TARECO

Episode #409

“Chapter Nine: The Piggyback”

by

The Duffer Brothers

Directed by

The Duffer Brothers
EXT. KAMCHATKA CHURCH - SHED - NIGHT

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

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

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

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

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

MURRAY
That’s enough -- that’s enough.
HEY!

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

MURRAY (CONT'D)
The hell you think you’re doing???

YURI
Get your hands off me potatohead!

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

YURI
You have big stupid imagination --

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

MURRAY
Yeah no shit --

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

DMITRI
I know that sound is not good --

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

MURRAY
(scoffs)
Good sign -- ??

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

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

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

BEHIND THE SHELF – MOMENTS LATER

Hopper finishes redressing his wound, when --

JOYCE (O.S.)
... What did they do to you?

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

JOYCE (CONT’D)
... My god...

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

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

HOPPER (CONT’D)
It’s also... given me time. Time to think... About the way I’ve been... about... the things I’ve done...

(beat, then, locking eyes)
I never should’ve sent you that message.

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

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

HOPPER
I’m sorry.
A beat. This means a lot to Joyce, but --

JOYCE
You didn’t know what would happen --

HOPPER
I knew it was dangerous --

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

HOPPER
(a smile)
Remember? Shit. I’ve been dreaming about it.

JOYCE
Yeah?

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

Joyce just... stares.

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

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

(beat, then)
Should I have been dreaming about something else?

JOYCE
You tell me.
HOPPER
Well. There’s… the wine --

JOYCE
Yeah -- wine is good.

HOPPER
I was thinking Cheeanti --

JOYCE
Chianti --

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

JOYCE
Amaretto.

HOPPER
Amaretto. Yeah. And dessert --

JOYCE
Can’t forget dessert --

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

JOYCE
And after dessert?

HOPPER
I pay the bill --

JOYCE
We split it --

HOPPER
We argue about that --

JOYCE
I win. And then --?

HOPPER
And then -- then… I don’t know --

JOYCE
... Use your imagination.

Hopper looks at her. He can barely breathe. Neither can she. He reaches out, pushes a stray hair away from her face.
CONTINUED: (3)

HOPPER
(low)
Who needs imagination.

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

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

MOMENTS LATER

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

JOYCE
Whatever you say -- they're listening.

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

EXT. SIDE OF ROAD - NIGHT

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

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

INT. WINNEBAGO - NIGHT

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

NANCY
Phase one?

ROBIN
We meet Erica at the playground.

NANCY
Phase two?

STEVE
Max baits Vecna.

NANCY
Phase three?
CONTINUED:

DUSTIN
Me and Eddie draw the bats away.

NANCY
Four?

Robin holds up the backpack full of Molotovs.

ROBIN
Flambé.

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

EDDIE/DUSTIN/ROBIN
Got it.

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

EXT. TRAILER PARK - NIGHT

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

EXT. EDDIE'S TRAILER - NIGHT

They scurry into Eddie’s trailer.

INT. EDDIE'S TRAILER - NIGHT

Steve climbs the bedsheets, scaling his way into --

INT. EDDIE'S TRAILER (UPSIDE DOWN)

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

INT. EDDIE'S TRAILER - NIGHT

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

INT. EDDIE’S TRAILER (UPSIDE DOWN)

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

WHUMP! Nancy drops onto the mattress. Steve helps her to her feet then we go to CLOSE UP SHOTS as the rest of our teens join them: Dustin drops into frame -- followed by his spear -- followed by Eddie -- then a battle shield -- then Robin -- then a backpack stuffed with Molotov cocktails -- then --

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EXT. EDDIE’S TRAILER (UPSIDE DOWN)

BOOM! Thunder booms and red lightning scars the sky as --

Our now weaponed-up group steps out into the spore-choked trailer park. Steve looks back at Dustin and Eddie, who are hanging back in the trailer. He's concerned; like he doesn't want to leave them. He steps toward them --

STEVE
Hey -- if things here go south here -- I mean at all -- you abort. Even if we haven't walkied.
(points at Dustin)
I’m talking mostly to you, short stack. Don’t be cute and try and be a hero or something. You’re just --

DUSTIN
Decoys. Don't worry -- you can be the hero, Steve.

EDDIE
Absolutely. Agreed. I mean -- look at us. We are... not heroes.

Steve nods. Feeling better now. And with that, Steve turns back and joins Robin and Nancy. A shared look, and then they set off on their journey. But about ten feet out --

EDDIE (CONT’D)
Hey.

The teens turn back to Eddie.

EDDIE (CONT’D)
Make him pay.

Understanding nods from our trio and then they turn back and resume their march across this post-apocalyptic landscape.

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EXT. CREEL HOUSE (UPSIDE DOWN)

BOOM! Thunder crashes outside the Creel House. Those swarm of bats circle overhead. Guarding Vecna's lair.
INT. CREEL HOUSE (UPSIDE DOWN)

We snake through the house, making our way over vines as we move into a CLOSE UP of the Grandfather Clock. Beneath the ticking of the second hand, we hear groaning floorboards... a raspy breathing... then, in the reflection of the clock face, he appears:

VECNA. He patiently watches the time tick away.


MAIN TITLES

EXT. NEVADA ROAD - NIGHT

Stars blanket the night sky. Below us, a GAS STATION sits like some sort of neon-soaked oasis in the middle of the black desert. We CRANE DOWN toward --

ARGYLE, who whistles as he fills up the Pizzamobile's tank.

    JONATHAN (O.S.)
    Okay and -- uh -- what about a smaller airline?

We swing past Argyle to find JONATHAN on a payphone. An anxious MIKE and WILL and ELEVEN hover behind him, listening.

    JONATHAN (CONT'D)
    It doesn’t have to be one-way --
    I’ll take one seat if you have it --

As Jonathan continues to plead on the phone (SEE APPENDIX #2), we zero in on Eleven, who has clocked something off-screen. She walks away from the others and looks up at...

A SUN-FADED BILLBOARD. It reads: SCENIC ROUTE AHEAD - NEXT RIGHT and features a family gathered at a canyon overlook. A Young Girl rides piggyback atop her big sister's shoulders.

As Eleven studies the photo, her mind races, and we flashback to several significant moments from her life: EL TAKES MAMA’S HAND -- ENTERS HER MIND -- BILLY GRABS HER IN THE VOID -- SHE ENTERS HIS MIND -- THROWS BILLY ACROSS THE CABIN -- AND --

BACK AT PAYPHONE

WHOOOM! Jonathan hangs up the phone, frustrated.

WILL
What’d they say?
CONTINUED:

JONATHAN
Earliest is tomorrow.

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

MIKE (CONT'D)
That’s too late --

JONATHAN
I know --

Argyle saunters over --

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

JONATHAN
The baggage compartment -- ?

MIKE
We’d **suffocate** --

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

Before anyone can respond to this inanity --

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

The others turn to find Eleven walking back toward them.

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

Off the others --

**MOMENTS LATER**

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

ELEVEN
This -- is Max.

She draws a **CRUDE STICK FIGURE**. Max.

ELEVEN (CONT'D)
When One attacks -- he will be...
in her mind.
She draws a thought bubble over Max’s head, then draws a stick figure of One inside the bubble. *Sharing the mindscape.*

**ELEVEN (CONT’D)**
But I can do that too... I went into Mama’s mind. Into Billy’s. I can go into Max’s. Into -- her mind. Max can carry me to Vecna. I can -- *piggyback.*

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

**ELEVEN (CONT’D)**
I can... protect her from One.
Fight him. *From here.*

**ARGYLE**
Mind fight -- *righteous* --

**MIKE**
That’ll actually work?

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

**ARGYLE**
Yeah you gotta be clean to enter the mind --

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

**WILL**
Didn’t we just pass a motel?
They’ll have a tub --

**MIKE**
Yeah, but not salt --

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

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

**ARGYLE**
Six-hundred pounds suffice?
CONTINUED: (2)

Everyone stares at Argyle.

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

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

ARGYLE
Mmm hmmm, yep -- yep. It’ll work --

ELEVEN
What... will work?

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

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

EXT. CREEL HOUSE - NIGHT

Quiet outside the Creel house.

INT. CREEL HOUSE - ATTIC - NIGHT

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

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

THE SECOND-FLOOR STUDY - CONTINUOUS

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

THE FIRST-FLOOR PARLOR - CONTINUOUS

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

Erica quickly but quietly makes her way over to Lucas. She holds up a small notepad, on which she’s scratched out a note with red marker. It reads: FOUND VECNA. Off Lucas, his breath catching, CUT TO --

INT. CREEL HOUSE - PARLOR - NIGHT

Max, Lucas, and Erica now step together into the ultraviolet room, their eyes on that glowing bug light, which Erica has placed atop the piano. Lucas and Max share looks -- that’s him alright.

Lucas takes the notepad from Erica, scribbles another note. Holds it up. This one reads:

PHASE ONE

Erica nods, copy that, then --

EXT. CREEL HOUSE - NIGHT

Erica exits the Creel house and hurries across the street, making her way toward her new destination: THE PLAYGROUND.

THE PLAYGROUND - MOMENTS LATER

We DOLLY with Erica as she hustles across the playground, abandoned and spooky at this time of night. As she climbs up a metal ladder and into the caged belly of the RED ROCKET SLIDE, a BLURRY FIGURE appears in our foreground.

It’s ANGRY TOWNSPERSON #1 from town hall, walking his dog -- and eyeing Erica. His gaze shifts from Erica to the Creel House. He sees that strange blue light emanating from the window. It’s... undeniably odd.

He tosses his cigarette, yanks his dog --

ANGRY TOWNSPERSON #1

Come on -- come on --

As the dragged dog YELPS, HARD CUT TO --

EXT. BENNY’S BURGERS - NIGHT

BANG! A powerful bullet slams into the foam head of a FOOTBALL TACKLE DUMMY.

WIDEN: A SLED OF DUMMIES has been placed along the edge of the woods behind Benny’s Burgers. As bullets and stuffing continue to fly, REVERSE TO REVEAL:
JASON, firing his newly purchased .357. He is laser-focused, intense, scary. BANG! He fires a final shot. This bullet hammers the final dummy in the neck, and its head nearly comes clean off. As Jason begins to calmly reload --

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

ANDY
Hey -- I think we got something.

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

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

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

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

ANDY (CONT'D)
You know the old murder house on Morehead?

JASON
Yeah -- what about it?

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

EXT. KAMCHATKA CHURCH - NIGHT

Snow falling outside the dreary Russian church.

MURRAY (PRE-LAP)
Okay, and uh -- who exactly was this woman?

INT. KAMCHATKA CHURCH - NIGHT

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

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

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

(MORE)
CONTINUED:

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

EXT. HAWKINS - PHONE BOOTH - NIGHT (FLASHBACK)

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

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

INT. KAMCHATKA CHURCH - NIGHT (FLASHBACK)

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

EXT. HAWKINS - PHONE BOOTH - NIGHT (FLASHBACK)

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

INT. KAMCHATKA CHURCH - NIGHT (PRESENT)

MURRAY
"Indisposed" -- ?

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

MURRAY
The girl, meaning El -- ?

HOPPER
Has to be.

DMITRI
This is your daughter, American?

HOPPER
(nods)
And she's not alone. She's with
Joyce's kids.

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

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

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

FLASHCUT TO PARTICLES SWIRLING IN THE LAB.

JOYCE (CONT'D)
And if they're alive, it means a Gate has opened in Hawkins.

Murray swallows. That is indeed, not good.

DMITRI
Gate -- what does this mean -- ?

HOPPER
It means we have to get home. Right now.

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

HOPPER (CONT'D)
What is taking so long -- I thought he was close --

MURRAY
Close to sabotaging us you mean --

DMITRI
We think he's playing us again --

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

DMITRI
And then what? He just spits out more lies. We kill him, we never escape here.
MURRAY
It’s moot anyway -- if your kids
are truly in some kind of imminent
danger -- even if we were to leave
this very moment, we wouldn’t make
it in time. The earliest we’d get
there is late tomorrow.

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

JOYCE (O.S.)
Maybe we don't have to make it
back. Not tonight.

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

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

HOPPER
(picking up)
We just need to destroy those
particles.

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

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

HOPPER
We broke out. We can break back in.

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

MURRAY
Jim, Jim -- the entire Soviet army
is looking for us -- !
HOPPER
Sure -- and we’ll be going where
they will least expect us --

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

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

HOPPER
Three, I figure getting back in
will be easier than getting back
out -- we’re gonna need an
aerial --

Hopper turns to Dmitri --

HOPPER (CONT'D)
That’s where you come in. I don’t
care what it takes. Get Yuri in
line and get that bird in the air.

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

JOYCE
Yuri, he mentioned a flamethrower,
right?

INT. KAMCHATKA CHURCH - NIGHT

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

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

HOPPER
Yeah. This’ll do. This’ll do just
fine.

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

INT./EXT. PIZZAMOBILE - NIGHT

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

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

MIKE
You have gotta be kidding me...

REV. TO REAL: A SURFER BOY PIZZA JOINT!

ARGYLE
Trust me on this one, my dudes.

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

INT. SURFER BOY PIZZA - NEVADA - NIGHT

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

ARGYLE
Surf’s up, my dude!

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

ARGYLE 2.0
Nice shirt my dude -- !

ARGYLE
Thanks my dude -- !

ARGYLE 2.0
Listen I’d love to feed a fellow Surfer Boy, but I got some gnarly news -- kitchen closed five minutes ago. No more pies tonight --

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

Argyle 2.0 stares -- huh? Argyle motions to Eleven, who stands awkwardly behind him.
ARGYLE (CONT'D)
See this weird girl behind me? She needs a tub with a buncha salt so we can enhance her psychic powers so she can save the world from this super bad dude. And to make this salty tub, we require your kitchen.

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

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

Argyle 2.0 hesitates. Checks his watch.

**ARGYLE 2.0.**
Uh -- it’s just -- I’m supposed to meet Chaz at Taco Bell in ten.

Before a flabbergasted Argyle can respond --

**JONATHAN (O.S.)**
(jumping in)
We’re not asking you to help for free, my *dude*.

Jonathan tosses Argyle’s backpack down onto the counter.

**JONATHAN (CONT’D)**
You ever partake in the Purple Palm Tree Delight?

He reaches in, pulls out Argyle’s BAG OF WEED. Waves it.
JONATHAN (CONT'D)
It’ll make your troubles float
away... like the seed pods of a
dandelion in the wind.

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

INT./EXT. SURFER BOY PIZZA - NIGHT

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

INT. SURFER BOY PIZZA - NIGHT

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

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

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

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

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

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

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

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

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

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

-- Eddie drills skirting over a second window --

-- Argyle tosses pineapple onto a pizza --

-- Another window is fortified -- another --

-- Jonathan slices open a bag of salt --
CONTINUED:

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

EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

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

EDDIE
Not bad.

DUSTIN
... Not bad at all.

EDDIE
Now for the fun part.

Eddie strides back into the trailer and --

INT. EDDIE’S TRAILER - EDDIE’S ROOM - NIGHT (UPSIDE DOWN)

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

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

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

EDDIE (CONT'D)
Whaddaya say, Henderson? You ready
for the most metal concert in the
history of the world?

DUSTIN
That a rhetorical question?

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

EXT. WOODS - NIGHT (UPSIDE DOWN)

The thunder reverberates through the forest, where --

The weaponed-up Nancy, Steve, and Robin march through the
Upside Down.
They keep an eye out for Demobats and other monsters while stepping over vines, careful not to alert the hive mind.

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

NANCY
That’s impossible --

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

NANCY
We’re not lost, Robin --

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

NANCY (CONT'D)
Watch out for vines -- hive mind, remember?

Robin keeps charging ahead. Nancy sighs, frustrated.

STEVE
She’s just stressed. Scared.

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

STEVE
She’s a super klutz?

NANCY
(smiles, nods)
She told me she took longer than other babies to walk.

A small laugh but --

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

NANCY
Crawled backwards?
STEVE
Yeah. I -- uh -- I pushed with my
hands, like this --
(Steve demonstrates)
Beep beep. Always in reverse. I
mean, it kinda makes sense, right?
You push to move --

NANCY
(laughs)
No it doesn’t make sense --

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

NANCY
Wow. That... explains -- SO much--
A soft smile from Steve.

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

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

STEVE (CONT'D)
So -- I think -- what I’m trying to
say in a really stupid, roundabout
way is --- thank you.

NANCY
Thank me -- for -- ?

STEVE
-- Giving my squishy head the
biggest thump of its life two years
ago. I needed it. It changed my
life. And... I’m -- crawling
forward now.
Nancy looks away. Not sure what to say to this.

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

Nancy pauses, turns to Steve --

NANCY
Steve --

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

Nancy nods.

STEVE (CONT'D)
That’s all true. Every last word. But... I left one part out. The most important part.
(beat)
You’re there, Nance.
(beat)
You’ve always been there.

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

ROBIN
Hey guys! YOU GUYS!

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

ROBIN (CONT'D)
Awesome news! We weren’t going the wrong way after all!

Our teens share looks, then --

EXT. FOREST CLEARING - MOMENTS LATER - NIGHT (UPSIDE DOWN)
CONTINUED:

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

STEVE/NANCY

_Erica --_

They press forward, moving fast, and --

EXT. RUSSIAN ROAD - NIGHT

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

INT. YURI’S VAN - NIGHT

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

_JOYCE_

_Slow down..._

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

_MURRAY_

_That was -- easy._

_HOPPER_

_Yeah. Too easy._

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

EXT. RUSSIAN PRISON - BACK - NIGHT

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

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

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

_Descends._ As her body vanishes into the darkness --
EXT. KAMCHATKA CHURCH - SHED - NIGHT

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

Dmitri tosses his cigarette, stomps it out.

DMITRI
<I have a question.>

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

DMITRI
<Have you always been a coward?>

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

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

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

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

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

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

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

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

(MORE)
CONTINUED:

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

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

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

YURI
<... It is true.>

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

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

INT. CREEL HOUSE - PARLOR - NIGHT

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

THE STUDY - CONTINUOUS

Max and Lucas sit silently, nervous -- waiting.
Max scribbles something on her notepad. Holds it up:

Hi.

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

Hi :)

Max scribbles another note:

I'm glad you're here
CONTINUED:

Lucas:

Me too.

Lucas considers, scratches another note:

Movie Friday?

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

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

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

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

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

EXT. PLAYGROUND - ROCKET SHIP - NIGHT

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

ERICA
Come on, come on --

INT. CREEL HOUSE - STUDY - NIGHT

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

EXT. PLAYGROUND - ROCKET SHIP - NIGHT

Erica observes the blinking light, then speaks --

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

EXT. PLAYGROUND - NIGHT - INTERCUT (UPSIDE DOWN)

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

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

ROBIN
Okay... so far so smooth --

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

Nancy's eyes look toward the Creel house.

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

INT. CREEL HOUSE - FOYER - NIGHT

Shoelaces tighten as Max ties her sneakers back on.

INT. CREEL HOUSE - PARLOR - NIGHT

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

Max reaches down to her Walkman. Her finger hovers over the STOP button, hesitating. A deep breath, and then, screw it -- CLICK. She hits it off. ECU on cassette tape stopping and --

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

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

MAX
          HEY. ASSHOLE.

Her voice echoes throughout the house.

MAX (CONT'D)
          I’m here. No more music. No more games.

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

MAX (CONT'D)
          Hey! Do you hear me?? What are you waiting for? You want me or not?!!
CONTINUED:

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

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

INT. CREEL HOUSE - FOYER - NIGHT

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

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

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

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

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

ARGYLE
... Sei bello! SEI BELLO!

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

INT. SURFER BOY PIZZA - DINING AREA - NIGHT

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

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

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

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

Eleven giggles.
MIKE (CONT'D)
You’re giggling because I’m so cool right?

He slips off the glasses. El takes his hand.

ELEVEN
Mike...

MIKE
Yeah?

ELEVEN
I... missed you.

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

ARGYLE
SURF'S UP, Romeo!

They spin to find Argyle approaching with the pizza.

ARGYLE (CONT'D)
Too much flavor awesomeness can’t
overpower your battery can it???

He tosses El a slice of pizza. Mike grimaces.

MIKE
Pineapple -- ?

ARGYLE
Try before you deny --

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

ELEVEN
Good. Really good.

MIKE
Oh come on --

As El tries to persuade Mike to taste it (SEE APPENDIX #3),
CUT TO --
INT. SURFER BOY PIZZA - KITCHEN - NIGHT

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

Jonathan eyes Will. He knows his brother too well. 

JONATHAN

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

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

WILL

What --?

JONATHAN

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

WILL

Yeah -- vaguely --

JONATHAN

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

WILL

Bull --

JONATHAN

Swear on my life.

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

JONATHAN (CONT'D)

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

Will doesn’t respond. He isn’t sure how to feel about this --
JONATHAN (CONT'D)
And a lot of that’s... probably my fault. This year... I know I’ve been kinda... distant.

WILL
Or stoned.

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

The brothers' eyes meet.

JONATHAN (CONT'D)
Because you’re my brother... and I love you... and there’s nothing in this world -- absolutely nothing -- that can ever change that. You got that?

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

WILL
I’m here -- for you too.

JONATHAN
Yeah. I know you are. I know you are.

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

JONATHAN (CONT'D)
I think it’s ready.
INT. SURFER BOY PIZZA - DINING AREA - MOMENTS LATER

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

JONATHAN

It's time.

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

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

-- Eleven removes her tennis shoes.

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

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

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

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

ARGYLE

... Wild...

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

BLACK.

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

INT. BLACK VOID

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

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

ELEVEN

... I found them. They are --
INT. SURFER BOY PIZZA - KITCHEN - NIGHT

ELEVEN (CONT'D)
(low)
-- Carrying a light. A... blue light.

The others share looks, not sure what this means.

INT. CREEL HOUSE - ATTIC - NIGHT

Max follows Vecna to the center of the attic, then stops. Her bug light begins to pulse, glowing brighter. Max and Lucas share knowing looks, bracing for Vecna's attack.

INT. BLACK VOID

Eleven walks over to Lucas and Max. As she nears them, the pulsing blue light washes over her too, but then --

INT. CREEL HOUSE - ATTIC - NIGHT

The bug light stops pulsing and its glow returns to normal. And... Max is still not in a trance. That’s... odd.

MAX
What are you waiting for?! I’m right here you asshole! I’m RIGHT HERE!

INT. VOID

Eleven looks on, worried, as Max’s voice echoes around her.

MIKE (O.S.)
(heavy reverb)
What’s happening?

ELEVEN
It’s not working.

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

WILL
What’s not working?

ELEVEN
Max’s plan.
INT. CREEEL HOUSE - ATTIC - NIGHT

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

(beat)
Even the worst ones. Maybe -- mostly the worst ones...

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

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

(beat)
You were just telling the truth.

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

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

(beat)
I didn’t blame it on Billy. But Billy -- he blamed it on me. He made my life... living hell. Every chance he got.

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

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

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

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

INT. CREEL HOUSE - ATTIC

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

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

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

MAX (CONT’D)
So that’s why I’m here. Because...
I want you to... take me away. I want you --

(beat)
To make me disappear.

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

LUCAS (O.S.)
... Is that -- all true?

Max looks back at Lucas, surprised.

LUCAS (CONT'D)
You wanted Billy to die?

MAX
... Why are you talking -- ?

LUCAS
Do you ever have thoughts like that about me -- ?
Continued:

Max pushes to her feet --

Max

No... Lucas -- never --

Lucas

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

Max

Lucas, please --

Lucas

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

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

Max

Lucas, you don’t mean that --

Lucas

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

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

Lucas (cont’d)

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

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

INT. CREEL HOUSE - ATTIC - NIGHT

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

Lucas

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

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

INT. BLACK VOID

Eleven’s breath catches --
CONTINUED:

ELEVEN

He has her.

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

Our boys share frightened looks as --

INT. CREEL HOUSE - ATTIC - NIGHT (MINDSCAPE)

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

LUCAS

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

MAX

Stay away from me --

LUCAS

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

MAX

I SAID STAY AWAY -- !!!!

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

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

As he slowly rises back to his feet...

INT. BLACK VOID

A scared Eleven kneels beside the tranced Max.
CONTINUED:

ELEVEN
I’m coming, Max. I’m coming. Just—
hold on. Hold on a little longer.

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

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

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

The lights in the kitchen flicker like crazy and --

INT. VOID / UNKNOWN

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

INT. SURFER BOY PIZZA

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

MIKE
El -- what’s happening?

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

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

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

WILL
Do you see her? Do you see Max?

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

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

A FLASHLIGHT, blinking into the lens, on, off, on, off.

WIDEN OUT: Lucas is now once again signaling to --

EXT. PLAYGROUND - ROCKET SHIP - NIGHT

Erica, who remains nestled in her rocket ship. She signals back to Lucas, then speaks to her "invisible" friends --

ERICA
Okay, she's in. Initiate Phase Three.

EXT. PLAYGROUND - NIGHT (UPSIDE DOWN)

Robin raises up her walkie, hits talk --

ROBIN
She's in. Move into Phase Three --

EXT. EDDIE’S TRAILER - NIGHT (UPSIDE DOWN)

Dustin answers on his walkie.

DUSTIN
Copy that. Initiating Phase Three.

Our CAMERA WIDENS OUT TO REVEAL that Dustin and Eddie have positioned themselves on the roof of the trailer. Eddie has his Warlock guitar strapped on and they have set up SPEAKERS and an AMPLIFIER. Dustin kneels down and grabs an extension cord which has been fed through a drilled hole in the trailer roof. He plugs it into the amp and cranks a dial and --

EEEEEE!!! FEEDBACK SHRIEKS. Dustin nods to Eddie. Greenlight.

Eddie kisses his guitar pick for good luck. Then...

EDDIE
This is for you, Chrissy.

WAHHHH! Eddie strums his lucky guitar pick across the Warlock's string. The FIRST POWER CORDS of Metallica’s "Master of Puppets” reverberate across the trailer park. Holy shit, it's A HEAVY METAL METALLICA CONCERT IN THE UPSIDE DOWN!! At first Eddie plays a bit timid, but he soon grows more confident, losing himself in the music, head thrashing, long hair whipping, red lightning flashing in the sky! It's EPIC AF and even Dustin can’t help but bob his head.

OMITTED
EXT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

The MASSIVE SOUND carries all the way to the Creel house. A bat -- hearing this noise -- shrieks and takes off in the direction of the sound. And it is not alone: more and more bats follow its lead, shrieking too, heading for the "concert".

EXT. PLAYGROUND - NIGHT (UPSIDE DOWN)

Our teens, who have taken cover behind the rocket ship, watch in awe as the swarm of bats fly over them. There are so many of them it's like a dark cloud passing overhead. Holy shit -- it's working. As soon as the bats are safely out of sight --

NANCY

Let's go --

They move out, heading for the Creel House, all while --

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

Eddie continues to rock on. As he plays, we lay in crashing drums and James Hetfield's vocals, bringing the song to full life. THE SONG NOW CARRIES US THROUGH AN EPIC SEQUENCE AS --

INT. CREEL HOUSE - NIGHT (MINDSCAPE)

Max scrambles down the winding staircase to the front door.

She throws it open only to find a wall of ROTTEN BOARDS. It's just like what happened to Chrissy. She pounds on the boards to no avail -- she's trapped in here. In Vecna's mind...

VECNA (O.S.)

Where do you think you're going, Maxine?

Max spins, looking up at the top of the stairs, where --

A familiar silhouette looms. Vecna.

Max scrambles away in horror and we SMASH TO --

OMITTED

OMITTED
EXT. PLAYGROUND - NIGHT

Erica hears the SHRIEK OF TIRES. She looks up, sees a pair of HEADLIGHTS. Coming her way. Fast. It’s --

EXT. ROAD - NEAR PLAYGROUND - NIGHT

A FAMILIAR BLACK JEEP, tearing down the road.

INT. JASON’S JEEP - NIGHT

Jason is behind the wheel, his hands gripping tight to the wheel, his eyes wide, scary. A tense Andy sits passenger.

   JASON
   You see her -- ?

   ANDY
   Yeah I see her.

Jason accelerates, shifting into a higher gear, and --

EXT. PLAYGROUND - NIGHT

WHOOM! The Jeep *jumps* the curb and speeds across the playground, driving straight toward the rocket ship!

Erica's jaw goes slack -- FUCK. She slides out of the rocket, scrambles to her feet, and BEGINS TO RUN! As she sprints for the woods, the Jeep blows through a sandbox and skids to a stop. Andy leaps out and chases Erica --

EXT. WOODS - NIGHT

Erica sprints through the woods, shoving through brush, as --

INT. CREEL HOUSE - VARIOUS - NIGHT (MINDSCAPE)

Max sprints through the Creel house, moving room to room, searching for escape. She flings open a door only to find more rotted boards. Shit.

She tries a second door. More boards.

INT. CREEL HOUSE - MUSIC ROOM - NIGHT (MINDSCAPE)

She tries a third door. And --

Freezes. This door isn’t boarded. Instead, it has revealed... another door. An eerily familiar one.

THE SAUNA DOOR. Before she can even process this --
WHOO! BILLY SUDDENLY LEAPS UP AND SLAMS HIS HAND INTO THE GLASS AND SCREAMS --

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

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

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

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

As her brother continues to beg for his life, Max turns to flee, only to find the exit to this room now obstructed by a SOLID BRICK WALL. Off Max, horrified --
EXT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)

Eddie continues to rock out on top of the trailer! As he plays, Dustin scans the skies with his binoculars --

BINOCULAR POV: SWIVEL ACROSS THE SKY, THEN, WE SEE THEM -- DEMOBATS, LIT UP BY LIGHTNING. HUNDREDS. HEADED THEIR WAY.

Dustin drops the scopes, shouts over the music --

DUSTIN
EDDIE THEY’RE COMING! WE GOTTA LOCK
DOWN IN T-MINUS THIRTY SECONDS!

Eddie gives a small nod, acknowledging, but he keeps his focus on playing for now as --

EXT. PLAYGROUND – NIGHT

Erica continues to run through the woods, but Andy is bigger and faster and he’s hot on her heels and --

WHAM! He tackles her to the ground. She tumbles, eats dirt.

ERIC
GET OFF -- GET OFF!!!

Erica, shoves and kicks, scrappy as always, but Andy easily overpowers her, pinning her shoulders to the dirt as --

EXT. SKY – NIGHT (UPSIDE DOWN)

We SWOOP through the scorched sky, flying with the Demobats. We can see Dustin and Eddie far below us, standing on the roof of that trailer. They’re almost on them.

EXT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)

DUSTIN
T-MINUS TWENTY SECONDS!!!

Eddie reaches the climax of the song, his fingers flying across those guitar strings at breathtaking speed, as --

INT. CREEL HOUSE – MUSIC ROOM – NIGHT (MINDSCAPE)

WHAM! An infected Billy begins to drive his shoulder into the sauna door. The door jerks against the chain lock. We know he's going to break out because we’ve been here before.
CONTINUED:

But Max doesn’t move. *Doesn’t panic.* Instead, she simply closes her eyes. *And focuses.* Remembering back to a happier time. *The SNOWBALL DANCE.* IMAGES FROM THAT MEMORY FLASH through her mind: *DANCING WITH LUCAS* --

**EXT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)**

DUSTIN

t−MINUS TEN — !!!

**INT. SNOWBALL DANCE – NIGHT (FLASHBACK)**

SHARING A SMILE —

**EXT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)**

DUSTIN

FIVE — !!!

**INT. SNOWBALL DANCE – NIGHT (FLASHBACK)**

HER FIRST KISS —

**EXT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)**

DUSTIN

ONE — !!!

**INT. CREEL HOUSE – MUSIC ROOM – NIGHT (MINDSCAPE)**

BOOM! Infected Billy smashes through the sauna door. The heavy metal frame of the door flies right at Max as —

**EXT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)**

EEEEEE! Eddie brings "Master of Puppets" to a dramatic close with an EPIC POWER CORD and —

**INT. HAWKINS MIDDLE GYM – SNOWBALL – NIGHT (MINDSCAPE)**

WHOOM! Max opens her eyes. As that last chord echoes out, our CAMERA PULLS OUT TO REVEAL Max has transported herself out of the weight room and into the Snowball!!! And she is all alone here. No Billy. No Vecna. Safe. *For now.* As —

**EXT./INT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)**

WHAM! Dustin and Eddie leap off the roof and scramble into the trailer. WHAM! They slam the door behind them just as the SWARM OF BATS fly into the fortified walls of the trailer, shrieking and gnawing but unable to get in!!!
INT. EDDIE'S TRAILER - NIGHT (UPSIDE DOWN)

Dustin and Eddie drop against the door, exhausted, catching their breath. Like Max, they, too, are safe. For now.

DUSTIN
Dude...

Eddie, breathing hard, sweating, looks to Dustin.

DUSTIN (CONT'D)
Most. Metal. Ever.

As Eddie grins, exhausted but exhilarated, we CUT TO --

INT. RUSSIAN PRISON - MYSTERIOUS LABORATORY - NIGHT

WHOOOM! The blood grate slides open, scattering across tiles. A grimy hand slaps onto tile, then another as --

Hopper hauls himself up into the lab. His face pales as he takes in the scene before him. Oh dear God. Straight ahead --

The tank with the Mind Flayer particles has been shattered. The particles are GONE. As Murray and Joyce climb into the lab, equally shocked, Hopper turns around to take in the rest of the lab. OUR CAMERA PULLS BACK AWAY FROM HIM TO REVEAL --

ALL OF THE TANKS HAVE BEEN SHATTERED. THE CREATURES, LIKE THE PARTICLES, HAVE ESCAPED.

MURRAY
Oh dear God...

Their plan, like this laboratory, lies in ruin. Then --

A METALLIC CLATTERING. Somewhere close by. Shit.

Everyone spins. Hopper primes his flamethrower, Murray his AK, and --

INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

Our heroes creep out into the control room. It’s a MASSACRE in here. Scientists and guards have been killed, bodies slashed, eaten. But they see no sign of life; no monsters.

Wait. They hear RASPY BREATHING. With Hop in the lead, they track the sound, edging around the control monitor, but --
CONTINUED:

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

Murray kneels down beside him.

MURRAY
<What happened here?>

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

MURRAY (CONT'D)
... The monster got in —
(listens, then)
The guards, they tried to stop it...
(listens, then)
Their gunfire -- shattered the tanks. The others... came alive...

Hopper tenses.

JOYCE
The particles. Ask him about the particles.

Murray nods, turns back to the Warden.

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

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

MURRAY (CONT'D)
He says -- they call it "the Shadow." "The Shadow"... went into them.

HOPPER
Into who?

MURRAY
(back to the Warden)
<Into -- who? Into who??>
CONTINUED: (2)

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

MOMENTS LATER

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

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

MURRAY
I think that answers your question.
(beat)
The Shadow is in **them**.

EXT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

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

Steve, Nancy, and Robin heading into the house.

INT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

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

STEVE
(low)
... That's not good.

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

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

Nancy clocks her anxiety, takes her hand.

NANCY
(low)
Don't worry -- I got you.

Robin nods gratefully, and the friends begin to follow Steve's lead. As they delicately step over a **hissing** vine --
EXT. GRUNGY PARKING LOT - CALIFORNIA - DAY (MINDSCAPE)

WHAM! A SKATER eats it, tumbling across concrete.

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

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

YOUNG MAX
Shouldn't you bag your face??

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

ELEVEN
... Max?

But Young Max just hops on her skateboard.

ELEVEN (CONT'D)
Max --

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

ELEVEN (CONT'D)
I found her, but -- she’s young.

INT. SURFER BOY PIZZA - INTERCUT

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

Shared looks. That’s not good. Will’s mind races --

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

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

ELEVEN
No -- no -- everything is...
Her voice catches as she notices something...
CONTINUED: (2)

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

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

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

INT. SURFER BOY PIZZA - INTERCUT

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

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

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

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

The empty Snowball, where THE SAME SONG is playing.

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

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

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

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

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

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

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

Vecna is coming.

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

EXT. GRUNGY PARKING LOT - CALIFORNIA (MINDSCAPE)

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

ELEVEN

... Max

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

INT. CREEL HOUSE - ATTIC - NIGHT

Tranced Max is now breathing faster. Scared.

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

EXT. WOODS OUTSIDE PLAYGROUND - NIGHT

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

ERICA

Let me go YOU MEATHEAD!!!

Andy pulls her arms tighter --

ANDY

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

INT. CREEL HOUSE - ATTIC - NIGHT

Lucas hears CREAKING FLOORBOARDS. He turns to find--

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

His horrified eyes finally land on Lucas --

JASON
The hell have you done?

LUCAS
Jason, you need to leave --

Jason moves up to Max --

JASON
Is this what you did to Chrissy?

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

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

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

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

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

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

JASON
Not another step.

LUCAS
You don’t have to do this --

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

Lucas swallows. How to put this...?
LUCAS
... I, I can’t. If I wake her too soon, we all die --

JASON
No. You don’t wake her up, right now, you die, Sinclair.
(Beat)
Just. YOU.

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

INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

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

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

HOPPER
That fence -- you switched it off, right?

JOYCE
Yeah --

HOPPER
Good. So you can get it back on.

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

HOPPER
This pit was designed to trap monsters. We get them in here, lock them in, then --
   (motioning to balcony)
-- we reign fire from above. And we hope like hell that gives El and the kids an upper hand.

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

HOPPER
This is hive mind. We draw one, we draw them all.
Hopper removes his flamethrower and passes it to Murray. It’s so heavy he almost drops it --

HOPPER (CONT'D)
You’re grillmaster--
(to Joyce)
And you’re jailer -- get the fence on. Then, soon as they’re all in, you lock that door behind them.

JOYCE
And what about you?

HOPPER
I’m the bait.

As this terrifying notion hits Joyce, CUT TO --

INT. CONTROL ROOM – MINUTES LATER

Hopper leads Joyce back up to the monitors.

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

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

HOPPER (CONT'D)
That’s not far from here. And he’s all alone. He’s our target.

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

HOPPER (CONT'D)
Hey.

She snaps out of her dark reverie.

HOPPER (CONT'D)
I’m gonna die someday -- but not today. I still got a date to make.

JOYCE
You had a date to make last time.

HOPPER
And I’m still here, aren’t I?

A beat. A deep look into his eyes and --
JOYCE
I’m not having a second funeral.

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

OMITTED

INT. EDDIE’S TRAILER — NIGHT (UPSIDE DOWN)

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

Silence.

EDDIE
(low)
...The hell...?

DUSTIN
Hey DIPSHTS -- you give up that easy??? HUH?

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

Suddenly -- a SCRABBLING SOUND. Coming from above.

EDDIE/DUSTIN

Roof --

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

DUSTIN
They can’t get in there can th -- ?

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

DUSTIN (CONT’D)
GET BACK YOU BASTAAAARD!!

As black blood rains down out of the vent, we SMASH TO --
INT. CREEL HOUSE - STAIRS - LANDING - NIGHT (UPSIDE DOWN)

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

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

THE SECOND-FLOOR LANDING - CONTINUOUS

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

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

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

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

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

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

NANCY
Hold still -- !

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

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

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

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

Robin’s eyes go wide as a vine slithers over her neck. As she lets out a choked scream, SMASH TO --
INT. RUSSIAN PRISON - HALLWAY - NIGHT

A DEAD GUARD. A boot steps over the body as --

Hopper makes his way through a prison corridor. The floor is littered with bodies; the walls are spattered with blood.

INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

An anxious Joyce watches him on a security monitor...

INT. RUSSIAN PRISON - HALLWAY - NIGHT

Hop uses the barrel of his AK to ease open the door to --

INT. RUSSIAN PRISON - CAFETERIA - NIGHT

In the stuttering light, he can make out the lone Demogog, which is still feeding on that dead guard.

A deep breath. Now or never.

HOPPER
Hey -- DIPSHIT.

The Demogog snaps to Hop. Its ugly face peels open. Snarling. Then, in a flash, it pounces, charging for Hop --

But Hopper is ready. He races out of the cafeteria and --

INT. RUSSIAN PRISON - HALLWAY - NIGHT

WHAM! Throws the door shut behind him. He continues to race down the hall, as fast as he can, BAM! THE DEMO BREAKS through the door behind him with a FEROCIOUS ROAR and --

INT. EDDIE’S TRAILER - NIGHT (UPSIDE DOWN)

WHACK! Dustin and Eddie continue to stab their spears into the vent, fending off more SHRIEKING offscreen bats.

EDDIE
Shield -- GIMME YOUR SHIELD -- !!

As Eddie continues to stab, Dustin passes him his nail-studded shield. Eddie promptly flings it up and over the vent with all his strength, driving those nails both into the head of the bat and into the ceiling. In one swoop, he’s killed a bat -- and covered the hole!

DUSTIN

Nice --
CONTINUED:

EDDIE

Thanks --

DUSTIN

(wait)

Are there other vents -- ??

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

INT. EDDIE’S BEDROOM – TRAILER – NIGHT

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

EDDIE

SHIT -- !!!

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

INT. EDDIE’S TRAILER – NIGHT (UPSIDE DOWN)

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

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

DUSTIN

That’s not gonna hold -- !!

EDDIE

Let’s go -- let’s go -- !!

They scramble back toward the rift. Dustin grabs onto the bedsheets, climbs through the rift and --
142  INT. EDDIE’S TRAILER - NIGHT (RIGHT SIDE UP)  
WHOOSH! Tumbles safely down onto the mattress. He scrambles to his feet --

    DUSTIN
    EDDIE, COME ON!! COME ON!!

143  INT. EDDIE’S TRAILER - NIGHT (UPSIDE DOWN) - INTERCUT  
Eddie leaps onto the mattress. He is about to climb when --
He pauses. He looks back at that shuddering door. His face hardens. A decision is made.

    DUSTIN
    EDDIE -- what are you doing?? Come on!! EDDIE!!

But Eddie doesn’t. Instead he swings his spear and -- CHOP! -- SLICES THE BEDSHEET IN HALF!!

A shocked Dustin watches the rope fall onto the mattress.

    DUSTIN (CONT’D)
    WHAT ARE YOU DOING?!!

    EDDIE
    BUYING THEM SOME MORE TIME! STAY WHERE YOU ARE!!

Eddie kicks the mattress away from the hole, robbing Dustin of his means of return.

    DUSTIN
    EDDIE!!! NO!! EDDIE!!!

Eddie sprints away and --

144  EXT. TRAILER - CONTINUOUS (UPSIDE DOWN)  
WHOOM! He bursts out of the trailer. There are bats all around him, nasty heads peeling off the trailer to look at him, shrieking. But he doesn’t stop to fight -- he grabs up a bike, begins to push it while running, then, leaps on, his feet searching, finding the pedals, and before we know it --

HE’S BIKING THROUGH THE TRAILER PARK AT TOP SPEED!

The bats lift off the walls and roof of trailer and SWOOP AFTER him with a GUTTURAL SHRIEK and --
INT. HAWKINS MIDDLE GYM - NIGHT (MINDSCAPE)

The gymnasium continues to rot, spores now falling from the ceiling, “Dream a Little Dream” still creepily playing as --

Max, breathing hard, slings a chair over her shoulder and carries it across the length of the gymnasium. She throws it at the front door, where it joins a mess of other chairs and tables. She’s BARRICADED the front door! Max storms back across the gym, grabs another chair, turns back, and --

The barricade is gone. In its place, the Creel House Door.

VECNA (O.S.)
You can’t hide from me, Max.

His voice reverberates through the gym. Then...

EEEE! Hinges squeak as the door begins to inch open.

Max closes her eyes, blocking it out, instead trying to locate another memory. Memories flash by until she lands on --

HER SLEEPOVER WITH EL AT HOP’S CABIN. THE GIRLS DANCE TO MADONNA. READ TEEN MAGAZINES. PLAY SPIN THE BOTTLE.

VECNA (O.S.) (CONT'D)
You think I can’t see what you’re doing, Max? You think... I don’t see everything?

Max struggles to shut him out, to stay inside that memory. But the memories are stuttering now. Her focus is slipping.

VECNA (O.S.) (CONT'D)
You thought you could trick me. You thought... your friends could stop me. But I see them Max, I see your friends -- as clear as I see you... I can... feel them.

(beat)
I feel them... dying.

Max’s happy memories are overtaken by present day images of--
INT. CREEL HOUSE (UPSIDE DOWN)

STEVE, NANCY, AND ROBIN, AS THEY ARE CHOKED BY VINES. THEY GASP, GAG, EYES FLAGGING, DYING, AND --

INT. GYM - SNOWBALL - NIGHT (MINDSCAPE)

Max can’t take it anymore. Her eyes snap open to find --

The Creel door is now wide open. But no sign of Vecna.

VECNA (O.S.)

It’s time, Max.

That came from behind her. She whirls. The decayed snowball streamers are undulating. Is he hiding there? She stares, frightened, slowly backing away, when...

A DARK SHAPE APPEARS BEHIND HER. VECNA.

VECNA (CONT'D)

It’s time.

Max spins back around just as he hits her with a powerful psychic blast. She flies backwards, punching through the streamers. Her back slams into a wall. But instead of falling, she stays pinned. As she struggles --

Vecna begins his methodical march toward her, those spores drifting around him, red lightning flashing, thunder booming.

LUCAS (PRE-LAP)

We call him... Vecna... He’s a dark wizard -- a monster... he has powers -- terrible powers.

INT. CREEL HOUSE - ATTIC - NIGHT

A frantic, desperate Lucas is explaining all to Jason. We cannot tell exactly how Jason is processing this information; we only know that his revolver remains trained on Lucas.

LUCAS

He lives in another dimension, that’s why you can't see them --

JASON

And Eddie Munson and his Hellfire acolytes... you all summoned this -- Vecna -- ?
LUCAS
No, NO, you’re not listening to me -- there’s no cult, there never was --

JASON
You expect me to believe that --

LUCAS
It’s the truth --

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

LUCAS
... She was buying drugs --

JASON
LIAR!

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

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

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

LUCAS
You’re wrong about Eddie --

JASON
No. But I was wrong about you.
(beat)
I never should have let you in the door --

LUCAS
And I never should have knocked.

Lucas steps forward. Unafraid.

LUCAS (CONT'D)
I thought I wanted to be like you. Popular. Normal. But, turns out --
(MORE)
{continuation: (2)}

**LUCAS (CONT'D)**

(beat)

*Normal is a raging psychopath.*

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

**JASON**

You have five seconds to wake her.

His finger touches the trigger.

**JASON (CONT'D)**

*Four --*

Lucas stares. Not moving --

**JASON (CONT'D)**

*Three --*

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

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

**EXT. WOODS OUTSIDE PLAYGROUND - NIGHT**

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

Erica tears free from his grip.

**ANDY**

*HEY -- !*

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

**ERICA**

*CRIT HIT!!!!*

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

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

Lucas and Jason continue to fight, fists flying. They crash into junk. The impact sends the Walkman scattering away. Our camera moves past it and up to the tranced-out Max, her breath racing as --
INT. HAWKINS MIDDLE GYM - SNOWBALL - NIGHT (MINDSCAPE)

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

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

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

VECNA (CONT'D)
... You are weak and fragile, like him. Like all the rest of them. And you will break.

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

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

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

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

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

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

*Surprise.*

ELEVEN

Hi.

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

EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN)

WHOOSH! Bike wheels tearing across dirt as --

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

EDDIE
Come and get me you sonsabitches!!!

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

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

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

INT. EDDIE’S TRAILER - NIGHT (UPSIDE DOWN)

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

EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN)

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

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

INT. RUSSIAN PRISON - HALLWAY - NIGHT

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

INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

Joyce clocks all this from the monitors. Oh god.

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

EXT. PLAYGROUND - ROCKET SHIP - NIGHT

Erica races across the playground, making for the Creel house, for her brother, as --
159  INT. CREEL HOUSE - ATTIC - NIGHT

Jason and Lucas continue to fight. It’s a fairly even fight as both boys land solid hits, but then Jason grabs a vase from atop a cluttered mound of furniture and swings it and --

WHAM! Shatters it across Lucas’ head. Lucas staggers back, dazed, bleeding from the head. As Jason lands another powerful punch, Lucas goes crashing to the floor and --

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

CLOSE ON: A PAIR OF HANDS CLASP together as --

Eleven helps a dazed Max to her feet.

   ELEVEN
   Are you -- okay?

Max just stares at El. Dumbfounded.

   ELEVEN (CONT’D)
   Max?

   MAX
   Huh?

   ELEVEN
   Are you okay?

   MAX
   Yeah. (still confused)
   Are you -- real? Or did I... make you?

   ELEVEN
   I’m real.

Max reaches out, touches Eleven’s face, just to make sure.

   MAX
   How...?

   ELEVEN
   I -- piggybacked from a pizza dough freezer.

   MAX
   What?
CONTINUED:

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

ELEVEN
(to Max)
Stay back.

Eleven steps away from Max and moves toward Vecna.

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

Eleven stays strong, determined, her eyes fierce.

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

Vecna studies her with very little emotion.

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

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

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

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

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

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

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

Eleven twitches in the freezer. Her breathing quickens. Blood streams from her nose. Mike and the others look on, worried.

MIKE
She’s fighting him.

EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

WHOOM! The door to Eddie’s trailer bursts open as Dustin races out. He’s now limping from his fall. In the distance, he can see that swarm of Demobats attacking Eddie.

DUSTIN
EDDIE!!!

Dustin limps toward his friend and --

EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN)

We’re now inside the cloud of bats as Eddie battles on.

EDDIE
COME ON!!!

He drops his shield and resorts to spear only, slashing and killing with both ends. It is a heroic effort, but there are so many, too many, and they overwhelm him. As lamprey-like mouths attach to his body, Eddie screams and --

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

WHOOM! Eleven lets out a cry as her body crashes through another table. As she struggles to lift herself up off the ground, bloodied and weak, Vecna calmly walks over to her. He’s toying with her now, a cat with a mouse. He is almost upon her when he hears POUNDING FEET. He turns to find --

Max charging, a jagged wood bleacher shard held like a dagger. She screams and swings it at him, but Vecna calmly moves his hand and sends Max flipping sideways through the air. Her head slams a wall and she drops. Unconscious. But Max’s heroics have bought Eleven precious time and --

She’s on her feet now and throws out her hand fast, but Vecna is faster. Without even looking back at her, he moves his hand and -- WHOOM -- her wrist twists around. Bones SNAP.

Eleven SCREAMS and --
INT. SURFER BOY PIZZA - KITCHEN - NIGHT

Her scream translates into a muffled cry in the real world. Blood streams now from her second nostril. *This isn’t looking good.* Mike takes her hand, squeezes it --

MIKE

El, can you hear me?! EL!!!! You need to get out of there -- EL --!

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

Vecna uses his powers to lift and reel Eleven toward him. They are now are face to face. Her feet dangle three feet off the ground. She is dazed, limp as a rag doll.

VECNA

Before I kill you -- I want you to watch.

He throws her. She flies across the gym again but as she moves through the air a thick red fog envelops her body and--

INT. VECNA’S MIND LAIR

Eleven lands on a foggy, bloody ground. As she rolls to a stop, we WIDEN TO REVEAL that she is no longer in the Snowball. She is in VECNA’S MIND LAIR. We CUT TO --

AN EPIC OVERHEAD SHOT as vines slither toward her through the red water like sea snakes. They snare her leg, her arms, her neck, then hoist her limp body up onto a broken wall. Her eyes flag. Her consciousness now hangs by a thread.

ELEVEN POV: In her dazed vision, she takes in her nightmarish surroundings. Those broken elements from the Creel house... the strange rock formations, floating in the sky... Vecna’s victims, hanging on pillars... and lastly...

Vecna, who is now dragging an unconscious Max through his lair with his oversized mutant hand. He drops her alongside a wall. As vines take her, lifting her, pinning her to the wall, Eleven at last finds the strength to call out:

ELEVEN

*papa is dead.*

Vecna turns to El. For the second time tonight, she has surprised him. Eleven keeps her eyes fixed on him.

ELEVEN (CONT’D)

I know... I know what he did to you.

(MORE)
CONTINUED:

ELEVEN (CONT'D)

(beat)
You were different, just like me.
And he -- hurt you. He made you --
into this.
(beat)
He is the monster, Henry. Not you.
Not... you.

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

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

Vecna reaches Eleven.

VECNA (CONT'D)
But, in the end, he could not
control us. He could not change us.
He could not shape us.
(beat)
Do you not see, Eleven? He did not
make me into this.
(beat)
You did.

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

INT. RAINBOW ROOM - DAY (FLASHBACK)

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

EXT. HELLSCAPE (FLASHBACK)

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

VECNA (V.O.)
At first, I believed you had sent
me to my death... to purgatory...
But I was wrong. I was somewhere...
new.
EXT. DIMENSION X (FLASHBACK)

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

VECNA (V.O.)
I became an explorer... an explorer of a realm unspoiled by mankind.

INT. VECNA’S MIND LAIR

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

EXT. DIMENSION X - HILL (FLASHBACK)

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

Off Henry, his eyes wide...

VECNA (O.S.)
Something that would change...
everything...

INT. CREEL HOUSE - ATTIC - NIGHT (FLASHBACK)

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

Henry now holds out his hand and the particles begin to move. He’s using his psionic powers to mold the particle cloud into a shape... a very familiar shape...

INT. CREEL HOUSE - ATTIC - NIGHT (FLASHBACK)

Young Henry finishes his drawing. As he brushes away excess charcoal we reveal the drawing: It is a giant spider, with grotesquely long legs. An early, crude version of something we have to come to know quite well...

EXT. DIMENSION X (FLASHBACK)

The particles finish forming. They now resemble the drawing Henry made as a child. We know it as... the Mind Flayer.

INT. VECNA'S MIND LAIR

Eleven can barely breathe as the truth hits her.

ELEVEN
It was... you... always... you...

Vecna somehow answers "yes" without words.

VECNA
All I needed was someone to open the door. You did that for me -- without even realizing it, didn’t you?

FLASHBACK TO Eleven touching the Demogorgon in season one.
The Gate tears open --

VECNA (CONT'D)
When you did realize -- you chose to resist.

FLASHBACK TO Eleven killing the Demogorgon, forcing the door closed in season two --

VECNA (CONT'D)
So I sought out a means to open my own doors. I sought -- your power.

FLASHBACK TO Billy telling Eleven how they built the flesh monster just for her -- we see the people melting -- the monster grabbing Eleven with the tentacle -- her powers vanishing --
CONTINUED:

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

VECNA (CONT'D)
So don't you see? Once again --
(beat)
You have freed me.

Eleven shakes her head, fighting tears --

ELEVEN
You don’t have to do this -- you can -- still stop this.

VECNA
It is over, Eleven.

As a suite of DARK MUSIC swells --

EXT. OUTSIDE TRAILER PARK - CONTINUOUS (UPSIDE DOWN)

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

EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

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

VECNA (V.O.)
Your friends... have lost --

INT. RUSSIAN PRISON - NIGHT

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

VECNA (V.O.)
There is nothing -- nothing you can do to stop it now.

INT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

Those vines continue to choke our helpless teens --

VECNA (V.O.)
Hawkins will fall...
INT. CREEL HOUSE - ATTIC - NIGHT

Jason now has Lucas against a wall. He is pummeling him with his fists, over and over, splitting Lucas’s nose as --

VECNA (V.O.)
Then the rest of this senseless, broken world...

INT. CREEL HOUSE - SECOND-FLOOR HALLWAY - NIGHT

Erica sprints up the stairs to the attic door, but it has been locked with a chain. She bangs on it, desperate --

VECNA (V.O.)
And I will be there, waiting -- to pick up the pieces --

INT. VECNA’S MIND LAIR

VECNA
And I will remake this world...
into something... beautiful.

He reaches out and touches Eleven, who is now crying.

VECNA (CONT'D)
Once, I had hoped to have you at my side. But now...

(beat)
Now... I only wish for you to watch.

With that, Vecna turns away and walks back to Max.

Eleven, panicked, focuses on her vine restraints. They loosen, but then tighten. She’s drained, helpless as --

Vecna steps up to Max. Her eyes flutter. She’s awake, just barely, but she is too weak to fight.

VECNA (CONT'D)
Don't be afraid. Try and stay very still. It will be over soon.

Vecna places his mutated hand over her forehead and...

INT. CREEL HOUSE - ATTIC - NIGHT

Max lifts up off the attic floor, levitating. The bug light strobes wildly in response, drawing the attention of --
CONTINUED:

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

INT. VECNA'S MIND LAIR

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

INT. CREEL HOUSE - ATTIC - NIGHT

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

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

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

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

INT. VECNA'S MIND LAIR

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

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

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

MIKE
El, can you hear me? El??

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

MIKE (CONT'D)
El wake up! Please. El! EL!!! EL!!

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

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

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

Mike leans in close, takes her hand --

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

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

INT. SURFER BOY PIZZA - KITCHEN - NIGHT
Mike tears up as El seems not to hear him. But --

WILL
Don’t stop.

Mike looks up at Will.

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

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

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

INT. VECNA'S MIND LAIR
El's eyes blink again as Mike's words give her strength.

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

(MORE)
MIKE (CONT'D)
And I thought that if I said how I
felt -- it would make that day
somehow hurt more. Because the
truth is -- I don’t know how to be
without you, El.

INT. VECNA’S MIND LAIR

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

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

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

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

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

MIKE (CONT'D)
So you -- you need to fight, El. Do
you hear me?? FIGHT.

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

MIKE (CONT'D)
That's it, EL! FIGHT!! FIGHT!!
FIGHT!!!
CONTINUED:

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

INT. CREEL HOUSE - ATTIC - NIGHT

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

INT. RUSSIAN PRISON - HALLWAY - NIGHT

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

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EXT. CREEL HOUSE (UPSIDE DOWN)

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

EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

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

INT. CREEL HOUSE - ATTIC - NIGHT

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

MAX’S EYES BEGIN TO POUR BLOOD AND...

INT. SURFER BOY PIZZA - NIGHT

MIKE

FIIIIIIIIIGHT!

INT. VECNA’S MIND LAIR

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

BLACK

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

INT. VECNA’S MIND LAIR

We’re suddenly watching in SLOW MOTION as --

VECNA’S BODY HURTLES BACKWARDS ACROSS THE FOGGY MINDSCAPE.

WIDEN TO REVEAL: Eleven, now back on her feet, hand outstretched, using her powers to throw him as --
INT. RUSSIAN PRISON - HALLWAY - NIGHT

ZZZZT!!! The Demodog lurches away from Hopper, shrieking as a powerful electrical current surges through its body.

WIDEN TO REVEAL: Joyce, standing tall, thrusting a SHOCK STICK into its ribcage. As its body folds to the floor --

INT. VECNA’S MIND LAIR

Vecna’s body slams against a rotted wall, so hard the wall dents. With Vecna knocked back, the vines at last release Max’s broken body and she drops into the red swamp below --

INT. CREEL ATTIC - NIGHT

Max’s broken body drops in the real world. Lucas catches her in his arms as --

INT. RUSSIAN PRISON - NIGHT

Joyce helps a dazed Hopper back onto his feet. Before Hop can offer a thanks, a CHORUS OF ROARS erupts behind them. They spin, eyes wide, to find THE REST OF THE MONSTERS stampeding down the long prison corridor, headed right for them. Leading the pack: THE DEMOGORGON, the alpha, flying on all fours.

Hopper and Joyce take hands and run for their lives.

INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

They sprint through the control room --

EXT. THE PIT - NIGHT

-- And race out into the snow-swept pit. Murray spots them from the balcony. This is it. As he readies the flamethrower, kicking on the gas --

The Demogorgon explodes into the pit, the Demodogs right behind him, almost on Hopper and Joyce. They race into an open prison cell and slam it shut. The bolt locks just a half-second before the Demogorgon reaches them. Its open maw collides with the bars of the cell, and right here --

Murray pulls the flamethrower’s trigger and --

FWOOM!! SOUND RETURNS AS THE FLAMETHROWER ROARS TO LIFE, UNLEASHING A TIDAL WAVE OF FIRE UPON THE MONSTERS BELOW.
INSIDE THE CELL,

Hopper and Joyce duck into the corner of the cell, turn their backs to the pit, and cling to one another as the hot flames fill the arena, enveloping the Demogorgon and the Demodogs. The monsters SHRIEK in terrible pain, a pain that ripples out, affecting all monsters in the HIVE MIND, including --

INT. VECNA’S MIND LAIR

Vecna, who SCREAMS, still pinned against that wall as --

EXT. TRAILER PARK - NIGHT (UPSIDE DOWN)

The Demobats SHRIEK, falling off Eddie and out of the sky. Dustin watches in awe as the sky rains bats.

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

Vines SHRIEK and throb, loosening their vice-like grips on Steve, Nancy, and Robin, slithering away like skittish snakes and --

WHOMP! Our teens all suddenly plummet to the ground. As hands and knees collide with floor --

EXT. THE PIT - NIGHT

Murray continues to flame-throw the trapped monsters, sweeping that massive funnel of flames back and forth across the pit.

Inside the cell, Hopper and Joyce continue to hold on to one another, hands clasped tight, dripping sweat, until eventually the flamethrower sputters and dies out. Out of gas. And it is here, at last, that Murray's reign of fire ends.

Hopper and Joyce peel away from one another and look out across the pit, which is now choked in a dense cloud of black smoke. The smoke slowly dissipates, revealing a GRAVEYARD OF MONSTERS. Their bodies are withered. Smoking. DEAD.
INT. CREEL HOUSE - ATTIC - NIGHT (UPSIDE DOWN)

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

ROBIN
Okay, I don't really believe in, like, a higher power or divine intervention anything like that --
(beat)
But that -- that was a miracle.

Nancy turns back toward the attic door. Wide open.

NANCY
Then let's not let it go to waste.

STEVE
Phase four.

ROBIN
Flambé.

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

EXT. THE PIT - NIGHT

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

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

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

INT. VECNA’S MIND LAIR

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

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

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

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

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

As they remove Molotovs from Robin's backpack --

INT. VECNA’S MIND LAIR

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

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

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

INT. VECNA’S MIND LAIR

VECNA
You have already lost.

Eleven steps right up to him. Then --

ELEVEN
No. You have.

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

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

EXT. THE PIT - NIGHT

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

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

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

SMASH! Glass bottles shatter against Vecna’s body. As fuel and flame meet, Vecna’s physical body goes UP IN FLAMES --
INT. VECNA'S MIND LAIR

In the mindscape, Vecna's face twists in agony and he lets out an awful, earth-shattering scream, and then he and Max and his ENTIRE MIND LAIR are WIPED AWAY leaving only darkness behind as they are thrust back to --

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

-- The physical world. Vecna's eyes snap open and those awful tentacles slurp back into those creases in his back and his flaming body plummets to the floor.

OMITTED

INT. CREEL HOUSE - ATTIC - NIGHT

Max's eyes snap open as she, too, now returns to the physical world. Lucas, cradling her in his arms, gasps with relief --

LUCAS
Max?? MAX!!

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

Vecna, still on fire, rises to his feet, his eyes narrowed in anger as he locks onto the teens, who stand opposite him. But they're not intimidated. Nancy's got her shotgun ready and --

BLAM!! She unloads the sawed-off into his flaming torso.
BLAM! The force of the blast drives him backwards as --

EXT. THE PIT - NIGHT

The Demo reels backwards in extreme pain, dark blood spewing from the bloody appendage that was once its arm. But Hopper is not done. He pulls the sword back for one final swing as --

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

BLAM!! Nancy continues to unload on Vecna. BLAM! BLAM! The powerful blasts drive the burning Vecna back and back as --

EXT. THE PIT - NIGHT

WHOOM! Hopper screams, swings that sword with all his might, and -- SHOOOM! -- SEVERS THE DEMO'S HEAD FROM ITS BODY AS --
INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

BOOOM! A final shotgun blast sends Vecna exploding out of the attic window!

EXT. CREEL HOUSE - NIGHT

A flaming Vecna plummets down, down, down the length of the Creel house. As his body meets the brick walkway below --

EXT. THE PIT - NIGHT

The headless Demogorgon crashes into the snow-covered ground.

Hopper, heaving from the effort, now becomes aware of another sound, a SHUFFLING. He turns. It is Joyce, moving toward him. He drops his bloodied sword, moves toward her, and --

They embrace. As they hold tight to one another, the smoke begins to dance around them, and their clothes billow, as a ROAR overtakes them. Only it is not a monster. It is distinctly mechanical in nature. They look up to find...

A FAMILIAR HELICOPTER, swooping into view above them.
KATINKA!!! Holy shit -- she's flying!! Inside --

INT. KATINKA - NIGHT

Yuri and Dmitri! Dmitri waves. Yuri throws a salute.

EXT. THE PIT - NIGHT

Murray shakes his head in disbelief.

MURRAY

Sonofabitch...

Joyce and Hopper continue to hold on to one another as the chopper begins its descent, coming to their rescue as...

EXT. OUTSIDE TRAILER PARK - NIGHT (UPSIDE DOWN)

Dustin limps over to Eddie, coming to his rescue.

Eddie's limp body is encircled by flapping, wounded Demobats, but Dustin doesn't even seem aware of the creatures. He is not worried for himself, only his friend.

He drops down beside Eddie. He sees that his white Hellfire shirt is soaked through with blood; on the visible skin, we glimpse a number of deep bite marks.
DUSTIN
Oh god -- Eddie --

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

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

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

EDDIE
Okay...

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

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

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

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

A soft, sad smile from Dustin.

DUSTIN
No... you didn’t run...

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

Dustin shakes his head. Refusing to accept this.

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

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

(MORE)
CONTINUED: (2)

EDDIE (CONT'D)

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

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

INT. CREEL HOUSE - SECOND-FLOOR HALLWAY - NIGHT

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

INT. CREEL HOUSE - ATTIC - CONTINUOUS

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

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

LUCAS

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

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

Max’s voice quivers. She’s scared --

MAX

Lucas...

He squeezes her hand.

LUCAS

Yeah, I’m here -- I’m here --

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

MAX

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

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

LUCAS

I know -- it's okay. We’re going to
get you help. Just hold on okay. I
just need you to -- to hold on.
Okay??
MAX
I’m -- scared Lucas -- I’m... so
scared --

LUCAS
I know, I know --

MAX
I -- I don’t want to die... I don’t
want to die -- I’m not ready --

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

As Max struggles to breathe, to hang on --

INT. VOID

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

LUCAS (V.O.)
Just hang on... hang on --

EXT. CREEEL HOUSE - (UPSIDE DOWN)

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

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

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

INT. CREEEL HOUSE - ATTIC - NIGHT

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

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

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

She is gone.

Lucas shakes her.

LUCAS (CONT'D)
MAX?? MAX???? MAX!!!!!
INT. VOID

Eleven watches as Max passes away in the void too. Lucas's desperate calls reverberate all around her. As a shocked Eleven breaks down --

INT./EXT. CREEL HOUSE - NIGHT (UPSIDE DOWN)

AN OMINOUS CHIME REVERBERATES ACROSS THE NIGHT. Our teens turn toward the sound, looking back into the house, back at --

THE GRANDFATHER CLOCK. Its heavy gold pendulum swings as it chimes once more. And then it chimes again. And then one final time.

Four chimes.

ROBIN
That's four --

NANCY
... Max --

BOOM! A MASSIVE EARTHQUAKE SUDDENLY ASSAULTS THE UPSIDE DOWN, FAR MORE VIOLENT THAN ANY OF THE EARTHQUAKES THAT CAME BEFORE. THE TEENS HOLD ON TO ONE ANOTHER.

INT. CREEL HOUSE - ATTIC (UPSIDE DOWN)

We move into the attic, where we see a RIFT opening up across the floor. The fourth Gate. As floorboards split apart --

INT. CREEL HOUSE - ATTIC - NIGHT

The massive earthquake carries into the real world.

A grieving Lucas, still cradling Max, watches in shock as the rift begins to form across the floor, in the same place as in the Upside Down. A powerful red glow shines from within.

The commotion wakes Jason. His eyes blink open just in time to see the Rift racing right for him. He tries to scramble away, but it's too late --

WHOOM! The Rift passes over his chest, searing his body. He SCREAMS IN AGONY. As a bright red glow erupts from his body, Lucas averts his gaze and --

EXT. CREEL HOUSE - NIGHT

The Rift continues to expand, cleaving its way down the face of the Creel house.
It is a surreal sight, as if the house itself is being carved in half by some massive, invisible knife. When the Rift reaches the ground, it begins to expand across the yard, resuming its horizontal growth --

INT. EDDIE'S TRAILER - NIGHT

The Rift in Eddie's trailer begins to grow and spread too --

EXT. TRAILER PARK - NIGHT

Trailers shake like crazy as the Rift travels out of the Munson trailer and across the trailer park --

EXT. LOVERS LAKE - NIGHT

The Lovers Lake Rift grows too... we can see the glow traveling under the water, almost beautiful.

EXT. COUNTRY ROAD - NIGHT

The Rift expands from the site of Fred’s murder... traveling across the road and into the woods...

EXT. HAWKINS - NIGHT

We now cut to an EPIC BIRD'S-EYE SHOT, where we see ALL FOUR RIFTS carving their way across the town of Hawkins, demolishing anything and everything in their path. We see now that they are now racing toward one another, on a collision course, and --

INT. WHEELER HOUSE - LIVING ROOM - NIGHT

The Wheeler house shakes. HOLLY screams as framed pictures fall from the mantle and walls. KAREN runs in, pulling her daughter into her protective arms as --

INT. CREEL HOUSE - LIVING ROOM - NIGHT (UPSIDE DOWN)

The teens continue to hold tight to one another, bracing themselves, and --

EXT. DOWNTOWN HAWKINS - NIGHT

KAAAAABOOM! The four Rifts crash together as they meet in a single point on deserted Main Street. The asphalt rises, then falls, as a MASSIVE sinkhole plunges through the street. And then, at long last --

The earthquake ends, settling.
INT. CREEL HOUSE - ATTIC - NIGHT

Lucas looks up as the last dust falls around him.

INT. SURFER BOY PIZZA - KITCHEN - NIGHT

Mike continues to hold El's hand. She's still unconscious, but her eyes continue to dart rapidly back and forth beneath her eyelids. She isn't back yet. She's still in --

INT. THE VOID

-- Where she is holding Max in her arms. But as she looks down at her lifeless friend, she hears Mike's voice again:

MIKE (V.O. FLASHBACK)
Fight El... you can do anything...
you can fly... you can move
mountains... I believe that...

El's eyes narrow with determination.

ELEVEN
No -- no -- you're not going.
(beat, firm)
No.

She places a hand on Max's chest. On her heart. She focuses her breathing. Shuts her eyes. And --

QUICK FLASHBACKS of Eleven with Max, dancing, laughing, playing, then a BRILLIANT KALEIDOSCOPE OF COLORS fly at camera. Just like when Eleven sent One into another dimension. The colors rush past us faster and faster and --

BLACK

Total silence.

A TITLE CARD slowly fades onto screen:

TWO DAYS LATER.

EXT. HAWKINS ROAD - DAY

We FADE UP on the LEAVING HAWKINS sign.

WHOOSH! A sedan suddenly blows past camera, heading out of town. A stack of suitcases have been strapped to its roof. Then, after a beat, another car passes camera, also packed with luggage. Then another car passes. Then another. As cars continue to pass, a mass exodus, we notice an aberration:
A LONE VAN, driving in the opposite direction, heading into Hawkins. We would recognize this van anywhere. It's --

The Pizzamobile.

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

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

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

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

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

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

-- Jonathan watches paramedics carry a bloody white body away on a stretcher.
TV REPORTER (V.O.)
The death toll now stands at twenty-two, but with hundreds more filling Roane County hospitals, and many more still missing, officials expect those numbers to rise.

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

TV REPORTER (V.O.)
Thousands of residents have been forced to evacuate homes and businesses; local schools and warehouses have been outfitted to provide temporary shelter.

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

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

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

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

INT. WHEELER HOUSE - TV ROOM - DAY

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

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

(MORE)
261 CONTINUED:

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

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

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

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

TED
You hear that Karen? They’re now
calling it “a doorway into Hell.”

KAREN
Great, more hysteria, just what we
need.

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

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

262 EXT. WHEELER HOUSE - GARAGE - DRIVEWAY - DAY

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

KAREN
Nance -- found some more of your
old stuff in the attic --
(seeing the disaster)
You should really just take my
car --
STEVE
No no -- we'll find room, Mrs. Wheeler, don't you worry --

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

NANCY
Mister Rabbit...

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

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

Nancy smiles softly, takes the box when --

KAREN
Someone order pizza?

DUSTIN
Pizza??

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

The Pizzamobile is now pulling to a creaking stop.

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

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

EXT. WHEELER HOUSE – DRIVEWAY – MOMENTS LATER

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

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

KAREN
Where have you been??

MIKE
We went on a kind of a... spur-of-the-moment... road trip.
KAREN
What? Where is Joyce -- ??

MIKE
She’s -- at some encyclopedia
conference -- in Alaska --

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

MIKE
I’m sorry --

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

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

JONATHAN
Are you -- okay?

NANCY
Yeah -- I, I’m okay. But Jonathan --

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

Nancy is stunned by this --

NANCY
How? You’ve been -- MIA all week --

JONATHAN
Yeah -- not exactly. We just -- we
couldn’t risk contact.

NANCY
Couldn’t “risk contact” -- ?

JONATHAN
I’ll tell you everything soon, I
promise, okay? But right now -- I’m
just -- I’m glad you’re safe.
CONTINUED: (2)

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

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

ELEVEN
Where is... Lucas?

DUSTIN
He's... still at the hospital.

Eleven blinks, worried.

ELEVEN
He is... hurt?

DUSTIN
No, no, he's...

Dustin pauses as he realizes --

DUSTIN (CONT'D)
Oh. God. You don't know...

Off Eleven, confused, we CUT TO --

INT. HAWKINS HOSPITAL ROOM - DAY

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

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

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

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

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

LUCAS (CONT'D)
“So set those people you kidnapped
free -- or I’ll stick you in a lead
box and use you for a footwarmer!”
(chuckles a bit)
I gotta use that sometimes. "Stick
you in a lead box..."

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

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

LUCAS (CONT'D)
Oh my God --

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

LUCAS (CONT'D)
We've been calling you guys like
crazy --

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

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

ELEVEN
Do they know -- when she will wake?

Lucas steps up beside Eleven. Shakes his head.

LUCAS
No... they say -- she might not.
Her heart stopped for over a
minute. She died. I mean --
clinically. But then... she came
back. The doctors, they don't know
how. They say -- it's a miracle.
Mike and Will share looks. They know the truth here -- that this was no miracle. At least, not an unexplained one.

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

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

EXT. HAWKINS HIGH - GYM - DAY

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

MOMENTS LATER

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

INT. HAWKINS HIGH - GYM - DAY

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

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

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

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

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

ROBIN
Nah. That’s okay. But, uh...

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

ROBIN (CONT'D)
Is there anything else we could do
to -- help?

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

INT. HAWKINS HIGH - CAFETERIA - DAY

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

VOLUNTEER #2
Okay so first we need to make sure
everything’s folded. Then we’re
sorting by age -- baby clothes go
here -- ages three to five here,
six to eight over there...

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

THE KITCHEN - CONTINUOUS

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

VOICE (O.S.)
I found another jar of peanut
butter! Crunchy style!

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

VICKIE
Robin --?

ROBIN
Hey --

VICKIE
What are -- you doing here?

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

VICKIE
Right -- yeah. Duh. Of course.
(holds up peanut butter)
(MORE)
VICKIE (CONT'D)
I’m also making PB and J’s, as it
so happens!

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

VICKIE (CONT'D)
Hey -- uh -- sorry if that came out
weird -- “What are you doing
here???” It wasn’t, meant
like, “What are YOU doing here?” I
meant it like “what are you doing
here?” Like -- wow -- nice
surprise, awesome to see you --

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

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

ROBIN
Everything.

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

(catching herself)
Oh God -- sorry. I’m totally
rambling about my dumb boyfriend as
people are out there suffering and
-- need food.

(MORE)
CONTINUED: (2)

VICKIE (CONT'D)
AND I just made a peanut butter on
peanut butter monstrosity. Awesome.

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

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

Robin just looks at her, and smiles.

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

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

IN THE CAFETERIA

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

INT. HAWKINS HIGH - GYM - CONTINUOUS

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

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

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

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

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

DUSTIN (CONT'D)
... Mister Munson?

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

DUSTIN (CONT'D)
I -- I’m Dustin Henderson -- can we... talk?

Wayne finishes stapling the poster, turns around.

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

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

DUSTIN
I was with him.

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

DUSTIN (CONT'D)
I was with Eddie. When the earthquake hit.

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

WAYNE
And... where’s Eddie now?

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

DUSTIN
I’m sorry. I’m so... sorry.

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

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

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

(MORE)
CONTINUED: (2)

DUSTIN (CONT'D)
Despite everything -- I never even saw him get mad.

Wayne manages a faint nod.

DUSTIN (CONT'D)
He could’ve run... he could’ve saved himself. But... he fought... he fought and died to protect this town -- this town that hated him.

Dustin looks back from the photo to Wayne.

DUSTIN (CONT'D)
He’s not just innocent, Mister Munson.

(beat)
He’s a hero.

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

EXT. WOODS - DAY

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

MOMENTS LATER

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

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

INT. HOPPER’S CABIN - DAY

Our group enters the cabin. Their faces drop.

JONATHAN
Oh Jesus...

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

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

(MORE)
CONTINUED:

ARGYLE (CONT'D)
More like a Fortress of —
Grodiness.

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

ARGYLE
(to Mike)
Brutal dude.

Nancy moves into the kitchen, hits on the faucet.

NANCY
Water still works —

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

NANCY (CONT'D)
And -- wa-lah -- cleaning supplies.

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

NANCY (CONT'D)
It’s not going to fix itself up.
Come on -- Let’s go.

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

LATER

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

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

ON THE CABIN ROOF,

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

JONATHAN
Alright, that’s good, hold it right
there —

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

Jonathan follows her gaze to Argyle. Smiles a bit.

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

NANCY
What -- ?

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

NANCY
I guess welcome to the club, right?

JONATHAN
Yeah. Welcome to the club.

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

JONATHAN (CONT'D)
Hey. Nance --

NANCY
Yeah -- ?

JONATHAN
I’m... sorry... I wasn’t here --

NANCY
To be honest -- I’m glad you weren’t.
  (catching herself, wincing)
I just mean -- I’m glad you were with Mike, and Will. They don’t think they need a babysitter -- but they do.

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

Jonathan smiles. But Nancy is surprisingly defensive --
CONTINUED: (2)

NANCY
He’s grown up a lot, you know --

JONATHAN
Yeah. I -- I’m sure.

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

JONATHAN (CONT’D)
Hey...

Their eyes meet again.

JONATHAN (CONT’D)
Are we... okay?

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

JONATHAN
Yeah -- sure seems that way --

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

(small smile, then)
Your acceptance letter -- not that it even really matters anymore, but -- did it ever come?

Jonathan hesitates. Moment of truth here. But --

JONATHAN
No -- not yet.

Jonathan quickly looks away, resumes hammering, and --

INT. CABIN — DAY

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

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

MIKE
Not much. A little. She said
Brenner -- he told her she wasn’t
ready. Now she thinks -- he was
right.

WILL
That’s crap. If it wasn’t for her,
if she hadn’t left the lab, Max
wouldn’t be alive right now --

MIKE
I know -- it’s just... she’s
never... lost before. Not -- like
this.

WILL
She’ll have another chance.

MIKE
Let’s hope not -- let’s hope he’s
dead and rotting --

WILL
He’s not.

The certainty in Will’s voice spooks Mike.

WILL (CONT’D)
Now that I’m here -- in Hawkins --
I can... feel him. One. He’s hurt.
Hurting... but -- he’s still alive.

Will moves, sits down on a dusty bed. Mike joins him.

WILL (CONT’D)
It’s strange, knowing now... who it
was this whole time.
(beat)
I can still remember... what he
thinks... how he thinks -- and --

Will looks Mike dead in the eyes. Frightened.

WILL (CONT’D)
He’s not going to stop, Mike. Ever.
Not until he’s taken everything.
Everyone.
(beat)
We have to kill him.
MIKE
I know. And we will. We will.

Will nods. But he seems less confident than Mike somehow. Then Will's face suddenly darkens. He stands and moves over to a window, looks out. There is --

A BLACK SEDAN, weaving its way down the road, headed for the cabin. As a nervous Mike joins Will's side --

EXT. HOPPER'S CABIN - ROOF - DAY

Nancy and Jonathan stand up on the roof -- they've clocked the sedan now too. Shared looks and --

JONATHAN
Government.

INT. HOPPER'S CABIN - ELEVEN'S ROOM - DAY

WHOOM! Eleven, tossing some junk into a bag, oblivious to the coming danger. As she cleans, she notices a glass Coke bottle. As she picks it up, she remembers back, and we hear distant sounds of her and Max giggling together last summer:

Eleven places the bottle down, then spins it. As the bottle rotates, its glass belly drumming gently against the wood, we hear her heartbeat again... thump... thump --

INT. HOSPITAL ROOM - DAY (FLASHBACK)

Thump. We’re now back in time, back in the hospital. Eleven, holding Max’s hands, has her eyes closed, focusing. As our camera PUSHES IN on her, the lighting shifts, darkening.

THE BLACK VOID - CONTINUOUS (FLASHBACK)

When Eleven opens her eyes, she is no longer in the hospital. She is in the Black Void. Her eyes roam the darkness --

ELEVEN
... Max?

Her voice echoes out. Unanswered.

ELEVEN (CONT'D)
Max?? MAX???

As Eleven continues to call out for her friend, the CAMERA PULLS AWAY from her, further and further, revealing she is all alone in here, no sign of Max. As our camera continues to pull back, Eleven smaller and smaller, an airy sound begins to dominate the soundscape. Whoo-whooo-whoo --
INT. HOPPER’S CABIN - ELEVEN’S ROOM - DAY

Whoomp. The spinning Coke bottle slows to a stop.

A tear slips down Eleven’s cheek. She begins to cry, all alone in here. Then she hears it: SLAMMING CAR DOORS. VOICES. THEN THE CABIN DOOR OPENS AND HEAVY FOOTSTEPS APPROACH.

Someone is coming. Her chest tightens as a shadow fills the gap below her cracked bedroom door.

KNOCK. KNOCK. KNOCK. Knuckles pound against the bedroom door. Then the door opens. And Eleven all but faints. It's --

HOPPER. STANDING TALL IN THE DOORWAY.

HOPPER
Hey, kiddo.

It takes Eleven a moment to process that he’s here; that he's real. Then, in a flash, she runs and leaps into his arms. Hopper hugs her tight.

ELEVEN
I -- I kept it open. Three inches. I never -- never stopped... believing --

Hop’s got tears in his eyes now too.

HOPPER
I know, kid. I know.

As they break their embrace, Hop reaches out, wipes a tear from her cheek.

HOPPER (CONT'D)
I’m here now. And I’m not going anywhere, ever again, okay? I’m here.

Eleven gives a shaky nod, trying to push back those tears. A heavy weight seems to lift; she feels so much less alone now. Then, looking him over, for the first time she really notices his change in appearance --

ELEVEN
You are --

HOPPER
Not fat? I know.
ELEVEN
And -- your -- hair --

HOPPER
Oh yeah... that too --

Hopper runs a hand back over his scalp.

HOPPER (CONT'D)
I guess... I kinda stole your look, huh?

El smiles, nods. He totally did.

HOPPER (CONT'D)
What do you think?

ELEVEN
... Bitchin’.

Hopper laughs. Eleven smiles. Then, as Hop's laughter quiets, she hears more VOICES. HAPPY VOICES.

EXT. HOPPER’S CABIN – DAY

Eleven and Hopper step onto the porch to find that Hopper did not arrive alone -- Joyce is here too! She is embracing Will and Jonathan, her face stained with tears.

HOPPER
You weren’t the only one who didn’t stop believing...

The puzzle pieces begin to click for El. Joyce now looks up and sees her. Oh my God --

JOYCE
El --

El and Joyce now move toward one another and fall into an embrace. As Joyce holds her tight, stroking her hair --

ELEVEN
I am happy -- you went to your conference --

Joyce smiles through her tears.

JOYCE
Oh -- right. My conference.
( a quick look to Hopper)
Yeah -- it was -- more exciting than I expected.
CONTINUED:

Hopper, smiling, now looks past them to Agent Stinson, who is standing by the black sedan. A knowing nod between them, then Stinson climbs into her sedan and drives off, leaving our family to their happy reunion.

MIKE

Hey --

Hopper turns to find Mike approaching him. Man and boy eye one another.

HOPPER
You’ve grown.

MIKE
You’ve shrunk.

They both break into smiles, then hug. As our reunion continues, our CAMERA DOLLIES over to Will, whose smile fades as he senses something. He reaches up and touches the nape of his neck. THOSE GOOSEBUMPS ARE FLARING.

A dark shadow now envelops our characters. Will and the others look up to find a DARK SMOG rapidly expanding across the blue spring sky. BOOM! DISTANT THUNDER CLAPS.

Eleven walks up to the Pizzamobile. Something has landed on the car hood. She reaches out, touches it. A small white particle is now stuck to the tip of her finger. It is...

SPORES. As the others begin to notice spores too, falling around them...

INT. WHEELER HOUSE - DAY

A excited Holly watches falling spores from the window...

HOLLY
Mom -- it’s snowing!!! MOM!!

Karen walks up, watching, a look of concern on her face...

EXT. HAWKINS HIGH - GYM - DAY

Dustin, Wayne, and a crowd of others exit from the gym to watch the falling spores. As Dustin’s face darkens...

INT. HAWKINS HIGH - CAFETERIA - DAY

Steve watches the falling spores through the cafeteria window. Robin and Vickie cross to his side...
INT. HOSPITAL ROOM - DAY

Lucas and Erica watch from out the hospital window...

EXT. HOPPER'S CABIN - DAY

We now return to the cabin, as Hopper steps out onto the dirt road. In the distance, perhaps a mile away, he sees a plume of darkness, rising into the sky. As Mike, Will, Jonathan and Nancy gather around Hop, seeing it now too, we CUT TO --

EXT. WOODS - MOMENTS LATER

Our group walking together through the woods. The spores are falling heavier now, clinging to their hair and clothes.

MOMENTS LATER

They step out of the woods and into --

A FIELD OF FLOWERS - CONTINUOUS

In the valley below, we get a wide view of the town.

At the center of the four Rifts, where the Rift is widest, a dark mushroom cloud billows upward, like smoke rising from a volcano, spewing darkness and spores across the sky. Military choppers circle the dark cloud, showing us the sheer, massive scale of this thing.

As a tense Hopper and Joyce take hands...

Eleven walks deeper into the field. Here, flowers and grass are rotting. The evil is spreading across both ground and sky.

Eleven kneels down and plucks up a dead flower. Her hand curls around its stem. She looks up again, and we see her face is a now mask of anger and determination. As she rises back to her feet, CUT TO --

An epic shot of Eleven, Hopper, Joyce, Mike, Will, Nancy, and Jonathan, standing together -- united -- in this half-dead field of flowers, bracing themselves for one last fight.

And right here, as our music crescendos, we --

END SEASON
APPENDIX #1
(DMITRI AND MURRAY TALK)

EXT. KAMCHATKA CHURCH - SHED - NIGHT

DMITRI and MURRAY, leaning against the shed, talking --

DMITRI
You know what? I think I can see it now, you in Indiana --

MURRAY
In Indiana? You are pulling my leg --

MURRAY
No no, I mean it -- you have a certain stoic, old-fashioned American quality to you. More Clint Eastwood than John Wayne though --

DMITRI
I don’t know these well --

MURRAY
Think -- Hopper without the impulsivity.

DMITRI
“Hopper without impulsivity.” I like that. What is there, in Indiana? Does it snow?

MURRAY
Sometimes. But not like this. Never like this.

They are not looking Yuri’s way. He removes a PART from the engine, slips it into his pocket, and shuts the hatch. WHAM!

END APPENDIX #1
EXT. NEVADA ROAD - NIGHT

Jonathan continues to plead on the phone --

JONATHAN
Please, there has to be a way, this is an emergency -- a family member is sick -- very sick, I don’t know if they’re going to make it through the night --

(beat)
Yeah -- I’ve tried everybody else, NWA, Pan Am, Eastern --

(sighs, getting frustrated)
Delta yes. Like I said, everyone. Is there maybe, a manager, someone else I could talk to?

We zero in on Eleven, who has clocked something off-screen.

END APPENDIX #2
**APPENDIX #3**

(EL GETS MIKE TO TRY PINEAPPLE PIZZA)

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

El tries to persuade Mike to taste it --

**ELEVEN**

It is! Try it... please --

She holds it up for him. Mike takes a bite while she holds it.

**MIKE**

(chewing)

Yeah -- I mean -- it’s okay --

**ARGYLE**

Try before you deny -- 

**ELEVEN**

Another -- here -- you need more pineapple --

**MIKE**

What am I -- a dog -- ??

**ELEVNE**

Yes.

As Mike takes another big chomp; Eleven giggles!

**CUT TO --**

**END APPENDIX #3**

**APPENDIX #4 OMMITTED**

(SEE TRANSLATIONS IN APPENDIX #7)
APPENDIX #5

(ROBIN AND STEVE BICKER)

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

The trunk is so crammed the boxes won't all fit --

ROBIN
It’s not going to fit, Steve --

STEVE
Sure it will we just -- just need
to give it a little encouragement --

Steve starts to drive his back into the box, trying to force it in --

END APPENDIX #5
APPENDIX #6

(STEVE IS OVERWHELMED)

268 INT. HAWKINS HIGH - CAFETERIA - DAY 268

An overwhelmed Steve attempts to keep track of everything --

VOLUNTEER #2
... Nine to twelve over there. Thirteen to sixteen here. Then we just move into adult. If anything is in too bad shape -- say it’s got holes or something like that -- we really don’t want that out with the rest of the stuff, okay? So toss it in the garbage pile over there. And every once in a while, you’ll need to take that out -- you know where that big garbage bin is, right?

STEVE
Yeah yeah --

Our CAMERA PULLS BACK over a counter into --

END APPENDIX #6
APPENDIX #7

(RUSSIAN TRANSLATIONS)

EXT. KAMCHATKA CHURCH – SHED – NIGHT

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

Dmitri tosses his cigarette, stomps it out.

DMITRI
Хотел спросить тебя.*
<I have a question.>

YURI
А если я не хочу отвечать?
<And I am sure I do not want to hear it.>

DMITRI
Ты всегда был таким трусом?
<Have you always been a coward?>

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

YURI
Юрий Измайлов может быть кем угодно, даже предателем, но трусом – никогда!
<Yuri Ismaylov is many things, traitor -- but he is no coward.>

DMITRI
А раз так, то зачем ты резину тянешь?
<If that is so -- why do you continue to stall?>
YURI
А если и тяну, то что? А? Чем я обязан этим американцам? Да ничем! А то, что они задумали, это самоубийство.
<And what if I am stalling? Huh? I owe nothing to the Americans -- NOTHING -- and they are on a suicide mission. You know this -->

DMITRI
Я раньше недооценивал этого американца, а потом понял. Раз он сказал, что сможет, значит сможет!
<I’ve underestimated the American before -- I won’t again. He says he can do it. He can.>

YURI
Ну ты даёшь, ты у нас теперь Рональд Рейган? *
<Listen to yourself -- you are Ronald Reagan now --???>

Yuri spits a big gob of saliva onto the ground, disgusted --
DMITRI
Дело не просто в Америке, мужик.
Они рассказали нам что есть на свете великое зло.*
Оно ни перед чем не остановится,
и границы его не удержат. После того,
как оно сожрет все на их земле, оно придет за нами,*
за нашими семьями, за нашей Родиной.
Ты же своими глазами это видел, и знаешь,
что это правда. И всё равно продолжаешь водить всех за нос.

*This isn’t just about America, smuggler. They have told us a story -- a story of great evil. An evil that does not rest, that does not respect borders. After it has consumed their home, it will come for us, for our families -- for our Motherland. You saw it with your own eyes -- you know it to be true.
And yet you continue to play tricks.*

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

DMITRI
Мне сказали, что контрабандист арахисовой *
пасти был когда то отличным парнем,*
пока его не сгубил алкоголь с картами.*
И что он повёл за собой ребят против китайцев *
на Даманском, и что за это ему дали
Орден Красного Знамени. Это правда?*

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

YURI
Правда.
<... It is true.>

DMITRI
Ну и где он теперь, этот герой? А то я что-то его не вижу.
<That hero -- where is he now? Because I do not see him.>

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

INT. RUSSIAN PRISON - CONTROL ROOM - NIGHT

Our heroes creep out into the control room. It’s a MASSACRE
in here. Scientists and guards have been killed, bodies
slashed, eaten. But they see no sign of life; no monsters.

Wait. They hear RASPY BREATHING. With Hop in the lead, they
track the sound, edging around the control monitor, but --

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

Murray kneels down beside him.

MURRAY
Что здесь произошло? *
<What happened here?>

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

WARDEN MELNIKOV
Зверь... он проник в лабораторию...*
<... The monster... he broke into
the laboratory...>
MURRAY
... The monster got in --

WARDEN MELNIKOV
Охрана попытались его остановить...
<The guards, they tried to stop it...>

WARDEN MELNIKOV
Из-за стрельбы резервуары лопнули...
Другие чудовища тоже ожили...
<Their gunfire -- shattered the tanks. The other monsters... came alive...>

WARDEN MELNIKOV
Тень... Тень... утекла. Она в них вошла...
<The Shadow... the Shadow... escaped. It went into them...>

Hopper tenses.

JOYCE
The particles. Ask him about the particles.

Murray nods, turns back to the Warden.

MURRAY
А как насчёт частиц? Чёрные частицы в заднем резервуаре, похожие на пыль?
<What happened to the particles? The black particles, in the far tank, looks like dust?>

WARDEN MELNIKOV
Тень... Тень... утекла. Она в них вошла...
<The Shadow... the Shadow... escaped. It went into them...>
MURRAY (CONT’D)

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

HOPPER

Into who?

MURRAY

(back to the Warden)

В кого? Во что??

<Into -- who? Into who??>

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

END APPENDIX #7