STRANGER THINGS 3

EPISODE #308

"CHAPTER EIGHT: THE BATTLE OF STARCOURT"

by

The Duffer Brothers
FADE IN:

EXT. QUIET COUNTRY STREET – NIGHT

The silence is broken. The TODFTHR races around the corner and accelerates. JOYCE is driving. Sitting in the passenger seat is MURRAY. The WALKIE TALKIE is to his ear.

    JOYCE
    Still nothing?

    MURRAY
    Nothing.

HOPPER is sitting in the backseat, behind Murray.

    HOPPER
    Food court? Are you sure they said food court?

    MURRAY
    (sarcastically)
    I’m sorry, have my translation skills been letting you down?

Hopper says nothing. Murray eases up a bit on the sarcasm.

    MURRAY (CONT’D)
    We don’t know. It’s your kids.

    JOYCE
    Yes, we do.

Joyce takes a SHARP TURN LEFT and accelerates past a SIGN: ROANE COUNTY FAIR.

INT. FOOD COURT: NEAR THE GAP STORE – NIGHT

EL is SCREAMING in pain. WILL, LUCAS, ROBIN, STEVE, MIKE, MAX, DUSTIN, ERICA, NANCY and JONATHAN are struggling to help. What do we do?

El’s leg starts BUBBLING. There’s something under the skin!

    ERICA
    What is that?

    MIKE
    There’s something in there.

    DUSTIN
    Jesus Christ.
Jonathan has an idea.

JONATHAN
Keep her talking. Keep her awake, okay?

Jonathan runs off toward one of the restaurants in the food court.

INT. FOOD COURT: JAPANESE FOOD PLACE - NIGHT

Jonathan runs to the JAPANESE FOOD PLACE and, with the skill of a professional athlete, hops over the counter. He rifles through the drawers. What is he looking for?

INT. JAPANESE PLACE: OTHER SIDE OF THE COUNTER - NIGHT

Opening a drawer, Jonathan finds a WOODEN SPOON. Then, finding a box of PLASTIC GLOVES, he takes out TWO.

A different drawer: A CHEF’S KNIFE. Perfect.

Jonathan takes the knife, TURNS ON THE BURNERS OF THE GAS STOVE and hovers the blade over the blue flame. Sterilizing.

INT. FOOD COURT: NEAR THE GAP STORE - NIGHT

Mike is trying his best to comfort his girlfriend. But it’s not working. El is in excruciating pain.

MIKE
Hey, hey, hey. Stay awake, stay awake.
(to Will)
Let’s get her on this side, on this side.

Steve and Will help move El to a more comfortable position: leaning up against Mike. Robin is uncomfortably nervous. She talks really fast when she’s nervous. Like, not even pausing-for-punctuation fast.

ROBIN
It’s uh... You know, it’s not actually that bad. There was a... The goalie on my soccer team, Beth Wildfire, this other girl slid into her leg and the whole bone came out of her knee, six-inches or something, it was insane.
STEVE

Robin?

ROBIN

Yeah?

STEVE

You’re not helping.

ROBIN

I’m sorry.

Jonathan is back.

JONATHAN

Okay, alright, El? This is gonna hurt like hell, okay?

El is in tears; sobbing. The pain.

EL

Okay.

JONATHAN

I need you to stay real still.

Jonathan puts on the gloves, then hands El the wooden spoon.

JONATHAN (CONT’D)

Here. You might wanna bite down on this, okay?

DUSTIN

Jesus Christ.

Mike grabs the spoon and brings it to El’s mouth. She bites down. Jonathan readies the knife above El’s throbbing wound. There’s something in there, for sure.

DUSTIN (CONT’D)

Holy shit, holy shit.

Jonathan is having second thoughts.

MIKE

Do it.

JONATHAN

(whispers to himself)

Okay.

Go for it.
Jonathan pushes the tip of the blade into the wound. BLOOD and PUSS ooze out as El screams. Jonathan continues cutting—making a three-inch incision down her tibia.

Yeah, that’s gross. The SOUND, the smell, the sight, is enough to make anyone gag. Jonathan drops the knife. He has to reach into the wound, and take out whatever the hell is in there. Dustin and Mike react with horror when they see Jonathan slide two fingers under the cut.

NANCY
Jonathan!

JONATHAN
Stop talking!

I’m doing my best!

Jonathan can’t find that thing in El’s leg.

JONATHAN (CONT’D)
Goddamn it.

EL
(spits out the spoon)
No! Stop it!

Nancy reaches over to Jonathan; he drops the knife.

EL (CONT’D)
(whimpers)
I can do it.
(sits up)
I can do it.

As everyone looks on, El begins to use her powers to draw the thing out of her leg. She struggles. Her nose begins to bleed. Slowly...slowly, the thing comes closer and closer to the surface of El’s leg. It looks like a GIANT SLUG.

El screams! Using every bit of energy she has left -- the GLASS WINDOWS of the GAP STORE SHATTER.

She’s got it!

The thing is a CHUNK OF the MIND FLAYER. It’s huge and it’s alive.

Still using her powers, the Chunk of Mind Flayer seems to be in suspended animation—floating. It’s struggling to break free from El’s powers. El is using everything she has to keep it away from her and her friends. With one last “push”, El sends the Chunk of Mind Flayer twenty yards in the opposite direction.
With a SPLAT, the Chunk lands and slides to a halt on the food court floor. But only momentarily -- it begins to crawl away; slowly at first then picks up speed.

Suddenly, A BOOT STOMPS ON THE CHUNK.

Daddy! Joyce! Murray!

CUT TO:

OPENING CREDITS

EFFECTS IN:

INT. STARCOURT MALL: NEAR THE FOUNTAIN - NIGHT

The Group is somewhat more relaxed now. Hopper is comforting El as any father would their daughter after an ordeal. Mike is explaining everything that has happened so far. That’s where we pick up...

MIKE
The Mind Flayer, it built this monster in Hawkins, to stop El, to kill her and pave a way into our world.

NANCY
And almost did. That was just one tiny piece of it.

HOPPER
How big is this thing?

JONATHAN
It’s big. Thirty-feet at least.

LUCAS
Yeah, and ah... it sort of destroyed your cabin.
   (whispers)
   Sorry.

STEVE
Okay, so just to be clear, this -- this big fleshy spider thing that hurt El -- it’s some kind of gigantic... weapon?

NANCY
Yes.
STEVE
But instead of, like, screws and metal, the Mind Flayer made its weapon with melted people.

NANCY
Yes! Exactly.

STEVE
Yeah, okay. I’m just... making sure.

Steve isn’t really sure what to believe at this point. But, he did just witness... something.

JOYCE
Are we sure this thing is still out there, still alive?

MAX
El beat the shit out of it, but yeah, it’s still alive.

WILL
But if we close the gate again...

MAX
Cut the brain off from the body...

LUCAS
And kill it. Theoretically.

Everyone is absorbing what they all just heard.

Just then, Murray, speed-walks from the other side of the food court.

MURRAY
Yoo-hoo!

He’s got SOME PAPERS in his hand; waving them around like it’s something important.

INT. FOOD COURT AREA – MOMENTS LATER

The PAPERS are a diagram; a MAP of the underground bunker – the Soviet Bunker. Murray is standing at a table with Hopper and going over what he (Murray) has learned from the map and Alexei.
MURRAY
Okay, this is what Alexei called
The Hub. Now The Hub takes us to
the Vault Room.

HOPPER
Okay, where’s the Gate?

MURRAY
Right here. I don’t know the scale
on this, but I think it’s fairly
close to the Vault Room. Maybe
fifty-feet, or so.

Erica begs to differ.

ERICA
More like five-hundred.
(beat)
What, you’re just gonna waltz in
there like it’s Commie Disneyland,
or something?

Sassy. But Murray isn’t the least bit phased by Erica.

MURRAY
I’m sorry, who are you?

ERICA
(as a matter of fact)
Erica Sinclair.
(sassy again)
Who are you?

Okay, now Murray is taken aback.

MURRAY
(stammering)
Murray. Bauman.

ERICA
Listen, Mister Bunman, I’m not
trying to tell you how to do
things, but I’ve been down in that
shithole for 24 hours. And with all
do respect...
(to the others)
...you do what this man tells you,
you’re all gonna die.

Now I’m pissed.
MURRAY
I’m sorry, why is this four-year-old speaking to me?

ERICA
Um, I’m ten, you bald-bastard.

LUCAS
ERICA!

ERICA
Just the facts!

Dustin is standing behind Erica. He agrees with her.

DUSTIN
She’s right. You’re all gonna die, but you don’t have to.

Dustin steps forward, oozing confidence, and takes control of the table and map.

DUSTIN (CONT’D)
Excuse me, excuse me. Sorry...
(to Murray)
May I?

MURRAY
Please.

Dustin and Erica sit down at the table. Dustin takes a SMALL PENCIL from his INSIDE VEST POCKET. He draws on the map while...

DUSTIN
Okay, you see this room here? This is a storage facility. There’s a hatch in here that feeds into their underground ventilation system. That will lead you to the base of the weapon. Now, it’s a bit of a maze down there, but between me and Erica, we can show you the way.

Uhm, no.

HOPPER
You can show us the way?

DUSTIN
Don’t worry, you can do all the fighting and dangerous hero shit, and we’ll just be your -- navigators.
Dustin and Erica nod in unison.

HOPPER

No.

*Someone needs to be the Daddy here.* Dustin and Erica are a little stunned.

HOPPER (CONT'D)

(as a matter of fact, like)

No.

**INT. FOOD COURT AREA – LATER**

Hopper is disarming a DEAD SOLDIER. A MACHINE GUN. He checks the clip. *Loaded.* Erica makes her way over to Dustin and the rest of the kids.

ERICA

Well, that settles it. He’s gonna die. They’re all gonna die.

DUSTIN

Yep. Most likely.

LUCAS

You guys survived.

DUSTIN

 Barely.

(beat)

We could have really used you guys down there.

MIKE

Could have used you up here, too.

LUCAS

Yeah, man. We missed you, dude.

WILL

Yeah. Big time.

*Group hug,* but excluding Erica. She’s kind of grossed out by this display of ‘manly’ affection.

DUSTIN

I missed you guys, too.

ERICA

Please don’t cry, nerds.
LUCAS

Erica!

ERICA
Keep saying my name, see what happens.

Saved by the bell...

HOPPER
Hey! Heads up!
(to tosses Dustin a WALKIE TALKIE)
You can navigate, just from someplace safe.

DUSTIN
It’s not that simple.

ERICA
The signal won’t reach.

DUSTIN
Not with this. You need something with a high enough frequency band to relay with the Russians’ radio tower. But for that to work you need someone who has both seen their Comms room and has access to a super-powered handcrafted radio tower, one preferably situated at the highest point in Hawkins. Oh wait -- that’s me.

(beat)
If you want us to navigate, you got us. But we need a head start.

Hopper says nothing, but raises his eyebrows momentarily. I get it. Then, after a beat...

DUSTIN (CONT'D)

And a car.

Hopper stares blankly ahead.

I have an idea.

EXT. STARCOURT MALL: FRONT ENTRANCE - MOMENTS LATER

Steve is leading the way. Erica, Dustin, Robin are closely following behind as they leave the front doors of Starcourt. Steve has CAR KEYS. Todfthr.
STEVE

Oh, man! Now this... this is what
I’m talkin’ about.

ROBIN

Todd-father?

The yellow Cadillac is parked right on the sidewalk - 30 yards from the front door of Starcourt. Exactly where Joyce, Hopper and Murray left it only a few hours earlier.

STEVE

Screw Todd! Steve’s her daddy now.

Steve hops in the front seat by jumping over the door (it is a convertible). Dustin does the same while Robin and Erica choose to use the door.

ROBIN

Did you just talk about yourself in the third person?

ERICA

Did he just call himself daddy?

Steve starts the Todfthr.

STEVE

All right, where are we going?

DUSTIN

Weathertop.

STEVE

Weather-what?

DUSTIN

Just drive!

STEVE

Okay! Jesus.

Arguing just like real brothers.

Like a pro-stunt-driver, Steve tears out of Starcourt Mall parking lot. A full moon above.

INT. FOOD COURT AREA - MOMENTS LATER

Murray is going through his KEYRING for Jonathan and Nancy. There has to be twenty keys on the thing. Completely standard for a nerd of Murray’s caliber.
MURRAY
Bottom lock, second-top lock, third-top lock, top-lock.

Nancy and Jonathan are more bored, than anything.

INT. FOOD COURT AREA: DIFFERENT PART - SAME TIME

Joyce and Will are saying their goodbyes. No matter how old Will is now, he is still her little boy.

JOYCE
Listen to me, I need to end this, but I will be back before you know it, okay?

WILL
I don’t know, Mom...

JOYCE
No, listen, you’re gonna be safe there. It’s -- it’s far away from all this. You just stick close to your brother and -- and do whatever he says. No matter what, okay?

WILL
I’m not worried about me, Mom. I’m worried about you.

JOYCE
Oh, honey. I’m going to be fine.

Joyce moves in for a long, long hug. Like a bear hug.

WILL
Okay, Mom. That’s enough.

JOYCE
(squeezing Will tight)
I’m gonna be fine.

WILL
Okay.

Mom, I can’t breath.

Mom, you’re suffocating me...
INT. FOOD COURT AREA: DIFFERENT PART (2)

El and Hopper are talking; connected at the wrist by the BLUE BAND that once belonged to Sarah, Hopper’s daughter. El proudly wears it now.

EL
My battery’s low, but... it will recharge.

HOPPER
I know it will, kid. I know.

EL
I can fight.

HOPPER
Better than any of us.
(beat)
But right now I need you safe. This thing is after you. It’s not after me.
(beat)
Do you understand?

No response from El. Tears are welling up in her eyes. Hopper brushes the hair away from her face...

HOPPER (CONT’D)
Hey. I need you to understand. Okay?

Hopper and El lock eyes. Hopper nods, giving El some reassurance. El nods back.

Just then...

MIKE
Hey.
(beat)
We should probably go.

Mike, Max and Lucas are about ten-feet away.

Hopper gives a reluctant sigh and El throws her arms around him for a big long hug. No words are spoken as they break apart. A smile and a nod before El gets up and Mike and Max lead her, limping, away. Hopper remains seated and watches them walk off.

HOPPER
Mike!
Mike turns to face Hopper. Max and El stop. Hopper has something to say to Mike...but it’s difficult to say. After a moment...

HOPPER (CONT'D)

Be careful.

Mike gives a confidant nod of reassurance before turning back to Max and El. Nancy, Jonathan and Will fall-in behind the trio.

Joyce joins Hopper. Joyce lets out a sigh. Hopper looks at her. We’ve seen this look before. Why are you still here?

JOYCE

What?

INT. STARCOURT HALLWAYS BEHIND THE STORES - NIGHT

Hopper, Joyce and Murray. Hopper is leading the way, rechecking his SUBMACHINE GUN.

HOPPER

This is a two-man operation. Two!

JOYCE

Yeah, well, change of plans.

HOPPER

Change of plans?!

JOYCE

Yeah.

(to Murray)

Will you explain it to him, please?

MURRAY

We have two options here, Jim. We can turn the machine off or we can explode it.

HOPPER

Oh yeah, says who?

MURRAY

Says the man who built it!

JOYCE

Yeah, we want to explode it!
MURRAY
Or else our heroic efforts will be
all for naught! This is a three-man
operation, Jim, not two.

JOYCE
Yeah, three!

Hopper doesn’t like the idea. And lets out a vocal growl-sigh
combination.

EXT. STARCOURT MALL: FRONT ENTRANCE – NIGHT

Jonathan, Nancy and Will walk out the front doors. Just
behind them are Mike and Max helping a still-sore El to the
WHEELER WAGON. Max notices El’s nose...

MAX
El. You’re bleeding.

MIKE
You okay?

No.

EL
Yeah.

Max opens the back door of the Wagon; Mike helps El inside.

MIKE
Here, lay down.

Meanwhile, Jonathan gets in the passenger-side front seat
while the rest of the kids pile into the back seat. Nancy
gets in the driver’s side.

INT. WHEELER WAGON – NIGHT

Nancy tries to start the car. But it won’t start. The engine
isn’t turning over.

JONATHAN
What’s wrong?

NANCY
(stammering)
I don’t... I don’t know.

Again, Nancy tries to start it – but nothing. The engine
doesn’t turn over.
NANCY (CONT'D)
You can’t be serious. Come on!

LUCAS
Didn’t your mom just buy this car?

NANCY
Yes. I’m sure it’s fine.

WILL
Did you leave the lights on?

Nancy is getting frustrated.

NANCY
No!

LUCAS
Do we have gas?

NANCY
Yes!

She’s turning into the Incredible Hulk.

NANCY (CONT'D)
(screaming)
Come on!

JONATHAN
Whoa, whoa, whoa! Just stop, stop!

Jonathan reaches over to calm Nancy.

JONATHAN (CONT'D)
Just pop the hood.

EXT. WHEELER WAGON: FRONT OF STARCOURT – NIGHT

As nancy pops the hood, Jonathan takes a peek to see if he can spot the problem. Nancy gets out to join him. It doesn’t take too long before Jonathan sees the problem.

JONATHAN
What the hell?

NANCY
What?

JONATHAN
The ignition cable is gone.

Just then: the ROAR OF BILLY’S CAMARO off in the distance.
Nancy and Jonathan turn to see, about 100-yards away, headlights turn on. The ENGINE continues to rev. They all know it’s Billy.

**EXT. BILLY’S CAMARO - NIGHT**

Billy’s car has seen better days. But it’s still useful. Smashed windshield means nothing to BILLY HARGROVE. He just needs his car for a few more minutes: to smash into the Wheeler Wagon. And with any luck, kill every last one of them. Especially her. El.

**EXT. WHEELER WAGON: FRONT OF STARCOURT - NIGHT**

Max, Will and Lucas are staring out the window. They’re getting nervous.

NANCY
Get out of the car! Back in the mall! Back in the mall! Go! Go! Go!

Mike and Max help El out of the back.

MIKE
Be careful!

They run inside the mall.

**INT. BILLY’S CAMARO - NIGHT**

Billy is still revving the engine. His dark, blackened eyes stare straight ahead.

Just wait.

**INT. SOVIET BUNKER: ELEVATOR - NIGHT**

Murray, Joyce and Hopper are in the elevator room. The Elevator is descending. Murray is going over the map one more time.

MURRAY
So then I yank those cables like I’m pulling weeds.

HOPPER
And that’ll set off the alarm.
MURRAY
According to Alexei, may his soul rest in piece. Which should give you two an opening to retrieve the keys from the vault.

JOYCE
(nervously)
And then we just follow the map to the observation room, turn the key...

MURRAY
Kaboom. We blow this sucker sky-high.

JOYCE
Yeah, and once the rift is closed, we escape back through the vents.

MURRAY
Right under their Commie noses.

JOYCE
Then home free.

Hopper seems a little hesitant.

HOPPER
Uh...

JOYCE
Oh, God, just because it wasn’t your plan doesn’t mean it was a bad plan.

HOPPER
(argumentative)
I didn’t say it was a bad plan.

JOYCE
You made a noise.

HOPPER
(defensive)
I did not make a noise.

JOYCE
You did, too. Jim, I really think it’s disrespectful...

HOPPER (CONT'D)
What is up with you and noises...

MURRAY
Children! Children!
The two stop arguing.

MURRAY (CONT'D)
It is a good plan. A solid ‘B’,
which is laudable, given the
situation and time constraints.
Dare I say, if it all goes right...

The elevator THUDS to a stop; the doors begin to open.

MURRAY (CONT'D)
...they’ll never even know we were
here.

On the other side of the door: FOUR ARMED SOVIET SOLDIERS. They are clearly surprised by the three Americans in their elevator.

SOLDIER #1
(in Russian)
Stop right there!

MURRAY
(in Russian)
Don’t shoot! Don’t shoot!

INT. SOVIET BUNKER: OUTSIDE THE ELEVATOR - SAME TIME

Murray steps out of the elevator waving around the map. The soldiers let their guard down just a little bit. After all, he does speak Russian.

MURRAY
(in Russian)
Documents! Important documents. For
the Lieutenant-Comrade! He called
us -- last minute. Pardon our
sloppy appearance.

SOLDER #2
Lieutenant? What Lieutenant?

Oops.

MURRAY
Lieutenant...
(not really sure what to
say)
...Molotov?

The three shoulders look at each other. Who the hell is Molotov?
At that moment, Hopper shoves Murray aside and opens fire with his machine gun. With one hand, Hopper mows them all down with a single — long blast. The clip is empty now.

MURRAY (CONT'D)
Oh, shit.

MURRAY (CONT'D)
Jim? This is crazy.
Jim...I...I...this. I had it under control.

HOPPER
Yeah, sure you did.

Hopper kneels down beside one of the dead soldiers. Hopper removes his SOVIET SOLDIER BERET and fits it on his own head.

JOYCE
What are you doing?

HOPPER
I’m improvising.

The beret actually looks good on Hopper.

EXT. FORESTED STREET - NIGHT

The Todfthr drives by. The street is completely devoid of other vehicles.

INT. TODFTHR - NIGHT

Steve is driving. Robin is next to him in the passenger seat. Erica is behind her in the backseat. Dustin is also in the backseat, sitting behind Steve.

STEVE
Jesus, how far is this place, man?

DUSTIN
Relax. We’re almost there.

ROBIN
Suzie must be pretty special, huh?
I mean if you built this thing and lugged it all the way to the middle of nowhere just to talk to her?
DUSTIN
I mean, nobody’s scientifically perfect, but Suzie’s about as close to being perfect as any human could possibly be.

ERICA
(to Steve)
She sound made-up to me. She sound made-up to you?

Hmmmm.

DUSTIN
Why are you hesitating, Steve?

STEVE
I’m, I’m -- I’m not! I’m not! I think she sounds real. You know, totally, absolutely real.

I think.

DUSTIN
Left. Turn left.

STEVE
There’s not a road here.

DUSTIN
Turn left now!

STEVE
Jesus! Hang on!

EXT. FIELD - NIGHT

Steve makes a heard left turn, smashing through a FENCE. They all scream: half excited half scared as hell.

INT. TODFTHR - NIGHT

STEVE
Henderson, where are we going!?

DUSTIN
Up!

EXT. ABOUT HALFWAY UP WEATHERTOP HILL - NIGHT

Todfthr is struggling to get up the steep hill.
INT. TODFTHR - NIGHT

ROBIN
We’re not going make it!

STEVE
Yes we are!

ROBIN
(softly)
Come on, baby.

STEVE
(yelling)
Come on, baby!

EXT. TODFTHR - NIGHT

Almost at the top, but not quite. The Todfthr stops - stuck.

INT. TODFTHR - NIGHT

STEVE
Come on!

The wheels are spinning, but Todfthr is going no where. We can HEAR THE ENGINE STRAINING AND THE TIRES SPINNING.

ROBIN
I guess the Todfthr has its limitations.

Steve knows he’s been defeated this time. He kills the engine and they all get out.

EXT. TODFTHR - NIGHT

They aren’t too far from the top of Weathertop. The CEREBRO is still set up and functioning as normal.

EXT. WEATHERTOP - NIGHT

And here it is, in all its glory. A red BEACON is FLASHING on the very top of the antenna. Someone is trying to get through to Dustin. There’s static, but we can faintly hear...

MIKE (O.S.)
Scoops Troop, do you copy?

Static.
Steve, Dustin, Robin and Erica are making their way to the top. The transmission is getting clearer now. We know it’s Mike.

MIKE (O.S.) (CONT’D)
Scoops Troop, do you copy?

INT. FOOD COURT AREA - NIGHT

Mike is trying to raise Dustin on the walkie-talkie.

MIKE
Scoops Troop, I repeat, do you copy? We’re trapped in the mall and in need of emergency transportation.

INT. FOOD COURT AREA: DIFFERENT PART (3)

El is sitting with Lucas. Lucas is preparing his slingshot.

MIKE (O.C.)
Scoops Troop, do you copy? Billy has found us. He has disabled our car and we are trapped in the mall.

INT. FOOD COURT AREA: DIFFERENT PART (4)

Nancy disarms one of the dead RUSSIAN MERCS. 9MM PISTOL.

MIKE (O.C.)
Repeat: Billy has disabled our car and we are trapped in the mall.

As Mike’s voice fades away...

MAX
(to Nancy)
You’re gonna kill him, aren’t you.

Max and Will are watching what Nancy is doing.

NANCY
This is just a precaution, okay?

WILL
And not just against Billy. If he knows we’re here, so does the Mind Flayer.
MIKE (O.C.)
Scoops Troop. I repeat: we are in need of emergency transportation. Do you copy.

INT. FOOD COURT AREA: DIFFERENT PART (5)

Mike is walking around the food court - trying to locate a good spot so his transmission can reach Dustin and the Cerebro.

Mike walks by the CHRYSLER that El threw at the Russian Mercs earlier.

INT. FOOD COURT AREA: DIFFERENT PART (4)

NANCY
(to Jonathan)
No chance that thing’ll drive, right?

JONATHAN
We don’t need it to drive. We just need the ignition cable.

INT. FOOD COURT AREA: DIFFERENT PART (6)

The car is a wreck, obviously. It’s still flipped over on its roof. But the gang needs to get it upright to access the engine and the ignition cables.

Lucas, Max, Mike, Nancy and Jonathan are all trying - by hand - to flip over the car. But it’s no use. The vehicle is barely moving an inch.

WILL
Shit.

Will and El are standing off to the side.

EL
Let me try.

MIKE
(exhausted)

El...

El takes an unsteady step forward. She’s so exhausted and in so much pain. But it’s her confidence that’s impressive...
EL
I can do it.

INT. FOOD COURT AREA: DIFFERENT PART (7)

The gang has shifted position. They are all standing behind El. El lifts her arm and hand, focuses on the car, and using her powers...

We can HEAR METAL buckling, and the LOW FREQUENCY HUM that we all know happens when El uses her powers. But this time, there is something wrong. She can move a train with her mind! Remember? But this damned car...isn’t moving. What the hell is wrong?

BLOOD drips from El’s nose as she struggles – strains to do what is normally an easy task.

INT. SOVIET BUNKER HALLWAY – NIGHT

Hopper, Murray and Joyce, in a RED TUK-TUK – like a small battery-powered golf cart. They pull up to a GATE where a PORTLY SOVIET GUARD is smoking.

Murray is driving, wearing a SOVIET UNIFORM. Beside him, Hopper, also in a SOVIET UNIFORM and still armed with a machine gun. Joyce is in the back (but we don’t see her). She, too, is wearing a SOVIET UNIFORM. Non-coincidentally, all of the uniforms are riddled with BULLET HOLES.

The confused guard approaches Murray. Visitors?

GUARD
(in Russian)
Can I help?

Murray, bright and chipper as ever...

MURRAY
(in Russian)
Picking up.

GUARD
Do I know you?

MURRAY
(in Russian)
New recruits. Landed last night.

LONG BEAT. Murray smiles. But Hopper squeezes his gun preparing to blow this Commie away.
GUARD
Say goodbye to sunlight.

Without hesitation...

MURRAY
(in Russian)
Who needs sunlight when we have one another, Comrade?

GUARD
(in Russian, sarcastic skoff)
Indeed, Comrade.

MURRAY
(in Russian)
And a bottle of Stolichnaya! Ah!

The guard and Murray break out in hysterical laughter. Murray nudges Hopper. Come on, laugh.

Hopper reluctantly, and nervously, laughs along. I have no idea when they just said.

Still laughing, the guard reaches over and pushes the button that opens the gate to another hallway.

INT. OTHER SIDE OF THE GATE: AT THE STORAGE ROOM - SAME TIME

The gate opens. Murray and the guard are still laughing while Murray drives through. He rounds a corner and parks the TUK TUK. The gate closes behind them.

Murray opens the back of the Tuk Tuk where Joyce has been sitting.

JOYCE
Why are you talking so much?

MURRAY
He was nice.

JOYCE
He was nice?

MURRAY
He was a nice guard.

HOPPER
Yeah, I mean, we should probably invite him over after all this is done.
JOYCE
Yeah, I can bake him a casserole.

HOPPER
Get a six-pack, share some laughs.
You know, have a drink.

INT. STORAGE ROOM - MOMENTS LATER

Murray crouches down and lifts a FLOOR PANEL leading to the ventilation system.

MURRAY
Anyone wanna trade jobs?

Just then, the WALKIE TALKIE comes alive.

DUSTIN (O.S.)
Bald Eagle do you copy?

EXT. WEATHERTOP - NIGHT

They made it. Dustin is at the helm.

DUSTIN
Bald Eagle, I repeat, this is Scoops Troop, do you copy?

INTER-CUT:

INT. STORAGE ROOM - SAME TIME

Bald Eagle? Really?

MURRAY
Yes, I copy.

DUSTIN
Call sign?

MURRAY
(sighs, then reluctantly)
Bald Eagle.

DUSTIN
Please repeat.

MURRAY
(raising his voice)
Bald Eagle! This is Bald Eagle!
DUSTIN
Copy that! Good to hear your voice, Bad Eagle. What’s your twenty?

MURRAY
(no patience)
We reached the vent. I’ll contact you when I need you. Until then, silence.

DUSTIN
Roger that, Bald Eagle, this is Scoops Troop going radio-silent. Ten-ten, over.

BACK TO:

INT. STORAGE ROOM - MOMENTS LATER

MURRAY
I hate children.

And with that, Murray drops into the vent. Then, looking up at Joyce and Hopper...

MURRAY (CONT'D)
Remember, if anyone says anything, just --

JOYCE
Smile and nod.

HOPPER
Good luck.

With one final look to Hopper and Joyce, Murray descends - under the floor and through the ventilation system. Then Hopper replaces the floor tile, thereby covering Murray’s tracks. Like we were never here.

INT. FOOD COURT AREA: DIFFERENT PART (6)

Back at the food court, out front of NEW YORK PIZZA. The kids are, once again, trying to flip the Chrysler onto its wheels. El’s powers are not working. They managed to move the car a little bit. But not much.

JONATHAN
Okay. Now all the way! Ready...three, two, one... Push!
Musterling every ounce of strength they have, the group - less El - push the car back onto its wheels.

MIKE
(out of breath)
Told you. Physics!

Jonathan and Nancy head to the front of the car and try to open the hood.

NANCY
How do we get it open?

JONATHAN
Uh, there should be a latch. Check under the wheel.

Nancy goes over to the driver’s side to look.

JONATHAN (CONT'D)
See it?

NANCY
I don’t know. Hold on.

Max sees El across the food court picking through a GARBAGE RECEPTACLE.

MAX
(to Mike)
What’s she doing?

Not sure.

INT. FOOD COURT AREA: DIFFERENT PART (8)

El fishes out an empty CAN OF NEW COKE. She walks over to the ledge of a ROOF SUPPORTING COLUMN and places the can on the ledge. She hesitates a moment, takes a deep breath, and concentrates on the can.

Crush it El. Just like you used to. Come on!

It’s not working. Her nose is bleeding now. The can is not even shaking. What the hell is going on?

MIKE
El? You okay?

El looks to Mike. Then back to the can. No I’m not okay.
INT. FOOD COURT AREA: DIFFERENT PART (6)

Jonathan and Nancy manage to get the hood open.

    NANCY
    Do you see it?

    JONATHAN
    I don’t know. It should be right here.
    (whispers)
    Distributor, distributor.

Suddenly, Will senses something. The hairs on the back of his neck are standing up. Will turns his head to look over his shoulder.

INT. FOOD COURT: DINING AREA - SAME TIME

There’s a NOISE. POUNDING. FOOTSTEPS. GETTING LOUDER. COMING CLOSER.

Max looks up to the GLASS CEILING directly above the dining area of the food court. She can see a LARGE SHADOW. The glass is vibrating.

It can’t be.

    MAX
    Mike.

Mike looks up. We can HEAR THE GLASS CRACKING under the weight of whatever is up there. The LIGHTS START TO FLICKER.

INT. FOOD COURT AREA: DIFFERENT PART (6)

Back to Jonathan and Nancy.

    JONATHAN
    Got it!

He pulls the CABLES he needs from the Chrysler.

    MIKE (O.C.)
    (screams)
    Nancy!
INT. FOOD COURT: DINING AREA - SAME TIME

El looks up to the ceiling. The glass is bending, shifting, cracking. The pressure is too much. Mike grabs El by the hand, and they all run from the dining area.

Moments later, the glass shatters. The BLUE COLORED IRON SUPPORT BEAMS come crashing to the ground along with millions of shards of glass. On top: THE MIND FLAYER. All of it. It’s huge. It’s angry.

The Mind Flayer LETS OUT A FRIGHTENING SCREAM.

INT. SOVIET BUNKER: OUTSIDE THE ELEVATOR - LATER

The door opens. It’s GIRGORI. He’s alive. With him are THREE HENCHMEN, not in uniform (neither is Grigori). They see the dead soldiers - the ones Hopper killed. The dead soldiers aren’t wearing uniforms.

Also present, TWO UNIFORMED ARMED GUARDS. They are looking to Grigori for orders.

GUARD #1  
(in Russian)  
We just found them like this.

Looking over the mess, Grigori takes a moment. Then...

GRIGORI  
(in Russian)  
The American.

INT. STORAGE ROOM - NIGHT

Hopper and Joyce. Hopper is pacing back and forth. He’s worried.

HOPPER  
It’s taking too long.

Joyce doesn’t seem as worried.

JOYCE  
It’s fine.

HOPPER  
No, it’s not. It’s not! She could have died back there. She almost did.
JOYCE
Well she’s safe now. She’s on her way to Murray’s. That thing won’t find her. Not before we kill it.

HOPPER
Hey! This isn’t the way this is supposed to work, all right? You’re supposed to say, Yes I told you so. That’s why we needed to get back to the kids.

JOYCE
Oh, yeah, and then you say something like...

(mimicking Hopper)
Yeah, well, it’s really hard to listen to you when you make everything sound like it’s the end of the goddamn world.

Silence. She’s right. Again.

HOPPER
You know, I think despite everything, I mean, despite arguing...

(bashfully)
I think we make a pretty good team.

JOYCE
Well, we made it this far, didn’t we?

Joyce sits on a step. Exhausted.

HOPPER
Yeah. We did.

(softer)
We did.

JOYCE
So, ah, did I get the job, or what?

With a sly smile, she glances over to Hopper. He returns the gesture.

JOYCE (CONT'D)
Ah, come on. Detective Byers. It has a ring, doesn’t it?

Hopper comes over and leans on the railing.
HOPPER
It’s kind of hard to serve in a
town where you don’t live,
Detective.

BEAT.

HOPPER (CONT’D)
You’re still moving outta here. I
mean, that is the plan, right?

JOYCE
(non-committal)
Eh, we’ll see how it goes.

HOPPER
How it goes? How what goes?

JOYCE
You know, if -- if we actually do
make it out of here, we -- we
deserve to celebrate, right?

HOPPER
Yeah.

Hopper sits down beside Joyce.

HOPPER (CONT’D)
I mean, yes. Absolutely.

JOYCE
I hear Enzo’s is pretty good.
(beat)
Whatdy’a’ say? Friday, eight
o’clock?

Slightly taken aback...

HOPPER
Uh, El likes to watch Miami Vice on
Fridays. It -- it starts at ten, so
I -- I can’t be out late on a
Friday.

JOYCE
Okay. Well how about seven then?

HOPPER
(still slightly shell-shocked)
Seven? Enzo’s? I meet you there?
JOYCE
Nah, you pick me up.

HOPPER
Picking you up. Seven P.M. Friday.

JOYCE
Yeah, it’s a date.

Long pause. A date? Hopper inhales sharply. Then...

HOPPER
Just for clarification, just because I -- I mean, just -- if -- When you say date, just so we’re crystal clear about things -- so there’s no confusion...

JOYCE
Yeah, um, Hop?

HOPPER
Yeah?

JOYCE
Stop talking or I’m gonna change my mind.

HOPPER
Ah, yeah, okay, yeah.

INT. BUNKER VENTILATION DUCTS - NIGHT

Murray, FLASHLIGHT in hand, is crawling. He stops at a crossing. Now what? He needs a little help. Reluctantly, he calls for help on the WALKIE TALKIE.

Ugh, my call sign.

MURRAY
Scoops Troop, this is --
(sighs)
Bald Eagle. I’ve reached another junction.

EXT. WEATHERTOP - NIGHT

Dustin and Erica are following the map and navigating. Robin is sitting near by. Steve is pacing.

DUSTIN
This is what?
ERICA
The fourth junction.

DUSTIN
All right, so if memory serves, this is right after the My Little Pony thesis.

ERICA
We went left, so he has to go right.

DUSTIN
Right.
(into the walkie)
Fly right, Bald Eagle. Fly right!

INT. BUNKER VENTILATION DUCTS - NIGHT

MURRAY
(sarcastically, and with a big smile into the radio)
Roger that. Fly right.
(to himself)
Little shit.

Murray flies right (his right) and OUT OF FRAME.

EXT. WEATHERTOP - MOMENTS LATER

ROBIN
What’s the My Little Pony thesis?

ERICA
Don’t get him started.

ROBIN
Get him started? Just tell me...

STEVE
Hey, guys?

At the edge of the hill, where Steve is standing, he notices something off in the distance. Starcourt Mall: and the lights are flickering wildly. Robin, Erica and Dustin rush over to see what Steve is looking at.

Something is wrong.

Dustin rushes back to Cerebro. And into the mic...
DUSTIN
Griswold Family, this is Scoops Troop! Do you copy? Over!

INT. FOOD COURT AREA: DIFFERENT PART (9)
The WALKIE TALKIE is there, but no one is around.

DUSTIN (O.S.)
Griswold Family, I repeat, this is Scoops Troop. Do you --

At that very moment, The Mind Flayer’s tentacle forcefully grabs the walkie. It lets out a terrifying scream.

EXT. WEATHERTOP - SAME TIME
They heard that. They all heard that. Dustin continues...

DUSTIN
Griswold Family, do you copy?

INT. FOOD COURT AREA: DIFFERENT PART (9)
The Mind Flayer is looking curiously at the walkie. Dustin is still shouting.

DUSTIN (O.S.)
Griswold Family, this is Scoops Troop. Please confirm your safety!

The Mind Flayer screams into the walkie.

INT. WEATHERTOP - SAME TIME

DUSTIN
Griswold Family, this is Scoops Troop! Please confirm your safety!

INT. FOOD COURT AREA: DIFFERENT PART (9)
The Mind Flayer throws the walkie across the food court.

DUSTIN (O.S.)
Griswold Family, this is Scoops Troop! Please confirm your safety! Are you en-route to Bald Eagle’s nest?
The walkie hits the wall, breaking into several pieces as it hits the ground. Dustin’s transmission becomes an incoherent mess of static and broken words.

**INT. FOOD COURT AREA: DIFFERENT PART (6)**

Taking cover behind the Chrysler: Lucas, Nancy, Jonathan and Will. They’re close – maybe 50-feet from the Mind Flayer. They can hear Dustin on the radio.

**DUSTIN (O.S.)**

Do you copy? Griswold Family? Do you copy?

**INT. FOOD COURT AREA: NEAR THE GAP STORE - SAME TIME**

The Mind Flayer is hunting. It passes by a KIOSK, behind which El, Mike and Max are hiding.

The Mind Flayer walks through the shattered glass of the Gap store’s windows. They’re close. The blood. El can sense it too. The busted walkie is still working, sort of. We can HEAR Dustin’s voice - broken and mixed with static.

**EXT. WEATHERTOP - SAME TIME**

SNARLING comes across the radio.

Steve is thinking, we can tell.

**DUSTIN**

(yelling)

Do you copy?

I can’t take it anymore!

Steve gets up and starts running back to the Todfthr.

**ERICA**

Where are you going?

**STEVE**

To get them the hell outta there! Stay here, contact the others!

**ROBIN**

Shit

Robin goes after Steve.
DUSTIN
Wait! Robin!
(underhand tosses a WALKIE TALKIE)
Stay in touch.

ROBIN
Got it.

DUSTIN
(to Murray)
Bald Eagle, this is Scoops Troop.
What’s your twenty?

INT. BUNKER VENTILATION DUCTS - SAME TIME

MURRAY
(to Dustin)
I told you, radio silence!

EXT. WEATHERTOP - SAME TIME

DUSTIN
(to Murray)
Yeah, but we have a problem.

INT. STORAGE ROOM - SAME TIME

This got Hopper’s attention.

HOPPER
(to Dustin)
What kind of problem?

INT. FOOD COURT AREA: KIOSK CLOSE TO THE GAP STORE

The Mind Flyer is close. It can smell El’s blood. Walking past the kiosk where Max, Mike and El are hiding, the Mind Flayer pauses. It lets out a TERRIFYING SNARL before walking into the dining area of the food court - damaging a SUPPORT COLUMN while doing so.

INT. FOOD COURT AREA: DIFFERENT PART (6)

Back to the Chrysler where Will, Jonathan, Nancy and Lucas are hiding. The Mind Flayer approaches. Ever. So. Slowly. It’s close. Very close. Nancy can see it because of the BROKEN REARVIEW MIRROR she just glanced at. Oh shit.
INT. FOOD COURT AREA: KIOSK CLOSE TO THE GAP STORE

Mike sits up and peers over the kiosk counter. The Mind Flayer’s back is turned. Mike crouches back down

MIKE
(to Max)
It’s turned away. If we go up the stairs now, we’ll make it.

MAX
No way, not with El’s leg.

MIKE
We have to try.

El touches Mike’s arm.

EL
There’s another way -- to get out.
Through the Gap.

Mike sits up, looking to see if the Mind Flayer has moved.


MIKE
Okay. -- Now!

At that moment, the trio get up and run into the Gap store.

INT. GAP STORE – SAME TIME

The trio rush inside. But, still wounded and limping, El accidently knocks over a display causing a CRASHING SOUND.

EXT. FOOD COURT AREA: NEAR THE GAP STORE – SAME TIME

This gets the attention of the Mind Flayer.

In just a few seconds the Mind Flayer is there. But it’s way too big to go into the store. So, one of its tentacles eases out from its body to investigate the noise.

INT. GAP STORE – SAME TIME

CAMERA FOLLOWS as the tentacle winds its way into the store, carefully going around displays. Searching.
The tentacle stops. It sees someone. With lightning-fast reflexes, the tentacle lunges forward and grabs ahold of it. A MANNEQUIN, dressed in clothing similar to El’s. The Mind Flayer throws it away in disgust.

INT. GAP STORE: BEHIND A COUNTER – SAME TIME

The mannequin hits the wall and breaks into a few pieces. Bits of it land on the floor right where El, Max and Mike are hiding. Terrified, the trio gasps.

INT. BUNKER: BASE OF THE WEAPON – SAME TIME

Murray pops his head out of the ventilation duct. He made it. Then, with a SIGH of EXHAUSTED RELIEF...

    MURRAY
    (into walkie)
    Bald Eagle has landed. Repeat...

EXT. WEATHERTOP – SAME TIME

Back to Erica and Dustin.

    MURRAY (O.S.)
    Bald Eagle has landed.

INT. STORAGE ROOM – SAME TIME

Hopper is relieved, but still pacing frantically.

INT. BUNKER: BASE OF THE WEAPON – SAME TIME

Murry takes out the map from his POCKET. He opens it. Now where do I go? He looks around the room. Something is not right. Murray turns the map the other way. Maybe it was upside down?

INT. STORAGE ROOM – SAME TIME

Hopper is getting impatient.

    HOPPER
    (to Murray)
    Come on! How much longer?
INT. BUNKER: BASE OF THE WEAPON - SAME TIME

Murray is, again, exasperated and annoyed.

MURRAY
(to Hopper)
I don’t know, I’ve never done this before!

Again, Murray flips the map. So it wasn’t upside down.

MURRAY (CONT’D)
Okay.

He consults the map, then looks to his right. Found it. The panel.

MURRAY (CONT’D)
Okay, okay!

Murray rushes to the panel; only 10-feet away. He opens the doors. It’s exactly what he expected: a mass amount of what appears to be OLD-TIMEY FUSES attached to a wall within the panel. WIRES and other ELECTRICAL TYPE STUFF coming out the FUSE BOXES.

MURRAY (CONT’D)
(to Hopper)
Get ready, lovebirds, you’re almost up to bat.

INT. FOOD COURT AREA: DIFFERENT PART (6) - MOMENTS LATER

Back to Will, Jonathan, Nancy and Lucas hiding behind the Chrysler. Jonathan is sitting up, peering through the mangled metal of the car, keeping an eye on the Mind Flayer. It’s still on the other side of the food court - at the Gap store.

INT. GAP STORE - SAME TIME

The Mind Flayer’s tentacle is continuing to search inside the store. It knows. It rounds a corner and finds the busted mannequin - where just seconds before, Mike, El and Max were hiding.

INT. GAP STORE: A DIFFERENT AREA - SAME TIME

Mike, Max and El changed position. They managed to go undetected while doing it. They are closer to the back door - their only escape route. But still hiding. The Mind Flayer and it’s slimy tentacles have not left yet.
INT. BUNKER: BASE OF THE WEAPON - SAME TIME

Murray starts pulling fuses and shutting things down.

INT. WEAPON CONTROL ROOM - SAME TIME

SCIENTISTS manning the control room are confused. They don’t know what to do. Their consoles are going haywire. ALARMS are going off. Chaos!

INT. BUNKER: BASE OF THE WEAPON - SAME TIME

This is almost fun for Murray. One by one, Murray is dismantling the panel. Sparks are flying, but he doesn’t care.

INT. WEAPON CONTROL ROOM - SAME TIME

CONFUSED SCIENTISTS are powerless; literally and figuratively. Not one knows what is happening.

INT. BUNKER: BASE OF THE WEAPON - SAME TIME

With a gleeful smile, Murray throws A BIG SWITCH.

INT. WEAPON ROOM - SAME TIME

We can HEAR the weapon winding down. Lights are dimming and flickering before turning off. A few sparks are spitting. Some SCIENTISTS are running away from the weapon. A SCIENTIST WEARING PROTECTIVE GEAR runs up to the weapon and pushes a LARGE RED BUTTON.

INT. STORAGE ROOM - SAME TIME

Back to Hopper and Joyce. A RED ALARM LIGHT turns on, as does the SOUND OF AN ALARM. Hopper and Joyce run for the door. Hopper uses his stolen KEY CARD to disengage the lock. He and Joyce run. Next stop: the Vault Room to retrieve the keys.

INT. FOOD COURT AREA: DIFFERENT PART (6)

Back to the Chrysler. Will, Lucas, Jonathan and Nancy are still hiding. But they can’t stay there for much longer. Lucas prepares his SLINGSHOT.
NANCY
What are you doing?

LUCAS
Don’t worry.

INT. GAP STORE: A DIFFERENT AREA - SAME TIME

The Mind Flayer’s tentacle is meticulously searching. Mike, El and Max are frozen with fear.

INT. FOOD COURT AREA: DIFFERENT PART (6) - SAME TIME

Back to the Chrysler. Lucas stands up, slingshot at the ready. He takes careful aim at the Mind Flayer. With the ease and confidence of a professional marksman, Lucas pulls back on the slingshot. Slowly. Quietly. Carefully.

INT. GAP STORE: A DIFFERENT AREA - SAME TIME

Back to Mike, El and Max. The tentacle is slowly creeping toward the trio. They’ve been located.

INT. FOOD COURT AREA: DIFFERENT PART (6)

Back to the Chrysler. Lucas pulls back on the slingshot, then lets go.

POP!

A BALLOON.

INT. GAP STORE: A DIFFERENT AREA - SAME TIME

A noise. The Mind Flayer gets momentarily distracted. The tentacle retracts and the Mind Flayer goes to investigate the sound.

INT. FOOD COURT AREA: DIFFERENT PART (6)

Back to the Chrysler. Jonathan sits up from behind the car and spots the Mind Flayer. It took the bait. It’s investigating the balloon pop. Giving the kids just...now!

Lucas, Will, Nancy and Jonathan take off and head toward the maze of hallways behind the stores.
INT. GAP STORE: A DIFFERENT AREA - SAME TIME

Mike, Max and El also make a run for it through the backdoor of the Gap.

INT. HALLWAYS BEHIND THE FOOD COURT - SAME TIME

Will, Lucas, Jonathan and Nancy round a corner and run up a flight of stairs. Where are they going?

INT. BUNKER HALLWAY: NEAR THE VAULT ROOM - SAME TIME

Alarms are sounding. All hell has broken loose. SCIENTISTS and SOLDIERS are running. Some in opposite directions.

Hopper and Joyce are hiding behind a wall, watching. When the coast is clear...

    HOPPER
    Let’s go.

Joyce follows Hopper.

INT. BUNKER HALLWAY: DIFFERENT AREA - MOMENTS LATER

Hopper and Joyce are running in one direction, passing FOUR SOLDIERS running in the opposite direction. Undetected. Hopper and Joyce are still wearing soldier uniforms. And Hopper is still armed with the machine gun. They both ascend a flight of stairs - heading to the Vault Room.

INT. TOP OF THE STAIRS - MOMENTS LATER

An ARMED SOLDIER exits at the very moment Joyce and Hopper get there. The soldier seems a little angry.

    SOLDIER
    (in Russian)
    Did Mikhail send for you?

Um, smile and nod?

Joyce and Hopper smile and nod in unison. That’s good enough for the guard. He motions for Joyce and Hopper to go ahead before continuing on his own way.
INT. VAULT ROOM - MOMENTS LATER

Using the stolen keycard, Hopper and Joyce get to the Vault Room. At the end of long hallway: THE SAFE. And in that safe are the keys to the weapon.

HOPPER
All right.

JOYCE
Okay.

HOPPER
Give me the code.

JOYCE

On the safe’s front panel is a NUMERICLE KEYPAD where one must input the exact code to access the contents of the safe. Hopper types.

The panel BEEPS and FLASHES A RED LIGHT. Hopper tries to open the panel, but it’s still locked. Shit. Now what?

HOPPER
Uh... Again?

JOYCE
Six-six-two, six-oh-eight, oh-oh-four.

A LIGHT FLASHES RED. The panel BEEPS THREE TIMES. Same as before. Hopper slowly backs away from the safe. Hopper takes out his WALKIE TALKIE.

HOPPER
Murray? Your goddamn code is wrong.

INT. BUNKER: BASE OF THE WEAPON - SAME TIME

Murray is still working at the electrical panel.

MURRAY
(into his WALKIE)
What? Are you sure?
INT. VAULT ROOM - SAME TIME

HOPPER
(calm, yet patient)
Yeah -- I’m sure.

INT. BUNKER: BASE OF THE WEAPON - SAME TIME

He’s flabbergasted.

MURRAY
Uh, well. I suppose it could be wrong.

INT. VAULT ROOM - SAME TIME

Hopper is starting to lose his patience now.

HOPPER
How -- could it be wrong?

INT. BUNKER: BASE OF THE WEAPON - SAME TIME

MURRAY
The code is a number -- a famous number. Planck’s constant. I -- I thought I knew it.

EXT. WEATHERTOP - SAME TIME

Erica and Dustin are listening to the conversation.

DUSTIN
Planck’s constant?

ERICA
You know it?

DUSTIN
Not by heart. You?

ERICA
I’m not a nerd, nerd.

We can HEAR MURRAY AND HOPPER ARGUE IN THE BACKGROUND.

MURRAY (O.S.)
He told me it was Planck’s constant, which I know.

(MORE)
MURRAY (O.S.) (CONT’D)
Why would I need him to give me a number I already know?

Just then, Dustin switches channels on the Cerebro. We can HEAR STATIC as Dustin turns the nob. But to what channel?

ERICA
What are you doing?

EXT. STARCOURT MALL: FRONT ENTRANCE
Lucas, Will, Nancy and Jonathan run out the front doors. The Wheeler Wagon is still sitting there.

JONATHAN
Go, go, go, go!

Will and Lucas hop in the back seat. Jonathan and Nancy go under the hood – it’s still open. Jonathan is replacing the STARTER CABLES.

CAR ENGINE REVS.

It’s Billy. He’s still waiting. In his car. He’s about 50 yards away.

EXT. BILLY’S CAMARO - SAME TIME
Billy has seen better days – and so has his Camaro. He stares straight ahead, REVING the ENGINE.

EXT. STARCOURT MALL: FRONT ENTRANCE - SAME TIME
Back to Jonathan and Nancy.

NANCY
Get the car started. Go!

Jonathan closes the hood and heads to the driver’s side. Meanwhile, Nancy takes the lead. She’s got a GUN. Nancy pulls back the slide of the 9MM BARETTA, launching a round into the chamber. We can CLEARLY HEAR the unmistakable sound we hear all the time in movies: CHK-CHK. Locked and loaded.

Nancy readies herself. Standing in true form, aiming the powerful weapon straight ahead – at Billy. She looks more like Sarah Connor in Terminator than the sweet, innocent Nancy Wheeler we’ve all come to love and adore. So badass.

We can HEAR THE CAMARO ENGINE revving.
INT. WHEELER WAGON - SAME TIME

Jonathan tries to start the car. But it’s not turning over!

JONATHAN
No, no, no! Come one!

INT. BILLY’S CAMARO - SAME TIME

Billy’s not having the same problem. With one last rev of the engine, Billy slams the Camaro in gear. Pedal to the medal, he tears off toward Nancy and the Wheeler Wagon.

INT. WHEELER WAGON: BACK SEAT - SAME TIME

WILL
Come on!

LUCAS
We gotta go!

EXT. WHEELER WAGON - SAME TIME

Nancy opens fire on the Camaro. ONE SHOT. ANOTHER SHOT.

INT. BILLY’S CAMARO - SAME TIME

BANG! BANG! Two shots hit the windscreen, but not Billy. He continues - heading right for Nancy and the Wheeler Wagon.

INT. WHEELER WAGON: FRONT SEAT - SAME TIME

Jonathan is frantically trying to get it started.

EXT. WHEELER WAGON - SAME TIME

Nancy fires TWO MORE ROUNDS. Then ANOTHER.

INT. BILLY’S CAMARO - SAME TIME

POV looking out the Camaro’s windscreen. TWO MORE BULLETS pierce through. Billy is undeterred.

EXT. WHEELER WAGON - SAME TIME

Nancy fires TWO MORE SHOTS. That’s it. No more ammo. The SLIDE OF THE PISTOL LOCKS BACK.
Billy gets closer, closer, Nancy freezes - like a deer in headlights. She jumps out of the way just before...

WHAM!

The TODFTHR, driven by Steve, T-BONES the Camaro before it has a chance to smash into the Wheeler Wagon. Robin and Steve are fine. Nancy and Jonathan, Will and Lucas - all unhurt.

Billy appears to be knocked unconscious still sitting behind the wheel of his now totaled Camaro. His car catches fire.

INT. TODFTHR - SAME TIME

STEVE
Are you okay?

BEAT

ROBIN
Ask me tomorrow?

A SOUND catches the attention of Robin and Steve. They look up to the roof of Starcourt and see the Mind Flayer emerge. It’s huge. 30-feet, at least.

ROBIN (CONT'D)
Oh shit.

The Wheeler Wagon pulls up beside them.

NANCY
Get in!

Steve and Robin jump out of the Todfthr and into the back of the Wheeler Wagon.

STEVE
Go, go!

The Wagon peels out of the lot. The Mind Flayer gives chase.

EXT. SUZIE’S HOUSE: SALT LAKE CITY, UTAH - NIGHT

It’s a clear night. The stars are shining. We’re in a nice suburban, middle class area. On the roof of the two-story modest home sits a LARGE ANTENNA. The receiving antenna for the Cerebro.
INT. SUZIE’S BEDROOM — SAME TIME

Suzie, 14, glasses and long black hair, is sitting by her bed reading a BOOK — THE WIZARD OF EARTHSEA, to be more exact. There’s a CRACKLE of STATIC until...

DUSTIN (O.S.)
Suzie, do you copy?

Immediately, and without hesitation, Suzie lowers her book and her eyes grow bigger. She stares at the CEREBRO’S RECEIVING RADIO. Is that...

DUSTIN (O.S.) (CONT’D)
Suzie, do you copy?

It can’t be. Can it?

Suzie gets up and runs to the radio. Smiling and excited. She sits down at her desk, and responds using the mic...

Suzie!

SUZIE
This is Suzie. I copy.

DUSTIN (O.S.)

SUZIE
Dusty-bun!

EXT. WEATHERTOP — SAME TIME

Back to Erica and Dustin. Erica, of course, makes a face when she hears Suzie’s pet name for Dustin.

ERICA
Dusty-bun?

INT. SUZIE’S BEDROOM — SAME TIME

SUZIE
Where have you been?

EXT. WEATHERTOP — SAME TIME

DUSTIN
I’m so, so sorry. I -- I’ve been really busy. Uh, trying to save the world from Russians and monsters
INT. SUZIE'S BEDROOM - SAME TIME

SUZIE
(without even a hint of sarcasm)
Of course you have!

EXT. WEATHERTOP - SAME TIME

ERICA
Get the goddamn number already.

INT. SUZIE'S BEDROOM - SAME TIME

A girl’s voice? Suddenly, Suzie isn’t smiling. Who’s with my Dusty-bun?

SUZIE
Who was that?

EXT. WEATHERTOP - SAME TIME

Shit.

DUSTIN
Uh, ah, it -- it was -- I don’t know, actually. I think it was just some interference. So why don’t we change frequency -- to one-four-point-one-five-eight.

INT. SUZIE'S BEDROOM - SAME TIME

SUZIE
Copy that, shifting frequency.
Standby.

Suzie adjusts the dial. She is just as nerdy as her Dusty-bun!

EXT. FORESTED STREET - NIGHT

The Wheeler Wagon races by. The Mind Flayer is right behind them.
INT. WHEELER WAGON - SAME TIME

From the back, where Steve and Nancy are. They can hear the conversation over the radio.

    SUZIE (O.S.)
    Dusty-bun, do you copy?

    DUSTIN (O.S.)
    I copy, Suzie-poo. It sounds much better now, thanks.

Steve and Robin lock eyes.

    STEVE
    Suzie.

    ROBIN
    Suzie.

EXT. WEATHERTOP - SAME TIME

    DUSTIN
    Okay, so listen, do you know Planck’s constant?

INT. SUZIE'S BEDROOM - SAME TIME

Well, duh.

    SUZIE
    Do you know the Earth orbits the sun?

EXT. WEATHERTOP - SAME TIME

Dustin gives an audible CUTE CHUCKLE before...

    DUSTIN
    Okay, so I know it starts with two sixes, and then a...what is it?

INT. SUZIE'S BEDROOM - SAME TIME

    SUZIE
    Okay, let me just be clear on this, I haven’t heard from you in a week, and now you want a mathematical equation that you should know so you can -- save the world?
EXT. WEATHERTOP - SAME TIME

DUSTIN
Suzie-poo, I promise, I will make it up to you as soon as possible.

INT. SUZIE'S BEDROOM - SAME TIME

SUZIE
You can make it up to me now.

EXT. WEATHERTOP - SAME TIME

DUSTIN
What?

INT. SUZIE'S BEDROOM - SAME TIME

SUZIE
I want to hear it.

EXT. WEATHERTOP - SAME TIME

Uh-oh.

DUSTIN
(nervously)
Not right now.

INT. SUZIE'S BEDROOM - SAME TIME

SUZIE
(demanding, but in a cute-pouty kind of way)
Yes, now, Dusty-bun.

EXT. WEATHERTOP - SAME TIME

DUSTIN
Suzie-poo, this is urgent.

INT. SUZIE'S BEDROOM - SAME TIME

SUZIE
Yes, yes, you’re saving the world,
I heard you the first time. But...
(MORE)
(referring now to her book)
...Ged is also saving Earthsea and he’s about to confront the shadow, so this is Suzie, signing off.

She CLICKS the microphone to cease transmission, but does not turn it off. She can still HEAR Dustin.

EXT. WEATHERTOP - SAME TIME

DUSTIN
Wait, wait, wait! Okay.

INT. SUZIE'S BEDROOM - SAME TIME

Just as Suzie is turning her back...

DUSTIN (O.S.)
Okay, okay.

Suzie grins from ear to ear.

EXT. WEATHERTOP - SAME TIME

Dustin lets out a SIGH.

DUSTIN
(quietly)
Shit.

After a brief moment, he raises the mic to his mouth, and...

DUSTIN (CONT'D)
(singing)
Turn around. Look at what you see...

It’s THE NEVER ENDING STORY song. In perfect pitch and tone.

Dustin shyly looks at Erica, who is clearly stunned, and then looks the other way. He continues...

DUSTIN (CONT'D)
In her face...

INTERCUT WHILE DUSTIN & SUZIE SING:

- Steve and Robin in the back of the Wheeler Wagon, and through the window: the Mind Flayer is still chasing them.
- Suzie starts signing with Dustin. They are harmonizing!
- Dustin smiling and becoming more relaxed when he hears Suzie singing with him.
- Split screen with Suzie and Dustin harmonizing.
- Hopper, still at the safe, cannot believe what he’s hearing. Same goes for Joyce.
- Murray, still in his position. He too is....well, a little shell-shocked as well.
- The Wheeler Wagon for Will and Lucas’s reactions.
- Erica, sitting in stunned awe.

DUSTIN/SUZIE
(together, harmonizing, vocalizing)

Look at what you see.
In her face,
The mirror of your dreams.
Make believe I’m everywhere
Given in the light.
Written on the pages is
The answer to
A never-ending story.
Reach the stars,
Fly a fantasy.
Dream a dream,
And what you see will be.
Rhymes that keep their secrets will
Unfold behind the clouds.
And there upon a rainbow is
The answer to a never-ending story.
Story.

The MUSIC fades, the two stop singing. Dustin lets out a CUTE GIGGLE.

INT. SUZIE’S BEDROOM – AFTER THE SINGING

SUZIE
Planck’s constant is six-point-six-
two-six-zero-seven-zero-zero-four.

INT. VAULT ROOM – SAME TIME

Hopper dashes over to the safe and types in the number on the keypad. This time: A GREEN LIGHT and the panel door CLICKS OPEN.
Inside, the SILVER BRIEFCASE (seen in earlier episodes) containing the TWO KEYS needed to fire the weapon. Hopper takes the case, and shuts the door.

EXT. WEATHERTOP - SAME TIME

DUSTIN
(to Suzie)
You just saved the world.

INT. SUZIE'S BEDROOM - SAME TIME

Suzie lets out a happy sigh, then...

SUZIE
Gosh, I miss you, Dusty-bun.

EXT. WEATHERTOP - SAME TIME

DUSTIN
No, I miss you more, Suzie-poo.

INT. SUZIE'S BEDROOM - SAME TIME

SUZIE
Miss you more, multiplied by all the stars in our galaxy.

EXT. WEATHERTOP - SAME TIME

DUSTIN
No, I miss you...

Enough.

ERICA
Enough!

Erica turns off Cerebro.

INT. SUZIE'S BEDROOM - SAME TIME

There’s only STATIC. Suzie stares at the microphone.
EXT. STARCOURT MALL: FRONT ENTRANCE - LATER

The Camaro is still burning. Billy stumbles out. He’s alive, but seriously injured. He uses the car as a crutch as he struggles to get to his feet. A NOISE catches his attention.

EXT. STARCOURT MALL LOADING DOCK - SAME TIME

Mike, El and Max walk through an automatic gate - that’s what made the noise. Billy and Max lock eyes.

MAX

Shit!

The trio turns and heads back inside.

MIKE

Go, go, go, go!

EXT. STARCOURT MALL: FRONT ENTRANCE - SAME TIME

Billy limps his way over to the loading dock.

EXT. STARCOURT MALL LOADING DOCK - SAME TIME

Quickly, the trio make their way to the door - to get back in. But Max stops, and runs back to the gate. She MASHES A BUTTON, the gate starts to close - slowly. Max then rushes back to Mike and El never looking back.

EXT. FORESTED STREET - MOMENTS LATER

The Wheeler Wagon is still out-pacing the Mind Flayer. But it’s a close one. But then the Mind Flayer slows, stops. Then turns and heads the opposite direction. Back to Starcourt?

INT. WHEELER WAGON - SAME TIME

STEVE

It’s turning around!

NANCY

What?

STEVE

It’s turning around!

LUCAS

Maybe we wore it out.
JONATHAN
I don’t think so. Hold on!

EXT. FORESTED STREET – SAME TIME

Jonathan does a FISHTALE, almost at full speed, turning in the direction from where they just came. The Wheeler Wagon then tears off – heading back to Starcourt.

EXT. STARCOURT MALL LOADING DOCK: GATE – SAME TIME

The gate is nearly closed now. But just then, Billy, using all of his strength, stops the gates from closing. Actually, he opens them even wider. Where is he getting this strength from? He was nearly dead just minutes ago!

INT. STARCOURT HALLWAYS BEHIND THE STORES – MOMENTS LATER

Mike, El and Max are trying their best to escape. El is still in a lot of pain. The lights around them are flickering. They ignore that, and keep race-walking.

INT. WEAPON ROOM – SAME TIME

ALARMS are ringing. SCIENTISTS and SOLDIERS are running around. It’s chaos. A SOLDIER WEARING FULL PROTECTIVE GEAR is working beside the weapon. SPARKS and BOLTS OF ELECTRICITY make the task difficult.

A GROUP OF SOLDIERS, all wearing PROTECTIVE GEAR, are trying to break into the room Murray is in.

INT. BUNKER: BASE OF THE WEAPON – SAME TIME

Murray is still working to shut everything down. At that moment, he pushes a LEVER connected to a LARGE OVERHEAD PIPE.

INT. CONTROL ROOM – SAME TIME

The room is still FILLED WITH SCIENTISTS who are trying to control what is happening to the weapon. Hopper and Joyce burst in.

HOPPER
Hey! Everybody out!

The scientists briefly stop what they’re doing, but don’t move.
Um, who are you?

HOPPER (CONT'D)
(screams)
Everybody out!

Aiming his MACHINE GUN to the ceiling, Hopper pulls the trigger. SHOTS RING OUT. That seems to work: the scientists scatter like roaches before running out of the control room.

Once they’re gone, Joyce and Hopper stand in awe. The weapon. The Gate. The weapon is still working, and it’s still working to open the gate!

HOPPER (CONT'D)
Hey.

Joyce turns to face Hopper.

HOPPER (CONT'D)
You ready to end this?

Hopper raises the BRIEFCASE containing the keys. Joyce gives Hopper a confident nod. Hopper brings the case over to a console, pops the latches, and opens it. Inside: TWO KEYS, exactly where Alexei said they would be. God love that man.

INT. HALLWAYS BEHIND THE FOOD COURT – SAME TIME

Back to Mike, El and Max trying to find a place to hide. They get to a SERVICE ELEVATOR.

MIKE
In here, in here.

Mike pushes the button to call the elevator.

INT. HALLWAYS BEHIND THE FOOD COURT: NEAR THE ELEVATOR

Billy comes through the door.

INT. HALLWAYS BEHIND THE FOOD COURT: AT THE ELEVATOR

Max hears something. She takes a peek down the hallway.

MAX
Billy.

Mike and El turn around.
INT. HALLWAYS BEHIND THE FOOD COURT: AT THE ELEVATOR

Billy makes his way closer. He’s only 20 feet away from Max. She tries to talk sense into him.

MAX
Billy, you don’t have to do this.
Billy. Your name’s Billy, Billy Hargrove. You live on four-eight-one-nine Cherry Lane. Billy, please, I’m Max, I’m your --

Billy, if it even is Billy anymore, gives Max a BACKHAND, sending her to the floor. Knocked out cold. Mike charges after Billy. No problem. Before Mike can even do anything, Billy grabs him and throws him against the wall.

SMACK!

Mike falls to the ground, unconscious. BLOOD POURS FROM HIS NOSE.

The only one left standing, besides Billy, is El. She raises her arm as if to use her powers, but Billy grabs her by the wrist and twists. He shoves her to the wall, placing his hand over her face, before flinging her across the room and into another wall. El falls to the ground. She’s now unconscious. Billy picks up her lifeless body, flings her over his shoulder, and walks away. He’s not out of breath, he’s not limping. He’s like a machine.

INT. CONTROL ROOM - MOMENTS LATER

Hopper and Joyce ready themselves by the console closest to the OBSERVATION WINDOW. Hopper double checks with Murray, who is still one floor below.

HOPPER
(to Murray)
Murray, all set down there?

INT. BUNKER: BASE OF THE WEAPON - SAME TIME

MURRAY
(to Hopper)
All set, but I have some company which I’d love you to obliterate.
INT. CONTROL ROOM - SAME TIME

HOPPER
(to Murray)
Will do. Hang tight.

Hopper inserts his key into the control panel. Next to him, 10 feet away, Joyce does the same. They lock eyes.

HOPPER (CONT'D)
On three.

JOYCE
On three.

HOPPER
One. Two.

At that moment, Grigori grabs Hopper by the neck and throws him to the ground. It takes only a few seconds for Grigori to temporarily incapacitate Hopper. Joyce goes for Hopper’s machine gun, but before she can get there Grigori grabs her and throws her across the room, smashing into a console.

Grigori removes the WALKIE TALKIE from his belt and radios his commander.

GRIGORI
(in Russian)
The Americans. I’ve found them --

Not so fast. From behind, a battered and beaten Hopper tackles Grigori. A hand-to-hand fight begins.

INT. HALLWAYS BEHIND THE FOOD COURT - SAME TIME

Billy, still carrying El over his shoulder, makes his way through the maze of hallways that go from the Starcourt loading dock to each of the restaurants in the food court. When he comes to Scoops Ahoy: Billy kicks the door in.

INT. SCOOPS AHOY - SAME TIME

Lights are off, chairs are stacked neatly. Billy walks through the shop. Billy, with one hand, opens the locked metal gate that separates Scoops Ahoy from the food court.
INT. FOOD COURT: ADJACENT SCOOPS AHOY - SAME TIME

We can see Scoops Ahoy and the Gap in the background. Billy walks to the top of the small set of stairs between the dining area and stores. He places an unconscious El at his feet. Billy kneels down beside her and whispers in her ear...

BILLY

Don’t be afraid. It’ll be over soon. Just try and stay... very still.

El is conscious again, but weak and cannot move more than just her head. Above her, the Mind Flayer slowly climbs down from the shattered solarium above the dining area. It inches closer and closer.

Billy is standing; face to face with the Mind Flayer. No fear. El is trying to crawl away, while keeping a close eye on the Mind Flayer.

Suddenly...

BOOM!

An explosion of...fireworks?

LUCAS

Flay this, you ugly piece of shit!

It’s Lucas and Will! Standing on the second level above the food court, start hurling FIREWORKS. Blasts of magnificent, colorful explosions rock the food court. The bombs keep coming in an awesome display of what one would normally see outside during independence day celebrations. But not today. Today, the Mind Flayer is on the receiving end of what are, by all accounts, actual explosives.

Nancy and Jonathan are on the flank. They too begin a salvo of crushing, and yet colorful and very, very damaging fireworks. The Mind Flayer is dazed, injured.

STEVE

Hey, asshole, over here!

Steve and Robin take up position on the other flank. This is a highly organized offensive that even top military generals would admire. The rein of terror from the second level of Starcourt Mall is, in one word, breathtaking.

Literally, breathtaking. Think of your favorite 4th of July fireworks moment, and multiply it by 10. Then picture it in a confined area like a food court. That is what we see here.
INT. CONTROL ROOM - SAME TIME

Grigori and Hopper are exchanging punches. Hopper gets a few good hits in from time to time, but Grigori is by far the better fighter. Grigori throws Hopper out of the control room, and kicks him down the stairs.

INT. WEAPON ROOM - SAME TIME

We’re getting closer to the weapon now. Hopper gets to his feet, but only to get punched in the face again by Grigori.

Hopper gets to his feet and spits out a mouth full of blood. Is that all you got? Hopper gets in a fighting stance, and calls out Grigori. Let’s do this.

INT. FOOD COURT: DINING AREA - SAME TIME

These fireworks come from a traditional mixture of gunpowder made of 75% potassium nitrate, 15% charcoal and 10% sulfur. That is an explosive combination. The Mind Flayer is feeling every blast.

Kill the Mind Flayer, kill Billy. Every blast that the Mind Flayer absorbs takes a little more life out of Billy, too.

INT. WEAPON ROOM - SAME TIME

The fight between Hopper and Grigori continues. It’s like Rocky fighting Apollo Creed. The match is almost evenly paired now. Hopper may be the weaker of the two, but he has stamina. Grigori is tired.

INT. FOOD COURT: DINING AREA - SAME TIME

BOOM! BOOM! The terror from the sky continues.

INT. FOOD COURT: ADJACENT SCOOOPS AHoy - SAME TIME

As Billy writhers in pain, El slowly begins to crawl backwards - getting further and further from he and the Mind Flayer. But Billy is not out yet. He grabs El by the legs and drags her back to the Mind Flayer. Billy sits on top of El and shakes her - obviously trying to incapacitate her.
INT. CONTROL ROOM - SAME TIME

Joyce regains consciousness. She struggles to get to her feet, using the console as a crutch. When she gets to her feet, she sees Hopper and Grigori fighting.

INT. WEAPON ROOM: NEXT TO THE WEAPON - SAME TIME

Beside the churning weapon, the fight continues. Kicks, punches, swings. Each land their fair share of pain.

Hopper manages to knock a now bloodied Grigori down. And using both hands like a club, Hopper lands two sharp blows to Grigori’s stomach. Grigori summons the energy to knee Hopper to the side of his head, knocking him very close to the weapon’s gears.

Grigori stands and rams his foot against Hopper’s neck. A few more inches and the weapon’s gears will easily decapitate Hopper.

INT. FOOD COURT: DINING AREA - SAME TIME

Nancy launches another blast. Direct hit on the Mind Flayer’s back. Lucas and Will do the same.

WILL
We’re almost out!

LUCAS
I know!

The Mind Flayer is damaged, but not dead.

INT. FOOD COURT: SECOND LEVEL - SAME TIME

Robin lights a fuse, and throws it at the Mind Flayer. Steve picks up the walkie talkie.

STEVE
Dustin! We’re out of time!

EXT. WEATHERTOP - SAME TIME

Dustin screams into his mic to Hopper and Joyce.

DUSTIN
Hurry! Close it now! Close it!
INT. CONTROL ROOM - SAME TIME

Joyce HEARS Dustin. But Hopper is right beside the weapon. If she closes the gate now...

Joyce takes off her belt. She loops one end around the key that Hopper was to turn, and she tries to reach the other using her right hand. It’s too far. She can’t reach. Both keys need to be turned at the same time. That’s the way it was designed. It takes two people!

INT. HALLWAYS BEHIND THE FOOD COURT: AT THE ELEVATOR

Mike is still unconscious just as Max is regaining consciousness. She has a nasty bruise on the side of her face. She looks over at Mike. He’s bleeding, broken nose it looks like. Max crawls over to Mike.

MAX
Mike. Mike! Get up. Can you hear me? Mike!

Dazed, but coherent. Max helps him to his feet.

MAX (CONT’D)
You okay?

Mike looks at his surroundings.

MIKE
Where’s El?

Max just realizes the same.

INT. FOOD COURT: ADJACENT SCOOPS AHOY

The fight continues. Billy is leaning over El, and he’s still feeling every shot the Mind Flayer takes. Billy and El lock eyes.

FLASHBACK:

SHOTS OF:
- Billy is having flashbacks to his youth.
- The happy times on the California beach with his mum.
- Playing baseball.
- Getting slapped around by his abusive dad.
- Meeting his sister, Max.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHOR

EL

Seven. Feet.

This Billy remembers.

EL (CONT'D)

You told her. The wave was seven-feet.

FLASHBACK:

EXT. CALIFORNIA BEACH: BILLY’S CHILDHOOD - DAY

YOUNG BILLY is paddling out to catch another wave. BILLY’S MOM is cheering him on.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHOR

EL

You ran to her. On the beach.

FLASHBACK:

EXT. CALIFORNIA BEACH: BILLY’S CHILDHOOD - DAY

Young Billy comes out of the water, carrying his SURFBOARD. Smiling from ear-to-ear.

POV AS BILLY’S MOM: Billy looking and smiling into the camera.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHOR

EL

(slightly crying)

There were seagulls.

FLASHBACK:
EXT. CALIFORNIA BEACH: BILLY'S CHILDHOOD - DAY

It’s peaceful. Ocean waves are hitting the shore. It’s relaxing. Seagulls are milling about before taking flight.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHoy

EL
She wore a hat. With a blue ribbon.

FLASHBACK:

EXT. CALIFORNIA BEACH: BILLY'S CHILDHOOD - DAY

OUT OF FOCUS SHOT of Billy’s mom on the beach.

EL (O.S.)
A long dress...

THE SHOT BECOMES FOCUSED.

EL (O.S.) (CONT'D)
...with a blue and red flower.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHoy

EL
(crying more)
Yell -- yellow sandals...

FLASHBACK:

EXT. CALIFORNIA BEACH: BILLY'S CHILDHOOD - DAY

Mom on the beach. We SEE HER SANDALS AND SUN HAT.

EL (O.S.)
...covered in sand.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHoy

EL
She was pretty.
FLASHBACK:

EXT. CALIFORNIA BEACH: BILLY'S CHILDHOOD - DAY

We can now see Billy’s mom. Late 20s, long blonde hair. Beautiful. She’s smiling.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHoy

EL
(crying more)
She was really pretty. And you... you were happy.

FLASHBACK:

EXT. CALIFORNIA BEACH: BILLY'S CHILDHOOD - DAY

Young Billy, carrying his surfboard. Grinning. Smiling. He was so happy back then. Always laughing.

END OF FLASHBACK

INT. FOOD COURT: ADJACENT SCOOPS AHoy

Billy’s eyes are filling with tears. He can remember. El reaches up and places her hand on his cheek.

INT. WEAPON ROOM: NEXT TO THE WEAPON - MOMENTS LATER

Grigori still has his foot on Hopper’s neck. Hopper’s head is just inches away from the fast moving gears of the weapon.

INT. CONTROL ROOM - SAME TIME

Joyce is desperately trying to reach the second key. Her belt is still attached to the first key. She is stretching -- stretching so hard to reach that second key. So close...

INT. WEAPON ROOM: NEXT TO THE WEAPON - SAME TIME

Hopper is regaining some strength. He grabs ahold of Grigori’s foot and twists. BONES CRACK.
Grigori bends down just far enough so Hopper can HEADBUTT him. This sends Grigori back, giving Hopper enough time to get to his feet. Grigori takes a swing, but Hopper blocks it. Hopper grabs Grigori by the neck and pulls him face-to-face.

HOPPER
I’ll see you in hell.

Hopper, using whatever strength he has left, throws Grigori into the weapon’s spinning gears. Instantly, Grigori is torn to pieces.

Although bolts of electricity are coming out of the weapon, it’s still working. The gate is still opening.

INT. FOOD COURT: SECOND LEVEL - SAME TIME

Jonathan and Nancy. There’s is ONE FIREWORK BOMB remaining in their stock. Jonathan gives a nod and nancy lights the fuse. She throws it at the Mind Flayer.

BOOM!

INT. FOOD COURT: SECOND LEVEL: LUCAS AND WILL - SAME TIME

Lucas throws their last BOMB.

WILL
We’re out!

LUCAS
Dammit! No!

Lucas looks down at the food court. He’s checks to see how much damage the salvos did to the Mind Flayer. It’s hurt, but not dead. It’s angry. Very, very angry.

INT. FOOD COURT: ADJACENT SCOOPS AHOY - SAME TIME

It’s almost like the Mind Flayer is getting its second wind. Billy is still on El. He looks over to the Mind Flayer. Billy stands, leaving El alone on the floor. The Mind Flayer and Billy are face-to-face.

INT. SCOOPS AHOY FRONT - SAME TIME

Mike and Max stop just short of the threshold. Max can see Billy and the Mind Flayer facing each other.
**INT. FOOD COURT: ADJACENT SCOOPS AHOY - SAME TIME**

Billy is eyeballing the Mind Flayer. Just then a TENTACLE comes out of the Mind Flayer’s mouth. Billy blocks it - using both hands. He’s pushing it back!

    BILLY
    Go!

**INT. SCOOPS AHOY FRONT - SAME TIME**

Max cannot believe what she’s seeing. She wants to help Billy.

**INT. FOOD COURT: ADJACENT SCOOPS AHOY - SAME TIME**

The Mind Flayer’s mouth tentacle has nearly enveloped Billy’s two arms. Billy is trying so hard to push back the Mind Flayer.

    BILLY
    Go!

He’s screaming in pain.

Just then, a different TENTACLE grabs Billy’s left side. Then another TENTACLE grabs his right side. Then ANOTHER, and ANOTHER, and ANOTHER. Billy drops his arms to his side.

**EXT. WEATHERTOP - SAME TIME**

Dustin is screaming into the mic.

    DUSTIN
    Close it now! Close it!

**INT. WEAPON ROOM - SAME TIME**

SEVERAL SOLDIERS WEARING PROTECTIVE GEAR enter the room. They’re here to arrest Hopper.

**INT. CONTROL ROOM - SAME TIME**

Joyce manages to reach the other key. She has them both now. Her belt attached to key #1 with her left hand, and with her right: key #2. Her and Hopper lock eyes.
INT. WEAPON ROOM: NEXT TO THE WEAPON - SAME TIME

Hopper is bruised and bloodied. But alive. But he knows what needs to be done, and there’s no time for him to get out of the way. He looks to Joyce, his eyes filling with tears.

INT. FOOD COURT: ADJACENT SCOOPS AHOY - SAME TIME

The Mind Flayer has Billy to his knees. Billy lets out a defiant scream. One last scream. A tentacle from the Mind Flayer’s mouth comes out and goes through Billy’s chest. It stays there long enough.

MAX
Billy!

All tentacles release. Billy is lifeless. He falls to the ground.

INT. WEAPON ROOM: NEXT TO THE WEAPON - SAME TIME

Hopper and Joyce lock eyes. Hopper’s eyes are filling with tears. He knows. She knows. This is it.

Hopper lets out a little smile. It’s okay, Joyce.

He nods.

INT. CONTROL ROOM - SAME TIME

Joyce’s eyes filling with tears. She knows what needs to be done.

INT. WEAPON ROOM: NEXT TO THE WEAPON - SAME TIME

Hopper’s eyes are glassy, filled with tears. He and Joyce are looking at each other. I love you.

INT. CONTROL ROOM - SAME TIME

With tears streaming down her face, Joyce closes her eyes and turns the keys.

BLACK
BEAT
BEAT
BEAT

INT. WEAPON ROOM - MOMENTS LATER

BOOM!

The weapon explodes, instantly killing anyone in the room. Bodies explode like they swallowed sticks of TNT.

But Joyce is protected from the blast. She remains in the control room, shielding herself from the bright lights of the explosion.

The Gate: reseals itself. Closed.

INT. FOOD COURT: DINING AREA - MOMENTS LATER

The Mind Flayer begins to SCREAM. It’s unsteady on its legs; rocking back and forth. Stumbling, falling into support columns until finally...it falls flat. Dead. Lifeless.

Lucas and Will, look down from their position. Is it really dead?

Jonathan and Nancy look down from their position and wonder the same.

INT. CONTROL ROOM - SAME TIME

From the control room overlooking the weapon, Joyce sees what remains. The weapon is completely destroyed. It’s a smoldering mess of WIRES AND STEEL. It’s clear that anyone or any living thing in that room when the weapon exploded is dead.

INT. FOOD COURT: ADJACENT SCOOPS AHOY - SAME TIME

Mike comes rushing over to El.

MIKE

El?

EL

Mike!

They embrace. El cries.

Max slowly makes her way from Scoops Ahoy to Billy. She’s shocked and not taking her eyes off her brother
MAX
Billy?

He’s alive, but struggling to breath. Blood is everywhere.

She kneels beside him.

MAX (CONT’D)
Billy. Billy. Get up, please.
Billy, get up, please, please.

BILLY
I’m sorry.

MAX
(sobbing)
Billy. Billy, wake up. Please.

He’s dead. No more suffering.

Max breaks down. Sobbing uncontrollably.

El takes Max into her arms. Hugging. Consoling.

EL
It’s okay. It’s okay.

INT. WEAPON ROOM: NEXT TO THE WEAPON – MOMENTS LATER


Murray comes from behind.

MURRAY
Jim. Where’s Jim?

Joyce doesn’t respond, but Murray doesn’t need an answer. Her tears – her look speaks volumes.

RUSSIAN SOLDIERS file into the control room. Murray and Joyce take off running. They escape without being captured.

EXT. WEATHERTOP – MOMENTS LATER

Dustin and Erica look to the sky and see a DOZEN MILITARY HELICOPTERS fly overhead, going to Starcourt Mall.
EXT. STARCOURT MALL: FRONT ENTRANCE

MILITARY HELICOPTERS land in the parking lot. It’s raining. From one helicopter: DR. SAM OWENS, flanked by SIX HEAVILY ARMED AMERICAN SOLDIERS. As more CHOPPERS land, the parking lot fills with American soldiers - all heading for the front doors of Starcourt Mall.

INT. STORAGE ROOM - MOMENTS LATER

Murray helps Joyce up. They’ve crawled through the ventilation system and are back in the storage room.

The doors burst open, ARMED AMERICAN SOLDIERS rush in. Murray and Joyce freeze and raise their hands. (They are still wearing Soviet Military uniforms)

MURRAY
Don’t shoot, don’t shoot. We’re Americans. Americans!

INT. WEAPON ROOM - SAME TIME

MORE ARMED AMERICAN SOLDIERS burst through the door. Looking for the enemy, or survivors.

INT. CONTROL ROOM - SAME TIME

SOLDIERS burst in. But the control room is empty. Where is everyone?

INT. VAULT ROOM - SAME TIME

AMERICAN SOLDIERS file in. Nothing. No one.

Every room: empty. Completely devoid of any enemy soldier or scientist.

INT. BUNKER BOARD ROOM - SAME TIME

Empty. Nothing but TURNED OVER CHAIRS and BROKEN GLASS.

INT. WEAPON ROOM: NEXT TO THE WEAPON - SAME TIME

Sam Owens, flanked by BODYGUARD SOLDIERS, inspects the destroyed weapon and what used to be the Gate. All that remains of the Gate, is a tiny slit BACKLIT with ORANGE LIGHT. It’s still, slowly, sealing itself. Forever closed.
Dr. Owens stares. Part incredulity, part skepticism, but mostly anger.

EXT. STARCOURT MALL: FRONT ENTRANCE - LATER

FIRE TRUCKS and FIREFIGHTERS. Coming and going. The mall is on fire. The grounds are still filled with SOLDIERS and MILITARY EQUIPMENT.

Murray and Joyce follow a group of SOLDIERS. Joyce is looking around nervously. She spots Will sitting in the back of an AMBULANCE. Will takes off the BLANKET that was covering his shoulders and bolts to Joyce. They embrace. Both are sobbing.

Joyce looks up to see El. She’s confused. Where’s daddy? Her and Joyce lock eyes. El stops in her tracks. No words are exchanged. None are needed. Joyce’s tears say it all.

El begins to sob. No. It can’t be true.

CUT TO:

BLACK

CHYRON: THREE MONTHS LATER

CUT TO:

OLD-TIMEY TABLOID TV SHOW COMMERCIAL FOR “CUTTING EDGE”

From WCPK-TV. A chipper ANNOUNCER voices over visuals of Hawkins. Kids riding bikes, playing, having fun.

ANNOUNCER (V.O.)
Welcome to Hawkins, Indiana. A wonderful place to grow up. To raise your family, to walk your dog.

Then, things become not so fun. The Announcer’s voice becomes deeper and ominous.

ANNOUNCER (V.O.)
But then -- on July fourth, everything changed.

SHOT: TV NEWS COVERAGE of the AFTERMATH OUTSIDE OF STARCOURT.

ANNOUNCER (V.O.)
A terrible tragedy struck this small town.
SHOT: Front page of newspaper JOURNAL TRIBUNE from July 11, 1985. The headline reads: SCANDAL ROCKS SMALL TOWN.

SHOT: Another front page headline from the newspaper INDIANAPOLIS GAZETTE from July 15, 1985. The headline reads: THIRTY DEAD.

SHOT: Also, an article: Hero Chief dies in fire. Accompanying the article is a BLACK & WHITE PHOTO of Hopper.

ANNOUNCER (V.O.)
But that was not this small town’s first brush with tragedy.

SHOT: NEWSPAPER ARTICLE from Indiana Chronicle. Headline reads: CITIZENS DEMAND JUSTICE!

SHOT: PHOTO OF BOB AND BARB. In Bob’s photo, he’s smiling, on the telephone. Below his picture is a graphic: RADIO SHACK EMPLOYEE OF THE MONTH.

In Barb’s photo, she too is smiling. The picture is similar to what one has taken at school.

ANNOUNCER (V.O.)
Mysterious deaths, government cover-ups, a bizarre chemical leak. Is it all linked?


SHOT: SHOT OF WATER POURING OUT OF A PIPE. On screen, in bright green, dripping, letters: CHEMICAL LEAK!

ANNOUNCER (V.O.)
All a vast conspiracy?

SHOT: EXTERIOR ABANDONED HAWKINS LAB. CONSPIRACY in red latter is stamped across the screen.

ANNOUNCER (V.O.)
The fault of a disgraced mayor?

SHOT: NEWSPAPER ARTICLE from July 12, 1985. Journal Tribune headline reads: MAYOR UNDER FIRE!

SHOT: From there, we see MAYOR KLINE being led out of City Hall in HANDCUFFS and being led away by POLICE IN PLAIN CLOTHES.
ANNOUNCER (V.O.)
Or is something more going on in
the heartland?

SHOT: WELCOME TO HAWKINS SIGN. But the word Hawkins is
covered by the word HELL spray painted in red.

ANNOUNCER (V.O.)
Can a town itself be cursed?

SFX of a WOMAN SCREAMING.

SHOT: DUNGEONS AND DRAGONS BOOKS scattered around a table.
The room is LIT with REED LIGHTS.

ANNOUNCER (V.O.)
Some believe a rise in Satanism is
to blame.

SHOT: Then: TV SHOW GRAPHIC reads: CUTTING EDGE.

ANNOUNCER (V.O.)
To find out, tune in tonight at
eight PM for “Horror in the
Heartland” on Cutting Edge.

END OF TABLOID TV COMMERCIAL

EXT. FAMILY VIDEO - DAY

FAMILY VIDEO is a video store situated in the same strip-mall
as the ARCADE. Steve pulls up driving his BMW. He and Robin
step out. Robin is reading STEVE’S RESUME.

ROBIN
You put your mom down as a
reference?

STEVE
Yeah. Why not? She’s, like, super
good-respected.

ROBIN
You’re such a dingus.

They walk into Family Video.

INT. FAMILY VIDEO - MOMENS LATER

Steve and Robin are being interviewed at the counter by the
MANAGER: KEITH (Arcade Keith).
ROBIN
Uh, just to be clear, we weren’t fired, you know. The mall burned down and, like, killed a bunch of people.

No feeling whatsoever from Keith.

KEITH
Thanks for sharing. I didn’t know.

Clearly still sarcastic. He tosses Robin back her resume, snaps his fingers, then points to Robin and...

KEITH (CONT’D)
Three favorite movies. Go!

ROBIN
Uh, The Apartment, Hidden Fortress, Children of Paradise.

Then, Steve’s turn.

KEITH
(snarls fingers, points)
You, go!

STEVE
Favorite movies?

KEITH
Did I stutter?

STEVE
Uh, Animal House, for sure.

Robin scoffs and rolls her eyes. Typical man.

STEVE (CONT’D)
(scanning the store, looking for ideas)
Um...

KEITH
(snarls fingers)
Eyes on me, Harrington.

STEVE
Yeah -- uh. Star Wars?

KEITH
A New Hope?
STEVE
A new-what now?

KEITH
(frustrated)
Which. Star. Wars?

STEVE
The one with the teddy bears. Duh.
(squeals like an Ewok)

Robin hangs her head in shame.

STEVE (CONT'D)
No? Uh... Oh! The one that just
came out. The movie that just came
out. The one with the DeLorean and
Alex P. Keaton, and he’s trying to
bang his mom.
(chuckles)
The time...

So Keith isn’t impressed.

STEVE (CONT'D)
Yeah, those are my top three.
Classics.

KEITH
(pointing to Robin)
You start Monday.
(to Steve)
You start never.

Robin leans over to a dejected Steve.

ROBIN
Will you, ah, just give us a
minute?

STEVE
Why?

ROBIN
Steve?

Steve and Keith exchange glares – although Keith’s is much
more juvenile. Then Steve slowly backs away from the counter.
Robin leans in to talk to Keith.
ROBIN (CONT'D)
All right, you have to understand Keith, I know his taste is a bit pedestrian, but the dingus has other qualities.

KEITH
He's a douchebag of the highest order, Robin.

ROBIN
He was a bit of a prick to us in high school, I'll grant you that, but he remains a total chick magnet.

KEITH
Yeah, okay, and this is relevant to me how?

ROBIN
Uh, Earth to Keith. The ladies will come in just to see him. They'll come in droves. Droves, Keith. We sold so much ice cream, they had to get a second shipment from Michigan. Goddamn Michigan, Keith! And these ladies....these Ladies are hot. They're so very hot. And there are too many of them for little Steve. He needs assistance. He needs your assistance, Keith.

Keith is intrigued. Chicks. Hot chicks.

KEITH
What's in it for you? You got a thing for him or something?

BANG!

Steve trips over a LIFE-SIZE CARDBOARD CUTOUT OF PHOEBE CATES WEARING A BIKINI. You know, from the pool scene of Fast Times at Ridgemont High.

ROBIN
We're just, um. We're just friends.

Steve broke the cutout. But he recognizes Phoebe.

STEVE
(to Keith)
Oh! Fast Times! Fast Times.

(MORE)
STEVE (CONT'D)
You ever heard of it? Top three for me, Keith.

EXT. BYERS HOME - DAY

It’s moving day for the Byers. Jonathan and Nancy are moving a mattress to the U-HAUL TRUCK parked in the driveway.

INT. BYERS HOME: LIVING ROOM

Packed boxes are everywhere. Looks typical of any home during moving day. Lucas and Max are helping pack. They start mocking Dustin and Suzie’s Never-Ending Story duet.

LUCAS/MAX
Turn around.
Look at what you see.
The mirror of your dreams.
Rhymes that keep their secrets,
Will unfold behind the clouds.

Dustin is across the room. Expressionless. This isn’t the first time he’s been mocked over that song.

MAX
(to Dustin)
Wait. Did we get that verse right?
It’s “unfold behind the clouds”?

DUSTIN
Yeah. But you’re butchering it, so could you please stop?

LUCAS
So then join in, Dusty-bun.
(air kiss)

MAX
Yeah, come on, Dusty-bun, why don’t you join us?

DUSTIN
You guys are so funny, you should be on Carson.

MAX
Can’t we just hear your rendition?

DUSTIN
No.
MAX
Please? Just one verse?

DUSTIN
No! No way. It’s reserved for Suzie’s ears, and Suzie’s ears alone.

Okay then, you asked for it.
Max and Lucas lock eyes. Then, right on cue...

LUCAS/MAX
Turn around.
Look at what you see.

Dustin gives them the finger.

LUCAS/MAX (CONT'D)
In their face.
The mirror of your dreams.

DUSTIN
Shut up, guys!

INT. WILL’S BEDROOM — MOMENTS LATER

Mike is helping pack. Will packs some DUNGEONS AND DRAGONS books in the DONATION BOX.

MIKE
Whoa. Dude, that’s the donation box.

WILL
I know. I’ll just use yours when I come back. I mean, if we still wanna play.

MIKE
Yeah, but what if you want to join another party?

WILL
Not possible.

They chuckle.

INT. JONATHAN’S BEDROOM — SAME TIME

Jonathan stands at the doorway, looking at his empty room. Nancy is just behind him.
NANCY
Is that -- everything?

JONATHAN
I guess so.

Jonathan walks into the bedroom and stands in the middle of the floor.

JONATHAN (CONT'D)
Seventeen years of my life. Packed up in one day.

Nancy walks over to Jonathan and, from behind, wraps her arms around him.

NANCY
What if I -- just -- don’t let you go?

Jonathan turns to face her.

JONATHAN
I think -- the new owners might kick us out.

NANCY
You could stay in our basement.

JONATHAN
Your dad’d love that.

NANCY
We could hide you in a tent, like El.

Nancy begins to cry.

JONATHAN
Hey. It’s gonna be okay.

BEAT

JONATHAN (CONT'D)
As a wise man once said, we’ve got shared trauma....

NANCY
So what’s a little more, right?

JONATHAN
What’s a little more?

They kiss.
INT. BYERS HOME: EL’S BEDROOM

El has been staying at the Byers home since Hopper’s death. She’s packing her stuff. In the closet she sees a TEDDY BEAR on the top shelf. She tries to reach it, but it’s out of her reach. She stands back, and after a moment -- she tries her powers.

Nothing. The teddy bear doesn’t even move. And, no nose bleed.

Mike comes in.

MIKE
They’ll come back. I know they will.

Mike reaches up and gets the teddy bear for El. He’s almost a head taller than El now.

MIKE (CONT’D)
You packed your Walkie, right?

EL
Yes.

MIKE
Because you know that I’m going to steal Cerebro from Dustin and call you so much you’re gonna have to turn it off, right?

They share a chuckle.

EL
Did you talk to your mom? About Thanksgiving?

MIKE
Yeah, yeah, yeah. I got the okay. I’ll be there. And then I was thinking maybe you could come up here for Christmas. And Will, too. You can come before or after Christmas, or whatever Mrs. Byers wants, but I was thinking Christmas Day could be super fun, because we’d have cool new presents to play with and, uh...sorry. That made me sound like a seven-year-old.

EL
I like presents, too.
Getting awkward.

MIKE
Yeah, cool. Yeah. I like -- I like presents, too.

EL
Cool.

So awkward.

El begins to walk toward the door, still clutching her teddy bear. She’s waiting for something. Waiting for Mike.

Say it.

Mike is angry with himself. Dammit. What’s wrong with me? Mike shakes his head in disbelief. I’m such an idiot.

El stops, then turns to face Mike.

EL (CONT'D)
Mike?

Mike turns and faces El.

MIKE
Yeah?

El takes a deep breath.

EL
Remember that day? At the cabin, you were talking to Max?

MIKE
Um. I don’t think I follow.

EL
You talked about your -- your feelings. Your heart.

MIKE
Oh! Oh yeah, that. Man, that was so long ago. Um... That was really heat of the moment stuff, and we were arguing and...I don’t really remember...What did I say, exactly?

EL
Mike?

El walks up to Mike. Now they’re face-to-face. El places her hand on Mike’s face. He seems confused.
EL (CONT'D)
I love you too.

She leans in and they kiss.

After a few seconds, they separate.

El turns toward the door and smiles. An excited smile.

Mike remains still. What the hell just happened here?

INT. JOYCE’S BEDROOM – MOMENT LATER

Joyce is packing away Hopper’s UNIFORM. She pauses a moment, then reaches into a pocket. She pulls out a FOLDED PIECE OF LINED PAPER. She opens up. It’s a letter that Hopper wrote for the “Heart-to-Heart” talk with El and Mike. His “speech”.

Written on the top of the hand-written letter we can clearly see: STAY CALM underlined twice. Beside that is written: HEART TO HEART also underlined twice.

Near the bottom of the page, we can see: (LISTEN – REMEMBER TO BREATHE). However, we can’t read exactly what is written on the entire page.

Joyce is looking it over. At that moment, El comes in the room carrying the teddy bear.

EL
Donation box?

JOYCE
Uh, yeah. Sure.

El notices the paper. She can tell from Joyce’s body language that something is not right.

EL
What -- is that?

JOYCE
Um. It’s the speech Hop wrote for you and Mike.

EL
Speech?

JOYCE
Yeah. You know, the “Heart-to-Heart.”

There’s a long silence. What heart-to-heart?
JOYCE (CONT'D)
He never talked to you, did he?

El shakes her head. Joyce scoffs, but not in a cruel way. She smiles, no doubt remembering the conversation she and Hopper had about the heart-to-heart.

EL
Can I read?

INT. BYERS HOME: EL’S BEDROOM - LATER

El lies down on the floor and begins reading the speech. We hear it through HOPPER’S VOICE OVER.

HOPPER (V.O.)
There’s something I’ve been wanting to talk to you both about. I know this is a difficult conversation, but I care about you both very much. And I know that you care about each other very much. And that’s why it’s important that we set these boundaries moving forward...

INT. HOPPER’S CABIN: 3 MONTHS AGO - NIGHT

Hopper is pacing reading the letter.

HOPPER
...so we can build an environment where we all feel comfortable, trusted and open. To sharing our feelings.
(beat)
Feelings.

Hopper grabs a PEN from his shirt pocket. He sits at his TABLE and continues to write.

HOPPER (V.O.)
Feelings. Jesus.

EXT. BYERS HOME - DAY

The kids are hugging, crying, saying goodbye.
HOPPER (V.O.)
The truth is, for so long, I’d forgotten what those words even were. I’ve been stuck in one place, in a cave, you might say. A deep, dark cave. And then, I left some Eggos out in the woods, and you came into my life and -- for the first time in a long time, I started to feel things again. I started to feel happy.

EXT. BYERS HOME - LATER

They’ve said goodbye, and the U-HAUL truck is pulling away. Mike, Lucas, Dustin, Max and Nancy are standing in the driveway. Alone. No Will. No El. No Joyce. No Hopper.

HOPPER (V.O.)
But, lately, I guess I’ve been feeling distant from you. Like you’re pulling away from me or something. I miss playing board games every night, making triple-decker Eggo extravaganzas at sunrise.

INT. HOPPER’S CABIN: PRESENT DAY

Abandoned. PUZZLE PIECES and BOARD GAMES are scattered. Dust is everywhere. FURNITURE UP-ENDED. The cabin is exactly the way it was left when the Mind Flayer attacked. Through a massive hole in the roof, the sun is shining in. Rays reflecting off the dust.

HOPPER (V.O.)
Watching westerns together before we doze off.

INT. UHAUL - DAY

El is sitting in the passenger seat. She is staring out the window. Sobbing. Joyce is driving. Staring blankly at the road ahead.

HOPPER (V.O.)
EXT. BYERS HOME: FRONT YARD - DAY

The kids bike away. But Mike says behind for a few moments. Sitting on his bike. He takes a look over his shoulder, seeing the empty Byers home. Then...rides away.

HOPPER (V.O.)
And I guess -- if I'm being really honest, that's what scares me. I don’t want things to change.

INT. JONATHAN'S CAR - DAY

Jonathan is driving, Will is in the passenger seat. Will is staring blankly out the window. Tears filling his eyes and running down his cheeks.

HOPPER (V.O.)
So I think maybe that’s why I came in here, to try to maybe... stop that change.

INT. WHEELER KITCHEN - DAY

Mike comes in. KAREN WHEELER is preparing dinner. She notices Mike. He’s in tears. Karen stops what she’s doing and hugs Mike.

HOPPER (V.O.)
To turn back the clock. To make things go back to how they were.

EXT. FORESTED STREET - DAY

The U-Haul drives past a ROAD SIGN: LEAVING HAWKINS COME AGAIN SOON.

HOPPER (V.O.)
But I know that’s naïve. It’s just not how life works. It’s moving. Always moving, whether you like it or not.

INT. UHAUL - DAY

El is staring out the passenger window. The sun is out, shining on her face.
INT. MAX’S BEDROOM - DAY

Max is sitting on the edge of her BED. The DRAPES are open just enough to let the sun shine in. She glances out the window, before hanging her head. *I miss Billy. I miss El.*

HOPPER (V.O.)
And, yeah, sometimes it’s painful.
Sometimes it’s sad. And sometimes -- it’s surprising. Happy.

INT. SINCLAIR HOME: ERICA’S ROOM - DAY

Lucas and Dustin present the DONATIONS box. Dustin kneels before her and lifts the box for her to take. Erica takes the box to her bed, opens it, and finds a STACK OF DUNGEONS AND DRAGONS SUPPLIES. She smiles.

INT. HOPPER’S CABIN: 3 MONTHS AGO - NIGHT

Hopper is still writing the letter. His cigarette burning slowly.

HOPPER (V.O.)
So you know what? Keep on growing up, kid. Don’t let me stop you.
Make mistakes, learn from ‘em, and when life hurts you, because it will, remember the hurt.

INT. BYERS HOME: EL’S BEDROOM - DAY

El is reading the letter. Sobbing.

HOPPER (V.O.)
The hurt is good. It means that you’re out of that cave.

INT. HOPPER’S CABIN: 3 MONTHS AGO - NIGHT

Hopper is finishing the letter.

HOPPER (V.O.)
But, please, if you don’t mind, for the sake of your poor old dad...

INT. BYERS HOME: EL’S BEDROOM - DAY

El is sobbing.
HOPPER (V.O.)
...keep the door open three inches.

She tearfully chuckles before sobbing uncontrollably.

There’s a KNOCK at El’s bedroom door. It’s Joyce.

JOYCE
Are you okay?

El nods and wipes away some tears.

EL
(sobbing)
Yeah. Time to go?

JOYCE
Yeah.

EL
I’ll be out in a minute.

JOYCE
Okay.

El tries to compose herself. She clutches the letter from Hopper. She puts folds it and puts in her shirt pocket. It’s an old PLAID SHIRT - Hopper’s. *His smell.*

EXT. BYERS HOME: FRONT YARD - DAY

El walks out the front door carrying a BOX. She hands it to Jonathan, who is in the back of the U-Haul truck. He stacks the box on ANOTHER BOX. The truck is nearly full. Jonathan hops out of the truck, and closes the door. *That’s it.*

INT. BYERS HOME: LIVING ROOM - DAY

The room is empty. The home is empty. Joyce is the last to leave. She stands at the threshold of the front door, takes one long final look around. And with a deep breath, closes the door behind her.

CUT TO:

BLACK

CLOSING CREDITS BEGIN

The darkness is broken only by SNOW FLURRIES. The WIND is blowing. The snow is getting heavier.
EXT. KAMCHATKA, RUSSIA - NIGHT

We see a HIGH VIEW of a snow covered... military base? Prison? Factory? What is it? It’s cold. Snowy. That much we know. It takes up a lot of space, whatever place this is. The grounds are enormous. It’s lit, but we can’t see a lot of detail.

INT. PRISON BLOCK - NIGHT

A CAGED DOOR opens. TWO MEN IN SOVIET UNIFORMS enter a long hallway. On one side: solid steel doors covered in rust. The other side: CAGE. Not bars like you’d see at a regular Western prison, this is more akin to an actual cage. But, this is definitely a PRISON. A Russian prison for political prisoners, maybe? Siberia. Colder than cold.

Guard #2 stops at a door and begins to unlock it.

GUARD #1
(in Russian)
No. Not the American.

He motions for Guard #2 to open the other cell - the cell next to the American.

INT. CELL - MOMENTS LATER

The heavy door opens. Inside, A RUSSIAN SPEAKING PRISONER.

PRISONER
(in Russian)
No! Please! No! Don’t!

The two guards come into the cell, and each take an arm of the prisoner. They drag the prisoner out.

INT. PRISON BLOCK - SAME TIME

The guards are dragging the prisoner down the block. The prisoner is protesting. Fiercely protesting.

PRISONER
(in Russian)
No, don’t! Don’t do this! Let me go!
INT. PRISON STARWELL - SAME TIME

The guards drag the prisoner down the stairs. It’s a long way down. We can see that it’s at least SEVEN LEVELS down. The prisoner is screaming. He knows what’s coming.

INT. BASEMENT CELL - MOMENTS LATER

The guards throw the prisoner in the cell, then lock the cell door behind them. The floor of the cell is STAINED RED - BLOOD RED. It’s damp, wet. The prisoner gets up and runs to the door to plead with the guards. As the guard walks, the prisoner follows.

  PRISONER
  (in Russian)
  Don’t leave me in here! Let me out!
  I’m innocent! I’m innocent! I’m begging you, please. Please.

The guard stops when he gets to A CIRCULAR CRANK ON THE WALL. It’s meant to open a door. The guard begins to turn the crank. We can HEAR THE GRINDING OF METAL ON METAL.

INT. BASEMENT CELL - SAME TIME

A RUSTY SOLID STEEL DOOR at the back of the cell begins to open. The prisoner looks back at the door, over his shoulder, then slowly begins to back away. He knows what’s coming next. He’s heard the stories. Word travels fast in prison. But they were just stories. Right?

The door grinds to halt. In the shadows we see a figure. A GROWL.

A DEMODOG, fully grown, sticks its head out before fully emerging.

It’s huge. SLIME-LIKE SPIT drips from it’s mouth. It stands upright. 9 - 10 feet tall, easily. The Demodog gets closer and closer to the prisoner. The condemned man is frozen with fear. The beast towers over him. It looks hungry. The man throws up his arms to block whatever is about to happen. It will be all for naught, though.

SCREAM.

GROWL.

THE END