doesn't notice, but Joyce
does.

JOYCE

(not at all concerned)

Whoa.

HOPPER

What?

JOYCE

He's running.

Hopper glances over his shoulder to see Alexei awkwardly
running the opposite direction - still handcuffed.

HOPPER

Sonofabitch!

Hopper gives chase. Joyce does as well, except with a lot
less gusto.

80

EXT. FORESTED AREA - DAY

80

HOPPER

Hey, Smirnoff! Get back here.

ALEXEI

Da. Da!

81 EXT. FORESTED AREA - DAY 81

HOPPER
Hey! C'mere.

ALEXEI
(giggles)

*

82 EXT. CLEARING, BY THE ROAD - DAY 82 *

Alexei stops at the edge of a small hill, looking straight ahead and smiling.

ALEXEI
(in Russian)
Look! Come look!

Hopper catches up, as does Joyce. Alexei is giddy and can barely contain his joy.

*

83 EXT. 7-ELEVEN - DAY 83

Like an oasis in the Sahara.

84 INT. 7-ELEVEN, FRONT AREA - DAY 84

The trio enter the store. Alexei glances around in awe. *So many choices!*

*
*

85 INT. 7-ELEVEN, COOLERS - DAY 85

Hopper reaches in to a cooler and pulls out a can of JOLT COLA. He cracks it open and wastes no time gulping it down. Joyce prefers a SUGAR FREE TAB. And Alexei's choice of thirst quencher: NEW COKE. He has to use two hands to hoist the soda can to his parched lips - he's still handcuffed.

- * *
- * *
- * *
- * *

RICKY (O.S.)
You gonna pay for those?

They look to the cashier.

86 INT. 7-ELEVEN, CASH COUNTER - DAY 86

RICKY, late teens, PART-TIME 7-ELEVEN CASHIER/SMARTASS is munching on SKITTLES and doing a CROSSWORD. Ricky eyes the trio with suspicion.

*
*

91 **BACK TO COOLERS** 91

(CONTINUED)

86 CONTINUED:

86

Hopper lets out an impunitive BURP, Joyce ignores the kid, and Alexei smugly smiles back at Ricky before gulping the rest of his refreshing beverage.

*

87 INT. 7-ELEVEN, CASH COUNTER - DAY

87

Hopper slams down a 6-PACK NEW COKE, SMALL BAG OF PORK RINDS, MEAT STICKS, HIGHWAY MAP OF ILLINOIS 1983-84, and a CARTON OF CAMEL CIGARETTES. Ricky totals it up. Hopper glances over to Alexei.

*

88 INT. 7-ELEVEN, SLURPEE MACHINE - DAY

88

Using one hand to engage the machine, and the other to taste-test, Alexei helps himself to a sampling of CHEERY SLURPEE.

89 INT. 7-ELEVEN, CASH COUNTER - DAY

89

RICKY

So what are you, some kinda bounty hunter?

HOPPER

I'm a cop.

Ricky doesn't believe him.

HOPPER (CONT'D)

I'm undercover.

While Ricky continues to tally the bill, Hopper looks outside and notices a MAN driving a YELLOW CONVERTIBLE pulling in for gas.

*

90 EXT. 7-ELEVEN, PAYPHONE - DAY

90

Joyce is at a PAYPHONE.

*

JOYCE

Oh, hey, Karen, it's Joyce. I'm just checking on Will. At the movies?

91 EXT. 7-ELEVEN - DAY

91

Hopper forces Alexei out the door of the shop. Alexei is carrying -- with both hands -- a massive CHERRY SLURPEE.

(CONTINUED)

91 CONTINUED:

91

Hopper has Alexei with one hand, the other carrying the items from 7-Eleven, and he's got a meat stock in his mouth - still half-wrapped. They're heading for the convertible.

HOPPER
(to Alexei)
Just keep your mouth shut, all
right?

*

92 EXT. 7-ELEVEN, GAS PUMPS - DAY

92

Hopper loads Alexei into the convertible while the car's
owner pumps gas.

*

*

HOPPER
All right, hop in. Come on, get in.

MAN
Hey!

HOPPER
Hey!

MAN
Hey!

HOPPER
You hey!
(the man stops before
Hopper)
You hey! This is a police
emergency, all right?
(flashes his wallet)
I need to commandeer your vehicle.

MAN
What?

98 PHONE BOOTH

98

*

JOYCE
(talking to Karen)
As long as there's a --
(she sees what's happening
with Hopper)

99 GAS PUMPS

99

*

HOPPER
What is your name, sir?

MAN
Todd.

(CONTINUED)

HOPPER

Todd?

TODD

Yeah.

Hopper disengages the gas pump and replaces the hose.

HOPPER

Toooooooodddddd.

TODD

Todd.

*

HOPPER

Todd. Listen to me. That man in there --

(referring to Alexei)

*

I know he doesn't look it, but he is one of the most dangerous men in the world.

Alexei, sipping his Slurpee, is pure bliss right now.

HOPPER (CONT'D)

He's murdered many children.

TODD

What?

HOPPER

(gently shoves Todd away,
with the empty meat
wrapper)

Yeah, he's a true psychopath. I tracked him over two state lines.

JOYCE

Hey, what's going on?

HOPPER

Ah - Detective Byers. This is Todd.

Joyce is awkwardly playing along.

HOPPER (CONT'D)

He's agreed to -- lend us his vehicle to transport our dangerous criminal.

JOYCE

(gets in the convertible)

Oh yes, he's -- very dangerous -- forger-er-er.

(CONTINUED)

92 CONTINUED: (2)

92

HOPPER
Yeah. Uh, child murderer.

93 I/E. CONVERTIBLE - DAY

93

JOYCE
(lowered voice, confused)
Child murderer?

Hopper gets in.

HOPPER
We should really get going.

TODD
How do I get my car back?

HOPPER
Just call the station.
(starts the car)

TODD
What station?

HEAVY METAL MUSIC blares.

HOPPER
Oooh, I like the sound of that,
Todd!
(puts it in gear)

TODD
WHAT STATION!?

*

HOPPER
You're doing the right thing.

94 EXT. 7-ELEVEN, GAS PUMPS - DAY

94

FROM BEHIND:

Hopper speeds off. The Indiana license plate reads: TODFTHR.

*

Todd can only watch his beloved Yellow Cadillac Convertible,
the Todfthr, speed away without him.

*

TODD
(angry)
Dude!

95 **INT. DEATH STAR HALLWAY - DAY**

95 *

Dustin, Robin, Steve and Erica are making the trek down the long, very long hallway.

DUSTIN

You have to admit as a feat of engineering alone, this is impressive.

*

STEVE

What are you talking about, it's a total fire hazard. There's no stairs, there's no exit, there's just an elevator that drops you halfway to hell.

ERICA

They're Commies. You don't pay people, they cut corners.

ROBIN

To be fair to our Russian comrades, I don't think this tunnel was designed for walking. Think about it, they developed the perfect system for transporting that cargo.

DUSTIN

It all comes into the mall like any old delivery.

ROBIN

And then they load it up onto those trucks and nobody's the wiser.

STEVE

You think they built this whole mall so they can transport that green poison?

DUSTIN

I very seriously doubt its something as boring as poison. It's gotta be much more valuable, like promethium or something.

Dustin is speaking Robin's language.

STEVE

What the hell is promethium?

(CONTINUED)

ROBIN

It's what Victor Stone's dad used
to make Cyborg's bionic and
cybernetic components.

ERICA

You're all so nerdy, it makes me
physically ill.

STEVE

Don't lump me in with them. I'm not
a nerd, all right?

ROBIN

Why so sensitive, Harrington?
Afraid of losing cool points to a
ten-year-old child?

*

STEVE

No, I'm just saying I don't know
jack shit about Prometheus.

DUSTIN

(tight)

Promethium -- Prometheus is a Greek
mythological figure, but whatever.
All I'm saying is, it's probably
being used to make something.

*

ROBIN

Or power something.

DUSTIN

Like a nuclear weapon.

ROBIN

Totally.

STEVE

Walking towards a nuclear weapon.
Great. That'd be great.

ROBIN

But if they're building something,
why here? I mean, Hawkins.
Seriously. Of all places. At the
very best, we're a toilet stop on
your way to Disneyland --

Steve and Dustin stop and lock eyes. Robin and Erica continue
...

(CONTINUED)

ROBIN (CONT'D)
-- but maybe that's it. Maybe
it's our very ...

DUSTIN
(to Steve)
You think the Russians know?

STEVE
About the --

DUSTIN
They could.

STEVE
So it's connected?

DUSTIN
Maybe.

STEVE
How?

DUSTIN
I don't know, but --

STEVE
Possible.

DUSTIN (CONT'D)
-- possible.

Robin and Erica stop, realizing Steve and Dustin are
chatting.

ROBIN
I'm sorry, is there something you'd
like to share with the class?

JUST THEN:

A BUZZING. Then the WALKIE comes to life with a RUSSIAN
SOLDIER REPEATING THE CODE.

STEVE
Walkie.

DUSTIN
Walkie.

The two rush over to Erica and Robin. The walkie is in
Erica's BACKPACK. Robin takes it out, pulls up the antenna.
She repeats, in Russian, the code.

ROBIN
(in Russian)
A trip to China sounds nice. If you
tread lightly.
(in English, to the group)
It's the code.

DUSTIN
Wherever that broadcast is
coming from --

ROBIN (CONT'D)
-- It's close.

(CONTINUED)

ROBIN (CONT'D)

And if there's one thing we know
about that signal --

DUSTIN

It can reach the surface.

ROBIN

(glances up, then to
Dustin)

Let's go.

96 **EXT. HOLLOWAY HOUSE - DAY**

96 *

The Wheeler Wagon pulls into the driveway.

97 **EXT. HOLLOWAY HOUSE, PORCH - DAY**

97 *

Nancy and Jonathan stand side-by-side at the door. Behind
them, El, Max, Lucas, Will and Mike. Nancy rings the
doorbell. Once. Twice. Nothing. Nancy and Jonathan look back
at Eleven.

Say no more.

*

Eleven concentrates on the door, and flicks her head up.

CLANK! Just like that, the door opens.

98 **INT. HOLLOWAY HOUSE, FOYER - DAY**

98 *

The door swings open. The group enters the house cautiously.

NANCY

Tom? Heather?

MAX

Jeez, it's freezing.

99 **INT. HOLLOWAY HOUSE, HALLWAY - DAY**

99 *

The group enters the hallway and into the den.

100 **INT. HOLLOWAY HOUSE, DEN - DAY**

100 *

NANCY

(sniffs the air)

Do you guys smell that?

(CONTINUED)

100 CONTINUED:

100

Mike, Lucas, Will, Max and Eleven sniff the air and look to each other.

101 INT. HOLLOWAY HOUSE, KITCHEN - DAY

101 *

On the TIPPED-OVER FRIDGE, several BLEACH-BASED CLEANING PRODUCTS are spilled. The smell is almost overpowering.

NANCY

More chemicals.

Like the rest of the house, the kitchen is a mess. What's weird, is the fridge itself. On its side, and a corner of the back panel is peeled open, revealing a hole.

JONATHAN

(holding a can of Comet)

You think they're guzzling this
shit?

*

NANCY

Yeah, either that or they just went
on a hell of a cleaning spree.

MAX

But, last year, Will didn't eat
chemicals.

(to Will)

Did you?

*

*

WILL

No. This is something new.

MIKE

Mr. Clarke, fifth grade. Posit.
What happens when you mix chemicals
together?

LUCAS

You create a new substance.

WILL

You create a new substance.

MIKE

What if they're making something?

MAX

In themselves? I mean, come on, if
you drink this crap, it'll kill
you.

LUCAS

Yeah ... if you're human.

Nancy glances over her shoulder.

102 **INT. HOLLOWAY HOUSE, DINING ROOM - DAY** 102 *

The table remains untouched. Spilled wine, uncleared plates. *

The remnants of the Holloway's dinner with Billy two nights ago. *

103 **INT. HOLLOWAY HOUSE, LIVING ROOM - DAY** 103 *

A wine bottle, on its side. Nancy sees it and walks over to the living room. She bends down and spots a blood stain on the carpet.

NANCY

Blood.

(thinks for a moment)

Yesterday. Tom had a bandage on his forehead.

She picks up the wine bottle. Blood smear on the label. *

NANCY (CONT'D)

He was attacked.

FLASHBACK: *

104 **INT. HOLLOWAY HOUSE, LIVING ROOM - NIGHT** 104 *

Two nights ago. *

TOM

(leaning over Janet)

Call 9-1 --

Heather smashes Tom with the bottle.

105 **INT. HOLLOWAY HOUSE, LIVING ROOM - DAY** 105 *

Nancy notices a rug scrunched against a wall.

FLASHBACK: *

106 **INT. HOLLOWAY HOUSE, LIVING ROOM - NIGHT** 106 *

Two nights ago. *

BILLY drags Tom's body into the next room, scrunching the rug along the way.

- 107 **INT. HOLLOWAY HOUSE, LIVING ROOM - DAY** 107 *
- Nancy and the rest of the group follow the clues, finding a blood stain leading through a door. They go through.
- 108 **INT. HOLLOWAY HOUSE, GARAGE - DAY** 108 *
- The door opens. Nancy and Jonathan walk in. They're followed closely behind by the rest of the group. Jonathan crouches by a pile of rope in the center of the space.
- JONATHAN
He must have tied them.
- FLASHBACK:** *
- 109 **INT. HOLLOWAY HOUSE, GARAGE - NIGHT** 109 *
- Two nights ago. *
- Billy and HEATHER tying and gagging JANET and Tom HOLLOWAY - who are still unconscious.
- 110 **INT. HOLLOWAY HOUSE, GARAGE - DAY** 110 *
- Jonathan stands.
- JONATHAN
They must have taken them somewhere.
- FLASHBACK:** *
- 111 **INT. HOLLOWAY HOUSE, GARAGE - NIGHT** 111 *
- Two nights ago. *
- Janet and Tom are loaded into Billy's car. Tom in the trunk, Janet in the back seat.
- 112 **INT. HOLLOWAY HOUSE, GARAGE - DAY** 112 *
- NANCY
Mrs. Driscoll. She kept saying, "I have to go back."
- FLASHBACK:** *

113 **INT. AMBULANCE - NIGHT** 113 *

Two nights ago. *

 Mrs. Driscoll, on a stretcher, suddenly reaching out.

114 **INT. HOLLOWAY HOUSE, GARAGE - DAY** 114 *

 NANCY

 What if the flaying ... it's taking
 place somewhere else? There must be
 a place where all this started,
 right? A source.

 ELEVEN

 Somewhere he didn't want me to see.

FLASHBACK: *

115 **INT. BLACK VOID/ERIMBORN STEELWORKS - NIGHT** 115 *

 Billy glances over his shoulder and sees Eleven. He
 evaporates into a cloud of dust and particles.

116 **INT. HOLLOWAY HOUSE, GARAGE - DAY** 116 *

 NANCY

 If we can find the source, then
 maybe we can stop him. Or at least
 stop it from spreading or doing
 whatever the hell he's doing with
 those chemicals.

 ELEVEN

 How do we find it?

 WILL

 Mrs. Driscoll. If she wants to go
 back so badly, why don't we let
 her?

117 **INT. CLEARING, BY THE ROAD - DAY** 117 *

 Grigori's search for Hopper continues. He stands at the edge
 of a small hill by the side of the road near 7-Eleven.
 Grigori notices (and listens to) Todd talking to TWO STATE
 POLICE OFFICERS. *

118 **EXT. 7-ELEVEN, GAS PUMPS - DAY**

118 *

TODD
(righteous yelling)
So this guy comes up to me -- I'm
just pumping gas over here, and he -
-

*

A car pulls in for gas, edging closer to Todd.

*

TODD (CONT'D)
(to the driver)
Hey, whoa! Don't cross me right
now!

119 **INT. 7-ELEVEN, CASH COUNTER - DAY**

119 *

Grigori puts two packs of SNACK CAKES on the counter. Ricky
rings it in.

GRIGORI
(off Todd and the police
outside, to Ricky)
Busy day?

RICKY
You could say that. Some psycho
stole that dude's car.

GRIGORI
What else?

RICKY
What?

GRIGORI
What else did he say? This psycho.

RICKY
No offense, but I already went over
all this with the cops.

GRIGORI
I'm not a cop.

RICKY
Yeah, no shit, Khrushchev.

Grigori grabs Ricky's arm, twists it, then slams his head on
the counter. Ricky looks out at the two cops - contemplating
screaming for help.

(CONTINUED)

119 CONTINUED:

119

GRIGORI

Don't look at them. At me.

Ricky, looks up at Grigori.

GRIGORI (CONT'D)

Tell me. About this psycho.

120 **EXT. MURRAY'S HOUSE - DAY**

120 *

The Todfthr pulls in to a fenced area surrounding a warehouse
- MURRAY's place. *

121 **EXT. MURRAY'S HOUSE - DAY**

121 *

Hopper gets out, as does Joyce.

HOPPER

(to Alexei)

Come on, let's go.

JOYCE

(off the look of Murray's
'house')

I thought you said this guy was a
journalist.

HOPPER

Yeah, uh, he was.

122 **EXT. MURRAY'S HOUSE, FRONT DOOR - DAY**

122 *

JOYCE

Was?

Hopper pushes the button on the intercom.

MURRAY (O.S.)

Look at the camera.

Hopper leans toward the buzzer.

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

The camera! Above you to the right. *

ANGLE ON: A black and white surveillance video of the three. *ANGLE ON: A CCTV camera. *

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

Identify yourselves

(CONTINUED)

ANGLE ON: A black and white surveillance video of the three. *

HOPPER

Jim Hopper, Joyce Byers, Smirnov.

JOYCE

Alexei.

HOPPER

Alexei.

MURRAY (O.S.)

Surname.

HOPPER

I don't know.

MURRAY (O.S.)

Family name!

123 **EXT. MURRAY'S HOUSE, FRONT DOOR - DAY**

123 *

HOPPER

Yeah, I know, I told you, -- OPEN
THE DAMN DOOR!

JOYCE

Hopper.

HOPPER

It's all right, don't worry. He's a
little bit eccentric, but ...
completely harmless.

MURRAY opens the door and COCKS HIS DOUBLE-BARREL SHOTGUN. *

MURRAY

(to Alexei)

Name.

ALEXEI

(in Russian)

Get that out of my face, you bald
American pig.

MURRAY

(in Russian)

I may be bald, but you're the one
in handcuffs, Soviet scum.

(beat, then, in English)

Hi, Jim.

*

124 **INT. MURRAY'S HOUSE, FOYER - DAY**

124 *

The trio follow Murray inside. But ...

*

MURRAY

Wait.

Murray opens a cabinet and pulls out a **HOMEMADE METAL DETECTOR**. He runs the device over Alexei -- slowly.

ALEXEI

(in Russian)

Watch it!

MURRAY

(in Russian)

Silence, scum.

HOPPER

How long is this going to take,
because I --

MURRAY

No.

HOPPER

No?

MURRAY

No.

HOPPER (CONT'D)

No.

MURRAY (CONT'D)

No, you do not get to question me.
You have dragged an enemy of the
state into my home as carelessly as
a child drags in shit on his shoe!
I will search him until I am
satisfied.

JOYCE

Jim. C'mere. I need to talk to you.

Joyce pulls Jim aside.

125 **INT. MURRAY'S HOUSE, FOYER BY THE DOOR - DAY**

125 *

HOPPER

What?

JOYCE

This is not gonna work.

(CONTINUED)

HOPPER

What do you mean?

JOYCE

He's not eccentric, he's
certifiable.

HOPPER

Glass houses, Joyce.

JOYCE

What?

HOPPER

You know, pot calling the kettle
black.

JOYCE

Oh, come on.

MURRAY

Excuse me!

JOYCE

What?

HOPPER

What?

MURRAY

Do me a favor and move your lovers'
quarrel elsewhere.

HOPPER

Oh, oh, this?

JOYCE

No, no, no, no.

HOPPER (CONT'D)

Not a lovers' quarrel, pal.

MURRAY

Spare me!

126 INT. MURRAY'S HOUSE, FOYER - DAY

126 *

Joyce marches over and confronts Murray.

JOYCE

What -- is your problem?

MURRAY

Please, STOP TALKING!

JOYCE

(almost yelling)

NO! We have had a very long day.

(MORE)

*

(CONTINUED)

126 CONTINUED:

126

JOYCE (CONT'D)

We have been shot at, nearly blown up, walked God knows how many miles in a hundred degree heat, stole a car, all while being chased by this gigantic ... psychopath, all so we could bring him to you. Because somehow, you're the closest person who speaks Russian, which I can't believe, but that doesn't matter because, unfortunately, we're here. So if you don't mind, put that thing away, stop behaving like a jackass, and ask him what he's doing that's making my magnets FALL OFF MY DAMN FRIDGE!

(beat)

Please.

Alexei gives Murray a smug look as he's led away by Hopper - who is impressed.

127 INT. DEATH STAR HALLWAY - DAY

127 *

Steve emerges from behind a piece of machinery.

STEVE

Okay, it's clear. Let's go.

ROBIN

That was close.

DUSTIN

Too close.

STEVE

Relax. All right? Relax. Nobody saw ...

128 INT. DEATH STAR HALLWAY, HUB - DAY

128 *

Rounding a corner, they unwittingly walk into a bustling 2-LEVEL HUB - the main entryway that leads to the RIFT LAB. Dozens of SCIENTISTS, ARMED SOLDIERS, MEN IN HAZMAT SUITS are hard at work.

The kids duck out of sight.

129 INT. DEATH STAR HALLWAY, HUB, BEHIND A CART - DAY

129 *

STEVE

Jesus!

(CONTINUED)

DUSTIN

Red Dawn.

ERICA

I saw it. First floor, northwest.

STEVE

Saw what?

ERICA

The Comms Room. *

STEVE

(incredulous)

You saw the Comms Room?

ERICA

Correct.

DUSTIN

Are you sure?

ERICA

Positive. The door was open for a second, and I saw a bunch of lights and machines and shit in there.

DUSTIN

That could be a hundreds different things.

ROBIN

(to Steve)

I'll take those odds.

Steve shakes his head and sighs. They peer out from their hiding spot, gauging the distance to the Comms Room.

STEVE

All right. We're gonna move fast, we're gonna stay low. Okay?

Steve goes first, then the others follow. Keeping low. *

130 INT. HUB - DAY

130

*

They take cover behind some large containers. They take a moment, waiting for a couple of RUSSIAN WORKERS to pass. *

Then, Steve, Robin, Dustin and Erica make their way to a spot *

across from the Comms Room.

131 **INT. HUB, NEAR COMMS ROOM - DAY**

131 *

A SCIENTIST exits the room and Steve motions the group forward. Steve catches the door before it closes and they all slip inside. *

132 **INT. COMMS ROOM - DAY**

132 *

Steve shuts the door softly. But a RUSSIAN SOLDIER sitting at the console turns to them. The soldier takes off his HEADPHONES, stands, and eyes the group with a bewildered expression. He reaches for his GUN. *

 ROBIN
 (in Russian)
 Tread lightly.

The soldier stops. Now he's really confused.

 ROBIN (CONT'D)
 (in Russian)
 Tread lightly!

*

 SOLDIER
 (incredulous)
 Who are you!?

 ROBIN
 (in Russian)
 Silver cat. Silver cat.

 SOLDIER
 (in Russian)
 I don't understand.

 ROBIN
 (in Russian)
 China?

The soldier reaches for his gun. But ...

YELLING LIKE IT HELPS, Steve charges at the soldier, but the man easily shoves Steve aside. The soldier takes a swing, but Steve (somehow) manages to dodge the punch. The soldier grabs Steve and throws him into a desk. Steve elbows the soldier who stumbles back. Giving Steve time to grab a phone and whack the soldier across the face, who spins, slips and bangs his head off the console. Unconscious. *

 DUSTIN
 Dude! You did it!
 (super excited)
 You won a fight!

(CONTINUED)

132 CONTINUED:

132

Steve breaks into a smile. Dustin takes the key card from the soldier's belt.

ERICA

What are you doing?

DUSTIN

Getting us our ticket out of here.

ERICA

You want to walk all the way back?

DUSTIN

Well, we can hang out for a bit, relax, have a picnic maybe.

ERICA

Have a picnic!? We came here for the radio.

*

DUSTIN

Well this plan is way better. If I knew Steve could knock out a Russian, that would have been our plan in the first place.

*

133 INT. STAIRWELL TO OBSERVATION ROOM - DAY

133

*

Robin has made her way up the stairs and peers through the window in the door at the top.

134 INT. COMMS ROOM - DAY

134

*

ROBIN

Guys. There's something up there.

135 INT. OBSERVATION ROOM ANTECHAMBER - DAY

135

*

Robin ducks through the door first, then ushers the others in. They walk to a set of windows looking into the Control/Observation Room.

*

136 INT. OBSERVATION ROOM - DAY

136

*

TWO SCIENTISTS are at the console, OTHERS are milling about taking notes on CLIPBOARDS.

CAMERA PULLS BACK REVEALING:

*

137 INT. RIFT LAB - DAY 137 *

MEN IN HAZMAT SUITS working on THE KEY. Two men on either side each push a CYLINDER OF RADIOACTIVE FUEL into ports on the side of the Key. It's fully operational. The beam is firing and opening a gash to the Rift. Alexei has accomplished his mission.

138 INT. OBSERVATION ROOM ANTECHAMBER - DAY 138 *

Steve and Dustin are shocked. They're speechless.

139 EXT. HAWKINS MEMORIAL HOSPITAL - NIGHT 139 *

The Wheeler Wagon pulls into an empty parking spot.

140 INT. HAWKINS MEMORIAL HOSPITAL, RECEPTION - NIGHT 140 *

Nancy leads the others past the reception desk, where the
RECEPTIONIST is chatting (ad lib) on the phone. *

RECEPTIONIST
(interrupting the call) *
Whoa, whoa, whoa! Excuse me! Where
do you think you're going?

NANCY
Oh, uhm. I was just going to visit
my grandma again. And this -- this
is my family.

The receptionist eyes Lucas.

Extended. LUCAS

RECEPTIONIST
I don't care who they are. You know
the rules. Two visitors at a time.

NANCY
Yeah, but --

Two!

RECEPTIONIST

The receptionist goes back to her phone call (ad lib) as
Nancy and Jonathan shoot each other a look.

141 **INT. HOSPITAL ELEVATOR - NIGHT**

141 *

Nancy and Jonathan. Nancy presses the button for the fourth floor. There's an awkward silence, save for the MUZAK flowing from the cheap elevator speaker. *

NANCY

You know -- those things that I said yesterday, I didn't mean them.

JONATHAN

I know.

NANCY

I don't think you're like those assholes. At all. I never have. I was just --

JONATHAN

Angry?

(beat)

Which I still don't get. I was just completely, utterly, mortifyingly ... wrong.

Nancy gives Jonathan a look. Clearly surprised with his honesty. *

JONATHAN (CONT'D)

(smirking)

Don't let that go to your head.

NANCY

(shyly)

I won't.

(beat)

I just look forward to you never doubting me again.

142 **INT. HAWKINS MEMORIAL HOSPITAL, WAITING ROOM - NIGHT**

142 *

Lucas and Mike are at a VENDING MACHINE. Mike feeds it quarters, presses D3, and waits ... *

Atypical of vending machines, the COIL JAMS, leaving Mike's 50-cent KITKAT stuck. *

MIKE

Awe, come on you piece of shit! *

He and Lucas smack the machine trying to jar the candy loose. Suddenly ...

(CONTINUED)

142 CONTINUED:

142

A LOW HUM, then -- the VENDING MACHINE JERKS, spilling dozens of treats from their coiled binds and into the bin below. Mike and Lucas glance over at Eleven wiping a drop of blood from her nose.

*
*

MIKE (CONT'D)

Thanks.

She nods and goes back to reading a magazine. Mike and Lucas collect the candy.

LUCAS

Dude, I think that was it.

MIKE

That was what?

LUCAS

The olive branch.

MIKE

The what?

LUCAS

(patronizing)

Oh my God. You're hopeless.

(beat, normal attitude)

Okay. I'll distract Max, get you an opening. And then talk to her. All right?

*
*

143 INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOOR - NIGHT

143

*

Nancy and Jonathan head to Mrs. Driscoll's room. The hallway is devoid of people. They pass by an office where some papers and a pen are scattered on the floor. *Strange.* They pass by a patient's room - above the door a FLASHING RED CALL LIGHT goes ignored. *Getting weird now.*

*
*
*
*

144 INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOOR - NIGHT

144

*

They get to Mrs. Driscoll's room and push the door open.

145 INT. HAWKINS MEMORIAL HOSPITAL, DRISCOLL'S ROOM - NIGHT

145

*

The door creaks open and the two enter. Driscoll is missing, and the room is a mess. There must have been a struggle.

*

JONATHAN

Where is she?

(CONTINUED)

NANCY

I don't know.

JONATHAN

Are you sure this is the right room?

NANCY

Yeah.

The LIGHTS FLICKER. Then, at the door ...

TOM

She's gone home.

TOM HOLLOWAY stands at the doorway, wiping blood from his hands.

*

TOM (CONT'D)

We were hoping you might come back.

He approaches them. Jonathan and Nancy slowly back away.

*

JONATHAN

Whose blood is that?

NANCY

Tom, whatever you've done, it's not you. He's making you do this.

Jonathan grabs the VASE OF FLOWERS and smashes Tom across the face. Tom falls to the ground, giving Nancy and Jonathan time to escape.

*

146 INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOOR - NIGHT

146

*

Jonathan and Nancy run out of Driscoll's room -- and right into Bruce standing in the middle of the hall.

BRUCE

(touching his head)

Owie.

Bruce calmly walks toward them. BLACK VEINS spread across Bruce's face. Nancy and Jonathan head to the stairwell.

*

147 INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOOR STAIRS - NIGHT 147

*

They burst through the door. Bruce advances. Jonathan and Nancy run down the stairs.

148 **INT. HAWKINS MEMORIAL HOSPITAL, WAITING ROOM - NIGHT** 148 *

Oblivious to what's happening above them, Lucas is tossing SKITTLES into Max's mouth. A distraction for Mike.

BY THE CHAIRS *

Eleven is sitting quietly flipping through a magazine. Will sits a few seats away. Mike sits beside Eleven and motions to Will. Will nods, and leaves them be.

MIKE

Hey.

ELEVEN

Hi.

MIKE

Does your species like M&M's?
(holds up a package)

After a beat, Eleven extends her hand. Mike pours some M&M's into her palm. She smiles at Mike. *

MIKE (CONT'D)

I like the new look, by the way.
It's cool.

ELEVEN

Thanks.

Eleven allows a small, shy grin. *

149 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR - NIGHT** 149 *

Jonathan and Nancy sprint out of the stairwell, passing a DEAD ORDERLY's LIFELESS BODY. Bruce follows - stalking, not running. More DEAD BODIES, LIGHTS FLICKERING.

JONATHAN

This way.

They cut into a different wing of the hospital that's under construction. Bruce is not too far behind.

150 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CONSTRUCTION - NIGHT** 150 *

Jonathan and Nancy sprint down the hallways littered with construction equipment. Bruce continues his steadfast pursuit, calmly. *

151 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. PREP** 151 *

The doors burst open. Jonathan spots an intercom on the wall.

JONATHAN
(pushes the buzzer)
Hello?! Hello!?

NANCY
Here!

They dash into an OPERATING ROOM.

152 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 152 *

Jonathan locks the door. Nancy picks up the RED PHONE on the wall - automatically CALLS RECEPTION.

NANCY
It's ringing!

153 **INT. HAWKINS MEMORIAL HOSPITAL, RECEPTION - NIGHT** 153 *

At the reception desk, the Receptionist is still on the phone with a friend. A BUTTON on the PHONE SYSTEM next to her FLASHES. She doesn't see it.

RECEPTIONIST
(ad lib dialogue)

154 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR - O.R. - NIGHT** 154 *

NANCY
Come on! Pick up!

The lights starts to FLICKER. A HAND SMASHES THROUGH THE WINDOW ON THE DOOR. Bruce. He pokes his head in. *

BRUCE
(manically)
Hi there.

Bruce reaches his bloody hand in through the smashed window and unlocks the door, then enters. *

BRUCE (CONT'D)
I'm here for you, Nancy Drew. *

As Bruce advances, Jonathan takes a swing. But, with very little effort, Bruce grabs Jonathan by the throat. Nancy tries to intervene, but Bruce shoves her into a wall. *

(CONTINUED)

154 CONTINUED:

154

Bruce headbutts Jonathan before throwing *him* into a wall.
Jonathan tries to get up, but before he can get to his feet,
Bruce raises a METAL STOOL over his head.

*

NANCY

Jonathan!

Bruce smashes the stool across Jonathan's back. Nancy spots a
PAIR OF SURGICAL SCISSORS nearby. Bruce, again, raises the
metal stool above his head, preparing to finish Jonathan off.
But then ...

*

*

*

Nancy stabs Bruce in the back. He drops the stool. He reaches
around and pulls the scissors from his left shoulder.

BRUCE

You bitch.

(flings the scissors to
the floor)

*

JONATHAN

Nancy! Run!

She pushes a cart into Bruce, giving her a chance to escape.
Bruce advances, leaving Jonathan behind.

*

*

155 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CONSTRUCTION - NIGHT** 155

*

She bursts into the hallway.

NANCY

Help! Help!

Calmly, Bruce steps into the hall. He follows.

NANCY (CONT'D)

Is anyone here?!

BRUCE

(sing-songy)

Nancy! Oh, Nancy!

Nancy grabs a FIRE EXTINGUISHER and shuts herself in a room
at the end of the hall.

156 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 156

*

Jonathan struggles to get to his feet. He uses the metal
stool for leverage. But then ...

*

A foot kicks the stool aside. Tom. He grins.

(CONTINUED)

156 CONTINUED:

156

TOM

Where are you going?

157 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, ROOM - NIGHT 157 *

Nancy, holding the fire extinguisher, glances around frantically before going through a dividing curtain.

158 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM 158 *

On the other side of the curtain, she stops, wide eyed. Panic stricken.

ANGLE: LOOKING THROUGH THE GLASS ON THE DOOR ... *

... we see Bruce in the hallway. He approaches the window. *

BRUCE POV: The curtains moving. *

ON BRUCE: A maniacal grin. *

159 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT 159 *

Tom lifts Jonathan up by his shirt and effortlessly throws him into a cabinet.

160 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM 160 *

Bruce pushes the door open.

BRUCE

Yoo-hoo. Nancy Drew, where are you?

He slinks up to a curtain. Pushes one section aside. *Nothing*. *

161 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT 161 *

Out of breath, in pain, is Jonathan. Tom picks him up, and tosses him across the room. *

162 INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM 162 *

Bruce, walking along to the next curtain.

BRUCE

Nancy!

He pulls the curtain aside. *Nothing*. *

- 163 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 163 *
- Jonathan feebly crawls toward the bloodied surgical scissors on the floor. Tom kneels down, grabs Jonathan by the hair, and slams his face to the floor - knocking him unconscious. Tom picks up the scissors. *
- 164 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM** 164 *
- BRUCE
- Marco!
- Pulls another curtain.
- 165 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 165 *
- Kneeling overtop of Jonathan, with two hands wrapped around the scissors, Tom raises them above his head.
- 166 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM** 166 *
- BRUCE
- (pulls another curtain)
- Marco!
- NANCY
- Polo!
- From behind, Nancy comes from shadows and smashes Bruce in the face with the fire extinguisher.
- 167 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 167 *
- At that exact moment, Tom feels the hit. He recoils, dropping the scissors. He reaches for his lip.
- 168 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM** 168 *
- Bruce does the same. His face smashed, BLACK BLOOD pours from his nose. Nancy hits Bruce again.
- 169 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 169 *
- Tom recoils back, falling onto a gurney. Jonathan seizes the scissors.

- 170 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM** 170 *
- Nancy holds the extinguisher ready, but Bruce falls to his knees. His nose: crooked. His teeth: broken.
- 171 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 171 *
- Tom rises to his feet, facing Jonathan.
- 172 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM** 172 *
- Nancy raises the extinguisher above her head ...
- NANCY
Go -- to -- hell!
- She smashes the extinguisher into Bruce's head.
- 173 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 173 *
- At that exact moment, Jonathan stabs Tom in the throat.
- 174 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 174 *
- Bruce falls lifeless. *
- 175 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 175 *
- Black veins spread across Tom's face.
- 176 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 176 *
- Bruce lies flat on his back. Motionless.
- 177 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 177 *
- Tom, choking, scissors sticking out of his throat, drops to his knees and collapses face down. *
- 178 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 178 *
- Nancy drops the extinguisher smeared with black blood. She stands over Bruce's body.

- 179 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 179 *
- Jonathan stands over Tom's body. The operating lamp flashes erratically. *
- 180 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 180 *
- The lights in this room do the same. Nancy looks up, and begins to back away from Bruce's body.
- 181 **INT. HAWKINS MEMORIAL HOSPITAL, WAITING ROOM - NIGHT** 181 *
- Will, flipping through a magazine, instantly looks up. The florescent bulbs flickering. Max, Lucas, Mike and Eleven don't notice right away. Will stands, staring at the ceiling. *
- 182 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 182 *
- Tom's corpse starts to shake.
- 183 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 183 *
- Bruce's corpse does the same.
- 184 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 184 *
- The shaking becomes more violent and pronounced.
- 185 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 185 *
- The shaking grows more intense. Bruce convulses, his BLACK EYES open into a vacant stare.
- 186 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 186 *
- The skin on Tom's face erodes. It melts into a pool on the floor. A horrified Jonathan takes a step back as Tom turns into a puddle of goo. *
- 187 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 187 *
- Bruce's body deteriorates into a gelatinous bloody mass.

188 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, O.R. - NIGHT** 188 *

The goo, formerly known as Tom's body, begins to move across the floor.

189 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR, CURTAINED RM.** 189 *

Goo Bruce slinks across the floor, heading toward the door.

190 **INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOOR HALLWAY - NIGHT** 190 *

Jonathan follows the goo into the hallway.

Nancy trails after Bruce's goo.

Lights flicker in the hallway.

Nancy is at one end of the hall; Jonathan at the other. The gelatinous piles of goo inch toward each other.

The piles of goo meet and begin to grow and shift into a form. The lights go out.

Blackness.

An exit sign **FLICKERS**. There's a LOW GROWL. *

The lights come back on, revealing one pissed off --

AMORPHOUS FLESHY MONSTER. *

CUT TO:

BLACK.

CREDITS.