

# **STRANGER THINGS 3**

Episode #307

"Chapter Seven: The Bite"

by

The Duffer Brothers

Directed by

The Duffer Brothers

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CONSTRUCTION	CONSTRUCTION
ENTRANCE	ENTRANCE
STAGE	STAGE
SEATING	SEATING
ROAD	ROAD
UTILITIES	UTILITIES
LANDSCAPE	LANDSCAPE
PLANTING	PLANTING
STREET LIGHTS	STREET LIGHTS
POSTS	POSTS
PAVING	PAVING
GRASS	GRASS
ASPHALT	ASPHALT
CONCRETE	CONCRETE
WOOD	WOOD
STEEL	STEEL
GLASS	GLASS
BRICK	BRICK
STONE	STONE
PLASTER	PLASTER
PAINT	PAINT
INSULATION	INSULATION
MECHANICAL	MECHANICAL
ELECTRICAL	ELECTRICAL
PLUMBING	PLUMBING
HAZARDOUS WASTE	HAZARDOUS WASTE
NON-HAZARDOUS WASTE	NON-HAZARDOUS WASTE
WATER	WATER
SEWER	SEWER
STORM	STORM
TELEPHONE	TELEPHONE
CABLE	CABLE
TELEVISION	TELEVISION
INTERNET	INTERNET
SECURITY	SECURITY
RECREATION	RECREATION
ARTS	ARTS
SCIENCE	SCIENCE
HISTORY	HISTORY
CULTURE	CULTURE
SPORTS	SPORTS
ENTERTAINMENT	ENTERTAINMENT
EDUCATION	EDUCATION
HEALTH	HEALTH
WELLNESS	WELLNESS
FOOD	FOOD
BEVERAGE	BEVERAGE
SMOKING	SMOKING
DRUGS	DRUGS
ALCOHOL	ALCOHOL
GAMING	GAMING
CASINO	CASINO
LOTTERY	LOTTERY
Raffles	Raffles
CONTESTS	CONTESTS
AWARDS	AWARDS
PRIZES	PRIZES
Gifts	Gifts
Merchandise	Merchandise
Souvenirs	Souvenirs
Postcards	Postcards
Stickers	Stickers
Keychains	Keychains
Buttons	Buttons
Signs	Signs
Flags	Flags
Banners	Banners
Lighting	Lighting
Sound	Sound
Visuals	Visuals
Decorations	Decorations
Props	Props
Costumes	Costumes
Accessories	Accessories
Makeup	Makeup
Hair	Hair
Nails	Nails
Shoes	Shoes
Handbags	Handbags
Wallets	Wallets
Keys	Keys
Tools	Tools
Equipment	Equipment
Supplies	Supplies
Materials	Materials
Structures	Structures
Buildings	Buildings
Fences	Fences
Barriers	Barriers
Signposts	Signposts
Maps	Maps
Directions	Directions
Wayfinding	Wayfinding
Navigation	Navigation
Orientation	Orientation
Location	Location
Address	Address
Coordinates	Coordinates
Distance	Distance
Time	Time
Speed	Speed
Weight	Weight
Volume	Volume
Area	Area
Perimeter	Perimeter
Circumference	Circumference
Radius	Radius
Diameter	Diameter
Height	Height
Depth	Depth
Width	Width
Length	Length
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PROJECT: **BLK 4 HAWKINS JULY 4TH FAIR**

DESCRIPTION: **AMUSEMENTS SITE PLAN**

DATE: **2/25**

SCALE: **1 OF 1**

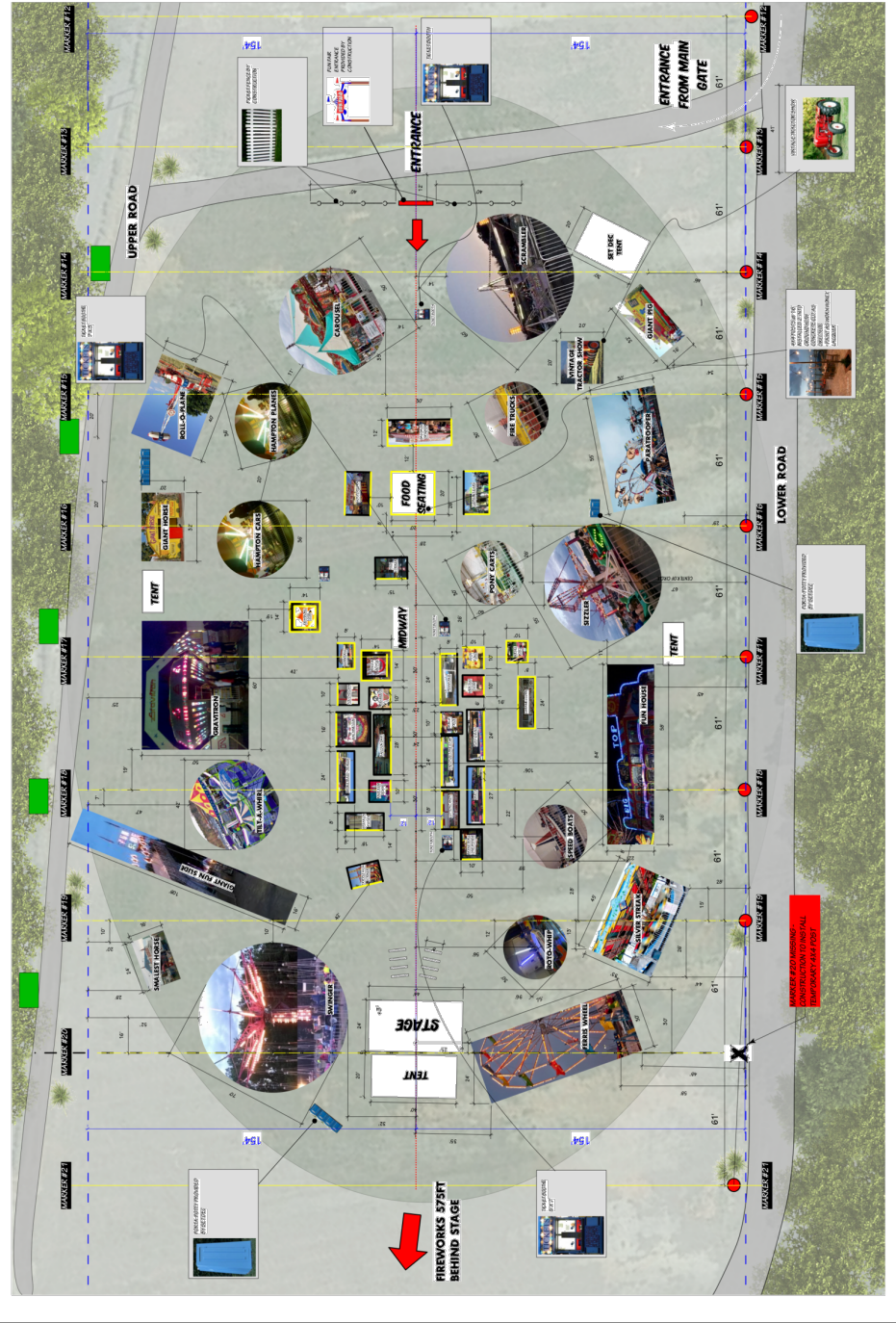
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SCALE: **1 OF 1**



**SITE PLAN**  
SCALE: 1/16" = 1'-0"

**HAWKINS JULY 4TH FAIR SITE PLAN**      **REVISED 11\_19\_18**





- 1 **EXT. MAYOR KLINE'S FUN FAIR, SILVER STREAK - NIGHT** 1
- "R.O.C.K. in the U.S.A." by John Mellencamp plays during a MONTAGE of FUN:
- PARENTS and KIDS alike SCREAM with glee as the WHIRLING CARTS speed around and around.
- 2 **EXT. FUN FAIR, ENTRANCE - CONTINUOUS** 2
- ANGLE: LOW. HERO SHOT:
- An AMERICAN FLAG proudly blows in the wind atop the sign reading:
- MAYOR KLINE PRESENTS: FUN FAIR**
- PATRONS (extras) come and go as:
- CAMERA CRANES UP AND OVER the SIGN REVEALING: FULL FAIR GROUNDS.
- 3 **EXT. FUN FAIR, FUN SLIDE - CONTINUOUS** 3
- THREE TEENS (extras) slide down.
- 4 **EXT. FUN FAIR, MIDWAY (S. MARKERS #18, #19) - CONTINUOUS** 4
- UNCLE SAM (m/f, 30s), on STILTS, walks while waving a US FLAG.
- 5 **EXT. FUN FAIR, CONCESSION, ELEPHANT EARS - CONTINUOUS** 5
- TWO BOYS (10) and their MOM (30s) pick up some SNACKS.
- 6 **EXT. FUN FAIR, BIG TOP FUN HOUSE - CONTINUOUS** 6
- PATRONS (extras) gather around the ominous, and spooky amusement.
- 7 **EXT. FUN FAIR, SHOOT OUT THE STAR - CONTINUOUS** 7
- CAMERA TRACKS along a line of ONE DOZEN PATRONS (extras), armed with MACHINE GUN BB GUNS, firing rounds at a small target.

8 **EXT. FUN FAIR, MILK JUG TOSS - CONTINUOUS** 8

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

9 **EXT. FUN FAIR, BALLOON DARTS - CONTINUOUS** 9

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

SMASH CUT TO:

10 **EXT. FUN FAIR, STAGE - NIGHT** 10

ANGLE: off a TRUMPET:

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

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

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

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

The music ENDS on his SIGNAL. THEN:

KLINE

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

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

KLINE (CONT'D)

(back to the mic.)

I hope you're all having a good time tonight. Are you having a good time?

Crowd CHEERS.

KLINE (CONT'D)

I can't hear you! Are you having a good time?

Crowd CHEERS LOUDER.

(CONTINUED)

10

CONTINUED:

10

KLINE (CONT'D)

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

11

**EXT. FUN FAIR, FERRIS WHEEL - NIGHT**

11

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

JIMMY

Keep your arms inside.

Jimmy secures the safety bar.

KAREN

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

TED

(playful)

Why do you two enjoy torturing me?

KAREN

Because it's fun.

HOLLY

Yeah, Dad, 'cause it's fun!

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

KAREN

Oh, here we go.

12

**EXT. FUN FAIR, STAGE - CONTINUOUS**

12

KLINE

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

Crowd CHEERS.

KLINE (CONT'D)

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

Crowd CHEERS LOUDER.

The Hawkins High Marching Band plays:

**"Semper Fidelis" by John Philip Sousa (1888)**

13        **EXT. FUN FAIR, FERRIS WHEEL - CONTINUOUS**        13

The wheel comes to a SUDDEN HALT.

TED

Uh, why are we stopping?

KAREN

Because I slipped Jimmy a five.

TED

You what?

KAREN

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

HOLLY

The best seats in the house.

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

14        **EXT. FUN FAIR, STAGE - CONTINUOUS**        14

KLINE

Happy Fourth of July!

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

15        **EXT. FUN FAIR, STAGE, HOUSE LEFT - CONTINUOUS**        15

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

16        **EXT. FUN FAIR, FERRIS WHEEL - CONTINUOUS**        16

KAREN

(off the fireworks)

That was pretty, wasn't it?

HOLLY

Yeah.

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

HOLLY (CONT'D)

Mom, the trees.

(CONTINUED)



16

CONTINUED:

16

KAREN  
(unconcerned; not looking)  
What, baby?

HOLLY  
The trees are moving.

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

Holly looks back to the fireworks.

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

17

**EXT. FOREST BEHIND FUN SLIDE - CONTINUOUS**

17

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

IMPACT TREMORS.

THUDDING.

SNARLS.

SMASH CUT TO:

**MAIN TITLES**

18

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

18

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

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

19

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

19

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

EL  
That it was all for me.

MAX  
Building something? Is he talking  
about the flayed?

(CONTINUED)

NANCY

He must be.

LUCAS

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

MIKE

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

WILL

He's building it to stop Eleven.

MIKE

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

LUCAS

Like, royally.

MIKE

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

LUCAS

Game over.

EL

He also said he was gonna kill all of you.

MAX

Yeah, well, that's nice.

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

NANCY

(looking out)

Do you guys hear that?

JONATHAN

It's just the fireworks.

NANCY

Billy...

(turns to El)

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

(CONTINUED)

19

CONTINUED: (2)

19

El nods.

A LOUD THUD gets their attention. Will SENSES.

WILL

He knows we're here.

20

**EXT. HOPPER'S CABIN - MOMENTS LATER**

20

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

21

**EXT. HOPPER'S CABIN, ROAD - CONTINUOUS**

21

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

22

**INT. SOVIET BUNKER, DEATH STAR HALLWAY - NIGHT**

22

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

23

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

23

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

STEVE

Jesus, slow down!

ROBIN

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

STEVE

It's the Indy 300.

ROBIN

No, dingus, it's 500!

STEVE

It's 300!

ROBIN

Let's say a million.

They LAUGH.

24 **I/E. TUK TUK, IN THE FRONT - CONTINUOUS** 24

ERICA  
What is wrong with them?

DUSTIN  
I don't know.

25 **INT. SOVIET BUNKER, DEATH STAR HALLWAY, ELEVATOR** 25

ERICA  
Dustin, watch out!

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

26 **I/E. TUK TUK, IN THE FRONT - CONTINUOUS** 26

Off the GROANS and MOANS coming from the back:

DUSTIN  
You guys all right back there?  
(beat, no answer)  
They're fine.

27 **INT. SOVIET BUNKER, DEATH STAR HALLWAY, ELEVATOR** 27

Dustin and Erica hop out and open the back.

DUSTIN  
Come on. We gotta go, now.

ERICA  
Come one! Get out!

DUSTIN (CONT'D)  
Let's go!

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

28 **INT. SOVIET BUNKER, ELEVATOR SHAFT (VFX) - CONTINUOUS** 28

The elevator quickly ascends, zooming PAST THE CAMERA.

29 **INT. SOVIET BUNKER, SECRET ELEVATOR - CONTINUOUS** 29

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

(CONTINUED)

ROBIN

Hey! You look like you're surfing!

STEVE

Surfing! Yeah! Whoa!

ERICA

They seem drunk.

DUSTIN

Why would they be drunk?

STEVE

I'm a natural! Check it out!

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

ROBIN

Wipeout!

(laughing hysterically)

Dustin kneels beside Steve. He's visibly SWEATING.

DUSTIN

He's burning up.

STEVE

You're burning up.

(bats Dustin's hands away)

DUSTIN

One sec, one sec. Steve, Steve.

Dustin pries open one of Steve's eyes.

STEVE

God, no. Ow!

Steve tries to resist, but its futile.

DUSTIN

His pupils are super dilated.

ERICA

Maybe he's drugged.

STEVE

Boop!

Steve BOOPs Dustin.

DUSTIN

Steve, are you drugged?

(CONTINUED)

STEVE

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

DUSTIN

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

STEVE

(and again)  
Boop.

ROBIN

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

DUSTIN

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

STEVE

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

ROBIN

I would kill for a hot dog on a stick.

STEVE

Ooh!

DUSTIN

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

STEVE

Uh-oh.

DUSTIN

Uh-oh?

STEVE

The car's off the board.

DUSTIN

What?

(CONTINUED)

29

CONTINUED: (3)

29

STEVE

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

(laughs; Robin joins)

STEVE (CONT'D)

That's a bummer, right?

30

**EXT. STARCOURT MALL, LOADING DOCK - MOMENTS LATER**

30

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

ROBIN

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

STEVE

I taste it! I taste it!

JUST THEN:

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

DUSTIN

Shit! Come on! Come on!

They turn and go back inside the mall.

STEVE

Why are we running?

31

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

31

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

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

32

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

32

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

33

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

33

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

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

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

WILL

It's close.

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

Then: SILENCE.

MAX

Where'd it go?

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

JUST THEN:

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

It LUNGES at El.

WHACK! Jonathan chops at it with his axe.

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

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

Jonathan DROPS THE AXE. The tentacle LUNGES at Jonathan.

BANG! Nancy fires a round from her SHOTGUN.

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

BANG! Another shot hits the tentacle.

She CHAMBERS A SECOND ROUND.

BANG! Another hit sends the tentacle WOBBLING BACKWARDS.

(CONTINUED)



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

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

Eleven!

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

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

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

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

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

THEN: SMASH!

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

MIKE  
El!

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

MIKE (CONT'D)  
Pull!

Nancy RELOADS her SHOTGUN.

JONATHAN  
Nancy, shoot it!

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

(CONTINUED)

CONTINUED: (2)

Nancy takes aim. BANG! Direct hit.

She CHAMBERS A ROUND.

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

CHAMBERS A ROUND.

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

MAX  
(calling for  
reinforcements)  
Come on! Lucas!

Nancy PUMPS ANOTHER ROUND into the CHAMBER.

Lucas GRABS THE AXE.

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

Lucas SWINGS THE AXE, chopping at the tentacle.

Then: another SWING.

Then: BANG!

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

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

Lucas SWINGS THE AXE.

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

BANG! Another shot.

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

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

MIKE  
El! El, you okay?

(CONTINUED)

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

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

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

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

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

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

NANCY

Go, go, go!

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

JONATHAN

Come on, come on, go!

NANCY (CONT'D)

Go!

JONATHAN (CONT'D)

Hurry up! Come on!

MIKE

Everybody out!

JONATHAN (CONT'D)

Go!

NANCY

Go, come on!

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

JONATHAN

Go, go, go, go!

LUCAS

Come on!

The 4th of July FIREWORKS are blasting above. The Mind Flayer SNARLS, still towering over the cabin.

NANCY

Come on!

LUCAS (CONT'D)

Come on! Come on!

JONATHAN

Get in. Right here.

35 INT. WHEELER WAGON - CONTINUOUS 35

MIKE  
(to Nancy)  
Drive! Drive!

36 EXT. HOPPER'S CABIN - CONTINUOUS 36

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

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

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

38 INT. STARCOURT MALL, CINEMA CORRIDORS - NIGHT 38

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

STEVE  
Whoa!

ERICA  
Where are we going?

DUSTIN  
Just trust me.

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

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

DUSTIN  
All clear.

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

40 INT. STARCOURT CINEMA 1 - MOMENTS LATER 40

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

(CONTINUED)

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

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

PATRONS are watching intently.

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

BACK TO DUSTIN and the others.

DUSTIN  
Come on.

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

MOVIE DOC BROWN (O.S.)  
The temporal displacement  
occurred exactly 1:20 A-M...

DUSTIN  
(to Steve, Robin)  
You two, sit.

MOVIE DOC BROWN (O.S.) (CONT'D)  
... and zero seconds!

ROBIN  
No, no, no! These seats are  
too close!

STEVE  
Dude, these seats blow.

DUSTIN  
Then don't watch the movie.

ROBIN  
We wanna watch it.

DUSTIN  
(yells)  
Then watch it!

MOVIEGOER #1  
Shh!

ROBIN  
(to Moviegoer)  
Shh!

DUSTIN  
(to Moviegoer; hushed)  
Sorry.

(MORE)

(CONTINUED)

41

CONTINUED:

41

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

STEVE  
(sarcastic)  
Fine, Dad.

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

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

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

42

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

42

Dustin and Erica find two open seats, and sit.

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

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

ERICA  
What are we doing here?

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

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

DUSTIN  
(snarky)  
A week later.

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

DUSTIN  
Only because it was a setup.

ERICA  
What?

(CONTINUED)

42

CONTINUED:

42

DUSTIN  
He was just a patsy.

ERICA  
Tell me you're joking.

MOVIEGOER #2  
Shh!

Shh!

DUSTIN

Shh!

ERICA

ERICA (CONT'D)  
We need to get outta here.

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

ERICA  
Where are you going?

DUSTIN  
To find us a ride.

43

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

43

MOVIE DOC BROWN (O.S.)  
Look out!

ROBIN  
(off the movie)  
What's happening?

STEVE  
I have no idea.

MOVIE MARTY (O.S.)  
Are you telling me that you built a  
time machine...

44

**INT. TODFTHR - NIGHT**

44

ALEXEI and MURRAY are in the back, reviewing Alexei's  
DIAGRAMS. HOPPER is driving, JOYCE is in the PASSENGER SEAT.

HOPPER  
What's he saying?

(CONTINUED)

MURRAY

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

ALEXEI

(in Russian)

Two.

MURRAY (CONT'D)

Sorry. Keys. Two keys.

HOPPER

Two-man rule.

JOYCE

Two-man rule?

HOPPER

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

ALEXEI

(in Russian)

MURRAY

(translating)

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

HOPPER

Planck's what?

MURRAY

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

JOYCE

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

MURRAY

That's what he says.

JOYCE

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

HOPPER

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

JOYCE

Yeah, but there has to be a way in.

HOPPER

Yeah, there is. Our military.

(CONTINUED)



JOYCE

Who are coming.

HOPPER

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

VOICES RAISED.

JOYCE

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

HOPPER

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

JOYCE

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

MURRAY

(yelling)

Children! Children! Children!

(beat)

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

HOPPER

Whoa!

JOYCE

You are way off base, buddy!

MURRAY

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

(MORE)

(CONTINUED)

MURRAY (CONT'D)

(turns to Hopper)

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

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

ALEXEI

(in Russian; to Murray)

What was that?

MURRAY

(in Russian)

I told them they should have sex.

ALEXEI

(in Russian)

They have not had sex?

MURRAY

No.

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

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

The TODFTHR passes a sign reading:

**WELCOME TO**

**INDIANA**

**DRIVE CAREFULLY**

**THANK YOU**

**ROBERT D. ORR GOVERNOR**

46 **EXT. BRADLEY'S BIG BUY - NIGHT** 46

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

SMASH CUT TO:

47 **INT. BRADLEY'S BIG BUY - MOMENTS LATER** 47

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

48 **INT. BRADLEY'S BIG BUY, MED AISLE - CONTINUOUS** 48

Nancy grabs RUBBING ALCOHOL and GAUZE PADS.

NANCY  
Okay, get her down.

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

NANCY (CONT'D)  
Okay. Lemme see.

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

MAX  
Oh, shit.

Nancy removes a GAUZE PAD from the box.

MAX (CONT'D)  
(to Nancy)  
Hey, what are you doing?

NANCY  
I'm cleaning the wound.

MAX  
No, first, we need to stop the bleeding, then clean, then disinfect, then bandage.  
(beat)  
I skateboard. Trust me.  
(to Mike)  
Mike, hold this.  
(presses his hand against El's wound)  
Keep the pressure on it, nice and firm, okay?

(MORE)

(CONTINUED)

CONTINUED:

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

NANCY JONATHAN  
Yeah, okay. All right.

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

LUCAS  
Does any of this help?

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

LUCAS  
A bowl?

MAX  
Lucas!

LUCAS  
(off Max's look)  
Okay.

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

Searching for the supplies Max asked for. Walking.

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

JONATHAN  
Like that thing in the hospital,  
only bigger.

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

Jonathan grabs Nancy's arm. They stop.

JONATHAN  
Wait, you think Driscoll's in  
there?

(CONTINUED)

NANCY

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

JONATHAN

We kill all the flayed.

NANCY

And... we end this. Maybe.

They start walking again, to:

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

SAME SHOT. Follow to WATER.

NANCY

(grabs a jug of water)  
All I know is... we need El.

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

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

LUCAS

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

WILL

I don't know.

LUCAS

What else do you use a bowl for?

WILL

I-- I don't know.

They round a corner, then:

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

Lucas spots MASSIVE display of FIREWORKS!

LUCAS

Oh, shit.

*And it is glorious.*

(CONTINUED)

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

WILL  
No. Is it sweet?

LUCAS  
That's an understatement.

An impatient Max finds the boys ogling the explosives.

MAX  
That doesn't look like a bowl.

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

MAX  
You wanna kill that thing with  
fireworks?

LUCAS  
Do you have a better idea?

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

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

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

LUCAS  
(to Will)  
Hold this.

53

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

53

Mike and El alone.

MIKE

Does that hurt?

EL

Uh, not bad.

MIKE

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

EL

Bitchin'.

MIKE

Yeah, bitchin'.

(beat)

El...

EL

Yeah?

MIKE

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

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

MIKE (CONT'D)

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

EL

(completely confused)

What makes you crazy?

(CONTINUED)

MIKE

(under his breath, but  
audible)

You never -- You never heard that  
term... You know, like the phrase,  
like... "blank makes you crazy,"  
like the word...

EL

Girlfriends?

MIKE

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

EL

Boyfriends.

MIKE

No! No, not boyfriends either.

MIKE (CONT'D)

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

EL

A feeling...

MIKE

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

EL

Old people?

MIKE

Yeah. What I wanna say is... that I  
just... I know that I --

The WALKIE crackles to life again. GARBLED, but we know it's  
DUSTIN.

DUSTIN (O.S.)

Copy?

Another CRACKLE.

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

I repeat... this is a code red!

Mike excitedly scoots over to the WALKIE.

(CONTINUED)



53

CONTINUED: (2)

53

MIKE

Dustin?

54

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

54

Sitting beside a FILM PROJECTOR.

DUSTIN

Mike?

MIKE (O.S.)

Dustin!

DUSTIN

Mike!

DUSTIN (CONT'D)

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

55

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

55

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

MIKE

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

56

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

56

DUSTIN

(didn't hear Mike)

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

57

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

57

The walkie CRACKLES. Dustin is barely understandable.

DUSTIN (O.S.)

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

(CONTINUED)

57

CONTINUED:

57

MIKE

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

58

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

58

DUSTIN

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

59

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

59

GARbled RADIO STATIC cuts out what Dustin is saying.

MIKE

Dustin, you're cutting out.

60

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

60

DUSTIN

Mike?

MIKE (O.S.)

(distorted; broken)

Dustin, you there?

DUSTIN

Mike? Mike, do you copy?

MIKE (O.S.)

(distorted)

Dustin --

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

DUSTIN

Shit! Not now. Please, not now. Mike!

61

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

61

MIKE

Dustin!

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

                                  DUSTIN  
                                  Mike!

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

                                  NANCY  
                                  What is it?

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

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

                                  DUSTIN  
                                  Do you have any batteries? Double-  
                                  A?

                                  ERICA  
                                  Why would I have batteries?

                                  DUSTIN  
                                  I always carry batteries.

                                  ERICA  
                                  Then what's the problem?

                                  DUSTIN  
                                  I need eight.

                                  ERICA  
                                  Eight?

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

                                  ERICA  
                                  Plan B? What's plan B?

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

Dustin looks down the long row of PATRONS to find...  
Empty chairs where Robin and Steve used to be seated.

                                  DUSTIN  
                                  Where... are they?

66

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

66

Steve guzzling water.

STEVE  
(off the water)  
That's amazing.

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

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

ROBIN  
Yeah, I'm pretty sure.

STEVE  
But they're the same age.

ROBIN  
No, but he went back in time.

STEVE  
Then why is it called Back to the  
Future?

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

STEVE  
Wh... What?

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

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

STEVE  
Hey, Robin. You gotta check this  
out.

(CONTINUED)

66

CONTINUED:

66

Robin stumbles over. She too is awe-struck.

STEVE (CONT'D)

This... The ceiling, it's beautiful.

ROBIN

Oh, wow.

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

67

**INT. STARCOURT CINEMA, RESTROOMS - CONTINUOUS**

67

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

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

68

**EXT. FUN FAIR, PARKING FIELD - NIGHT**

68

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

HOPPER

(to Murray)

Stay here, go over the plans with Smirnoff.

MURRAY

I can help look.

HOPPER

No, you'll scare the children.

Hopper slams the door and falls-in behind Joyce.

MURRAY

(calling after Hopper)

Jim, if this is about earlier --

HOPPER

(raised voice)

Stay put, Freud! You hear me? Stay put!

69

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

69

SINGLE SHOT: STEADICAM.

(CONTINUED)

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

HOPPER

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

JOYCE

Who, Larry?

HOPPER

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

JOYCE

I'm not, I haven't.

HOPPER

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

JOYCE

I just -- I just wanna find the  
 kids.

HOPPER

Yeah, yeah, yeah.

HOPPER and JOYCE CLEAR FRAME WHEN WE GET TO:

**EXT. FUN FAIR, MIDWAY, HIGH STRIKER (N. #17) - SAME TIME** 70

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

KLINE

I'll give it my best shot.

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

CARNIE

You won yourself a bear!

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

(CONTINUED)

70

CONTINUED:

70

KLINE

Thank you. Here you go.

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

71

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

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

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

KLINE

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

72

**EXT. BRADLEY'S BIG BUY - NIGHT**

72

ESTABLISHING.

73

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

73

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

CRACK! FIZZ!

Lucas opens a CAN OF NEW COKE.

MAX

Quiet.

LUCAS

(whispering)

Oh, sorry.

(takes a sip)

MIKE

How do you even drink that?

LUCAS

Because it's delicious.

MIKE

What?

MAX

What?

(CONTINUED)

LUCAS

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

(slurping loudly, then,  
satisfied sigh)

Sweeter, bolder... better.

MIKE

You're insane.

LUCAS

So, you prefer the original  
"Thing"?

MIKE

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

LUCAS

It's the same concept, dude.

MIKE

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

LUCAS

It is the same concept.

MIKE

No, it's not.

LUCAS

(yells)

Yes, it is.

EL

(pulling off the  
blindfold)

Hey!

MIKE

Sorry.

LUCAS

Sorry.

MIKE

Did you... find him?



74

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

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

LUCAS

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

MAX

(to Mike)

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

WILL

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

EL

Sounded like "gate."

75

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

75

SAME SHOT: They round a corner.

MIKE

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

NANCY

Yeah, we just have to shut it again.

WILL

Then the monster dies.

MAX

(helping lift the cart through the door)

But if not, we always have Lucas' fireworks.

LUCAS

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

(CONTINUED)

75

CONTINUED:

75

MAX

Ridiculous.

LUCAS

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

76

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

76

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

77

**INT. STARCOURT CINEMAS, RESTROOM - NIGHT**

77

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

ROBIN

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

STEVE

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

ROBIN

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

STEVE

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

ROBIN

(not even thinking)  
Today.

STEVE

What?

ROBIN

When the Russian doctor took out  
the bone saw.

STEVE

Oh, my God.

(CONTINUED)

ROBIN

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

STEVE

Yeah, it's definitely still in her system.

ROBIN

(sits up)  
All right, my turn.

STEVE

Okay. Hit me.

ROBIN

Have you... ever been in love?

STEVE

Yep. Nancy Wheeler. First semester, senior year.

ROBIN

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

STEVE

Turns out, not really.

ROBIN

Are you still in love with Nancy?

STEVE

No.

ROBIN

Why not?

STEVE

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

ROBIN

Wait, who's Suzie?

STEVE

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

(MORE)

(CONTINUED)

STEVE (CONT'D)

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

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

STEVE (CONT'D)

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

ROBIN

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

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

ROBIN (CONT'D)

The floor's disgusting.

STEVE

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

ROBIN

About?

STEVE

This girl.

ROBIN

She sounds awesome.

STEVE

She is awesome. And what about the guy?

(CONTINUED)

ROBIN

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

STEVE

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

ROBIN

He's not.

(beat)

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

STEVE

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

ROBIN

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

STEVE

Robin, that's exactly why I like you.

ROBIN

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

STEVE

Yeah.

ROBIN

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

STEVE

Mrs. Click?

ROBIN

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

(MORE)

(CONTINUED)

ROBIN (CONT'D)

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

STEVE

(nope, still doesn't get it)

But Tammy Thompson's a girl.

ROBIN

(softly)

Steve.

STEVE

Yeah?

Robin says nothing, but they lock eyes.

NOW he gets it.

STEVE (CONT'D)

Oh.

ROBIN

Oh.

STEVE

Holy shit.

ROBIN

Yeah. Holy shit.

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

ROBIN (CONT'D)

Steve... did you O-D over there?

STEVE

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

ROBIN

Okay.

STEVE

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

(CONTINUED)

ROBIN

She is not!

STEVE

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

ROBIN

She has dreams.

STEVE

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

ROBIN

All the time.

STEVE

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

ROBIN

Shut up.

STEVE

♪You see me...♪

ROBIN

She does not sound like that.

STEVE

She sounds exactly -- that's  
a great impersonation of her.

ROBIN (CONT'D)

She does not. You sound like  
a Muppet.

STEVE (CONT'D)

She sounds like a Muppet. She  
sounds like a Muppet giving birth.

They start LAUGHING.

STEVE (CONT'D)

(singing like KERMIT THE  
FROG)  
♪And if you could hold me  
tight...♪

ROBIN

(both sing atonally)  
♪We'll be holding on  
forever...♪

STEVE (CONT'D)

Exactly.

ROBIN

(laughing)  
I know!

(CONTINUED)

77

CONTINUED: (6)

77

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

DUSTIN

Okay.

He's pissed.

DUSTIN (CONT'D)

What the hell?

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

78

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

78

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

ANGLE: CAMERA REVEALS: BILLY.

Lights are FLICKERING.

After a BEAT, Billy EXITS FRAME.

79

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

79

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

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

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

80

**EXT. FUN FAIR, MIDWAY, SIZZLER - NIGHT**

80

ESTABLISHING.

81

**EXT. FUN FAIR, PARKING FIELD - CONTINUOUS**

81

SINGLE SHOT: CRANE.

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

(CONTINUED)



MURRAY

(in Russian; off Alexei's  
hand-drawn diagrams)

And why all this?

ALEXEI

(in Russian)

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

MURRAY

(in Russian)

Yes.

ALEXEI

(in Russian)

And do you want the car to still  
work or do you want it to explode?

MURRAY

(in Russian)

I want the car to explode.

ALEXEI

(in Russian)

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

MURRAY

(in Russian)

It's over.

ALEXEI

(in Russian)

And I become an American citizen  
and join in the fun, yes?

(motions to the Fun Fair  
in the background)

MURRAY

(in Russian)

Who said you had to be an American  
to join the fun?

MURRAY

(in Russian)

It doesn't get more American than  
this, my friend.

(MORE)

(CONTINUED)

MURRAY (CONT'D)

Fatty foods, ugly decadence, rigged games...

(to TICKET AGENT; in English)

Fifteen tickets, please.

ALEXEI

(in Russian)

They are rigged, these games?

MURRAY

(in Russian)

Yes.

ALEXEI

(in Russian)

They do not look rigged.

MURRAY

(in Russian)

That's just it, my dear Alexei. They have been designed to present the illusion of fairness! But it's all a scam, a trick, to put your money in the rich man's pocket. That, my dear friend, is... America. But, hey...

(hands Alexei a strip of tickets)

...knock yourself out.

ALEXEI

Where are you going?

MURRAY

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

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

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

CUT TO:

Karen, Ted and Holly step inside the Gravitron.

(CONTINUED)

84

CONTINUED:

84

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

CUT TO:

85

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

85

Joyce pulls Hopper in that direction.

86

**INT. FUN FAIR, GRAVITRON - MOMENTS LATER**

86

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

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

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

TED  
Hold on. Do we have seat belts?

JOYCE  
Hey, Karen.

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

JOYCE  
Where are the kids?

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

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

They basically ignore the order.

HOPPER  
(to Karen)  
No, where are they?

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

(MORE)

(CONTINUED)

KAREN (CONT'D)

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

TED

(chuckles)

Probably getting into some kinda  
trouble.

RIDE OPERATOR

(more forceful)

Last warning, you two. Up against  
the wall!

HOPPER

(to Ride Operator)

Hold the ride!

RIDE OPERATOR

On your life, Magnum.

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

KAREN

(excited)

Woo! Here we go!

TED

(genuine concern)

Holy smokes! Holy smokes!

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

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

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

MOVIE DOC BROWN

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

Just as the FLYING DELOREAN TAKES OFF:

The MOVIEGOERS CHEER!

88 I/E. STARCOURT CINEMA, LOBBY - MOMENTS LATER 88

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

**STARCOURT CINEMA MARQUEE DISPLAYS:**

1 - BACK TO THE FUTURE

2 - COCOON

3 - DARYL

4 - FLETCH

5 - RETURN TO OZ

6 - THE STUFF

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

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

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

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

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

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

ERICA  
Well, shit, that worked.

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

STEVE  
Uh, Dustin?

DUSTIN  
What?

(CONTINUED)

STEVE

Yeah, we might not wanna go to your house.

DUSTIN

Why?

STEVE

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

DUSTIN

What is wrong with you?

STEVE

Dude, I was drugged.

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

DUSTIN

So?

STEVE

So?

DUSTIN

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

STEVE

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

ROBIN

Guys?

She stops walking, as do the others.

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

PONYTAILED MAN

(handing ID back to  
PATRON)

Sorry for the inconvenience. Have a pleasant evening.

DUSTIN

Abort. Abort. Abort.

(CONTINUED)

92

CONTINUED:

92

Ponytailed Man and Dustin lock eyes.

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

The SECURITY AGENTS follow.

93

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

93

But the escalators are LOCKED DOWN for the evening.

*Now what?*

STEVE

Shit.

ROBIN

Okay.

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

STEVE

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

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

94

**EXT. FUN FAIR, BALLOON DART - NIGHT**

94

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

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

BALLOON CARNIE

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

(hands the dart to Alexei)

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

POP!

His "fans" CHEER! High fives.

BALLOON CARNIE (CONT'D)

One more for the big prize!

(handing the dart to Alexei)

(CONTINUED)

KID

You can do it, mister!

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

POP!

An ALARM BELL RINGS. The CROWD CHEERS!

BALLOON CARNIE

We have a winner!

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

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

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

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

ALEXEI

Murray!

(in Russian; excitedly)

Look! It's not rigged!

MURRAY

Ah!

(laughs like Woody  
Woodpecker; holding TWO  
CORN DOGS)

ALEXEI

(in Russian)

It's not rigged!

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

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

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

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

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

(CONTINUED)



GRIGORI  
(in Russian; disgusted)  
Traitor.

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

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

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

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

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

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

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

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

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

JOYCE  
What?

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

99           **EXT. FUN FAIR, MIDWAY, GRAVITRON - CONTINUOUS**           99

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

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

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

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

101           **EXT. FUN FAIR, MIDWAY, GRAVITRON - CONTINUOUS**           101

KAREN

(to Ted)

They make an odd couple, don't they?

TED

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

Karen, exasperated, rolls her eyes and SIGHS DEEPLY.

102           **EXT. FUN FAIR, MIDWAY, KNOCK 'EM DOWN - CONTINUOUS**           102

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

A RUSSIAN AGENT approaches. They turn and run.

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

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

HOPPER

(turns to Joyce)

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

(giving Joyce the car keys)

JOYCE

Okay.

Hopper runs into the BIG TOP.

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

Now picking up the pace:

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

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

CAMERA FOLLOWS: CRANE TO TOP LEVEL. SINGLE SHOT.

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

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

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

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

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

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

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

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

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

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

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

Joyce desperately searches for Murray.

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

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

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

JOYCE

Alexei. Oh, my God.

Murray falls to his knees beside Joyce. Guttled.

MURRAY

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

Joyce breaks down.

JOYCE

Oh, God. Oh, no.

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

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

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

Grigori arrives. He enters the Big Top.

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

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

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

MAN ON WALKIE (O.S.)

(in Russian)

Vasilev, are you there? Vasilev?  
Answer!

(CONTINUED)

111

CONTINUED:

111

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

112

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

112

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

113

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

113

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

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

MURRAY

What are you doing?

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

JOYCE

Hey! Larry.

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

KLINE

Joyce!

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

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

CRUNCH!

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

114

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

114

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

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

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

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

THEN:

HOPPER

Hey.

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

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

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

RUSSIAN AGENTS

(in Russian)

Come on! Cone on! Let's go!

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

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

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

Hopper steps out. Looking for an escape route.

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

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

AGENT #1

(in Russian)

Comrade!

GRIGORI

(pushes him away)

Get off me!

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

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

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

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

CAMERA FOLLOWS: CRANE FROM TOP LEVEL. SINGLE SHOT.

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

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

HOPPER  
Hit it! Go! Go!

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

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

HOPPER  
Alexei?

With a panged expression, Joyce shakes her head.

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

THEN:

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

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

HOPPER  
Hey, translate.

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

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

It's the Ponytailed Man.

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

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

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

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

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

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

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

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

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

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

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

THEN: The CHRYSLER's ALARM BLARES!

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

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

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

(CONTINUED)



128

CONTINUED:

128

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

The man raises his gaze.

129

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

129

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

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

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

THEN:

130

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

130

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

131

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

131

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

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

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

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

132

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

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

133

Dustin smiles. *Pearls. Those great pearls.*

134

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

134

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

DUSTIN

(laughing)

You flung that thing like a Hot Wheel!

They hug.

ERICA

Lucas?

LUCAS

(part anger; part confusion)

What are you doing here?

ERICA

Ask them. It's their fault.

STEVE

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

ROBIN

I don't understand what happened to that car.

DUSTIN

(without skipping a beat)

El has superpowers.

ROBIN

I'm sorry?

STEVE

(like, duh)

Superpowers. She threw it with her mind. C'mon, catch up.

ERICA

That's El?

ROBIN

Who's El?

NANCY

I'm sorry, who are you?

ROBIN

I'm Robin. I work with Steve.

(CONTINUED)

DUSTIN

She cracked the top secret code.

STEVE

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

JONATHAN

Russians? Wait, what Russians?

STEVE

(forcefully)

The Russians!

MAX

Those were Russians?

ERICA

Some of them.

LUCAS

What are you talking about?

DUSTIN

Didn't you hear our code red?

MIKE

Yeah. Couldn't understand what you were saying.

DUSTIN

Goddamn low battery!

STEVE

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

DUSTIN

Well, everything worked out, didn't it?

ERICA

Worked out? We almost died.

DUSTIN

Yeah, but we didn't, did we?

STEVE

It was pretty damn close.

LUCAS

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

(CONTINUED)

DUSTIN

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

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

**INT. STARCOURT MALL, 1C - SAME TIME**

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

MAX (O.C.)

So this has nothing to do with the gate?

DUSTIN (O.C.)

It has everything to do with the gate...

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

THEN:

Eleven collapses.

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

MIKE

El! El!

ERICA

What's wrong with her?

MIKE

What's wrong?

EL

My leg. My leg.

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

SUDDENLY:

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

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

(CONTINUED)

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CONTINUED:

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65.  
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MIKE

El! El, are you okay?

Eleven's SCREAMS ECHO, then we:

SMASH CUT TO:

BLACK.

END CREDITS.

**STRANGER THINGS 3**

**CHAPTER SEVEN: THE BITE**