

STRANGER THINGS 3

Episode #307

"Chapter Seven: The Bite"

by

The Duffer Brothers

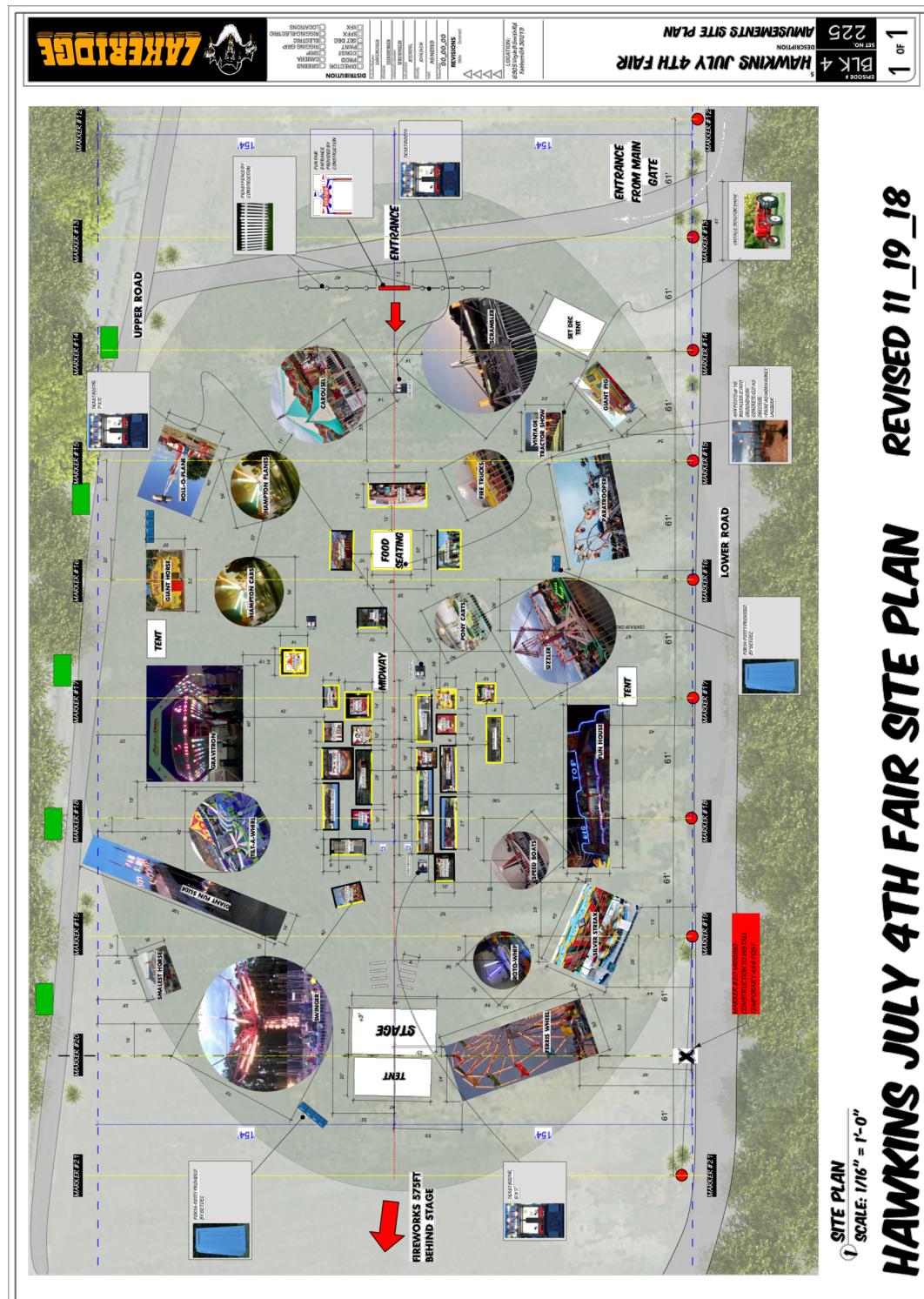
Directed by

The Duffer Brothers

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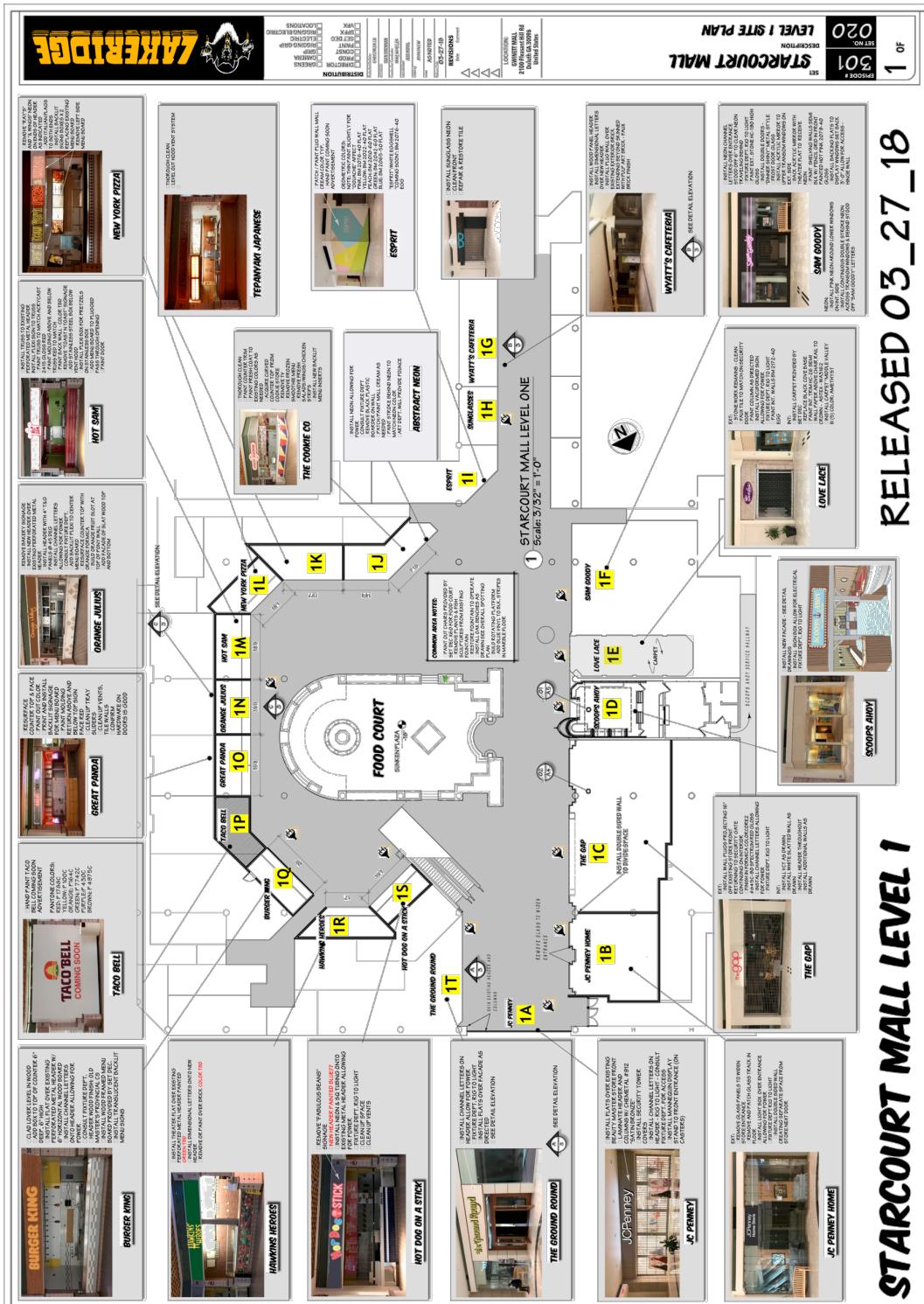
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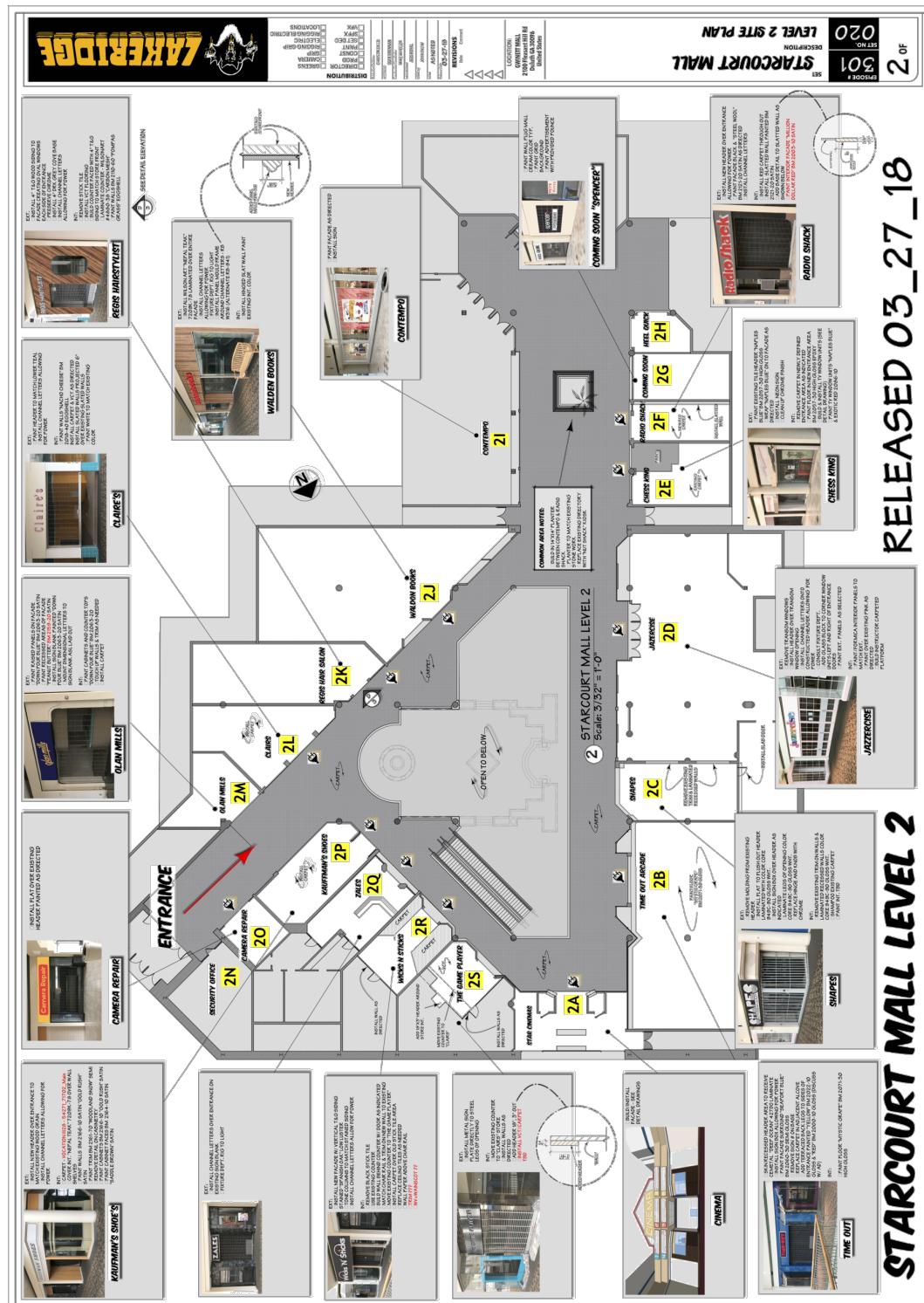
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RELEASED 03 27 18

STARCOURT MALL LEVEL 1





1 **EXT. MAYOR KLINE'S FUN FAIR, SILVER STREAK - NIGHT** 1

"R.O.C.K. in the U.S.A." by John Mellencamp plays during a MONTAGE of FUN:

PARENTS and KIDS alike SCREAM with glee as the WHIRLING CARTS speed around and around.

2 **EXT. FUN FAIR, ENTRANCE - CONTINUOUS** 2

ANGLE: LOW. HERO SHOT:

An AMERICAN FLAG proudly blows in the wind atop the sign reading:

MAYOR KLINE PRESENTS: FUN FAIR

PATRONS (extras) come and go as:

CAMERA CRANES UP AND OVER the SIGN REVEALING: FULL FAIR GROUNDS.

3 **EXT. FUN FAIR, FUN SLIDE - CONTINUOUS** 3

THREE TEENS (extras) slide down.

4 **EXT. FUN FAIR, MIDWAY (S. MARKERS #18, #19) - CONTINUOUS** 4

UNCLE SAM (m/f, 30s), on STILTS, walks while waving a US FLAG.

5 **EXT. FUN FAIR, CONCESSION, ELEPHANT EARS - CONTINUOUS** 5

TWO BOYS (10) and their MOM (30s) pick up some SNACKS.

6 **EXT. FUN FAIR, BIG TOP FUN HOUSE - CONTINUOUS** 6

PATRONS (extras) gather around the ominous, and spooky amusement.

7 **EXT. FUN FAIR, SHOOT OUT THE STAR - CONTINUOUS** 7

CAMERA TRACKS along a line of ONE DOZEN PATRONS (extras), armed with MACHINE GUN BB GUNS, firing rounds at a small target.

EXT. FUN FAIR, MILK JUG TOSS - CONTINUOUS

A CARNIE (male, 40s) hands a PRIZE to a BOY (12) who's there with his FATHER (40s).

9 EXT. FUN FAIR, BALLOON DARTS - CONTINUOUS 9

A DART pierces a BALLOON; POP!, as we:

SMASH CUT TO:

10 EXT. FUN FAIR, STAGE - NIGHT

ANGLE: off a TRUMPET:

The HAWKINS HIGH MARCHING BAND (extras, band experience, 16 - 30s) plays:

"The Washington Post March" by John Philip Sousa (1889)

as the CAMERA TRACKS along the band, FINISHING at the DRUMMER.

MAYOR LARRY KLINE walks to CENTER STAGE like a victorious Roman General. He waves to the CHEERING CROWD gathered to watch the fireworks. When Kline gets to the LECTERN:

The music ENDS on his SIGNAL. THEN:

KLINE

Now, doesn't that just lift your spirits? Let's give another big hand for the Hawkins High Marching Band!

Kline turns and directs his applause to the band behind him.
The crowd RESPONDS.

KLINE (CONT'D)
(back to the mic.)
I hope you're all having a good
time tonight. Are you having a good
time?

Crowd CHEERS.

KLINE (CONT'D)
I can't hear you! Are you having a
good time?

Crowd CHEERS LOUDER.

(CONTINUED)

10

LAKERIDGE #307

CONTINUED:

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3.

10

KLINNE (CONT'D)

I want you to know that we spared no expense to provide you with the very best entertainment that money can buy!

11

EXT. FUN FAIR, FERRIS WHEEL - NIGHT

11

KAREN, TED and HOLLY WHEELER are assisted into the chair by JIMMY (40s), a GREASY CARNIE.

JIMMY

Keep your arms inside.

Jimmy secures the safety bar.

KAREN

Uh-oh! Dad can't get out now.

TED

(playful)

Why do you two enjoy torturing me?

KAREN

Because it's fun.

HOLLY

Yeah, Dad, 'cause it's fun!

Jimmy PULLS THE LEVER and the ride engages. Up they go.

KAREN

Oh, here we go.

12

EXT. FUN FAIR, STAGE - CONTINUOUS

12

KLINNE

But enough of me blabbering. Who here wants to see some fireworks?

Crowd CHEERS.

KLINNE (CONT'D)

Come on, now, you can do better than that. Who here wants to see some fireworks?

Crowd CHEERS LOUDER.

The Hawkins High Marching Band plays:

"Semper Fidelis" by John Philip Sousa (1888)

13

EXT. FUN FAIR, FERRIS WHEEL - CONTINUOUS

13

The wheel comes to a SUDDEN HALT.

TED

Uh, why are we stopping?

KAREN

Because I slipped Jimmy a five.

TED

You what?

KAREN

Come on, these are the best seats
in the house.

HOLLY

The best seats in the house.

At that moment, FIREWORKS POP! The view from the TOP OF THE FERRIS WHEEL is spectacular.

14

EXT. FUN FAIR, STAGE - CONTINUOUS

14

KLINE

Happy Fourth of July!

Above the TENTED STAGE, the FIREWORKS continue to impress the crowd.

15

EXT. FUN FAIR, STAGE, HOUSE LEFT - CONTINUOUS

15

Kline comes down from the stage, joins the COMMONERS, and APPLAUDS the show.

16

EXT. FUN FAIR, FERRIS WHEEL - CONTINUOUS

16

KAREN

(off the fireworks)

That was pretty, wasn't it?

HOLLY

Yeah.

After a BEAT, Holly's attention is drawn to the trees below, just beyond the FUN SLIDE. They're RUSTLING; PARTING. SNAPPING like twigs.

HOLLY (CONT'D)

Mom, the trees.

(CONTINUED)

CONTINUED:

KAREN
(unconcerned; not looking)
What, baby?

HOLLY
The trees are moving.

KAREN
Why are you looking at the trees,
baby? The fireworks. Look at the
fireworks!

Holly looks back to the fireworks.

KAREN (CONT'D)
That was a big one, wasn't it?

EXT. FOREST BEHIND FUN SLIDE - CONTINUOUS

CAMERA TRACKS high above the forest, following the rustling trees. We HEAR:

IMPACT TREMORS.

THUDDING.

SNARLS.

SMASH CUT TO:

MAIN TITLES**EXT. HOPPER'S CABIN - NIGHT**

The FIREWORKS above the Fun Fair continue. We can SEE them from Hopper's Cabin.

EL (O.S.)
He said he was building something.

INT. HOPPER'S CABIN - CONTINUOUS

EL, LUCAS, WILL, MAX, MIKE, JONATHAN, NANCY.

EL
That it was all for me.

MAX
Building something? Is he talking about the flayed?

(CONTINUED)

CONTINUED:

NANCY

He must be.

LUCAS

So, he's building an army, just like we thought.

MIKE

Yeah, but he's not building this army to spread.

WILL

He's building it to stop Eleven.

MIKE

Last year, El closed the gate on him. I have a feeling that really pissed him off.

LUCAS

Like, royally.

MIKE

And the Mind Flayer now knows that she's the only thing that can stop him. But if she's out of the way --

LUCAS

Game over.

EL

He also said he was gonna kill all of you.

MAX

Yeah, well, that's nice.

Nancy's attention is drawn to the window. Over the SOUND OF fireworks popping, we HEAR a FAINT SCREECH. She approaches the window.

NANCY

(looking out)

Do you guys hear that?

JONATHAN

It's just the fireworks.

NANCY

Billy...

(turns to El)

When he told you this, it was here, in this room?

(CONTINUED)

19

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CONTINUED: (2)

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19

El nods.

A LOUD THUD gets their attention. Will SENSES.

WILL

He knows we're here.

20

EXT. HOPPER'S CABIN - MOMENTS LATER

20

The front door swings open. The gang exits and walks to the road. They look yonder.

21

EXT. HOPPER'S CABIN, ROAD - CONTINUOUS

21

The FIREWORKS continue to LIGHT UP THE SKY. Down the road, THE MIND FLAYER quickly approaches, BUSTING TREE LIMBS like tooth picks.

22

INT. SOVIET BUNKER, DEATH STAR HALLWAY - NIGHT

22

A motorized FOUR-WHEEL TUK TUK races by. In the back, ROBIN and STEVE. Driving is DUSTIN. Co-pilot, ERICA.

23

I/E. TUK TUK, IN THE BACK - CONTINUOUS

23

Robin and Steve are still drugged. It's a lot like being drunk. Their spoken words: SLURRED.

STEVE

Jesus, slow down!

ROBIN

Yeah, what is this, like, the Indy 500?

STEVE

It's the Indy 300.

ROBIN

No, dingus, it's 500!

STEVE

It's 300!

ROBIN

Let's say a million.

They LAUGH.

24

I/E. TUK TUK, IN THE FRONT - CONTINUOUS

24

ERICA

What is wrong with them?

DUSTIN

I don't know.

25

INT. SOVIET BUNKER, DEATH STAR HALLWAY, ELEVATOR

25

ERICA

Dustin, watch out!

The Tuk Tuk crashes into STEEL DRUMS and comes to a complete stop.

26

I/E. TUK TUK, IN THE FRONT - CONTINUOUS

26

Off the GROANS and MOANS coming from the back:

DUSTIN

You guys all right back there?

(beat, no answer)

They're fine.

27

INT. SOVIET BUNKER, DEATH STAR HALLWAY, ELEVATOR

27

Dustin and Erica hop out and open the back.

DUSTIN

Come on. We gotta go, now.

ERICA

Come one! Get out!

DUSTIN (CONT'D)

Let's go!

Steve and Robin painfully roll themselves out. Meanwhile, Dustin walks over to a WALL PANEL and uses the KEY CARD to open the SECRET ELEVATOR doors. The panel's RED LIGHT becomes GREEN.

28

INT. SOVIET BUNKER, ELEVATOR SHAFT (VFX) - CONTINUOUS

28

The elevator quickly ascends, zooming PAST THE CAMERA.

29

INT. SOVIET BUNKER, SECRET ELEVATOR - CONTINUOUS

29

Steve and Robin are enjoying the fast ride. Steve is mounting his "surfboard" -- a WHEELED HANDCART used for moving boxes.

(CONTINUED)

CONTINUED:

ROBIN

Hey! You look like you're surfing!

STEVE

Surfing! Yeah! Whoa!

ERICA

They seem drunk.

DISTIN

Why would they be drunk?

STEVE

I'm a natural! Check it out!

Robin yanks the cart away from under Steve. He falls to the floor.

ROBIN

Wipeout!

(laughing hysterically)

Dustin kneels beside Steve. He's visibly SWEATING.

DUSTIN

He's burning up.

STEVE

You're burning up.

(bats Dustin's hands away)

DUSTIN

One sec, one sec. Steve, Steve.

Dustin pries open one of Steve's eyes.

STEVE

God, no. Ow!

Steve tries to resist, but its futile.

DUSTIN

His pupils are super dilated.

ERICA

Maybe he's drugged.

STEVE

Boop!

Steve BOOPs Dustin.

DUSTIN

Steve, are you drugged?

(CONTINUED)

STEVE

How many times, Dad? I don't do drugs. It's only marijuana.
(boops Dustin again)

DUSTIN

This isn't funny, okay? I need to know what they did to you. Are you gonna die on us?

STEVE

(and again)

Boop.

ROBIN

We all die, my strange little child friend. It's just a matter of how... and when.

DUSTIN

(to Steve)

They're gonna be looking for us up there, so I need you to tell me where you parked your car.

STEVE

Oh, can we make a pit stop at the food court?

ROBIN

I would kill for a hot dog on a stick.

STEVE

Ooh!

DUSTIN

All right. Yeah, food. Yes, you can have as much food as you want, but only if you tell me where your car is parked.

STEVE

Uh-oh.

DUSTIN

Uh-oh?

STEVE

The car's off the board.

DUSTIN

What?

(CONTINUED)

STEVE

They took the keys. The Russians,
they took the keys. Like, forever
ago.

(laughs; Robin joins)

STEVE (CONT'D)

That's a bummer, right?

EXT. STARCOURT MALL, LOADING DOCK - MOMENTS LATER

The doors SWING OPEN. Erica, Dustin, Robin and Steve walk out.

ROBIN

Oh, my God, that tastes so good.
Ah! Steve, can you taste the air?

STEVE

I taste it! I taste it!

JUST THEN:

TWO ARMED GUARDS (30s), including the PONYTAILED MAN, walk through the loading dock gate. Approaching quickly, they ready their PISTOLS.

DUSTIN

Shit! Come on! Come on!

They turn and go back inside the mall.

STEVE

Why are we running?

INT. HOPPER'S CABIN SHED - NIGHT

The SHED DOORS open revealing a FIGURE. The figure FLICKS THE OVERHEAD LIGHT. Nancy.

She visually scans the shed, locking eyes on a SHOTGUN. She picks it up, PUMPS THE SLIDE ACTION. It's empty -- for now.

EXT. HOPPER'S CABIN - CONTINUOUS

Jonathan picks up an axe and gives it a once-over.

33

INT. HOPPER'S CABIN - CONTINUOUS

33

Jonathan and Nancy come in. The others are readying for a battle. BARRICADING windows and doors.

They gather in the center of the room. Back-to-back.

It's quiet... save for the FAINT RUMBLING that's getting LOUDER as it approaches the cabin. The WALL LAMPS shake with each IMPACT, same with the DISHES in the kitchen. Will SENSES.

WILL

It's close.

DUST falls from the ceiling with each approaching THUD. A COFFEE MUG falls from the WALL RACK, shattering as it hits the floor.

Then: SILENCE.

MAX

Where'd it go?

The LIGHTS FLICKER. But it's QUIET. Too quiet.

JUST THEN:

A TENTACLE SMASHES THROUGH THE WALL! Wood splinters, sending shards everywhere.

It LUNGES at El.

WHACK! Jonathan chops at it with his axe.

WHACK! Another chop. CHUNKS of the Flayer's tentacle spew everywhere.

Jonathan takes a THIRD CHOP, but before the axe has a chance to hit its target, the tentacle takes a SWIPE AT JONATHAN, sending him CRASHING INTO A WALL.

Jonathan DROPS THE AXE. The tentacle LUNGES at Jonathan.

BANG! Nancy fires a round from her SHOTGUN.

She CHAMBERS A ROUND. The empty shell spits out the side.

BANG! Another shot hits the tentacle.

She CHAMBERS A SECOND ROUND.

BANG! Another hit sends the tentacle WOBBLING BACKWARDS.

(CONTINUED)

CONTINUED:

33

Nancy RACKS THE SLIDE. It's empty. No more ammo!

The tentacle turns its attention to Nancy. It LUNGES... suddenly stopping only INCHES from Nancy's face. Something is holding it back. The tentacle struggles, but a force greater than it PULLS BACK.

Eleven!

There she is: standing in the middle of the room, right arm stretched out, keeping the tentacle from its next kill. El slams it to the floor. A PIECE snaps off. The tentacle RECOILS OUT OF THE CABIN.

MAX (CONT'D)
(watching the tentacle
recoil)
Holy shit.

SMASH! The tentacle LUNGES AGAIN, this time at El. Using her powers, EL STOPS IT MID ATTACK.

SMASH! From the LEFT FLANK, a SECOND TENTACLE crashes through the wall and LUNGES at El. With her left arm stretched out, El STOPS THAT ONE MID ATTACK.

THEN: just as quick, ELEVEN PULLS IN EACH OF HER ARMS and the TENTACLES RIP. Pieces fall to the floor. The tentacles BRIEFLY RETREAT.

THEN: SMASH!

A tentacle BURSTS THROUGH THE CEILING. Grabbing El's left foot. In a SINGLE SWOOP, she falls to the floor and is quickly dragged BACK, and then PULLED UP.

MIKE
El!

Using BOTH HANDS, Mike grabs onto El before the tentacle pulls her through the ceiling. Jonathan grabs El. Then Max. Then Will.

MIKE (CONT'D)
Pull!

Nancy RELOADS her SHOTGUN.

JONATHAN
Nancy, shoot it!

The MIND FLAYER sticks its head through the hole in the ceiling. SNARLS. RAZOR SHARP teeth dripping with slime.

(CONTINUED)

Nancy takes aim. BANG! Direct hit.

She CHAMBERS A ROUND.

BANG! The shot RIPS at the Flayer's mouth -- a CHUNK WITH TEETH splatters.

CHAMBERS A ROUND.

BANG! This shot hits the one tentacle COMING FROM THE FLAYER'S MOUTH.

MAX
(calling for
reinforcements)
Come on! Lucas!

Nancy PUMPS ANOTHER ROUND into the CHAMBER.

Lucas GRABS THE AXE.

MAX (CONT'D)
(to Mike, Will.)
Pull!

Lucas SWINGS THE AXE, chopping at the tentacle.

Then: another SWING.

Then: BANG!

BUCKSHOT hits the FLAYER'S HEAD. It STAMMERS. STUNNED.

Nancy PUMPS ANOTHER ROUND into the CHAMBER -- spitting the SPENT CASING out the side. She FIRES.

Lucas SWINGS THE AXE.

El SCREAMS as the tentacle, squeezing harder, PULLS -- ripping into her leg even more. Mike, Max, and Will, still holding on to El, are dragged across the floor as she is pulled higher.

BANG! Another shot.

Lucas SWINGS. THIS TIME, THE AXE SEVERS THE TENTACLE. El falls to the floor, the kids fall back.

THE FLAYER RECOILS, leaving a PIECE of itself attached to El's leg.

MIKE
El! El, you okay?

(CONTINUED)

Mike sees the PIECE attached to her leg. Using two hands, he grabs the CHUNK and pulls. El SCREAMS in pain as Mike rips the PIECE OF THE TENTACLE from her leg. He FLINGS it across the room.

The CHUNK lands in a corner and then slinks away under a curtain, leaving a trail of BLACK BLOOD in its wake.

The Flayer sticks its head through the ceiling's hole. "Eyeballing" El, it SNARLS, preparing for another attack.

El stands, facing the creature. She stretches out BOTH ARMS, holding the creature at bay.

THEN: with a FORCEFUL PULL, she RIPS THE FLAYER'S FACE apart.

El COLLAPSES INTO THE ARMS OF HER FRIENDS behind her. But there's no time to waste. The Flayer is stunned -- it's face looking like a peeled orange.

NANCY
Go, go, go!

They all start running to the door, and out of the cabin.

JONATHAN Come on, come on, go!	NANCY (CONT'D) Go!
JONATHAN (CONT'D) Hurry up! Come on!	MIKE Everybody out!
JONATHAN (CONT'D) Go!	NANCY Go, come on!

Everyone runs out of the cabin and gets into the WHEELER WAGON.

JONATHAN Go, go, go, go!	LUCAS Come on!
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The 4th of July FIREWORKS are blasting above. The Mind Flayer SNARLS, still towering over the cabin.

NANCY Come on!	LUCAS (CONT'D) Come on! Come on!
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JONATHAN
Get in. Right here.

35 INT. WHEELER WAGON - CONTINUOUS 35

MIKE
(to Nancy)
Drive! Drive!

36 EXT. HOPPER'S CABIN - CONTINUOUS 36

The Wagon roars out of the driveway as the disoriented Mind Flayer wobbles; its head split into a HALF DOZEN SHARDS.

37 INT. STARCOURT MALL, FOOD COURT CORRIDORS - NIGHT 37

The two SECURITY AGENTS are chasing after the SCOOPS TROOP. The PONYTAILED MAN carries a WALKIE TALKIE. The OTHER (male, 30s), leads with his PISTOL RAISED.

38 INT. STARCOURT MALL, CINEMA CORRIDORS - NIGHT 38

Erica and Dustin lead the way. Steve and Robin, unsteady on their feet, GIGGLING and getting pulled along like one would tow a reluctant child who'd rather be somewhere else.

STEVE
Whoa!

ERICA
Where are we going?

DUSTIN
Just trust me.

39 INT. STARCOURT CINEMA, CORRIDOR EXIT DOOR - MOMENTS LATER 39

The door swings open. Dustin looks left and then right.

DUSTIN
All clear.

He and the rest of Troop file through the door and then sneak into CINEMA 1. They pass a GLASS-FRAMED ONE SHEET. It's BACK TO THE FUTURE. Steve GRABS A DISCARDED POPCORN BAG poking through a trash can lid.

40 INT. STARCOURT CINEMA 1 - MOMENTS LATER 40

The doors at the back of the cinema swing open. We SEE THE SILHOUETTE OF THE TROOP standing. The darkened theater, lit only by the movie's glowing big screen, is FULL OF PATRONS.

(CONTINUED)

CONTINUED:

**** We can HEAR WHAT'S HAPPENING on screen throughout.**

ANGLE: Movie screen showing "BACK TO THE FUTURE (1985)" (beginning SCENE: 19 [sourced: shooting draft, revised, 10.24.1984]).

PATRONS are watching intently.

MOVIE DOC BROWN
What did I tell you?! Eighty-eight
miles per hour!

BACK TO DUSTIN and the others.

DUSTIN
Come on.

The Troop follows Dustin down the aisle, and to the FRONT ROW. Speaking in HUSHED TONES.

INT. STARCOURT CINEMA 1, FRONT, HOUSE LEFT - CONTINUOUS

MOVIE DOC BROWN (O.S.)
The temporal displacement
occurred exactly 1:20 A-M... DUSTIN
(to Steve, Robin)
You two, sit.

MOVIE DOC BROWN (O.S.) (CONT'D)
... and zero seconds! ROBIN
No, no, no! These seats are
too close!

STEVE
Dude, these seats blow.

DUSTIN
Then don't watch the movie.

ROBIN
We wanna watch it.

DUSTIN
(yells)
Then watch it!

MOVIEGOER #1
Shh!

ROBIN
(to Moviegoer)
Shh!

DUSTIN
(to Moviegoer; hushed)
Sorry.
(MORE)

(CONTINUED)

CONTINUED:

DUSTIN (CONT'D)
(to Steve, Robin)
Whatever you do, don't... go...
anywhere.

STEVE
(sarcastic)
Fine, Dad.

Dustin and Erica move to the opposite end of the SAME ROW.

MOVIE DOC BROWN (O.S.)
The appropriate question is,
"When the hell are they?" You
see, Einstein has just become
the world's first time
traveler!

DUSTIN
(cutting in front of
guests)
Sorry. Sorry.

Dustin and Erica find two open seats, and sit.

MOVIE DOC BROWN (O.S.)
I sent him... into the future!

DUSTIN
Okay, it's official. I'm never
having kids.

ERICA
What are we doing here?

DUSTIN
We're laying low. Cooling off. Like
Oswald.

ERICA
Oswald was found in a theater and
shot to death.

DUSTIN
(snarky)
A week later.

ERICA
The point is, his plan didn't work.

DUSTIN
Only because it was a setup.

ERICA
What?

(CONTINUED)

CONTINUED:

DUSTIN

He was just a patsy.

ERICA

Tell me you're joking.

MOVIEGOER #2

Shh!

DUSTIN

Shh!

ERICA

Shh!

ERICA (CONT'D)

We need to get outta here.

DUSTIN

All right, you watch Tweedle-dee
and Tweedledum. Make sure they
don't go anywhere.

ERICA

Where are you going?

DUSTIN

To find us a ride.

MOVIE DOC BROWN (O.S.)

Look out!

ROBIN

(off the movie)

What's happening?

STEVE

I have no idea.

MOVIE MARTY (O.S.)

Are you telling me that you built a
time machine...ALEXEI and MURRAY are in the back, reviewing Alexei's
DIAGRAMS. HOPPER is driving, JOYCE is in the PASSENGER SEAT.

HOPPER

What's he saying?

(CONTINUED)

CONTINUED:

MURRAY

He's showing me the location of the
key to turn off the machine.

ALEXEI

(in Russian)
TWO.

MURRAY (CONT'D)

Sorry. Keys. Two keys.

HOPPER

Two-man rule.

JOYCE

Two-man rule?

HOPPER

Yeah, two men, two keys, like a
nuclear launch.

ALEXEI

(in Russian)

MURRAY

(translating)
But, to retrieve the keys,
there is a vault. And to open
the vault, you need to enter
Planck's constant.

HOPPER

Planck's what?

MURRAY

Planck's constant. It's a very
famous number.

JOYCE

All right, so we get the keys, and
then we turn the machine off.

MURRAY

That's what he says.

JOYCE

All right, well, that shouldn't be
too hard. We can do this.

HOPPER

Joyce, did you hear the part where
he said the place was like an
impenetrable fortress?

JOYCE

Yeah, but there has to be a way in.

HOPPER

Yeah, there is. Our military.

(CONTINUED)

JOYCE
Who are coming.

HOPPER

Well, we don't know that anymore because you yelled at them like it was a parent-teacher conference, and then you hung up on them, so we don't know what the hell's going on, because now we're -- Wait, what are we do -- oh that's right! We're on our way to rescue our children from the big, bad Fourth of July celebration!

VOICES RAISED.

JOYCE
You know what, if you can't handle this, then just turn around and drop me off first.

HOPPER
What are you gonna do? You gonna walk back to Hawkins?

JOYCE
I will do anything if it gets me away from you!

MURRAY
(yelling)
Children! Children! Children!
(beat)
This interminable bickering was amusing at first, but it's getting very stale and we've still got a long drive ahead of us. So, why don't you two cut the horseshit and get to the part where you admit your sexual feelings for one another?

HOPPER
Whoa!

JOYCE
You are way off base, buddy!

MURRAY
Oh, spare me! Yes, yes, he's a brute. I know. Probably reminds you of a bad relationship, and, gosh, you'd really like a nice man to settle down with, but, admit it, you're real curious to know what he's like in the sack.

(MORE)

(CONTINUED)

CONTINUED: (3)

MURRAY (CONT'D)

(turns to Hopper)

And you. Ha! Well, you're just a big manbaby who'd rather act tough than show his true feelings, because the last time you opened your heart, you got hurt. Owie. And now, rather than admit these feelings, you're dancing around one another with this mind-numbing and frankly boorish mating ritual. So, please, for my sake, either quit your bickering, or pull over, tear off those clothes, and get it over with already!

Murray sits back in his seat. Joyce and Hopper are silently humbled.

ALEXEI

(in Russian; to Murray)

What was that?

MURRAY

(in Russian)

I told them they should have sex.

ALEXEI

(in Russian)

They have not had sex?

MURRAY

No.

Alexei starts to GIGGLE. Off that, Murray starts CHUCKLING. In moments, they both break out into FULL BELLY LAUGHS.

Joyce and Hopper: embarrassed, humbled. They didn't understand anything but the word SEX.

The TODFTHR passes a sign reading:

WELCOME TO

INDIANA

DRIVE CAREFULLY

THANK YOU

ROBERT D. ORR GOVERNOR

46

EXT. BRADLEY'S BIG BUY - NIGHT

46

The Wheeler Wagon WILDLY FISHTAILS to a stop outside the store.

SMASH CUT TO:

47

INT. BRADLEY'S BIG BUY - MOMENTS LATER

47

A ROCK BURTS THROUGH THE WINDOW, shattering it. The crew piles in.

48

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

48

Nancy grabs RUBBING ALCOHOL and GAUZE PADS.

NANCY

Okay, get her down.

Helped by Mike and Max, El sits on the floor.

NANCY (CONT'D)

Okay. Lemme see.

Nancy rolls up El's pant leg REVEALING a BLOODY, OOZING WOUND.

MAX

Oh, shit.

Nancy removes a GAUZE PAD from the box.

MAX (CONT'D)

(to Nancy)

Hey, what are you doing?

NANCY

I'm cleaning the wound.

MAX

No, first, we need to stop the bleeding, then clean, then disinfect, then bandage.

(beat)

I skateboard. Trust me.

(to Mike)

Mike, hold this.

(presses his hand against
El's wound)

Keep the pressure on it, nice and firm, okay?

(MORE)

(CONTINUED)

CONTINUED:

MAX (CONT'D)
 (to Nancy, Jonathan)
 We're gonna need water, soap.

NANCY JONATHAN
 Yeah, okay. All right.

Lucas dumps a SACK full of...stuff. CHOCOLATE BAR,
 FLASHLIGHT, some BUTTONS. A PENNY, or maybe two.

LUCAS
 Does any of this help?

MAX
 No. Go get me a washcloth and a
 bowl.

LUCAS
 A bowl?

MAX
 Lucas!

LUCAS
 (off Max's look)
 Okay.

Searching for the supplies Max asked for. Walking.

NANCY
 (remembering the cabin
 incident)
 What did that thing look like to
 you?

JONATHAN
 Like that thing in the hospital,
 only bigger.

NANCY
 Yeah, a lot bigger. Like, Tom and
 Bruce, they merged to become one,
 right? And Driscoll kept saying how
 she needed to go back to the source
 --

Jonathan grabs Nancy's arm. They stop.

JONATHAN
 Wait, you think Driscoll's in
 there?

(CONTINUED)

CONTINUED:

NANCY

Maybe. And maybe Heather and Janet, too, and God knows who else. I don't know how we're gonna kill this thing, but if we do --

JONATHAN

We kill all the flayed.

NANCY

And... we end this. Maybe.

They start walking again, to:

INT. BRADLEY'S BIG BUY, CONDIMENTS AISLE - CONTINUOUS

SAME SHOT. Follow to WATER.

NANCY

(grabs a jug of water)

All I know is... we need El.

INT. BRADLEY'S BIG BUY, CEREAL AISLE - CONTINUOUS

Lucas, still perplexed about the bowl-thing. Will is with him.

LUCAS

Bowl... Bowl... Bowl... Why wouldn't it be with the cereal?

WILL

I don't know.

LUCAS

What else do you use a bowl for?

WILL

I-- I don't know.

They round a corner, then:

INT. BRADLEY'S BIG BUY, SODA AISLE - CONTINUOUS

Lucas spots MASSIVE display of FIREWORKS!

LUCAS

Oh, shit.

And it is glorious.

(CONTINUED)

CONTINUED:

LUCAS (CONT'D)
(picking up a MASSIVE BOX)
Satan's Baby. You ever shot one of
these suckers?

WILL
No. Is it sweet?

LUCAS
That's an understatement.

An impatient Max finds the boys ogling the explosives.

MAX
That doesn't look like a bowl.

LUCAS
Nah, it's way better. There is a
reason this warning label says "18
or older." This sucker is filled
with 150 grains of black powder.
(tosses the box to Max)
AKA gunpowder.
Strap two of these together, and
it's bigger than an M-80. Five of
them, we've got ourselves a stick
of dynamite.

MAX
You wanna kill that thing with
fireworks?

LUCAS
Do you have a better idea?

MAX
Uh, yeah. Eleven.
(tosses the box back to
Lucas)

LUCAS
Against that thing? She's gonna
need some backup.

MAX
(scoffs, walks away)
Oh, my God.

LUCAS
(to Will)
Hold this.

53

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

53

Mike and El alone.

MIKE
Does that hurt?

EL
Uh, not bad.

MIKE
You're gonna have an awesome scar.
You'll look even more badass.

EL
Bitchin'.

MIKE
Yeah, bitchin'.
(beat)
El...

EL
Yeah?

MIKE
I've been meaning to tell you
something. It's just, being broken
up, it's been hard.

The NEARBY WALKIE CRACKLES TO LIFE. It's Dustin...distorted,
and barely coming through. Mike takes notice, but ignores it
for now. *This is important.*

MIKE (CONT'D)
And... I like that you and Max are
friends now. It's just, I was
jealous at first, and angry. And
that's why I said all that stupid
stuff. And it's like I wanted you
all to myself. And now I realize
how unfair that is. And selfish.
And, like... I'm sorry. I just,
like, I've never felt like this,
you know, with anyone before...
and... You know, they do say it
makes you crazy.

EL
(completely confused)
What makes you crazy?

(CONTINUED)

CONTINUED:

MIKE

(under his breath, but
audible)You never -- You never heard that
term... You know, like the phrase,
like... "blank makes you crazy,"
like the word...

EL

Girlfriends?

MIKE

No, no, no, no, not -- not
girlfriends.

EL

Boyfriends.

MIKE

No! No, not boyfriends either.

MIKE (CONT'D)

It's like -- It's like a feeling
or...

EL

A feeling...

MIKE

Yeah, like something... Like, old
people say it to each other
sometimes.

EL

Old people?

MIKE

Yeah. What I wanna say is... that I
just... I know that I --The WALKIE crackles to life again. GARBLED, but we know it's
DUSTIN.

DUSTIN (O.S.)

Copy?

Another CRACKLE.

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

I repeat... this is a code red!

Mike excitedly scoots over to the WALKIE.

(CONTINUED)

53

LAKERIDGE #307

CONTINUED: (2)

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29.

53

MIKE

Dustin?

54

INT. STARCOURT CINEMA, PROJECTION BOOTH - CONTINUOUS

54

Sitting beside a FILM PROJECTOR.

DUSTIN

Mike?

MIKE (O.S.)

Dustin!

DUSTIN

Mike!

DUSTIN (CONT'D)

Oh, my God, you have to listen. I know I've been MIA, and I'm sorry, it's not because I'm mad. I mean, I actually was mad, but it's also because I was trapped underground in a secret Russian base.

55

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

55

Mike tries to listen, but the WALKIE CUTS IN-AND-OUT.

MIKE

Dustin, you're going way too fast.
I can't understand you.

56

INT. STARCOURT CINEMA, PROJECTION BOOTH - CONTINUOUS

56

DUSTIN

(didn't hear Mike)

I know that sounds insane, but the Russians have infiltrated Hawkins!
The goddamn Russians!

57

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

57

The walkie CRACKLES. Dustin is barely understandable.

DUSTIN (O.S.)

And now -- they're using -- to open the gate.

(CONTINUED)

57

LAKERIDGE #307

As Broadcast (07/04/2019)

30.

CONTINUED:

57

MIKE

Dustin, you're -- you're breaking up.

58

INT. STARCOURT CINEMA, PROJECTION BOOTH - CONTINUOUS

58

DUSTIN

And now they're after us and we don't have a way out of here, so I need you to come and get us. Can Nancy drive?

59

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

59

GARBLED RADIO STATIC cuts out what Dustin is saying.

MIKE

Dustin, you're cutting out.

60

INT. STARCOURT CINEMA, PROJECTION BOOTH - CONTINUOUS

60

DUSTIN

Mike?

MIKE (O.S.)

(distorted; broken)

Dustin, you there?

DUSTIN

Mike? Mike, do you copy?

MIKE (O.S.)

(distorted)

Dustin --

Dustin checks the WALKIE. RED LOW BATTERY WARNING LIGHT blinks on.

DUSTIN

Shit! Not now. Please, not now.

Mike!

61

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

61

MIKE

Dustin!

62 **INT. STARCOURT CINEMA, PROJECTION BOOTH - CONTINUOUS** 62

DUSTIN

Mike!

63 **INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS** 63

NANCY

What is it?

64 **INT. STARCOURT CINEMA 1, FRONT, HOUSE RIGHT - CONTINUOUS** 64

Dustin runs down the aisle and back to his seat beside Erica.

DUSTIN

Do you have any batteries? Double-A?

ERICA

Why would I have batteries?

DUSTIN

I always carry batteries.

ERICA

Then what's the problem?

DUSTIN

I need eight.

ERICA

Eight?

DUSTIN

Shit. Guess we'll have to go to plan B.

ERICA

Plan B? What's plan B?

65 **INT. STARCOURT CINEMA 1, FRONT, HOUSE LEFT - CONTINUOUS** 65

Dustin looks down the long row of PATRONS to find...

Empty chairs where Robin and Steve used to be seated.

DUSTIN

Where... are they?

66

INT. STARCOURT CINEMAS, WATER FOUNTAIN, 2B - CONTINUOUS 66

Steve guzzling water.

STEVE
(off the water)
That's amazing.

ROBIN
So, like, I wasn't totally focused
in there or anything, but... I'm
pretty sure... that mom was trying
to bang her son.

STEVE
Wait, wait, the hot chick was Alex
P. Keaton's mom?

ROBIN
Yeah, I'm pretty sure.

STEVE
But they're the same age.

ROBIN
No, but he went back in time.

STEVE
Then why is it called Back to the
Future?

ROBIN
He has to go back to the future
because he's in the past. So, the
future is actually the present,
which is his time.

STEVE
Wh... What?

ROBIN
(shoves Steve away)
No, no, it's my turn. You've had
enough.

As Robin quenches her thirst, Steve stares in amazement at
Starcourt's GLASS CEILING. With the drugs still running
through his system, it gives Steve a sense of awe as the
OVERHEAD LIGHTS TWINKLE AND REFLECT.

STEVE
Hey, Robin. You gotta check this
out.

(CONTINUED)

CONTINUED:

Robin stumbles over. She too is awe-struck.

STEVE (CONT'D)
This... The ceiling, it's
beautiful.

ROBIN
Oh, wow.

The beautiful twinkling lights become DISTORTED. Their faces turn an SHADE OF WHITE AND GRAY. The kind that happens before you BARF.

INT. STARCOURT CINEMA, RESTROOMS - CONTINUOUS

Robin is the first in; beelines for a stall. Steve is right behind, talking the empty stall beside Robin.

Up comes the popcorn, CHUNKS SPEW ALL OVER THE TOILER SEAT.

EXT. FUN FAIR, PARKING FIELD - NIGHT

The TODFTHR pulls in to an empty spot. Joyce jumps out, as does Hopper.

HOPPER
(to Murray)
Stay here, go over the plans with Smirnoff.

MURRAY
I can help look.

HOPPER
No, you'll scare the children.

Hopper slams the door and falls-in behind Joyce.

MURRAY
(calling after Hopper)
Jim, if this is about earlier --

HOPPER
(raised voice)
Stay put, Freud! You hear me? Stay put!

EXT. FUN FAIR, MIDWAY (S. MARKER #15 - #17) - CONTINUOUS 69

SINGLE SHOT: STEADICAM.

(CONTINUED)

CONTINUED:

From LOWER ROAD, SOUTH MARKER #15, Heading NORTH/WEST to "HIGH STRIKER", NORTH MARKER #17.

HOPPER

You know, say what you will about Kline, he certainly knows how to throw a party. I'm sorry about him, by the way.

JOYCE

Who, Larry?

HOPPER

No, Murray. He's a sick individual who likes to get under people's skin. So, let's not let him, you know, get under our skin.

JOYCE

I'm not, I haven't.

HOPPER

I just, you seem a little more quiet than usual.

JOYCE

I just -- I just wanna find the kids.

HOPPER

Yeah, yeah, yeah.

HOPPER and JOYCE CLEAR FRAME WHEN WE GET TO:

Joyce and Hopper unknowingly pass by KLINE doing a photo op. Present are: the CARNIE (male, 30s), PHOTOGRAPHER (male, 30s), 3 GIRLS (16-18). The GIRLS are dressed in EVENING GOWNS, FULL MAKE-UP. They are from the JR. MS. HAWKINS BEAUTY PAGEANT.

KLINE

I'll give it my best shot.

He takes a swing with the GIANT MALLET, and DING!

CARNIE

You won yourself a bear!

Kline hands the TEDDY BEAR to one of the YOUNG LADIES with him.

(CONTINUED)

CONTINUED:

KLINE

Thank you. Here you go.

The PHOTOGRAPHER lines up his shot, while Kline poses with the YOUNG LADIES. Kline's ear-to-ear smile turns sour when he notices Joyce and Hopper.

EXT. FUN FAIR, MAIN ENTRANCE, KLINE'S CAR - MOMENTS LATER 71

Kline runs over to his 1985 MERCEDES BENZ 380SL CONVERTIBLE. He grabs his state-of-the-art MOTOROLA DYNATAC MOBILE PHONE from the front seat and dials a number.

After a few moments, WE HEAR A RING. AND ANOTHER.

KLINE

Come on, come on, come on! Pick up,
pick up, pick up, you commie
bastards!

EXT. BRADLEY'S BIG BUY - NIGHT

ESTABLISHING.

INT. BRADLEY'S BIG BUY, FROZEN FOOD AISLE - NIGHT

Specifically, the EGGOS SECTION. THE FREEZER DOORS ARE OPEN. El sits, cross-legged in front. BLINDFOLD in place, NOSE BLEEDING. It's quiet. We can only HEAR THE HUM OF THE FREEZERS. Until:

CRACK! FIZZ!

Lucas opens a CAN OF NEW COKE.

MAX

Quiet.

LUCAS

(whispering)

Oh, sorry.

(takes a sip)

MIKE

How do you even drink that?

LUCAS

Because it's delicious.

What?

MIKE

What?

MAX

(CONTINUED)

CONTINUED:

LUCAS

It's like Carpenter's "The Thing".
The original is a classic, no
question about it. But the
remake...

(slurping loudly, then,
satisfied sigh)

Sweeter, bolder... better.

MIKE

You're insane.

LUCAS

So, you prefer the original
"Thing"?

MIKE

What? No, I'm not talking about
"The Thing", I'm talking about New
Coke.

LUCAS

It's the same concept, dude.

MIKE

Uh, actually, it's not the same
concept.

LUCAS

It is the same concept.

MIKE

No, it's not.

LUCAS

(yells)

Yes, it is.

EL

(pulling off the
blindfold)

Hey!

MIKE

Sorry.

LUCAS

Sorry.

MIKE

Did you... find him?

74

INT. BRADLEY'S BIG BUY, VEG & SPREADS AISLES - CONTINUOUS 74SINGLE SHOT: STEADICAM.

Leading the group is Lucas and Max pushing a SHOPPING CART full of supplies. The others follow behind. On their way to the FRONT DOOR.

LUCAS

The movies? Dustin's so freaked out about the gate, he decides to go watch a movie? Yeah, makes total sense.

MAX

(to Mike)

You're positive he said "gate" and not "great"?

WILL

Yeah, like, "This movie I'm watching is great."

EL

Sounded like "gate."

75

INT. BRADLEY'S BIG BUY, FRONT DOOR - CONTINUOUS

75

SAME SHOT: They round a corner.

MIKE

Which would explain how the Mind Flayer's still alive.

NANCY

Yeah, we just have to shut it again.

WILL

Then the monster dies.

MAX

(helping lift the cart through the door)

But if not, we always have Lucas' fireworks.

LUCAS

Keep mocking my plan, Max. Keep mocking it. I wanna hear you say it again, because you keep doubting me. You keep doubting me!

(CONTINUED)

CONTINUED:

MAX
Ridiculous.

LUCAS
Will? We're gonna prove 'em wrong,
right?

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

The kids left behind BLOOD STAINED GAUZE PADS, DISINFECTANT AND OTHER FIRST AID SUPPLIES. The spilled blood from El's leg BUBBLES, CONGEALS.

INT. STARCOURT CINEMAS, RESTROOM - NIGHT

Steve flushes the contents of his stomach. Next stall, Robin is on her back staring up at the ceiling.

ROBIN
The ceiling stopped spinning for me. Is it still spinning for you?

STEVE
Holy shit. No. You think we puked it all up?

ROBIN
Maybe. Ask me something.
(in Russian accent)
Interrogate me.

STEVE
Okay. Interrogate you. Sure. Um...
When was the last time you, uh,
peed your pants?

ROBIN
(not even thinking)
Today.

STEVE
What?

ROBIN
When the Russian doctor took out
the bone saw.

STEVE
Oh, my God.

(CONTINUED)

CONTINUED:

ROBIN

It was just a little bit, though.
(laughs)

STEVE

Yeah, it's definitely still in her
system.

ROBIN

(sits up)

All right, my turn.

STEVE

Okay. Hit me.

ROBIN

Have you... ever been in love?

STEVE

Yep. Nancy Wheeler. First semester,
senior year.

ROBIN

Oh, my God. She's such a priss.

STEVE

Turns out, not really.

ROBIN

Are you still in love with Nancy?

STEVE

No.

ROBIN

Why not?

STEVE

I think it's because I found
someone who's a little bit better
for me. It's crazy. Ever since
Dustin got home, he's been saying,
"You know, you gotta find your
Suzie. You gotta find your Suzie."

ROBIN

Wait, who's Suzie?

STEVE

It's some girl from camp, I guess
his girlfriend. To be honest with
you, I'm not one hundred percent
sure she's even real. But that's
not really the point.

(MORE)

(CONTINUED)

CONTINUED: (2)

STEVE (CONT'D)

The point is, this girl, you know, the one that I like, it's somebody that I didn't even talk to in school. And I don't even know why. Maybe 'cause Tommy would've made fun of me or... I wouldn't be prom king. It's stupid. I mean, Dustin's right, it's all just a bunch of bullshit anyways. Because, when I think about it, I should've been hanging out with this girl the whole time. First of all, she's hilarious. She's so funny. I feel like, this summer, I have laughed harder than I have laughed... in a really long time. And she's smart. Way smarter than me. You know, she can crack, like, top secret Russian codes you know? She's, honestly, unlike anyone I've ever even met before.

Robin collapses her head into her knees. A look of anguish flushes across her face.

STEVE (CONT'D)

Robin? Robin, did you just O-D in there?

ROBIN

No. I... I'm still alive.

Steve SLIDES UNDER THE STALL PARTITION to be on Robin's side.

ROBIN (CONT'D)

The floor's disgusting.

STEVE

Yeah, well, I already got a bunch of blood and puke on my shirt, so... What do you think?

ROBIN

About?

STEVE

This girl.

ROBIN

She sounds awesome.

STEVE

She is awesome. And what about the guy?

(CONTINUED)

ROBIN

I think he's on drugs, and he's not thinking straight.

STEVE

Really? 'Cause I think he's thinking a lot more clearly than usual.

ROBIN

He's not.

(beat)

Look, he doesn't even know this girl. And if he did know her, like really know her, I don't think he'd even want to be her friend.

STEVE

No, that's not true. No way is that true.

ROBIN

Listen to me, Steve. It's shocked me to my core, but I like you. I really like you. But I'm not like your other friends. And I'm not like Nancy Wheeler.

STEVE

Robin, that's exactly why I like you.

ROBIN

Do you remember what I said about Click's class? About me being jealous and, like, obsessed?

STEVE

Yeah.

ROBIN

It isn't because I had a crush on you. It's because... she wouldn't stop staring at you.

STEVE

Mrs. Click?

ROBIN

Tammy Thompson. I wanted her to look at me. But she couldn't pull her eyes away from you and your stupid hair.

(MORE)

(CONTINUED)

CONTINUED: (4)

ROBIN (CONT'D)
And I didn't understand, because
you would get bagel crumbs all over
the floor. And you asked dumb
questions. And you were a
douchebag. And you didn't even like
her. And I would go home and just
scream into my pillow.

STEVE
(nope, still doesn't get
it)
But Tammy Thompson's a girl.

ROBIN
(softly)
Steve.

STEVE
Yeah?

Robin says nothing, but they lock eyes.

NOW he gets it.

STEVE (CONT'D)
Oh.

ROBIN
Oh.

STEVE
Holy shit.

ROBIN
Yeah. Holy shit.

It's like a big weight has been lifted off Robin's shoulders.
Steve just stares blankly ahead.

ROBIN (CONT'D)
Steve... did you O-D over there?

STEVE
No, I just, uh... just thinking.

ROBIN
Okay.

STEVE
I mean, yeah. Tammy Thompson, you
know, she's cute and all, but... I
mean, she's a total dud.

(CONTINUED)

ROBIN
She is not!

STEVE
Yes, she is. She wants to be, like,
a singer. She wants to move to
Nashville and shit.

ROBIN
She has dreams.

STEVE
She can't even hold a tune. She's
practically tone-deaf. Have you
heard her?

ROBIN
All the time.

STEVE
(singing atonally)
♪You see me now tonight...♪

ROBIN
Shut up.

STEVE
♪You see me...♪

ROBIN
She does not sound like that.

STEVE
She sounds exactly -- that's
a great impersonation of her. ROBIN (CONT'D)
She does not. You sound like
a Muppet.

STEVE (CONT'D)
She sounds like a Muppet. She
sounds like a Muppet giving birth.

They start LAUGHING.

STEVE (CONT'D)
(singing like KERMIT THE FROG)
♪And if you could hold me tight...♪ ROBIN
(both sing atonally)
♪We'll be holding on forever...♪

STEVE (CONT'D)
Exactly.

ROBIN
(laughing)
I know!

(CONTINUED)

SUDDENLY: The restroom door bursts open. Dustin comes marching in. Erica right behind him.

DUSTIN

Okay.

He's pissed.

DUSTIN (CONT'D)

What the hell?

After a BEAT, Steve and Robin lock eyes, then burst out laughing.

INT. BRADLEY'S BIG BUY, FRONT ENTRANCE - NIGHT

ANGLE: On the shattered glass, we see a BOOTED FOOT step in. Left. Then a right.

ANGLE: CAMERA REVEALS: BILLY.

Lights are FLICKERING.

After a BEAT, Billy EXITS FRAME.

INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS

Billy PAUSES, looks down the aisle. He sees the BLOOD STAINED FIRST AID SUPPLIES.

He walks to the BLOOD POOL, kneels and touches it. He brings his BLOODIED FINGERS closer to his face.

ANGLE: ECU: Billy's left eye as his PUPIL DILATES.

EXT. FUN FAIR, MIDWAY, SIZZLER - NIGHT

ESTABLISHING.

EXT. FUN FAIR, PARKING FIELD - CONTINUOUS

SINGLE SHOT: CRANE.

Murray and Alexei are sitting on the TRUNK of the TODFTHR. The bustling Fun Far can be seen in the background. We've arrived, mid-conversation.

(CONTINUED)

CONTINUED:

MURRAY
(in Russian; off Alexei's
hand-drawn diagrams)
And why all this?

ALEXEI
(in Russian)
If I just turn the keys, it's like
turning off a car. But then the car
still works, does it not?

MURRAY
(in Russian)
Yes.

ALEXEI
(in Russian)
And do you want the car to still
work or do you want it to explode?

MURRAY
(in Russian)
I want the car to explode.

ALEXEI
(in Russian)
Good. Then do this. Just make sure
you are nowhere near it when it
does. It is not pretty. Turns
people into dust. And then...

MURRAY
(in Russian)
It's over.

ALEXEI
(in Russian)
And I become an American citizen
and join in the fun, yes?
(motions to the Fun Fair
in the background)

MURRAY
(in Russian)
Who said you had to be an American
to join the fun?

MURRAY
(in Russian)
It doesn't get more American than
this, my friend.
(MORE)

(CONTINUED)

CONTINUED:

MURRAY (CONT'D)
 Fatty foods, ugly decadence, rigged
 games...
 (to TICKET AGENT; in
 English)
 Fifteen tickets, please.

ALEXEI
 (in Russian)
 They are rigged, these games?

MURRAY
 (in Russian)
 Yes.

ALEXEI
 (in Russian)
 They do not look rigged.

MURRAY
 (in Russian)
 That's just it, my dear Alexei.
 They have been designed to present
 the illusion of fairness! But it's
 all a scam, a trick, to put your
 money in the rich man's pocket.
 That, my dear friend, is...
 America. But, hey...
 (hands Alexei a strip of
 tickets)
 ...knock yourself out.

ALEXEI
 Where are you going?

MURRAY
 To get us the closest thing to food
 I can find.

Joyce and Hopper walking, a little FURTHER NORTH than
 Alexei's location. ALEXEI PASSES, but unseen. He's focused on
 his *idea* of America.

Meanwhile, Joyce does notice Karen, Ted and Holly stepping
 inside the Gravitron.

CUT TO:

Karen, Ted and Holly step inside the Gravitron.

(CONTINUED)

CONTINUED:

JOYCE (O.C.)
Hey. Hey. Karen.

CUT TO:

85

EXT. FUN FAIR, TICKET BOOTH (S. MARKER #18) - SAME TIME 85

Joyce pulls Hopper in that direction.

86

INT. FUN FAIR, GRAVITRON - MOMENTS LATER 86

PATRONS are filing in. Preparing for the ride. Karen, Ted and Holly find a spot.

The RIDE OPERATOR (female, 30s, BUTCH), is directing traffic. Joyce and Hopper walk in.

KAREN
(to Ted and Holly)
...feel the wind push you back and
it's gonna --

TED
Hold on. Do we have seat belts?

JOYCE
Hey, Karen.

KAREN
Joyce! Oh, my gosh! How funny to
see you here!

JOYCE
Where are the kids?

KAREN
I haven't seen them. I don't think
they're here yet.

RIDE OPERATOR
(forcefully)
You three, up against the wall!

They basically ignore the order.

HOPPER
(to Karen)
No, where are they?

KAREN
Oh, my gosh, I can hardly keep
track these days.

(MORE)

(CONTINUED)

CONTINUED:

KAREN (CONT'D)
 Uh, they were at, uh... Dustin's,
 then Lucas's, then Max's. You know
 how it is. Summer!

TED
 (chuckles)
 Probably getting into some kinda
 trouble.

RIDE OPERATOR
 (more forceful)
 Last warning, you two. Up against
 the wall!

HOPPER
 (to Ride Operator)
 Hold the ride!

RIDE OPERATOR
 On your life, Magnum.

In a solid act of defiance, the Ride Operator pushes a BUTTON -- the DOORS CLOSE. She pulls a LEVER and engages the ride. The force of the sudden movement PUSHES EVERYONE BACK against the wall.

KAREN
 (excited)
 Woo! Here we go!

TED
 (genuine concern)
 Holy smokes! Holy smokes!

As the ride PICKS UP SPEED, Joyce and Hopper exchange looks. After a BEAT they HOLD HANDS.

ANGLE: Movie screen showing "BACK TO THE FUTURE (1985)".

The film is nearly finished (beginning SCENE: 236/237 [sourced: shooting draft, revised, 10.24.1984]).

MOVIE DOC BROWN
 Roads? Where we're going, we don't
 need roads.

Just as the FLYING DELOREAN TAKES OFF:

The MOVIEGOERS CHEER!

88

I/E. STARCOURT CINEMA, LOBBY - MOMENTS LATER

88

PATRONS are filing out of Starcourt Cinema. It's BUSTLING. Most of the SIX THEATERS are emptying at the same time.

STARCOURT CINEMA MARQUEE DISPLAYS:

- 1 - BACK TO THE FUTURE
- 2 - COCOON
- 3 - DARYL
- 4 - FLETCH
- 5 - RETURN TO OZ
- 6 - THE STUFF

89

I/E. STARCOURT CINEMA, OUTSIDE RESTROOM - MOMENTS LATER 89

The door CREAKS open. Dustin, Erica, Steve and Robin peek out.

DUSTIN
(off the clamoring crowd)
And... blend.

They walk out of the restroom and join the crowd. *Blending.*

90

INT. STARCOURT MALL, 2ND LEVEL, 2S ~ 2P - MOMENTS LATER 90

The Scoops Troop have successfully blended. They're all amongst the other PATRONS. Walking.

ERICA
Well, shit, that worked.

DUSTIN
Course it worked. We just have to get on the bus with the rest of these plebes, and home sweet home, here we come.

STEVE
Uh, Dustin?

DUSTIN
What?

(CONTINUED)

CONTINUED:

STEVE

Yeah, we might not wanna go to your house.

DUSTIN

Why?

STEVE

Well, I might've told them your full name.

DUSTIN

What is wrong with you?

STEVE

Dude, I was drugged.

ROUNDING THE CORNER and heading for the exit. They continue:

DUSTIN

So?

STEVE

So?

DUSTIN

So, you resist. You tough it out.
You tough it out like a man.

STEVE

Oh, yeah, it's easy for you to say.

ROBIN

Guys?

She stops walking, as do the others.

The TWO SECURITY AGENTS that were chasing them earlier, are checking IDs at the exits.

PONYTAILED MAN

(handing ID back to
PATRON)

Sorry for the inconvenience. Have a pleasant evening.

DUSTIN

Abort. Abort. Abort.

(CONTINUED)

CONTINUED:

Ponytailed Man and Dustin lock eyes.

Dustin, Steve, Erica and Robin turn and run for the escalators.

The SECURITY AGENTS follow.

INT. STARCOURT MALL, 2ND LEVEL, 2Q - CONTINUOUS

But the escalators are LOCKED DOWN for the evening.

Now what?

STEVE

Shit.

ROBIN

Okay.

Robin takes the lead. She SLIDES down the CENTER of the two escalators.

STEVE

Come on, let's go, let's go.

They all follow, and SLIDE DOWN TO THE 1st LEVEL.

EXT. FUN FAIR, BALLOON DART - NIGHT

POP! A DART pops a balloon. The BALLOON CARNIE (male, 30s) pulls the dark from the board.

Alexei, SURROUNDED BY EXCITED CHILDREN (various ages, genders), is winning at this supposedly *fixed* game.

BALLOON CARNIE

That's three green! And here's dart
number four!

(hands the dart to Alexei)

Like the skilled Russian scientist that he is, focused and determined, Alexei lines up his shot. THEN:

POP!

His "fans" CHEER! High fives.

BALLOON CARNIE (CONT'D)
One more for the big prize!
(handing the dart to
Alexei)

(CONTINUED)

CONTINUED:

KID
You can do it, mister!

Alexei concentrates on his target: a GREEN BALLOON. If he gets this, it's over.

POP!

An ALARM BELL RINGS. The CROWD CHEERS!

BALLOON CARNIE
We have a winner!

EXT. FUN FAIR, MIDWAY (N. MARKER #16 - #17) - CONTINUOUS 95

Alexie, smiling from ear-to-ear, proudly walks with his prize: a GIANT STUFFED WOODIE WOODPECKER.

EXT. FUN FAIR, CONCESSION STAND (N. MARKER #16) 96

Alexei spots Murray about 15 yards away and HOLDING TWO CORN DOGS.

ALEXEI
Murray!
(in Russian; excitedly)
Look! It's not rigged!

MURRAY
Ah!
(laughs like Woody Woodpecker; holding TWO CORN DOGS)

ALEXEI
(in Russian)
It's not rigged!

THEN: Walking into Alexei's line of sight: GRIGORI. Armed with a SILENCED PISTOL, heading straight for Alexei.

Alexei stops. His bright, full-of-life smile, fades away.

Murray, is oblivious -- we can SEE HIM DOING A JIG IN THE BACKGROUND, still happy for Alexei's big win.

Grigori RAISES HIS PISTOL TO WAIST LEVEL and FIRES A SILENCED ROUND into Alexei - ripping through Woody Woodpecker.

Without missing a beat, Grigori walks past a still standing, but STUNNED Alexei.

(CONTINUED)

CONTINUED:

GRIGORI
 (in Russian; disgusted)
 Traitor.

Alexei looks down at his chest. A single GUNSHOT WOUND to the sternum.

MURRAY
 (off the very noticeable
 blood spot on Alexei's
 chest)
 Alexei!

Murray drops the CORN DOGS and runs to an ever-weakening Alexei.

MURRAY (CONT'D)
 Oh, no. Oh, my God. Let's go.

EXT. FUN FAIR, BETWEEN FOOD STALLS - MOMENTS LATER

MURRAY
 (in Russian; taking off
 his shirt)
 Keep pressure on it. I'll get you
 help.

EXT. FUN FAIR, MIDWAY (N. MARKER #16 - #17) - CONTINUOUS 98

A panicked Murray searches around for Hopper. He and Joyce getting out of the GRAVITRON.

MURRAY
 (yelling; waving arms
 around)
 Jim! Jim! They got Alexei, Jim!
 Alexei! They got Alexei, Jim!

Hopper stops in his tracks. Looking around worriedly. He SPOTS GRIGORI NEARBY, approaching his position quickly. They lock eyes.

HOPPER
 (to Joyce)
 We gotta go. We gotta go.

JOYCE
 What?

HOPPER
 (gabbing Joyce's hand)
 Let's go.

99

EXT. FUN FAIR, MIDWAY, GRAVITRON - CONTINUOUS

99

Karen, Ted and Holly stepping out of the Gravitron. Karen, with concern, notices some commotion. Ted is oblivious as he fusses over Holly.

100

EXT. FUN FAIR, MIDWAY (N. MARKER #18 - #19) - CONTINUOUS 100

Hopper and Joyce running. They stop when Hopper notices RUSSIAN AGENT #1 approaching. Expressionless.

They turn and run, ducking between the SHOOT OUT THE STAR and BASKETBALL TRAILERS.

101

EXT. FUN FAIR, MIDWAY, GRAVITRON - CONTINUOUS

101

KAREN

(to Ted)

They make an odd couple, don't they?

TED

Well, it's like they say, there's someone for everyone.

Karen, exasperated, rolls her eyes and SIGHS DEEPLY.

102

EXT. FUN FAIR, MIDWAY, KNOCK 'EM DOWN - CONTINUOUS

102

Hopper and Joyce, dodging softballs being thrown by those playing the game, look for a place to hide.

A RUSSIAN AGENT approaches. They turn and run.

103

EXT. FUN FAIR, BIG TOP (S. MARKER #18 - #19) - CONTINUOUS 103

We see VASILEV, a Russian Agent, approaching. Hopper and Joyce are now surrounded.

HOPPER

(turns to Joyce)

Find Murray, get the car, bring it around back.

(giving Joyce the car keys)

JOYCE

Okay.

Hopper runs into the BIG TOP.

104 **EXT. FUN FAIR, SPEED BOATS (S. MARKER #18 - #19)** 104

Now picking up the pace:

VASILEV
(in Russian; into WALKIE)
Heading to "Big Top." Northeast
side of the fair.

105 **I/E. FUN FAIR, BIG TOP - CONTINUOUS** 105

CAMERA FOLLOWS: CRANE TO TOP LEVEL. SINGLE SHOT.

Hopper JUMPS THE QUEUE GATE, and CLIMBS THE STAIRS to the top level. CAMERA FOLLOWS: CRANE TO TOP LEVEL.

He shouts instructions to PATRONS (extras, various) as he runs across the TOP LEVEL, zig-zagging through the GATED BARRIERS.

HOPPER
Hey! Get your kids outta here!
Police! Get 'em out of here! Go!

Hopper dashes inside as Vasilev climbs up the side and then chases after. Hesitating momentarily to CHAMBER A ROUND OF HIS SILENCED PISTOL.

106 **INT. FUN FAIR, BIG TOP, PUNCHING BAG ROOM - CONTINUOUS** 106

Vasilev slowly enters, his PISTOL leading the way. COLORFUL HANGING PUNCHING BAGS fill the room. A VOICE RECORDING (male) plays. CACKLING LAUGHTER.

SPOOKY VOICE (V.O.)
Do you dare enter the cave of
horrors? You never know what you
might find around the corner.

EERIE GIGGLING. Vasilev continues his search. Carefully walking past each bag.

SPOOKY VOICE (V.O.)
Don't show your fear in the
presence of the tiger. Or you may
never escape this cave alive.

On CUE with the ROAR OF A TIGER, Hopper jumps from the darkness, SHOVING THE RUSSIAN AGENT into a wall. Vasilev's pistol FALLS TO THE FLOOR.

107 **EXT. FUN FAIR, MIDWAY (N. MARKERS #18 - #19) - SAME TIME** 107

Joyce desperately searches for Murray.

THEN: Murray appears, grabbing Joyce's shoulders. They lock eyes. No words are exchanged.

108 **EXT. FUN FAIR, BETWEEN FOOD STALLS - MOMENTS LATER** 108

Alexei is slumped over. Lifeless. Joyce gets to her knees.

JOYCE

Alexei. Oh, my God.

Murray falls to his knees beside Joyce. Gutted.

MURRAY

I... I just left for a minute...
for a corn dog. A stupid corn dog.

Joyce breaks down.

JOYCE

Oh, God. Oh, no.

109 **INT. FUN FAIR, BIG TOP, PUNCHING BAG ROOM - CONTINUOUS** 109

Hopper and Vasilev FIST FIGHT. Hopper easily handles the smaller, weaker man. Vasilev manages to get a few punches in, but Hopper is clearly winning this battle. Hopper picks up a FALLEN PUNCHING BAG, and with one final blow to the back -- CRACK! -- Vasilev is knocked unconscious.

110 **EXT. FUN FAIR, BIG TOP - SAME TIME** 110

Grigori arrives. He enters the Big Top.

111 **INT. FUN FAIR, BIG TOP, PUNCHING BAG ROOM - CONTINUOUS** 111

Hopper picks up Vasilev's PISTOL. We HEAR AN INDISTINCT MALE VOICE on the agent's discarded WALKIE.

At the SAME TIME, Hopper takes aim in the DIRECTION OF THE SOUND.

MAN ON WALKIE (O.S.)

(in Russian)

Vasilev, are you there? Vasilev?
Answer!

(CONTINUED)

111

CONTINUED:

111

Hopper locates the WALKIE, picks it up, and heads deeper into the Big Top - literally through the MOUTH OF THE TIGER.

112

INT. FUN FAIR, BIG TOP, PUNCHING BAG ROOM - CONTINUOUS 112

At that moment, Grigori enters, and notices his fallen Comrade, Vasilev.

113

EXT. FUN FAIR, ENTRANCE (MARKERS #12 - #14) - CONTINUOUS 113

Murray and Joyce, not running, but quickly head to the parking area, and back to the TODFTHR.

Over her shoulder, Joyce sees Mayor Kline admiring his work (the Fun Fair). She stops.

MURRAY

What are you doing?

Joyce turns, and with a look that only a determined, angry mother can give, marches over to Kline. He's puffing a CIGAR, unaware of Joyce's presence.

JOYCE

Hey! Larry.

He turns and with a slimy politician-like fake smile:

KLINE

Joyce!

And with that, a CLOSED-FISTED, FACE-NUMBING RIGHT HOOK from Joyce stuns the smarmy mayor.

Hunched over in pain, Joyce straightens Kline up. But only just to KNEE HIM IN THE BALLS.

CRUNCH!

Without another word, Joyce turns and continues on her way.

114

INT. FUN FAIR, BIG TOP, MIRRORED ROOM - CONTINUOUS

114

Grigori enters. He places his HAND ON A MIRROR; his image REFLECTED on HUNDREDS OF MIRRORS SURROUNDING.

Slowly, he walks through the maze. Weaving in and out of MIRRORED, WALLED OBSTACLES.

115 **INT. FUN FAIR, BIG TOP, MIRRORED ROOM - CONTINUOUS** 115

Grigori sees Hopper, OPENS FIRE. Bullets riddle Hopper's MIRRORED REFLECTION.

THEN:

HOPPER

Hey.

Hopper OPENS FIRE. Emptying TWELVE ROUNDS into Grigori's chest. The huge man falls back, shattering mirrors.

116 **INT. FUN FAIR, BIG TOP, PUNCHING BAG ROOM - CONTINUOUS** 116

AGENT #1 enters. PISTOL at the ready. He's FOLLOWED BY AGENTS #3, #4, #5.

RUSSIAN AGENTS

(in Russian)

Come on! Come on! Let's go!

117 **INT. FUN FAIR, BIG TOP, MIRRORED ROOM - CONTINUOUS** 117

Hopper stands over Grigori; his pistol EMPTY; SLIDE LOCKED BACK. Hopper HEARS the Agents approaching.

118 **I/E. FUN FAIR, BIG TOP, TOP FLOOR - CONTINUOUS** 118

Hopper steps out. Looking for an escape route.

119 **INT. FUN FAIR, BIG TOP, MIRRORED ROOM - CONTINUOUS** 119

Grigori, stunned awake, GASPS FOR AIR. His life seemingly sparred by a BULLET PROOF VEST. He RIPS OPEN HIS SHIRT revealing SEVERAL SLUGS lodged in the Kevlar.

AGENT #1

(in Russian)

Comrade!

GRIGORI

(pushes him away)

Get off me!

120 **I/E. FUN FAIR, BIG TOP, TOP FLOOR, SLIDE - CONTINUOUS** 120

Hopper runs along the ledge, looking for a way out. He finds the TUBED SPIRAL SLIDE going down. Looking back, he sees Grigori exit the PUNCHING BAG ROOM.

With no other way out, HOPPER JUMPS IN THE SLIDE.

121 **EXT. FUN FAIR, BIG TOP (SIDE, BACK) - SAME TIME** 121

CAMERA FOLLOWS: CRANE FROM TOP LEVEL. SINGLE SHOT.

CAMERA CRANES down the exterior of the slide; shadowing Hopper's journey. At the bottom, Hopper appears. He gets up and then runs out the back of the Big Top.

At the same time: the TODFTHR, with Joyce and Murray, skids to a stop. Hopper jumps in the back seat.

HOPPER
Hit it! Go! Go!

122 **I/E. TODFTHR - CONTINUOUS** 122

Joyce driving. Murray in the passenger seat. Hopper in the back, straddling the hump.

HOPPER
Alexei?

With a panged expression, Joyce shakes her head.

Murray and Hopper exchange looks of dismay. No words are spoken.

THEN:

MAN ON WALKIE (O.S.)
(in Russian)
On the lower level --

Vasilev's WALKIE crackles. Hopper hands it to Murray.

HOPPER
Hey, translate.

MAN ON WALKIE (O.S.)
(in Russian)
We've found the children. They are
still in the mall. Lower level.

123 **INT. STARCOURT MALL, FOOD COURT, SUNKEN PLAZA - SAME TIME 123**

It's the Ponytailed Man.

PONYTAILED MAN
(in Russian; into WALKIE)
Keep all entrances locked down. I
repeat: keep all entrances locked
down.

124 **INT. STARCOURT MALL, FOOD COURT, 10 ~ 1M - CONTINUOUS 124**

FOUR SECURITY AGENTS (males, 30s), ARMED, search the food court. CAMERA FOLLOWS, leading to:

125 **INT. STARCOURT MALL, FOOD COURT, 1J - CONTINUOUS 125**

The Ponytailed Man stops. He studies the empty concession stand. He spots MOVEMENT under the counter of THE GREAT COOKIE.

PONYTAILED MAN
(in Russian; quietly into
his walkie)
Everyone, get over here. I found
them.

126 **INT. FOOD COURT, 1J, BEHIND COUNTER - CONTINUOUS 126**

REVEAL: Erica, Robin, Dustin and Steve crouching behind the counter. Breathless. Scared.

127 **INT. STARCOURT MALL, FOOD COURT, 1J - CONTINUOUS 127**

The SECURITY AGENTS slowly fall-in to the Ponytailed Man's location.

The Ponytailed Man SIGNALS. Then, they all approach The Great Cookie.

THEN: The CHRYSLER's ALARM BLARES!

The security agents swing around, pointing their weapons at the Chrysler.

128 **INT. STARCOURT MALL, 1E ~ 1F - CONTINUOUS 128**

ALARM BLARING, the car begins to VIBRATE and SLOWLY SPIN counter-clockwise.

(CONTINUED)

128

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CONTINUED:

128

PONYTAILED MAN
(in Russian; stunned awe)
What the hell?

The man raises his gaze.

129

INT. STARCOURT MALL, POV 1E ~ 1F - CONTINUOUS

129

ANGLE: Off the shaking Chrysler, CAMERA TILTS SLOWLY to 2nd LEVEL.

REVEAL: Eleven, Nancy, Mike, Max, Lucas, Will, Jonathan.

ZOOM TO: El, arm stretched out, NOSE BLEEDING, locking eyes with the Ponytailed Man.

THEN:

130

INT. STARCOURT MALL, 1J ~ 1M - CONTINUOUS

130

ELEVEN LAUNCHES THE CRYSLER across the food court. The CAR SMASHES THROUGH THE FOUR MEN, FLIPPING AND SPINNING, taking out rows of tables and chairs, before finally crashing to a STOP at NEW YORK PIZZA & WINGS - the other side of the Food Court.

131

INT. STARCOURT MALL, FOOD COURT, 1J - CONTINUOUS

131

Steve, Dustin, Robin and Erica peek over the counter. Stunned silence.

The Security Agents are dead. Their twisted and bloodied bodies scattered around the food court. A SPINNING CHRYSLER HUBCAP noisily comes to a stop beside the shattered body of the Ponytailed Man. BLOOD FLOWING FROM HIS FRACTURED SKULL.

In unison, the four look over to the wrecked Chrysler, and then over to where it was just a second ago. When they notice:

132

INT. STARCOURT MALL, 2D (FROM BELOW) - CONTINUOUS

132

On the second level, El, Jonathan, Nancy, Mike, Max, Lucas and Will looking down their bewildered friends.

133

INT. STARCOURT MALL, FOOD COURT, 1J - CONTINUOUS

133

Dustin smiles. *Pearls. Those great pearls.*

134

INT. STARCOURT MALL, 1A ~ 1D, 1T - MOMENTS LATER

134

As the crew descends the escalator, Dustin breaks from *his* crew and runs over to greet Mike and El.

DUSTIN
(laughing)
You flung that thing like a Hot Wheel!

They hug.

ERICA
Lucas?

LUCAS
(part anger; part confusion)
What are you doing here?

ERICA
Ask them. It's their fault.

STEVE
True, yeah. Totally true. It's absolutely our fault.

ROBIN
I don't understand what happened to that car.

DUSTIN
(without skipping a beat)
El has superpowers.

ROBIN
I'm sorry?

STEVE
(like, duh)
Superpowers. She threw it with her mind. C'mon, catch up.

ERICA
That's El?

ROBIN
Who's El?

NANCY
I'm sorry, who are you?

ROBIN
I'm Robin. I work with Steve.

(CONTINUED)

DUSTIN

She cracked the top secret code.

STEVE

Yeah, which is how we found out
about the Russians.

JONATHAN

Russians? Wait, what Russians?

STEVE

(forcefully)

The Russians!

MAX

Those were Russians?

ERICA

Some of them.

LUCAS

What are you talking about?

DUSTIN

Didn't you hear our code red?

MIKE

Yeah. Couldn't understand what you
were saying.

DUSTIN

Goddamn low battery!

STEVE

How many times do I have to tell
you with the low battery?

DUSTIN

Well, everything worked out, didn't
it?

ERICA

Worked out? We almost died.

DUSTIN

Yeah, but we didn't, did we?

STEVE

It was pretty damn close.

LUCAS

Okay, Russians? As in, they're
working for the Russian government?

(CONTINUED)

DUSTIN

What are you not comprehending? Am I not speaking English? We have a full-blown Red Dawn situation.

Eleven breaks away from the group. Something's wrong.

135

INT. STARCOURT MALL, 1C - SAME TIME

135

El is getting weak. HIGH PITCHED TONE nearly drowns out the others voices. El visually scans her surroundings. The TONE GETS LOUDER. She's getting weaker.

MAX (O.C.)

So this has nothing to do with the gate?

DUSTIN (O.C.)

It has everything to do with the gate...

El plugs her ears. She WINCES. She's IN SEVERE PAIN.

THEN:

Eleven collapses.

Mike is the first to rush over. He kneels beside El, then roles her onto her back. She's conscious, but barely.

MIKE

El! El!

ERICA

What's wrong with her?

MIKE

What's wrong?

EL

My leg. My leg.

Jonathan peels away the bloody gauze revealing a nasty wound. Stinky. Oozing. Totally gross. It's gotten worse, way worse.

SUDDENLY:

There's MOVEMENT under the wound. El WAILS IN PAIN. Mike looks away -- like he's going to BARF. Shocked GASPS from the others.

More WAILS of pain, then Mike turns back to El.

(CONTINUED)

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65.

CONTINUED:

135

MIKE

El! El, are you okay?

Eleven's SCREAMS ECHO, then we:

SMASH CUT TO:

BLACK.

END CREDITS.

STRANGER THINGS 3

CHAPTER SEVEN: THE BITE