

STRANGER THINGS EPISODE 5: DISCONNECT

By

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1 INT. BATHROOM - DAY 1

A tinny yellow hotel bathroom.

TIM, attractive early-30s leading-man type, curled up beside the toilet, looking like he's hit the dead-end of a quarterlife crisis. He clutches an empty TUPPERWARE CONTAINER. He hasn't shaved but he can't grow a beard.

His own labored breathing, and sticky wet mouth sounds fill his ears. There's an UNIDENTIFIABLE BLACK TATTOO on his neck, small but obvious.

He swallows -- heavy in his ears -- and then --



-- he VOMITS into the Tupperware. He SLAPS the lid, pushes it tight, stumbles out of the bathroom.

2 INT. MOTEL ROOM - DAY 2

Light from the window turning to the purple haze of sunset. Tim is alone. His one bag sits on the bed, obviously rifled-through but not unpacked.

He shoves the Tupperware into the room's microwave, sets it for 5 seconds.

DING!

Pulls out the hot'n'toasty sick, stumbles back to the bathroom.

3 INT. BATHROOM - DAY 3

He pulls off the Tupperware lid. Nice and bubbly.

And then --

-- Dumps it into the toilet, flushes it.

Starts washing out the Tupperware.

4 INT. HALLWAY - NIGHT 4

A SILHOUETTED FIGURE (female, 30s, MADELINE -- not "Maddy") quickly stalks down a darkened hallway.

ABOVE HER -- LARRY MORGAN (serious, 50s and balding) appears on an enormous TV, confessing secrets in an interview. He's a "serious artist" with a deep, sincere voice.

LARRY MORGAN

Win your awards early. I can tell you, after your fifth Emmy -- it really becomes about the work. D.T.W., DO THE WORK. That's what it's about.

5 INT. DARKENED OFFICE - NIGHT

5



A chipper young commentator (REGGIE, early 30s) blasts through the day's headlines.

REGGIE

We haven't seen Tim Banks, the world's most WEB-CESSIBLE MAN, since the network blackout three days ago. Larry Morgan likes to pretend he's the god of nano-camera media but the truth is: he's been riding Tim Banks from day one. Without Tim Banks, there is no sponsorship, there is no Morg.org, and if Tim doesn't reappear, there won't be a Larry Morgan much longer --

We don't see Larry yet, but we hear:

LARRY MORGAN (O.S.)

Shut up.

Reggie PIXELATES mid-sentence, replaced by a GORGEOUS WOMAN in a tight outfit, holding a jar marked TIPS.

GORGEOUS WOMAN

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LARRY MORGAN (O.S.)

I said SHUT UP!

The woman DISAPPEARS. Madeline emerges from the darkness.

Larry Morgan's hair is a mess, his clothes three-days worn.

LARRY MORGAN

Where is he?

MADELINE

I'm still working on that.

LARRY MORGAN
 THAT'S NOT WHAT I **ASKED!**

Madeline holds his gaze, doesn't break.

Above her, a digital projection of MORG.ORG NETWORK TRAFFIC
 is sinking lower and lower.

MADELINE
 Are you drunk?

LARRY MORGAN
 (rage emptied, listless)
 Not yet. Not enough.

He consults an empty glass.

LARRY MORGAN
 You spend your life building
 something...
 (beat)
 What about the seed cameras in his
 belly?

6 INT. BAR - DAY

6

Tim leans across the bar, sporting dark glasses. He speaks
 passing Spanish.

TIM
 (*in Spanish*)
Do you have Internet here?

-- BARTENDER looks at him --

BARTENDER
 (*Spanish*)
Where do you think you are?

TIM
 (*Spanish*)
Just asking. One beer, please.

BARTENDER
 (*Spanish*)
You got any I.D.?



7 QUICK MONTAGE -- INT. MOTEL ROOM - DAY 7
 TIM SNAPS HIS I.D. CARD IN HALF --
 -- DROPS IT IN THE TRASH --
 -- BURNS IT --
 BACK --

TIM
 (*Spanish*)
No, I left it at home. Water is fine.


The Bartender pours him a glass of water.

MADELINE
 (V.O.)
 He knows something. He's doing something to the cameras before they can multiply.

8 INT. DARKENED OFFICE - NIGHT 8
 LARRY MORGAN
 So we're just waiting for him to screw up?
 MADELINE
 I didn't say that.

9 INT. BAR - DAY 9
 Tim takes a drink of water.
 As Tim drinks, the camera ZOOMS into his mouth --

10 INT. TIM'S STOMACH 10
 There's a tiny blinking DEVICE, implanted in his stomach lining.

MADELINE
 (V.O.)
 Until the nano-cameras re-connect him to the network, the seedbed will continue to generate new ones.

The water HITS the device. It SHIVERS, begins pumping thin rivulets of WHITE FLUID.

LARRY MORGAN
 (V.O.)
 So what?

11 INT. BAR - DAY 11
 Tim's face LURCHES.

12 INT. BATHROOM - DAY 12
 Tim vomits EXPLOSIVELY into his Tupperware container,
 spitting, snot dripping, sick and crying.
 Behind him, a door opens.

BARTENDER
(Spanish)
You okay?

TIM
 I need a doctor...
 (then, Spanish)
Doctor, doctor --

13 INT. DARKENED OFFICE - NIGHT 13

MADELINE
 Until the cameras reconnect him, he
 won't be able to keep anything
 down. He'll starve to death.

That catches Larry's attention.

LARRY MORGAN
 Oh, that's good.

Madeline accepts the compliment with a nod.

MADELINE
 They were designed that way.

LARRY MORGAN
 And what happens when he dies?

MADELINE
 He's not going to die. We're going
 to find him and bring him home.

LARRY MORGAN
And we accomplish that...how?

For the first time, Madeline SMILES, and it's CHILLING.

14 INT. BEDROOM - NOON

14



WINSTON (mid-20s): still dressed, still in bed. Yawns. Slowly sits up, scraping sleep away. Welcome to the Web 4.0 generation.

Sitting in his room is ADAM (late 20s), typing away on a keyboard. Winston notices but isn't surprised.

WINSTON
You're up early.

ADAM
Late. It's four AM where I am, man.

WINSTON
Oh, right.

Winston joins Adam at the desk. Posters above the desk -- 7th Son, and some band called Undead Viking Mafia -- begin to flicker -- PIXELATE --

ADAM
(not looking up)
You hear about what happened with Tim Banks --

Adam's voice suddenly HAZES -- digitizes -- and Adam DISAPPEARS.

WINSTON
Aw, for shit's sake.

Winston reaches up and touches the BLACK TATTOO under his ear -- the same as Tim's -- tapping it hard.

The posters POP back into life, and Adam REAPPEARS.

ADAM
(still not looking up)
Dubyuh-bee.



WINSTON
I gotta get my wireless replaced.

ADAM

That's what you get for buying
American, man.

(taps own tattoo)

I got mine on refurb from a decent
Chinese dealer.

WINSTON

I don't know, man -- refurb --

ADAM

(finally looking up)

What's wrong with refurb?

WINSTON

Just the idea of that gear getting
wet and sticky in someone else's
head before it gets to you --

ADAM

(looking down)

Shut up.

Type type type.

WINSTON

So did they find Tim Banks yet?

ADAM

Sending you the link...

Adam TYPES INTO a keyboard. Winston stares at the blank
wall in front of him -- nothing. But --

IN WINSTON'S IRIS --

A tiny image opens up.

WINSTON'S POV --

The blank wall is FULL of color. A new WINDOW pops up:

It's a colorful little app with Tim's face, called
"PAPARAZZI!"

WINSTON


What is this?

15 INT. DARKENED OFFICE - NIGHT

15

Madeline leans over Larry's shoulder as he stares at a glowing screen.

MADELINE



It's a game. You have 25 trillion cameras floating around in the air and water across the United States. Eight million in London. The audience already knows Tim is missing. Why are we trying to hide it? This should be part of the *show*.

16 INT. BEDROOM - NOON

16

Winston and Adam click away at cameras. It switches from New York, to New Orleans, to Seattle.

From behind them -- JOEY (mid 20s) appears in the room.

ADAM

Yo.

JOEY

Whaddup!

WINSTON


You tried the new Tim Banks game?

JOEY

Man, Tim Banks SUCKS! They haven't put out a new episode in forever. Do they think people are just gonna keep watching the same old shit over and over --

WINSTON

No, it's cool. They let you have access to all the micro-cameras for the show.



Joey sits down on the desk beside them. Watches for a beat. Begins clicking.

17 INT. DARKENED OFFICE - NIGHT 17

The MORG.ORG NETWORK TRAFFIC is beginning to rise.

LARRY MORGAN

I like this. But how long is it going to last?

MADELINE

Long enough for Tim to make a mistake. Whatever he's doing, he can't keep it up forever.

18 EXT. COUNTRY ROAD - DAY 18

Tim stumbles down a dirt road. He looks gaunt, sweaty, exhausted. Under his arm, he carries a SLOSHING TUPPERWARE of VOMIT.

A MIGRANT WORKER passes him on the side of the road.

TIM

(Spanish)

Is this the way to the surgeon?

The Migrant Worker doesn't look at him.

Tim trudges on, barely putting one foot in front of the other.

19 EXT. ABANDONED PRISON - DAY 19

Tim slows near the gate. At the door, a half-worn sign says,

"MEDICO"

He stumbles inside.

20 INT. ABANDONED PRISON - DAY 20

Tim struggles to walk past row after row of EMPTY CELLS. And then --

21 INT. CELL / OPERATING ROOM - DAY

21

The DOCTOR -- mid 30s, but hard to tell -- kneels over a grimy, sweaty PATIENT. The Doctor isn't that clean himself. It's not a clean world here.

TIM
(*Spanish*)
Excuse me --

DOCTOR
(accented English)
Wait your turn.


Tim starts at the Doctor's English.

DOCTOR
(never looking)
Your Spanish is terrible.

Tim looks for a place to sit down --
-- and COLLAPSES.

22 INT. DARKENED PRODUCTION ROOM

22

 An OPERATOR runs a production board, adjusting knobs.


Larry Morgan watches the MORG.ORG TRAFFIC numbers beginning to droop. He slowly, pointedly, turns back to Madeline.

LARRY MORGAN
Exactly how long can a man live
without food or water?

Madeline won't look him in the eye.

23 INT. CELL / OPERATING ROOM - DAY

23

 The Doctor growls, kneels by Tim, picks up his head.

Tim is feverish.

TIM
They don't stop, they don't stop,
they don't stop --

DOCTOR
What are you saying? Slow down!

Tim suddenly LOCKS on the Doctor.

TIM
You have to cut it out of
me. They're gonna FIND ME --


DOCTOR
You're crazy!

TIM
They don't stop! They don't stop!

Tim jerks suddenly, turns to one side --
and VOMITS ALL OVER THE FLOOR.

24 INT. COMPUTER ROOM - DAY 24

The three of them are clicking away.

JOEY
This game sucks. You can never
find the guy. I hate apps. 

A PROMPT appears. "NEW CAMERAS AVAILABLE."

WINSTON
Hey.

Winston CLICKS.

A SCREEN APPEARS

with Tim staring directly at him.

WINSTON
Holy shit.

25 INT. CELL / OPERATING ROOM - DAY 25

Tim stares into the vomit. He staggers to his feet and
RUNS.

The vomit begins to BUBBLE.

26 INT. COMPUTER ROOM - DAY 26

Winston clicks again. The COMPUTER speaks in a cheesy Tim
voice.

COMPUTER
You Found Me!

ADAM
What's going on?

Winston clicks again, cycling through camera angles as Tim flees.

COMPUTER
20 points! 20 points! 20 points!

WINSTON
I found him! Here's the link --

JOEY
I can't see him!

WINSTON
You have to wait for the cameras to replicate, it takes a second -- shit -- he's running --

27 INT. PRODUCTION ROOM - DAY

27

OPERATOR
They found him!

LARRY MORGAN
What?!

OPERATOR
Cameras locking on somewhere in Panama.

LARRY MORGAN
How soon till he's back on the network?

OPERATOR
Not enough cameras yet, we need more to establish a proper connection.

LARRY MORGAN
How long will that take?

Madeline is victorious.

MADELINE
We covered London in ninety minutes.

Off Larry's pleased/stunned look --

28 INT. ABANDONED PRISON - DAY 28

Tim can't run, but he is damn well TRYING. Shafts of light from windows cut holes in the darkened prison.

Staggering on, he rips around a corner, ducks down, trying to catch his breath.

And out of the corner of his eye --

A SHAFT OF LIGHT

through one of the windows. He looks away, but something draws his attention back.

Inside the light -- tiny dust particles appear -- GLOWING --

Tim knows what that means. He shuts his eyes, hands on his neck, preparing himself --

29 INT. PRODUCTION ROOM - DAY 29

OPERATOR
(liftoff!)
We have a connection!

30 INT. ABANDONED PRISON - DAY 30

Tim's hands curl to fists, revealing the BLACK TATTOO on his neck --

TIM
Shit.

His eyes snap open, and --

INSIDE HIS IRIS -- there are dozens of text messages popping up.

TIM'S POINT OF VIEW

THOUSANDS of messages, pictures, animated GIFs, and music files explode into his world.

"Hi Tim!" "WB, Tim!" "OMG, where have you been, you jackass?!"

Over and over and over.



Tim RUNS --

-- Wherever he goes -- he is BOMBARDED --

31 INT. COMPUTER ROOM - DAY 31

People are POPPING IN left and RIGHT, appearing magically out of the air.

Adam is watching the monitor.

ADAM
He looks like shit.

Joey agrees.

ADAM
I'm going to tell him.

Adam begins typing.

Winston is loving all the traffic.

WINSTON
Yeah, it was me, I found him first--

On the wall: Multiple windows of Tim running, and pointers clicking over and over --

COMPUTER
You found me! You found me!

Something catches his attention.

ADAM
Hey -- what's he doing?

32 INT. PRODUCTION ROOM - DAY 32

NETWORK TRAFFIC is rising. Larry is congratulating Madeline.

LARRY MORGAN
You're good, you are good --

Madeline looks beyond him --

MADELINE
What's he doing?

OPERATOR

Uh...he's climbed onto the roof.

Larry's eyes widen, Madeline pushes past --

MADELINE

Put me on with him --

33 EXT. PRISON ROOF - DAY

33

Tim stands on the roof -- SURROUNDED BY MESSAGES.

TIM

Turn it off!



MADELINE

(O.S.)

Is he there? Can he hear me?

TIM

Who is that?

34 INT. COMPUTER ROOM - DAY

34

In Winston's wall, Tim is on cam, talking.

TIM

(through camera)

Who's talking?

WINSTON

Who's that? Who's he talking to?

ADAM

Aw, he's gone schitzo. They are
TOTALLY jumping the shark!

35 EXT. PRISON ROOF - DAY

35

Madeline's voice is clear as day but he can't see her.

MADELINE

(O.S.)

Tim, this is Madeline, I'm one of
the producers for the show.

TIM

Turn them off, turn them off!

MADELINE

(O.S.)

Tim, you're sick, you need help.

TIM

I'm not doing it anymore! I'm done!

MADELINE

(V.O.)

Tim -- listen to me, I want to help you! I'm the one that got you out in the first place!

Tim freezes.

36 INT. PRODUCTION ROOM - DAY 36

Larry is outraged, but stops when Madeline HOLDS UP HER HAND--

MADELINE

I arranged the network blackout, Tim. I got you out. I want to help you.



37 EXT. PRISON ROOF - DAY 37

MADELINE

(V.O.)

I know you're tired, Tim. I know you want your privacy back.

Tim slumps.

38 INT. COMPUTER ROOM - DAY 38

An ENORMOUS CROWD of web-surfers stare at the wall together.

On screen, Tim seemingly stares into nothingness, listening to nothing.

Everyone is GLUED TO THE SCREEN.

WINSTON

I can't tell if this is boring or awesome.



ADAM
He looks like he's going to cry.

JOEY
This is boring me out of my
freaking skull.

WINSTON
What's he saying? Switch to a
camera near his head.

CLICK! Screen changes to something red and wet.

ADAM
What is that?

WINSTON
I think I'm in his lungs, hang on
--
(clicks)
Oh, here we go.

The view jumps much closer to his lips. The crowd begins
mouthing it out together --

39 EXT. PRISON ROOF - DAY

39

Tim is on his knees, surrounded by messages.

TIM
(whispering)
I don't want to be everyone's best
friend anymore...I want to be
alone.

Thousands of messages pop up: "AW TIM!" "FEEL BETTER
TIM!" "SUCK IT UP, TIM!"

TIM
Shut UP!

40 INT. COMPUTER ROOM - DAY

40

The whole crowd JERKS backward at his scream.

41 EXT. PRISON ROOF - DAY

41

MADELINE
 (V.O.)
 Tim? ...Tim?!

TIM
 WHAT?!

INTERCUTTING BETWEEN TIM AND MADELINE

Madeline takes a breath, steels herself. She's a closer.

MADELINE
 I know what you're feeling,
 Tim. You didn't think it would be
 this big, did you?

TIM
 ...No.

MADELINE
 I can help you, Tim. I can make
 changes. But it starts with
 you. Do you want my help?

TIM
 ...Yes.

MADELINE
 Then you have to give me
 something. Something I can take up
 the ladder. Something to let them
 know you're not backing out of your
 multi-million dollar deal.

Tim is panting. He's starving, tired, disoriented.

TIM
 I just...I just...

42 INT. COMPUTER ROOM - DAY

42

WINSTON
 He looks like he's gonna pass out.

JOEY
 I hope so, it'd be more interesting
 than this shit.

43 EXT. PRISON ROOF - DAY 43

TIM
(whispered)
Can't it be somebody else?

MADELINE
(O.S.)
The world chose you, Tim.

44 INT. PRODUCTION ROOM - DAY 44

The NETWORK TRAFFIC is beginning to sink.

Larry pulls Madeline aside, his eyes BORING into her, heavy with subtext.

LARRY MORGAN
This guy's on the edge. I don't
care what you do -- but *make this*
good for us. Now.

Madeline makes no response, just returns to the monitor.

MADELINE
We're being honest here, Tim. The
show can't go on without you. But
you have to be honest, too. The
show is going to go on, and there's
nothing we can do about it --

45 EXT. PRISON ROOF - DAY 45

TIM
(interrupting)
-- Yes, I can --

MADELINE
(O.S.)
-- No, you can't, Tim. You don't
understand. They love you. You
can't stop that.

TIM
(struggles to stand)
-- Yes, I can --

MADELINE
(O.S.)
There's nothing to argue about,
Tim. There's nothing to
decide. You're the show, Tim --

TIM
-- I don't want to be the --

MADELINE
--and the SHOW...WILL...GO...ON!

TIM
(last energy)
NO!

MADELINE
(O.S.)
Tim?

46 INT. PRODUCTION ROOM - DAY 46

Everyone stares as Tim stands tall.

OPERATOR
What's he doing?

MADELINE
Tim!

47 INT. COMPUTER ROOM - DAY 47

A flurry of "What's he doing?"s as they stare at Tim slowly stepping across the roof.

48 EXT. PRISON ROOF - DAY 48

TIM
The show is over.

MADELINE
(O.S.)
TIM!


Tim PITCHES HIMSELF OFF THE ROOF.

ANGLE AFTER ANGLE captures him going over the edge.

49 INT. COMPUTER ROOM - DAY 49

They stare in wonder.

50 INT. PRODUCTION ROOM - DAY 50

 The monitors are reflected in their eyes as they stare at Tim's silhouetted body plummeting through the sky.

51 EXT. PRISON - DAY 51


Tim's body crashes into the camera, and ALL IS BLACKNESS.

For a moment...silence.

Then...

CREDITS ROLL.

"TIM BANKS - 2014-2042"

 "DIRECTED BY EARL NEWTON"

"PRODUCED BY LARRY MORGAN"

52 INT. PRODUCTION ROOM - DAY 52

The Operator stares, SHOCKED.

Larry pulls Madeline aside.

LARRY MORGAN
Congratulations. I didn't want to
have to say it, but --


MADELINE
-- "first live suicide in
broadcasting" --

LARRY MORGAN
That's why you're the best.

53 INT. COMPUTER ROOM - DAY 53

They stare. The credits roll on screen.

WINSTON
It's over.

 ADAM
Yeah...

WINSTON

That was...

The moment hangs...

JOEY

...so staged.

WINSTON

Oh, c'mon.

CUT TO BLACK

Credits continue to roll:

"PRODUCED BY EARL NEWTON"

"STORY BY J.C. HUTCHINS AND EARL NEWTON"

Etc etc.

FADE UP FROM BLACK:

54 INT. HOSPITAL ROOM - TIM'S POV - DAY

54

Everything is dark, hazy, blurry. It gradually sharpens as Madeline's head enters the frame, bedecked in dark sunglasses.

MADELINE

Hi, Tim.

There's a sound. Tim groaning.

MADELINE

How are those stem cells feeling, Tim? I hear they are all the rage.

Tim groans.

MADELINE

Shhh. How does it feel, Tim? You're offline.

TIM

I'm...

MADELINE

Disconnected. At least until we can upgrade you to the newer model. Worldwide access, Tim. Seven and a half billion people can't wait to meet you.

TIM

I'm... not... going back...

MADELINE

Shhh, you rest. We gotta get you
in shape for next year. It's gonna
be big.

By her look, Tim isn't buying it.

MADELINE

Everybody loves a comeback, Tim.

THE END

