

**STRANGER THINGS 3**

EPISODE #303

"CHAPTER THREE: THE CASE OF THE MISSING LIFEGUARD"

by

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NOTE: Interior Starcourt Mall scenes include SHOP ADDRESS in parenthesis (see attached floor plan). \*

\* 2M is now FLASH STUDIO (formerly OLAN MILLS).

\* 10 is now IMPERIAL PANDA (formerly GREAT PANDA).

NOTE: PROPS in the ACTION BLOCK that are **BOLD & UNDERLINED** represent sponsored product placement (excluding Starcourt shops).

NOTE: Unless otherwise noted in the ACTION BLOCK, Starcourt Mall background scenes shall be assumed as continually PATRONIZED (extras, all ages).

FADE IN:

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

All is quiet save for the FAINT SOUND OF "ANGEL" BY MADONNA coming from El's room.

**INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT**

SONG CONTINUES FROM A PINK BOOMBOX ON THE DRESSER. MAX, DANCING, SINGS ALONG using a HAIR BRUSH as her microphone.

EL is sitting on her BED flipping through TEEN MAGAZINES featuring the cutest boy actors of the era: RICKY SCHRODER, ROB LOWE, JASON BATEMAN, and, *obviously* RALPH MACCHIO.

El, looking through the glossy and super-trashy "SUPERTEEN", opens it to the POSTER CENTERFOLD.

RALPH MACCHIO. Posed comfortably, standing with his hands tucked into the front pockets of his rather TIGHT-FITTING BLUE JEANS, PERFECTLY QUAFFED black hair, smooth bronze skin, WEARING A STYLISH BLUE AND BLACK SWEATER.

El GASPS and SMILES.

MAX  
(chuckling)  
Oh! You found Ralph Macchio.

EL  
Macchio?

MAX  
Yeah! He's the Karate Kid.  
(air-karate-chop)  
Hai-yah!  
(laughs)  
He's so hot, right? I bet he's an  
*amazing* kisser, too.

BEAT

MAX (CONT'D)  
Hey, um, is Mike a good kisser?

EL  
(shyly)  
I don't know. He's my first  
boyfriend.

MAX  
Ex-boyfriend.

That sucked the fun right out of the air.

MAX (CONT'D)  
Hey, don't worry about it. Okay?  
He'll come crawling back to you in  
no time, begging for forgiveness. I  
guarantee you, him and Lucas are,  
like, totally wallowing in self-  
pity and misery right now. They're  
like,  
(mocking crying Mike)  
*Oh, I hope they take us back.*  
God, what I wouldn't give to see  
their *stupid* faces.

A sudden thought comes to El's mind. Max takes immediate notice.

MAX (CONT'D)  
What is it?

**INT. HOPPER'S CABIN - EL'S BEDROOM - LATER**

CAMERA PULLS BACK from the boombox. STATIC NOISE coming from the speakers.

CAMERA REVEALS EL SITTING CROSS-LEGGED IN FRONT OF THE DRESSER. LOOKING INTO THE CAMERA, SHE PUTS ON A BLACK BLINDFOLD.

MAX  
Is this really gonna work?  
Holly shit, this is insane!

EL  
Max.

MAX  
Yeah, quiet. I'm sorry.

We can HEAR DISTORTED VOICES as the CAMERA SLOWLY ZOOMS TO EL'S BLACK BLINDFOLD.

MIKE (O.S.)  
What's wrong with me? What did I do wrong?

LUCAS (O.S.)  
Nothing.

**INT. THE IN-BETWEEN - MIKE'S BASEMENT - NIGHT**

CAMERA TILTS DOWN from BLACK VOID. El OBSERVING from a distance. She's not wearing the blindfold. We're in Mike's basement, but it's not *really* Mike's basement. It's THE IN-BETWEEN. That's the safe space where El can go to spy, which is between her and her target's space. It's a BLACK VOID; no beginning, no end, no sky, and no ground - save for a THIN VEIL OF WATER; a kind of pseudo REFLECTIVE POOL.

MIKE is lying on his back on the COUCH EATING NACHO-CHEESE DORITOS; WILL IS SETTING UP "WILL THE WISE'S" D&D CAMPAIGN at a TABLE, and LUCAS IS PACING BACK AND FORTH.

MIKE

What did I do wrong? What could I have done wrong?

LUCAS

Mike, do I have to go through this again?

**INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING**

EL

I see them.

MAX

What are they doing?

EL

Eating.

**INT. THE IN-BETWEEN - MIKE'S BASEMENT - NIGHT**

The COFFEE TABLE littered with CANDY, EMPTY BAGS OF DORITOS, AND CANS OF NEW COKE.

MIKE

I don't understand what I did to deserve this.

LUCAS

Nothing! Nothing! That's my whole point....you are the victim here!

MIKE

I know. It's just, why is she treating me this way -- I don't know...

LUCAS  
(exasperated)  
Mike --

MIKE  
(demanding)  
What did I do wrong? WHAT DID I DO  
WRONG?!

LUCAS  
Mike...Mike, stop. Just relax.  
Relax. Okay?  
Stop asking *rational* questions.

El gets closer. It's a bewildering site to her.

MIKE  
I know, I know, you're right.

LUCAS  
Yeah.

MIKE  
Because women act on emotion and  
not logic.

LUCAS  
Precisely. It's a totally different  
species.

*Lucas is a genius.*

**INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING**

EL  
They say we are *species*.

MAX  
(confused)  
What?

EL  
Emotion, not logic.

MAX  
What?!

**INT. THE IN-BETWEEN - MIKE'S BASEMENT - ON GOING**

Will is more focused on his campaign than talking about  
girls.



WILL  
Guys, it's ready.

LUCAS  
Will, not right now.

WILL  
They broke up with you. What else  
is there to talk about?

LUCAS  
Tons.

MIKE  
Yeah, we're trying to solve the  
great mystery of the female  
species.

Mike lets out a HUGE GUTTURAL BURP.

MIKE (CONT'D)  
Dude, you can smell the nacho  
cheese.

LUCAS  
(to Mike)  
I got that beat.

MIKE  
What?

WILL  
Oh, no.

MIKE  
No, Lucas, no.

Lucas LIFTS HIS RIGHT LEG and lets out a MASSIVE, SOMEWHAT  
TIME-CONSUMING, FART.

**INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING**

El abruptly takes off her blindfold. We can HEAR THE FART  
ECHO FOR A MOMENT before El bursts out LAUGHING.

MAX  
What, what happened?

El is now in full-blown hysterics. Max doesn't know what's  
going on, but she starts laughing anyway.

JUST THEN, the girls HEAR HOPPER'S TRUCK PULL IN.

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

The TRUCK comes to an abrupt stop.

**INT. HOPPER'S CABIN - NIGHT**

HOPPER comes stumbling in and closes the door behind him. INTOXICATED and carrying the BOTTLE OF WINE from Enzo's. He can HEAR MUSIC coming from El's bedroom.

HOPPER

Hey! HEY!

(rushing to El's bedroom  
door - which is closed)

When I say three-inches, three --

**INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING**

Hopper bursts through the door.

MAX

Do you knock? Jeez!

EL

Yeah! Jeez!

HOPPER

(slurring)

Oh, oh, oh, oh. Hey. I'm sorry. I  
thought that, uh --

MAX

Mike's not here.

EL

Max wanted to have...a sleepover.  
Is that...okay?

HOPPER

Yeah. Yeah. Yeah.

(to Max)

Your parents know about it?

MAX

Yup.

HOPPER

Uh, yeah, it's cool. Yeah.  
That's -- that's really cool.

Awkward SILENCE.

MAX  
Did you need something?

HOPPER  
Uh, no, no. I'll leave. I'll just  
let you ... I'll leave you ...

Before finishing his sentence, Hopper closes the door.

**INT. HOPPER'S CABIN - OUTSIDE EL'S DOOR - ON GOING**

Hopper stands idly and stares into a void before a SLY SMILE,  
then a BIG GRIN.

**INT. HOPPER'S CABIN - LA-Z-BOY - MOMENTS LATER**

After POURING HIMSELF A GLASS OF WINE, and TURING ON THE  
TELEVISION, Hopper flops down on his LA-Z-BOY RECLINER. He  
KICKS OFF HIS SHOES, CROSSES HIS LEGS and sits back. Totally  
content and very proud of what he'd accomplished. *Master  
Class in Parenting by James Hopper.*

**INT. EL'S BEDROOM - NIGHT**

Max and El are sitting beside each other on the bed. In front  
of them is their very own, unique, SPIN THE BOTTLE GAME. A  
RED-COLORED GAME BOARD (about one-square-foot), A SIX-AND-A-  
HALF-OUNCE GLASS COKE BOTTLE as the spinner, and written on  
YELLOW PIECES OF CONSTRUCTION PAPER in BLACK MARKER,  
scattered around the edges of the board, are the names of the  
other players. STEVE, NANCY, MR. CLARKE, MR. WHEELER, DUSTIN,  
MRS. WHEELER, and the one El just finished writing: BILLY.

MAX  
Ready?

EL  
Ready.

El SPINS THE BOTTLE. It comes to STOP at: MR. WHEELER.

EL (CONT'D) MAX  
Mr. Wheeler. Mr. Wheeler.

MAX (CONT'D)  
Ugh, boring.

EL  
Yeah, boring.

MAX  
Spin again.

EL  
Against the rules?

MAX  
We make our own rules.

Max and El share a chuckle before El spins the bottle. STOPS at:

EL Billy. MAX (CONT'D) Billy.

Max sits up and walks to the dresser. She picks up the boombox and the black blindfold and brings them back to the bed.

MAX (CONT'D)  
Okay, look. I should just warn you, that if he's with a girl or doing something gross, just get out of there right away before you're scarred for life.

EL  
Max --

MAX  
No, I'm just saying, I'm serious. He's really gross.

EL  
Max!

MAX  
Okay. Shutting up now.

Max TURNS THE DIAL on the boombox to STATIC. EL PUTS ON THE BLINDFOLD.

**I/E. THE IN-BETWEEN - BILLY'S CAMARO - NIGHT**

El standing in the BLACK VOID. Then, she notices BILLY'S BLUE CAMARO idling with the HEADLIGHTS TURNED ON. The BLUE CALIFORNIA LICENSE PLATE (PCE 235) remains attached to the car, just under the driver's side headlight.

El approaches the driver's side of the Camaro and continues walking along side. The WINDSHIELD IS SMASHED.

El gets to the back of the vehicle. The TRUNK IS OPEN. We CAN HEAR A GIRL WHIMPERING.

Off in the distance, EL SEES BILLY KNEELING DOWN. His back is turned to El.

The PAINED WHIMPERING OF A GIRL continues.

**INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT**

El's nose is STARTING TO BLEED. LEFT NOSTRIL.

EL  
I found him.

MAX  
What's he doing?

EL  
I don't know.

**I/E. THE IN-BETWEEN - BRIMBORN STEELWORKS - NIGHT**

Billy is still kneeling; back turned to El. El slowly approaching.

BILLY  
Don't be afraid.

**INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT**

EL  
He's ... on the floor --

**I/E. THE IN-BETWEEN - BRIMBORN STEELWORKS - NIGHT**

Getting closer to Billy.

BILLY  
It'll be over soon.

**INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT**

EL  
-- talking to someone.

**I/E. THE IN-BETWEEN - BRIMBORN STEELWORKS - NIGHT**

El slowly approaches.

BILLY  
Just stay very still.

Billy STANDS as the girl's WHIMPERS AND GASPING FOR AIR BECOME LOUDER.

GIRL (O.C.)  
(crying)  
Billy!

JUST THEN, Billy quickly turns and locks eyes with El.

FLASH CUT TO:

**INT. BRIMBORN STEELWORKS - BASEMENT - NIGHT**

**MCU:** Billy standing, looking behind him.

**POV BILLY:** Almost like a mirage, we see an image of EL FLICKERING, but not quite clear.

**MCU:** Billy shifts his whole body to the mirage. His eyes WIDEN as the --

FLASH CUT TO:

**I/E. THE IN-BETWEEN - BRIMBORN STEELWORKS - NIGHT**

Billy's eyes WIDEN as the FLICKERING IMAGE HE SEES is about to become clear.

JUST THEN, he evaporates into smoke.

El's BREATHING pattern increases. TEARS FILL HER EYES.

FLASH CUT TO:

**INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT**

El tears off the blindfold, gasping for air. Her NOSE IS BLEEDING; she is SHIVERING with fear.

MAX  
(anxious)  
What is it? What happened?

El, SHAKING, in shock, LOCKS EYES WITH MAX.

CUT TO:

**OPENING CREDITS**

EFFECTS IN:

**EXT. WHEELER RESIDENCE - MORNING**

It's RAINING, WINDY. Apparently a perfect day for TED WHEELER to be out MOWING THE FRONT LAWN.

**INT. WHEELER RESIDENCE - MIKE'S BASEMENT - MORNING**

Lucas is sleeping on one COUCH, Mike on the OTHER.

JUST THEN, MEDIEVAL MUSIC blasts from a small CASSETTE TAPE PLAYER/RECORDER.

MIKE and LUCAS jolt awake. Will is DRESSED IN A ROYAL PURPLE WIZARD COSTUME - complete with a wooden STAFF taller than he.

LUCAS

What are you *doing*?

MIKE

Yeah, Will, can you turn down the music?

WILL

Please address me by my full name.

MIKE

What?

Will BANGS HIS STAFF on the floor.

WILL

My full name!

MIKE

Oh, my God! Okay, *Will the Wise*, can you please turn down the music?

WILL

That is not music. *That* -- is the sound of destiny! I have seen into the future, and I've seen that today is a new day. A day -- free of girls!

LUCAS  
What is *happening* right now?

MIKE  
Will, come on.

Will HOVERS OVER HIS D&D BOARD.

WILL  
A tribe of villagers are under threat from an evil force from the swamps of Kuzatan. (coo-zuh-tawn)

MIKE  
Will, it's so early.

Will stands tall.

WILL  
Is it? Is it, *early*, Michael?

Mike and Lucas shoot each other a look.

WILL (CONT'D)  
Tell that to the villagers crying for your help; the children so frightened, they cannot sleep. Are you truly going to let them perish? Or are you going to come to their rescue and become the heroes you were always meant to be?

Lucas RAISES HIS HAND for a question.

LUCAS  
Uh, can I at least take a shower first?

**INT. HOPPER'S CABIN - BATHROOM - MORNING**

A hungover Hopper turns on the water. The SHOWER HEAD comes alive.

**JUMP CUT:** Minutes later, the shower turns off, and Hopper clears the water from his face.

CUT TO:

Hopper reaches for a bottle of EXTRA-STRENGTH BUFFERIN.

CUT TO:



**INT. HOPPER'S CABIN - LIVING ROOM - MOMENTS LATER**

Carrying the Bufferin, Hopper leaves the bathroom, wearing only a TOWEL AROUND HIS WAIST. Walking to the kitchen, Hopper opens the cap of the Bufferin and pops at least TWO PILLS into his mouth. As Hopper nears the kitchen, he THROWS THE BOTTLE ON THE TABLE - GROANING AND MOANING along the way.

**INT. HOPPER'S CABIN - KITCHEN - ON GOING**

Hopper gets to the FRIDGE, opens the door, reaches in and pulls out a GALLON OF MILK. No glass needed. A few GULPS, SLURPS AND BURPS LATER he sees a HAND-WRITTEN NOTE ON THE FRIDGE DOOR:

*Gone to*

*Maxs*

*Sleeping Over*

*- El*

A KNOCK ON THE FRONT DOOR.

JOYCE (O.C.)  
Hopper? Are you there?

**INT. HOPPER'S CABIN - FRONT DOOR - MORNING**

Hopper opens the front door to see JOYCE.

HOPPER  
(sarcastic)  
Oh! Look who it is!

Joyce marches right inside and over to the fridge.

JOYCE  
We need to talk.

HOPPER  
Yeah, we do.  
(slams the door)

Joyce, standing in front of the fridge, rifles through her PURSE.

HOPPER (CONT'D)  
 I haven't been stood up like that  
 since Alice Gilbert in the 9th  
 grade.

Joyce crouches down and empties the CONTENTS OF HER PURSE  
 onto the floor.

HOPPER (CONT'D)  
 What are you *doing*?

From the mess of purse contents, Joyce picks out SEVERAL  
 FRIDGE MAGNETS.

HOPPER (CONT'D)  
 Joyce?! Hello?!

JOYCE  
 Just watch.

Joyce tries to stick one of the magnets to the fridge door.  
 But it just falls to the floor. She chooses a different  
 magnet -- it, too, falls to the floor. Another -- the same  
 thing happens.

HOPPER  
 Okay, you're freaking me out.

Joyce picks up the HEART-SHAPED MAGNET and walks to Hopper.

JOYCE  
 You slipped on this, remember?

HOPPER  
 Yeah.

JOYCE  
 Yeah, it fell in the night. It lost  
 its magnetism.

HOPPER  
 (sarcastic)  
 Oh, did it?

JOYCE  
 And the same exact thing happened  
 at my house the day before.

HOPPER  
 Wow.

JOYCE

And I thought, *Okay, that's weird.*  
Right? Why are all these magnets  
suddenly losing their magnetism?

HOPPER

Uh-huh?

JOYCE

So, I went and saw Scott.

HOPPER

Scott.  
Who's Scott?

JOYCE

(as a matter of fact)  
Scott Clark.

HOPPER

Your child's science teacher?

JOYCE

He's pretty brilliant, actually.  
And I asked him, *How is this  
happening?* And he built this  
magnetic field using an AC  
transformer and plugging it into a  
solenoid. And with that solenoid,  
which basically --

HOPPER

Slow down, slow down. I just want  
to get this exactly right, okay?  
You stand me up, no phone call, no  
apology, because you had to go to  
*Scott Clarke's* house?

JOYCE

(as a matter of fact)  
Yeah.

Hopper SCOFFS and has a quiet CHUCKLE. Then --

HOPPER

You've outdone yourself, Joyce.

Hopper backs away and starts cleaning up the mess in his  
living room.

HOPPER (CONT'D)

You really have. No, you've outdone  
yourself!

Joyce is following closely behind.

JOYCE

Oh, come on, Hop, you're not even listening to me. Scott was able to demagnetize some of the magnets, and he thinks --

Hopper stops picking up. The two are now face to face again.

HOPPER

I don't care what Scott thinks!

JOYCE (CONT'D)

He thinks that a large-scale magnetic field could be built using some sort of machine or ... or experimental technology.

HOPPER (CONT'D)

(sarcastic again)

He's brilliant, isn't he? He's really brilliant. Is he single, too?

Hopper walks away.

JOYCE

What if it's *them*?

Hopper STOPS at the doorway to the bathroom.

JOYCE (CONT'D)

To build a machine like this, you need resources. You need scientists, you need funding -- tens of millions of dollars.

HOPPER

Joyce.

JOYCE (CONT'D)

It can't just be a coincidence, Hopper. It has to be them!

HOPPER (CONT'D)

Joyce, stop.

JOYCE

It has to be the lab.

HOPPER

It is impossible.

JOYCE

Well, then, prove it to me.

HOPPER  
Prove it?

JOYCE  
Yeah, take me back there.

HOPPER  
To the lab.

JOYCE  
(getting angry)  
Yeah, I wanna go back.

HOPPER  
Because some magnets fell of your  
fridge.

JOYCE  
Yes!

Hopper gives in. He knows Joyce is right.

HOPPER  
Okay, makes sense.

JOYCE  
(relieved)  
Thank you!

HOPPER  
It makes sense. I'm sorry.

*No he's not.* It was all just an act.

HOPPER (CONT'D)  
(mockingly checks his  
wrist where his watch  
*should* be)  
I'm a little busy right now. But  
I'm thinking we can maybe meet up  
there, like tonight, like seven  
o'clock?

Hopper backs away and heads for his bedroom.

HOPPER (CONT'D)  
You know, of course, unless  
something comes up -- which you  
know, it will.

Hopper walks into his bedroom and CLOSES THE CURTAIN acting  
as the door.

**INT. HOPPER'S CABIN - BEDROOM - ON GOING**

Hopper starts getting dressed for work.

                                  JOYCE (O.C.)  
 You know, after everything that's  
 happened, this is no joke.

**INT. HOPPER'S CABIN - OUTSIDE HIS BEDROOM - ON GOING**

Joyce is pissed off.

                                  HOPPER (O.C.)  
 No! I don't think it's a joke. I  
 think, that when I asked you out, I  
 think you got scared.

**INT. HOPPER'S CABIN - BEDROOM - MORNING**

                                  HOPPER  
 I think you got scared, and now  
 you're inventing things. You're  
 inventing things to get worked up  
 about so that you can push me away.  
 Because God forbid any of us move  
 on! Because that ... that would be  
 ...  
                                   (chuckles)  
 I mean, that would be too much,  
 right, Joyce? You know ... that  
 would be too much, wouldn't it,  
 Joyce?

No response from Joyce.

                                  HOPPER (CONT'D)  
                                   (buttoning up his shirt)  
 Wouldn't it, Joyce?

Nope. Still nothing.

**INT. HOPPER'S CABIN - OUTSIDE HIS BEDROOM - ON GOING**

Hopper pulls open the curtain.

**EXT. HOPPER'S CABIN - MORNING**

Hopper comes out the front door carrying his BOOTS.

HOPPER  
Joyce? Joyce?!

JUST THEN, the DOOR TO THE TOOL SHED BURSTS OPEN. Out comes Joyce carrying BOLT CUTTERS and a LARGE BLUE PLASTIC FLASHLIGHT.

HOPPER (CONT'D)  
What the hell are you doing?

Hopper sits on the stairs and begins putting on his boots.

JOYCE  
I need to borrow these.

She walks past Hopper and back to her CAR. Hopper quickly tries to put on his boots.

HOPPER  
No, you're not going back there.  
Joyce!  
(he manages to get one  
boot on before standing)  
Joyce, you're not going back there.

Clearly ignoring Hopper, Joyce gets in her car.

HOPPER (CONT'D)  
(trying to put on his  
other boot while hopping,  
on one foot, his way over  
to Joyce)  
Son of a bitch!

**EXT. QUIET STREET - MORNING**

Max and El are walking. They're on their way to Max's house.

MAX  
It's gonna start pouring soon. We  
should be at the mall, or, like,  
watching a movie or something.

EL  
You don't believe me?

They walk ACROSS AN ABANDONED LOT and onto CHERRY LANE.

MAX  
I believe you saw some super weird  
stuff, totally, but you said Mike  
has sensed you in there before,  
right?

El nods in agreement.

**EXT. NEAR 4819 CHERRY LANE - MORNING**

MAX

So maybe it was just like that.  
Maybe Billy just *sensed* you  
somehow.

EL

But the screams.

MAX

Yeah, I know, but here's the thing -  
- when Billy is alone with a girl,  
they make, like, really crazy  
noises.

EL

They scream?

MAX

Yeah, but, like happy screams.

EL

(frustrated)  
Happy screams? What is happy  
screams?

MAX

It's like -- I'm just gonna lend  
you my mom's Cosmo.

They get to Max's house, STOPPING at the end of the driveway.

MAX (CONT'D)

His car's not here.  
(turns to El)  
You really want to do this?

El nods.

**INT. 4819 CHERRY LANE - BILLY'S BEDROOM - MORNING**

Max opens the door and enters - slowly. El is close behind.

MAX

Why do I get the feeling we're  
gonna find all kids of wrong in  
here?



The room is a mess. DIRTY CLOTHES are strewn about; the BED isn't made; HEAVY METAL MUSIC plays on the RADIO; A PLATE USED FOR AN ASHTRAY is sitting next to some CASSETTE TAPES.

Max walks to the NIGHT TABLE beside the bed. She OPENS THE DRAWER.

PENTHOUSE MAGAZINES stacked neatly.

MAX (CONT'D)  
Ugh. Gag me with a spoon.  
(closes the drawer)

**INT. 4819 CHERRY LANE - BATHROOM - MORNING**

El opens the door and SWITCHES ON THE LIGHT. Max is behind her as they both enter. The BATHTUB IS FULL OF WATER and EMPTY PLASTIC BAGS that were once filled with ice cubes. El stands over the tub.

EL  
Max?

Max stands beside El for a moment before reaching into the water and pulling out a bag.

MAX  
(holding the dripping bag)  
Ice. It's just ice. It's probably  
for his muscles, or something. He  
works out like a maniac.

El's BREATH IS TREMBLING. El visually scans the room. She notices some BLOOD on the DOORS UNDER THE SINK COUNTER.

EL OPENS THE DOORS and checks under the sink. She pulls out a SMALL GREEN GARBAGE BUCKET.

MAX (CONT'D)  
El, what is it?

El reaches into the bucket and pulls out a RED LIFEGUARD FIRST-AID KIT. Then a PLASTIC YELLOW MARINE WHISTLE ATTACHED TO A LANYARD. The whistle and lanyard are BLOOD STAINED.

**INT. THE HAWKINS POST - DARK ROOM - DAY**

JONATHAN and NANCY are looking through the FRESHLY DEVELOPED PHOTOS that Jonathan took at Mrs. Driscoll's yesterday.

JONATHAN  
 (handing Nancy a photo)  
 You sure about this?

NANCY  
 (playfully)  
 You really are your mother's son,  
 you know that?

JONATHAN  
 What's that supposed to mean?

NANCY  
 It means you worry too much.

JONATHAN  
 Huh.

Nancy leans in closer to Jonathan; smiling.

NANCY  
 (whispering)  
 I got this. Okay?

They kiss.

JONATHAN  
 (whispering)  
 Okay.

Nancy leaves the room. Jonathan stays behind - still worried.

**INT. THE HAWKINS POST - CONFERENCE ROOM - MOMENTS LATER**

TOM HOLLOWAY, BRUCE, and OTHER REPORTERS, are sitting around the TABLE having a STORY MEETING. Tom is looking through the PHOTOGRAPHS from Jonathan and Nancy.

TOM  
 (to Nancy - who is  
 standing near the door)  
 So, what exactly are we looking at  
 here? Is this the Driscoll lady's  
 stuff?  
 (hands the photos to  
 Bruce)

NANCY  
 No. No, see, that's the thing. I  
 mean -- listen, I thought she was  
 crazy too, but --

A VETERAN NEWSMAN (obese, early 40s), pouring himself a CUP OF DUNKIN' DONUTS COFFEE, interrupts Nancy.

NEWSMAN #1

She told me Johnson killed Kennedy.

The Newsman's comment gets a CHUCKLE from the other reporters sitting at the table. But Nancy continues, unfazed. She's really excited about the story and she wants to get it.

NANCY

But, it turns out, she's not alone.

Jonathan is standing within earshot of the boardroom. He can also see what's happening in the room.

NANCY (CONT'D)

Blackburn's Supply, Hawkins Farming, the Crawley's -- they've all had some supplies go missing, all in the past few days.

Bruce, SIPS COFFEE FROM A PATRIOTIC-LOOKING USA BICENTENNIAL MUG, eyeing Nancy suspiciously.

NANCY (CONT'D)

And it's not just fertilizer, it's pesticides, cleaning supplies, diesel fuel. And that's just from one day of calling around. I mean there's gotta be more.

Bruce wants to clear a few things up. He puts down his coffee and picks up the pile of photos Tom handed him earlier.

BRUCE

(condescending, sardonic)  
Okay, wait, wait, wait. Let me get this little *story* of yours straight. So, little rodents have gone cuckoo in their furry little minds and they're running around the town of Hawkins, dining out on chemicals?

NANCY

I know how it sounds, but --

BRUCE

(holds up a photo of a cuckoo rat)  
But you've got proof!

A HARDY LAUGH from the other men.

BRUCE (CONT'D)  
 I mean, fellas, you gotta admit  
 it's a hell of a headline, right?  
*"Hawkins Rodents Prefer Poison:  
 Nutjob Tells All."*

Another LAUGH from the men.

TOM  
 Guys, that's enough!

The laughter subsides before Tom continues.

TOM (CONT'D)  
 I think this is -- big. Bigger than  
 one article. In fact, I think this  
 has got to be a book.

Nancy's eyes grow big. She's excited.

TOM (CONT'D)  
 The Mysterious Case of the Missing  
 Fertilizer, a Nancy Drew mystery.

The men LAUGH. Tom stands and grabs the pile of photos from  
 Bruce.

TOM (CONT'D)  
 (serious)  
 Next time a call comes in, do what  
 you were hired for  
 (tosses the photos back to  
 Nancy)  
 and let us know, yeah? We'll decide  
 what's a story and what's not.

Heartbroken, Nancy picks up the photos.

NANCY  
 (quietly)  
 Okay.

She exits the boardroom as the men LAUGH.

**INT. THE HAWKINS POST - OFFICE AREA - DAY**

A dejected Nancy exits the boardroom, and Bruce gives a  
 parting shot.

BRUCE  
 Bye-bye, Nancy Drew!

Again, the men LAUGH.

Nancy walks by Jonathan, who's been watching the whole thing.

JONATHAN  
Hey, it's okay. Nancy. Nancy!

**INT. SCOOPS AHOY (1D) - DAY**

ERICA SINCLAIR and FRIENDS are back for some free ICE CREAM. Erica stands at the CASH, RINGING THE SERVICE BELL CONTINUOUSLY.

ROBIN has her back to the girls. She's studying a RUSSIAN-ENGLISH DICTIONARY and listening to the recording of the coded message on her WALKMAN.

Robin SIGHS, turns to face Erica, and removes the HEADPHONES.

Erica gives a final few RINGS OF THE BELL, and then with a PHONY SMILE --

ERICA  
I'd like to try the Peanut Butter-Chocolate Swirl, please.

ROBIN  
(also a phony smile and chipper attitude)  
No. No more samples today.

ERICA  
(serious now)  
Why not?

ROBIN  
Because you're abusing our company policy.

ERICA  
(demanding)  
Where's the sailor man?

ROBIN  
Sorry, he can't help you. He's busy.

ERICA  
Busy with what?

ROBIN  
Spycraft.

**INT. STARCOURT MALL - (EXT.) IMPERIAL PANDA (10) - DAY**

Near some OVERSIZED POTTED RUBBER PLANTS, we find STEVE and DUSTIN watching for Russians. Steve, using the PLANTS AS COVER, has BINOCULARS.

DUSTIN  
See anything?

STEVE  
Uh, I guess I don't totally know what I'm looking for.

DUSTIN  
Evil Russians.

STEVE  
Yeah, exactly. I don't know what an *evil Russian* looks like.

DUSTIN  
Tall, blonde, not smiling.

STEVE  
Mm-hmmm?

DUSTIN  
Also, look for earpieces, camo, duffel bags, that sort of thing.

STEVE  
Right, okay, duffel bags.

**POV BINOCULARS:** Scanning the CROWDS, Steve spots a *suspicious* couple out front of SHAPES (2C). ANNA JACOBI (17) and MARK LEWINSKY (17).

**BACK TO STEVE AND DUSTIN.**

STEVE (CONT'D)  
Oh, you've got to be kidding me.

DUSTIN  
What?

**POV BINOCULARS:** Anna and Steve flirting with each other.

STEVE (O.C.)  
Anna Jacobi's talking with that meathead Mark Lewinsky.

**BACK TO STEVE AND DUSTIN.**

DUSTIN  
Dude, if you're not gonna focus,  
just gimme the binoculars.

STEVE  
Aw, Jesus Christ, whatever happened  
to standards?

**POV BINOCULARS:** Lewinsky is BASKETBALL AIR-DRIBBLING and THEN  
TAKES A 3-POINTER. This, clearly, impresses Anna.

STEVE (O.C.) (CONT'D)  
I mean, Lewinsky never even came  
off the bench.

**BACK TO STEVE AND DUSTIN.**

DUSTIN  
Dude, you are the worst spy in  
history, you know that?  
(grabs the binoculars)  
Besides, I don't even get why  
you're looking at girls. You have  
the perfect one right in front of  
you.

STEVE  
Seriously, if you say Robin again --

DUSTIN  
Robin.

STEVE  
Don't.

DUSTIN  
Robin, Robin, Robin, Robin,  
Robin.

STEVE (CONT'D)  
Stop! No. No. No. No. No.

DUSTIN (CONT'D)  
Robin.

STEVE  
No.

DUSTIN  
Robin.

STEVE  
No.

DUSTIN  
Robin.

STEVE

No, man, she's not my type. She's not even in the ballpark of what my type is, all right?

DUSTIN

What's your type again? Not awesome?

STEVE

(sarcastic smile)  
Thank you.

DUSTIN

(sarcastic smile)  
Hm.

STEVE

For your information, she's still in school. And she's weird. She's a weirdo. And she's hyper. I don't like that she's hyper. And she did drama. That's a bad look. And she's in *band*?

(disgusted)  
No.

DUSTIN

Now that you're out of high school, which means you're technically an adult, don't you think it's time you move from primitive constructs such as popularity?

STEVE

Oh, primitive constructs? That some stupid shit you learned at Camp...Know...Nothing?

DUSTIN

Camp Know *Where*, actually. And, no, it's shit I learned from life.

STEVE

Hm.

DUSTIN

Instead of dating somebody you think is gonna make you cooler, why not date somebody you actually enjoy being around? Like me and Suzie.



STEVE

Oh, Suzie. Yeah, you mean, *hotter than Phoebe Cates*. Yeah that Suzie. And, uh, let's think about, how exactly did you score that beautiful girlfriend?

(scratching his head)

Oh yeah. With *my* advice. Because, that's how this works, Henderson. I give you the advice, and you follow through. Not the other way around, all right, pea-brain?

**EXT. WHEELER RESIDENCE - DAY**

WILL (O.S.)

Do you guys hear that?

(beat)

It sounds like ... thunder.

**INT. WHEELER RESIDENCE - BASEMENT - ON GOING**

Mike, Lucas and Will are sitting at the table playing D&D. Will is the DUNGEON MASTER. It's his campaign. And he's so enthusiastic. A BOOMBOX plays MARCHING MUSIC to create an even more fantastic atmosphere for Will. He's put a lot of thought into this campaign.

WILL

But no, wait! That's not thunder.

Mike and Lucas, however, are not that enthusiastic. Like, not at all. BORED, actually.

WILL (CONT'D)

It's ...

(slams down four-D&D figures on the game board)

... a hoard of Juju Zombies! Sir Mike, your action.

MIKE

(looks to Lucas)

What should I do?

LUCAS

Attack?

MIKE

Okay, I attack with my Flail.  
(rolls dice)

WILL  
 (checking what Mike  
 rolled)  
 Whoosh! You miss. Your Flail clanks  
 the stone, the zombie hoard lumbers  
 towards you, and ...  
 (rolls dice)  
 ... the Juju bites your arm. Flesh  
 tears!

*So boring.*

WILL (CONT'D)  
 Ahhhhhhh! Seven points of damage.

MIKE  
 (mockingly sarcastic)  
 Oh no! My arm! Lucas, look, my arm.

Lucas SNICKERS.

Will is moderately taken aback, but continues the campaign -  
 albeit with a little *less* enthusiasm.

WILL  
 Sir Lucas, the zombie horde roars!  
 Do you fight back or do you run?

JUST THEN, the WALL PHONE RINGS. Mike and Lucas lock eyes on  
 the phone with anticipation. Will stands immediately with his  
 WIZARD'S STAFF.

WILL (CONT'D)  
 (still in character)  
 No! It's a distraction! A trap. Do  
 not answer it.

Lucas and Mike put down their D&D BOOKS and rush to the  
 phone.

WILL (CONT'D)  
 (breaks character)  
 What, no!

Mike gets to the phone first and answers.

MIKE  
 El?  
 (beat, then disappointed)  
 No. Sorry, not interested.  
 (hangs up)  
 Telemarketers.

LUCAS  
Maybe we should just call them?

MIKE  
We can do that?

LUCAS  
I think so.

MIKE  
Yeah, but what would we say?

WILL  
(back in character)  
We'll say nothing! The Khuisar (coo-ih-czar) tribe still needs your help.

MIKE  
(bored)  
All right, then, I'll use my torch to set fire to the chambers, sacrificing ourselves, killing the Jujus, and saving the Khuisar.  
(sarcastic)  
We all live on as heroes in the memories of the Kalamar. (cal-ah-mar)

LUCAS  
(low-key)  
Victory.  
(unenthusiastic high-five with Mike without looking at him)

WILL  
Fine.  
(throws how his staff and wizard hat)  
You guys win.  
(shuts off the boombox)  
Congratulations.

MIKE  
Will, I was just messing around.

Will ignores Mike. He takes off his WIZARD ROBE and begins gathering his things. Mike walks over to the table.

MIKE (CONT'D)  
Hey, let's finish for real.

LUCAS

Yeah.

MIKE

How much longer is the campaign.

WILL

(angry)

Just forget it, Mike.

MIKE

No ...

(to Lucas)

... you wanna keep playing, right?

LUCAS

Y--yeah, totally.

MIKE

We'll just call the girls afterwards.

WILL

(yelling)

I said forget it, Mike, okay? I'm going home.

LUCAS

But...come on, Will.

WILL

(brushing by Lucas,  
shoving him out of the  
way)

Move!

Will makes his way up the stairs. Mike follows.

**I/E. WHEELER RESIDENCE - GARAGE - MOMENTS LATER**

The garage door is OPEN. It's POURING RAIN outside. The WHEELER STATION WAGON is parked in the garage. Will's BICYCLE is beside it.

Will comes out of the door and walks to his bicycle, Mike follows closely behind.

MIKE

You can't leave. It's raining.

Mike stands opposite Will.

MIKE (CONT'D)  
Listen, I said I was sorry, all  
right?

No response from Will.

MIKE (CONT'D)  
It's a cool campaign. It's really  
cool. We're just not in the mood  
right now.

WILL  
Yeah, *Mike*. That's the problem. You  
guys are NEVER in the mood anymore.  
You're ruining our party.

MIKE  
That's not true.

WILL  
Really? Where's Dustin right now?

Mike thinks, but doesn't know.

WILL (CONT'D)  
See? You don't even *know* and you  
don't even *care* and obviously *he*  
doesn't either and I don't blame  
him. You're destroying everything,  
and for what? So you can swat spit  
with some stupid girl?

MIKE  
(angry)  
El's not stupid! It's not my fault  
you don't like girls.

*Ouch. That one stung.*

Mike realizes what he just said. He can see the hurt on  
Will's face. *We* can see the hurt.

MIKE (CONT'D)  
(calmer, but unapologetic)  
I'm not trying to be a jerk. Okay?  
But we're not kids anymore. I mean,  
what did you think, really? That we  
were never going to get  
girlfriends? We were just gonna sit  
in my basement all day and play  
games for the rest of our lives?

WILL  
 (nearly in tears)  
 Yeah. I guess I did. I really did.

Will gets on his bicycle and pedals away. In the rain. Head hanging low.

MIKE  
 Will...

**EXT. WHEELER RESIDENCE - GARAGE - DAY**

Will pedals way, leaving Mike standing alone.

MIKE  
 Will! Will come on!

**EXT. HAWKINS COMMUNITY POOL - DAY**

The pool is empty, save for a BEACHBALL floating in the deep-end. The rain dances off the water.

TWO CHILDEN (10) run PAST THE CAMERA, SPLASHING IN THE PUDDLES on the pool deck. We HEAR THEIR GIGGLES.

**EXT. HAWKINS COMMUNITY POOL - FRONT ENTRANCE - ON GOING**

DOZENS OF PATRONS (various ages, mostly young kids and teens) are running about. Some taking cover, others running to their PARENTS who came to pick them up. Some kids have RAIN COATS, others still in their bathing attire.

**EXT. HAWKINS COMMUNITY POOL - BIKE RACK - ON GOING**

Max and El park their BICYCLES. Max is wearing a YELLOW RAIN COAT. El is wearing a RED RAIN COAT. They walk inside the building after parking their bikes.

**INT. HAWKINS COMMUNITY POOL - FRONT DESK - ON GOING**

The POOL MANAGER (male, 20s) and a LIFEGUARD (female, 17) are sitting in the office flipping through MAGAZINES.

Max and El come to the counter.

MAX  
 Excuse me?

Without looking up from his magazine:

MANAGER

(dry, monotonous)

No one in the water until thirty-minutes after the last strike. And don't try and argue with me. You want to get electrocuted, go climb a tree.

MAX

Yeah, we don't care, we're not here to swim. Or get electrocuted.

EL

We found this.

El holds up the RED LIFEGUARD FIRST-AID kit she found in the garbage bucket at Max's house. The manager looks up from his magazine, but is completely disinterested.

MAX

Does that belong to anybody here?

MANAGER

Oh yeah. That's Heather's. I'll get it back to her.

EL

We could give it back to her.

MANAGER

You could. 'Cept she's not here. Bailed on me today.

Max and El shoot each other a look.

MANAGER (CONT'D)

What is this? You girls want a reward or somethin'?

MAX

(just as sarcastic)

No. We're just ... Good Samaritans.

El notices the BULLETIN BOARD on the wall behind her. She walks over to it.

**INT. HAWKINS COMMUNITY POOL - BULLETIN BOARD - ON GOING**

The neatly organized bulletin board (about 8-feet x 4-feet) is divided into two sections. On the right: GENERAL POOL AND COMMUNITY NOTICES. AMERICAN FLAGS, HAWKINS FORTH OF JULY PARADE and a LIGHTNING WARNING are the most obvious postings. On the left: MEET YOUR '85 SWIM SEASON LIFEGUARDS.

Under that heading are SIX PHOTOS. Under each photo is, PRINTED IN BLACK-INK CAPITAL LETTERS, THE NAME OF THE PERSON IN THE PHOTO. In order they are: (1st row) ADAM, KATIE, ZOE; (2nd row) BILLY, HEATHER, FREDDY.

El is immediately drawn to the bulletin board. El's gaze is ONLY FOCUSED ON ONE PHOTO --

MAX

Heather.

The photo is indeed HEATHER HOLLOWAY. She's wearing a RED HAWKINS POOL LIFEGUARD ONE-PIECE SWIM SUIT. Around her waist is *the* RED LIFEGUARD FIRST-AID KIT. Around Heather's neck is *the* YELLOW MARINE WHISTLE and LANYARD.

MAX (CONT'D)

Do you think you can find her?

EL SNATCHES THE PHOTO OFF THE WALL.

**INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - MOMENTS LATER**

Max and El go from SHOWER STALL TO SHOWER STALL turning on the taps. They're flooding the locker room.

**INT. HAWKINS COMMUNITY POOL - UTILITY CLOSET - ON GOING**

El finds a DIVING MASK and SILVER DUCT TAPE. She covers the mask with the duct tape; ensuring that no light can get through. She needs to be in complete darkness.

**INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - ON GOING**

El is sitting CROSS-LEGGED on the FLOODED FLOOR. Behind her, the showers are still running. Max takes a seat on a BENCH next to El. El puts on the diving mask: her blindfold.

ON THE FLOOR IN FRONT OF EL is the photo of Heather.

**I/E. THE IN-BETWEEN - BLACK VOID - ON GOING**

A WHITE MAILBOX on a WOODEN POST. Underneath the mailbox is a PAINTED WHITE ADDRESS PLACARD WITH BLACK NUMBERS: 1438.

El approaches the mailbox and STOPS. She places her hand on the mailbox.

JUST THEN, in the distance, A RED DOOR.



**INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - ON GOING**

MAX

What do you see?

EL

A door. A red door.

**I/E. THE IN-BETWEEN - RED DOOR - ON GOING**

El approaches the red door. She opens it. In the distance is a WHITE PORCELAIN-ENAMELED CAST IRON BATHTUB. El slowly walks to the tub.

El cautiously approaches the tub.

When she gets there, she looks in.

WATER AND ICE IS FILLED TO THE BRIM of the tub. She takes a closer look.

JUST THEN, HEATHER POPS UP. El takes a step back; startled.

HEATHER

(gasping for air)

Help me.

SUDDENLY, Heather is PULLED UNDER. El SCREAMS and quickly reaches into the tub to save Heather. But the TUB VANISHES.

ON HER KNEES, El looks down. She CAN SEE HEATHER BEING PULLED INTO THE DARKNESS - REACHING UP TO EL.

El gasps, REACHING FOR HEATHER.

HEATHER (CONT'D)

(screaming)

Help me!

**HEATHER'S POV:** El is IN THE WATER REACHING FOR HER. We SEE AIR BUBBLES COMING FROM EL'S MOUTH AS SHE SCREAMS FOR HEATHER.

**REVERSE POV:** Heather sinks deeper and deeper into the abyss.

**INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - ON GOING**

El rips off her mask, panting, frightened.

MAX

What happened? El?

El's NOSE IS BLEEDING. Out of breath, El collapses in her hands.

**EXT. HAWKINS LAB - FRONT GATE - DAY**

A sign reads: RESTRICTED AREA NO TRESPASSING U.S. GOVERNMENT PROPERTY. It's half-buried in MUCK, WATER AND SAND.

**EXT. HAWKINS LAB - FRONT ENTRANCE - DAY**

HOPPER'S TRUCK pulls up.

**INT. HOPPER'S TRUCK - MOMENTS LATER**

LOOKING OUT FROM THE BACKSEAT, Hopper reaches into the TRUNK AREA and grabs the BOLT CUTTERS and the FLASHLIGHT. Joyce is next to him.

**EXT. HAWKINS LAB - FRONT DOOR - ON GOING**

Posted on the DOUBLE FRONT DOORS OF THE BUILDING are TWO SIGNS; IDENTICAL - ONE POSTED ON EACH DOOR.

**WARNING: RESTRICTED AREA**

This building has been declared a restricted area by authority of the Commanding Officer in accordance with the provisions of the directive issued by the Secretary of Defense. (Section 21, Internal Security Act of 1950.) Unauthorized entry is prohibited.

With the bolt cutters, Hopper cuts the CHAINES securing the doors.

**INT. HAWKINS LAB - LOBBY - DAY**

The doors swing open. Hopper is the first to come in. Joyce follows right behind him.

HOPPER  
(mockingly)  
Helloooooooooooooooooo?  
Anybody home?

Joyce, holding the flashlight, slowly makes her way into the lobby.

HOPPER (CONT'D)  
We come in peace.

Joyce gets to the spot where she saw Bob get killed. She pauses a moment.

**FLASHBACK: SEASON TWO - EPISODE EIGHT.** Joyce sees BOB NEWBY standing there. He's just safely made it back. It was a long run. He's out of breath. He smiles at Joyce.

SUDDENLY, he is ATTACKED BY A DEMO-DOG. We HEAR THE ECHO OF JOYCE'S SCREAM.

JOYCE (O.C.)  
(screams)

Bob is getting brutally attacked. Torn apart by the beast.

BOB (O.C.)  
Go!

HOPPER (O.C.)  
Let's go!

JOYCE  
(screams)

**END OF FLASHBACK**

ECHOES of Bob's and Joyce's SCREAMS FADE AWAY.

HOPPER  
Joyce!

Joyce is jolted out of her day-nightmare.

HOPPER (CONT'D)  
You okay?

JOYCE  
I'm fine.

HOPPER  
You wanna wait in the car?

JOYCE  
I said I'm fine.

Hopper and Joyce walk to the NEARBY STAIRWELL.

**INT. HAWKINS LAB - LOBBY STAIRWELL - ON GOING**

Joyce and Hopper round the corner and go through the double doors leading to the stairwell.

CAMERA TILTS UP TO A CCTV CAMERA MOUNTED ON THE WALL. The RED LIGHT is FLASHING.

CAMERA SLOWLY ZOOMS TO THE LENS OF THE CCTV CAMERA, which becomes:

**INT. STARCOURT MALL - (EXT.) IMPERIAL PANDA (10) - DAY**

CAMERA ZOOMS OUT FROM THE LEFT LENS OF BINOCULARS Dustin is using. He and Steve are right where we last saw them.

**POV BINOCULARS:** Scanning the CROWD OF SHOPPERS. We stop when we see A GOOD-LOOKING MAN WITH LONG BLONDE HAIR (30s), WEARING DARK AVIATOR SUN GLASSES AND CARRYING A DUFFEL BAG walking past SAM GOODY (1F).

**Back to Steve and Dustin.**

DUSTIN  
Target acquired!

STEVE  
Where?

DUSTIN  
Ten o'clock. Sam Goody's.

STEVE  
Give me that.

Steve takes the binoculars and has a look.

**POV BINOCULARS:** We see the same Blonde Man. Not smiling. Definitely suspicious.

STEVE (CONT'D)  
Shit!

**Back to Steve and Dustin.**

STEVE (CONT'D)  
Duffel bag!

Steve lowers the binoculars and he and Dustin lock eyes as the MAN WALKS PAST SCOOPS AHOY (1D).

DUSTIN  
Evil Russian.

STEVE (CONT'D)  
Evil Russian.

**INT. STARCOURT MALL - ESCALATOR (2Q) - ON GOING**

The Blond Man ascends the escalator; visually scanning the crowd. He walks the final few steps up and PAST THE CAMERA.

About halfway down the escalator are Steve and Dustin RUNNING UP THE ESCALATOR trying to catch up to the Blonde Man.

**INT. STARCOURT MALL - (2L - 2K) HEADING WEST - ON GOING**

Steve and Dustin, weaving in and out of people-traffic, are closing in on the Blonde Man. He's calm, cool, and collected. Clearly a well trained Russian operative.

DUSTIN

Slow down.

STEVE

We're losing him.

DUSTIN

You're getting too close.

**INT. STARCOURT MALL - (EXT.) WALDON BOOKS (2J) - ON GOING**

Steve bumps into a MAN (20) walking in the opposite direction.

MAN

Watch it, dickwad.

The Blonde Man stops and looks behind him. Steve and Dustin duck into an ALCOVE (2J). Steve hides behind a PLANT, while Dustin picks up the RECEIVER OF A PAY TELEPHONE.

DUSTIN

(monotone, into the  
receiver)

Hello. Yes. I am fine. How are you?

The Blonde Man continues walking. Steve and Dustin resume their surveillance.

**INT. STARCOURT MALL - (EXT. 2J) (S/SW CORNER) - ON GOING**

Steve and Dustin hide behind a STORE DIRECTORY. They keep a visual on the Blonde Man.

**POV STEVE AND DUSTIN:** The Blonde Man CASUALLY AND CONFIDENTLY walks into:

**INT. STARCOURT MALL - (EXT.) JAZZERCISE (2D) - ON GOING**

The JAZZERCISE studio where about ONE DOZEN WOMEN (20s to 50s) in COLORFUL SPANDEX are stretching.

**INTERCUT: STEVE AND DUSTIN & POV**

Steve and Dustin aren't quite sure what to make of it.

The Blond Man walks to the front of the studio, resting his duffel bag on a table. He turns to face the ladies.

BLONDE MAN  
All right, everyone, listen up!

The Blonde Man unzips the duffel bag.

BLONDE MAN (CONT'D)  
(takes off Aviators)  
I just have one question for you.  
Who ...  
(reaches into the bag)  
...is ready to sweat?

The Blonder Man pulls out a BOOMBOX.

The man with the beautiful blonde hair and the cool demeanor akin to a seasoned spy is, in actual fact, the Jazzercise instructor.

The women CHEER!

BLONDE MAN (CONT'D)  
Okay! That's right!

The Blonde Man FLICKS A SWITCH on the boombox and the song **"WAKE ME UP BEFORE YOU GO GO" BY WHAM!** plays.

BLONDE MAN (CONT'D)  
Let's start it nice and easy now!

The man unzips his BLACK JACKET to reveal his PURPLE TANK TOP and FINELY-TUNED MUSCULAR CHEST AND BICEPS. He JIRATES his hips, eliciting an excited CHEER from the WOMEN - especially the OLDER WOMEN -- in his class.

BLONDE MAN (CONT'D)  
Yeah, ladies! Warm it up.

Dustin and Steve look disgusted. Horrified, even.

BLONDE MAN (CONT'D)  
 Bring it down to your hips! Start  
 feeling that burn -- everywhere,  
 down to the loins, right?

Steve's disgust turns to AWE as he watches the women  
 SEDUCTIVELY JIRATE THEIR HIPS AROUND AND AROUND. Steve's  
 focus is now on the butts of the women.

BLONDE MAN (O.C.) (CONT'D)  
 Come on, ladies, show me what you  
 got.

Now the Blonde Man is PUMPING HIS HIPS; IN, OUT; IN, OUT.

BLONDE MAN (CONT'D)  
 Slow now. Just isolate.

Dustin's reaction is pure HORROR.

BLONDE MAN (O.C.) (CONT'D)  
 Ooh, tip that up. That feels good!

**INT. SCOOPS AHOY (1D) - DAY**

Robin is sitting comfortably on the back counter. She is  
 reading her TRANSLATED NOTES FROM A NOTEPAD in one hand, and  
 has a DRINK in a SCOOPS AHOY CUP WITH A STRAW in the other.

ROBIN  
 The week is long. The silver cat  
 feeds when blue meets yellow in the  
 west. A trip to China sounds nice  
 if you tread lightly.  
 Tread lightly?  
 (picks up the  
 Russian/English  
 dictionary)

A KNOCK on the BACK DOOR gets her attention.

**INT. SCOOPS AHOY (1D) - BACK ROOM - ON GOING**

Robin OPENS THE SLIDING WINDOW and climbs through.

**INT. SERVICE HALLWAY (1D) - ON GOING**

Robin OPENS THE DOOR. It's a MAN (30s) from LYNX  
 TRANSPORTATION. He's wearing a DARK BLUE UNIFORM with the  
 name LYNX TRANSPORTATION on the LEFT BREAST.

And a DARK BLUE CAP with the name LYNX on the front. He's carrying a MEDIUM SIZED BOX.

DELIVERY MAN  
Delivery for you.

ROBIN  
(accepting the package)  
Thank you.

Robin sets the box down behind her before accepting the man's CLIPBOARD AND PEN, and then SIGNS HER NAME FOR THE DELIVERY.

Her attention is drawn to the LOGO on the man's uniform.

After signing her name, she hands him the clipboard and pen, but doesn't take her eyes off his CAP.

DELIVERY MAN  
Have a nice day.

ROBIN  
(lost in thought)  
Yeah, you too.

**INT. SERVICE HALLWAY (1D - 1F) - ON GOING**

The Delivery Man has a HAND CART STACKED WITH THREE BOXES. Walking PAST THE CAMERA, WE SEE ROBIN PEER out the Scoops Ahoy back door.

She notices the BACK OF THE MAN'S UNIFORM.

**POV ROBIN:** The FULL LYNX LOGO: A SILHOUETTE PICTURE OF A LYNX INSIDE A HOLLOW CIRCLE ABOVE RED LETTERS: LYNX. Under the word LYNX is the word TRANSPORTATION. Same as the front of the uniform, except on the back logo: the Lynx silhouette.

On Robin:

ROBIN  
(quietly, to herself)  
Silver cat? Silver cat!

**INT. SCOOPS AHOY (1D) - MOMENTS LATER**

Steve and Dustin are coming back from their mission.

STEVE  
Hey Robin, you're not going to believe who Dustin thought was a Russian.





ROBIN (CONT'D)  
 (to herself, but louder)  
 When -- when blue and yellow meet  
 in the west.

Robin looks around.

ROBIN (CONT'D)  
 When blue and yellow meet in the  
 west.

**POV ROBIN:** SWISH PAN to the CLOCK ON THE WALL (2C - 2D).

Situated under a HALF-MOON SHAPED WINDOW is the mall's clock. A ROUND **TURQUOISE** FACE; SMALL **RED BARS** TO INDICATE WHERE THE NUMBERS WOULD BE if there were numbers; AND LARGER **BLUE** AND **YELLOW** BARS ARE THE HANDS OF THE CLOCK. The LITTLE HAND: **BLUE**. The BIG HAND: **YELLOW**.

Current time: 2:22 PM. If the clock was a compass, the hands would be pointing towards the EAST.

ROBIN (CONT'D)  
 Meet in the west!

STEVE (O.C.)  
 Robin!

Steve and Dustin are standing beside Robin - but not on the bench.

STEVE (CONT'D)  
 What are you doin'?

ROBIN  
 I cracked it.

STEVE  
 Cracked what?

She hops down from the bench.

ROBIN  
 I cracked the code.

**EXT. THE HAWKINS POST - AFTERNOON**

POURING RAIN.

**INT. THE HAWKINS POST - COFFEE ROOM - ON GOING**

Nancy is MAKING COFFEE. And she's not happy about it. She opens one of the CUPBOARD DOORS --

A NOVELTY RUBBER RAT swings out. It briefly startles nancy.

BRUCE (O.C.)  
(laughing)  
Oh! There it is!

**INT. THE HAWKINS POST - REPORTERS' OFFICE - ON GOING**

Bruce is sitting at desk, OTHER REPORTERS are sitting at theirs.

BRUCE  
Careful. It might have rabies!  
(mimicking a rat chewing)

The men LAUGH.

**INT. THE HAWKINS POST - COFFEE ROOM - ON GOING**

Nancy shoots the men a glare before removing the rubber rat from the door.

BRUCE (O.C.)  
Better get that thing outta here!  
You don't want it eatin' the tires  
off your car.

Nancy isn't paying attention to the men.

**INT. THE HAWKINS POST - DARK ROOM - MOMENTS LATER**

Jonathan is DEVELOPING FILM. The door swings open. It's Nancy.

JONATHAN  
Come on!

Nancy closes the door behind her. She tosses Jonathan the RUBBER RAT.

JONATHAN (CONT'D)  
What this?

NANCY  
Proof.

JONATHAN

Proof?

NANCY

They said they wanted proof, right?  
So let's give it to 'em.

JONATHAN

A rubber rat?

NANCY

No. The real rat. Driscoll's rat.  
You said yourself it looked sick.  
We can take it to an animal control  
center, they can run some blood  
tests on it, figure out what's  
wrong with it --

JONATHAN

Whoa, whoa, Nancy, slow down. Tom  
didn't ask for proof. He asked us  
to drop the story.

NANCY

That's because he didn't believe  
us.

JONATHAN

Nancy.

NANCY

I'm right.

JONATHAN

That's not the point.

NANCY

Then what's the point.

JONATHAN

The point is that you should've  
thought about that before you  
talked to them. All right? They're  
assholes, okay? I get it. But it's  
just some stupid story.

NANCY

Oh, it's stupid?

JONATHAN

It's stupid to get fired over.

NANCY

No one is going to fire us.

NANCY (CONT'D)  
 Look, if you don't want to go,  
 that's fine. Just gimme the keys.  
 (holds out her hand)

JONATHAN  
 (holding out the car keys)  
 You're relentless, you know that?

Nancy shoots Jonathan a sly smile.

JONATHAN (CONT'D)  
 Come on.

**EXT. HAWKINS LAB - FENCED AREA - LATE AFTERNOON**

A BOLT OF LIGHTNING. THUNDER CLAPS.

**INT. HAWKINS LAB - CONTROL ROOM - ON GOING**

Hopper, carrying his FLASHLIGHT, comes through the DOORWAY COVERED IN PLASTIC. The room is DARK. The OBSERVATION WINDOWS AROUND THE ROOM ARE SHATTERED. Joyce is following behind Hopper WITH HER OWN FLASHLIGHT. They walk through the control room and out to the RIFT CHAMBER.

**INT. HAWKINS LAB - RIFT CHAMBER - ON GOING**

Hopper and Joyce walk over to a SOLID CONCRETE WALL. Hopper takes a closer look. No sign of the Rift.

HOPPER  
 Nobody's home. All the cavities  
 have been filled.

He steps away from the wall, but Joyce stays - inspecting the wall closer. Looking, feeling for even the slightest anomaly. Hopper stops and turns to Joyce.

HOPPER (CONT'D)  
 I watched 'em do it, Joyce.

Joyce places her hand on the wall and closes her eyes.

**FLASHBACK:** Quick cuts.

- Joyce and Hopper in the same room when it was active.
- Walking with BIO-HAZARD SUITS on.
- Will trapped in the Upside Down.

- Joyce and Hopper trying to revive Will.
- Battles with the Mind Flayer and demodogs.

**END OF FLASHBACK**

Joyce looks over at Hopper

HOPPER (CONT'D)  
It's over.

Joyce walks away.

HOPPER (CONT'D)  
It's over.

Joyce walks over to a ONE-LEVEL SCAFFOLDING PLATFORM nearby.  
She sits.

JOYCE  
I feel like I'm losing my mind.

HOPPER  
You're not losing your mind. Not  
anymore than I am.  
(leans against a nearby  
wall)  
You know, the other day, I almost  
shot Betsy Payne's dog, because it  
came rushing at me from behind this  
fence, and I -- I swear to God, I  
thought it was one of those *things*.

BEAT

HOPPER (CONT'D)  
You know that I'm keeping a close  
eye on things, right?

JOYCE  
Yeah.

HOPPER  
Because it's important to me. It's  
important to me that you feel safe.  
That you and your family feel safe.  
I want you to feel ... like this  
can still be your home.

*Damn. Secret's out.*

HOPPER (CONT'D)  
What? You didn't think I'd find out  
about that?

BEAT

HOPPER (CONT'D)  
Gary called me. He said he's fixing  
up your house to put it on the  
market.

After a moment of reflection --

HOPPER (CONT'D)  
Kid's know yet?

Joyce looks away, shaking her head. Hopper walks over to  
where she is sitting. He sits down on the floor opposite  
Joyce.

HOPPER (CONT'D)  
After Sarah, I had to get away. I  
had to get the hell out of that  
place, you know? Outrun those, uh  
... those memories, I guess. I mean  
why do you think I ended up back in  
this shithole?  
(soft chuckle)  
But you have something that I never  
had. You have people that know what  
you've been through. You have  
people that care about you. Right  
here. In Hawkins.

JOYCE  
You mean, people like -- Scott  
Clarke.

Hopper stares.

JOYCE (CONT'D)  
That was a joke.

*Now he gets it.*

HOPPER  
Mmm.  
(chuckles)

A METALIC CLANGING breaks the awkward silence. Joyce and  
Hopper point their flashlights toward the sound. It's coming  
from somewhere beyond the Control Room.

JOYCE  
What's that?

**INT. HAWKINS LAB - ADJACENT HALLWAY - ON GOING**

Hopper looks through the door and points his flashlight. HEAVY PLASTIC is covering the doorway. Hopper parts it with his free hand.

HOPPER

Wait here.

Hopper confidently enters the hallway.

**INT. HAWKINS LAB - HALLWAY T-JUNCTION - ON GOING**

Hopper gets to the end of the adjacent hallway and stops. He LOOKS LEFT: a hallway. He LOOKS RIGHT: a hallway. He chooses the RIGHT.

There's a SOUND OF A CREAKING DOOR HINGE. Hopper walks toward the sound and stops when he gets to the DOOR THAT MADE THE SOUND.

CAMERA PANS FROM HOPPER TO THE DOOR CLOSING SHUT. Hopper's flashlight is shining on the door. We SEE A SILHOUETTE of Hopper's GUN AND HE COCKING THE HAMMER BACK. We HEAR THE CLICKING OF THE GUN.

**EXT. BYERS' HOME - NIGHT**

Lucas and Mike, on their BICYCLE, pedal up to the porch. It's POURING rain. They're both WEARING RAINCOATS. They drop their bikes and walk to the door. Mike bangs on the door.

MIKE

Will! Will, I'm sorry, man, all right? I was being a total asshole. Please can you just come outside and we'll talk?

Mike bangs on the door again.

MIKE (CONT'D)

Will!

Lucas walks to the window and looks inside. The lights are DIM.

**INT. BYERS' HOME - LIVING ROOM - ON GOING**

LOOKING AT THE WINDOW from the living room, we can SEE LUCAS LOOKING IN. POUNDING on the door continues.



MIKE (O.C.)  
Hey, Will!

LUCAS  
Come on, man! We're sorry!  
(knocks on the glass)  
Will!

**EXT. FOREST - CASTLE BYERS - NIGHT**

Will's not at home because he's at his fort: CASTLE BYERS.

**INT. CASTLE BYERS - NIGHT**

Will is SOAKED from the bike ride to his fort. But Castle Byers is built well enough to protect its occupants from a downpour.

A SMALL BATTERY-POWERED lamp gives off a warm glow. Will is sitting quietly, flipping through the PAGES OF A COMIC BOOK. But he's not really *reading* it. His focus and thoughts are somewhere else. He THROWS THE COMIC DOWN and SCOFFS. Will looks around at his surroundings.

CAMERA PANS DOWN to a COMIC.

MIKE (O.S.)  
Something's coming. Something  
hungry for blood.

**FLASHBACK: SEASON ONE - EPISODE ONE. MIKE'S BASEMENT.** Mike, Dustin, Lucas and Will are sitting at a table playing D&D. Happier times. Before Will went missing.

WILL  
What is it?

DUSTIN  
What if it's the Demogorgan? Oh  
Jesus, we're screwed if it's the  
Demogorgan.

LUCAS  
It's not the Demogorgan.

**END OF FLASHBACK**

Will looks at the PICTURES ON THE WALL BEHIND HIM. He notices a DRAWING OF WILL THE WISE. We HEAR MIKE'S YOUNGER VOICE.

MIKE (O.C.)  
Will, your action!

WILL (O.C.)  
Fireball!

**FLASHBACK: SEASON ONE - EPISODE EIGHT. MIKE'S BASEMENT.** The boys are playing D&D. Having fund again.

Will rolls the dice.

WILL (CONT'D)  
Fourteen!

MIKE  
(excitedly)  
Direct hit! Will the Wise's  
fireball hits the Thessalhydra!  
(theh-sawl-hi-drah)

**END OF FLASHBACK**

**INT. CASTLE BYERS - NIGHT**

We can HEAR THE BOYS CHEERING ECHOES from that great night. The ECHOES FADE AWAY. Will looks to the TABLE where the lamp is. We SEE:

- A TOY TANK.
- MODEL GLUE and PAINT.
- A POPSICLE STICK PICTURE FRAME housing an OLDER PHOTO OF THE BOYS AT A SCIENCE FAIR. They're holding the 1st PLACE TROPHY. All smiles.
- A PICTURE OF THE BOYS IN HALLOWEEN COSTUME when they were GHOSTBUSTERS.

Will picks up the photo of he and the other boys taken last Halloween.

BOYS (O.C.)  
(singing the Ghostbusters  
theme)  
Who you gonna call?

**FLASHBACK: SEASON TWO - EPISODE TWO. OUT FRONT HAWKINS MIDDLE SCHOOL.** The Boys, LUCAS, MIKE, DUSTIN park their BIKES. Will is there already, waiting for them. They're all WEARING GHOSTBUSTERS UNIFORMS. They continue SINGING.

BOYS (CONT'D)  
Ghostbusters!

**END OF FLASHBACK**

**INT. CASTLE BYERS - NIGHT**

Will stares into the picture. We still HEAR THE YOUNGER BOYS FROM THE FLASHBACK.

LUCAS (O.C.)  
Egon!

WILL (O.C.)  
Venkman!

Will's eyes FILL WITH TEARS as the ECHOES OF FUN FADE AWAY.

WILL (CONT'D)  
Stupid.  
(crying more)  
So stupid.

THUNDER CLAPS outside. Will RIPS THE PHOTO IN HALF. THEN RIPS IT AGAIN. He THROWS THE PIECES TO THE GROUND. Will starts ripping down all the pictures on the walls of Castle Byers.

WILL (CONT'D)  
So stupid.  
(sobbing)  
Stupid.

He grabs a nearby BASEBALL BAT.

**EXT. CASTLE BYERS - NIGHT**

Will comes out of Castle Byers. He takes a few steps back, SOBBING, takes one last look at his fort, and then STARTS SWINGING.

He SMASHES THE SIGN ABOVE THE DOOR: CASTLE BYERS.

Smashes the BRANCHES FORMING THE WALLS OF CASTLE BYERS. It begins to collapse.

Screaming. Sobbing. The sign FALLS TO THE GROUND. Will keeps SWINGING.

Will drops the bat, but continues dismantling the fort - USING HIS HANDS.

Will loses the strength in his legs and crumbles to the mud beneath him. He SOBS UNCONTROLLABLY.

His fort, destroyed. LIGHTNING FLASHES around him as the downpour continues. Will sits in the mud, sobbing. His childhood...gone.

**EXT. DRISCOLL RESIDENCE - NIGHT**

Nancy and Jonathan run up to the front door. Nancy KNOCKS.

**INT. DRISCOLL RESIDENCE - FRONT DOOR - NIGHT**

LOOKING OUT THE WINDOW IN THE FRONT DOOR we can SEE JONATHAN AND NANCY.

NANCY  
Mrs. Driscoll?

**EXT. DRISCOLL RESIDENCE - PORCH - NIGHT**

Nancy knocks on the window again.

JONATHAN  
She must not be home.

NANCY  
She's an eighty-year-old woman and  
it's pouring. Where else would she  
be?

Nancy tries TO TURN THE DOORKNOB. It's unlocked!

JONATHAN  
Whoa! What are you doing?

NANCY  
Maybe she fell. Or something.

**INT. DRISCOLL RESIDENCE - FRONT DOOR - NIGHT**

Nancy opens the door and enters.

JONATHAN  
Nancy!

NANCY  
Mrs. Driscoll?

Jonathan doesn't come in right away. He stays on the porch.

JONATHAN  
Seriously?

NANCY  
Mrs. Driscoll?

Jonathan comes in and closes the door behind him.

**INT. DRISCOLL RESIDENCE - LIVING ROOM - ON GOING**

THE ANALOG CLOCK ON THE WALL READS: 9:16PM. Nancy slowly walks into the living room.

NANCY

Mrs. Driscoll? It's Nancy! From The Hawkins Post.

Jonathan is right behind Nancy.

**INT. DRISCOLL RESIDENCE - DINING ROOM - ON GOING**

Nancy and Jonathan continue to make their way through the home. The LIGHTS ARE ON, but there's no sign of anyone.

**INT. DRISCOLL RESIDENCE - BASEMENT - ON GOING**

LOOKING UP FROM THE BOTTOM OF THE STAIRS: the DOOR is slightly ajar. Nancy opens the door completely. She looks down the stairs into the DARK.

NANCY

Mrs. Driscoll?

Nancy and Jonathan descend the stairs. Nancy ENGAGES THE LIGHT SWITCH AT THE BOTTOM OF THE STAIRS. Immediately they both notice the OPEN BAG OF FERTILIZER IN THE MIDDLE OF THE BASEMENT FLOOR.

JUST THEN, A PIERCING SQUEAL gets their attention. SNARLING, CHITTERING. It's coming from the other side of the basement - in the WORKSHOP.

Nancy grabs a nearby HAMMER.

**INT. DRISCOLL RESIDENCE - BASEMENT - WORKSHOP - ON GOING**

Jonathan rounds the corner. He sees MRS. DRISCOLL hunched over a WOODEN WORK BENCH. Jonathan and Nancy STOP and stare.

Mrs. Driscoll is DEVOURING A BAG OF FERTILIZER! She sounds like a ravenous wild animal while she's eating.

NANCY

(can't believe her eyes)

Mrs. Driscoll?

Mrs. Driscoll looks up. Her face and mouth are COVERED IN FERTILIZER. She SNARLS!

**INT. STARCOURT MALL - NIGHT**

The mall clock above the foodcourt reads: 8:43PM. The BLUE HAND and YELLOW HAND are nearly perfectly aligned.

*When blue and yellow meet in the west.*

**EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

TWO HEAVILY ARMED GUARDS (male, tall, fit, early 30s), WEARING ALL BLACK UNMARKED UNIFORMS, watch as a TRANSPORT TRUCK reverses into the docking area.

**EXT. STARCOURT MALL - ROOF - NIGHT**

Dustin, Jonathan and Robin are on the roof overlooking the loading dock. Dustin is observing through the BINOCULARS.

ROBIN

Look for Imperial Panda and Kaufman Shoes.

**POV BINOCULARS:****EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

A MAN IN A YELLOW RAINCOAT (20s) WHISTLING, is rolling a HANDCART STACKED WITH THREE BOXES. The TOP TWO BOXES ARE LABELLED: IMPERIAL PANDA.

**EXT. STARCOURT MALL - ROOF - NIGHT**

DUSTIN

They're with that whistling guy, ten o'clock.

**POV BINOCULARS:****EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

The Whistling Man's YELLOW RAINCOAT has the LYNX LOGO imprinted on the back. The man STOPS.

**EXT. STARCOURT MALL - ROOF - NIGHT**

STEVE

What do you think's in there?

DUSTIN  
Guns? Bombs?

ROBIN  
Chemical weapons?

**POV BINOCULARS:**

**EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

Guard #2 is standing nearby. He's not smiling.

DUSTIN (O.C.)  
Whatever it is, they're armed to  
the teeth.

**EXT. STARCOURT MALL - ROOF - NIGHT**

Steve wipes the rain from his eyes.

STEVE  
(sarcastically)  
That's great.

**POV BINOCULARS:**

**EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

Guard #1 uses his KEYCARD to unlock a set of SOLID STEEL  
DOUBLE DOORS. They open. Guard #2 stands nearby and the  
Whistling Man awaits with his cart to get into the building.

ROBIN (O.C.)  
Hey, what's in there?

**EXT. STARCOURT MALL - ROOF - NIGHT**

DUSTIN  
It's just more boxes.

STEVE  
(reaching for the  
binoculars)  
Lemme check it out.

DUSTIN  
(refusing to give up the  
binoculars)  
No, I'm still looking.

They struggle over the binoculars.

STEVE  
Lemme see it!

DUSTIN  
Hang on!

The binoculars SLIP OUT OF DUSTIN'S HANDS. They fall to the ground, making a LOUD NOISE. This catches the attention of the Guards.

DUSTIN (CONT'D)  
Duck!

Robin, Steve and Dustin take cover behind the roof's ledge.

Guard #2 goes to investigate the noise. He READIES HIS MACHINE GUN.

Steve and Robin are scared. They're holding hands. They look at each other before quickly letting go.

**EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

Guards #1 and 2 creep along the side of the transport truck.

GUARD #1  
(in Russian)  
Stay here! Watch the door!

**EXT. STARCOURT MALL - ROOF - MOMENTS LATER**

The DOOR bursts open. Guard #1 jumps out. He visually scans the rooftop.

Dustin, Robin and Steve are not there.

**INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - NIGHT**

Dustin, Robin and Steve managed to get back inside before the Russian got to the roof. CAMERA FOLLOWS as the trio heads back to Scoops Ahoy.

ROBIN  
I think we found your Russians.



**INT. HAWKINS LAB - HALLWAY - NIGHT**

Hopper appears from a corridor. His GUN is at the ready and his FLASHLIGHT is lighting the way.

A SOUND OF CLANGING METAL catches Hopper's attention. He starts moving quickly toward the sound.

**INT. HAWKINS LAB - OFFICE AREA - NIGHT**

Following the sound, Hopper is lead into an OFFICE AREA. DESKS AND CHAIRS, left untouched for the last two years, still appear to be in use.

At the other end of the office area Hopper comes to a DOOR left slightly ajar. It's a MANGER'S OFFICE. He doesn't go inside.

HOPPER

This is Hawkins Chief of Police!  
Come out with your hands up!

BEAT

HOPPER (CONT'D)

You hear me --  
(kicks the door open)  
-- hands up!

**INT. HAWKINS LAB - MANAGER'S OFFICE - NIGHT**

The door BURSTS OPEN, Hopper comes in. It's empty. But, a SLIDING GLASS DOOR at the FAR WALL of the small office is ajar. It leads to a LARGE BALCONY.

Hopper walks to the door and shines his FLASHLIGHT outside.

**EXT. HAWKINS LAB - MANAGER'S OFFICE - BALCONY - NIGHT**

No sign of anyone. The balcony is huge; easily 15-square-yards. There's a low wall around the perimeter that someone could have easily jumped over and fled moments earlier. It's only the second floor.

**INT. HAWKINS LAB - MANAGER'S OFFICE - NIGHT**

THEN, a CRASH OF THUNDER and a FLASH OF LIGHTNING illuminates the office. And there, STANDING BEHIND HOPPER, is GRIGORI.

A fight ensues. Hopper drops his gun and flashlight.



El nods.

**INT. HOLLOWAY RESIDENCE - FRONT ENTRANCE - NIGHT**

The BOLT LOCK DISENGAGES AND THE DOOR SWINGS OPEN. El and Max are standing there. El used her powers to unlock and open the door.

**INT. HOLLOWAY RESIDENCE - HALL - NIGHT**

El and Max walk into the hall and notice a large FAMILY PORTRAIT HANGING ON THE WALL. Heather, Tom and Tom's wife, Janet are smiling. It's clearly a PROFESSIONALLY TAKEN PHOTO.

MAX  
This is her house.

EL  
What?

MAX  
Heather's house.

Janet's LAUGHTER coming from the dining room breaks the momentary silence.

**INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT**

Billy, JANET and Tom are sitting at the dining room table having dinner. Billy is being very charming.

BILLY  
Isn't that cute, huh?

Janet, HOLDING A GLASS OF RED WINE, is LAUGHING at Billy's jokes.

JANET  
(to Tom)  
He's so funny.

Their nice meal is interrupted. Tom notices the disruption first. Then Janet, then Billy.

BILLY  
Max.

El and Max are standing in the living room, which is situated next to the dining room, staring in disbelief at the pleasant social gathering.

MAX

We didn't mean to barge in.

Tom puts down HIS GLASS OF WINE. He's not very happy about the intrusion.

MAX (CONT'D)

We tried to knock, but maybe you didn't hear us over the storm.

TOM

I'm sorry, who is this dripping all over my living room right now?

BILLY

(chuckles, swallows his food)

I'm sorry.

(sarcastically happy)

Janet, Tom, *this* is my sister, Maxine.

Billy stands from the table. Janet is pleasantly surprised. Tom, though, is still not happy.

JANET

Oh!

Billy walks over to Max and El.

BILLY

What on earth are you doing here?

Billy is standing opposite El and Max.

BILLY (CONT'D)

Is something wrong?

MAX

We just wanted to make sure everything was okay.

BILLY

(fake concern)

Okay? Why wouldn't it be okay?

EL

Where is she?

BILLY

I'm sorry -- where is who?

Heather emerges from the kitchen carrying a TRAY OF FRESHLY BAKED COOKIES. She looks - good as new!

HEATHER

Well, they're a little burnt, I'm  
sorry --

(noticing El and Max)

BILLY

Heather! This is my sister, Maxine.

(looks to El)

And, I'm sorry, I did not quite  
catch your name.

EL

El.

BILLY

El. Now what is it you were saying,  
El? You were looking for somebody?

El looks over to Heather.

EL

I ... I saw ... you --

MAX

Your manager. At the pool. He said  
you guys didn't come in to work  
today, so we got worried.

BILLY

Heather wasn't feeling so hot  
today, so we thought we'd take the  
day off to nurse her back to  
health.

(looks to Heather)

But you're feeling just fine now,  
aren't you, Heather?

HEATHER

I'm feeling so much better.

El and Billy lock eyes.

JANET

Do you girls want a cookie?

HEATHER

(raising the cookie tray)

They're fresh out of the oven.

El and Max say nothing. They stare in disbelief.

**EXT. HOLLOWAY RESIDENCE - FRONT YARD - NIGHT**

Billy is standing at the doorway as he watches El and Max leave. He closes the door, but continues to watch through the WINDOW. Billy's PUPILS ARE FULLY DILATED. He thinking.

**ECU:** BILLY'S LEFT EYE. The PUPIL CONTRACTS as we:

QUICK CUTS between an ECU of BILLY'S LEFT EYE and **SEASON TWO - EPISODE NINE**: Several shots of El closing the gate. Then --

**ECU:** BILLY'S LEFT EYE. His PUPIL DILATES once again.

*He knows.*

**EXT. CASTLE BYERS - NIGHT**

Will is sitting in the mud outside of his destroyed fort. The HAIR ON THE BACK OF HIS NECK RISES. GOOSEBUMPS.

Will gets to his feet. He visually scans the surrounding forest.

MIKE (O.C.)

Will!

LUCAS (O.C.)

Will!

Mike and Lucas EMERGE FROM THE DARKNESS OF THE FOREST and rush over to Will.

MIKE

What happened? Are you okay?

Will turns and faces Mike.

WILL

He's back.

**INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT**

The RECORD PLAYER is spinning a classic ALBUM: **DON MCLEAN'S "AMERICAN PIE"**.

**INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT**

Janet, Tom and Heather are sitting at the table enjoying the FRENSHLY BAKED COOKIES. Billy walks in and sits at the table.

HEATHER  
Is everything all right?

BILLY  
Yes. Everything's fine.

JANET  
Your sister really didn't want to stay?

BILLY  
No. She's just not, you know, really a people person.

JANET  
Well, I just don't like the idea of them out there in the storm like that.

TOM  
Oh, they'll be fine.

Janet reaches for her glass of wine, but she misses and knocks the glass over.

TOM (CONT'D)  
I told you to slow down on that wine, Janet.

JANET  
(dabbing at the spill)  
Yes, darling.

HEATHER  
You okay, Mommy?

JANET  
Yes, I'm -- I'm just feeling a little lightheaded is all.

TOM  
It's all that wine.

Heather and Billy lock eyes. But have to reaction.

JANET  
I'm sorry. Um, if you'll excuse me. I'm just gonna go upstairs and lie down for a bit.

Janet stands and leaves the table. Heather and Billy lock eyes once again.

**INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT**

Janet takes three steps into the living room before FAINTING.

**INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT**

TOM

Janet!

Tom quickly stands from the table and rushes to the living room.

Billy reaches down beside his chair and grabs the BOTTLE OF CHLOROFORM he used to spike Janet's wine.

He unscrews the cap and pours some on his DINNER NAPKIN.

**INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT**

Tom steps out of the dining room to see Janet lying lifeless on the floor.

TOM

Janet!

He kneels beside Janet, shaking her. She's alive, but completely unconscious.

TOM (CONT'D)

Janet. Janet!

**INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT**

Heather grabs the EMPTY WINE BOTTLE by the neck and stands from the table.

TOM (O.C.)

(panicking)

Call 911!

**INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT**

Heather approaches Tom from behind. Tom looks to Heather.

TOM

(yelling)

Call 911.

Heather SWINGS THE EMPTY WINE BOTTLE.



WHACK!

Tom falls flat.

**INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT**

Hearing the SOUND OF SOLID GLASS HITTING BONE AND FLESH, Billy stands from the table and makes his way to the living room.

**INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT**

Tom, BLEEDING FROM HIS HEAD, stumbles as he tries to CRAWL AWAY. Billy hands Heather his DINNER NAPKIN.

Heather kicks Tom, sending him back down onto his stomach. Then she kneels down beside him and GRABS A FIST FULL OF HAIR FROM THE BACK OF TOM'S HEAD. She gets close to his face.

HEATHER

I'm really sorry about this, Daddy,  
but it'll all be over soon, I  
promise.

She cups her HAND AND NAPKIN OVER HIS NOSE AND MOUTH. His MUFFLED SCREAMS are futile.

Billy watches from behind with an *evil grin*.

THE END