

PASCAGOULA

THE ABDUCTION OF CALVIN PARKER

EPISODE 3

Written by

Stephen Auerbach

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EXT. TUPELO HOUSE - NIGHT

A somewhat dilapidated house in Tupelo, Mississippi.

INT. KITCHEN - NIGHT

It's six years later.

Calvin Parker sits in the kitchen nursing a beer. He's sketching on a piece of paper.

Calvin has gained a decent amount of weight and the years that have passed are clearly etched upon his face. Raw boned as a youth, he's now doughy as a 26 year old.

The passage of time has only increased Calvin's anxiety about the events of October 11, 1973.

He's cut himself off from family and old friends. He and Waynette have moved from town to town repeatedly once his identity as the "UFO NUT" became known to the locals.

He hasn't reconciled himself with the painful reality of being ridiculed and "othered" for what happened the night of his abduction.

Calvin takes a swig from his beer and looks at the piece of paper before him, upon which he's been sketching.

He's no artist, but we can make out the rear end of a car: the tires, the bumper, the trunk, and the back window.

The license plate is drawn, but is blank.

The phone rings, and Calvin answers it.

CALVIN

Yup.

MALE VOICE

Calvin, I don't have the best news.
I tried but I couldn't convince the
boss to keep you on.

CALVIN

You can't fire me, I'm the best
worker you have.

MALE VOICE

It's not about work, it's about
attitude.

CALVIN

Attitude, shit, I'm rather put points on the scoreboard than be buds with everyone. You said you appreciated that.

MALE VOICE

You've had one fight too many.

CALVIN

Nah, I'd say I'm fight shy of where I need to be.

MALE VOICE

Is that a threat?

CALVIN

If someone comes after me do you expect me to lay down.

MALE VOICE

Calvin, I've got to go. We'll mail you your check. Alright.

CALVIN

No it's not alright. Waynette's gonna kill if I lose another job.

MALE VOICE

You take care now.

The Male Voice hangs up. Calvin finishes his beer, with an enormous swig.

INT. BEDROOM DOORWAY - NIGHT

Calvin looks in to see his 6 year old daughter STACIE PARKER sleeping in her bed.

INT. BEDROOM DOORWAY - NIGHT

Calvin gently pushes the door open to see his wife Waynette sleeping. He closes the door.

EXT. DRIVEWAY - NIGHT

Calvin gets in to his car. The Rambler is gone and he drives a black Chevrolet Monte Carlo now.

INT. MONTE CARLO - NIGHT

Calvin drives the Interstate 65 heading south. The car clock reads 10 PM. He reaches under the driver's seat. Alongside his ever present protection (now a Glock 9MM, not a .38 special) is a flask. Calvin grabs it, turns the top and swings heavily.

EXT. INTERSTATE 10 EAST

The Monte Carlo takes Exit 75 turning from the I-65 South to the I-10 West - Jackson County.

INT. MONTE CARLO - NIGHT

The car clock reads 12:00 AM. Calvin reads the sign for US 90 WEST to Pascagoula. He takes the exit.

EXT. PASCAGOULA PIER - NIGHT

The Monte Carlo enters the old Schaupeter shipyard passing the same *NO TRESPASSING SIGN* that was on the side of the road the night of the abduction.

He parks alongside the tall Cane.

INT. MONTE CARLO - NIGHT

Calvin takes a last swig from his flask, grabs the Glock 9mm and exits the car.

EXT. PASCAGOULA PIER - NIGHT

This is the first time Calvin has been back to the abduction site since the event.

Note: During the Alien Encounter there was a Red Pontiac at the abandoned shipyard. This fact was introduced in Episode 1. There was a young couple making out and kissing in the back seat. When they spotted the alien craft they quickly left the shipyard.

Calvin stops walking and he begins the odd process of trying to jolt his memory to reveal more details about the abduction, specifically more recall about the Red Pontiac.

Calvin turns toward the River. He imagines seeing Charlie Hickson fishing at the end of the pier. Charlie turns upon spotting the approaching alien craft, or flying saucer.

Calvin turns toward the foot of the pier where he imagines seeing himself running toward his Rambler. He hears himself:

CALVIN

I've got to get my gun! What is this? What is going on!!

Calvin imagines the moment he became *frozen* and *paralyzed* by a intensely bright column of light coming down from the flying saucer. It has him trapped. He cannot move, nor speak.

Calvin imagines the moment the Male Driver of the Red Pontiac gets out of the car. He stares up at the approaching flying saucer. The Female Passenger climbs over the backseat. She and Calvin lock eyes in fear and panic.

The Male Driver gets back in the Pontiac, starts the engine and peels away from the flying saucer.

The next moment in his flashback Calvin puts on repeat:

As the Pontiac pulls away Calvin tries to read the license plate. It's all a blur to him. He repeats the car's motion of peeling and screeching away three or four times, in rapid succession, hoping to see more of the license plate in his mind's eye.

CALVIN (CONT'D)

Damnit! You're my proof.

Calvin is desperate to make out the license plate numbers.

CALVIN (CONT'D)

Who are you? You saw what we saw.
How can I find you?

He fails to see remember more of the plate.

He finally lets the Red Pontiac exit in the flashback. As it does As he does, Calvin angrily pulls out his flask from his pocket and hurls it in the direction of the departing Pontiac.

INT. TUPELO HOUSE - DAY

Waynette is on the phone with Betty Lou Parker.

WAYNETTE

Calvin was supposed to drive Stacie to school this morning, but he let her down again. Nowhere in sight.

INT. PARKER FAMILY HOUSE - DAY

BETTY LOU PARKER

We haven't seen him either. In fact it's almost a full year since we've seen you, Calvin and that beautiful little grandchild of mine. That ain't right.

INT. TUPELO HOUSE - DAY

WAYNETTE

Maybe I'll come down with Stacie and visit without Calvin. He's been so difficult lately.

INT. PARKER FAMILY HOUSE - DAY

Calvin Parker Sr. walks into the room where Betty Lou is on the phone.

BETTY LOU PARKER

(to Calvin Sr.)

Calvin's missing again.

EXT. MILL CREEK METHODIST CHURCH - DAY

The Monte Carlo is in the Church parking lot which is back in Calvin's hometown of Laurel, MS. The Monte Carlo is the only car there.

INT. MONTE CARLO - DAY

Calvin is sprawled in the backseat sleeping. The flask of alcohol is empty, and open across his chest. His hand, even in sleep is touching the Glock 9 mm.

EXT. MILL CREEK METHODIST CHURCH - DAY

A Buick Electra pulls into the parking lot. It's driven by Pastor Jimmy Holder (he married Waynette and Calvin). He pulls up right alongside the Monte Carlo. He gets out of his car, sees Calvin sleeping in his car, and taps on the window to wake Calvin.

INT. MILL CREEK METHODIST CHURCH - DAY

Calvin and Pastor Jimmy Holder sit beside one another in a pew looking toward the alter. Calvin is holding a bible in his lap.

PASTOR JIMMY HOLDER
Six years since I married you,
incredible, how's Waynette?

CALVIN
Fed up with my moods.

A long pause.

PASTOR JIMMY HOLDER
What's troubling you son?

CALVIN
My own name is a curse Pastor,
people hear it and they hound me,
thinking I'm an idiot or a liar.
And I've brought shame to my father
because we share the same name.

PASTOR JIMMY HOLDER
Son, you've been chosen to have a
different experience than most.

CALVIN
No matter how hard I try I can't
get away from any of the bad things
that have happened.

PASTOR JIMMY HOLDER
Have you been praying?

CALVIN
My knees are worn out.

Calvin turns to the Pastor.

CALVIN (CONT'D)
I don't much like the way my
thoughts run Pastor. Like I've been
brainwashed and something evil is
ripping my head apart.

PASTOR JIMMY HOLDER
Just keep praying.

Calvin shakes his head, suggesting that the Pastor just doesn't understand.

CALVIN

It ain't about prayer. Not anymore. I've prayed my whole life. Sometimes night and day but now...

PASTOR JIMMY HOLDER

Now what?

CALVIN

It's like a demon turned me. What used to light is now dark. I don't even trust myself around my family anymore. My wife, my daughter, I'm a danger to them. Whatever has a hold of me might turn their souls too.

Calvin stands up.

CALVIN (CONT'D)

I have to go. This was a bad idea.

Calvin starts for the exit.

CALVIN (CONT'D)

I don't know what to believe in anymore.

He reaches the exit.

PASTOR JIMMY HOLDER

You can believe in God Calvin, you can believe in God.

Calvin exits.

EXT. MILL CREEK METHODIST CHURCH - DAY

CALVIN

But does he believe in me?

Calvin keeps walking into the blazing hot sun.

Pastor Jimmy emerges and starts to follow Calvin.

PASTOR JIMMY HOLDER

Wait Calvin.

Calvin stops, turns around.

CALVIN

Pastor, everyone thinks that I remained unconscious while on board the ship and that's why I can't remember anything. But frankly, I saw absolutely no reason to trust anyone with my experience. There was a lot that went on that night that I've never spoken to another living soul about.

The Pastor looks disturbed.

Clearly Pastor Holder doesn't want to "go there." He avoids it all together, and changes the topic.

PASTOR JIMMY HOLDER

Are you going to see your folks while you're back home?

(beat)

I know they miss you.

CALVIN

Aw shit Jimmy, even you don't believe it happened.

Calvin turns and leaves.

EXT. PASCAGOULA LIQUORS - DAY

Calvin emerges from the liquor store.

INT. MONTE CARLO - DAY

Calvin pours the liquor (Jack Daniels) into his flask.

INT. MONTE CARLO - DAY

Calvin is at the junction for the I-10 freeway. East will take him home to Waynette and his daughter Stacie. West will take him to New Orleans. He heads west to New Orleans.

EXT. BOURBON STREET - DAY

Looking a bit glassy eyed, Calvin is walking down Bourbon Street in the French Quarter of New Orleans.

He dips into the HURRICANE BAR.

INT. THE HURRICANE BAR - DAY

The Band is rocking out playing oldies.

The FEMALE BARTENDER slides another beer toward Calvin who looks pretty wasted. He's talking to an OLD MAN who is sitting next to him.

CALVIN

You ever have something stolen from you?

OLD MAN

Besides my money, my car and my dignity?

They both laugh.

OLD MAN (CONT'D)

How bout you?

CALVIN

Yup. But I was tied down. Couldn't fight back. Had to let the bitch take what she wanted.

OLD MAN

That's marriage for you.

CALVIN

Oh, I ain't talking 'bout my wife. She's a damn saint.

OLD MAN

Perfect cause News Orleans is the city of saints.

Calvin is looking at himself in the mirrored glass behind the bar.

CALVIN

Is it now?

The band stops playing.

BANDLEADER

Anybody seen our lead singer?

CALVIN

Hopefully he's out getting singing lessons!

BANDLEADER

As if you can do better!

The crowd cheers and eggs Calvin on - he takes the bait and starts walking up toward the stage.

BANDLEADER (CONT'D)
You ready to rock?

CALVIN
Rocking is for chumps, let's slow
it down, that's for lovers.

Spoken like a challenge, the crowd responds with hoots and hollers.

CALVIN (CONT'D)
If you can play Love Me Tender, I
can sing it.

BANDLEADER
Well, let's see about that.

The bandleader counts them off and Calvin starts singing.

CALVIN
Love Me Tender, Love me sweet,
never let me go. You have made my
life complete and I love you so.

Calvin sounds pretty good and the crowd is into it.

CALVIN (CONT'D)
Love Me Tender, love me long, take
me to your heart.

Ladies are swooning. A pair of panties is thrown at the stage.

THE LEAD SINGER, who is in the back of the bar making out with a hottie, catches wind of what's going on. He storms back to the stage.

CALVIN (CONT'D)
For it's there that I belong, and
we'll never part.

The Lead Singer comes back on stage and grabs the microphone from Calvin who resists. The Lead Singer hauls off and punches Calvin who punches right back and they have a good fashioned bar room brawl while the band keeps playing LOVE ME TENDER.

CUT TO:

A small crowd of drunks are gathered around Calvin at the bar, who's like a hero to them now.

BAR PATRON
(lifts glass to toast)
Here's to --

They all look to Calvin.

CALVIN
Cody.

BAR PATRON
Here's to mother-fucking Cody !

CROWD OF DRUNKS
Here's to mother-fucking Cody!

A very PRETTY GIRL wedges her way in between the bar stools.

PRETTY GIRL
You sing sweet, sugar?

CALVIN
Why thank you, Mam.

The Pretty girl moves in close, about a half inch from Calvin's lips.

PRETTY GIRL
Is that all you do...sweet?

CALVIN
(flattered, but then...)
Wo, now slow down Cowgirl.

He shows her the ring on his finger.

PRETTY GIRL
So what? You think you're the only ballad singer in here with a ball and chain at home.

CALVIN
She ain't no ball and chain.

PRETTY GIRL
(offended)
And you ain't no Burt Reynolds, either.

She leaves. Calvin looks in the mirror behind the bar - doesn't like what he sees. He stands up.

CALVIN
GOODBYE ASSHOLES !

CROWD OF DRUNKS
Goodbye Asshole!

CALVIN
Love you one and all !

Calvin staggers toward the door.

EXT. BOURBON STREET - NIGHT

Clearly Calvin has had way too much to drink. The decadent sights and devilish sounds of Bourbon Street are like a southern fried version of hell. He stops just before walking directly into a STREET PREACHER.

STREET PREACHER
"For we do not wrestle against
flesh and blood, but against the
rulers, against the authorities,
against the cosmic powers over this
present darkness, against the
spiritual forces of evil in the
heavenly places."

Calvin vomits. The Preacher manages to dodge the throw up.

A FEW GUYS from the bar witnessed all of this:

BAR GUY
OH MAN! Mother-fucking Cody almost
let the preacher have it.

They laugh.

INT. TUPELO HOUSE - NIGHT

Waynette is in the kitchen feeding 6 year old Stacie Parker her dinner.

STACIE
When did you say Papa will be home?
He promised me we could watch
cartoons together tonight.

WAYNETTE

I told you Papa has to work late tonight.

STACIE

But a promise is a promise.

EXT. THE NINTH WARD DISTRICT NEW ORLEANS - DAY

Calvin is driving through the notorious 9th Ward.

INT. MONTE CARLO - NIGHT

Calvin is very drunk by now, and unable to not only see clearly, but drive properly. He pulls the car over. Calvin looks out at the bar on the corner of the street.

EXT. LEGBA LOUNGE - NIGHT

The flashing neon sign identifies The Legba Lounge. A few patrons enter, a few exit.

Calvin gets out of his car. He is staggering. He's headed to the Legba Lounge. He trips and falls.

INT. LEGBA LOUNGE - NIGHT

DREAM SEQUENCE:

The Legba Lounge has voodoo decorations throughout.. A few African American customers sit and pass the time.

When Calvin enters the bartender, PROFESSOR LOUIE recognizes him immediately.

PROFESSOR LOUIE

Well well, if it isn't the young Prince Parker. Haven't seen your head nor tail since they moved the old Johnson Oil Rig.

All of the action that follows has a dreamy rhythm.

CALVIN

Good to see you Professor.

Calvin sits at the bar. Professor Louie pours Calvin a drink without asking.

PROFESSOR LOUIE
Where have you been Prince Parker?

CALVIN
Here and there, mostly "out there."

PROFESSOR LOUIE
Ah now, and you came to the 9th
Ward to slip the skin you've been
living in. Yes Sir, Yes Sir.

EXT. LEGBA LOUNGE - NIGHT

Calvin is passed out on the street just outside the Legba Lounge, indicating that the scene transpiring inside the bar is a *dream* that Calvin is having.

INT. LEGBA LOUNGE - NIGHT

DREAM SEQUENCE:

PROFESSOR LOUIE
The face tell no lie, Prince Parker
is in trouble. Running from the
law? Did the Prince kill somebody?

CALVIN
I didn't kill nobody.

PROFESSOR LOUIE
Someone or something killing you?

Calvin stares at the Professor.

A woman, LADY PRIESTESS, has been listening to the conversation, she joins in.

LADY PRIESTESS
Evil spirits be circling, dark
energy shivering up and down the
spine. You need a cleaning...I've
got the mystic broom.

She makes a sweeping motion.

PROFESSOR LOUIE
Prince Parker, meet Lady Priestess.

CALVIN
Alright. Okay.

LADY PRIESTESS

I can pull the demon right up from
your feet and toes. Send it
straight out the top of your head.
Be gone, dark demon, be gone.

CALVIN

A demon?

LADY PRIESTESS

Don't take but one eye to see them.

EXT. LEGBA LOUNGE - NIGHT

A few people walks over Calvin who is still sprawled out on
the street, twitching a bit from this odd dream he is having.

INT. LEGBA LOUNGE - NIGHT

DREAM SEQUENCE:

Clearly uncomfortable with the way Lady Priestess is reading
him, Calvin stands, turns to Professor Louie.

CALVIN

What do I owe you?

PROFESSOR LOUIE

No charge for zombies in the Legba
Lounge.

Lady Priestess slides over a few bar stools until she's right
next to Calvin.

LADY PRIESTESS

No hiding, no lying, your grief
giving demons, they be swelling up,
like a tropical storm. Sit down,
you don't want the storm to blow
your house down.

Calvin sits again.

LADY PRIESTESS (CONT'D)

(toucher her eye)

Eye can see you've had something
powerful stolen from you. Without
it you are lost to wander and never
take your place in this world.

PROFESSOR LOUIE

Listen close Prince Parker.

LADY PRIESTESS

You have a might future ahead of you but you have to win back what was stolen. You have to move the evil spirits off.

Lady Priestess is waving her arms around furiously.

LADY PRIESTESS (CONT'D)

Evil be gone! Evil be gone! Evil be gone!

EXT. LEGBA LOUNGE - NIGHT

Professor Louie is closing the bar for the night. He locks the door, turns and sees Calvin on the sidewalk.

He walks over, rustles him a bit. He's quite surprised to realize that it's Calvin Parker, who is slowly waking up.

PROFESSOR LOUIE

Prince Parker, that you? What you doing out here sleeping on the street.

CALVIN

I was coming to see you. Guess I didn't make it.

PROFESSOR LOUIE

Can't sleep on the street now that's not fitting for a Prince is it?

EXT. MONTE CARLO - NIGHT

Professor Louis is helping Calvin over to his car. Calvin gets in the car.

PROFESSOR LOUIE

Go back home to your people Calvin, go back to those that love you.

FADE TO BLACK:

FADE IN:

EXT. TUPELO HOUSE - NIGHT

Calvin enters their house.

INT. KITCHEN - NIGHT

Calvin and Waynette argue.

WAYNETTE

This is not what I signed up for.
A husband doesn't disappear on his
wife, and his baby girl, or should
I say a good husband doesn't.

CALVIN

I'm trying.

WAYNETTE

If you call that trying maybe you
should take a look in the
dictionary and get informed.

INT. LIVING ROOM - NIGHT

Stacie is on the couch trying to watch cartoons but is
disturbed by the sound of her parents fighting.

INT. KITCHEN - NIGHT

WAYNETTE

Where in the hell where you?!

CALVIN

I went down to Pascagoula, back to
the shipyard.

WAYNETTE

What on earth for?

CALVIN

Remember I told you there was a red
Pontiac there that night, and that
they seen exactly what Charlie and
I did.

WAYNETTE

So?!

CALVIN

I thought if I went back I could remember their license plate, and they could tell everyone that they seen it too. Then nobody would think I'm crazy anymore.

WAYNETTE

Oh that's not the only reason you seem crazy.

CALVIN

You don't know what it's like Waynette, you never will.

Waynette holds her tongue, despite her anger, she loves her man Calvin and has sympathy for him. She turns away and moves back toward the sink.

CALVIN (CONT'D)

I love you.

Calvin moves toward Waynette

WAYNETTE

And I *think* I love you. *Think*. Just not *feeling* it. Starting to move from my heart to my head and pretty soon...

Calvin is behind her, she turns around, he puts his finger on her lip.

CALVIN

Shhhh baby shhhh.

(beat)

You got any more of that pot pie? I could smell it from across the street.

WAYNETTE

(softening)

You're lucky I don't throw it at you.

(beat)

Last chance Calvin, last chance.

Calvin leans in for a kiss. Waynette dodges it.

WAYNETTE (CONT'D)

I'm on my last nerve.

EXT. TUPELO ELEMENTARY SCHOOL - DAY

Kids exit the elementary school. Amongst them is Calvin's daughter, Stacie Parker.

INT. MONTE CARLO - DAY

Calvin spots Stacie. He quickly gets out of the car.

EXT. TUPELO ELEMENTARY SCHOOL - DAY

Stacie runs to Calvin and jumps in his waiting arms. He spins around and she giggles with delight.

INT. MONTE CARLO - DAY

They drive away from the school. Stacie si

CALVIN

First day at the new school, how was it?

STACIE

It was okay, but nobody talked to me.

CALVIN

It takes time honey.

STACIE

I miss my friends Daddy.

EXT. MAIN STREET - TUPELO - DAY

Establishing Shot of the Tupelo Hardware Store.

INT. TUPELO HARDWARE - DAY

Calvin is shopping with his daughter Stacie.

STACIE

Could we go to the Amusement Park this weekend.

CALVIN

Definitely.

Waynette enters the hardware store. She walks past the aisles until she finds Calvin and Stacie - they are at far end of the aisle about 40 feet away.

WAYNETTE

Ca-

Waynette catches herself, waits a moment, then calls out again.

WAYNETTE (CONT'D)

Cody? Cody, I'm here.

Calvin looks over and sees Waynette. Stacie starts running toward her.

STACIE

Mommy! Are we really going to get ice cream cones?

WAYNETTE

You bet.

Calvin comes up to Waynette and gives her a peck on the cheek kiss. She's not very responsive to Calvin's affection.

CALVIN

Got the night shift tonight, I'll be home in the morning girls.

WAYNETTE

Don't say it if you don't mean it.

CALVIN

Do you have to talk that way in front of our daughter.

WAYNETTE

Let's go baby.

She pulls Stacie with her and heads for the exit.

EXT. MAIN STREET - DAY

Waynette and Stacie walk toward the ice cream shop.

STACIE

Why did you call Daddy that name Mommy.

WAYNETTE

What name?

STACIE

R...Cody?

WAYNETTE

Oh it's nothing sugar, just a pet name I have for our Papa. Now what flavor do you want today?

EXT. AIRPORT - NIGHT

Calvin is working hard at this new job - building runways at airports.

He's with the crew as they pour concrete.

The foreman, TOM CARLYLE walks toward the crew.

TOM CARLYLE

Cody, Cody Beckett. Get over here.

Calvin looks up, and walks away from the rest of the crew and joins Tom Carlyle.

CALVIN

Yes sir.

TOM CARLYLE

Your social security number didn't check out.

CALVIN

Well, that's odd.

TOM CARLYLE

Don't bullshit me. I don't know who you are but there's no Cody Beckett who used to work at the airstrip in Wilmer, Alabama. You in trouble with the law, boy?

CALVIN

No sir, I'm not. Not at all.

TOM CARLYLE

I don't want to know why you gave me a phony name, I just want you off my worksite, NOW.

CALVIN

Now listen, boss, it's complicated.

TOM CARLYLE

No it's not. I tell you to leave,
you leave.

Tom Carlyle turns around, and starts walking away.

EXT`. TUPELO PARK - DAY

Waynette and Calvin are at the park, watching Stacie play with some friends on the jungle gym. Calvin looks like he hasn't slept.

WAYNETTE

Stacie wants to know why I called
you Cody the other day.

CALVIN

Just say it's my middle name.

WAYNETTE

Great, now you want me to start
lying to our kin.

CALVIN

I'm sick of people thinking it's
open season to ride and ridicule me
when they find out I'm Calvin
Parker.

WAYNETTE

And I'm sick of moving every time
someone figures out who you are.
I've lost count. What is it, 8
times in 6 years?

(beat)

Stacie's getting older. It's doing
damage. At a certain point we gotta
do what's best for her.

CALVIN

I'd give the whole world for her.

WAYNETTE

She don't need the whole world. She
just needs you.

EXT. TUPELO LIQUOR STORE - NIGHT

Calvin's Monte Carlo is in the parking lot of the local
liquor store.

INT. MONTE CARLO - NIGHT

Calvin takes a swig from his flask. He notes a sedan pulling in to the parking lot.

EXT. TUPELO LIQUOR STORE - NIGHT

Calvin gets out of the Monte Carlo and watches the sedan pull in and park.

FRANKIE CALHOUN, a beefy middle aged man, gets out of the sedan.

He and Calvin walk toward one another.

FRANKIE CALHOUN
You Cody Beckett?

CALVIN
Yes, sir.

Frankie is sizing Calvin up.

FRANKIE CALHOUN
You ever done this line of work before?

CALVIN
No Sir, but I'm sure I can.

FRANKIE CALHOUN
We'll see about that. Here's the deal. Anyone asks you're not a bounty hunter, you're in fugitive recovery services. Because you are working for my bail bonds company you are legally permitted to make an arrest of a bail skipper just as the police are able to. For every apprehension you will get 10% of the total bail bond.

CALVIN
Philly Joe said 20%.

LOUIS CALHOUN
Not on the first case.

INT. MONTE CARLO - NIGHT

Calvin sits in his car, on his stakeout outside a rundown apartment building. He's been there for hours, hoping to get a glimpse of his fugitive prey. The clock reads 2 AM.

EXT. RUNDOWN APARTMENT BUILDING - NIGHT

Calvin is in the bushes peering into the window of the suspected bail skipping fugitive. He's able to get a glimpse inside and sees two BAIL SKIPPERS sitting on a couch, pounding beers.

They're watching a Clint Eastwood movie on the television.

On the coffee table, Calvin notes a not insignificant amount of weaponry.

INT. MONTE CARLO - NIGHT

The clock reads 4 AM. Calvin sits, waiting and hoping that the Bail Skippers emerge from the apartment and he that he gets a chance to apprehend them.

EXT. RUNDOWN APARTMENT BUILDING - DAY

The sun is just beginning to rise. The two Bail Skippers emerge from the building and walk right past Calvin's car.

They don't notice Calvin inside the car, who is sound asleep.

EXT. PARKER FAMILY HOUSE - DAY

The lawyer Joe Barney knocks on the front door of the Parker house. Calvin, Sr. answers the door.

JOE BARNEY

Well Mr. Parker, I'm sure you
remember me. I'm the one your son
made the deal with back when he
first became an international cover
boy.

EXT. BACKYARD - DAY

Calvin Sr sits in the backyard with Joe Barney.

CALVIN PARKER SR.

Truth is Mr. Barney, most of the time we do not even know where Calvin is. He's had a variety of different jobs since 1973 and moves around a great deal.

JOE BARNEY

I can understand that. He was too young to absorb the experience in any meaningful way.

CALVIN PARKER SR.

I don't think his age had anything to do with it. But the effect on all us has been horrible, it's been like a death in the family. What do you think happened that night?

JOE BARNEY

It is a puzzling mystery Mr. Parker and that is precisely why Calvin's case fascinates the public. Ever since that movie *CLOSE ENCOUNTERS* came out there's been a gold rush on these stories, and frankly Calvin's story deserves to be at the top of the list.

CALVIN PARKER SR.

That might be so, but as far as Calvin goes, he clearly would prefer to be *unlisted*.

JOE BARNEY

Well the same cannot be said for Charlie Hickson. That's why he asked me to visit with you today. I can get the boys a book deal right now, but without Calvin on board, the value plummets. And once we have the book deal, the film deal shouldn't be far behind.

CALVIN PARKER SR.

Let me ask you this. What do you put a higher premium on? Money or sanity?

JOE BARNEY

I don't think it's that cut and dried.

CALVIN PARKER SR.

I want my son back. You want to prostitute him.

JOE BARNEY

I'm no pimp Mr. Parker. I just understand the value of a dollar to make the bumpy ride through life a helluva lot smoother.

Joe Barney looks around the yard dismissively, and in fact, it is kind of shabby.

JOE BARNEY (CONT'D)

If you can manage to remember Calvin's current address and phone number, I can assure you that the finder's fee could be enough to upgrade just about everything around here.

CALVIN PARKER SR.

Get off my property.

JOE BARNEY

Just give me his phone number, it's not a lot to ask.

CALVIN PARKER SR.

If you don't get off my property I'll make sure that you are unable to walk off on your own.

JOE BARNEY

Would you at least ask him to call me?

CALVIN PARKER SR.

NOW.

Betty Lou Parker hears the loud voice and walks outside from the house.

BETTY LOU PARKER

What's going on Cal?

CALVIN PARKER SR.

(stands up)

This asshole thinks he's not done with ruining my boy's life yet, he wants another shot at it.

JOE BARNEY

I'm headed to the Coast next week
for meetings. Change of heart...
(holds his business card
out)
...give me a call.

Calvin Sr. has no interest in taking the business card from Joe Barney, who starts to walk out. As Barney passes Betty Lou Parker he slips his business card into her apron.

EXT. LAUREL COFFEE SHOP - DAY

Calvin's brother Ricky sits with Charlie Hickson in the local coffee shop.

CHARLIE HICKSON

Seems to me that it's ruined his
life, and it doesn't have to be
this way.

RICKY PARKER

I haven't seen Calvin in over a
year.

CHARLIE HICKSON

We have a chance now that can turn
the tide on all of this...

RICKY PARKER

Oh I'm not so sure a movie about
his life is going to turn any tide.
It might drown him.

CHARLIE HICKSON

We should at least give him the
chance to decide for himself.

INT. BATHROOM - DAY

Calvin is in the shower, Waynette enters.

WAYNETTE

You have a phone call.

CALVIN

Is it my new boss?

WAYNETTE

It's Charlie Hickson. He says it's
important.

Calvin turns the water off, starts to come out of shower.

CALVIN
How the hell did he get our number?

INT. LIVING ROOM - DAY

Draped in a towel, his hair still wet, Calvin walks across the room to where the phone lies on the table.

He stares at the phone for a moment. Waynette is watching Calvin. Calvin then lifts the phone and hangs it up.

CALVIN
The hell with Charlie.
(to Waynette)
He never had my back.

INT. MONTE CARLO - NIGHT

Calvin is on a stake out in his new job as a Fugitive Recovery Specialist (Bounty Hunter). He's waiting in the parking lot of a bar.

The two Bail Skippers emerge. They say goodbye to one another and head for their respective cars.

Calvin keeps a close eye on on both.

One of the Bail Skippers pulls out of the parking lot seemingly leaving the premises.

Calvin gets out of his car.

The second bail skipper sits in his car without the starting the engine.

Calvin makes the decision to not only walk up the Bail Skipper #2's car but he raps on the window.

BAIL SKIPPER #2
(rolls down window)
Who the fuck are you and what do you want?

CALVIN
I want you to come with me.

BAIL SKIPPER #2
Are you queer or-

Calvin pulls out his Glock 9mm and points it at his head.

CALVIN
I ask nicely only one time. Get
out of the car.

Bail Skipper #2 gets out of the car.

CALVIN (CONT'D)
Turn around. You know why I'm
here.

Calvin pulls out a pair of handcuffs. Suddenly Bail Skipper #1 comes barreling back in his car and the front end is aimed squarely at Calvin. With only a split second to react, Calvin grabs Bail Skipper #2 and pulls him out of the way with him. They both fall on the asphalt. Calvin's Glock 9mm goes sliding. Before he can get it, Bail Skipper #1 is out of his car and has picked up the gun. He points it at Calvin.

BAIL SKIPPER #1
Now what the hell is going on? Who
are you?

Calvin stands up.

BAIL SKIPPER #1 (CONT'D)
Stop!

Calvin starts walking toward Bail Skipper #1.

BAIL SKIPPER #1 (CONT'D)
I'm not kidding you, take another
step and I'll shoot.

Calvin keeps coming.

BAIL SKIPPER #1 (CONT'D)
LAST WARNING!

Calvin really doesn't care.

CALVIN
I'm your local friendly bounty
hunter asshole who doesn't care if
he lives or dies. In other words, I
ain't got nothing to lose.

Calvin is inches away from the pointed gun.

CALVIN (CONT'D)

And I know a dumb ass like you
ain't gonna do shit, and how do I
know this, cause you're only facing
3-5 years right now. Pulling that
trigger with that audience....

Calvin looks over at the small group of Bar Patrons who have
come into the parking lot to see what's going on.

BAIL SKIPPER #1

Back off freak, my finger's real
itchy.

CALVIN

Now you've done it. You NEVER
should have called me freak!

Calvin lunges forward, Bail Skipper #1 fires, but Calvin
knocks his wrist and the bullet goes into space. As they
struggle over the gun, Bail Skipper #2 hits Calvin over the
head from behind.

Calvin drops to the ground. Bail Skipper #2 starts pummeling
Calvin's face with a series of blows. Calvin seems to offer
no defense.

Fortunately at that moment a Police Cruiser with lights
flashing pulls in to the parking lot. Two COPS emerge, guns
pointing.

COP #1

Drop it!

Bail Skipper #1 drops the gun.

Calvin is on the ground, bleeding pretty good from his mouth
and nose. The colored lights are flashing across his face.
And in an odd way, Calvin seems relieved.

The violence has relieved him of the pressure in his soul, if
only for this brief moment.

INT. CHEVY IMPALA - DAY

Charlie Hickson is behind the wheel, no passengers. He
doesn't seem like he's heading out for a fishing trip,
rather, his mission seems far more serious.

EXT. CALHOUN BAIL BONDS OFFICE - DAY

Establishing shot of Frankie Calhoun's office.

INT. FRANKIE CALHOUN'S OFFICE - DAY

Calvin face is beat up bad from the Bounty Hunting action last night.

FRANKIE CALHOUN

It sure was messy, but you did get the job done. How did you find those two so fast?

CALVIN

When I'm determined, I'm determined.

Calhoun pulls cash out of his safe. He counts out a bunch of hundreds and hands them to Calvin.

FRANKIE CALHOUN

Two thousand dollars kid. I'm impressed.

CALVIN

Thank you Mr. Calhoun.

FRANKIE CALHOUN

Now listen Cody, call me Frankie, I'd send you out again right away, but you look like you did 15 rounds with *Smoking Joe Frazier* followed by another 15 with with the *Easton Assassin Larry Holmes*.

Calhoun finds this very funny.

FRANKIE CALHOUN (CONT'D)

I want you to take a week off. That two grand should keep you going.

EXT. AMUSEMENT PARK - DAY

Waynette is with daughter Stacie at the local amusement park. They are waiting in line for the Ferris Wheel.

INT. BEDROOM - DAY

Calvin is waking up from a nap. He rolls over and feels the pain of his bruises.

EXT. PARKING LOT - DAY

Charlie Hickson pulls his car into the amusement park parking lot.

EXT. FERRIS WHEEL AREA - DAY

Waynette sits on a bench with Stacie who is eating cotton candy.

Charlie Hickson walks up, he is carrying a satchel bag with him. Waynette stands and they hug.

WAYNETTE

Stacie, this is Charlie, he's a good friend of your Grandpa Cal, Sr. And Charlie's he's known your father since they day he was born.

CHARLIE HICKSON

Nice to meet you Stacie.

INT. MONTE CARLO - DAY

Calvin is driving. He takes a hit from his flask of alcohol.

EXT. AMUSEMENT PARK - DAY

Charlie sits with Waynette and they watch Stacie playing a few yards away with a few of her friends.

CHARLIE HICKSON

It's a pretty good offer Waynette. Calvin can take time off if needs it.

EXT. PARKING LOT - DAY

Calvin pulls in to the amusement park parking lot. He takes another hit off the flask of alcohol.

EXT. AMUSEMENT PARK - DAY

WAYNETTE

He does need to get his head together. Sometimes I think he's cracked. He ain't been right lately, Charlie.

CHARLIE HICKSON

I sure know how stressful it can be
making ends meet.

Calvin approaches and is ready to blast a gasket when he sees
Charlie Hickson sitting with his family.

CALVIN

What in the hell Charlie.

CHARLIE HICKSON

You wouldn't take my calls.

Waynette turns and sees Calvin's beat up face.

WAYNETTE

Cal---Cody! What on earth? What
happened to you.

Calvin walks right past Waynette and Charlie and heads toward
Stacie.

CHARLIE HICKSON

Cody?

WAYNETTE

That's what I call him when we're
in public. He don't want people to
know who he really is.

Stacie is horrified by how beat up Calvin's face is.

STACIE

Daddy !

CALVIN

Oh it's alright sugar. I had to
beat up a few bad guys last night
and they got a few in on me.

STACIE

Does it hurt?

CALVIN

Nah, your Daddy is a tough guy.
You ready to go on all the rides.

STACIE

Yes !

CALVIN

C'mon, let's go...

He grabs her hand and starts walking away.

CUT TO:

CHARLIE HICKSON

You think he's going to try and avoid me all day?

WAYNETTE

I can't predict what Calvin will do anymore. What happened to him Charlie, on the ship?

CHARLIE HICKSON

I never really got a straight story from Calvin. I'm not sure he remembers more than bits and pieces.

WAYNETTE

Well I'm afraid he's going to pieces, still, after all these years.

CHARLIE HICKSON

That's a real shame.

CUT TO:

Calvin and Stacie get off one amusement ride and Stacie pulls him toward the Spinning Tea Cups Ride. It's quite a dizzy affair, the teacups.

STACIE

Daddy Please, let's go on the teacups.

Stacie keeps pulling Calvin until they are on the line for the spinning teacups ride.

CUT TO:

WAYNETTE

We don't talk much, in fact, never, about what happened that night.

CHARLIE HICKSON

Never?

WAYNETTE

I don't want to trigger nothing,
I've seen the crippling fear this
brings down on him. He'll tell me
when he's ready.

CUT TO:

Calvin and Stacie are on spinning teacups line. Calvin looks
at the nauseating ride with trepidation.

CALVIN

Oh I don't know darling, don't know
about spinning around like that.

STACIE

You said you were a tough guy.

SUNNY

Oh, we have something in common I
don't want to go on those teacups
either.

Calvin and Stacie turn.

Just behind them in the line is an African American Woman,
SUNNY and her son, who is about the same age as Stacie,
RANDOLPH.

RANDOLPH

My momma doesn't want to take me
either but it has to be two to go.
Will you ride with me?

This is Mississippi, and it is 1979, so unfortunately there
is a distinct awkwardness, between them.

CALVIN

Stacie? What do you think?

Stacie, unfortunately looks scared.

CALVIN (CONT'D)

Oh it'll be alright, it's a great
idea.

SUNNY

Great.
(to Stacie)
What's your name?

STACIE

Stacie Parker.

She holds out her hand.

AFRICAN AMERICAN WOMAN
Nice to meet you Stacie Parker,
this is my son Randolph and I'm
Sunny Cartwright.

They shake hands. She holds out her hand to Calvin.

CALVIN
Oh, yes, I'm...Mr. Parker.

They've reached the front of the line.

Stacie and Randolph partner up and with their parent's encouragement and walk toward the waiting teacup.

Randolph reaches out and takes a hold of Stacie's hand.

SUNNY CARTWRIGHT
Well, I'm gonna take a load off,
and sit right there on the bench.
You'll keep an eye on our little
ones?

CALVIN
Sure thing.

Sunny Cartwright smiles and heads off to the bench. Charlie Hickson passes her on his way to join Calvin who is standing watch at the spinning teacups ride.

Charlie takes a close look at Stacie riding with Randolph.

CHARLIE HICKSON
(cynical)
Boy, I'll tell you, times sure have
changed.

CALVIN
It's about time.

Charlie Hickson doesn't seem to agree wholeheartedly with Calvin's sentiment.

CALVIN (CONT'D)
So what brings you here Charlie,
seven hours of driving just to see
me?

CHARLIE HICKSON
A book deal. If it's me alone they
are offering only 15 grand.
(MORE)

CHARLIE HICKSON (CONT'D)

If I get you in on the deal they are offering us 75 grand together.

CALVIN

No thanks Charlie. I'm trying to have a private life again. Why do think I'm all the way up here in Tupelo?

CHARLIE HICKSON

(sarcastic)

Let me guess...Cody, so you can hide out for the rest of you're life? That makes no sense.

CALVIN

I'll take whatever peace I can get.

CHARLIE HICKSON

Don't know how much you'll get with all that alcohol on your breath this early in the day.

They both watch Stacie and Randolph spinning around on the teacups.

CALVIN

Is that all you wanted.

CHARLIE HICKSON

I'm going up to New Hampshire in a few days to visit with Betty and Barney Hill. You should come with me.

CALVIN

That's the couple that were the first to talk about being victims of an alien abduction?

CHARLIE HICKSON

That's them. Leaving on Friday, you should come.

CALVIN

I just might. Maybe they got some answers for this damn puzzle in my head.

Stacie comes running toward Calvin. Randolph runs toward Sunny Cartwright.

STACIE

Can I go another ride with
Randolph?

CALVIN

Sure you can.
(to Charlie)
Tell me where and when to meet you
Friday.

Calvin grabs Stacie's hand and they go off and join Sunny and Randolph Cartwright, heading for another ride.

CUT TO:

Charlie Hickson sits down with Waynette again. He reaches in to his satchel bag that he left on the bench with Waynette. He pulls out a portable tape player.

CHARLIE HICKSON

You're not going to believe this.
Do you know the group Fleetwood
Mac?

WAYNETTE

Who doesn't?

CHARLIE HICKSON

Listen to this.

He hits this play button on the portable tape player. The Fleetwood Mac classic, and big radio hit, *HYPNOTIZED* starts playing.

CHARLIE HICKSON (CONT'D)

This song is about us. Me and
Calvin.

WAYNETTE

Go on, I remember this song.

CHARLIE HICKSON

Listen to what the guy who wrote it
said, Bob Welch...

Charlie pulls out a magazine and reads from the article.

CHARLIE HICKSON (CONT'D)

(reading)

"Those two guys in Pascagoula, Mississippi, Charles Hickson and Calvin Parker had just reported on a major UFO encounter, and it was all over the TV for a while. Part of that went into 'Hypnotized.'

WAYNETTE

Well if that ain't the damndest thing I ever heard. That song's about you and Calvin?

CHARLIE HICKSON

In part. Damndest thing is that we can't get no royalties from it. They make the money, while we have to live with the encounter.

WAYNETTE

Doesn't seem fair.

CHARLIE HICKSON

You wanna hear something else crazy?

WAYNETTE

Go on.

CHARLIE HICKSON

Elvis himself was interested in our story and was trying to get in touch with us - but then he passed.

WAYNETTE

God Bless The King.

CUT TO:

While the Fleetwood Mac song "HYPNOTIZED" plays we see:

Calvin playing with Stacie and her new friend Randolph.

Calvin, Waynette and Stacie eating ice cream

Calvin, back home, packing a small bag for his trip to visit Betty and Barney Hill.

Stacie watching a cartoon on television

Waynette has her hands full, cooking in the kitchen. Calvin enters the kitchen.

CALVIN
I found it.

WAYNETTE
What's that?

CALVIN
We received a letter from Betty Hill soon after the incident. It's time for me to go, but read it if you get a chance.

Calvin puts the letter on the kitchen counter.

The song "*Hypnotized*" by Fleetwood Mac continues playing through the following sequence.

INT. AIRPORT - DAY

Calvin meets Charlie Hickson at the Airport for their flight to New Hampshire. They head toward their departure gate.

EXT. BACKYARD - DAY

Waynette takes a seat in their backyard and opens the letter from Betty Hill, she starts to read it.

WAYNETTE
"Dear Mr. Hickson and Mr. Parker,
last night I saw you both on a
television show.

INT. AIRPLANE - DAY

Calvin, in his window seat, watches the world outside grow smaller as the plane gains altitude.

WAYNETTE (V.O.)
(reading letter)
"I could see that you were weighted down by your experience. I know from experience the emotional impact, the pressure of all this. To me, at times, it was almost unbearable."

INT. AIRPLANE - DAY

Calvin and Charlie eat their snack lunch and drink their beers while flying on the plane.

WAYNETTE (V.O.)
(reading letter)
"I tried to tell myself that it did not happen, to get relief from the pressure, but then I would know that I was trying to kid myself."

INT. NEW HAMPSHIRE AIRPORT - DAY

Calvin and Charlie pick up their rental car.

WAYNETTE(V.O.)
(reading letter)
"The only hope I can give you is the pressure will lessen in time. You will never forget the experience but you will learn to live with it."

INT. RENTAL CAR - DAY

Calvin and Charlie drive on the highway and take the Portsmouth exit.

WAYNETTE(V.O.)
"I have lived with this for twelve years. When a person tells me that he wished it happened to him, I know he does not understand the situation or that he is out of his mind, to wish this kind of pressure on himself."

EXT. HILL HOUSE - PORTSMOUTH, NEW HAMPSHIRE - DAY

Calvin and Charlie exit their rental car and head toward the Hill's front door.

WAYNETTE (V.O.)
(reading letter)
"Last night, when you were talking on TV I was sitting on my couch, crying in sympathy for you."

INT. KITCHEN - DAY

Waynette is teary eyed.

WAYNETTE

(reading letter)

"I woke up crying during the night and have been crying for both of you, and for Barney and myself, off and on, most of the day. Sincerely, Betty Hill."

Waynette is now crying like a baby.

CUT TO:

EXT. FRONT DOOR - HILL HOUSE - NEW HAMPSHIRE - DAY

The front door opens. Betty and Barney Hill greet Calvin and Charlie.

Note: For readers who don't know, Betty and Barney were an interracial couple. Barney was an African American and Betty was caucasian.

BETTY HILL

Welcome, welcome, come in, so happy to see you both.

CHARLIE HICKSON

And we're happy to see you.

Calvin's face is still slightly bruised from the fight the other night.

BETTY HILL

(reacting to Calvin's bruises)

Oh dear what happened?

(beat)

You didn't get abducted again did you?

Betty laughs, Barney reacts like "Oh Betty." Calvin gives Charlie a stare as if to say, *is she really joking about this stuff.*

Calvin and Charlie enter the Hill's house.

INT. DINING ROOM - NIGHT

Betty has prepared dinner, and they are finishing up. They are eating pie.

CHARLIE HICKSON

This pie is delicious, thank you
for the hospitality.

BETTY HILL

It's our pleasure.

BARNEY HILL

It's not everyday we have guests
like you. There's only been three
abduction cases that drew the
attention of the entire world.

BETTY HILL

Yes, ours was the first, way back
in 1961. Yours in '73, the
Pascagoula Incident, and then
Travis Walton in Snowflake Arizona
in 1975. It's the world's smallest
club.

BARNEY HILL

And membership is definitely not
voluntary.

BETTY HILL

(turns to Barney)

Should we take them now?

BARNEY HILL

I don't see why not. Would you
gents like to see where our
abduction took place?

INT. HALLWAY - NIGHT

Calvin is waiting for Barney and Betty, and he walks the
hallway near the front door looking at the framed awards and
certificates honoring Barney for a lifetime of public service
with special note of his work in the civil rights movement.

*(These include: A letter inviting him to the presidential
inauguration of Lyndon Barnes Johnson; an award as the
founder of the Rockingham Community Action Program; a honor
for being a lifetime member of the National Association for
the Advancement of Colored People, and an appointed me as a
commissioner of the New Hampshire Civil Liberties Commission)*

Charlie walks up, and looks at the many awards also.

CHARLIE HICKSON

He's some guy that Barney. I read somewhere that he has an IQ of 140. Imagine that.

CALVIN

They are such nice people.

CHARLIE HICKSON

If this could happen to them, it could happen to anybody.

CALVIN PARKER

I sure do hope they have some answers for us.

INT. BUICK ELECTRA 225 - NIGHT

Barney drives, Betty beside him. Calvin and Charlie in the backseat.

CHARLIE HICKSON

There were so many crazy theories about what happened to us.

BETTY HILL

Oh we had that too, right after it happened, a psychiatric group released a statement that our abduction was a hallucination brought of by the stress of being an interracial couple in the early 1960's in the United States.

BARNEY HILL

Truth is that's why we hesitated for over two years with letting our story go public.

BETTY HILL

We knew bigots would come out of the woodworks and say horrible things about Barney and I.

BARNEY HILL

And sure enough that's exactly what happened.

EXT. US ROUTE 3 - NIGHT

They stand near the parked car.

BARNEY HILL

This is it, the exact spot where we first saw the disc shaped object. I got out of the car. I had binoculars at first, but didn't need them for long as they craft starting coming toward us.

BETTY HILL

Barney saw a group of very strange beings in the windows of the spaceship.

BARNEY HILL

One was staring right at me, and somehow, without a word or signal, I knew it was planning to capture me. I panicked and ran back to the car.

BETTY HILL

We drove outta here as fast as we could and the ship was following us. It was terrifying.

BARNEY HILL

We heard beeps and noises and then a very strong vibration pulsed right through us. It seems that we blacked out at that point.

BETTY HILL

Yes, because the next thing we knew we were 35 miles down the road and it was two hours later.

BARNEY HILL

It's what they call 'missing time.'

BETTY HILL

After months of nightmares and mental distress we sought medical assistance from a distinguished psychiatrist.

BARNEY HILL

He put us under hypnosis, and independently, we gave almost identical accounts of what happened on board the craft.

BETTY HILL

We were examined by them. In a medical setting it seemed.

CALVIN

So was I.

BARNEY HILL

Our examinations were very
intrusive.

Calvin and Betty look at one another.

BETTY HILL

Your exam was intrusive too?

CALVIN

You could say that.

INT. GUEST BEDROOM - NIGHT

Clock reads 3 AM in the guest bedroom. Charlie is sound
asleep. Calvin is tossing and turning. He doesn't look well.

EXT. BACKYARD - NIGHT

Calvin is sitting alone on the back porch. He is deep in
thought.

BETTY HILL (V.O.)

Trouble sleeping?

Calvin is jolted by the unexpected voice. He turns to see
Betty Hill.

BETTY HILL

My sleep has been compromised ever
since the abduction.

Betty sits next to Calvin.

BETTY HILL (CONT'D)

Lots of stars out tonight.

CALVIN

There sure are.

They both gaze silently for a moment.

BETTY HILL

They do come back, you know.

CALVIN

Oh I sure hope not.

Betty reads Calvin, decides not to continue this line of conversation.

CALVIN (CONT'D)

What did you mean by intrusive,
when you talked about examinations
on the craft?

BETTY HILL

They stuck a very long needle into
my belly button and it's my belief
that they were doing a pregnancy
test.

(beat)

It was horribly painful.

CALVIN

I'm sorry to hear that. And how
about Mr. Hill, was his intrusive
too?

BETTY HILL

Very much so. Barney doesn't like
me telling people, and he's kept
this from the public for the most
part but he believes that they took
sperm samples from him.

CALVIN

Oh, gosh...

This really seems to disturb Calvin.

BETTY HILL

You know, by now, there's been
hundreds of seemingly legitimate
alien encounters. Ours is just the
best known. And in the vast
majority of the abductions there's
a very definite pattern.

(beat)

These beings have a very keen
interest in our reproductive
systems.

Betty reaches out and takes Calvin's hand. She says nothing.
They sit together looking out at the night sky.

MONTAGE BEGINS

They all eat breakfast together.

They take a walk in the woods.

Back at the house, Betty shows them the dress she was wearing the night of the abduction.

They sit down to dinner.

INT. DINING ROOM - NIGHT

Dinner is just about finished.

BARNEY HILL

Betty's cooking is one of the main reasons I asked for her hand in marriage.

BETTY HILL

Can you imagine that when Barney and I got married we were breaking the law in 22 different states. It's only been a few years since the Supreme court made it legal for a black person to marry a white person in all 50 states.

BARNEY HILL

Betty's always been a fighter for progress and social change.

They kiss.

BETTY HILL

Barney's the real fighter. Did you know Barney was a special guest invited to the inauguration of President Lyndon Baines Johnson?

BARNEY HILL

What a weekend that was !

BETTY HILL

You can say that again. Barney got pulled over by the police, they weren't too sure about seeing a black man and a white woman together.

CALVIN

That's just awful, nice folk like you. Does it still happen?

BETTY HILL

Not up here in New Hampshire, people around here are very open minded.

BARNEY HILL

Thank goodness.

CHARLIE HICKSON

You folks ever been to Mississippi?

BARNEY HILL

(with an edge)

Oh yes, one could say Mississippi was a *major* front in the battle for civil rights in this country.

Betty reaches her hand out and clenches Barney's hand - so as to tell him to not go any further talking about the racial politics of Mississippi.

BETTY HILL

Charlie, come with me, I want to show you something that we call the 'star map.'

She stands up and Charlie follows her out of the dining room.

BARNEY HILL

How about an after dinner drink Calvin. We can go out to the patio.

INT. BEDROOM - NIGHT

Betty Hill and Charlie are in the bedroom.

BETTY HILL

I wanted to give Barney a chance to talk to Calvin in private. Calvin seems to still be hurting from all of this.

EXT. BACKYARD PATIO - NIGHT

Calvin sits with Barney at the patio table. Barney swirls the wine in his glass.

BARNEY HILL

Have you had port wine before?

CALVIN

Oh sure, it packs a powerful punch next to regular wine.

They both sip.

BARNEY HILL

I want you to know that what happened to Betty and I really messed with my head, for many years.

CALVIN

Same here. Sometimes I think it's a demon that got let loose and it's chosen me to be challenged, almost like a death match.

BARNEY HILL

Our encounter was terrifying and puzzling. It affected my health and my sense of self. It remains an enormous roadblock and distraction from all that I must accomplish. It was embarrassing. It was emasculating! But you know what Calvin Parker? I don't let it define me. Did you hear me? I *don't* let it define me.

(sips his wine)

When I wake up tomorrow morning, I'm still Barney Hill, and I'm still going out there to petition those cracker businesses that refuse to integrate. That's who Barney Hill is.

CALVIN

(beat)

I was wondering about when you mentioned that you'd been down to Mississippi. I just want you to know that I don't believe in anyone who wants to hurt anyone else.

BARNEY HILL

I understand Calvin, change moves slow. We each need to do our part to make it better.

CALVIN

It wasn't even possible to have a black friend growing up. If the Klan found out they would go to the black person's house and beat the hell out of them.

BARNEY HILL

Did that happen to you.

Calvin nods his head 'yes.'

CALVIN

I seen some terrible things out in
the woods in Mississippi.

BARNEY HILL

I believe that.

CALVIN

When I was a little boy...

FLASHBACK BEGINS:

Calvin is about seven years old and he's walking in the woods
by himself. He sees a group of men in the distance.

CALVIN (V.O.)

I seen a black man strung up on a
tree.

The black man is alive and in great pain. Upon spotting
this, young Calvin, who looks both horrified and terrified,
tries to hide so that he's not seen.

He makes a bit of noise, attracting the attention of a few of
THE PERPETRATORS.

From behind a tree, Calvin watches both the man hanging and
The Perpetrators beginning a search to find Calvin.

CALVIN (V.O.)

They had barbed wire running up his
rear end and their plan was to
leave him hanging there so he
couldn't get to food or water.

The Perpetrators spot Calvin trying to hide. Calvin makes a
run for it. They chase him.

CALVIN (V.O.)

They spotted me in the woods and
came after me. I tried to run but
they were so much bigger and they
caught up to me.

The Perpetrators grab Calvin.

PERPETRATOR 1

Hey, this looks like Cal Parker's
son.

PERPETRATOR 2

Listen boy, you better keep quiet
and not say a word to anyone.

PERPETRATOR 2 (CONT'D)

If you do we're going to have to
kill your father. Slice his throat.

PERPETRATOR 1

And we'll kill your Mother. And
any brothers or sisters you might
have. Dead, all of them dead!

Perpetrator 1 wraps his hand around little Calvin's neck.

PERPETRATOR 1 (CONT'D)

DO YOU WANT US TO KILL YOUR ENTIRE
FAMILY!

FLASHBACK ENDS:

BARNEY HILL

No little boy should have to
witness such evil.

CALVIN

You're the first person I ever told
this to.

Calvin closes his eyes.

FLASHBACK BEGINS:

We see seven year Calvin in bed praying under his sheets, not
wanting to be seen.

We see the Black Man strung up to the tree.

CALVIN (V.O.)

I prayed every night for that man.
Prayed that he escaped somehow.
Prayed for his soul.

We see the Perpetrators.

CALVIN (V.O.)

Prayed for the men who did that to
be murdered in cold blood, and to
be condemned to hell.

Young Calvin's prayers are mixed with his tears.

FLASHBACK ENDS

CALVIN

When I think about it, it makes me want to die.

BARNEY HILL

This world can be an awful place Calvin.

Barney tries to cut the tension; he smiles.

BARNEY HILL (CONT'D)

It occurs me to that you're like one of us now. Since you're abduction, I mean.

CALVIN

How so?

BARNEY HILL

Do people point at you?

CALVIN

Yes sir.

BARNEY HILL

Do they mock you, make fun of you, say mean and nasty things to you, and about you?

CALVIN

They do.

BARNEY HILL

Do they make you feel like a freak?

CALVIN

All the time.

BARNEY HILL

An outsider.

CALVIN

Constantly.

BARNEY HILL

Are you always afraid they're going to come and get you?

CALVIN

You mean the aliens?

BARNEY HILL

Aliens, racists, both keep us on edge don't they.

CALVIN

That's a funny way of looking at it.

BARNEY HILL

We have some of the same trauma Calvin. Like black people, and homosexuals for that matter, you've been "other-ed." You don't fit in. You're an outcast. All of the entrances back into "normal society" are blocked to you.

CALVIN

Well now that you put it that way.

BARNEY HILL

There's a price to pay for being different, isn't there?

CALVIN

Don't I know it.

BARNEY HILL

And this nightmare has happened to you for a reason you have no control over. None. Like skin color, and like sexual orientation, you had no choice in the matter.

(beat)

It's not fair. It's not just. You feel like God has abandoned you. But you can't go back. You can't erase any of it. You have to keep moving forward. And most of all...

Barney holds his wine glass out for a toast.

BARNEY HILL (CONT'D)

You will not, and can not, let it define you!

They toast and sip.

CALVIN

(with admiration)

I can see know why you have all those awards on your wall.

They share a long, soulful look at each other.

BARNEY HILL
You're a good man Calvin Parker.

CALVIN
It takes one to know one Barney Hill.

Betty and Charlie emerge through the backdoor.

BETTY HILL
What have you two been going on about?

BARNEY HILL
(beat)
Civil rights for alien abductees.

They all laugh.

BETTY HILL
That's precious, and I'll tell you what; instead of a March on Washington we could have a-

BARNEY HILL
(finishes her thought)
-A March on Mars !

They laughter grows louder.

INT. PORTSMOUTH COFFEE SHOP - DAY

Calvin sits with Betty Hill over the remains of their breakfast.

Outside the window, Barney Hill stands with Charlie Hickson, both having a cigarette.

CALVIN
Betty, why do so many encounters involve examinations, you know, of the reproductive organs, like you said.

BETTY HILL
Did that happen to you?

CALVIN
I'm not entirely sure, but I think so.

BETTY HILL

I've heard so many theories over the years about all of this. There is a very reputable doctor who thinks that the aliens are in the process of creating a hybrid species.

CALVIN

Hybrid? Part human and part alien?

Betty nods 'yes.'

CALVIN (CONT'D)

Why?

BETTY HILL

Now that's a tough one. Nobody's really sure. But I'll tell you something else and I'm glad you're sitting down.

(beat)

I think these hybrids already exist.

BARNEY HILL (V.O.)

In other words, they walk amongst us.

Barney says this in a dramatic, spooky voice. He and Charlie are back inside from their cigarette break.

BARNEY HILL

Betty has a lot of fantastic ideas.

BETTY HILL

Doesn't mean they're not true.

BARNEY HILL

Alright, we better see these gents off, we don't want them to miss their flight.

EXT. PARKING LOT - DAY

They are saying goodbye outside the coffee shop. Barney shakes Calvin's hand, then Charlie's hand. Charlie gives Betty a quick hug and heads to the driver's side of the car.

Betty moves in toward Calvin for a hug. She grips him tight.

BETTY HILL
 (whispers in his ear)
 I'm still in contact with them. I
 get mental messages. All the time.

It's as if Betty meant this to be a comforting thought, but unfortunately, to Calvin it has quite the opposite effect.

INT. AIRPLANE - NIGHT

Charlie Hickson is sound asleep. Calvin is awake. He looks deeply troubled.

He's got a pen in his hand and on the back of a magazine he's sketching. Once again, he's drawing the Red Pontiac that was at the Shipyard the night of the abduction.

This time he's added in the faces of the Kissing Couple, but the license plate is still blank. Next to this he's been writing down various numbers to see if anyone seem like they could have been part of the license plate number.

INT. AIRPORT - NIGHT

Calvin and Charlie disembark from the plane. Waynette is there to greet them.

INT. MONTE CARLO - NIGHT

Calvin and Waynette drive back to their house in TUPELO.

CALVIN
 Betty and Barney had no answers for me. None, they're as much in the dark today as they were the day they got abducted.

WAYNETTE
 Cal, I'm thinking it might be a good idea for you to stop working as a bounty hunter.

CALVIN
 You mean fugitive recovery specialist?

WAYNETTE
 I'm serious.

CALVIN
I'm serious you shouldn't be
telling me what to do.

Tension is already back between them.

EXT. FRONT WALKWAY - NIGHT

Waynette and Calvin walk to their door.

CALVIN
Something Betty said, stuck in my
head.

They reach their front door.

CALVIN (CONT'D)
She said she's still in contact
with the Aliens. That she gets
mental messages from them all the
time. And here's the crazy part.

Calvin opens the door with his key.

CALVIN (CONT'D)
She said it like it was a *good*
thing.

They enter the house.

INT. TUPELO HOUSE - NIGHT

CALVIN
She was happy about it.

Waynette seems like she's tired of talking about aliens and
abduction.

WAYNETTE
Do you get messages Calvin?

INT. LIVING ROOM - NIGHT

Waynette pays the BABYSITTER.

INT. STACIE'S ROOM - NIGHT

Calvin enters Stacie's room and kisses his sleeping daughter
on the forehead.

INT. HALLWAY - NIGHT

Waynette opens the mail. It's an invitation to a UFO Convention in Paris. She hears Calvin's footsteps coming toward her. She hurries to crumple the invitation and toss it in the garbage, knowing that it will upset him. However, Calvin notices that she's doing this.

CALVIN

I thought about what you said about working as a bounty hunter. Only problem is, to get another job I might have to give my real name.

WAYNETTE

Well, if that's what it takes for us to have a *real* life, then I'm all for it.

CALVIN

We do have a real life.

WAYNETTE

I sure as heck don't need you coming home with your face all busted up, and scaring our daughter half to death.

Waynette is pissed, tension runs high between them. She turns and exits the hallway.

Calvin reaches down and and pulls the *Paris UFO Convention* invitation out of the trash and reads it. They're inviting him to Paris for an all expenses paid trip. Then he too tosses it in the trash.

CALVIN

(frustrated, under his
breath)
This ain't no life.

EXT. ELEMENTARY SCHOOL - DAY

Calvin looks despondent. Stacie comes running out of the school as the bell rings. Calvin's face noticeably brightens. He holds out his arms for Stacie to jump up and into them, as is their usual daddy/daughter fun; but Stacie purposefully avoids this.

STACIE

Hi Daddy.

She brushes past him and gets into the car.

CALVIN
I thought we'd to get some ice
cream.

INT. MONTE CARLO - DAY

Calvin drives.

STACIE
Mommy said we have a new rule.

CALVIN
What's that sugar bear.

STACIE
She said that if you don't come
home and go missing anymore, you
don't get to pick me up from
school.

CALVIN
She did, now why would she say
that?

STACIE
Cause I asked her where you go when
you go missing.

CALVIN
What did she tell you?

STACIE
She said you go to a secret place
when you need to be alone and think
about your encounter.

CALVIN
MY WHAT!

STACIE
(frightened)
Take me home Daddy.

CALVIN
Oh sugar bear I'm sorry, let's go
get the ice cream.

STACIE
NO, TAKE ME HOME!

INT. HOUSE - DAY

Calvin and Stacie enter the house. Stacie runs to the kitchen.

INT. KITCHEN - DAY

Stacie runs in and blurts out to Waynette who is by the sink.

STACIE
Daddy yelled at me !

WAYNETTE
He what?

Waynette takes Stacie's hand.

INT. LIVING ROOM - DAY

Waynette, holding Stacie's hand, marches right past Calvin, and they walk right out the front door.

Calvin is all alone. He knows he's done wrong. It's eating him up inside.

Calvin heads toward the bedroom.

INT. BEDROOM - DAY

Calvin is digging deep in the closet and he pulls out an unlocked strongbox. He opens the box and looks through it. He grabs an envelope labeled Occidental Insurance. He hears the door slam. He stashes the envelope in a dresser drawer.

INT. LIVING ROOM - DAY

Calvin enters, Waynette stands waiting for him. It's like a face-off.

CALVIN
Where's Stacie.

WAYNETTE
Neighbor's house, nobody's yelling
at nobody there.

CALVIN
What the hell are you telling our
baby?

WAYNETTE

She's not a baby, and she's beginning to have questions.

CALVIN

Questions, Waynette? Questions? I look to you for answers.

WAYNETTE

I have no answers for you. I only know I can't keep going on like this.

CALVIN

Like what?

WAYNETTE

Like the man I married is haunted by something I'm not even sure I can believe happened to him.

CALVIN

Oh baby, we just need to forget all that stuff...

He comes closer but Waynette moves away.

WAYNETTTE

Forget? I can't forget you Calvin. I can't call you Cody anymore. I can't keep moving around. I can't I can't I can't.

Calvin sits down, the emotions hitting hard.

WAYNETTE

And I can't lie to our daughter anymore.

CALVIN

And what lie might that be.

Without either Calvin or Waynette seeing it, Stacie opens the front door, and has her neighbor friend with her. She watches her parents argue.

WAYNETTE

She wants to know what the big secret is. Kids at her school have started to talk. Who is Cody? Who is Calvin? Who is my Daddy? And why are kids saying he's crazy.

CALVIN

Stop!

WAYNETTE

She wants to know why we can't live
in Laurel with the rest of her
family!

Calvin explodes, takes a heavy ashtray and throws it against
the wall.

CALVIN

Under no condition are you to tell
my daughter that I'm the guy who
got snatched up by the fucking
aliens ! That's bullshit and she
don't need to know it.

STACIE

Mommy.

Calvin and Waynette turn to see Stacie and her friend by the
front door.

STACIE (CONT'D)

Mommy!

Calvin, filled with compassion and looking to comfort, gets
up to go toward Stacie. Waynette blocks his path.

WAYNETTE

I've got this.

CALVIN

I only want what's best for both of
you.

Waynette heads toward Stacie and the friend, she ushers them
toward Stacie's bedroom.

WAYNETTE

What's best for us is for you to
leave!

Waynette closes the bedroom door, leaving Calvin alone. He
walks toward the bedroom door.

CALVIN

Please Waynette, open up. Maybe
you're right. Maybe it's time we
tell Stacie everything. Open up.

WAYNETTE

GO AWAY!

CALVIN

Oh come on baby, you know I care about you and Stacie more than life itself. I'd do anything for you.

WAYNETTE

If you don't leave right now I'm calling the police!

Calvin starts banging on the door. Big mistake. He hears Stacie screaming.

WAYNETTE (CONT'D)

That's it! I'm calling the police and having you arrested.

Calvin gives up.

He heads for the front door.

CALVIN

I just want what's best for you both.

He keeps walking.

CALVIN (CONT'D)

But I'm sick, so sick.

He opens the front door.

CALVIN (CONT'D)

I'm doing damage.

He walks outside.

EXT. TUPELO HOUSE - NIGHT

Calvin steps away from the house.

CALVIN

I don't belong here anymore.

He walks lifelessly, away from the house.

EXT. TUPELO BAR - NIGHT

Calvin enters the bar.

INT. TUPELO BAR - NIGHT

The Bartender, VINCENT walks over to Calvin who is sitting at the bar. There is one other patron, JACK, at the end of the bar.

VINCENT
What'll be Cody?

CALVIN
Vodka on the rocks. Lotta static
in my head.

The Bartender preps the drink.

CALVIN (CONT'D)
It ain't Cody.

VINCENT
What's that?

He slides Calvin the vodka/rocks. Calvin takes a sip.

CALVIN
My name ain't Cody. It's Calvin.
(beat)
Calvin Parker.

Calvin reads the bartender, and sure enough he doesn't know who Calvin Parker is.

VINCENT
Well, nice to meet you...again.

CALVIN
Vince, I need a good insurance man
Do you know any around Tupelo?

The guy at the end of the bar speaks up:

JACK
You're looking at one.

CALVIN
You're an insurance agent?

JACK
Retired after 37 years.

CALVIN
Buy you a drink for an answer to my
question?

JACK

Deal.

CALVIN

Set him up Vincent.

(beat)

What are the exclusions to a life insurance policy that lead to non payment.

JACK

Getting sick of the wife, eh?

CALVIN

Hardly.

JACK

Don't tell me you want to 'off' yourself.

CALVIN

(edgy)

I'm asking the questions, alright?

JACK

(edgy right back)

Make it two drinks.

CALVIN

I'll buy you the whole damn bottle if you answer the question.

JACK

Life Insurance Policies come with four main categories for exclusion: "Illegal Activity." That's everything from drug deals gone wrong to drunk driving crashes. "Risky Activity." Sky diving, rock climbing, etc. "Substance abuse." Don't overdose on drugs or drink. And last but not least, everyone's all time favorite...

Jack lifts his glass as if to toast.

JACK (CONT'D)

"Suicide."

Jack downs his drink.

JACK (CONT'D)

And let me tell you buddy, it ain't easy to fake a suicide. Almost never works.

CALVIN

So how can one get a life insurance policy to pay without being sick or getting run over by a car?

JACK

Even though I'm retired, I'm certainly not going to give anyone advice on how to beat the system.

Calvin sizes Jack up. Realizes what this means. He pulls out a twenty dollar bill and pushes it toward Jack.

CALVIN

Nor would I want you to.

JACK

(looks at the twenty)
This, plus the two drinks?

Calvin nods affirmatively.

JACK (CONT'D)

Get a stranger to kill you.

CALVIN

How the fuck does one do that?

JACK

You look enterprising, you'll figure it out.
(beat)
You can always get your ass kicked but good in a nasty bar fight.

Calvin stands up slaps a ten dollar bill on the bar to cover the drinks. He heads for the exit.

CALVIN

Adios amigos.

VINCENT

Take care Cody.

Calvin walks out.

EXT. TUPELO BAR - NIGHT

CALVIN
(to himself)
It's Calvin.

INT. TUPELO HOUSE - BEDROOM

Waynette wakes up, looks over, sees that Calvin side of the bed is untouched.

Montage Begins:

Waynette wakes Stacie.

Stacie brushes her teeth in the bathroom.

Waynette helps Stacie get dressed.

Stacie eats the waffle that Waynette made for her in the kitchen.

EXT. SMALL HOUSE - DAY

Establishing POV SHOT of Calvin and Waynette's house.

INT. KITCHEN - DAY

Waynette is putting a sandwich in Stacie's 101 Dalmations lunchbox.

EXT. SMALL HOUSE - DAY

POV SHOT - Stacie and Waynette exit the house and get in Waynette's car to drive to school.

INT. MONTE CARLO - DAY

Calvin is parked down the block, and we reveal that POV SHOT of the house and his family is his. Calvin watches as his wife and daughter drive away.

INT. WAYNETTE'S CAR - DAY

Waynette notices Calvin's Monte Carlo in her rear view mirror. She seems heartbroken more than angry.

INT. BEDROOM - DAY

Calvin is in their bedroom. He opens the top drawer of the dresser. He pulls out an envelope marked Occidental Insurance. He pulls out the policy within the envelope and checks the payoff amount for his life insurance policy. It's Five hundred thousand dollars.

INT. MONTE CARLO - DAY

Calvin is driving south.

EXT. LAUREL AUTO REPAIR - DAY

Ricky Parker, Calvin's younger brother is an employee and is working on a car up that's up on the in-ground auto lift.

Calvin drives the Monte Carlo into the repair show.

Ricky is deep in the repair.

CALVIN (V.O.)

Did you hear the one about the mechanic that got caught having sex with automobile parts?

Ricky looks over at Calvin.

CALVIN

He got off with just a suspension.

RICKY PARKER

(laughs)

What does a mechanic call a one night stand.

CALVIN

What?

RICKY PARKER

Nuts and bolts.

They both laugh.

CUT TO:

Ricky Parker has taken his lunch break and he sits with Calvin on a picnic table behind the mechanic's shop.

RICKY PARKER (CONT'D)

How long do you think you'll be gone for?

CALVIN

Just a few days, thought a road trip would help me with my thoughts.

RICKY PARKER

I also get those dark thoughts sometimes and I wasn't abducted by aliens.

CALVIN

You always did believe me Ricky. You always did.

Calvin stands up to leave.

RICKY PARKER

I'll tell you something else that might help you with your thoughts. Visiting your little brother more than once every few years.

CALVIN

Ricky, I trust you more than anyone in the world. I want you to promise to do something for me.

RICKY PARKER

Name it Cal.

CALVIN

If anything ever happens to me, promise you'll take care of my daughter Stacie like she is yours.

RICKY PARKER

Are you kidding, being Uncle Ricky is the best thing that ever happened to me. Of course I will.

CALVIN

Thanks Ricky. Don't tell Mom and Dad I stopped off in Laurel.

RICKY PARKER

Got you covered.

CALVIN

Well, adios amigo.

RICKY PARKER

(stands up)
Can I give you a hug?

CALVIN

Aww, this ain't no sappy t.v. movie.

RICKY PARKER

Fuck you.

Ricky gives Calvin quite the extended bear hug. He clearly has been missing his brother very much.

Tears well up in Calvin's eyes, and he makes sure as he breaks the embrace and leaves, that Ricky doesn't see his tears.

RICKY PARKER (CONT'D)

Hey, maybe you should go see Uncle Dale while you're in Laurel. He's not doing too good. Might be your last chance.

CALVIN

Maybe I will. Love you baby brother.

Calvin gets in the Monte Carlo and drives off.

EXT. DALE PARKER'S HOUSE - DAY

It's Calvin's Uncle Dale's house and it's pretty ramshackle. Calvin is knocking on the front door. After what seems like an eternity Dale opens the door. Dale is even more ramshackle than the shack he lives in.

UNCLE DALE

Well if it ain't the space cowboy.

CALVIN

You know Uncle Dale, I could always count on you to say the wrong thing.

UNCLE DALE

And let me tell you, it ain't easy, in fact, it's a man's job.

CALVIN

You going to invite me in?

UNCLE DALE

Hell no, only Playboy Centerfolds are allowed to cross my threshold.

Calvin looks past Dale, and the inside of the house looks like a disaster area.

UNCLE DALE (CONT'D)
My soul is severely parched.

Uncle Dale walks out of the house, closes the front door behind him.

UNCLE DALE (CONT'D)
What say you, we grab a liquid libation?

CALVIN
Only one, I'm not in town long.

INT. LAUREL BAR - DAY

They nurse their beers.

UNCLE DALE
A road trip, eh? Maybe you need a co-pilot. Where you headed?

CALVIN
Away.

UNCLE DALE
Oh, I've been there. Nice town but I wouldn't want to live there.

CALVIN
Or die there?

UNCLE DALE
Live or die. It's all a twisted continuum and a spiral of sorrow.

Uncle Dale finishes his beer, and stands up.

UNCLE DALE (CONT'D)
Time's a wasting.

INT. MONTE CARLO - DAY

They drive, they talk. They have beers in their hands, and a case of beer in the backseat.

UNCLE DALE

You know Calvin, I always thought you got a raw deal with that spaceship shit. And I'll drink to that.

CALVIN

I'll drink to that.

And he does.

UNCLE DALE

So where we goin' anyway.

CALVIN

You've been to the far side of nowhere, why don't you be the navigator.

UNCLE DALE

I have an idea, let's get as far away from reality as possible.

They laugh.

UNCLE DALE (CONT'D)

In other words, let's go see my ex-wife and son ! She owes me money !

CALVIN

Where is she?

UNCLE DALE

New Mexico.

INT. INTERSTATE 10 WEST - DAY

The Monte Carlo speeds down the highway.

EXT. RACELAND LOUISIANA BAR - DAY

Calvin pulls in to the parking lot.

INT. RACELAND BAR - DAY

They sit at the bar.

CALVIN

It was my biggest mistake, worst one of my life.

UNCLE DALE

What's that.

CALVIN

I never shoulda stopped the car that night. I shoulda told Charlie Hickson to go to hell and driven right home and denied everything for evermore.

UNCLE DALE

It was Charlie's military training. See something on patrol, alert your superiors.

CALVIN

Now it's years later and he still can't shut his mouth.

UNCLE DALE

Why can't you move on Calvin?

CALVIN

Oh, I'm moving on.

Calvin finishes his beer, stands up.

CALVIN (CONT'D)

Let's hit it.

UNCLE DALE

We just got here.

CALVIN

I'm looking for a fire Uncle, and it ain't nearly hot enough in here.

EXT. HIGHWAY 10 WEST - NIGHT

The Monte Carlo turns off at the exit for Beaumont, Texas.

INT. BEAUMONT BAR - NIGHT

CALVIN AND DALE SIT AT THE BAR.

UNCLE DALE

Keep 'em comin' Chief.

CALVIN

It was a red Pontiac Dale. When I'm gone I want you try and track it down.

UNCLE DALE

Red Pontiac?

CALVIN

The Red Pontiac was there on the pier the night Charlie and I were nabbed. Man and a woman in it and I think they saw everything.

(beat)

When they weren't making out.

UNCLE DALE

You want me track them down?

CALVIN

And I want you to take them to my baby girl Stacie and have them tell her that her Daddy is not a liar.

UNCLE DALE

Nephew, I'm worried about you. You need to stop focusing on the past. Can you do that for me?

CALVIN

Watch me.

Calvin gets up. He's woozy but ready for trouble. He spots four drinking men sitting at a table.

CALVIN (CONT'D)

Is it true what I heard?

DRINKING MAN #1

What's that?

CALVIN

You motherfuckers like to fuck animals when you're not fucking your ugly sisters.?

DRINKING MAN #2

Why don't you climb back into your hole, asshole?

Calvin hauls off and slugs Drinking Man #2. A huge brawl breaks out.

Calvin battles mightily but having a 4 on 1 fight is definitely a losing proposition.

As Calvin becomes more battered he begins to slip in and out of *FLASHBACKS* to his encounter with the *FEMALE ALIEN* aboard the craft.

His real life attackers, fade in and out, to be replaced by the far more frightening Female Alien who claws and rips at Calvin's eyes and face.

Calvin becomes limp and defenseless against both attackers - the Female Alien and the Drinking Men.

They (the Alien and the Drinking Men) finally have Calvin on the floor. The nastiest of the *DRINKING MEN* kneels over Calvin.

Drinking Man #4's face transforms into that of the Female Alien.

CALVIN

Free me! Free me from the devil's den! I ain't afraid of dying ! You demonic bitch! You'll get yours!

Drinking Man #4 is puzzled by Calvin who seems to be in an altogether different universe. He's looking through Drinking Man as if he's not even there.

Drinking Man #4 starts to back off, but Calvin doesn't want this. He wants to be pummeled some more. He kicks Drinking Man #4 with enormous power in the crotch area.

The pile on begins anew. With each punch to the face, Calvin seems to be relieved, gaining a peace he can't otherwise find. They stop just short of a final blow.

Uncle Dale walks over, kneels next to Calvin. Dale looks at the four Drinking Men who are still poised for one more attack.

UNCLE DALE

Manslaughter's a tough charge to beat fellas.

CALVIN

Let them go again Uncle Dale, let them go.

UNCLE DALE

What the they hell is wrong with you Nephew?

CALVIN
Nothing anymore.

INT. MONTE CARLO - NIGHT

Dale is in the driver's seat. Bloodied Calvin is crumpled up in the passenger seat.

UNCLE DALE
You wanna go to the hospital?

CALVIN
I'll be alright. Just drive.

UNCLE DALE
I don't think I can watch you get your ass kicked again.

CALVIN
You want me to take you to visit your ex-wife, and I watched her kick your ass since I was a freakin' toddler. Drive, Dale, Drive.

EXT. TRUCK STOP - NIGHT

Calvin and Dale pull into the truck stop.

INT. MONTE CARLO - DAY

It's the following morning. Dale is sleeping in the car.

EXT. TRUCK STOP - DAY

Calvin approaches. He looks like crap, purple bruises, and a bit of swelling, across his face. He carries two hot coffees and a sack with breakfast food. He puts the coffees on the roof and opens the driver's side door. Uncle Dale practically falls out.

CALVIN
Cock-a-doodle do! My dame has lost her shoe.

UNCLE DALE
(barely awake)
Huhhhh...

CALVIN

My master's lost his fiddlestick,
and knows not what to do.

UNCLE DALE

I think your master's been playing
with his fiddlestick a bit too
much.

CALVIN

Move over old man, I'll drive.

Calvin gets in and Dale slides to the passenger side. Calvin offers him one of the hot coffees, but Dale reaches into the back seat and grabs a warm beer from the case.

UNCLE DALE

(pops the beer can, swigs)
I better get numb as a block if
you're gonna make me watch you get
your ass kicked again today.

Calvin starts the car and begins backing out.

EXT. HOUSTON, TEXAS - DAY

Establishing shot as Calvin drives into the city of Houston.

EXT. BIKINI BAR - DAY

Establishing shot.

INT. BIKINI BAR - DAY

Calvin and Dale drink - again, Dale with more enthusiasm than Calvin. Calvin is drinking to keep even with his emotions, not let them get out of control. There are a half dozen other DRINKERS in the bar with them.

A BIKINI DANCER works her stuff in front of them on a small stage.

UNCLE DALE

When I was a kid there were no
bikinis, just one pieces.

CALVIN

Now that's progress.

UNCLE DALE

Earth shattering progress.

CALVIN
I saw some crazy shit last night.

UNCLE DALE
Like fists hitting your face.

CALVIN
Like that bitch I saw that night
with Charlie Hickson.

UNCLE DALE
Nephew, are you sure that stuff
even happened?

CALVIN
Are you sure you didn't give herpes
to half of Laurel when you were
cheating on your wife, my Aunt?
(beat)
You ever been poisoned Dale?
Poisoned through and through?

Without waiting for an answer, Calvin stands up and has his eyes trained to Two BURLY MEN sitting in the back of the bikini bar, talking to a BIKINI DANCER.

UNCLE DALE
Can't say....

Calvin walks away from Dale.

UNCLE DALE (CONT'D)
...that I have.

Calvin walks right up to the Burley Men and the Bikini Dancer.

CALVIN
Who's ready to fuck with an asshole
from Mississippi?

BURLY MAN #1
What the hell are you talking
about?

CALVIN
Are you too stupid to understand
English? Is it a foreign language
to you dumb fucks?

The Burley Men stand up. Calvin lunges forward and take a swing at them. They put Calvin in a head lock pretty quickly and drag him outside.

EXT. BIKINI BAR - DAY

A brawl ensues, with Calvin getting a few good punches in, but for the most part he gets his ass kicked, again. They leave him bleeding on the asphalt.

UNCLE DALE

What the fuck are you trying to do
Calvin?

Calvin staggers to his feet. He heads back into the bar. Dale tries to block his passageway. Calvin pushes past Dale and back into the bar.

INT. BIKINI BAR - DAY

Calvin re-enters. The BARTENDER pulls his gun out from underneath the bar. He walks toward Calvin.

BARTENDER

Take another step and you're done.

Calvin keeps going, the Bartender presses the gun to Calvin's temple. This only prompts Calvin to try and take a swing at the bartender. It doesn't land. It's a face off, but suddenly Burly Man #1 slugs Calvin upside the head. Not only does Calvin go down, he goes out. Unconscious.

INT. MONTE CARLO - DAY

Dale is driving. Calvin is bloodied and bruised on top of yesterday's bruises. Calvin comes to, returns to consciousness. His expression is pure misery, but not because he's bloodied and in pain, more so because he's still here, still alive.

UNCLE DALE

I bet you could use some aspirin
right about now.

He holds out a few tablets.

CALVIN

I'll pass.

UNCLE DALE

Well at least this time you only
attacked two guys instead of four,
I guess you're making progress.

(beat)

Are you going to tell me what this
is all about?

CALVIN
I got the devil in me.

UNCLE DALE
(exasperated)
So go see a Priest!

CALVIN
I already tried that.

UNCLE DALE
We're not stopping at any more
bars. In fact it's time we turn
around.

CALVIN
You are welcome to get out of the
car at any point in this
magnificent adventure we are on. I
am perfectly fine with riding solo.

EXT. GAS STATION - DAY

Dale is filling up the tank with gas. Calvin is looking out the window toward a YOUNG MOTHER and her DAUGHTER, likely the same ages as Waynette and Stacie.

INT. - MONTE CARLO - DAY

Looking at them is too much to bear and Calvin looks away.

EXT. RED ROOSTER BAR - NIGHT

The Red Rooster is in Monahans, Texas. Calvin and Dale walk toward the entrance.

UNCLE DALE
You know there's easier ways to
kill yourself. There's suicide by
cop, there's drinking iodine,
there's marrying a hag like my ex.
You've got choices. Why are you
making this hard on yourself.

CALVIN
I ain't trying to kill myself.
(beat)
I'm trying to be killed.

Calvin is about to enter the bar, but Dale grabs him by the arm.

UNCLE DALE

What the hell is the difference?

CALVIN

Unlike you, I care about my family.
At this point I'm worth more to
them dead than I am alive.

UNCLE DALE

And you don't want to see them
again?

CALVIN

I don't care if I never see another
sunrise.

UNCLE DALE

This shit is crazy. If you don't
stop, I'm going to get the cops
down here.

Calvin ignores this and walks in to the bar.

INT. RED ROOSTER BAR - NIGHT

Calvin drinks alone at the bar, and the place is mostly
empty.

FOUR UGLY DUDES enter the bar and sit at the bar. They order
their drinks.

UGLY DUDE #1

You fellers passing through?

CALVIN

Would never want to grow moss in a
shit town like this.

UGLY DUDE #1

Did the bartender tell you that the
Red Rooster is a members only bar?

CALVIN

He did not.

UGLY DUDE #2

Are you a "citizen?"

CALVIN

Oh shit, is that what you mean by
members only? A bunch of racist
rednecks. That's just perfect.

UGLY DUDE #2

Hey, are you pulling our leg, or are you this stupid.

CALVIN

Fuck you Klansmen. Are you going to ask me where my passport is? I know all the secret bullshit terms you fuckheads throw around. Can't you die off already?

UGLY DUDE #3

YOU WANNA SAY THAT AGAIN!

CALVIN

Are you the local "ass tear squad appointed by the Exalted Cyclops?" Blah, blah, blah. Who gives a fuck. You should all burn, rot, and scar in hell.

All of the Ugly Dudes stand up, ready to brawl.

CALVIN (CONT'D)

You're nothing but pricks in hoods and I couldn't be happier than to see all the Grand Wizards going to jail these last few years. It's about damn time !

Calvin throws his drink in Dude #2's face. The brawl begins. All hell breaks loose. Calvin takes on as many of the UGLY DUDES as he can. The fight spills out into the parking lot.

EXT. RED ROOSTER BAR - NIGHT

Calvin is unloading pretty good on Ugly Dude #1. He's got him down. The other Ugly Men are watching and laughing. Finally one grabs Calvin by the neck and they drag him back into the bar.

INT. RED ROOSTER BAR - NIGHT

It's a full on pile on. Calvin is getting pummeled. Ugly Man #2 yanks a hardwood plank that was already hanging loose from the wall. He slams the hardwood plank into Calvin, again and again.

He's bloodied to a pulp and the Ugly Men cease the beating. They stand around and wait to see if he's dead. They are watching for any signs of breathing from Calvin.

Ugly Man #3 moves closer and peers intently, sure enough Calvin is breathing.

UGLY MAN #3
(to Ugly Man #2)
Finish him off Citizen.

UGLY MAN #2
Only one thing worse than a white
boy who take the side of the negro.

He lifts the board right over Calvins' head.

FEMALE VOICE (V.O.)
A dumb ass white boy too stupid to
realize...

All heads turn. It's Uncle Dale and a POLICE WOMAN. She's got her revolver trained on Ugly Man #2.

POLICE WOMAN
...he's an inch away from meeting
his maker.

Ugly Man #2 drops the wooden board.

POLICE WOMAN (CONT'D)
Thank you for the reason to finally
shut down this piece of shit bar.

UGLY DUDE #1
You got it all wrong Missy, we were
just defending ourselves from this
crazy cracker.

CALVIN
Burn...in...hell.

Calvin's face is bloodied, and his eyes are so bruised that they are shutting. Dale bends over to help Calvin, who refuses his aid with a groan and a swing of his arm.

EXT. RED ROOSTER BAR - NIGHT

Calvin is helped out of the bar by the Police Woman and Dale.

CALVIN (CONT'D)
(to Dale)
You sure know how to fuck things
up.

Calvin's a total mess. They walk him over to the Monte Carlo and place him gently so that he can sit on the curb next to the car.

POLICE WOMAN

Are you boys sure you don't want to
press charges?

UNCLE DALE

My nephew is too stubborn for that.

Calvin stands up without them noticing. He staggers toward the two lane highway that's alongside the parking lot for the Red Rooster.

The traffic is fast moving and a few cars swerve around Calvin who is determined to get flattened. It's like a demented bullfight.

Calvin flashes back to the bar conversation he had a few days ago with Jack, the retired insurance agent who is explaining the exclusions for a life insurance policy:

INT. BAR - NIGHT

JACK

"Risky Activity." Sky diving, rock
climbing, etc.

EXT. TWO LANE HIGHWAY - NIGHT

Calvin realizes that it's a very bad idea for him to purposefully get hit by a car to accomplish his goal.

Dale and the Police Woman have noticed the situation and are coming toward him, while calling out for him to get out of the roadway.

Calvin staggers out of the roadway and trips on the curb. He lands at the Police Woman's feet.

POLICE WOMAN

Should I kick him while he's down?

UNCLE DALE

He might like that.

POLICE WOMAN

You two are strange folk. Maybe
even stranger than those retro
freaks in the bar. Have a good
night.

She walks away.

Dale starts pulling Calvin up and toward the car.

UNCLE DALE

C'mon Nephew, let's go get some ice cream. It's the great universal fixer upper.

EXT. TRUCK STOP - EL PASO, TEXAS - NIGHT

The Monte Carlo is parked at the truck stop.

INT. MONTE CARLO - NIGHT

Calvin's latest bruises are very substantial. His eyes are more than half closed from the beating. Since his arms are hurting and hard to lift, Dale is leaning over and putting ice on the worst swollen areas of Calvin's face.

CALVIN

Must be a sign from God, I'm just not meant to exit quite yet.

UNCLE DALE

Don't you want to see what happens after the intermission?

CALVIN

The plot up until now has been pretty shitty.

UNCLE DALE

Really now. I remember when you were the Cowboy Kid. You were the talk of the family.

CALVIN

Aw shit, don't make me laugh Uncle Dale, it hurts like hell.

UNCLE DALE

Every Sunday we all came out to see Cal Jr. Son, you made us all proud in more ways than one.

FLASHBACK BEGINS:

EXT. FAIRGROUNDS - DAY

It's 1968 and the fairgrounds is packed for the monthly horse show.

UNCLE DALE (V.O.)
Never was a kid in our area who
could handle a horse like you
could. Big demand for your skills.

Calvin, as a 14 year old, is fully engaged getting horses
ready to be tested at the horse show.

EXT. STABLES - DAY

Calvin is in the round pen, mounting a new horse (Wild
Mustang) that has just been shipped to Laurel.

UNCLE DALE (V.O.)
Seemed that nobody could tame a
wild one like you.

Calvin is struggling with the Wild Mustang.

UNCLE DALE (V.O.)
Especially those Mustangs we used
to get in from Nevada. But give you
six or eight minutes and you'd have
that Mustang broken-in like
nobody's business. You had no fear
boy, no fear at all, and the
Mustangs could sense that.

INT. MONTE CARLO - NIGHT

UNCLE DALE
They always gave you the bad ones
too!

Dale's reminiscences, and attempt at cheering Calvin up, is
are having a good effect. Calvin's smiling through his split
lip and bruised cheeks.

CALVIN
That's cause I was badder than the
baddest horse back then, and wilder
than the wildest.

UNCLE DALE
Ah, bunk, you flatter yourself.

FLASHBACK CONTINUES

EXT. FAIRGROUNDS - DAY

Calvin is on a microphone, and being broadcast on the PA system. There are about 300 fans in the stands.

UNCLE DALE (V.O.)
You were always asked to say the
prayer before all the events.

Calvin is saying a prayer into the microphone.

UNCLE DALE (V.O.)
A special honor it was. Made your
parents so proud.

We see Betty Lou and Calvin Parker Sr in the stands.

UNCLE DALE (V.O.)
Also made all the mothers there
that want you for their daughters.

A mother is pushing her daughter forward toward Calvin who has finished the prayer and is about to walk a horse.

INT. MONTE CARLO - NIGHT

UNCLE DALE
You were like the prize stud and
hadn't even started shaving yet!

They both laugh.

CALVIN
OW...don't make me laugh Uncle
Dale.

UNCLE DALE
It's a helluva lot better than
crying.

CALVIN
And I thought memory lane only had
potholes on it. There sure were
some good times back then.

UNCLE DALE
Let's sleep on those good times,
and when we wake up, make some more
good times.

Dale grabs two jackets from the backseat and they use these as makeshift blankets. They settle in for sleep.

They both close their eyes and they remain closed through the following dialogue:

UNCLE DALE (CONT'D)
Go ahead, Cal, go ahead.

CALVIN
What's that?

UNCLE DALE
A prayer, say a prayer.

CALVIN
Maybe you should, I'm too rusty.

UNCLE DALE
Nephew, I insist.

CALVIN
Fine. Lord, hear us now, as we need-

UNCLE DALE
No, say the prayer for yourself.
My life's used up. You need
renewal. Say it for Calvin.

CALVIN
(beat)
Lord, I long for those moments
early in my faith when I felt your
divine closeness, your perfect joy,
and your pure energy. It used to
burn in my veins. I confess that
the circumstances have ground down
my passion for you. I confess that
I allow the cares of the world to
choke out the eminence of your
grace.

Dale opens his eyes, and watches as Calvin, whose eyes remain closed, continues. *It's just like the old days - the boy sure can sling a prayer!*

CALVIN (CONT'D)
Lord, turn my heart toward you
again. Fix my eyes on you. Help me
have a reset in my faith and in my
life. Renew my heart, renew my life
for you and your ways. Help me see
the daily routines of life as
moments to gratefully submit to
your will. Thank you for being the
Lord of my life.

Calvin pauses. Then at the same time:

Amen. CALVIN (CONT'D) Amen. UNCLE DALE

UNCLE DALE (CONT'D)
Cal?

CALVIN
Huh?

UNCLE DALE
One more thing.

CALVIN
What's that?

UNCLE DALE
Can you grab me a beer?

CALVIN
What the fuck Dale.

UNCLE DALE
There's one wedged in between the
door and the floor next to you.

Calvin reaches down, finds it, grabs it.

CALVIN
It's warm.

He holds it out for Dale.

UNCLE DALE
Warm is better than none. And,
hey...

Dale grabs the beer can from Calvin's outstretched hand.

UNCLE DALE (CONT'D)
It's like the good book says. All
of God's children got various
gifts.

He pops the top of the beer can.

UNCLE DALE (CONT'D)
You're good at praying.

He takes a huge swig of the beer.

UNCLE DALE (CONT'D)
And I'm good at dinking.

CALVIN
You sure are Uncle Dale, you sure
are.

EXT. TRUCK STOP - NIGHT

We dolly up and away from the Monte Carlo until it's a small
drop in the ocean of night below.