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 HOPPER (2), JOYCE (1)	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 HOPPER (2), JOYCE (1)	45	3/8
123	EXT. MURRAY'S HOUSE, FRONT DOOR - DAY ALEXEI (1), HOPPER (2), JOYCE (1), MURRAY (2)	46	5/8
122	EXT. MURRAY'S HOUSE, FRONT DOOR - DAY HOPPER (3), JOYCE (2), MURRAY (5)	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 MIKE (1), WILL (1)	28	3/8
76	EXT. WHEELER HOME, DRIVEWAY, MAPLE STREE	28	1/8
93	I/E. CONVERTIBLE - DAY HOPPER (4), JOYCE (1), TODD (3)	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 GRIGORI (6), RICKY (4)	44	7/8
89	INT. 7-ELEVEN, CASH COUNTER - DAY HOPPER (2), RICKY (1)	32	3/8
87	INT. 7-ELEVEN, CASH COUNTER - DAY	32	2/8
85	INT. 7-ELEVEN, COOLERS - DAY RICKY (1)	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/BRIMBORN STEELWORKS - NIGHT	43	1/8
39	INT. BYERS' HOME, KITCHEN - MORNING	11	2/8
41	INT. BYERS' HOME, KITCHEN - MORNING JONATHAN (1)	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 DUSTIN (4), ERICA (3), ROBIN (4), SOLDIER (2)	51	1 3/8
134	INT. COMMS ROOM - DAY ROBIN (1)	52	1/8
127	INT. DEATH STAR HALLWAY - DAY DUSTIN (1), ROBIN (1), STEVE (2)	49	3/8
59	INT. DEATH STAR HALLWAY - DAY	23	2/8
95	INT. DEATH STAR HALLWAY - DAY DUSTIN (13), ERICA (2), ROBIN (13), STEVE (11)	36	3 1/8
128	INT. DEATH STAR HALLWAY, HUB - DAY	49	2/8
129	INT. DEATH STAR HALLWAY, HUB, BEHIND A C DUSTIN (3), ERICA (4), ROBIN (1), STEVE (4)	49	1
55	INT. ELEVATOR - DAY ROBIN (1)	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. BRIMBORN 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	FL00	61	1/8
166	INT. HAWKINS BRUCE (1),		HOSPITAL,	3RD	FL00	61	2/8
164	INT. HAWKINS BRUCE (1)	MEMORIAL	HOSPITAL,	3RD	FL00	61	2/8
162	INT. HAWKINS BRUCE (1)	MEMORIAL	HOSPITAL,	3RD	FL00	60	2/8
160	INT. HAWKINS BRUCE (1)	MEMORIAL	HOSPITAL,	3RD	FL00	60	2/8
158	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	60	3/8
174	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	62	1/8
189	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	64	1/8
187	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	1/8
185	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	1/8
183	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	1/8
180	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	1/8
178	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	62	1/8
176	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	62	1/8
169	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	61	1/8
171	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	62	1/8
173	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	62	1/8
177	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	62	1/8
179	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	1/8
182	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	1/8
184	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	1/8
186	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	63	2/8
188	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	64	1/8
175	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	62	1/8
152	INT. HAWKINS	MEMORIAL	HOSPITAL,	3RD	FL00	58	2/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
156	INT. HAWKINS MEMORIAL HOSPITAL, 3RD FLOO	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 JONATHAN (1), NANCY (1)	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 BRUCE (1)	56	2/8
147	INT. HAWKINS MEMORIAL HOSPITAL, 4TH FLOO	56	1/8
145	INT. HAWKINS MEMORIAL HOSPITAL, DRISCOLL JONATHAN (3), NANCY (3), TOM (2)	55	7/8
153	INT. HAWKINS MEMORIAL HOSPITAL, RECEPTIO RECEPTIONIST (1)	58	2/8
140	INT. HAWKINS MEMORIAL HOSPITAL, RECEPTIO LUCAS (1), NANCY (2), RECEPTIONIST (3)	53	6/8
142	INT. HAWKINS MEMORIAL HOSPITAL, WAITING LUCAS (3), MIKE (4)	54	7/8
181	INT. HAWKINS MEMORIAL HOSPITAL, WAITING	63	2/8
148	INT. HAWKINS MEMORIAL HOSPITAL, WAITING ELEVEN (2), MIKE (3)	57	5/8
19	INT. HESS FARM, BASEMENT, ANTECHAMBER GRIGORI (3), HOPPER (8), JOYCE (1)	6	1 6/8
18	INT. HESS FARM, BASEMENT, BOTTOM OF THE	6	1/8
15	INT. HESS FARM, BASEMENT, BOTTOM OF THE ALEXEI (3), HOPPER (7), JOYCE (1), MECHANIC #1 (1)	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 HOPPER (1), JOYCE (1)	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 HOPPER (1)	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 HOPPER (1)	8	2/8
9 INT. HESS FARM, FRONT DOOR - NIGHT JOYCE (1)	3	4/8
100 INT. HOLLOWAY HOUSE, DEN - DAY NANCY (1)	39	2/8
102 INT. HOLLOWAY HOUSE, DINING ROOM - DAY	41	1/8
98 INT. HOLLOWAY HOUSE, FOYER - DAY MAX (1), NANCY (1)	39	2/8
112 INT. HOLLOWAY HOUSE, GARAGE - DAY NANCY (1)	42	2/8
110 INT. HOLLOWAY HOUSE, GARAGE - DAY JONATHAN (1)	42	2/8
108 INT. HOLLOWAY HOUSE, GARAGE - DAY JONATHAN (1)	42	2/8
116 INT. HOLLOWAY HOUSE, GARAGE - DAY ELEVEN (1), NANCY (1), WILL (1)	43	3/8
114 INT. HOLLOWAY HOUSE, GARAGE - DAY ELEVEN (1), NANCY (1)	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 JONATHAN (1), LUCAS (2), MAX (2), MIKE (2), NANCY (2), WILL (2)	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 NANCY (2)	41	3/8
106	INT. HOLLOWAY HOUSE, LIVING ROOM - NIGHT	41	2/8
104	<pre>INT. HOLLOWAY HOUSE, LIVING ROOM - NIGHT TOM (1)</pre>	41	2/8
35	INT. HOPPER'S TRUCK - NIGHT HOPPER (1)	10	2/8
30	INT. HOPPER'S TRUCK - NIGHT	10	1/8
7	INT. HOPPER'S TRUCK - NIGHT HOPPER (1)	3	2/8
27	INT. HOPPER'S TRUCK - NIGHT HOPPER (2), JOYCE (1)	9	3/8
5	INT. HOPPER'S TRUCK - NIGHT	3	1/8
141	INT. HOSPITAL ELEVATOR - NIGHT JONATHAN (3), NANCY (3)	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 JONATHAN (1)	11	2/8
52	INT. MIKE'S BASEMENT - DAY MIKE (2), NANCY (1)	20	3/8
51	INT. MIKE'S BASEMENT BATHROOM - DAY MAX (1)	20	2/8
53	INT. MIKE'S BASEMENT, TOP OF THE STAIRS	21	1/8
72	INT. MIKE'S BASEMENT - DAY ELEVEN (2), JONATHAN (1), LUCAS (1), MAX (2), NANCY (3)	27	5/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
70	INT. MIKE'S BASEMENT - DAY ELEVEN (1)	27	2/8
50	INT. MIKE'S BASEMENT - DAY LUCAS (7), MAX (1), MIKE (11), WILL (4)	18	1 7/8
68	INT. MIKE'S BASEMENT - DAY EL, MAX, MIKE, WILL (1), ELEVEN (1), JONATHAN (3), LUCAS (2), MIKE (5), NANCY (8), WILL (3)	25	1 6/8
48	INT. MIKE'S BASEMENT - DAY ELEVEN (5), KAREN WHEELER (1), LUCAS (1), MAX (2), MIKE (2), WILL (1)	17	1
49	INT. MIKE'S BASEMENT BATHROOM - DAY ELEVEN (1), MAX (2)	18	3/8
124	INT. MURRAY'S HOUSE, FOYER - DAY ALEXEI (1), HOPPER (3), JOYCE (1), MURRAY (5)	47	7/8
126	INT. MURRAY'S HOUSE, FOYER - DAY JOYCE (2), MURRAY (1)	48	6/8
125	INT. MURRAY'S HOUSE, FOYER BY THE DOOR HOPPER (7), JOYCE (6), MURRAY (3)	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 NANCY (1)	28	2/8
LONGE	ST SCENE:		
95	INT. DEATH STAR HALLWAY - DAY DUSTIN (13), ERICA (2), ROBIN (13), STEVE (11)	36	3 1/8
SHORT.	EST SCENE:		
1	INT. STARCOURT MALL, SECRET ELEVATOR SHA	1	1/8
LAST .	PAGE: 64		

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!?

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)

ROBIN

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

STEVE

They're <u>buttons</u>. They have to do <u>something</u>.

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. EXT. HESS FARM, DRIVEWAY - NIGHT 6 6 The truck pulls in, passing a mailbox with the name <u>HESS</u> painted on the side. 7 7 INT. HOPPER'S TRUCK - NIGHT 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. INT. HESS FARM, FRONT DOOR - NIGHT 9 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 qun, but a

(CONTINUED)

FLASHLIGHT.

C

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 REQUENCY 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 <u>MURPHY BED</u>. There's a <u>VENTILATION COVER</u> 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)

*

HOPPER

(enunciating)

I can't understand you!

ALEXEI

HOPPER (CONT'D)

(in Russian)

I don't understand you!

We didn't do anything bad. We didn't do anything illegal, we're just a couple of mechanics.

ALEXEI (CONT'D)

HOPPER (CONT'D)

(in Russian)

No understand!

Mechanic! Mechanic!

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

Grigori slowly comes down the stairs, alert and ready.

19 INT. HESS FARM, BASEMENT, ANTECHAMBER - NIGHT

19

18

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.

19

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 <u>daylight</u> into that <u>thick</u> 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	Lakeridge #305 CONTINUED: (2)	8. 19	
	JOYCE (holding Hopper's revolver) Hopper!		*
	Joyce throws Hopper's gun to him, but it goes past - way - Hopper and slides to a stop beside Grigori! Hopper and Joyce take off running, dodging bullets from Hopper's ow gun.	. -	*
20	ANTECHAMBER, PIPES	20	
	Alexi is handcuffed to some machinery. Hopper uncuffs Al but only one bracelet. The other, Hopper cuffs to his ow wrist.		*
	HOPPER Come on, Smirnoff. You're coming with us.		
21	BACK TO GRIGORI	21	
	Grigori throws aside Hopper's spent pistol and reaches f his assault rifle. Joyce, Hopper and Alexei run past and the stairs. Grigori reloads, and opens fire - continuous	up	*
20	INT. HESS FARM, BEDROOM - NIGHT	20	
	Joyce, Hopper and Alexei emerge from the basement. Hoppe quickly lowers the Murphy bed. Bullet's pierce the mattr Foam, feathers, mattress shrapnel and bullets fly everyw	ess.	*
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 o - are right behind.	ther -	*

23	Lakeridge #305 CONTINUED: 9. 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, <u>DRIVE</u> !	
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 peout of the driveway.	eels :
	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.	7
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.	

Lakeridge #305

11.

36 EXT. HESS FARM, LAWN - NIGH	36	EXT.	HESS	FARM,	LAWN	_	NIGHT
--------------------------------	----	------	------	-------	------	---	-------

36

Grigori limps forward, hoisting his rifle onto his shoulder. He stops and scowls as Hopper's truck disappears into the night.

CUT TO:

BLACK

OPENING CREDITS

EFFECTS IN:

CHAPTER FIVE: THE FLAYED

37 INT. BYERS' HOME, KITCHEN - MORNING

37

The BLUE WALL PHONE rings. Once. Twice.

38 INT. JONATHAN'S BEDROOM - MORNING

38

JONATHAN, hung over, is sleeping. On the THIRD RING, he stirs awake. Groggy. <u>He looks at the CLOCK on his nightstand.</u> 5:48am. FOURTH RING.

JONATHAN

(to himself
God! Shut up!
 (buries head in pillow)

39 INT. BYERS' HOME, KITCHEN - MORNING

39

FIFTH RI --. It doesn't finish. A silence falls through the house. Then:

RING.

40 INT. JONATHAN'S BEDROOM - MORNING

40

Head still buried in his pillow, Jonathan muffles an angry scream.

41 INT. BYERS' HOME, KITCHEN - MORNING

41

Jonathan answers.

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.

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?

ALEXEL

Machina.

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! <u>Please</u>! 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

<u>Smirnoff</u> is <u>Russian</u> 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.

15.

43

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 <u>ELECTRICAL SPARK</u> 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:

Lakeridge #305 CONTINUED: (3)

43

16.

43

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

HOPPER (CONT'D)

Okay, well --

(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?

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!

the forest. Hopper is ...

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

ALEXEI FADES AWAY INTO A BALL OF DUST. BLACKNESS overtakes

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 <u>LEFT NOSTRIL</u>.

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?

MAX

What are they doing?

ELEVEN

Ill ... annoy. They're going to Illa-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)

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 <u>pretty big if</u>, 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?

20.

50

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 <u>over</u>, 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

MAX

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

Max and El laugh.

52 INT. MIKE'S BASEMENT - DAY

52

51

MIKE

(whispers)

Told you. They're conspiring.

21**.** 52

KNOCK.

52

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

*

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!

55 INT. ELEVATOR - DAY

55

Robin notices a stream of pee flowing down the wall.

ROBIN

Can you redirect your stream, please?

56 INT. ELEVATOR SHAFT - DAY

56

Steve shifts his feet.

57 INT. ELEVATOR - DAY

57

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 <u>CYLINDER OF RADIOACTIVE</u> <u>GOO (KEY FUEL)</u> on the side of a METAL DRUM.

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 $\underline{\text{this}}$ 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.

58 INT. ELEVATOR SHAFT - DAY

58

Robin sticks her head up through the hatch.

ROBIN

We've got company.

59 INT. DEATH STAR HALLWAY - DAY

59

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

60 INT. ELEVATOR ANTECHAMBER - DAY

60

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

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.

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.

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 <u>proves</u> my theory.

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. BRIMBORN 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 --

28.

72

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)

JONATHAN

Tom.

Tom.

73 EXT. WHEELER HOME, DRIVEWAY - DAY

73

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.

74 INT. WHEELER WAGON - DAY

74

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.

75 EXT. WHEELER HOME, DRIVEWAY - DAY

75

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

76 EXT. WHEELER HOME, DRIVEWAY, MAPLE STREET - DAY

76

Nancy and the Wheeler Wagon tear out of the driveway.

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

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

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.	ż
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!	, ל ל
85	INT. 7-ELEVEN, COOLERS - DAY	85
	Hopper reaches in to a cooler and pulls out a can of <u>JOLT COLA</u> . He cracks it open and wastes no time gulping it down Joyce prefers a <u>SUGAR FREE TAB</u> . And Alexei's choice of thi quencher: <u>NEW COKE</u> . He has to use two hands to hoist the scan to his parched lips - he's still handcuffed.	rst ?
	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 $\underline{\text{SKITTLES}}$ and doing a CROSSWORD. Ricky eyes the trio with suspicion.	ל ל
91	BACK TO COOLERS	91

Lakeridge #305	32.
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

86

87

86

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 tastetest, 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 qas.

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.

Lakeridge #305 33. CONTINUED: 91 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.

Todd?

TODD

HOPPER

Yeah.

Hopper disengages the gas pump and replaces the hose.

HOPPER

Toooooodddddd.

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.

92	Lakeridge #305 35. 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

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' 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?

*

*

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 ...

38.

DUSTIN

95

ROBIN (CONT'D)

-- but maybe that's it. Maybe (to Steve)
it's our very ... 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 DUSTIN (CONT'D)

-- possible.

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 DUSTIN

Walkie.

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 ROBIN (CONT'D)

Wherever that broadcast is -- It's close.

coming from --

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?

40.

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 <u>BLEACH-BASED CLEANING</u> <u>PRODUCTS</u> 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 <u>corner of the back panel is peeled open</u>, revealing a hole.

JONATHAN

(holding a can of <u>Comet</u>)
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

WILL

You create a new substance. 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 planthe remnants of the Holloway's dinner with Billy two nigago.		* * *
103	INT. HOLLOWAY HOUSE, LIVING ROOM - DAY	103	*
	A wine bottle, on its side. Nancy sees it and walks over the living room. She bends down and spots a blood stain 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	TNM HOLLOWAY HOUGE LIVING DOOM NIGHM	104	*
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 along the way.	e rug	

107	INT. HOLLOWAY HOUSE, LIVING ROOM - DAY	107	*
	Nancy and the rest of the group follow the clues, finding blood stain leading through a door. They go through.	g a	
108	INT. HOLLOWAY HOUSE, GARAGE - DAY	108	*
	The door opens. Nancy and Jonathan walk in. They're followed behind by the rest of the group. Jonathan crouched 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 HOLLOW who are still unconscious.	AY –	
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 transaction the back seat.	unk,	
112	INT. HOLLOWAY HOUSE, GARAGE - DAY	112	*
	NANCY		
	Mrs. Driscoll. She kept saying, "I have to go back."		
	FLASHBACK:		*

113	INT.	AMBULANCE	_	NIGHT
-----	------	-----------	---	-------

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/BRIMBORN 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. 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 (0.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

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)

(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

HOPPER (CONT'D)

No.

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.

HOPPER

What do you mean?

JOYCE

He's not <u>eccentric</u>, he's <u>certifiable</u>.

HOPPER

Glass houses, Joyce.

JOYCE

What?

HOPPER

You know, pot calling the kettle black.

JOYCE

Oh, come on.

MURRAY

Excuse me!

JOYCE

What?

MURRAY

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

HOPPER

JOYCE

HOPPER

Oh, oh, this?

What?

No, no, no, no.

HOPPER (CONT'D)

Not a lovers' quarrel, pál.

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)

49. 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 <u>RIFT LAB</u>. 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!

*

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 <u>fight!</u>

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 <u>THE KEY</u> . Two men on either side each push a <u>CYLINDER OF RADIOACTIVE FUEL</u> into ports 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 $(\underline{ad\ lib})$ 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.	
	LUCAS Extended.	
	RECEPTIONIST I don't care who they are. You know the rules. Two visitors at a time.	
	NANCY Yeah, but	
	RECEPTIONIST <u>Two</u> !	
	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 $\underline{\text{MUZAK}}$ 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 ...

A LOW HUM, then -- the <u>VENDING MACHINE JERKS</u>, 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 <u>talk</u> 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 <u>FLASHING RED CALL LIGHT</u> 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?

I don't know.

JONATHAN

Are you sure this is the right room?

NANCY

Yeah.

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

MOT

She's gone home.

TOM HOLLOWAY stands at the doorway, <u>wiping blood from his hands</u>.

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

> 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.

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

> Jonathan and Nancy sprint down the hallways littered with contruction 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 <u>still</u> 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 tries to intervene, but Bruce shoves her into a wall.

(CONTINUED)

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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 <u>SURGICAL SCISSORS</u> 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 - 155 * NIGHT

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)

*

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*

*

		TOM	
Where	are	you	going

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

Jonathan feebly crawls toward the <u>bloodied surgical scissors</u> * 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.

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, <u>BLACK BLOOD</u> 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 <u>operating lamp flashes</u> <u>erratically</u> .	*
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 <u>BLACK</u> <u>EYES</u> 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 - NIGHT190 *

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.