STRANGER THINGS 3

EPISODE #301

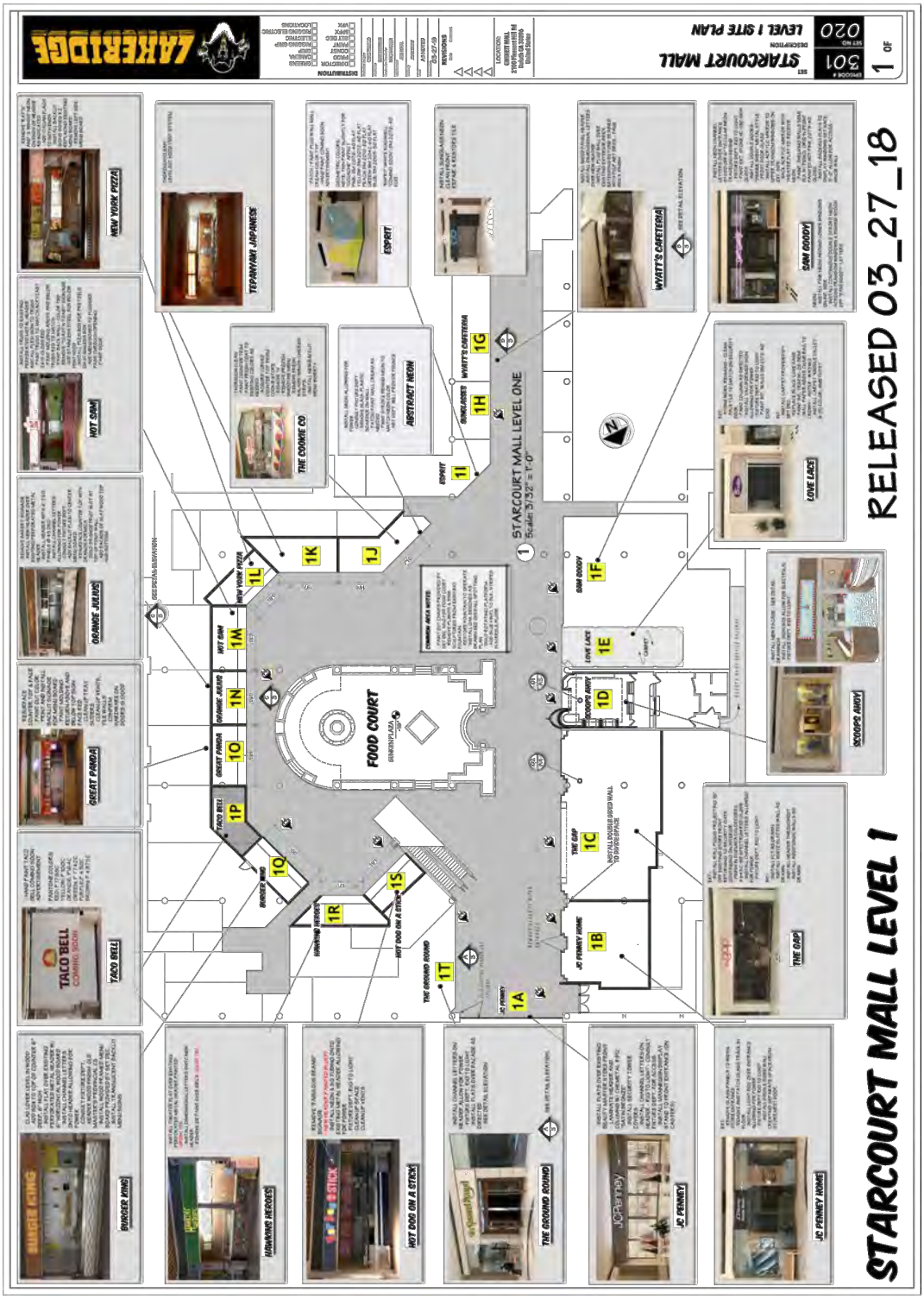
"CHAPTER ONE: SUZIE, DO YOU COPY?"

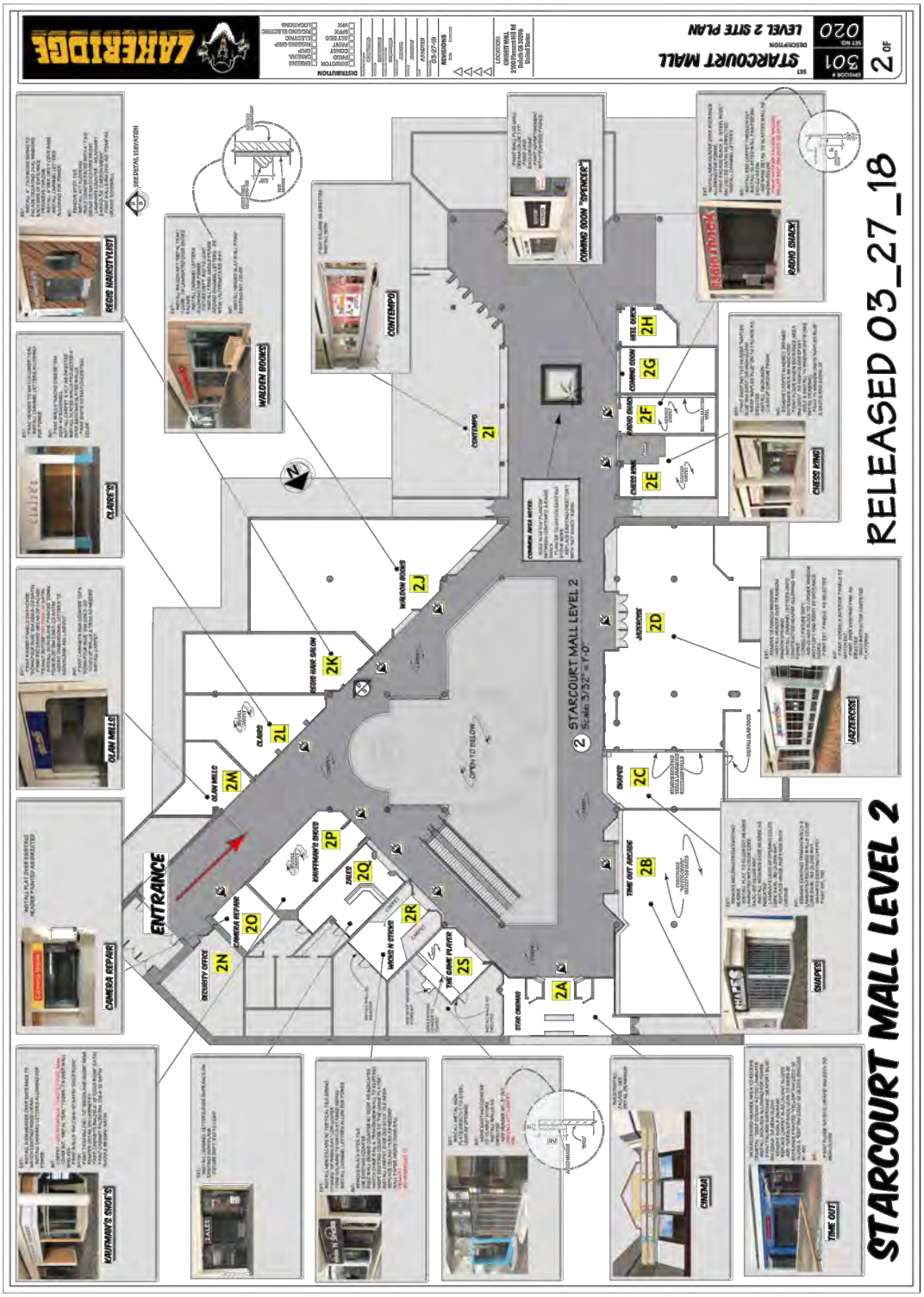
by

The Duffer Brothers

FINAL PRE-POST DRAFT

Floor plan is for reference only. Check with Art Dept. for updated versions.




STARCOURT MALL LEVEL 2
RELEASED 03_27_18
STARCOURT MALL LEVEL 2
Scale: 3/32" = 1'-0"
ENTRANCE
OPEN TO BELOW
2A
2B
2C
2D
2E
2F
2G
2H
2I
2J
2K
2L
2M
2N
2O
2P
2Q
2R
2S
KAUFMAN'S SHOE'S
CAMERA REPAIR
OLAN MILLS
CLAIRE'S
REGIS HAIRSTYLIST
WALDEN BOOKS
CONTEMPO
COMING SOON "SPENCER"
RADIO SHACK
CHESS KING
JAZZERCISE
SHAPES
TIME OUT
CINEMA
STAR CINEMAS
TIME GAME PLAYER
MICKEY N STICKS
KAUFMAN'S SHOES
ZALES
SECURITY OFFICE
CAMERA REPAIR
OLAN MILLS
REGIS HAIR SALON
WALDEN BOOKS
CONTEMPO
COMING SOON
RADIO SHACK
CHESS KING
JAZZERCISE
SHAPES
TIME OUT ARCADE
LAKERIDGE
STARCOURT MALL
LEVEL 2 SITE PLAN
301
020
2 OF

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

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

FADE IN:

INT. SOVIET MILITARY INSTALLATION - RIFT LAB - DAY

CHYRON: JUNE 28, 1984

A NUMBER of SOVIET SCIENTISTS, male, various ages, DRESSED IN MILITARY HAZMAT SUITS are busy preparing **THE KEY** for a major test. The Key, about the length and size of an ICBM, resembles a jet engine. It sits in the center of the large room.

WORKER #1 ascends a ladder beside the Key, TURNS SOME SWITCHES on a NEARBY control panel. The action triggers a WARNING ALARM.

INT. SOVIET MILITARY INSTALLATION - OBSERVATION ROOM - ON GOING

Overlooking the Key is the OBSERVATION ROOM. An ARMED GUARD is standing at attention at the entrance. TWO HIGH-RANKING MILITARY OFFICIALS: GRIGORI, tall, muscular, mid-30s, and MAJOR GENERAL STEPANOV, 60s, are supervising the test. They are standing before the CONSOLE in front of the OBSERVATION WINDOW. FOUR SCIENTISTS, male, various ages, wearing LAB COATS and THREE SOLDIERS, are in position around the room.

TWO MEN: LEAD RUSSIAN SCIENTIST, late 40s, and DR. ALEXEI, early 30s, enter the room. The Lead Scientist is nervous about the test. He's carrying a SILVER CASE that CONTAINS TWO IDENTICAL KEYS - not unlike the keys used to launch nuclear weapons. Dr. Alexei and the Lead Scientist each take a key and move to opposite ends of the console. The two men LOCK EYES, NOD, AND TURN THEIR KEYS SIMULTANEOUSLY.

INT. SOVIET MILITARY INSTALLATION - RIFT LAB - ON GOING

The Key powers on. The TURBINE spins, GENERATING AN ELECTRICAL CURRENT and BRIGHT BOLTS OF ELECTRICITY. GEARS and OTHER MOVING PARTS along the massive machine come alive. At the other end of the machine, a POWERFUL ENERGY BEAM FIRES AT ITS TARGET: An entrance to THE RIFT.

THE CONTACT POINT GLOWS and begins to TEAR A VERTICAL GASH in the stone wall. From within the fissure, VINE-LIKE GROWTHS snake out.

INT. SOVIET MILITARY INSTALLATION - OBSERVATION ROOM - ON GOING

There's a palpable sign of relief. Dr. Alexei and his boss exchange a smile. Standing between them, Grigori and Stepanov aren't as enthusiastic.

INT. SOVIET MILITARY INSTALLATION - RIFT LAB - ON GOING

The gash is getting bigger and more vines are emerging. But something is wrong.

INT. SOVIET MILITARY INSTALLATION - OBSERVATION ROOM - ON GOING

The room begins to VIBRATE - at first it is barely noticeable, but within seconds the shaking gets the attention of everyone.

INT. SOVIET MILITARY INSTALLATION - RIFT LAB - ON GOING

The scientists around the Key, still uniformed in hazmat suits, slowly back away. Around the room, EQUIPMENT SPARKS. Overhead LIGHTS shatter.

The energy beam sputters. An INVISIBLE FORCE pushes the beam back. The GASH CLOSES. The beam RETRACTS and the machine's electrical current dies out. The Key slows to a stop. It's QUIET. *Too quiet*.

SUDDENLY, ELECTRICITY SURGES from the machine. Massive BOLTS OF LIGHTNING spit out. Hazmat suits can't protect the men surrounding the Key. The scientists MELT from the inside, out. Within seconds they are a pile of goo. Only those in the control room are spared.

INT. SOVIET MILITARY INSTALLATION - OBSERVATION ROOM - ON GOING

The Lead Scientist is worried. Stepanov is angry.

INT. SOVIET MILITARY INSTALLATION - RIFT LAB - ON GOING

Stepanov, followed by the Lead Scientist, Dr. Alexei and Grigori, descend the stairs from the Control Room. Stepanov, emotionless, steps over SMOLDERING BODIES and other DEBRIS and makes his way over to the wall.

Stepanov presses his hand against the wall next to the gash, which is now completely sealed.

LEAD SCIENTIST
(in Russian)
Comrade General.
(forced smile, worried)
We are close. You can see. You can see our progress. We just need more time --

JUST THEN, Grigori grabs the man by the throat - lifting him several inches off the ground. The Lead Scientist struggles, but it's no use. Grigori is just too powerful a soldier. Stepanov, emotionless, walks past Grigori and the struggling Lead Scientist. The Major General stops and faces Dr. Alexei - who's a few feet away.

STEPANOV
(in Russian)
You have one year.

Stepanov walks away.

DR. ALEXEI
(in Russian)
Yes, Comrade-General.

Grigori drops the lifeless body of the Lead Scientist.

EXT. SOVIET MILITARY INSTALLATION - DAY

It's cold and snowing. Stepanov and Grigori emerge from a FACILITY BUILT INTO THE SIDE OF MOUNTAIN. The two men walk to a waiting HELICOPTER at a nearby helipad. SEVERAL ARMED SOLDIERS are in position and on duty. Blowing proudly in the cold winds: **THE FLAG OF THE SOVIET UNION**.

CUT TO:

OPENING CREDITS

EFFECTS IN:

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

CHYRON: ONE YEAR LATER

From a BOOMBOX on El's dresser, the song: **"NEVER SURRENDER" by COREY HART** plays. EL and MIKE are sitting cross-legged on the bed making out. Mike stops, mid-kiss, to sing along:

MIKE
(emphatically)
And nobody wants to know you now
...
(imitates guitar break)
Nobody wants to show you --

EL
Mike. Mike, stop. Stop!

El tries to silence Mike's beautiful rendition of *Never Surrender*, but he carries on.

MIKE
So if you're lost and on your own ...

EL (CONT'D)
Mike! Stop!

MIKE (CONT'D)
You can never surrender!

EL
(laughs)
Stop!

MIKE
What, you don't like it?

EL
No!

The couple share a smile and lock eyes before resuming the make-out session.

INT. HOPPER'S CABIN - LIVING ROOM - ON GOING

JIM HOPPER is sitting in his EASY-CHAIR, eating **TOSTITOS** from the bag, and dipping them in a JAR OF SALSA. **MAGNUM P.I.** is on TV, but Hopper isn't really paying attention. He's more concerned about what's happening in his daughter's room with that ... that smug sonofabitch, Mike.

Hopper leans back in his chair, making sure El's door is open -as per the rules. The door is, in fact, slightly ajar, but Hopper sees Mike and El kissing.

HOPPER
Hey!

El and Mike break apart a moment before El TELEKINETICALLY SLAMS SHUT THE DOOR.

HOPPER (CONT'D)
Hey!

Hopper frantically gets up from his chair. It’s a slightly comical sight - Hopper has put on some considerable weight since we last saw him.

HOPPER (CONT'D)
Three-inch minimum! Leave the door open three-inches!

Hopper gets to El’s door but is unable to open it. *Her powers*.

HOPPER (CONT'D)
El, open this door!

He struggles momentarily before he’s able to open the door.

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

Hopper sees Mike and El sitting innocently and reading at opposite ends of the bed.

Nothing to see here.

MIKE
What’s wrong?

EXT. FORESTED ROAD - LATER THAT NIGHT

Mike is riding his BICYCLE and using his WALKIE-TALKIE HEAD-SET to communicate with El.

MIKE
My God, that was priceless! Did you see his face?

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

El is lying back on her bed. She has a HANDHELD WALKIE TALKIE.

EL
It was like a tomato!

EXT. FORESTED ROAD - ON GOING

MIKE
Yeah, a fat tomato!

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

EL
I wish I was still with you.

MIKE (O.S.)
I know. Me too.

EXT. FORESTED ROAD - ON GOING

MIKE
But I'll see you tomorrow, all right? First thing.

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

EL
Tomorrow.

El lowers the walkie talkie and smiles.

EXT. STARCOURT MALL - ESTABLISHING SHOT (L2) - LATER THAT NIGHT

BUSTLING PEOPLE coming and going from the massive new mall in Hawkins. Mike ENTERS FRAME riding his bike up to the front entrance.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - ON GOING

Mike rides over to the BIKE RACK where LUCAS SINCLAIR, MAX MAYFIELD and WILL BYERS are waiting.

LUCAS
You're late.

MIKE
Sorry!

LUCAS
Again!

WILL
We're going to miss the opening.

MIKE
Yeah, if you guys keep whining about it. Let's go.

LUCAS
(mockingly)
If you guys keep whining about it.
Nyeh-nyeh-nyeh.

MIKE
Just please stop talking, dude.

INT. STARCOURT MALL - ENTRANCE (2N - 2P) - MOMENTS LATER

Mike and Lucas come through the doors first, followed by Max and Will.

LUCAS
Let me guess -- you were busy.
(mocking smooching)

MIKE
Oh yeah, real mature, Lucas.

Lucas continues his relentless assault.

LUCAS
Oh, El, I wish we could make out forever, and never hang out with any of our friends.

MAX
Lucas, stop.

LUCAS
Will thinks it's funny.

WILL
(chuckling)
Because it is.

They round a corner and head to the ESCALATORS **(2P - 2Q).**

MIKE
Yeah, it's so funny that I want to spend romantic time with my girlfriend.

LUCAS
I'm spending romantic time with *my* girlfriend.

Lucas puts his arm around Max AS THE CAMERA CRANES UP TO REVEAL MORE OF THE BUSTLING MULTI-LEVEL MALL.

CAMERA TILTS DOWN revealing the FOOD COURT.

INT. STARCOURT MALL - CROWDED ESCALATOR - ON GOING

The friends are making their way down the CROWDED ESCALATOR.

INT. STARCOURT MALL - (1C) - ON GOING

Mike bumps into a woman.

MIKE
Sorry!

WOMAN #1
Watch it!

ERICA SINCLAIR
Yeah, watch it, NERD!

ERICA SINCLAIR, 10, Lucas' baby sister, is sitting nearby with FOUR FRIENDS, girls, same age, EATING ICE CREAM. Without stopping to chat, Mike, Lucas, Max and Will walk by Erica and her friends.

LUCAS
Isn't it past your bedtime?

ERICA SINCLAIR
Isn't it time you died?

LUCAS
Psycho!

ERICA SINCLAIR
Butthead!

Now separated by several dozen feet, the war of words gets louder as they each try to one-up the other.

LUCAS
Mall rat!

ERICA SINCLAIR
Fart face!

Lucas BLOWS RASPBERRY. Clearly, he lost *this* battle.

MAX
(grabs Lucas' arm, leads him away)
Oh, now that was mature.

Mike, Will, Lucas and Max enter **SCOOPS AHOY ICE CREAM PARLOR (1D)**.

INT. SCOOPS AHOY (1D) - ON GOING

SCOOPS AHOY is a NAUTICAL THEMED ICE CREAM PARLOR. It's a part of the large Starcourt Mall Food Court. Staff of Scoops Ahoy, keeping with the theme, wear a SAILOR UNIFORM.

Mike, leading the way, marches up to a young woman behind the counter: ROBIN BUCKLEY, 18, sharp, intelligent, totally enjoys making fun of her *dingus* colleague. Mike taps the SERVICE BELL REPEATEDLY, disregarding Robin's presence. Robin glares at Mike and calls out to her colleague.

ROBIN
Hey, dingus, your children are here.

Behind Robin, is another counter. A SLIDING PLASTIC WINDOW opens. It's STEVE HARRINGTON, 18, who's working in the back room.

STEVE
Again? Seriously?

Mike gives Steve a DEAD-PAN LOOK before ringing the bell one last time.

INT. STARCOURT MALL - SERVICE HALLWAY (1D) - ON GOING

The service hallway runs behind the food court restaurants. It's normally used by staff and for deliveries. But today, like many days before it, Mike, Lucas, Will and Max are using it for a different purpose.

The REAR DOOR of Scoops Ahoy swings open. The four friends rush out and into the corridor.

STEVE
I swear, if anybody hears about this --

MIKE, LUCAS, WILL, MAX
We're dead.

Steve sighs before retreating, shutting the door behind him.

INT. STAR CINEMAS (2A) - MOMENTS LATER

Mike cracks a door open and peeks out.

MIKE
All clear.

He leads his friends from the service hallway and into a nearby MOVIE HOUSE. They pass by a poster on the wall: **BACK TO THE FUTURE**. And then another poster on the wall beside the door they walk through: **GEORGE A. ROMERO'S DAY OF THE DEAD**. **SNEAK PREVIEW**.

INT. MOVIE HOUSE - MOMENTS LATER

The lights are DIMMED. PATRONS are already seated watching the previews - which have just ended. Mike, Will, Max and Lucas squeeze past to find their seats.

MIKE
See, Lucas, we made it.

LUCAS
We missed the previews.

MAX
(to Lucas)
Still made it, *fart face*.

Max shoots Lucas a coy smile while Lucas jokingly mocks.

Will opens his BACKPACK and pulls out SNACKS. He and Mike distribute them to Max and Lucas.

The MOVIE BEGINS and their focus turns to the film.

MOMENTS LATER the projector stutters before going dark. The CROWD CLAMORS their disappointment.

INT. STARCOURT MALL - FOOD COURT - SAME TIME

The LIGHTS GO OUT. The ESCALATORS GRIND TO A HALT. Complete loss of power all over the mall.

Erica and her friends are right where we last saw them.

ERICA SINCLAIR
What the hell?

INT. SCOOPS AHOY (1D) - SAME TIME

Steve and Robin are serving TWO CUSTOMERS, girls, 18. The LIGHTS TURN OFF.

STEVE
That's weird.

Steve walks to a light switch on the wall and FLICKS IT OFF AND ON REPEATEDLY. *Nothing*.

ROBIN
That isn't going to work, dingus.

STEVE
(sarcastically)
Oh really?

He continues with the flicking of the switch, but more rapidly.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - SAME TIME

The CAMERA PULLS BACK as the STARCOURT MALL SIGN goes dark. As the CAMERA CONTINUES PULLING BACK, it reveals more of Hawkins. All over town, the lights are TURNING OFF - SPREADING OUTWARDS FROM THE MALL.

CAMERA SOARS before settling on:

EXT. ERIMBORN STEELWORKS - ON GOING

OVERHEAD VIEW, an abandoned factory on the outskirts of Hawkins. LIGHTS FLICKER OFF as CAMERA (VFX) DESCENDS THROUGH A CHIMNEY.

INT. ERIMBORN STEELWORKS - ON GOING

RATS scurry along the concrete floor. SCATTERED PARTICLES bounce and LIFT OFF the ground. They COALESCE in a DARK SWIRLING CLOUD. THE CLOUD SHIFTS AND GROWS. Dozens of RATS flee the immediate area. The PARTICLE CLOUD speeds TOWARD THE CAMERA BEFORE ENCLOSING THE VIEW IN DARKNESS.

INT. STARCOURT MALL - FOOD COURT - MOMENTS LATER

The LIGHTS COME BACK ON. The ESCALATORS START MOVING. Erica, still eating her ice cream cone, looks to her friend and shrugs.

INT. SCOOPS AHOY (1D) - ON GOING

The LIGTS COME BACK ON. Steve, still by the light switch:

STEVE
Let there be light.

INT. MOVIE HOUSE - ON GOING

The projector comes back to life and the movie resumes. Much to the delight of the crowd. But not Will. As his friends and the patrons around him settle, Will becomes increasingly worried. GOOSEBUMPS form on the back of Will's neck. He REACHES BEHIND and places his hand over them.

FLASHBACK: The SHADOW MONSTER looming over HAWKINS MIDDLE SCHOOL. It's TENDRILS ENTERING WILL'S EYES, EARS, NOSE AND MOUTH.

FLASHBACK: Will is STRAPPED TO THE BED inside Hopper's cabin. The MONSTER'S PARICLES stream out of his mouth as he SCREAMS IN PAIN.

END FLASHBACK

MIKE
Hey.

Will is jarred from his flashbacks.

MIKE (CONT'D)
You okay?

WILL
(looking nervously)
Yeah.

MIKE
Are you sure?

WILL
Of course.

He's not.

Will shifts nervously before turning his attention to the movie screen.

INT. BYERS' HOME - JONATHAN'S ROOM - MORNING

NANCY WHEELER snaps awake.

NANCY
Shit.

She checks her WATCH.

NANCY (CONT'D)
Shit, shit, shit, shit.

Beside her, JONATHAN BYERS wakes up, in a daze.

JONATHAN
Wha -- what's wrong?

NANCY
It's almost nine.

JONATHAN
(shocked, confused)
What?!

NANCY
We forgot to reset the clocks. The power went out last night, remember?

Jonathan jumps out of bed in his underwear, rushing to put on a SHIRT. Nancy, by the mirror, is putting a SKIRT on. Jonathan FALLS trying to put on his JEANS.

EXT. BYERS' HOME - BACKYARD - ON GOING

From Jonathan's bedroom window, Nancy tosses her SHOES AND PURSE THROUGH. Then climbs out after them. She runs barefoot alongside the house, not stopping to put her shoes on.

INT. BYERS' HOME - KITCHEN - ON GOING

Jonathan comes out of his room buttoning up his shirt. At the KITCHEN TABLE is Will, eating breakfast. JOYCE BYERS is about to sit down until she notices Jonathan.

JOYCE
Hey, hey, hey! Wait up.

JONATHAN
Oh, no, I'll eat at work. I'm late.

He stops momentarily to face Joyce. Jonathan has Nancy's LIPSTICK KISS IMPRINT on his right cheek.

JOYCE
Your cheek.
(wiping off the imprint)

JONATHAN
All right. I gotta run! See you later.

JOYCE
All right.

Joyce joins Will at the kitchen table.

WILL
Ugh. Gross.

JOYCE
Well, I don’t think you’re gonna think it’s gross when you fall in love.

WILL
I’m not gonna fall in love.

JOYCE
Okay.

Joyce notices something by the FRIDGE. She gets up from the table and walks over.

JOYCE (CONT'D)
Hey. What happened here?

BY THE FRIDGE

Joyce crouches down and picks up fallen MAGNETS and PAPERS. She takes a moment to look mournfully at a PICTURE Will drew of **BOB NEWBY, SUPERHERO**. Using a MAGNET, Joyce secures the picture to the fridge. She briefly touches it before walking back to the breakfast table.

EXT. FORESTED ROAD - MORNING

Jonathan's clunky 1971 FORD GALAXIE 500 drives by.

INT. JONATHAN'S CAR - ON GOING

Nancy is applying make up.

NANCY
Can you please drive faster?

JONATHAN
Why, do you *wanna* break down? We're lucky this thing drives at all.

NANCY
I'm serious, Jonathan, I can't be late.

JONATHAN
You mean *we* can't be late.

NANCY
No, I mean I can't be late. They like you no matter what you do.

JONATHAN
Hey, they like you too.

NANCY
Yeah, they like that I'm a coffee delivery machine. They don't actually like me or respect me as a living, breathing human with a brain.

JONATHAN
Hey. Wait. You just -- you just gotta be patient, okay? They're set in their ways, you know? But ... once they realize what a gifted writer you are, they'll come around.

NANCY
I really don't need a Jonathan Byers pep talk right now. Can you just ... please drive faster.

JONATHAN
Okay.

EXT. FORESTED ROAD - ON GOING

As Jonathan's car drives by, it passes a YELLOW VOLVO coming from the opposite direction. The HENDERSON VOLVO.

INT. HENDERSON VOLVO - ON GOING

CLAUDIA HENDERSON is driving. DUSTIN HENDERSON is in the front passenger seat trying to raise his friends on his WALKIE TALKIE HEADSET.

DUSTIN
This is Gold Leader, returning to base. Do you copy? Over.

Dustin has just returned from CAMP KNOW WHERE '85. He's wearing a CAP and T-SHIRT proudly displaying the Camp's logo.

DUSTIN (CONT'D)
This is Gold Leader, returning to base. Do you copy? Over?

Nothing.

Dustin is loosing his patience.

DUSTIN (CONT'D)
I repeat: This is Gold Leader, returning to base. Do you copy? Over.
(louder now)
I repeat: This is goddamn Gold Leader --

CLAUDIA
Dusty!

DUSTIN
What!?

CLAUDIA
Relax! For goodness' sake.

DUSTIN
I'm in range. They should be answering.

CLAUDIA
You've been away a whole month, honeybun. Maybe they just forgot.

Dustin looks worriedly out his window.

EXT. HENDERSON RESIDENCE - LATER

The Volvo pulls into the driveway and parks under the CARPORT.

INT. HENDERSON RESIDENCE - DUSTIN'S ROOM - DAY

Dustin slams his DUFFLE BAG onto his BED. He sits wearily. Then, he notices YERTLE, his pet TURTLE, looking at him from its TERRARIUM.

DUSTIN
At least someone's happy I'm home.

Just then, a TOY ROBOT comes to life and WOBBLES INTO THE ROOM. Then, the Robot is joined by R2-D2. Alarmed, Dustin rises to his feet. A TOY MONKEY STARTS BANGING ITS CYMBALS. A TRANSFORMER and TANK come alive and start APPROACHING Dustin. An ELECTRONIC DINOSAUR starts shooting SMALL DISCS at Dustin. A TOY STEAM TRAIN rumbles by Dustin's feet. The toys make their way out of his bedroom following the Robot. Dustin quickly looks around his room for something to arm himself with. He grabs the bottle of FARRAH FAWCETT HAIRSPRAY from his dresser.

INT. HENDERSON RESIDENCE - HALLWAY - ON GOING

Dustin carefully and slowly exits his room. The hairspray is at the ready - as if it were a gun. Dustin begins following the toys as they march toward the LIVING ROOM.

DUSTIN
(to himself)
It's just a dream. You're dreaming.

Dustin's finger is on the hairspray's trigger. He continues after the toy army.

INT. HENDERSON RESIDENCE - LIVING ROOM - SAME TIME

Max, Lucas, Will, Mike and Eleven stand pressed against a wall. Eleven's eyes are closed. BLOOD DRIPS from her LEFT NOSTRIL. Mike looks to her:

MIKE
(whispers)
Now.

El's eyes open. At that moment, the toys COME TO A HALT. Dustin, standing behind the army of toys, rushes over to R2 and picks it up. He quickly examines the toy before putting it down and then picking up the Robot leader.

IN THE BACKGROUND, WE CAN SEE Max, Will, Lucas, Mike and El slowly creeping up behind an unsuspecting Dustin. They're carrying a HOMEMADE WELCOME HOME sign and have NOISEMAKERS at the ready.

Dustin has no idea.

Max begins a silent countdown. 3 - 2 - 1.

At that moment: THEY BLOW INTO THE NOISEMAKERS. Dustin jumps to his feet, SCREAMS, TURNS AROUND, AND WITHOUT WARNING, SPRAYS LUCAS IN THE FACE with the Farrah Fawcett Hairspray. The others back away, covering their eyes. Lucas SCREAMS, which, oddly, sounds a lot like a little girl's scream.

EXT. HAWKINS COMMUNITY POOL - LATER

It's a BEAUTIFUL SUNNY day. The OUTDOOR POOL is packed with CHILDREN and ADULTS. HOLLY WHEELER, 6, is playing MARCO POLO with a SMALL GROUP of FRIENDS.

Not too far away, POOL SIDE, KAREN WHEELER, wearing a ONE-PIECE SWIMSUIT and FULL FACE MAKE-UP is lounging with THREE FRIENDS. MOM #1 (blonde), MOM #2 (LIZ - black hair), MOM #3 (Jill - brunette). Karen SIPS A CAN OF **NEW COKE** from a straw and is reading a ROMANCE NOVEL. Just then:

MOM #1
Ladies.
(pushes down sunglasses)
She's coming down.

It's shift change for the LIFEGUARDS. HEATHER HOLLOWAY, 18, climbs down from the LIFEGUARD HIGHCHAIR and makes her way around the POOL DECK.

Karen and her friends put down their reading materials, and sit up straighter - adjusting HAIR and SWIMSUITS and checking their MAKE-UP. The mom's reposition themselves toward the LOCKER ROOM; Mom #1 checks her make-up in a COMPACT MIRROR.

MOM #1 (CONT'D)
And -- showtime.
(closes the compact)

The DOOR to the LOCKER ROOM SWINGS OPEN. BILLY HARGROVE emerges.

He’s wearing RED LIFEGUARD SWIM TRUNKS and SUNGLASSES. His LIFEGUARD WHISTLE hangs around his neck and flows down his tanned, muscular chest.

Karen and the moms STARE at Billy lustily. Essentially undressing him with their eyes.

Heather shoots Billy a FLIRTY SMILE as she walks past, but he pays no attention to her - or the MANY OTHER WOMEN ogling him in his wake.

Looking across the pool, Billy notices an INFRACTION and BLOWS HIS WHISTLE.

A HEAVY-SET BOY, 10, is RUNNING ON THE POOL DECK. The whistle brings him to a HALT. Other PATRONS stop what they’re doing. It’s QUIET.

BILLY
(yelling)
Hey! Lard-ass!

The admonished boy looks embarrassingly at Billy.

BILLY (CONT'D)
No running on my watch! I gotta warn you again, and you’re banned for life. You wanna be banned for life, lard-ass?

Lard-ass nervously shakes his head.

BILLY (CONT'D)
Didn’t think so.
(blows his whistle)

The patrons continue about their day. Lard-ass sheepishly, and slowly, walks away.

Billy walks by Karen and her friends.

BILLY (CONT'D)
Afternoon, ladies.

KAREN & FRIENDS
(in unison)
Afternoon, Billy.

BILLY
Dig the new suit, Mrs. Wheeler.

KAREN
(seductively)
Thank you.

Billy licks his lips, then climbs up into the highchair Heather was just sitting on.

Karen stares at Billy LECHEROUSLY. She takes a deep breath.

EXT. DOWNTOWN HAWKINS - MAIN STREET - DAY

Starcourt Mall has all but wiped out local businesses. BROWN PAPER covers the windows of closed shops. At the RADIO SHACK, a sign on the window encourages shoppers to: **VISIT OUR NEW LOCATION AT STARCOURT MALL!** The shops that still remain open have little to no foot traffic. UNOPENED MAIL, piled up at doors. The LAUNDROMAT, empty, lights off. A NEARBY UTILITY POLE: A posted FADED HOMEMADE FLYER: **SAVE DOWNTOWN! NO TO MALL. TOWN HALL TUESDAY 6:00PM. SAY NO TO STARCOURT!**

EXT. MELVALD'S GENERAL STORE - DAY

BANNERS and SIGNS on the storefront window advise of a SALE.

INT. MELVALD'S GENERAL STORE - ON GOING

Joyce is hanging a PROMOTIONAL BANNER in the storefront window. Hopper walks in, wearing his POLICE CHIEF UNIFORM. Hopper isn't here on business; he's here for advice. Again.

JOYCE
Hey.

HOPPER
Hey. You busy?

JOYCE
You're our first customer, so ...

Hopper DROPS HIS GAZE, and NODS.

JOYCE (CONT'D)
(scoffs)
What now?

INT. MELVALD'S GENERAL STORE - PRODUCT AISLE - MOMENTS LATER

Joyce is PRICE TAGGING PRODUCTS. Hopper is sitting nearby.

HOPPER
And then El, she just ... slams the door. Right in my face.

JOYCE
Uh-huh?

HOPPER
You know, it is that smug sonofabitch, Mike. He's corrupting her, I'm telling you. And I'm gonna lose it. I mean, I am gonna lose it, Joyce.

JOYCE
(moving to a different aisle)
Just take it down, Hopper.

HOPPER
I need for them to break up.

JOYCE
That's not your decision.

HOPPER
They're spending entirely too much time together. You agree with me about that, right?

JOYCE
(price-tagging items)
Well, I mean, they're just kissing, right?

HOPPER
Yeah, but it's constant! It is CONSTANT! Okay? That's not normal, that is not healthy.

JOYCE
You can't just force them apart. I mean, they're not little kids anymore, Hop. They're teenagers. If you order them around like a cop then they're gonna rebel. It's just what they do.

HOPPER
Well, so what, I'm just supposed to let them do whatever they want?

JOYCE
No, I didn't say that. I think you should ... talk to them.

HOPPER
No. No. ‘Cause talking doesn’t work.

JOYCE
Not yelling. Not ordering. But *talk* to them. You know, like a heart-to-heart.

HOPPER
A heart-to-heart? What is that?

JOYCE
You sit them down and you talk to them, like you’re their friend. I find if you talk to them like you’re on their level, then they really start to listen. And then, you know, you could start to create some boundaries.

HOPPER
(deep in thought)
Boundaries.

JOYCE
Yeah, but, Hop -- it’s really important that no matter how they respond, you stay calm. You cannot lose your temper.

HOPPER
Uh, maybe you could do it for me?

JOYCE
No.

HOPPER
(approaches Joyce)
Yeah, you could. You -- you could. You can come over after work. Yes.

JOYCE
No. It only works if it comes from you. But ...
(moves to the check-out counter)
Maybe I can help you find the right words.

Joyce grabs a NOTEPAD and PEN and begins to write.

Through the storefront windows WE SEE NANCY rushing by.

EXT. MELVALD'S GENERAL STORE - ON GOING

SPEED WALKING, Nancy checks her WATCH. She's carrying a LARGE BROWN PAPER BAG. *Lunch for the men*.

EXT. THE HAWKINS POST - MOMENTS LATER

Nancy walks through the front door.

INT. THE HAWKINS POST - RECEPTION - ON GOING

Nancy reaches into the bag and pulls out some WRAPPED SANDWICHES. She hands one to the RECEPTIONIST, female, late 40s, who's TYPING.

RECEPTIONIST
Thanks, hon.

INT. THE HAWKINS POST - OPEN-CONCEPT OFFICES - ON GOING

Walking through the office, Nancy places A SANDWICH ON A DESK where a WOMAN, black, late 40s, IS TYPING. Nancy continues marching toward the DARK ROOM. Disregarding the ILLUMINATED RED LIGHT, warning that entry is prohibited, Nancy opens the door.

INT. THE HAWKINS POST - DARK ROOM - ON GOING

Jonathan is DEVELOPING PHOTOS when Nancy barges in.

JONATHAN
No, no, no, no! Nancy!

Nancy places A SANDWICH on a nearby table.

NANCY
Sorry!

She leaves, closing the door behind her.

INT. THE HAWKINS POST - CONFERENCE ROOM - ON GOING

SEVERAL SUITED MEN are sitting around a TABLE - a STORY MEETING. Nancy distributes SANDWICHES to the men, many of whom are SMOKING, DRINKING COFFEE AND MUNCHING ON **DUNKIN' DONUTS**.

TOM HOLLOWAY, early 50s, is the boss. He's leading the meeting. BRUCE, 40s, reporter, sarcastic and chauvinistic.

REPORTER #1
How about something on Iran?

TOM
I want something local.

BRUCE
I hear there's a beauty pageant at the fair this year.

Nancy places A WRAPPED HAMBURGER on the desk beside Tom, then continues distributing lunch orders.

TOM
Yeah, I'm looking for *above* the fold here, Bruce.

BRUCE
Then clearly you haven't seen Lucy Lebrock, because I'm not sure she'll *fit* above the fold.
(pantomimes having large breasts)

The other reporters LAUGH. Nancy places A WRAPPED HAMBURGER beside Bruce. Tom doesn't share in the laughter.

TOM
Fellas! In six hours, we go to print. I need something real.

Bruce continues his rhetoric.

BRUCE
Oh, I think they're *real*.

The men LAUGH. Nancy is about to leave the room, but stops at the threshold. Then:

NANCY
What about Starcourt?

Silence overcomes the room. The men stare blankly at Nancy. After a BEAT:

NANCY (CONT'D)
I -- I was just thinking. I mean, I know everyone loves the mall. But, how many small businesses have closed since it opened? Like, five on Main, at least. It's changing the fabric of our town, in a way --

Tom listens, half-heartedly interested. Bruce, however:

BRUCE
(opening the wrapper on his sandwich)
The death of small town America. I like it. I like it a lot. But I think I've got something even spicier.
(lifting the bun, showing Nancy)
It's about the missing mustard on my hamburger.

The men LAUGH.

BRUCE (CONT'D)
You think you can follow the clues and solve the case of the missing condiment, *Nancy Drew*?

Nancy forces a smile before retrieving Bruce's burger.

NANCY
Sorry.

She storms out of the conference room.

INT. THE HAWKINS POST - OFFICE AREA - ON GOING

WE SEE Nancy leave the room and WALK PAST THE CAMERA.

BRUCE
Look out, Phil. She might be after your job!

The men, once again, LAUGH HYSTERICALLY.

INT. HENDERSON RESIDENCE - KITCHEN - LATER

Lucas is at the sink FLUSHING HIS EYES.

LUCAS
Ow, ow, ow.

He stands up. Max is beside him.

MAX
Better?

LUCAS
Still stings.

He runs his fingers over his eyes, then turns his focus to Max.

LUCAS (CONT'D)
Is that a new zit?

Max’s concern for Lucas turns to scorn.

MAX
What is wrong with you?

She dunks Lucas’ head in the sink.

LUCAS
I was just asking!

Lucas’ PATHETIC SCREAMS are drowned out -- literally -- under the tap water.

INT. HENDERSON RESIDENCE - DUSTIN'S ROOM - ON GOING

Will, Mike and El join Dustin in his bedroom. Dustin is showing off his INVENTIONS from Camp Know Where.

DUSTIN
I call it -- the Forever Clock.

Dustin shows them a WOODEN/TIN contraption that RESEMBLES A WINDMILL. Strangely, there is no clock.

DUSTIN (CONT'D)
All right? Powered by wind. Very useful in the apocalypse.

Dustin hands the device to Will.

DUSTIN (CONT'D)
Then, I give you -- the Slammer.

It’s a MOTORIZED HAMMER. He’s engages the device, and pushes it toward El and Mike.

DUSTIN (CONT'D)
(chuckles)
Pretty neat, huh?

Dustin turns to his duffle bag.

DUSTIN (CONT'D)
But *this*. This is my masterpiece.

He places the heavy bag on the floor. They all sit. Dustin unzips the bag.

DUSTIN (CONT'D)
I would like you to meet --
Cerebro.

The bag is full of PARTS. It resembles nothing at all -- other than a bag of parts.

MIKE
(confused)
What exactly are we looking at here?

Dustin's enthusiasm is contagious. His TOOTHLESS GRIN, beyond cute.

DUSTIN
An unassembled one-of-a-kind battery-powered radio tower!

He smiles brightly, while the others look bewildered.

WILL
So, it's a -- ham radio.

DUSTIN
(as a matter of fact, like)
The *Cadillac* of ham radios. This baby carries a crystal-clear connection over vast distances. I'm talking North Pole to South. I can talk to my girlfriend whenever and wherever I choose.

Wait, what?

Will, Mike and El shoot each other a look. Then, in unison:

WILL, MIKE, EL
Girlfriend?

Dustin smiles and nods.

INT. HENDERSON RESIDENCE - HALLWAY, LIVING ROOM - LATER

Dustin, carrying his duffle bag, is leading the way. Following behind is Mike, El and Will.

MIKE
Wait, so her name is Suzie?

DUSTIN
Suzie with a 'z.' She's from Utah.

WILL
Girls go to science camp?

DUSTIN
Suzie does! She's a genius.

LIVING ROOM

MIKE
Is she cute?

DUSTIN
Think Phoebe Cates, only hotter.

Max and Lucas are still at the sink in the kitchen. Lucas still has his face under the running tap.

MAX
What's going on?

Dustin, Mike, El and Will are on their way out the front door. Before leaving, Will responds to Max.

WILL
We're going to talk to Dustin's girlfriend.

Lucas, eyes closed, lifts his head from the sink.

MAX
Girlfriend?

LUCAS
Girlfriend?

Lucas and Max rush out after the others.

INT. SCOOPS AHOY (1D) - DAY

Steve scoops a single DOLLOP of CHOCOLATE ICE CREAM ON A CONE and then hands it to his customers. TWO GIRLS, 18.

STEVE
Alrighty, one scoop of chocolate. That's a buck-twenty-five. Anything else?

Girl #1 reaches into her purse. Girl #2 is enjoying her own ICE CREAM CONE. Girl #1 hands Steve MONEY. Steve notices the SHIRT she's wearing.

STEVE (CONT'D)
Whoa, *Purdue*. Fancy.

Clearly, it's a shirt from her soon-to-be school, PURDUE UNIVERSITY.

GIRL #1
Yeah, I'm excited.

Steve works the REGISTER. His FLIRTING becomes clear.

STEVE
Yeah, you know, I considered it. Purdue. Then, I was, like, you know what? I really think I need some real-life experience, you know, before I hit college, see what it feels like.

The teen girls shoot each other a look and share a smirk.

STEVE (CONT'D)
Kinda like, uh, I don't know, see what it's like to earn a working-man's wage, you know? Uh -- Oh, sorry.

The register malfunctions momentarily. More of a "*Steve not paying attention thing*", than an actual issue with the machine itself.

STEVE (CONT'D)
I think that's, like, really important.

GIRL #1
Yeah, totally.

STEVE
Yeah, anyway, this was, like, so fun.
(chuckles nervously, hands the girl her change)
We should, kind of like, you know, I don't know, maybe hang out this weekend or --
(drops the girl's change)
-- oh, sorry about that.
I don't know. Maybe next weekend or ...

GIRL #1
Yeah, I'm busy.

STEVE
Oh, that's cool. I'm -- I'm working here next weekend, so ... the ... following weekend's better for me.

This is unfamiliar territory for Steve: hot girls turning him down. It's a catastrophic disaster.

GIRL #1
No. I'm sorry, I can't. Okay, thanks.

The girls walk away - leaving Steve speechless...almost.

STEVE
I --- this is my first day here.

The girls leave the store without looking back. Steve is deeply wounded. He SIGHS.

Behind Steve, at the counter and from the backroom, Robin appears with a WHITE BOARD WITH TWO COLUMNS WRITTEN:

YOU RULE | YOU SUCK.

ROBIN
And another one bites the dust.

Steve turns and faces Robin. Under the **YOU SUCK** column, there are already **FIVE STRIKES**.

ROBIN (CONT'D)
You are oh-for-six, Popeye.
(with a marker, draws the sixth line)

STEVE
Yeah, yeah, I can count.

ROBIN
You know that means you suck.

STEVE
Yep, I can read, too.

ROBIN
Since when?

BEAT

STEVE
It's this stupid hat. I am telling you, it is totally blowing my best feature.

ROBIN
Yeah, company policy is a real drag.
(MORE)

ROBIN (CONT'D)
You know, it's a crazy idea, but have you considered ... telling the truth?

STEVE
Oh, you mean, that I couldn't even get into Tech and my douchebag dad's trying to teach me a lesson, I make three-bucks an hour and I have no future? That truth?

Looking over Steve's shoulder, Robin:

ROBIN
(pointing)
Hey, twelve o'clock.

Steve turns his head and sees FOUR TEEN GIRLS, 18, walk in. He turns to Robin:

STEVE
Oh, shit. Oh, shit. Okay -- Uh, goin' in. And you know what?
(takes off sailor hat, throws it)
Screw company policy.

ROBIN
(dead-pan)
Oh, my God, you're a whole new man.

STEVE
Right?

Steve focuses his attention the girls, oozing confidence and charm, using nautical metaphors like a seasoned employee.

STEVE (CONT'D)
Ahoy, ladies! Didn't see you there. Would you guys like to set sail on this ocean of flavor with me? I'll be your captain. I'm Steve Harrington. Can I give you guys a little taste of the Cherries Jubilee? No? Anybody? Banana Boat? Four people, four spoons?

Robin watches the train wreck-in-progress, walks to the whiteboard, and **marks a SEVENTH STRIKE under the YOU SUCK column**.

STEVE (O.C.) (CONT'D)
Share it in the booth? Anybody? It's hot out there.

EXT. MELVALD'S GENERAL STORE - DAY

Hopper’s TRUCK is parked beside Joyce’s PINTO.

INT. MELVALD'S GENERAL STORE - PHARMACY COUNTER - DAY

Hopper is rehearsing his heart-to-heart speech with Joyce. Sitting opposite each other.

HOPPER
I know this is a difficult conversation to have -- but I hope you know that I care about you very much. And I --

JOYCE
Eye contact.

HOPPER
(sighs)
And I know that you...both care about each other very much -- this does not sound like me at all.

JOYCE
Just keep going. Come on.

HOPPER
Which is why I think it’s important to establish boundaries...
(haltingly)
...moving forward...
(checks notes)

JOYCE
No looking. You know this. Come on.

HOPPER
So we can build an environment...? Uh ... where we ... all feel comfortable? And... trusted. And open.

JOYCE
(whispers, encouraging)
Share our feelings.

HOPPER
To sharing our feelings -- this isn’t going to work. It’s not gonna work.

JOYCE
Yes it will! I promise.

HOPPER
Maybe I'll just kill Mike.
(sits beside Joyce)
I'm the chief of police, I could cover it up.

Joyce tenderly reassures Hopper. She places her hand over his.

JOYCE
You got this. I promise.

Hopper and Joyce lock eyes. Then after a BEAT:

HOPPER
You wanna have dinner tonight? You can give me some more pointers.

JOYCE
Oh ... I um ...
(takes her hand away)
I have plans.

HOPPER
(looks away awkwardly)
Okay, sure.

The DOOR BELL JINGLES.

JOYCE
Oh, a customer.

Joyce goes off to help CAROL, 60s, a frequent customer.

JOYCE (CONT'D)
Hey, Carol!

CAROL
Oh, hi, Joyce!

JOYCE
How are you? So good to see you.

CAMERA SLOWLY PUSHES IN ON HOPPER as he sits in deep thought. Joyce and Carol continue to talk.

CAROL (O.C.)
So, Georgie has his thirteenth birthday coming up.

JOYCE (O.C.)
Oh, my gosh, thirteen?

CAROL (O.C.)
I know! And I'm a little lost ...

A slight smile and a sense of calm wash over Hopper.

EXT. WEATHERTOP - DAY

Dustin is leading Max, Lucas, Will, Mike and El up a STEEP GRASSY HILL known as WEATHERTOP. It's the highest point in Hawkins. Mike and El are holding hands while the others are carrying CEREBRO PARTS.

LUCAS
Aren't we high enough?

DUSTIN
Cerebro works best at a hundred meters.

MAX
You know, I'm pretty sure people in Utah have telephones.

DUSTIN
Yeah, but Suzie's Mormon.

LUCAS
Oh, shit! She doesn't have electricity?

MAX
No, that's the Amish.

WILL
What are Mormons?

DUSTIN
Super religious white people. They have electricity and cars and stuff, but since I'm not Mormon, her parents would never approve. It's all a bit ... Shakespearean.

MAX
Shakespearean?

DUSTIN
Yeah. Like Romeo and Juliet.

MAX
Right.

DUSTIN
Star-crossed lovers.

MAX
I got it.

Speaking of *star-crossed lovers*, Mike and El are purposely lagging behind the rest of the group.

MIKE
Hey guys!

The others halt and turn to face Mike and El.

MIKE (CONT'D)
This is fun and all, but, uh ...
(Mike taps his watch)

EL
I have to go home.

DUSTIN
We're almost there.

MIKE
Sorry, man. Curfew.

Mike takes El's hand.

MIKE (CONT'D)
Come one, let's go.

They start walking back down the hill, leaving their friends behind to set up Cerebro.

EL
Good luck.

Mike and El share a cute giggle.

DUSTIN
Curfew at four?

LUCAS
They're lying.

WILL
It's been like this all summer.

MAX
It's romantic.

WILL
It’s gross.

DUSTIN
It’s bullshit. I just got home.

BEAT

DUSTIN (CONT'D)
Well, their loss, right? Onwards and upwards. Suzie awaits!

Dustin turns and continues up the hill. Max and Lucas sigh in exhaustion and fall-in behind Dustin. Will turns to follow but hesitates. A LOOK OF DREAD OVERTAKES WILL’S PALE FACE. GOOSEBUMPS form on the back of his neck. He slides a hand ON TO THE BACK OF HIS NECK, then turns toward Mike and El.

DUSTIN (O.C.) (CONT'D)
Will, come on!

Will turns around and hurries to catch up with his friends. In the grass, just beyond where Will was standing, SEVERAL RATES SCURRY ACROSS THE HILL.

EXT. ERIMBORN STEELWORKS - DAY

THOUSANDS OF RODENTS converge on the abandoned factory.

INT. ERIMBORN STEELWORKS - DAY

The rats scurry across the main floor, then down a GRATED STAIRCASE.

INT. ERIMBORN STEELWORKS - BASEMENT - DAY

The basement is dark. Rats cover the floor - many are DEAD. Some are WRITHING and SQUEALING. AS THE CAMERA SLIDES ACROSS THE FLOOR, WE SEE RATS BURSTING INTO PILES OF GOO. A rat’s EXPLODING BODY GIVES WAY TO:

EXT. HAWKINS COMMUNITY POOL - DAY

A SPLASH as Karen BACKSTROKES in one of the lanes. In the lifeguard HIGHCHAIR, Billy removes his SUNGLASSES and stares in admiration. A slight smile touches his lips. Karen’s chest rises out of the water with each stroke. Billy seductively slips his whistle into his mouth.

Karen steps out of the pool. Billy approaches.

BILLY
Looking good out there, Mrs. Wheeler.
(hands her a towel)

KAREN
Thank you.

BILLY
Perfect form.

KAREN
Well ... your form is amazing.

Billy chuckles.

KAREN (CONT'D)
I'm sorry, I mean, I've seen you ... uh, teaching ... lessons. Swimming lessons.

BILLY
You know, I could teach you, if you like.

KAREN
Oh?

Billy move closer to Karen.

BILLY
I know all the styles. Freestyle. Butterfly.
(raises a stick of gum to his lips)
Breast-stroke.

As he nibbles on the GUM, Karen drops the TOWEL.

BILLY (CONT'D)
Oh.

KAREN
Oh.

They both reach for the towel.

BILLY (CONT'D)
You okay?

KAREN
I didn't think you ... I didn't think you taught adults.

BILLY
Well, I offer more, uh, advanced lessons to select clientele.

KAREN
Oh.

BILLY
Come to think of it, there is a good pool out at Motel 6 on Cornwallis. It’s very quiet. You know, very private.

Karen looks around nervously. Billy and Karen are now just inches away from each other.

KAREN
Mm.

BILLY
Shall we say tonight? Eight o’clock?

KAREN
I’m sorry. I can’t.

BILLY
Can’t what? Have fun?

Karen flirtatiously laughs.

BILLY (CONT'D)
Mrs. Wheeler!

KAREN
I ... I just, uh, I don’t think I need any lessons.

BILLY
Oh, you see, I think you do. I just don’t think that you’ve had the right teacher.

KAREN
I, uh --

BILLY
It will be the workout of your life.

Karen meets Billy’s gaze and smiles coyly.

EXT. WEATHERTOP - LATER THAT AFTERNOON

Dustin, Max, Will and Lucas make it to the top.

DUSTIN
Made it!

MAX
Yeah, it only took five hours.

WILL
Why couldn't we just play D&D?

LUCAS
I'm so thirsty.

Lucas drops what he's carrying, UNCAPS A CANTEEN OF WATER, and drinks. And drinks. And drinks. And drinks. Max stares at Lucas incredulously.

MAX
Did you seriously just drink the rest of our water?

Lucas spits some back into the canteen, then holds it's out to her with an innocent grin. Max shakes her head, then turns away.

EXT. WEATHERTOP - MOMENTS LATER

As the SUN SETS, the friends begin to built Dustin's Cerebro.

MONTAGE OVER LIGHT SYNTH MUSIC, then:

DUSTIN
(admiring his creation)
Impressive, right? You ready to meet my love?

MAX
Okay, sure

WILL
Yeah.

Dustin sits on the grass and picks up a MIC ATTACHED TO THE TRANSMITTER. Lucas, Max and Will gather closer to Dustin.

DUSTIN
(into the mic.)
Suzie, this is Dustin. Do you copy? Over.

RADIO STATIC

DUSTIN (CONT'D)
(to the group)
One sec. She’s probably -- she’s still there.
(into the mic.)
Suzie, this is Dustin. Do you copy? Over.

RADIO STATIC. Lucas, Max and Will exchange skeptical looks.

DUSTIN (CONT'D)
(to Lucas)
I’m sure she’s there. It’s just --

LUCAS
Yeah.

DUSTIN (CONT'D)
It’s around dinnertime --

LUCAS
Mm.

MAX
Yep.

DUSTIN
-- here.
(into mic.)
Suzie, do you copy? This is Dustin. Over.

RADIO STATIC. The SUN is LOW IN THE SKY. But Dustin persists.

DUSTIN (CONT'D)
Suzie, do you copy? This is Dustin. Over.

RADIO STATIC

EXT. BYERS’ HOME - FRONT YARD - NIGHT

Joyce pulls in.

INT. BYERS' HOME - FRONT ENTRANCE - MOMENTS LATER

JOYCE
Hey, guys, I’m home.

Neither Jonathan nor Will are home.

JOYCE (CONT'D)
Guys? Hello?

INT. BYERS' HOME - KITCHEN - MOMENTS LATER

POV: INSIDE FRIDGE as Joyce grabs some LEFTOVERS.

INT. BYERS' HOME - KITCHEN - MOMENTS LATER

Joyce transfers a piece of leftover LASAGNA on to a PLATE, then SPOONS PEAS along side it.

She sets the MICROWAVE to TWO-MINUTES, then engages it.

Joyce UNCORKS A BOTTLE OF RED WINE and pours a GLASS.

Table for one.

INT. BYERS' HOME - LIVINGROOM

Joyce sets the plate on the COFFEE TABLE, sits on the SOFA, and uses the REMOTE to turn on the TV. The show **CHEERS** is on. A rerun.

Memories come flooding back to Joyce. Her expression grows sad.

FLASHBACK: BOB NEWBY and Joyce are cuddling on the *same* sofa watching the *same* episode of Cheers.

BOB
(laughing)
They're funny, don't you think?

JOYCE
(laughing)
Yes.

BOB
I just with they'd get back together again already.

JOYCE
Me too.

They kiss, then go back to watching the show.

END OF FLASHBACK

Joyce morosely cuts into the piece of lasagna.

INT. BYERS' HOME - KITCHEN - SAME TIME

CAMERA SLOWLY PANS from the living room and then settles on **WILL'S DRAWING OF BOB NEWBY SUPERHERO.** The fridge begins to vibrate. The ROCKETSHIP MAGNET holding up the drawing shakes briefly before everything on the fridge slides onto the floor.

INT. THE HAWKINS POST - NIGHT

Nancy, WEARING RUBBER GLOVES, is cleaning the mess left behind in the conference room.

PHONE RINGS on the DESK just outside of the conference room.

Alone in the office, Nancy pulls off her gloves and answers the phone.

NANCY
Hawkins Post.

A FEMALE voice, INAUDIBLE.

NANCY (CONT'D)
Um, hold on, I'm --
(grabbing a pen and notepad)
I'm sorry, can you repeat that?

Nancy writes: **DORIS DRISCOLL. 4819 CORNWALLIS RD. DISEASE...RATS.**

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

The BOOMBOX is playing: "**CAN'T FIGHT THIS FEELING BY REO SPEEDWAGON.**" Mike and El are sitting opposite, on El's bed, making out.

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

Hopper is on his bed hugging a PILLOW nervously. A lit CIGARETTE hangs from his lips. He's rehearsing his heart-to-heart.

HOPPER
... why it's important to establish these boundaries -- moving forward, so that we can create an environment where -- you feel comfortable and trusted and open. Shit.

(MORE)

HOPPER (CONT'D)
(checks notes)
To share our feelings.

Hopper sets the pillow aside and takes a drag from his cigarette.

INT. HOPPER'S CABIN - LIVING ROOM - ON GOING

Hopper slides back the SHEET SERVING AS HIS BEDROOM DOOR. He tucks his notes into his shirt pocket and walks to El's bedroom door (which is ajar precisely three-inches). Hopper knocks on the wall beside the door.

HOPPER
Hey.

ELEVEN (O.S.)
(calmly)
Yes?

HOPPER
Can I talk to you guys a minute?

El TELEKINETICALLY opens the door much wider.

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

The door swings open. Hopper stands at the threshold. Mike and El are sitting on different parts of the bed. Mike looks *really* disappointed.

HOPPER
(nervously)
Hi.

EL
('um, okay?')
Hi?

MIKE
('go away')
Hi.

The SONG CONTINUES at near full volume. Shifting vulnerably, Hopper steps inside. He grabs a CHAIR and sits facing the bed. El scoots closer to Mike. Hopper glances nervously between the two. Mike and El regard him with confused looks. Hopper turns to the boombox and switches it off. He turns his attention back to Mike and El.

HOPPER
Um.

He rubs his lip. There is SILENCE. El pitches her head forward expectantly.

HOPPER (CONT'D)
What I, uh -- needed to say to you -
- What I *wanted* -- to say to you --
is that, um --

MIKE
(to El, jokingly)
Uh-oh. I think we're in trouble.

The two kids chuckle and Mike shoots Hopper a sly smile. Hopper gapes at Mike.

HOPPER
No. Nobody's in trouble, okay? I just, um --

Mike leans over and WHISPERS IN EL'S EAR (INAUDIBLE). El giggles.

HOPPER (CONT'D)
Uh --

El giggles again. Hopper GLARES at Mike. Then, after a BEAT:

HOPPER (CONT'D)
(deadly serious)
You know what? Your mom called.

MIKE
What?

HOPPER
Yeah. She needs you home right away.

A look of concern crosses El's face.

MIKE
Is everything okay?

HOPPER
No, I don't think so. It's your Grandma.

Mike's face goes pale.

EXT. HOPPER'S CABIN - MOMENTS LATER

Hopper and Mike walk to Hop's truck.

MIKE
Is she dead?

HOPPER
No.

MIKE
Did she fall again?

HOPPER
No.

MIKE
Does she have cancer?

HOPPER
No.

MIKE
Then I don’t understand. What’s wrong with Nana?

They both climb in the truck.

INT. HOPPER’S TRUCK - ON GOING

HOPPER
(yelling)
Nothing! There’s nothing wrong with Nana!

MIKE
(incredulous)
What?

HOPPER
(calmer)
But -- there’s something very wrong with this *thing* between you and El.

MIKE
You lying piece of shit!

Mike turns to leave the truck. Hopper locks the doors. Mike lifts the lock pin; Hopper pushes the button to lower it. Again. Again. Then Mike turns to Hopper.

MIKE (CONT'D)
You’re crazy.

He’s got *that look*.

HOPPER
Crazy?
(his eyes widen)
(MORE)

HOPPER (CONT'D)
You wanna see real crazy? You disrespect me again.

Fear washes over Mike.

HOPPER (CONT'D)
(chilling whisper)
Okay?

Mike is frozen with fear.

HOPPER (CONT'D)
Here's what's gonna happen. I'm gonna drive you home. And I'm gonna speak -- and you're going to listen. And then, maybe -- maybe by the end of it, maybe if you're lucky, maybe -- I will continue -- to *allow* you to date my daughter.

Hopper turns to Mike who just stares at him.

HOPPER (CONT'D)
(raised voice)
Nod if you understand!

Mike nods vigorously. Hopper hits the gas and the truck speeds away.

EXT. WEATHERTOP - NIGHT

A FULL MOON provides the only light as Dustin continues his efforts to raise Suzie on Cerebro.

DUSTIN
Suzie, do you copy? This is Dustin. Over.

RADIO STATIC

DUSTIN (CONT'D)
Suzie! This is Dustin. Do you copy? Over.

RADIO STATIC

Will, Lucas and Max are lying in the grass. Dustin is standing.

DUSTIN (CONT'D)
Suzie, this is your Dustin. Do you copy? Over.

RADIO STATIC

DUSTIN (CONT'D)
Suzie --

MAX
(annoyed)
Dustin, come on, she's not there.

DUSTIN
She's there, all right? She'll pick up.

WILL
Maybe Cerebro doesn't work.

LUCAS
Or, maybe, Suzie doesn't exist.

DUSTIN
She exists!

LUCAS
She's a genius *and* she's hotter than Phoebe Cates? No girl is that perfect.

MAX
Is that so?

LUCAS
I mean -- *you're* perfect.

Max glares.

LUCAS (CONT'D)
I mean, like, per -- perfect in your own way -- in your special -- your own special way.

Max can't hold it in anymore. She LAUGHS.

MAX
Relax, I was teasing.

Lucas nods nervously, but somewhat relieved.

MAX (CONT'D)
I'm obviously perfect and Dustin's obviously *lying*.

Max stands up.

MAX (CONT'D)
(to Lucas)
Come on *Don Juan*.

Max and Lucas head off hand-in-hand

DUSTIN
Where are you going?

MAX
Home.

DUSTIN
Well ... guess it's just you and me, Byers.

WILL
Um ... it's late. Sorry. Maybe tomorrow we can play D&D. Or something fun. Like we used to?

DUSTIN
(hurt)
Yeah. Sure.

WILL
Welcome -- home.

Will breaks into a jog down the hill leaving Dustin alone.

DUSTIN
(to himself)
Yeah. Welcome home.

DISTORTED RADIO CHATTER breaks the momentary silence. Dustin turns his attention to Cerebro. Rushing to respond, Dustin trips and falls to the ground.

DUSTIN (CONT'D)
(into mic.)
Suzie? Suzie, is that you?

A MAN SPEAKING RUSSIAN can be HEARD THROUGH THE STATIC. Dustin TURNS UP THE VOLUME. The RUSSIAN MAN CONTINUES TALKING WITHOUT TONE OR EMOTION.

INT. SOVIET BUNKER - COMMUNICATIONS ROOM - SAME TIME

A RUSSIAN SOLDIER, male, mid-30s, WEARING HEADPHONES, is speaking into a TABLE-TOP MICROPHONE. He sits at a CONSOLE OF COMMUNICATIONS EQUIPMENT.

COMM OFFICER
(in Russian)
The silver cat feeds when blue meets yellow in the west. A trip to China sounds nice -- if you tread lightly -- The week is long --

The soldier REPEATS HIS TRANSMISSION. Dr. Alexei walks through the room, passing the soldier, and ascends a flight of stairs at the back of the room.

INT. SOVIET BUNKER - ANTEROOM - ON GOING

Dr. Alexei passes through the room where FIVE SCIENTISTS, male, various ages, are working. A RUSSIAN SOLDIER, male, late 20s, stands guard. Dr. Alexei opens a door and enters an OBSERVATION ROOM.

INT. SOVIET BUNKER - OBSERVATION ROOM - ON GOING

RUSSIAN SCIENTISTS, male, female, 30s, are hard at work. Dr. Alexei walks over to the observation window and stands beside a SCIENTIST, male, 30s, HOLDING A CLIPBOARD. The man looks to Alexei with a SHOCKED look. Their faces GLOWING BLUE, reflecting the LIGHT FROM WHAT WE ASSUME IS **THE KEY**. The new model Alexei was put in charge of making just one-year ago.

SCIENTIST
(in Russian)
Beautiful, isn't it?

Dr. Alexei nods in agreement then stares out the window. Expressionless. Inscrutable.

INT. WHEELER RESIDENCE - BATHROOM - NIGHT

MONTAGE: Karen getting ready for her "swimming lessons".

- BLOW DRYING her hair.

- Applying GENEROUS AMOUNTS OF BLUSH AND MASCARA.

- Putting on PURFUME.

- LIPSTICK.

- TEASING HAIR.

Karen glances down at her BRIDAL RING SET with a conflicted expression. She slides both rings off and puts them on a TRAY on the counter.

INT. WHEELER RESIDENCE - BOTTOM OF STAIRS - MOMENTS LATER

Karen walks down, RED DRESS, WHITE HIGH HEELS. She stops at the bottom when she HEARS SNORING. She glances back at the NEXT ROOM.

INT. WHEELER RESIDENCE - LIVING ROOM - ON GOING

Karen comes into the living room and stops. Her husband, TED WHEELER, is sleeping in his LA-Z-BOY RECLINER. HOLLY WHEELER is slumbering peacefully on top of his chest. Karen glances away, looking guilty.

EXT. CORNWALLIS ROAD - NIGHT

Billy speeds down this DARK MISTY ROAD. He’s driving his 1979 BLUE CHEVROLET CAMARO Z28.

INT. BILLY’S CAMARO - ON GOING

HEAVY METAL music plays. Billy breaks into a grin, then a laugh. He angles the REARVIEW MIRROR toward his face and looks into it.

BILLY
Hey, Karen. You don’t mind if I call you Karen, do you?
(grins)
Good.

Just then, SOMETHING hits the windshield, CRACKING IT, and STARTLING Billy.

EXT. ERIMBORN STEELWORKS - ON GOING

Billy swerves into the lot of the abandoned factory and crashes to a stop.

INT. BILLY'S CAMARO - ON GOING

Billy’s been hurt, but not too bad. His head is bleeding from above his left brow. He’s slightly stunned.

BILLY
Piece of shit.

The RADIO still plays. Billy steps out.

EXT. ERIMBORN STEELWORKS - ON GOING

Billy staggers around to the other side of the car. He tries to open the badly dented door.

BILLY
Dammit! Piece of shit!

He kicks the Camaro, before going back around to the driver's side. He slams the door. Steam is pouring from the engine. Billy notices the windshield. He touches the SLIMY, STICKY CLEAR SUBSTANCE where the windshield was struck.

BILLY (CONT'D)
What the hell?

A SHRIEKING NOISE; SOMETHING scurries past. Billy looks around, then calls out.

BILLY (CONT'D)
Who's there?

He takes a few steps.

BILLY (CONT'D)
Hey! I said who's there!

JUST THEN, A FLESHY TENTACLE wraps around Billy's ankle and yanks him to the ground. The tentacle hauls him into the factory on his stomach. Billy tries to grab onto anything to stop.

INT. ERIMBORN STEELWORKS - ON GOING

SCREAMING, Billy is dragged the length of the factory floor. He manages to grab ahold of both sides of a DOORWAY FRAME leading to a staircase. Billy holds on for a few seconds before being dragged into the basement. SCREAMING.

SHRIEKING.

GROWLING.

WAILING.

<u>THE END</u>