

STRANGER THINGS 3

EPISODE #304

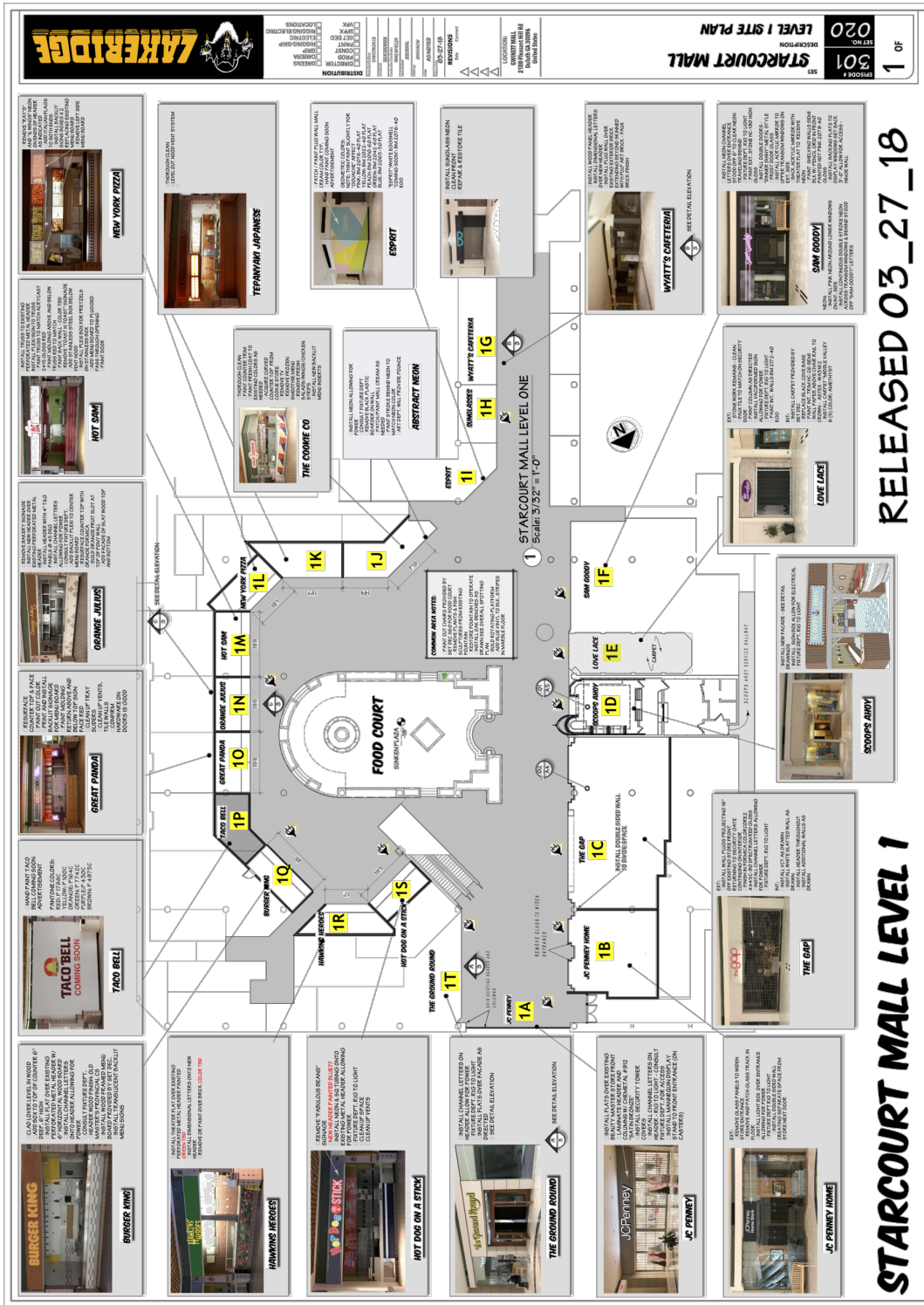
"CHAPTER FOUR: THE SAUNA TEST"

by

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

EXT. MAX'S HOUSE - ESTABLISHING - NIGHT

HEAVY RAIN. The porchlight glows in the stormy night.
LIGHTNING.

INT. MAX'S HOUSE - BATHROOM - NIGHT

EL brushing her teeth in front of the MIRROR.

BILLY (V.O.)
(ECHOES)
I'm sorry, I did not quite catch
your name.

FLASHBACKS:

- BILLY sees El in the BLACK VOID.
- HEATHER sits up in the ice bath. Then, plummets.

END OF FLASHBACK

ON EL: LOOKING INTO CAMERA.

INT. MAX'S ROOM - CONTINUOUS

Max holds up TWO COMICS: WONDER WOMAN and GREEN LANTERN.

MAX
Which one?

EL
(climbs into bed beside
Max)
I don't know.

MAX
Hey, there's nothin to worry about
anymore, okay?

EL
Doesn't make sense.

MAX
What doesn't make sense?

EL
Heather. The blood. The ice.

HEATHER
Heather had a fever, so she took a
cold bath, but she's better now.
(MORE)

HEATHER (CONT'D)
That has to be it. I don't know
where that blood came from, but we
saw her. We both saw her. She's
totally fine.

El's not convinced.

EL
What about Billy?

MAX
What about him?

EL
He seemed wrong.

MAX
(chuckles)
Wrong is kind of like his default.
But it's nice to know he's not a
murderer, because that would've
totally sucked.

Max chuckles, El allows for a small smile which fades just as
quick. She looks at the Wonder Woman comic.

EL
Who is that?

MAX
See, this is why you can't just
hang out with Mike all the time.
(opens the comic, shares
with El)
This is Wonder Woman. AKA, Princess
Diana. She's from paradise Island,
which is like, this hidden island
where there are only women Amazon
warriors.

EXT. DRISCOLL HOUSE - NIGHT

AN AMBULANCE and POLICE CARS are parked. DOWNPOUR CONTINUES.

INT. DRISCOLL HOUSE - BASEMENT - CONTINUOUS

PARAMEDICS, male, female, try to secure MRS. DRISCOLL to
STRETCHER. She's not going quietly.

MRS. DRISCOLL
Let me go! Let me go!

PARAMEDIC #1
Doris, we need you to stay calm for
us, okay?

MRS. DRISCOLL
(screaming)
I have to go back! I have to go
back!

OFFICER CALLAHAN, wipes off his fertilizer-covered hands.
NANCY and JONATHAN watch with disturbed looks.

EXT. DRISCOLL HOUSE - LATER

She's loaded into the ambulance. Callahan, Jonathan and Nancy
are on the porch, out of the rain.

CALLAHAN
Okay, so, you two wanna explain to
me what, in the name of Jesus, just
happened here?

EXT. CORNWALLIS ROAD - NIGHT

The ambulance speeds through the rain.

INT. AMBULANCE - CONTINUOUS

Mrs. Driscoll struggles. She WEARS AN OXYGEN MASK OVER HER
FERTILIZER SMEARED FACE. She slips her LEFT ARM FREE and
reaches out desperately.

EXT. BRIMBORN STEELWORKS - NIGHT

The ambulance races by.

BILLY'S CAMARO is parked outside the abandoned factory.

INT. BRIMBORN STEELWORKS - BASEMENT - CONTINUOUS

TOM HOLLOWAY's eyes snap open. With a GAG around his mouth,
he STRUGGLES to break free from the ROPE THAT BINDS HIS
WRISTS. JANET is BOUND AND GAGED beside him. HEATHER HOLLOWAY
strides in; Billy is standing nearby.

HEATHER
Hi, Daddy.
She pulls the gag out of Tom's mouth.

TOM

Heather, sweetie. Whatever this is, whatever he's got you into, you don't have to do this. You can stop this.

HEATHER

There is no stopping it, Daddy.
You'll see.
(touches his cheek)

TOM

No.

As heather stands up, Billy kneels in front of Janet. He takes out her gag.

JANET

Heather, please! Heather!

Billy puts a finger to her lips.

BILLY

Try not to move.

He stares into her frightened eyes. He and Heather head up he stairs.

TOM

(screaming)
Heather! Heather!

SNARLING.

THE MIND FLAYER emerges from the shadows and closes in on Tom and Janet.

TOM (CONT'D)

Jesus Christ.

As the BEAST APPROACHES, Tom and Janet struggle to break free.

JUST THEN, a TENTACLE shoots forward and suctions onto Tom's face. A SUBSTANCE pumps through it and into Tom. A SECOND TENTACLE does the same to Janet.

CUT TO:

BLACK

OPENING CREDITS

EFFECTS IN:

EXT. HOPPER'S CABIN - ESTABLISHING - MORNING

INT. HOPPER'S CABIN - CONTINUOUS

JIM HOPPER's on the couch, BRUISED AND BATTERED from his fight with Grigori last night. He stirs awake while JOYCE BYERS approaches from the kitchen.

JOYCE
Hey, careful. Careful.

She sits next to him.

JOYCE (CONT'D)
Hey.

HOPPER
Joyce.

They gaze into each other's eyes. Then,

Hopper, COUGHS, RETCHES, leans over the side of the couch, Joyce hold up a bucket. Hopper throws up. Like a champ, Joyce hold the pot as he vomits into it.

JOYCE
That's it. Got it?

He rolls onto his back, Joyce shakes some PILLS into her palm.

JOYCE (CONT'D)
Here.

HOPPER
How long have I been out?

JOYCE
A while. You've been drifting in and out.

HOPPER
Yeah, but how did I get here?

Sipping some water with the pills, he sits up.

JOYCE
Slowly. What's the last thing you
remember?

HOPPER
Some thug attacked me.

JOYCE
Hey, you need to rest.

HOPPER
No, I'm fine.

He get's up holding the sheet.

JOYCE
No, you're not fine, Hop --

HOPPER (CONT'D)
I'm fine. I'm fine.

The sheet drops, giving joyce an eyeful of Hopper nakedness.

HOPPER (CONT'D)
Um, were are my clothes?

Joyce points behind her as she awkwardly averts her gaze.

EXT. HOPPER'S CABIN - MORNING

With the sheet wrapped around his waist, Hopper steps out on
to the porch where his wet clothes and boots sit on the
railing.

JOYCE
They were soaked.

They still are.

INT. HOPPER'S CABIN - CONTINUOUS

Carrying his boots, Hopper comes in and heads for the kitchen
Joyce follows.

JOYCE
I mean, did you recognize him?

HOPPER
Who?

JOYCE
The thug?

HOPPER
Well, I didn't get a good look.
(reaches into fridge, gets
beer)

JOYCE
Well, I mean, he's gotta be
government, right?

Hopper heads for his bedroom, opens the can of beer.

HOPPER
Yeah, but if he's government,
what's he doing slinking around?
Why is he running? You know, why
didn't we find anything down there?

JOYCE
(hold up a notepad)
Let's ask him.

HOPPER
What is that?

JOYCE
His license plate.

HOPPER
(taking the notepad)
What are the dashes?

JOYCE
Well, they're blanks. There was...I
think it was either an H or a P
with the part rubbed off. And there
was definitely a Y. For sure. And
that, I think, was a B, but it
could've been an eight.

Without looking, Hopper drops the notepad on a nearby TABLE.

JOYCE (CONT'D)
And that -- Wait

HOPPER
(walking into his room)
I think you should stick to sales.
(draws the curtain closed)

JOYCE
Can you run a search, or something?

INT. HOPPER'S ROOM - CONTINUOUS

Getting dressed.

HOPPER

I just think you have to lower your expectations. I mean, this is a state government agency. Gonna take weeks before they find a match.

INT. HOPPER'S CABIN - OUTSIDE BEDROOM - CONTINUOUS

JOYCE

Weeks?

HOPPER (O.C.)

If we're lucky.

INT. HOPPER'S ROOM - CONTINUOUS

HOPPER

And, I mean, what are the odds that this guy registers a car in his own name?

INT. HOPPER'S CABIN - OUTSIDE BEDROOM - CONTINUOUS

JOYCE

It wasn't a car.

CURTAIN SLIDES OPEN. Hopper's wearing his HAWAIIAN SHIRT.

JOYCE (CONT'D)

Uh, what are you wearing?

HOPPER

What do you mean it wasn't a car?

EXT. MAX'S HOUSE - MORNING

Nothing is stirring, except for LUCAS SINCLAIR on his WALKIE TALKIE.

LUCAS (O.S.)

(on walkie)

Do you copy? This is a code red.

INT. MAX'S ROOM - CONTINUOUS

El and Max are still sleeping.

LUCAS (O.S.)
I repeat, this is a code red. Max,
do you copy?

She reaches down and picks up her WALKIE TALKIE.

MAX
Shut. Up.

She shuts off the walkie and rolls over. Sitting next to her is ELEVEN.

INT. MIKE'S BASEMENT - MORNING

WILL BYERS, Lucas, and MIKE WHEELER are sitting on the couch.

LUCAS
She turned it off.

INT. MAX'S ROOM - MORNING

PHONE RINGS.

MAX
You've got to be kidding me.

She throws off her covers and stomps over to the phone.

MAX (CONT'D)
I'm sleeping. Go away.

MIKE (O.S.)
This is Mike. Do-not-hang-up.

INT. MIKE'S BASEMENT - CONTINUOUS

MIKE
Something happened. Something bad.

INT. MAX'S ROOM - CONTINUOUS

MIKE (O.S.)
Our very lives can be at stake.

MAX
What are you talking about?

MIKE (O.S.)
Just come over to my house. We'll
explain everything.

What? MAX (O.S.) MIKE (CONT'D)
Hurry.

INT. MAX'S ROOM - CONTINUOUS

El's still in bed. She sits up:

EL
What did he say?

INT. MIKE'S BASEMENT - CONTINUOUS

MIKE
(to Lucas)
Try Dustin again.

LUCAS
He's not answering.

MIKE
So ,try him again.

Lucas raises his WALKIE TALKIE.

LUCAS
Dustin, do you copy? I repeat. This
-- is -- a -- code - red.

EXT. STARCOURT MALL - ROOF - DAY

On the ROOFTOP OVERLOOKING THE LOADING DOCK, Dustin surveils
with BINOCULARS.

POV BINOCULARS: Dressed in LYNX TRANSPORTATION UNIFORMS, TWO
MEN deliver boxes. AN ARMED GUARD watches over them. THE
GUARD USES A KEY CARD to OPEN THE DOORS.

INT. SCOOPS AHOY (1D) - BACK ROOM - CONTINUOUS

DUSTIN is pacing. ROBIN BUCKLEY and STEVE HARRINGTON are
sitting at the table.

DUSTIN

That keycard opens the door, but unfortunately, the Russian with this keycard also has a massive gun. Whatever's in this room, whatever's in those boxes, they really don't want anybody finding it.

ROBIN

But there's gotta be a way in.

STEVE

Well, you know... I could just take him out.

ROBIN

Take *who* out?

STEVE

The Russian guard.

Robin seems skeptical, as she should.

STEVE (CONT'D)

What? I sneak up behind him, I knock him out, and I take his keycard. It's easy.

DUSTIN

Did you not hear the part about the massive gun?

STEVE

Yes, Dustin, I did. And that's why I would be *sneaking*.

DUSTIN

Ah. Well, please, tell me this, and be honest, have you ever actually... won a fight?

STEVE

Okay, that as one time --

DUSTIN

Twice. Jonathan. Year prior?

STEVE

Listen, that doesn't count.

DUSTIN

Why wouldn't it? Because it looks like he beat the shit out of you.

STEVE

It was --

DUSTIN

You got a fat lip, crooked nose,
swollen eye, a lot of
blood...things that all added up --

Something catches Robin's eye while Steve and Dustin argue semantics.

ROBIN

That might just work.

She leaves the room.

INT. SCOOPS AHOY (1D) - CASH COUNTER - CONTINUOUS

She grabs a fist full of cash from the TIP JAR. Steve watches from the SLIDING WINDOW.

STEVE

Robin!

Robin head heads for the mall. Steve runs to the door.

STEVE (CONT'D)

Hey, Robin, what are you doing?

ROBIN

I need cash.

STEVE

Well, half of that is mine. Where
you going?

ROBIN

(on her way out the door)
To find us a way into that room, a
safe way. And, in the meantime,
sling ice cream, behave, and don't
get beat up. I'll be back in a
jiff.

Dustin licks an ICE CREAM SCOOP. Steve takes it away.

STEVE

Oh, dude. Come on, man, not my
scooper.

He twirls the scoop around his finger like an old-timey
Western Gunslinger before slipping it into his scoop holster.

INT. THE HAWKINS POST - DAY

NANCY WHEELER and JONATHAN BYERS are waiting outside of TOM HOLLOWAY's office.

Standing at a FILING CABINET, BRUCE looks over at the two and PANTOMIMES getting hanged.

OFFICER CALLAHAN walks out of Tom's office, Tom follows.

CALLAHAN

Dunno if they'll go through with it, but I just thought you should know.

As he leaves, Callahan eyes the teens.

Tom glares at Nancy and Jonathan. Tom is SWEATY. A BANDAGE on his forehead.

TOM

Nancy. Jonathan.

Tom walks back into his office.

INT. TOM HOLLOWAY'S OFFICE - CONTINUOUS

TOM

I've worked at this paper for twenty-five years. Twenty-five...years. Now, we're a small-town paper, but we have something the big papers don't have: trust. The trust of our community.

NANCY

Tom, if you just --

TOM

(enraged)

Do you know how I built that trust? By placing my faith in something the two of you don't seem to value a whole lot: facts. Facts. So, while we're here, let's go over the facts. Fact one: you disobeyed a direct order to stop pursuing this story. Two: you falsely identified yourselves as reporters, repeatedly lying to an elderly woman. Three: you broke into her home, committing trespass. Four: she almost died en-route to the hospital.

NANCY

She would've died if we hadn't shown up! Whatever disease that rat had clearly passed to her --

TOM

(yelling)

Five! Mrs. Driscoll is a paranoid schizophrenic.

(calmer)

You didn't know that, did you? Now... disease-carrying rats? The second coming of the plague? Does this sound credible to you, or perhaps does this sound more like the delusions of a very sick old lady?

NANCY

I didn't know that.

TOM

Her family's furious. So furious, in fact, they've threatened litigation.

JONATHAN

Litigation?

NANCY

That's crazy!

TOM

For once, we agree. This is crazy. In fact, in my entire professional career, I've never dealt with anything quite like it. But hopefully, hopefully, you've learned something valuable here. You've learned...how in the workplace, in the real world, there are consequences to your actions. Which brings me to my sixth and final... *fact*. You're fired. Both of you.

EXT. MAPLE STREET - WHEELER HOUSE - DAY

Max is on her BICYCLE. El, behind her, double riding.

INT. MIKE'S BASEMENT - CONTINUOUS

The gang is sitting around the COFFEE TABLE.

WILL
I didn't think it was anything at first. I mean, I think I just didn't want to believe it. The first time I felt it was at Day of the Dead.

FLASHBACK: Will in the MOVIE HOUSE, GOOSEBUMPS on the back of his neck.

INT. MIKE'S BASEMENT - CONTINUOUS

MIKE
The power went out that night, too.

WILL
And then I felt it again at the field near the Nelson farm the next day.

FLASHBACK: Will heading up to WEATHERTOP. Fleeing the goosebumps on the back of his neck. Glancing behind him.

INT. MIKE'S BASEMENT - CONTINUOUS

WILL
Then again yesterday outside Castle Byers.

FLASHBACK: Raining, Will looks around. GOOSEBUMPS on his neck.

INT. MIKE'S BASEMENT - CONTINUOUS

MAX
What does it feel like?

WILL
It's almost like... You know when you drop on a roller coaster?

MAX
Sure.

MIKE
Yeah.

EL
No.

WILL
It's like... everything inside your
body is just sinking all at once,
but... this is worse. Your body...
it goes cold and -- and you can't
breathe. I've felt it before,
whenever he was close.

FLASHBACK: (Se.2) Standing at his DOORWAY at home wearing pajama bottoms and a white-tee. Lightning FLASHES. GOOSEBUMPS form on the back of Will's neck.

INT. MIKE'S BASEMENT - CONTINUOUS

MAX
Whenever who was close?

WILL
The Mind Flayer.

FLASHBACK: (Se.2) HAWKINS MIDDLE SCHOOL FIELD. The Mind Flayer approaching Will.

WILL (CONT'D)
Go away! Go away!

INT. MIKE'S BASEMENT - CONTINUOUS

EL
I closed the gate.

WILL
I know, but... what if he never
left? What if we locked him out
here with us?

INT. MIKE'S BASEMENT - D&D TABLE - MOMENTS LATER

At the D&D table, Will draws with CHARCOAL on a PIECE OF PAPER. A crude drawing of the Mind Flayer.

WILL
This is him. All of him. But, that
day on the field, a part of him
attached itself to me.

FLASHBACK: Back the Hawkins Middle School field, The Mind Flayer's tendrils enter Will's orifices.

INT. MIKE'S BASEMENT - D&D TABLE - CONTINUOUS

Will smears the drawing, then shows his BLACKENED HAND.

WILL

My mom got it out of me.

FLASHBACK: (Se.2) Exorcising the Mind Flayer.

JOYCE

Get the hell out of my son!

The Mind Flayer's particles flow out of Will.

INT. MIKE'S BASEMENT - D&D TABLE - CONTINUOUS

WILL

And Eleven closed the gate.

FLASHBACK: (Se.2) El and Hopper on the platform in the Hawkins Lab Rift Lab. El is closing the Rift.

INT. MIKE'S BASEMENT - D&D TABLE - CONTINUOUS

Will flips the drawing over.

WILL

But the part that was still in me,
what if it's still in our world?

FLASHBACK: Hopper's cabin, Nancy watches the particles escape into the night.

WILL (CONT'D)

(makes handprint on paper)
In Hawkins?

MAX

I don't understand. The Demodogs
died when El closed the gate. If
the brain dies, the body dies.

MIKE

We can't take any chances. We need
to assume the worst. The Mind
Flayer's back.

WILL

Yeah. And if he is, he'd want to
attach himself to someone again. A
new me.

LUCAS
A new host.

EL
How can you tell if someone is a
host?

EXT. TOWN HALL - DAY

Hopper, driving his TRUCK, pulls up in front of town hall.
Joyce is with him. They approach the building.

INT. TOWN HALL - SECRETARY'S DESK - MOMENTS LATER

Hopper comes in, walking past CANDACE:

HOPPER
Hey. Is he in?

Not waiting for an answer.

CANDACE
Yes, he's busy at the moment, but--
HOPPER (CONT'D)
Great.
(marches in)

CANDACE (CONT'D)
Excuse me!

JOYCE
(to Candace)
You should sit down.

INT. KLINE'S OFFICE - CONTINUOUS

Hopper barges in. MAYOR LARRY KLINE, sitting at his desk, is
on the phone.

KLINE
(signals Hopper to come
in)
Ah, Tony, hang on.

Hopper closes and locks the door.

KLINE (CONT'D)
(to Tony)
I might have to -- Let me call you
back. Okay. Thanks.

Kline ends his phone call. Hopper sits.

KLINE (CONT'D)

Jim!

HOPPER

I know, I know. You're busy. I'm gonna make this fast, I promise.

KLINE

Is there... some kind of problem?

HOPPER

Yeah. You might say that. Um, I'm looking for the name of a guy.

KLINE

The name of a guy.

HOPPER

Yeah, I think you might know this guy.

KLINE

Okay.

HOPPER

He was here the other day. Rides a motorcycle.

FLASHBACK: Two days earlier, Grigori carrying his motorcycle helmet walking past Hopper at Town Hall.

INT. KLINE'S OFFICE - CONTINUOUS

HOPPER

Big build, square jaw, dark hair. He's probably military, maybe ex-military? Is this ringing... any bells?

KLINE

Uh --

(chuckles)

I don't think so.

HOPPER

Really? 'Cause it was just two days ago. This was right before I saw you.

KLINE

Oh! You know what?

HOPPER

What?

KLINE

Could be the maintenance guy.

HOPPER

Maintenance.

KLINE

Yeah. I can't remember his name.
Oh, God... Uh... Gary or John or
something. Candace will have his
name on file. Clogged toilets
and... sinks with minds of their
own.

(chuckles)

HOPPER

You meeting with a lot of plumbers,
Larry?

KLINE

Excuse me?

HOPPER

This guy, when I saw him, he was
coming out of your office.

KLINE

Okay, well, I don't remember that.
I shake a lot of hands, you know

Hopper leans back and props his foot on the front of Kline's
desk.

HOPPER

Do you remember when I caught you
passed out in the hideaway with all
that powder all over your nose? You
remember?

KLINE

Jim, come on now.

HOPPER

Do you remember when my boys found
you and Candace going at it like a
couple of bunnies in the back of
your Cadillac? Do you remember
that? Does your wife remember that?

KLINE

You really wanna play this game?
Huh?

HOPPER

Not a game, Lar.

KLINE

Okay. Those pills you used to
swallow like candy. I can't recall,
did you have a prescription for
those? Or how about drinking on
duty?

(chuckles)

Yeah. We have some real fun stories
about that. One call to Tom at the
Post...and you're done, buddy.
You're gone. Oh, and, Oh, and,
please, don't give me that dead
daughter sob story, 'cause I just
don't care.

(shows Hopper to the door)

Now, if you don't mind, I really am
rather busy.

Hopper slams Kline face first into the door, BLOODYING his
nose.

KLINE (CONT'D)

My nose! You broke my goddamn nose!

HOPPER

And your friend almost killed me
last night, so I'd say we're still
not even.

SECRETARY'S DESK.

Candace tries opening the door.

CANDACE

Larry?

KLINE'S OFFICE.

HOPPER

Who is this guy? Government?
Military?

KLINE

You're making a very big
mistake.

HOPPER (CONT'D)

Who is he?

KLINE

It's Arnold Schwarzenegger.

Hopper hits Kline in the nose.

SECRETARY'S DESK.

Candace goes for the phone. Joyce yanks out the cord.

JOYCE
Who you calling? The police?

KLINE'S OFFICE.

Hopper throws Kline onto his desk and slides his finger into a cigar cutter.

HOPPER
That is a nice ring you got there,
Larry.

KLINE
Are you insane?

HOPPER
I don't know, let's find out.

Hopper puts pressure on the cutter.

KLINE
Okay, okay, okay. Be cool, be cool.
I don't know his name, I swear.

Hopper pushes down on the cutter even more.

HOPPER
But you know *him*.

KLINE
He... He gives me things sometimes.

HOPPER
What kind of things?
(more pressure)

KLINE
Presents. Aah! Gifts.

HOPPER
Who is this guy, Santa Claus?

KLINE
Starcourt. Starcourt. He works for
Starcourt.

HOPPER
The mall? Yeah, right.

Hopper readies himself to cut Kline's finger off.

KLINE

Aah! I swear! I swear! I swear!
Starcourt. They-- They own the
mall. They want to expand to East
Hawkins. They needed property, some
land. Some people didn't want to
sell, so I leaned on them a little.
That's all. I swear, that's all.

Hopper slams the desk, then shoves Kline against the window.

HOPPER

Why do they want this land?

KLINE

I don't know!

HOPPER

You have records of these
purchases, these, uh... these land
purchases?

KLINE

You don't want to mess with these
people, Jim.

HOPPER

I think you should worry about
yourself right now, Larry, not
about me. The records. Where are
they?

SECRETARY'S DESK.

Kline comes flying out of the office and into a wall.

CANDACE

Larry?

HOPPER

He just bumped his head.
(forcing Kline out)
Just a little boo-boo, right, Lar?

JOYCE

(to Candace)
Have a nice day.

CANDACE

Larry!

EXT. ROAD - DAY

Jonathan's car zooms by.

INT. JONATHAN'S CAR - CONTINUOUS

NANCY

It's bullshit. So, according to Tom, Driscoll's just a schizophrenic? And that rat is just a rat? And it's all, what, some big coincidence? You know what I think? I think Tom was on drugs.

JONATHAN

What?

NANCY

Did you see him? He was sweating like crazy. And his palms were clammy. He looked awful.

JONATHAN

(scoffs, shakes head)

NANCY

Oh, is this funny to you?

JONATHAN

No. No, it's just kind of incredible.

NANCY

Incredible?

JONATHAN

Yeah, incredible how you just continue to convince yourself.

NANCY

What's that supposed to mean?

JONATHAN

I told you over and over to drop this story. That it was a bad idea. But you refused, and now, I'm screwed.

NANCY

It's a summer job. Your life is hardly over.

JONATHAN

I don't live in a two-story house on Maple Street. My dad doesn't earn six figures. Hell, he isn't even around.

NANCY

God, here comes the Oliver Twist routine.

JONATHAN

Mortgage, college tuition. You know, they're real things, Nancy. Things that you don't care about, only because you don't have to.

NANCY

I didn't realize I lived in a bubble!

JONATHAN

Well you do! You want everything handed to you on a silver platter. I mean, we were interns, Nancy! Interns. What did you expect, that you would make star reporter in a month? Crack the big case.

NANCY

You sound just like them. You realize that, right? Just like Bruce and those assholes--

JONATHAN

Yeah, yeah, those assholes gave us jobs.

NANCY

Is that what that was? That was humiliating. Humiliating.

JONATHAN

Yeah, the real world sucks. Deal with it like the rest of us.

NANCY

You don't know what it's like.

JONATHAN

Neither do you.

NANCY

Well, then, I guess we just don't understand each other anymore.

JONATHAN
Yeah, I guess not.

INT. WHEELER HOUSE - LATER

Nancy comes in. KAREN WHEELER is vacuuming in the living room.

KAREN
Hey, you're home early.

She doesn't stop to chat; heads up the stairs.

KAREN (CONT'D)
(voice breaking)
Yeah. Light day.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - DAY

Robin, on her BIKE, parks it at the BIKE RACK.

INT. SCOOPS AHOY (1D) - BACK ROOM - MOMENTS LATER

Robin has the STARCOURT MALL BLUEPRINTS. She spreads it on the table. Steve and Dustin are there.

ROBIN
It is fascinating what 20 bucks
will get you at the County
Recorder's Office. Starcourt Mall.
The complete blueprints.

DUSTIN
Not bad.

ROBIN
So, this is us, Scoops, and this is
where we want to get.

STEVE
I mean, I don't really see a way
in.

ROBIN
There's not, if you're talking
exclusively about doors.

DUSTIN
Air ducts.

ROBIN

Exactly. Turns out, this secret room needs air just like any old room.

(red marker, drawing a line from Scoops to the secret room)

And these air ducts lead all the way... here.

Robin, Steve and Dustin glance over to the air duct in the wall.

INT. STARCOURT MALL - AIR DUCT - MOMENTS LATER

Steve REMOVES THE GRATE COVER and peers into the narrow duct.

STEVE

Flashlight?

INT. SCOOPS AHOY (1D) - BACK ROOM - CONTINUOUS

Steve's standing on a LADDER. Dustin passes the flashlight to Steve.

STEVE

Thank you.

AIR DUCT.

He turns the light on and shines it down the duct.

STEVE (CONT'D)

Yeah, I don't know, man. I don't know if you can fit in here. It's, like... super tight.

BACK ROOM.

DUSTIN

I'll fit. Trust me. No collar bones, remember?

Steve comes down the ladder.

ROBIN

Uh, excuse me?

Dustin goes up the ladder.

STEVE

Oh, he's, uh... Yeah, he's got some disease. Chry, uh... It's chrydo, um... Something. Yeah, I dunno. He's missing bones and stuff. He can bend like Gumbo.

ROBIN

You mean Gumby.

STEVE

I'm pretty sure it's Gumbo.

AIR DUCT.

DUSTIN

Steve, just shut up and push me!

BACK ROOM.

STEVE

Okay. I'll push ya.

Dustin's bottom half sticks out the opening. Steve awkwardly pushes on his feet.

DUSTIN

Not my feet, dumbass. Push my ass.

STEVE

What?

DUSTIN

Touch my butt! I don't care!

Steve softly pushes Dustin's but.

DUSTIN (CONT'D)

Come on! Harder! Push harder!

STEVE

I'm pushing!

DUSTIN (CONT'D)

You're playing with my legs.

Robin looks on with amusement.

STEVE

I'm not playing, I have terrible footing.

DUSTIN

Come on!

STEVE

I'm gonna just shove you, ready?

DUSTIN STEVE (CONT'D)
Just shove me? One .. two ...

DUSTIN (CONT'D)
Shit.

Dustin doesn't budge.

STEVE
That work?

DUSTIN
One more time.

At the cash counter is ERICA SINCLAIR.

ERICA
Ahoy, sailors! All hands on deck!
(rings bell repeatedly)
Come on.

Robin eyes Erica thoughtfully.

ERICA (CONT'D)
Get over here and serve me some
samples.

EXT. HAWKINS COMMUNITY POOL - DAY

Billy, on duty in the HIGHCHAIR, is wearing a LONG-SLEEVED SHIRT, eating ICE CUBES FROM A CUP, and has a LARGE BEACH TOWEL COVERING HIS LEGS.

EXT. HAWKINS COMMUNITY POOL - PARKING LOT - CONTINUOUS

El, Mike, Max, Lucas and Will are hiding behind a car spying on Billy. Max has binoculars.

MAX
I don't know. He looks pretty
normal to me.

LUCAS
Normal? How many times have you
seen him with a shirt on?

MAX
I mean, it's a little weird.

MIKE

More than a little. He was in a tub with ice. The Mind Flayer likes it cold. Plus everything else.

MAX

But he's lounging at the pool, which is, like, the least Mind Flayer thing ever.

WILL

Not necessarily. The Mind Flayer likes to hide. He only used me when he needed me. It's like -- like you're dormant. And then, when he needs you, you're activated.

MAX

Okay, so we just -- wait until he gets activated.

MIKE

No. What if he hurts someone?

WILL

Or kills someone.

MIKE

We can't take that chance. We need to find out if he's the host.

Mike heads off.

EL

Where are you going?

MIKE

I have an idea. Boys only.

MAX

Seriously?

The boys follow Mike.

MIKE

Just trust me on this one.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - MOMENTS LATER

The boys enter the locker room.

MIKE

Okay, so we wait until the pool closes, until everyone leaves, and we somehow get him to come from here and --

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -
CONTINUOUS**

MIKE

Get him into here.

Mike opens the door to the SAUNA, finding a HANDFULL OF OLD, FAT, HALF-NAKED MEN lounging.

MAN #1

Hey! Shut the door.

MAN #2

Hey, come on, kid, shut it!

Mike shuts the door.

LUCAS

I think I just threw up in my mouth.

Mike turns their attention to the sauna controls on the wall beside the door.

MIKE

And look, the controls are right here. It's perfect.

WILL

Will it get hot enough?

MIKE

Two-hundred-and-twenty degrees. We just have to figure out how to get him in here.

WILL

Then we lock him in ...

LUCAS

Heat him up ...

MIKE

No matter what happens, we'll know. We'll know for sure.

INT. STARCOURT MALL - FOOD COURT (1J) - DAY

A RED 1986 CHRYSLER LEBARON CONVERTIBLE is on display in the food court. It's being offered as a INDEPENDENCE DAY GIVEAWAY. In the BACKGROUND WE CAN SEE SCOOPS AHOY (1D).

INT. SCOOPS AHOY (1D) - BACK ROOM - DAY**AIR DUCT.**

Erica is peering down the air duct with a FLASHLIGHT. She seems very skeptical about this half-baked plan of theirs.

ERICA

Yeah, I don't know.

BACK ROOM.

Robin, Steve and Dustin are leaning against the counter waiting for Erica's decision.

DUSTIN

You don't know if you can fit?

ERICA

Oh, I can fit. I just don't know if I want to.

ROBIN

Are you claustrophobic?

ERICA

(snickers)

I don't have phobias.

STEVE

Okay, well, what's the problem?

ERICA

The problem is, I still haven't heard what's in this for Erica.

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

Seated in a booth, Steve slides a MASSIVE BANANA BOAT over to Erica. She's surrounded by ICE CREAM TREATS. Dustin and Robin look to Erica.

ERICA

(pushing back the boat)

More fudge, please. Go on.

Stifling a frustrated look, he does as ordered. Robin holds up the blueprint.

ROBIN

You see this. This is the route you're gonna take. Then we just wait till the last delivery goes out tonight. Then you knock out the grate, jump down, open the door.

ERICA

Then you find out what's in those boxes?

ROBIN

Exactly.

ERICA

Mm-hmm. And you say this guard is armed.

DUSTIN

Yes, but he won't be there.

ERICA

And booby traps?

ROBIN

Booby traps?

ERICA

Lasers, spikes in the wall?

ROBIN

What?

ERICA

You know what this half-baked plan of yours sounds like to me? Child endangerment.

ROBIN

We'll be in radio contact with you the whole time --

ERICA

(waving her finger)

Ah, ah, ah! Child endangerment.

DUSTIN

Erica? Hi. Uh... We think these Russians want to do harm to our country. Great harm. Don't you love your country?

ERICA
You can't spell *America* without
Erica.

DUSTIN
Uh, yeah, yeah. Oddly, that's, uh,
totally true. So, so, don't do this
for us. Do it for your country. Do
it for your fellow man. Do this for
America... Erica.

ERICA
Ooh! I just got the chills. Oh,
yeah, from this float, not your
speech.
(turns to Robin)
Know what I love most about this
country? Capitalism. Do you know
what capitalism is?

	ROBIN	DUSTIN
Yeah		Yeah.

ERICA
It *means* this is a free market
system. Which means people get paid
for their services, depending on
how valuable their contributions
are. And it seems to me, my ability
to fit into that little vent is
very, very valuable to you all. So,
you want my help? This USS
Butterscotch better be the first of
many. And I'm talking free ice
cream for life.

EXT. KLINE MANSION - DAY

Hopper pulls up in his truck.

INT. KLINE MANSION - LOBBY - MOMENTS LATER

Hopper and Joyce follow Kline in. Kline's in serious pain.
Bruised and limping. He makes his way up the stairs.

HOPPER
Wow, I love the place, Lar.

He eyes a Zebra rug.

HOPPER (CONT'D)
Hey, you shoot that fella yourself?

KLINE
That's-- That's not real.

HOPPER
No shit!

INT. KLINE MANSION - TOP OF STAIRS - CONTINUOUS

Kline leads the way. Hopper follows, then Joyce, who eyes a FRAMED MAP ON THE WALL as she passes.

INT. KLINE MANSION - MASTER BEDROOM - CONTINUOUS

Kline opens a SAFE IN THE WALL. He TAKES OUT A FILE. He hands it to Hopper, who purposely knocks ITEMS OFF TABLE to sit on it.

HOPPER
All right, so... what exactly are we looking at?

KLINE
Land deeds, transfers of property.

HOPPER
So your buddies at Starcourt, they suddenly start buying up all this property. They tell you why?

KLINE
I already told you, they don't tell me anything.

HOPPER
They're just using you, I get it. What I don't get is why you have a bunch of land deeds in a safe in your bedroom.

Joyce takes the file and looks through it.

KLINE
These people, Jim, they're bad news.

HOPPER
So, what, this is blackmail?

KLINE
Protection.

HOPPER
Protection.

JOYCE
Hold on a second.

Joyce leaves the room, Hopper follows.

INT. KLINE MANSION - TOP OF STAIRS - CONTINUOUS

At the FRAMED MAP on the wall.

HOPPER
Hey, what is it?

JOYCE
Hess Farm, Henry's place,
Bullocks... Look, they're all here.
They're all in Southeast Hawkins,
right near Jordan Lake. And what
else is near Jordan Lake?

HOPPER
The power plant.

JOYCE
Four nights ago, there was a huge
power outage, and the next day --

HOPPER
Your magnets fell.

JOYCE
Yeah, I mean, Scott says that this
machine would take a massive amount
of power to run.

HOPPER
Yeah, yeah.

JOYCE
So, what if this machine that we've
been talking about really does
exist, and the reason that we
didn't find it at the lab is
because it isn't at the lab, it's
at one of these properties.

HOPPER
Um. I want you to... forget about
sales. I want you to come work for
me at the Hawkins PD.

JOYCE
(playfully)
And have to look at your face every
day? I don't think so.

A CLATTERING from the master bedroom catches Hopper's
attention.

HOPPER
Larry!

INT. KLINE MANSION - MASTER BEDROOM - CONTINUOUS

Kline is trying to escape through a window.

HOPPER
Hey, where do you think you're
going, pal?

Hopper shoves him away from the window.

EXT. WHEELER HOUSE - DAY

INT. WHEELER HOUSE - NANCY'S BEDROOM DOOR - CONTINUOUS

KAREN
(knocks on door)
Nancy? Nance?

She tries the knob, but it's locked. Crossing her arms, Karen
starts to go downstairs. Nancy comes out of her room, dark
make-up smeared under her eyes.

INT. WHEELER HOUSE - KITCHEN - MOMENTS LATER

Karen is making tea, Nancy is sitting at the island.

NANCY
Maybe Jonathan's right. To be
honest, I wasn't thinking about
him. I wasn't thinking about
anyone, really. I just... I wanted
to be right. I wanted to be right
so badly.

KAREN
And were you?

NANCY

I thought so. But maybe I just...
don't want to admit that I'm wrong,
because if I'm wrong, then--

KAREN

You're what everyone thinks you
are.

NANCY

Just a kid who has no idea what
she's doing.

Karen looks into Nancy's glassy eyes and nods
sympathetically.

KAREN

It's not easy out there, Nance.

NANCY

I know.

KAREN

People are always saying you can't.
That you shouldn't. That you're
not... smart enough, not good
enough. This world, it... it beats
you up again and again until
eventually, I... Most people, they
just...they just stop trying.

Karen hops up on the island to sit beside her daughter.

KAREN (CONT'D)

But you're not like that. You're a
fighter. You always have been. I
honestly don't know where you get
it from.

(chuckles)

NANCY

Dad.

Their eyes meet, then they LAUGH.

KAREN

I think you were swapped in the
hospital, to tell you the truth.

NANCY

No. I get it from you, Mom. I get
it from you.

KAREN

Well, wherever you get it from, I'm proud of you.

NANCY

Proud of me for getting fired?

KAREN

That you stood up for yourself.
That you stood up to those...
shitheads.

NANCY

Mom!

KAREN

Yes, those shitheads. And if you believe in this story... Look at me, Nancy...finish it. Then go sell it to The Indianapolis Star or whatever and... I mean, can you imagine their faces when they read a story about their own town in a big paper like that?

NANCY

That would be...pretty amazing.

KAREN

So, why not? Why not?

NANCY

Finish it.

Nancy embraces her mom and they sit together on the kitchen island.

EXT. HAWKINS COMMUNITY POOL - POOL DECK - AFTERNOON

People play in the water as Billy sits in the lifeguard chair, eating ICE CUBES FROM A CUP.

EXT. HAWKINS COMMUNITY POOL - MAINTENANCE SHED - CONTINUOUS

Will and Lucas enter the shed.

INT. HAWKINS COMMUNITY POOL - MAINTENANCE SHED - CONTINUOUS

Lucas goes to one side of the shed and searches. Will to the other.

LUCAS
Uh, Will. Um, you know, about
yesterday...

WILL
It's fine, Lucas. You don't have to
say anything.

LUCAS
(picks up a metal rod)
I know, but it's just... It was a
really cool campaign. And Mike and
I, we should've never--

WILL
(frustrated)
I don't care anymore, Lucas. I
really don't. We have bigger things
to worry about now.

He takes down a cardboard box from the shelf and pulls out a
THICK CHAIN.

WILL (CONT'D)
This should hold him.

INT. HAWKINS COMMUNITY POOL - STORAGE ROOM - CONTINUOUS

A padlock POPS OPEN. El enters the room. She momentarily
glances around before lifting a CPR DUMMY off the shelf.

Mike comes in.

MIKE
Hey, I found the breakers.

El rolls her eyes.

MIKE (CONT'D)
Whoa, that thing is super creepy.
Let's See it.

He takes it from El.

MIKE (CONT'D)
(to the doll)
I think this'll work. Right, buddy?
(squeaky voice)
Right, Mike.

He smiles at El, who remains straight-faced. She snatches the
doll and starts to leave.

MIKE (CONT'D)
Hey, El... I just wanted to say...
You know when I said Nana was sick?
She wasn't. I lied.

EL
I know.

MIKE
Right, right, right. No, I just...
think it was important for you to
know the context. Hopper, he went
all crazy on me, telling me I'm
spending way too much time with
you. He made me lie. I mean, you're
the most important thing to me in
the world.

EL
What if he's right?

MIKE
What?

EL
Hop?

MIKE
No, no, no, no. He's just some
angry old man who hates joy.

EL
But if I only see you, and I'm a
different species than you, then I
should be with my species more.

MIKE
What are you talking about?

Glaring, she turns away from Mike.

MIKE (CONT'D)
(gasps)
Did you spy on me? That's totally
against the rules.

EL
I make my own rules.

MAX (O.S.)
(on radio)
Mike, are you there?

MIKE

Yeah!

EXT. HAWKINS COMMUNITY POOL - PARKING LOT - CONTINUOUS

MAX

Where are you guys?

INT. HAWKINS COMMUNITY POOL - STORAGE ROOM - CONTINUOUS

MIKE

I'm coming. Just... hold on a second.

(to himself)

Shit.

EXT. HAWKINS COMMUNITY POOL - PARKING LOT - CONTINUOUS

Max uses BINOCULARS to spy on her brother in the lifeguard chair.

MAX

God, I hope it's not you. I really hope it's not you.

EXT. HAWKINS COMMUNITY POOL - POOL DECK - CONTINUOUS

Sitting in the HIGHCHAIR Billy stares ahead with LIGHTER clutched in his RIGHT HAND. In his LEFT: a cup of ice. Sweat glistens on his face.

EXT. STARCOURT MALL - NIGHT

AN AERIAL VIEW of the mall shows most lights off. The parking lot empty. For all intents and purposes, the mall is closed for the day.

INT. SCOOPS AHOY (1D) - BACK ROOM - NIGHT

Erica is PREPARING for her mission. FLASHLIGHTS are attached to a HELMET.

STATIC over the WALKIE TALKIE, then:

ROBIN (O.S.)

Erica, do you copy?

ERICA
Mm-hmm. I copy. You nerds in
position or what?

ROBIN (O.S.)
Yeah, we're in position.

EXT. STARCOURT MALL - ROOF (L2) - NIGHT

Robin, Steve, Dustin. Dustin is surveilling the loading dock
using binoculars. Robin, on the WALKIE TALKIE:

ROBIN
It's all quiet here, so you've got
the green light.

INT. SCOOPS AHOY (1D) - BACK ROOM - CONTINUOUS

ERICA
Green light. Roger that.
(climbs the ladder)
Commence Operation Child
Endangerment.

EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS

ROBIN
(to Erica)
Can we maybe not call it that?

ERICA (O.S.)
See you on the other side.

INT. STARCOURT MALL - AIR DUCT - CONTINUOUS

ERICA
Nerds.

Erica starts making her way through the air ducts.

DIFFERENT PART OF AIR DUCTS.

WEARING KNEE AND ELBOW PADS, Erica shimmies through the
narrow duct work

INT. KLINE MANSION - LOBBY - NIGHT

A tall BLONDE woman, WINNIE, Kline's wife, enters. Wearing
COLORFUL SPANDEX and carrying a GYM BAG.

KLINE (O.S.)
Winnie?! Winnie, is that you?

 WINNIE
Larry?

 KLINE (O.S.)
Winnie, upstairs in the bedroom!

Winnie drops her things and rushes upstairs.

INT. KLINE MANSION - MASTER BEDROOM - CONTINUOUS

Winnie comes in, finding Kline HANDCUFFED to the bed.

 WINNIE
Baby? Oh, my God, baby, what
happened?

 KLINE
Get me a phone.

 WINNIE
Baby?

 KLINE
Get me a goddamn phone!

EXT. BULLOCKS FARM - NIGHT

Hopper's truck races up the dark, dirt road toward the abandoned house.

INT. BULLOCKS FARM - MOMENTS LATER

Hopper kicks open the door and comes in carrying a FLASHLIGHT. Joyce follows, also with a FLASHLIGHT.

INT. BULLOCKS FARM - UPSTAIRS - CONTINUOUS

Hopper comes up the stairs, shines his light around, then goes back downstairs.

INT. BULLOCKS FARM - BOTTOM OF STAIRS - CONTINUOUS

 JOYCE
Anything?

HOPPER
No. This place is dead.

INT. HOPPER'S TRUCK - MOMENTS LATER

Joyce crosses off a PROPERTY NAME on a list.

HOPPER
Where to next?

JOYCE
Hess Farm.

EXT. HOPPER'S TRUCK - CONTINUOUS

He shifts into reverse and backs up down the long dirt driveway.

INT. STARCOURT MALL - AIR DUCT - NIGHT

Erica is making her way. She reaches a vent grate.

ERICA
All right, nerds. I'm there.

EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS

ROBIN
Do you-- Do you see anything?

INT. STARCOURT MALL - AIR DUCT - SECRET ROOM - CONTINUOUS

ERICA
Yeah, I see those boring boxes
you're so excited about.

ROBIN (O.S.)
Any guards?

ERICA
Negative.

EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS

ROBIN
Booby traps?

INT. STARCOURT MALL - AIR DUCT - SECRET ROOM - CONTINUOUS

ERICA
If I could see them, they'd be
pretty shit traps, wouldn't they?

EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS

ROBIN
Thank you for that.

INT. STARCOURT MALL - AIR DUCT - SECRET ROOM - CONTINUOUS

Erica kicks out the grate and throws her PINK MY LITTLE PONY
BACKPACK into the room before hopping out herself.

INT. STARCOURT MALL - SECRET ROOM - CONTINUOUS

ERICA
I'm in.

EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS

STEVE
(relieved)
Oh, God.

INT. STARCOURT MALL - SECRET ROOM - CONTINUOUS

Erica pushes a DOOR OPEN BUTTON.

EXT. STARCOURT MALL - LOADING DOCK (L2) - CONTINUOUS

A set of doors open, Erica walks out. She looks up to the
roof where Robin, Steve and Dustin are.

ERICA
Free ice cream. For. Life.

EXT. HAWKINS COMMUNITY POOL - NIGHT

The pool is closed.

INT. HAWKINS COMMUNITY POOL - MEN'S SHOWER ROOM - NIGHT

The shower is running, only Billy is there. He's stands in the shower stall letting the cold water rush over him. He shuts off the water and grabs a towel.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - CONTINUOUS

At a locker, Billy starts to get dressed. He pulls on a PAIR OF PANTS.

CLANGING NOISE.

BILLY
Pool's closed.

MORE CLANGING AND SCRAPING.

BILLY (CONT'D)
Hey!

He slams his locker door.

BILLY (CONT'D)
You hear me!

INT. HAWKINS COMMUNITY POOL - LOCKER ROOM DOOR - CONTINUOUS

He rushes to the door, and pushes. It doesn't open. He bangs on it.

EXT. HAWKINS COMMUNITY POOL - LOCKER ROOM DOOR - CONTINUOUS

The door is PADLOCKED from the outside.

INT. HAWKINS COMMUNITY POOL - LOCKER ROOM DOOR - CONTINUOUS

Billy bangs the door. The LIGHTS GO OUT.

MIKE (O.S.)
(sing-songy)
Billy!

Billy starts walking slowly toward the VOICE.

BILLY
Who's there?

MIKE (O.S.)
(sing-songy)
Billy!

BILLY
(sing-songy)
Who's there?

LAUGHING ECHOING.

INT. HAWKINS COMMUNITY POOL - MEN'S SHOWER ROOM - CONTINUOUS

Billy checks a shower stall. Empty.

MIKE (O.S.)
(sing-songy)
Billy!

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - CONTINUOUS

Billy proceeds slowly through the locker room.

BILLY
(quietly)
You think this is funny, huh?

MIKE'S LAUGHTER ECHOES.

MIKE (O.S.)
Billy! Come and find me.

BILLY
I find you, it's your funeral.

MIKE
Come and get me. Come on!

Billy sees a door close.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM

Billy comes in. He sees a figure in the SAUNA ROOM.

BILLY
Got you.

A manacle grin spreads across his face, then he claps as he approaches the sauna.

MIKE (O.S.)
Come and get me you piece of shit.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - SAUNA -
CONTINUOUS**

Billy swings open the SAUNA DOOR. There, in the middle of the room, the CPR DOLL. He lifts it up by the THROAT - a WALKIE TALKIE TAPED TO ITS CHEST.

MIKE (O.S.)
Hey! Behind you.

He quickly turns.

EL
Hi.

El TELEKINETICALLY throws Billy against the wall of the sauna.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -
CONTINUOUS**

MIKE (O.C.)
Now!

The friends rush in, Mike turns on the lights. El shuts the door; Mike slides a METAL ROD through the handle and behind a pipe. Lucas puts the CHAIN AROUND IT AND LOCKS IT.

Billy bangs against the door. Eleven stands in front of the others as they stare at Billy through the sauna window.

BILLY
(softly)
Max?

Max hold her brother's incredulous gaze intensely.

MAX
Do it.

Will cranks up the temperature nob out side the sauna door.

EXT. HAWKINS MEMORIAL HOSPITAL - NIGHT

The WHEELER WAGON pulls into an empty spot.

INT. HAWKINS MEMORIAL HOSPITAL - EMERGENCY CARE - CONTINUOUS

Rounding a corner, Nancy carries a BOUQUET OF FLOWERS and approaches a NURSE, female, black, 40s, sitting at the reception desk.

NANCY

Hi!

NURSE

(grunts)

NANCY

I'm here to see Doris Driscoll. I think she was admitted last night.

NURSE

Name and relation?

NANCY

Uh... Nancy... Driscoll. I'm...
Nancy Driscoll. Her...
granddaughter.

The Nurse eyes her impassively.

INT. HAWKINS MEMORIAL HOSPITAL - HALLWAY - MOMENTS LATER

Nancy strides down a hallway. The bouquet hangs down by her side. A STICKER on her dress reads: VISITOR NANCY DRISCOLL.

Nancy stops at room 403. The door is closed. She goes inside.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Mrs. Driscoll sleeps, wearing a NASAL CANNULA; her features tense as she sleeps.

Nancy puts down the flowers and glances at Mrs. Driscoll's MEDICAL CHART.

A NEARBY MONITOR shows Mrs. Driscoll's heart rate increasing. Nancy's eyes shift from the chart to Mrs. Driscoll.

INT. STARCOURT MALL - SECRET ROOM - NIGHT

Steve, using a BOX CUTTER, opens one of the IMPERIAL PANDA boxes. Inside is a LARGE METAL CASE. Steve turns a CRANK on the lid. AIR HISSES from it. He lifts off the lid. VAPOR drifts out from a CASE WHICH HOLDS FOUR IDENTICAL CYLINDERS.

STEVE

That's definitely not Chinese food.

He starts to reach inside, but stops.

STEVE (CONT'D)
Uh, maybe you guys should, you
know, stand back.

Robin and Erica stand back, but not Dustin.

DUSTIN
No.

STEVE
Just -- just step back, okay. No. No! DUSTIN (CONT'D)

STEVE (CONT'D)
Step back. Seriously.

DUSTIN
No! If you die, I die.

Steve and Dustin stare at each other.

STEVE
(whatever)
Okay.

Steve reaches in and pulls out one of the cylinders by its
handle. He hold it up, REVEALING A TUBE OF SHIFTING PARTICLES
WITHIN A GREEN SUBSTANCE - RADIOACTIVE FUEL.

STEVE (CONT'D)
What the hell?

ROBIN
What is that?

JUST THEN, the room SHAKES.

DUSTIN
Was that just me, or did the room
move?

ERICA
(whispers)
Booby traps.

ROBIN
You know what, let's just grab that
and go.
(she takes the cylinder)

Dustin presses the DOOR OPEN BUTTON. Nothing is happening.

DUSTIN
Which one do I press, Erica?

ERICA
Just press the damn button, nerd.

DUSTIN
Which one? I'm pressing the button,
okay?

ERICA	DUSTIN (CONT'D)
Press open door.	I am pressing open door.
They're all arguing now.	

STEVE
Just open the-- Press the other
button.

ROBIN
Out of the way so she can push the
button--

DUSTIN	STEVE
Would you stop.	Would you let me just do it?

ROBIN
Just open the door!

Steve pushes a different button. A VERTICAL DOOR CLOSES over one of the walls.

The room SHAKES. Steve notices LIGHTS outside of the room passing rapidly.

IT'S AN ELEVATOR GOING DOWN. And dropping RAPIDLY.

STEVE
Oh, shit.

INT. STARCOURT MALL - SECRET ELEVATOR SHAFT - CONTINUOUS

The ROOM/ELEVATOR is plummeting.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - NIGHT

The HEART MONITOR shows Mrs. Driscoll's heart rate continuing to climb. Nancy jots in a notepad. Mrs. Driscoll is breathing heavily. She begins coughing, the monitor is BEEPING RAPIDLY. Mrs. Driscoll's HEART RATE GOES OVER 150.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - SAUNA/GYM -
CONTINUOUS**

BILLY
(yelling)
Max! Let me out of here!
(calmer)
Let me out.
(heavy, rapid breathing)
You kids... You think this is
funny? You kids think this is some
kind of sick prank, huh?
(spits)
You little shits think this is
funny?

Will and Max eye each other worriedly.

BILLY (CONT'D)
What is this? Open the door.
(bangs, yells)
Open the door! Open the door. Open
the goddamn door!

GYM.

Max wears a concerned expression. Billy ducks out of view.
Will checks the temperature gauge.

WILL
We're at two-twenty.

BILLY (O.C.)
(sobbing)
It's not my fault.

Max approaches the sauna window.

BILLY (O.C.) (CONT'D)
It's not my fault, Max. I promise
you, it's not my fault.

MAX
What's not your fault, Billy?

SAUNA.

Billy is sitting on the floor; pleading.

BILLY
I've done things, Max. Really...
bad things. I didn't mean to. He
made me do it.

Max is peering through the window.

MAX
Who made you do it?

BILLY
I don't know, it's like a shadow.
Like a giant shadow. Please, Max.

MAX
What did he make you do?

BILLY
(sobbing)
It's not my fault, okay? Max,
please. Please, believe me, Max,
it's not my fault. I tried to stop
him, okay? I did.

Max cries as she watches Billy bed for his life.

BILLY (CONT'D)
Please believe me, Max. Please
believe me.

MAX
Billy, it's gonna be okay.

BILLY
Max, please.

Billy covertly grabs a SHARD OF BROKEN TILE.

MAX
It's gonna be okay. We want to help
you. We want to help you. You just
have to talk to us, okay? You have
to talk to us.

GYM.

MAX (CONT'D)
I believe you, Billy.

Will touches the back of his neck - GOOSEBUMPS.

WILL
I feel him.

MAX
(to Billy)
We'll figure it out together, okay?

WILL
(to Mike)
He's activated.

MAX
(to Billy)
I need you to trust me. Please.

MIKE
(looking at Will, then
softly to Max)
Max, get away from the door.

MAX
What?

MIKE
(yells)
Get away from the door!

Billy smashes the window.

BILLY
Let me out, you bitch! Let me out!
I'll fucking gut you!

He yanks out the rod. Lucas aims his SLINGSHOT.

BILLY (CONT'D)
Let me out!

Lucas fires a rock, hitting Billy in the face. He falls back onto the sauna floor.

LUCAS
Max, come on!

The LIGHTS START FLICKERING.

SAUNA.

Billy spits up, then rolls to his side. He grabs a bench, then pulls himself up. His feet dragging across the tile floor. He braces himself against a wall before straightening. DARK VEINS APPEAR ON HIS GLISTENING BODY. He opens his mouth wide and ROARS.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Now AWAKE, Mrs. Driscoll SCREAMS. DARK VEINS COVER HER FACE. The lights are FLICKERING.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -
CONTINUOUS

Lights are FLICKERING. The kids move closer together.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Nancy races over to a CALL BUTTON and pushes it. Mrs.
Driscoll SCREAMS IN AGONY. Her eyes, BLACK.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - SAUNA/GYM -
CONTINUOUS

Billy rams against the sauna door. ONCE. TWICE.

GYM.

MAX
He can't get out, can he?

LUCAS
No way. No. Way.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Mrs. Driscoll ROARS, Nancy stares down at her in horror.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -
CONTINUOUS

Billy SCREAMS and takes a running start at the door and rams
it. The DOOR comes off its FRAME, BREAKING THE CHAIN. Billy
comes tumbling out. He STRAIGHTENS and stands in front of El.

She TELEKINETICALLY LIFTS A BARBELL AND SENDS IT FLYING at
Billy.

He grabs on to it as it SMASHES HIM AGAINST A WALL.

Using both hands, El DRIVES THE WEIGHTS ON EACH END OF THE
BARBELL INTO THE WALL - pinning Billy to the bricks by the
neck as he stands on his tip-toes.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Nancy's expression grows more fearful as Mrs. Driscoll looks
right at her.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -
CONTINUOUS**

Billy pushes the weights out of the wall. El's face strains with effort while she SCREAMS. Blood DRIPS FROM HER NOSE. Billy throws the barbell at her, but she ducks. Billy grabs El by the hair and pulls her head back. She grabs her throat and squeezes. Billy watches her friends as he chokes El and lifts her off the floor by her neck.

EL

No! No!

El struggles, but Billy's grip remains firm. Her eyes start to roll back.

JUST THEN, Mike hits Billy in the head with the METAL ROD. Billy drops El and he falls to the floor.

MIKE

Go to hell you piece of shit.

He raises the rod again to hit, but Billy catches it and throws it away as he stands up. He advances on Mike - who backs away.

JUST THEN, Billy's feet lift off the ground. Behind him, El holds out her hands with a pained expression. El uses her powers to hold Billy in the air as she moves around him and stands in front of Mike.

Billy is wailing. El is screaming, blood now pouring from both nostrils. El throws her arms to the side, sending Billy SMASHING THROUGH THE BRICK WALL.

EXT. HAWKINS COMMUNITY POOL - GRASSY AREA - CONTINUOUS

Billy lands in the grass in a shower of dust and debris.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -
CONTINUOUS**

Will and Max look out in awe. El collapses in Mike's. Mike holds her close, hugging her tightly. She dissolves into tears.

The LIGHTS CONTINUE FLICKERING. Mike helps El to her feet.

EXT. HAWKINS COMMUNITY POOL - GRASSY AREA - CONTINUOUS

Billy grits his teeth and pushes himself to his feet.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -
CONTINUOUS**

Mike and El join Lucas, Max and Will at the hole smashed in the brick wall. They stare though it at Billy fleeing into the night. Eleven's expression hardens as:

VERA LYNN'S "WE'LL MEET AGAIN" plays, and continues through:

INT. BRIMBORN STEELWORKS - BASEMENT - NIGHT

Billy and Heather are sitting on the basement stairs.

HEATHER

(cleaning Billy's wounds)

The girl, was it her?

BILLY

Yeah. It was her. She knows now.

She knows about me.

(grabs her arm)

She could've killed me.

HEATHER

Yes. But not us. Not us.

Heather and Billy turn their faces toward the basement.

SONG CONTINUES.

CAMERA TRACKS BACK to reveal DOZENS (various ages, male, female) of Flayed people. All of them STANDING, ARMS BY THEIR SIDE, STARING STRAIGHT AHEAD.

A GROWL.

The MIND FLAYER SLOWLY RISES, BACK TO THE CAMERA. It COVERS THE SCREEN.

CUT TO:

BLACK.

ROAR.

THE END