

PASCAGOULA

THE ABDUCTION OF CALVIN PARKER

EPISODE 2

Written by

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EXT. HIGHWAY 15 NORTH - DAY

Traffic streams in both directions as Calvin's RAMBLER speeds past the MS-15 North sign.

INT. RAMBLER - DAY

Calvin drives back to his Laurel, heading toward his family home. In perpetual fear now, Calvin has his 38 special on the bench seat beside him. He flips on the radio.

RADIO ACCOUNCER

Two Pascagoula fisherman took the ride of their lives Friday night. Their UFO encounter is just the latest in a string of encounters that have been plaguing the Gulf Coast through 1973.

Calvin flips the radio off.

EXT. WAYNETTE'S HOUSE - DAY

It's Waynette's family house.

INT. KITCHEN - DAY

Waynette's father, BIG JIM SMITH is sitting at the kitchen table looking over a stack of the regional newspapers. Every paper has the famous photo of Calvin on the front page. (*the photo where he is angrily staring down, and pointing aggressively at a photographer*).

Big Jim is looking at the front page of the Mississippi Statesmen. The headline is "*Scientists Determine Pascagoula UFO Report is True.*" Below the headline are pictures of Dr. J. Allen Hynek and Dr. James Harder.

Waynette's mother, DOLLY SMITH is fixing breakfast.

BIG JIM SMITH

This is trouble. Trouble the size of Louisiana, Mississippi and Texas combined, and I think you can throw in Oklahoma.

DOLLY SMITH

What's that babe?

BIG JIM SMITH
Calvin Parker Jr. is front page
news for being a 'nutcase." It'd be
better if he killed someone.

DOLLY SMITH
Maybe he has a good explanation.

BIG JIM SMITH
DOLLY ! For goodness sakes the
only explanation for this is severe
and disabling mental illness and
this boy wants to...

Waynette enters the kitchen.

BIG JIM SMITH (CONT'D)
...be our son-in-law?

DOLLY SMITH
Morning honey.

WAYNETTE
Morning.

She sees all the newspapers with Calvin's face on the front
page.

WAYNETTE (CONT'D)
Calvin's coming home today.

BIG JIM SMITH
Is he driving his car or a
spaceship from Mars?

Waynette gets indignant and runs out of the kitchen.

DOLLY SMITH
She loves that boy something
fierce, if you try and talk her out
of it, it will only make it worse.

BIG JIM SMITH
Oh I could hardly make *this* worse.
Even the Lord himself doesn't have
that power.

EXT. PARKER FAMILY HOUSE - DAY

Calvin's family home is bedlam. The home is surrounded by
Media of all kinds - Reporters, Cameramen, Photographers and
a half dozen News Trucks are parked curbside with their
engines running.

INT. PARKER FAMILY HOUSE - LIVING ROOM - DAY

Betty Lou Parker waits in the living room with her son Ricky as they know Calvin is on his way home.

INT. RAMBLER - DAY

Calvin pulls up and he is freaked out by the sheer volume of News Media. The madness and the commotion that surrounds his family home is unsettling.

EXT. STREET - DAY

Reporters mill about amidst the news trucks. None see Calvin's Rambler almost a full block away.

INT. RAMBLER - DAY

Calvin pulls to the side of the street puts the car in park. Panic, rapid heart beat and perspiration, grows as Calvin realizes that this hysteria is part of his life now. When he most needs his privacy there is none.

Calvin reaches down to where he keeps his .38 Special Revolver and wraps his hand around the grip. It's unclear what he has in mind.

Calvin looks at his eyes in the rear view mirror what he sees is very disturbing.

A KNOCK on the driver side window snaps him to attention.

EXT. RAMBLER - DAY

Calvin's father, Calvin Sr looks at Calvin after knocking on the window.

CALVIN PARKER SR
 C'mon son, you can't go home now,
 those newspaper people are
 possessed by a madness I cannot
 fathom. Let me in.

Calvin unlocks the passenger door.

CALVIN PARKER SR (CONT'D)
 My friend Roy gave me the keys to
 his lake house. You can stay there
 'till this blows over.
 (beat)
 (MORE)

CALVIN PARKER SR (CONT'D)

Son, I don't know what happened to you and Charlie, but I have to believe you. Charlie's not the straightest shooter in every sense of the word, but he's been a good friend and never lied to me, not once. Besides what possible motivation would there be to start *all* this trouble.

Silence.

CALVIN PARKER SR.

Ain't you gonna say something.

CALVIN

I'm sorry. So sorry.

Calvin Sr. looks at the .38 special still gripped in Calvin's hand.

CALVIN PARKER SR.

Tell you what, you give me that thing and I'll take a couple of those damned reporters out.

(laughs)

They haven't left us alone since yesterday morning. Persistent sons of bitches, they are.

INT. WAYNETTE'S BEDROOM - DAY

Waynette is in her bedroom. She sits by the window keeping an eye out for Calvin. A knock on the door.

WAYNTTE

Who is it?

DOLLY SMITH

Me, honey pie.

WAYNTTE

Okay.

Dolly Smith opens the door, enters the bedroom.

DOLLY SMITH

I'm sorry for what your Daddy said.

WAYNETTE

Mama, what do you think happened to Calvin?

DOLLY SMITH

Beats me.

WAYNETTE

Do you believe in UFOs? Aliens?

DOLLY SMITH

Honey, I see so many twinkling stars when I look up at night it sure gets me thinking.

A HORN HONKS. Waynette leaps up when she sees that it's Calvin outside her house.

WAYNETTE

It's Calvin. I'm going to go with him.

DOLLY SMITH

We have Church.

WAYNETTE

Oh Mama, church can wait.

Waynette runs out of the room.

INT. FRONT DOOR - DAY

Waynette is at the front door, about to open it.

DOLLY SMITH

Waynette ! Honey, you can skip church today but I want you to do something for me. When you get a chance, I want you to go through Calvin's things.

WAYNETTE

What for Mama?

DOLLY SMITH

I want you to check for drugs. He can't be sober if these kinds of things are happening.

WAYNETTE

Oh Mama.

Big Jim Smith walks into the hallway.

BIG JIM SMITH

Is that Calvin out there?

WAYNETTE

Why don't you come out and say Hi,
Daddy?

BIG JIM SMITH

Naw, I don't want none of that
space dust to get in *my* eyes.

INT. RAMBLER - DAY

Calvin drives, Waynette is snuggled up to him - these are in
the days when cars had bench seats.

WAYNETTE

A little less than a month to our
wedding.

CALVIN

Maybe we should wait.

WAYNETTE

Absolute not, we made a plan to
marry and nothing can stop that.

CALVIN

Are you sure?

WAYNETTE

There's NO doubt in my mind.
You're a charmer Calvin Parker.
You're thoughtful and kind. You're
my protector and I feel safe with
you.

She notices that beyond looking unwell, Calvin's lips are
trembling. He has yet to absorb what happened to him on the
night in question.

WAYNETTE (CONT'D)

And as far as what happened down in
Pascagoula, you can tell me when
you're ready.

(beat)

Or never, whatever's best for you.

Calvin feels the love, manages a weak smile and puts his hand
into hers.

EXT. CABIN - DAY

A quaint no frills cabin next to Indian Springs Lake.

INT. CABIN LIVING ROOM - DAY

Waynette is sitting up on the couch. Calvin's is laying down and his head in Waynette's lap. She is stroking his forehead.

CALVIN

Ah, that feels so good.

WAYNETTE

Take all your cares and worries away.

CALVIN

Are you parents going to let you stay here with me in the cabin?

WAYNETTE

They want me to wait until after the wedding.

CALVIN

(moans with pleasure)

I don't think I ever had nobody rub my forehead before.

WAYNETTE

Comes free of charge. With my hand in marriage, of course.

INT. CABIN KITCHEN - NIGHT

The television is on. Waynette is cooking - pot pie. Calvin sits at the table, nurturing a beer.

CALVIN

Tomorrow morning I'm going to look for work right here in Laurel. I'm done with Pascagoula.

WAYNETTE

Maybe you should take a few days off and rest up.

CALVIN

Keeping busy is the best medicine. We need to forget about this whole thing.

WAYNETTE

Sounds good to me.

Something on the TV catches Calvin's attention: Charlie Hickson is on the Channel 7 News discussing the abduction.

CALVIN
Goddamn it Charlie!

Calvin slams his beer down.

CALVIN (CONT'D)
We agreed no more publicity. I'm
starting to wonder if he's the ass
who told the damn media in the
first place.

Waynette turns to the TV off.

WAYNETTE
Screw Charlie Hickson.

Waynette notices Calvin's lips are trembling. It doesn't
take long for him to go from relative calm to severe duress.

Calvin notices that Waynette has noticed his trembling lips.
He hates being exposed this way. He gets up and moves quickly
out the cabin back door.

EXT. CABIN BACK PORCH - NIGHT

Calvin looks miserable, vulnerable. His tough guy front has
dissolved and he hates for Waynette to see him this way.

Waynette comes out on the back porch. They stare helplessly
at one another.

EXT. JOHN'S RESTAURANT - DAY

John's is a local restaurant where workers go to get selected
for work crews on the nearby oil rigs.

INT. JOHN'S RESTAURANT - DAY

It's 4 am according the clock on the wall but the place is
bustling. Calvin is walking toward a table with a tray of
breakfast food. He is dressed in work clothes and boots.

EXARTER DRILLING MAN
We need three today, who's around,
three for Exarter.

Calvin leaves his food on the table and hurries off to join
the work crew.

EXT. OIL FIELD - DAY

Calvin works on a derrick in the hot sun.

He notices a group of workers standing together looking at him and talking. It's clear the subject is his newfound and un-asked for notoriety.

When one of the workers notices Calvin noticing them he makes the gesture for a crazy person (circles around the head area). Calvin puts his head down and keeps working.

EXT. LAUREL HIGH SCHOOL - DAY

Waynette is walking toward her class. A group of TEENAGE GIRLS are huddled on a bench looking down at Rolling Stone Magazine.

TEENAGE GIRL 1

Hey Waynette, your boyfriend made
the cover of Rolling Stone.

Sure enough, the cover of Rolling Stone features an article about the abduction *"When The UFO'S Fell On Dixie."*

TEENAGE GIRL 2

And he's not even a Rock Star.

They all laugh, Waynette is embarrassed, keeps going.

TEENAGE GIRL 3

I have a great idea, why don't you
have your wedding on the spaceship!

TEENAGE GIRL 1

How many alien babies are you
planning on having with Crazy
Calvin?

Waynette scurries, other kids making whirring UFO noises at her as she passes.

EXT. PHILIPS DRIVE IN RESTAURANT - NIGHT

Philips Drive-In, a staple of downtown Laurel, is bustling with activity.

Lawyer Joe Barney and Charlie Hickson have come from Pascagoula to meet with Calvin. They sit outside eating burgers and fries.

CHARLIE HICKSON

Johnny Carson wants us to come on his show. Fly us to Los Angeles and put us up in the best hotel in town.

JOE BARNEY

Nationwide audience and I have the producer's word that you will be treated with respect.

CALVIN

I'm not interested in being "treated." Do I look like a window or a piece of damn hardwood?

Calvin notices a table of young girls giggling and staring at him.

JOE BARNEY

Calvin, once you give them what they want this will die down. You guys are the *flavor of the month*.

CALVIN

You sure we ain't the *freaks of the month*?

JOE BARNEY

I can parlay this into a movie deal, and you and your new a bride can be set for life.

CALVIN

And I'll be branded for life. I don't mind working hard and staying anonymous. Pass the ketchup.

CHARLIE HICKSON

They want those fellas from the Godfather in the movie. Robert Duvall to play me and James Caan to play you.

CALVIN

I'm working hard for 'me' to play 'me' right now.

JOE BARNEY

If you resist they'll persist.

CHARLIE HICKSON

Cal, we came to you as a courtesy.
We don't have to get your
permission for a movie.

CALVIN

Bullshit you don't.

JOE BARNEY

Charlie's right. Your life story
is what they call public domain
now. In the news, a public figure,
producer's don't need permission.

A long pause as Calvin contemplates this and also notes once
again the table of teenage girls pointing, looking, and
giggling at him.

CHARLIE HICKSON

You in or you out?

JOE BARNEY

Like Charlie said, this is a
courtesy.

CALVIN

I'll sue you bastards.

JOE BARNEY

Won't work, all we gotta do is
change your name for the movie.

CALVIN

Change my name? Change my name?

Calvin gets up, fed up.

CALVIN (CONT'D)

Ain't nobody changing my name.

CHARLIE HICKSON

Sit down Calvin, we're only going
to extend this courtesy this one
time.

CALVIN

You can shove that courtesy high
and deep up your ass Charlie. I
thought you had my back.

CHARLIE HICKSON

I do Calvin, that's why we called
you here.

CALVIN

Never even so much as *think* about changing my name again or I'll beat your flabby ass so hard that your unlucky wife will have to pull each and every one of your tobacco stained teeth out of that bald head of yours.

(dramatic pause)

Fuck you both.

Calvin exits.

JOE BARNEY

He'll change his mind.

As Calvin walks away from Charlie and Joe Barney he passes the table of girls who are still laughing at him. He hears one of them say.

TEENAGE GIRL

He's pretty cute for a space alien.

TEENAGE GIRL 2

Maybe I can marry me a Martian one day.

They all laugh.

Calvin continues, and just when he's a few feet away from his Rambler, he is ambushed by A REPORTER:

REPORTER

Hey Calvin, Calvin, we need an interview ! It won't take long! I'm with the Mississippi Press.

Now the Reporter is right up on Calvin.

CALVIN

Piss off Creep, you're invading my privacy.

Calvin keeps walking.

REPORTER

Tell the truth, were you and Hickson drunk? Are you going to take a lie detector test?

The reporter waves his CAMERAMAN over and together they follow Calvin to his Rambler. As Calvin gets in and slams the car door in their face, the reporters taunts, and baits him.

REPORTER (CONT'D)

What are you going to do for an
encore on Halloween?

The CAMERAMAN turns his blinding camera lights on, points them right at Calvin, who is blinded by their brightness. The lights are triggering Calvin, who looks away, starts the car, and pulls out before the situation can escalate even further.

EXT. CABIN BACKYARD - NIGHT

It's very quiet as it's late in the evening. Calvin is sitting on a tree stump that is a few yards away from the lake.

His state of mind is quite poor as, unfortunately, with this rare time alone, he is flashing back to some of the moments he faced on the craft.

At the same time he is doing the only thing he knows how to when his spirit is troubled. He is praying.

FLASHBACKS BEGIN:

CALVIN

Dear God, I ask you for help, this
is my hour of need. I am afraid,
and I am troubled Lord by these
events that are happening to me.

INT. FLYING SAUCER - NIGHT

Calvin lands inside the craft. He is blinded by the bright lights of the interior. He looks around for the alien that transported him on board. His heart is pounding, as sheer terror overwhelms him.

EXT. CABIN BACKYARD - NIGHT

CALVIN

What did I do wrong? I must have
done something so wrong. Dear God
can you forgive me now, I don't
want to be here. I don't want to be
in this much pain.

INT. FLYING SAUCER - NIGHT

Calvin is frozen, lying prone, at a 45 degree angle, on top of a clear table. He can't close his eyes. He can't speak.

A blade like object enters frame, deeply slicing into his hand. His blood drips to the floor, each drop sounds like echoing thunder.

EXT. CABIN BACKYARD - NIGHT

CALVIN

Lord if I have sinned show me.
Show me the path back. I need
strength. I pray that you can show
me mercy. I need strength to fight
back, but I fear that I'm a
cripple.

INT. FLYING SAUCER - NIGHT

A spectral, and obscured FEMALE ALIEN is scratching viciously at Calvin's eyes. He has no power to fight back, stop her, or close his eye lids.

EXT. CABIN BACKYARD - NIGHT

Calvin is leaning back on the tree stump as if to get away from the scratching fingers of the FEMALE ALIEN. He falls off the tree stump. Calvin continues praying, now remembering a prayer from PSALM 121 that he has memorized:

CALVIN

I lift up my eyes to the mountains.
Where does my help come from? My
help comes from the Lord, the Maker
of heaven and earth.

EXT. PARKER FAMILY HOUSE - DAY

There are still reporters who are on a stake out of Calvin's family home hoping to get a photo or interview with Calvin.

EXT. PARKER FAMILY HOUSE BACKYARD - DAY

The backyard has about twenty friends and family. Waynette is there with her family. Charlie Hickson is there with his wife Blanche.

Calvin circulates and nobody says anything about what happened over in Pascagoula. There is small talk about the upcoming wedding of Waynette and Calvin.

Betty Lou Parker waves for Calvin to join her in the house.

INT. KITCHEN - DAY

Calvin and his mom, Betty Lou are in the kitchen.

CALVIN

Mama, how come nobody ever asks me
what happened?

BETTY LOU PARKER

We don't want to bother you, we
figure when you're ready you'll
tell us.

CALVIN

Even when I'm in town, and I see
folks I've known my whole life,
nobody asks. Is it because no one
believes me?

BETTY LOU PARKER

Everyone believes you.

The way she says this, it sounds more like a question than a
declaration.

BETTY LOU PARKER (CONT'D)

Maybe nobody's asking because of
what they read in the papers. That
you're having a tough time and
don't want to talk about it.

CALVIN

Damn newspapers. Why won't they
leave us alone?

BETTY LOU PARKER

Look ahead Calvin, not behind. You
and Waynette have a beautiful
future ahead of you.

Calvin Parker Sr. enters the kitchen with a grunt that comes
from heavy lifting. He is carrying a huge box filled to the
brim. Ricky Parker, Calvin's brother also enters the kitchen.

CALVIN PARKER SR.

You've been getting mail Son, lots
of it. I've got other boxes just
like this out in the garage.

RICKY PARKER
 (reading the return
 addresses on a few
 letters)
 Japan, the Netherlands, Brazil...

BETTY LOU PARKER
 Why are so many people writing to
 Calvin?

CALVIN
 People have questions Mama, and I
 have them too.

EXT. PARKER FAMILY HOUSE BACKYARD - DAY

Calvin and Waynette are saying their goodbyes to their
 friends and family. Charlie Hickson walks up to Calvin.
 They both have a beer in their hands.

CHARLIE HICKSON
 Just thought you should know that
 Hollywood deal Joe Barney was
 working on fell apart.

CALVIN
 Can't say I'm going to be crying in
 my beer over that.

Calvin takes a swig of his beer.

CHARLIE HICKSON
 Waynette's a real beauty Cal, and
 such a nice girl from a nice
 family. You did well.

CALVIN
 Best part, she ain't threatening to
 change my name like you did
 Charlie. She's going to be *taking*
 my name.

CHARLIE HICKSON
 Glad things are looking up.

CALVIN
 I just wish these newspaper
 assholes would get off my lawn and
 leave my family alone.

CHARLIE HICKSON
 Only one thing will do that. Give
 them what they want.

(MORE)

CHARLIE HICKSON (CONT'D)
The longer you hold off, the longer
they're going to stalk you.

Charlie pulls out an envelope.

I'm going up to New York next week
for the Dick Cavett show. They sent
a plane ticket for you.

He hands Calvin the envelope.

CHARLIE HICKSON (CONT'D)
You should come.

CALVIN
You should stay. They're just
mocking you Charlie. Redneck Hick
goes fishing for aliens, gets
caught instead.

CHARLIE HICKSON
Maybe once you have a mortgage to
pay you'll understand.

CALVIN
Nobody's paying you Charlie. You're
just sleeping on fancy mattresses
and eating Yankee steaks. The
sooner you stop promoting this,
the sooner it will die down.

CHARLIE HICKSON
Not sure this will ever die down.
World is fascinated by UFOs and
Aliens and for good reason.

CALVIN
What's that?

CHARLIE HICKSON
They're real.

Waynette walks up to them.

WAYNETTE
Ready to go baby?

CALVIN
Never been more ready.

CUT TO:

Waynette and Calvin are at the rear of the yard where a picnic table has been pushed up against the fence. They climb on the table, then climb over the fence to escape the media.

Calvin goes first and then helps Waynette over the fence.

He's holding her like a baby in his arms and he runs across the neighbor's yard while carrying her. They both are laughing. It's a rare carefree moment for Calvin.

He carries to the street where his Rambler is parked and where there is no media.

WAYNETTE

I love you baby.

CALVIN

Just don't say to the moon and back.

She looks at him, is he serious, or joking - they both break out laughing.

EXT. WAYNETTE'S HOUSE - NIGHT

The Rambler pulls up to the curb.

INT. RAMBLER - NIGHT

WAYNETTE

It was nice seeing your family again. I like it when we can all be together.

CALVIN

I think Charlie might be right. Maybe I should go on that TV show up in New York City.
(his voice slows down)
Give them what they want, get them, get them, off, off of my back.

Calvin looks nauseous suddenly.

WAYNETTE

Whatever you think is best, I support you.

Calvin's vision is becoming unstable, fractured, and what he focuses on seems to be alive. He looks at his hand, and it's almost like he can see through the skin.

WAYENTTE

Baby, what's wrong?

CALVIN

Maybe I'm poisoned. Maybe they're coming back. To do harm. Not only to me, but also to you, and our families.

WAYNETTE

Babe, did you ever consider that maybe this didn't really happen.

CALVIN

There was blood on my shirt. My eyes were dilated. Charlie saw them too.

Waynette notices Calvin's lips are starting to tremble. She needs to diffuse this:

WAYNETTE

Tell you what baby, if they come back, I'll give them some of my pot pie, that should do the trick, turn them into god fearing country folk.

She grabs his face and pulls it toward her.

WAYNETTE (CONT'D)

We're going to get through this. You'll always be my charmer. Never forget that.

INT. WEDDING DRESS STORE - DAY

Waynette is with her mother, Dolly, and the SALES WOMAN trying on a wedding dress. Waynette looks amazing - sexy and elegant at the same time.

DOLLY SMITH

You look wonderful, just like the bride you see on top of the wedding cake.

SALES WOMAN

It's a splendid fit, but with a figure like yours young lady, that's not too difficult.

DOLLY SMITH

You could be on a magazine cover.

SALES WOMAN

So you too never did tell me who
the lucky groom is? I know
everyone in Laurel.

Waynette and her Mom look at one another, hesitant to say
that it's Calvin. His notoriety is a hindrance and an
obstacle at this point.

SALES WOMAN (CONT'D)

You can tell me, can't see why
you'd want to keep it a secret, but
if you do, your secret is safe with
me.

DOLLY SMITH

Oh he's from out of town, you
wouldn't know him.

SALES WOMAN

Try me.

WAYNETTE

Stop being so nosy!

SALES WOMAN

(offended)

I'll be in the back if you need me.

She walks away.

INT. CABIN - NIGHT

Calvin is in the cabin and on the phone with Charlie Hickson.

CALVIN

Fine, I'll go to New York with you.
If going on TV is what it takes to
get people to leave me alone, I'll
do it.

INT. CHARLIE HICKSON APARTMENT - NIGHT

CHARLIE HICKSON

That's great. Meet us at the
airport two hours before the
flight.

EXT. PHILIPS DRIVE IN RESTAURANT - NIGHT

The server slides a bag of burgers and fries across the counter at the pick up/to go window.

Waynette grabs the bag.

WAYNETTE

Thanks Billy.

BILLY

See ya Waynette.

Waynette starts to cross the street, keeping an eye out for anyone that is watching her. She doesn't want to be noticed.

She reaches the other end of the street, which is where the Rambler is parked. Not only does Calvin have his head down, and his hand across his cheek to block his face, but he also wears an oversized baseball cap.

Waynette gets in the car.

INT. RAMBLER - NIGHT

WAYNETTE

Sometimes I think I'm gettin'
married to Elvis, he uses disguises
too.

CALVIN

Aw, shush and give me those french
fries.

Waynette takes a french fry and puts half in her mouth, while dangling the other half toward Calvin.

CALVIN (CONT'D)

Aw, come on Waynette...

He reaches for the full bag of fries.

CALVIN (CONT'D)

Not everything has to be romantic.

Waynette is hurt, but says nothing, figuring if he's in a bad mood, he's earned the right.

EXT. OIL FIELDS- DAY

Nearly all the workers have left and the area is very quiet. Yet Calvin is still working, all alone.

Calvin seems off, queasy, and unsure. The Supervisor is walking past and spots Calvin.

OIL FIELD SUPERVISOR

I don't get you, Parker, we don't pay overtime and yet you still work well after quitting time. Why don't you go home?

The Supervisor keeps walking.

CALVIN

(under his breath)
Cause home ain't so sweet right now.

Calvin stares at objects and his own body parts within his immediate field of vision. But he is seeing them in a granular, microscopic sense. It's almost like he's tripping on a psychedelic drug.

He tries to shake himself out of it, but no luck.

He's also seeing brief shattered glimpses of the Female Alien who violently attacked him.

INT. RAMBLER - DAY

Calvin drives but he looks unwell. The terror has returned to his eyes. The memories of the abduction are hard to escape right now. He is sweating. He has his non driving hand on his .38 special as if he expects the appearance of the Craft at any moment.

INT. PARKER FAMILY HOME - BEDROOM - NIGHT

Ricky Parker flips on the television set to watch the news.

NOTE: The following are all actual news stories from 1973.

NEWS ANCHOR

Good evening and welcome to our special report: UFO'S Over the Gulf Coast. In a year dominated by the ongoing conflict in Vietnam and the spreading Watergate Scandal, 1973 may end up being known to history for a far different reason. Some are calling 1973 "The Year of The Humanoid." UFO sightings and alleged encounters with aliens are at an all time high.

B-ROLL when the anchor says Alleged encounters with Aliens we see Calvin Parker and Charlie Hickson.

INT. RAMBLER - DAY

Calvin drives but what he sees before him; the street and cars is mixed with terrifying glimpses of his encounter.

CALVIN

Dear God, please make it stop.
Please let me make it home.

INT. parker family home - bedroom - night

Ricky Parker continues to watch the newscast.

SHERIFF FRED DIAMOND

We've had over 2000 calls in the two weeks since the Hickson/Parker abduction incident in Pascagoula. People are starting to panic. I called the Air Force and told them if they don't get involved my next step is to contact the President directly. This could be a national security threat.

INT. RAMBLER - DAY

Calvin struggles, lips trembling, he's no longer having terrifying flashbacks but his vision is fractured and blurry.

INT. PARKER FAMILY HOME - BEDROOM - NIGHT

Ricky Parker continues to watch the newscast.

NEWS REPORTER

A local researcher has predicted that a UFO would land on the Alabama/Mississippi state line this evening. Lanes are shut down in both directions lanes as nearly 2000 motorists have arrived to view the Spaceship predicted to arrive here within the next few hours.

B ROLL: We see the traffic jam gridlock and motorists having tailgating parties waiting for the spaceship.

INT. RAMBLER - NIGHT

Calvin views his family home from down the block. He notes a few cars that appear to be on a stake-out waiting for any glimpse of *Calvin Parker abductee*. He turns away from his own street.

INT. PARKER FAMILY HOME - BEDROOM - NIGHT

Ricky Parker continues to watch the news.

NEWS REPORTER

I'm here at the East Jerusalem Baptist Church where Bishop Earl T. Weaver has been drawing fervent crowds with his Sermons on the Alien Invasion.

BISHOP WEAVER

From Ezekiel we recall, "As I looked, a ship comes from a distant land, with a brightness around it, and fire flashing continually, from the end of the heavens to destroy the whole lands."

B Roll: Collections plates are being passed around as donations to the church accumulate.

EXT. STREET BEHIND PARKER HOUSE - NIGHT

Calvin exits his car. He looks like he's in a panic. He heads toward his family backyard through the neighbor's yard.

INT. PARKER FAMILY HOME - BEDROOM - NIGHT

Ricky Parker continues to watch the news.

NEWS ANCHOR

In Ocean Springs, Alderman William Dale proposed a motion forbidding aliens from landing within the city limits.

ALDERMAN DALE

We want the police to enforce the ruling so that our citizens can sleep better.

TV NEWS ANCHOR

The vote on the measure tied, but then Mayor Tom Stennis broke the deadlock by voting against it.

MAYOR TOM STENNIS

I think we should welcome them.

Ricky hears tapping on his window. Sounds like small rocks or pebbles. He goes to the window that overlooks the backyard to see his big brother Calvin waving for him to come down.

Ricky opens the window.

RICKY PARKER

Cal, what's going-

CALVIN

Shush, come down, use the trellis I need to talk to you.

Ricky climbs out of the window to the small porch then hops over the rail and starts climbing down the trellis.

INT. RAMBLER - NIGHT

Calvin is driving, but also trembling.

RICKY

Bro, you're shaking, what's going on.

CALVIN

I don't know, I can't stop. I want you to come out to the cabin with me, I think I may have a virus or something.

RICKY

Shouldn't we tell Mom and Dad?

CALVIN

I'M GOING TO BE FINE ! I just need your help right now, this is between you and me, got it?

INT. CABIN BEDROOM - NIGHT

Calvin is laying across the bed, but he is still shaking.

RICKY PARKER
Do you have any aspirin here.

CALVIN
On the table by the front door.

RICKY PARKER
Do you have chills?

CALVIN
I don't, but something is
happening, maybe it's...maybe
it's...

Calvin's losing it now. He's starting to freak out.

CALVIN (CONT'D)
I don't know what's going on Ricky,
I really don't, I can't stop
shaking.

The shaking becomes violent now. Ricky rushes to the bed.

RICKY PARKER
C'mon Cal, we better get help.

EXT. CABIN - NIGHT

Calvin and Ricky exit the cabin and head for the car.

INT. RAMBLER - NIGHT

Ricky is driving. Calvin is having severe tremors and has a blanket over him. His eyes are wild looking.

CALVIN
(gasping for air)
They're coming back Ricky, I know
they are. I have a shaking inside
of me. They're coming back.

EXT. SINGING RIVER HOSPITAL - NIGHT

Calvin exits the car, he stands uneasily. Ricky comes around to help his brother, and Calvin tries to take a few steps but it seems he can't even walk.

RICKY PARKER
Wait here Cal.

Calvin leans back against the hood of the car. Ricky runs inside the hospital.

Ricky returns pushing a wheelchair toward Calvin.

INT. SINGING RIVER HOSPITAL - NIGHT

Calvin sits in the wheelchair, Ricky stands alongside. They speak with the Nurse on Duty in the Emergency Room. Calvin is shaking terribly.

NURSE

Have you been drinking Sir?

CALVIN

NO.

NURSE

And what about drugs, do you have any addictions.

CALVIN

Hell no ! I have a virus, inside me, it's ripping me up, inside, I need help

NURSE 1

We took your temperature sir, you have no fever. I must ask you to wait. There's a number of people ahead of you.

CALVIN

If we wait they'll get all of us!

NURSE 1

(to Ricky)

Sir, does your brother have a history of mental illness.

The dam bursts. Calvin stands up, he looks insane.

NURSE

Sir, don't make me call security.

CALVIN

Security ?! They can't stop them !

Calvin gets out of the wheelchair, and all the fears of the last two weeks explodes as he takes the wheelchair and hurls it against the wall.

CALVIN (CONT'D)
I need some goddamn help I think
I'm dying!

The Nurse calls for security.

CALVIN (CONT'D)
I GOTTA GET OUTTA HERE !

Calvin starts for the exit. Ricky doesn't know what to do.
He follows Calvin.

The E.R. DOCTOR enters, grabs the intake chart, reads it.

E.R. DOCTOR
Do you know who that is!

EXT. SINGING RIVER HOSPITAL - NIGHT

Calvin storms out of the hospital. Two SECURITY GUARDS are
in pursuit.

SECURITY GUARD 1
Sir, stop, you can't tear up our
hospital like that.

Calvin stops suddenly. He swings at the Security Guard and
makes direct contact with his jaw as the Guard was running
toward Calvin. A fist fight ensues.

The E.R. Doctor comes out.

E.R. DOCTOR
Stop ! Stop now ! Do you know who
that is ! Calvin, Calvin Parker,
stop !

Calvin does stop to look at the E.R. Doctor. At the same
moment, the Security Guards grab a hold of Calvin and pull
him to the ground.

Calvin puts up a helluva fight, to no avail.

INT. HOSPITAL ROOM

DOCTOR VALLEE and a few nurses surround Calvin who is laying
in a hospital bed but looking fearful. One of the nurses has
a needle ready to give Calvin an injection. Ricky Parker
watches from the corner.

DOCTOR VALLEE

This will help slow your heart rate
and help you breath better.

CALVIN

No shots ! No needles ! I want to
go home.

DOCTOR VALLEE

Home's not a safe place for you
right now Calvin. You've been
through a lot these last few weeks,
you need to rest, this will help.

CALVIN

Hell no, I'm getting out of here.

Calvin tries to get out of the bed but his legs are strapped
to the bed with black leather restraints.

CALVIN (CONT'D)

I'm not crazy! I want to leave !
Get these straps off of me !

Calvin is going crazy. The nurse gives him the shot.

CALVIN (CONT'D)

ARRGHGHGHGHGHGHGH!

AN HOUR LATER

Ricky Parker is watching Calvin's sleep which is not very
restful. He is turning and twisting. He wakes up - very
agitated. He moves to get out of the bed only to discover
again that his legs are strapped down.

CALVIN (CONT'D)

I'm sick, get me outta here, I have
a virus, a virus, can't you see I
have a virus!

Calvin's arms are not restrained and he swings them wildly
hitting the medical equipment which surrounds the bed. One
machine crashes, shatters and sends shards of glass around.

CALVIN (CONT'D)

Ricky, Ricky, get me that glass,
cut me outta here, quick Ricky !

The Nursing Staff rush in. Two Men hold Calvin's shoulders
to the mattress as he puts up a strong fight. The Nurse jabs
him with yet another sedative.

A FEW HOURS LATER

Doctor Vallee is speaking with the Head Nurse:

HEAD NURSE

Doctor, I really think we should have police protection here. Mr. Parker is a danger not only to himself. My staff-

DOCTOR VALLEE

Calvin Parker has been through a lot and none of it was his choosing. He clearly needs psychiatric assistance before law enforcement intervention. I imagine he'll be asleep till late morning.

HEAD NURSE

Do you really think he was abducted?

DOCTOR VALLEE

Of course not, which is why we should address his burgeoning psychosis, not his belligerence.

EXT. AIRPORT - DAY

Planes take off and arrive.

INT. TERMINAL - DAY

Lawyer Joe Barney sits waiting for the flight to New York.

At the bank of Pay Phones, Charlie Hickson slams the receiver down.

CHARLIE HIXON

Damn you Calvin.

The Flight Team makes an announcement.

FLIGHT TEAM MEMBER

Last boarding call for Pan Am Flight 1818 to JFK New York City.

Charlie joins Joe Barney, they grab their carry on bags and head toward the entrance ramp.

CHARLIE HICKSON

I knew we should have picked him up rather than let him get here on his own.

JOE BARNEY
You called his job?

CHARLIE HICKSON
Yes, he's a no show there today
too.

JOE BARNEY
Maybe he got abducted again.

CHARLIE HICKSON
Sonofabitch, that's not funny.

INT. HOSPITAL ROOM - DAY

Ricky talks to Calvin.

RICKY
They told me that they'll take
those straps off of you if Doctor
Vallee says it's okay, he should be
here any minute.

CALVIN
What am I doing here?

RICKY
You were having a tough night.

CALVIN
Well I'm having a tough day too
Ricky. I think I'm cracking up.

Dr. Vallee enters.

DR. VALLEE
Calvin, my boy, how are you feeling
today?

CALVIN
I ain't your boy.

DR. VALLEE
Cranky, I'm feeling cranky Doctor
Vallee. I understand Calvin.

CALVIN
That's nice, because I sure don't.

DR. VALLEE
Young Mr. Parker, may Calvin and I
have some privacy.

RICKY PARKER

Sure...

(starts to leave)

Just don't inject him with anything
without telling me.

CALVIN

I thought *I* was my brother's
keeper.

DR. VALLEE

Sometimes in life, the roles
reverse.

Ricky exits.

CALVIN

Great, so now I'll be Doctor and
you'll be patient.

DR. VALLEE

If you like.

CALVIN

Great, take these restraints off my
legs.

Dr. Vallee hesitates, but then removes the restraints.

DR. VALLEE

Continue.

CALVIN

Look patient, I know what you need,
and I can help you. You're having
delusions and what you need is a
lobotomy.

DR. VALLEE

Is that what you think?

CALVIN

What I think is I don't belong here
and I'm ready to leave.

DR. VALLEE

Calvin, were you having
hallucinations?

CALVIN

What you call hallucinations, I
call "the other night."

Calvin gets up and out of the bed. He's immediately unsteady and dizzy.

DR. VALLEE

Calvin, you need evaluation and rest.

Calvin goes to the closet to grab his clothing, but he's wobbly.

CALVIN

(irate)

I need to get to work. I need to keep my job. I need to be the man I said I was, so I can watch my bride walk down the aisle in ten days!

INT. TELEVISION STUDIO OFFICES - DAY

Charlie Hickson and Lawyer Joe Barney sit on a couch, while one of the Dick Cavett SHOW PRODUCERS stands in front of them.

SHOW PRODUCER

(angry)

What do you mean you don't know where Calvin Parker is?

CHARLIE HICKSON

I'm sorry, we tried real hard to find him.

SHOW PRODUCER

His was the better angle, high school drop out, barely literate, we could have had fun with him.

LAWYER JOE BARNEY

Calvin's been under a lot of pressure.

DICK CAVETT SHOW PRODUCER

The pressure is going to crush me when Mr. Cavett finds out about this. Let me think, let me think...

He starts pacing.

DICK CAVETT SHOW PRODUCER (CONT'D)

Maybe you can go outside and look for someone on 6th Avenue that looks enough like him, to be him.

(MORE)

DICK CAVETT SHOW PRODUCER (CONT'D)
How hard could it be to find a
country bumpkin on holiday?

INT. HOSPITAL ROOM - DAY

DR. VALLEE
I'd like to keep you here for a day
or two, to make sure you're okay.

Calvin grabs his pants from the closet. He rips off his
hospital gown.

DR. VALLEE (CONT'D)
Calvin, last night tells me that if
you're not in the middle of an
emotional breakdown, an emotional
breakdown is imminent.

Furious now, Calvin starts to put his pants on, but he falls
backwards, hitting his head on the edge of a table. Blood
starts dripping from the open wound.

CALVIN
Goddamnit, see what you made me do!

Dr. Vallee presses the ALERT NURSES button.

Calvin tries to stand, is wobbly, but manages.

CALVIN (CONT'D)
I've got to get out of here!

He grabs his shirt and shoes and heads for the room exit.

INT. HOSPITAL HALLWAY - DAY

Calvin starts down the hallway. Ricky Parker spots him.

RICKY PARKER
Calvin, what's going on?

Two MALE NURSES appear and are in pursuit of Calvin now.

CALVIN
GET THE HELL AWAY FROM ME!

Calvin drops his shoes and shirt and starts to run down the
hallway.

CALVIN (CONT'D)
I AIN'T BEING CAPTURED FOR A SECOND
TIME!

The Male Nurses are gaining on him. Calvin reaches the elevators, presses the button, nothing happens, so he heads for the staircase.

INT. STAIRWELL - DAY

Calvin is moving quickly down the stairwell. The Male Nurses are in pursuit.

Calvin reaches the ground floor landing. He opens the door.

INT. HOSPITAL MAIN FLOOR - DAY

Calvin emerges and as soon as he does, three MALE NURSES tackle him from behind and take him down. Calvin struggles, and as he does, his perspective transforms to a blinding white light (similar to the light on the flying saucer). He hears the sounds of the struggle and sees only vague shadows of the Male Nurses.

INT. HOSPITAL ROOM - NIGHT

It's some time later.

Again, Calvin is restrained by straps to the bed.

His father sits on the edge of the bed.

CALVIN PARKER SR.

It's called a 5150 Cal. They have the right to restrain you because they feel you are a danger to yourself and to others. It's a psychiatric hold.

CALVIN

(groggy)
Does Waynette know?

CALVIN PARKER SR.

No, son, nobody knows except me and your brother. Let's keep it that way for now. Get some sleep.

CALVIN

Sometimes my sleep is worse than my awake.

CALVIN PARKER SR.

Nightmares?

Calvin nods yes.

INT. SECURITY AREA - PSYCHIATRIC WARD - NIGHT

Ricky Parker is checking in with the uniformed SECURITY GUARD that guards the entrance to the Psych Ward. The Guard is copying down information from Ricky's ID.

The Guard stands up.

SECURITY GUARD
Okay, I've got to pat you down now.

RICKY PARKER
I just want to see my brother.

SECURITY GUARD
Got to make sure you have no weapons.

RICKY PARKER
Weapons? My brother didn't do nothing wrong. He's sick.

The Security Guard gives Ricky a stare like *it's not smart to start trouble*. Ricky gives in and allows the guard to pat him down.

RICKY PARKER (CONT'D)
Is this a prison or a hospital.

SECURITY GUARD
Sometimes it's both.

INT. HOSPITAL ROOM - NIGHT

CALVIN PARKER SR.
Son, I'm very sorry this happened to you. Sometimes I think it's my fault for setting you up for that job with Charlie.

CALVIN PARKER
No Pop, it's my fault. I must've done something wrong to bring this down upon us all.

CALVIN PARKER SR.
Banish the thought. You did nothing wrong.

CALVIN
Do you believe me?

CALVIN PARKER SR.
I believe that you believe.

Ricky Parker enters the room.

INT. WAYNETTE'S BEDROOM - DAY

TITLE CARD: November 9, 1973.

Waynette is staring in the mirror, she has her wedding dress on.

EXT. WAYNETTE'S HOUSE - DAY

Waynette comes down the front path with her father and mother and they head toward the car.

THREE YOUNG GIRLS riding colorful banana seat bicycles are rolling past.

YOUNG GIRL 1
Look at Waynette, the Alien Bride!

YOUNG GIRL 2
Is it true that you're honeymooning
on the moon?

The girls giggle, Waynette and her parents do their best to pretend not to hear them as they enter the car.

EXT. MILL CREEK METHODIST CHURCH - DAY

There's not a lot of activity outside the church.

INT. CHURCH SANCTUARY - DAY

PASTOR JIMMY HOLDER is talking with Waynette's father Big Jim.

PASTOR JIMMY HOLDER
It'll take time and everything will
return to normal.

BIG JIM SMITH
Well, between you and me, I
would've put a stop to this
marriage...if I could.

Calvin and Ricky Parker are at the back of the Sanctuary.

CALVIN

You see how Big Jim looks at me.
Like I have a stain on me.

RICKY

Don't worry Cal, once he gets to
know the real you he'll respect
you.

CUT TO:

Calvin's mother speaks with a friend.

BETTY LOU PARKER

We were planning a very big wedding
but all that changed when Calvin
went down to Pascagoula. Now, we
have to keep it a secret.

CUT TO:

Calvin's uncle, UNCLE DALE PARKER (his Mother's brother)
walks up to Calvin and Ricky Parker. He appears woozy, like
he's been drinking.

UNCLE DALE

Calvin, do you know what the top
three situations are that require
witnesses?

Both Calvin and Ricky react to Dale's alcohol breath.

CALVIN

No, what are they?

UNCLE DALE

Crimes, accidents and marriages.
Need I say more?

They all laugh.

RICKY

Just cause you got divorced Uncle
Dale, doesn't mean Calvin can't
make this work.

UNCLE DALE

Take it from me, marriage can
really stink.

CALVIN

Not as much as your breath Uncle Dale, damn, can't you wait until after the ceremony to get tanked.

UNCLE DALE

I like to live in the present.

(beat)

You know what every married man needs? A life insurance policy. Come by my office during the week Cal, I'll set you up.

CALVIN

Alright Uncle Dale, will do.

Church Organ music starts playing.

CUT TO:

Waynette walks down the aisle by Big Jim. She looks stunning.

Waynette joins Calvin on the alter with Pastor Jimmy Holder.

There's a bit of noise coming from the church entrance.

CUT TO:

A REPORTER with a camera is trying to barge his way into the Church. A SECURITY GUARD is right on top of it.

REPORTER

I hear the Parker Boy is getting hitched today.

SECURITY GUARD

Private event!

REPORTER

I can give you fifty dollars if you let me get one photo.

The Guard slams the door tight.

CUT TO:

Waynette is reading her vow but she has most of it memorized.

WAYNETTE

I, Waynette Dorothy Smith, take you Calvin Ray Parker to be my husband and I promise before God to be your loving and faithful wife as long as our lives shall last. I will serve you with tenderness and encourage you to develop God's gifts in you.

PASTOR JIMMY HOLDER

Calvin?

CALVIN

I Calvin Ray Parker, take you Waynette Dorothy Smith to be my wife. To share the good times and hard times. I humbly give you my hand and my heart as a sanctuary of warmth and peace.

(lifts the wedding ring)

Just as this circle is without end, my love for you is eternal. With this ring I thee wed.

He puts the ring on Waynette.

PASTOR JIMMY HOLDER

You may now kiss the bride.

They kiss.

Calvin's mother, Betty Lou is overjoyed, crying tears of happiness.

Waynette's father, Big Jim looks skeptical and dubious about the whole marriage.

Uncle Dale is asleep and lightly snoring.

Calvin and Waynette look into one another's eyes with great intensity and hope for the future.

INT. CABIN - NIGHT

Waynette and Calvin are in bed about to consummate their marriage. It's clear that this is the first time for Waynette, who is scared.

WAYNETTE

Be gentle, please be gentle.

CALVIN
 You're my precious flower darling,
 how could I be anything but gentle.

WAYNETTE
 Go ahead baby...
 (coy smile)
 Let's get this marriage started.

CALVIN
 Look into my eyes.

She does.

CALVIN (CONT'D)
 You're my life, nothing is more
 important than you, and it'll be
 this way forever.

Calvin enters Waynette.

EXT. CABIN - NIGHT

A squirrel pauses outside the bedroom window upon hearing the *sounds* of love from within the cabin. It's clear that Waynette has moved past the fear to find her ecstasy.

OIL FIELD - DAY

The oil field is very busy. Among the workers we find a sweaty Calvin working on the derrick. He really seems to enjoy losing himself in hard work.

CUT TO:

It's lunchtime and many men eat from lunch boxes at benches.

BINOCULARS POV - Someone is watching Calvin through binoculars. He is eating his lunch also, but keeping to himself and set apart from the men around him.

CUT TO:

BINOCULARS POV - Calvin is back in the fields, working hard under the hot sun.

A CO-WORKER notices a bunch of men in suits walking their way. As they get closer, Calvin turns to see them also. One of them, MILES MCLINTOCK speaks to Calvin:

MILES MCLINTOCK

Calvin, Calvin, we've been looking all over for you. You're damn good at hiding. Bill Mclintlock WDAM Channel Seven news.

Calvin's CO-WOKERS stop working to gawk at this situation.

MILES MCLINTOCK (CONT'D)

Got a few questions for you if you don't mind.

Mclintlock waves his CAMERA MAN to start filming.

CALVIN

How the hell did you find me out here?

MILES MCLINTOCK

Calvin, do you think the Aliens are here to destroy us?

The SOUND MAN sticks a boom microphone toward Calvin's face. Calvin freezes.

MILES MCLINTOCK (CONT'D)

C'mon Calvin, just a few questions, we're tired of camping outside your house. What happened to you on the flying saucer. It seems pretty clear that you passing out is a bald faced lie.

The foreman for the oil field, CLINT MABUS, comes up on this scene.

CLINT MABUS

What the hell is going on here?

MILES MCLINTOCK

Calvin Calvin, is it true that you had sex with the space creature?

CLINT MABUS

That's it, get outta here ! This is private property. I'll have you arrested.

MILES MCLINTOCK

Go ahead, call the Cops, we have a right to know.

CLINT MABUS
Calvin! You get rid of these fools
or I'll get rid of you.

This unfreezes Calvin who moves closer to Mclintock.

CALVIN
Look here, you have no right. I'm
a private citizen.

MILES MCLINTOCK
That's a joke. You're practically
as famous as Richard M. Nixon at
this point.

The Oil Field SECURITY TEAM comes upon the scene. They are
armed of course.

SECURITY MAN
TIME TO LEAVE! Like the boss said,
this is private property.

It's a stand off.

MILES MCLINTOCK
Fine.

Mclintlock and his news crew slowly start to pack up.

CLINT MABUS
Back to work everyone.

Miles Mclintock walks closer to Calvin, looks him square in
the eyes.

MILES MCLINTOCK
You can dodge us now, but the
public is demanding to hear your
story, which means it's our job to
get it.

EXT. CABIN - NIGHT

Waynette and Calvin can be seen through the window, they are
still in their little hideaway.

INT. CABIN - NIGHT

Waynette and Calvin are in the kitchen.

CALVIN

Reporters showed up at the oil field today, from WDAM. The boss was real mad. Almost cost me my job I reckon.

WAYNETTE

That ain't right, them bastards have no right.

INT. WDAM NEWSROOM - NIGHT

A REPORTER hands the phone to the NEWS DIRECTOR, ROSS MUSGROVE. He switches it to the speaker phone which allows half of the newsroom to hear the conversation.

ROSS MUSGROVE

So, it seems I have the pleasure of speaking with the famous Calvin Parker.

INT. CABIN - NIGHT

Waynette has the phone, not Calvin.

WAYNETTE

No, this is Mrs. Calvin Parker and what you're doing to my husband ain't right.

INT. WDAM NEWSROOM - NIGHT

ROSS MUSGROVE

Your husband is big news.

INT. CABIN - NIGHT

WAYNETTE

We can't even go back to Calvin's family home. Reporters have it surrounded and the WDAM New Truck is the biggest one there. Calvin's Mama and Papa deserve some peace. They didn't do nothing!

INT. WDAM NEWSROOM - NIGHT

ROSS MUSGROVE

Oh I beg to differ, they gave birth
to your husband.

People in the newsroom laugh at this.

INT. CABIN - NIGHT

WAYNETTE

I want you to leave Calvin alone
and back off! He didn't ask for
this to happen to him.

INT. WDAM NEWSROOM - NIGHT

ROSS MUSGROVE

We have a right to know what this
is all about.

INT. CABIN - NIGHT

WAYNETTE

And we have a right to live our
life in privacy not hounded by
bloodsuckers and leeches like you!

Waynette slams the the phone down. Then she picks it up
again:

WAYNETTE (CONT'D)

I forgot to add ticks, parasites
and Vampires like you!

She slams the phone down again.

INT. WDAM NEWSROOM - NIGHT

The whole newsroom is laughing their asses off at the
distress they've caused. Bloodsuckers, indeed.

INT. CABIN - NIGHT

Waynette and Calvin lie in bed, but Calvin's back is to her.
She rubs his back gently but it only seems to irritate him.

CALVIN

I feel like a freak Waynette. Like there's something in my head that ain't right.

WAYNETTE

It's them that are the freaks.

CALVIN

I shouldn't need my wife to bust chops for me.

WAYNETTE

You'd do it for me.

CALVIN

Would I?

WAYNETTE

What's that mean?

CALVIN

Could I even protect you if I had to?

WAYNETTE

Hey, Calvin Parker.

She tugs on his shoulder, gets him to spin over, they are face to face.

WAYNETTE (CONT'D)

You're my charmer and you'll always be my charmer.

CALVIN

I'm tired of people pointing fingers, talking about me.

WAYNETTE

Shhhhh...

She puts her finger on his lips. Then she reaches down and puts her hand into Calvin's hand and repeats his wedding vow back to him.

WAYNETTE (CONT'D)

I give you my hand and my heart as a sanctuary of warmth and peace.

CALVIN

It sure is warm.

He kisses her, this leads to more kissing and more passion.

INT. 747 - DAY

Charlie Hickson steps out of the airplane bathroom and walks down the aisle until he comes to his row.

Calvin is sitting there drinking a beer. Charlie sits down.

CALVIN

I can't believe I let you talk me into this.

CHARLIE HICKSON

The more you play hard to get, the more they're desperate for you. The news media are like hunters.

CALVIN

Fuck em. I ain't nobody's prey.

CHARLIE HICKSON

The way I see it, the more they make me famous, the closer I get to some kind of retirement for me and Blanche that don't involve food stamps.

CALVIN

Is that so?

CHARLIE HICKSON

Yup.

CALVIN

What happened to that Hollywood money of yours Charlie?

CHARLIE HICKSON

Joe Barney says these things take time. He knows how Hollywood operates.

CALVIN

Don't be a fool Charlie. Soon enough some other asshole will get caught up with Aliens and then they'll spit you out like month old tobacco chew.

CHARLIE HICKSON

Boy when did you get so cynical.

CALVIN

When I popped outta my Momma's womb.

They look at each other and laugh, cutting the tension.

CHARLIE HICKSON
I think we need two more beers.

He signals for the stewardess.

CHARLIE HICKSON (CONT'D)
And we can thank the Mike Douglas
Show for paying for them. And we
can also thank them for the juicy
steaks we're gonna be eating later.

EXT. CHICAGO O'HARE AIRPORT - NIGHT

Calvin and Charlie and spot the LIMOUSINE DRIVER holding a sign with their names on it.

EXT. I-90 WEST - NIGHT

The limo barrels down the I-90.

INT. LIMOUSINE - NIGHT

Calvin watches the Chicago Skyline come into view.

EXT. PALMER HOUSE HOTEL - NIGHT

It's the swankiest hotel in the city. The limousine glides to a stop.

INT. LIMOUSINE - NIGHT

The LIMOUSINE DRIVER turns to them.

LIMOUSINE DRIVER
I'll be back at 9am sharp to take
you to the studio.

EXT. PALMER HOUSE HOTEL - NIGHT

The VALET opens the door. Calvin and Charlie exit.

They walk toward the entrance. The people walking past Calvin (THE SUPER WEALTHY) seems like they are from a different planet.

THE DOORMAN swings open the majestic front doors for them, they walk through...

CALVIN
(under his breath)
What the hell are we doing here?

INT. PALMER HOUSE STEAK RESTAURANT - NIGHT

Calvin and Charlie are eating enormous, juicy steaks.

CHARLIE
So are we gonna keep saying you
passed out and don't remember much?

CALVIN
Definitely. You do the talking,
I'll do the nodding.

CHARLIE HICKSON
I'm sorry I took you fishing that
night Cal. I really am.

CALVIN
Do you ever have flashbacks
Charlie?

CHARLIE HICKSON
Hell yeah, and I can't shake the
idea out of my head that they're
going to come back.

CALVIN
Same here.

CHARLIE HICKSON
One day, I'm going to get us some
answers, that's why I keep taking
calls from the so called experts.

CALVIN
I'm not looking for answers
Charlie. They might be worse than
the questions.

EXT. PALMER HOUSE HOTEL - DAY

Charlie and Calvin are getting into the Limousine sent to pick them up by The Mike Douglas Show.

INT. LIMOUSINE - DAY

The Limousine Driver puts the car in drive and they pull out.

It's not more than 10 seconds till he slows down and parks at the building directly across the street.

LIMOUSINE DRIVER
Here we are fellas. WGN TV studios.

Calvin and Charlie look at each other.

CHARLIE HICKSON
We could've walked.

LIMOSINE DRIVER
Nope, it's in the contract, we got to drive you.

EXT. WGN TV STUDIO - DAY

Calvin and Charlie enter the shiny building.

INT. MAKE UP ROOM - DAY

There are three MAKE-UP ARTISTS and three Make-Up Chairs.

JIM LANGE, famous host of The Dating Game TV show is in one makeup chairs. Calvin and Charlie are escorted in by a young female PRODUCTION ASSISTANT.

NOTE: When Calvin and Charlie appeared on the Mike Douglas Show in 1973, Jim Lange was indeed a guest on this show with them.

MAKE-UP ARTIST 1
Are these the fellows taken up in the UFO?

PRODUCTION ASSISTANT
Yes this is Charles Hickson and Calvin Parker.

MAKE-UP ARTIST 1
Have a seat gentlemen.

CALVIN
No, no, no no make-up for me. I don't play it that way.

JIM LANGE
 (laughs)
 I know how you feel.

CHARLIE HICKSON
 Ain't you that guy from The Dating
 Game?

JIM LANGE
 (holds out hand to
 Charlie)
 Name's Jim Lange, nice to meet you.

CHARLIE HICKSON
 (shakes hand)
 That's my wife's favorite show.

MAKE-UP ARTIST 2
 Calvin if you don't wear some your
 face will be very shiny on camera.

CALVIN
 That's alright, I don't mind a
 little shine.

CALVIN (CONT'D)
 I'll wait right here, while you
 pretty up Charlie.

Calvin sits on the couch. He notices as the Make-Up Person
 puts what looks like lipstick on Charlie's mouth.

CALVIN (CONT'D)
 (under his breath)
 Lipstick?

INT. GREEN ROOM - DAY

The Green Room is where the upcoming guests on a TV talk show
 like the *Mike Douglas Show* sit and wait for their turn to
 join the talk panel. Calvin and Charlie sit with Jim Lange.

CALVIN
 So they call this the Green Room?

JIM LANGE
 They sure do.

Calvin is looking around the room - the walls are blue, not a
 green item in sight.

CALVIN

Maybe y'all color blind up here in Chicago.

JIM LANGE

I was thinking it might be fun to have you guys on The Dating Game. You'd be great for a Halloween Show. We could have you choose between three Sexy Aliens for a hot date.

CALVIN

With all due respect Mr. Lange.

JIM LANGE

Call me Jim.

CALVIN

Jim, that's a piss poor idea.

CHARLIE HICKSON

Now hold on a minute, we could consider that, that's a very nice offer Jim.

INT. TV STUDIO - DAY

MIKE DOUGLAS is on stage talking to a cheering studio audience.

MIKE DOUGLAS

Also on tonight's show we have singer Mary Travers, of Peter, Paul and Mary fame, tough guy journalist Jimmy Breslin and two good old Southern Boys who claim that that they were abducted by aliens: Charlie Hickson and Calvin Parker are here to tell us all about their crazy trip on a magic ship.

INT. PARKER FAMILY HOUSE - DAY

Waynette sits with Calvin Sr., Betty Lou and Ricky Parker watching the Mike Douglas show on the black and white Zenith television set.

BETTY LOU PARKER

Magic ship?

INT. MIKE DOUGLAS STUDIOS HALLWAY - DAY

A PRODUCTION ASSISTANT leads Calvin and Charlie down the hallway.

PRODUCTION ASSISTANT
We need to get you guys wired up
for audio, it won't take but a
minute.

The reach an open doorway where the Audio Engineers, FRANK and KYLE, are.

The engineers are unaware that Calvin and Charlie are now right outside their room.

KYLE
Those UFO boys are next.

SOUNDMAN FRANK
You know what gets me about those
UFO Boys? I can't for the life of
me figure out why these dumb ass
hicks would come forth with a
ridiculous story that is guaranteed
to brand both of them for life as
idiots, liars...

Frank looks up to see Calvin staring right at him.

SOUNDMAN FRANK (CONT'D)
...or both.

SOUNDMAN KYLE
Oh shit.

PRODUCTION ASSISTANT
Never mind, we have to get you guys
wired up for sound.

She pushes Calvin and Charlie into the room.

INT. AUDIO TECHNICIAN ROOM - DAY

SOUNDMAN KYLE
Forgive Frank, fellas, he's just a
big mouth.

CHARLIE HICKSON
Big mouth? Is that what they call
giant assholes up here in Chicago?

SOUNDMAN KYLE

C'mon let's get you wired up.

Frank and Kyle move toward Calvin and Charlie with their equipment.

INT. TV STUDIO - DAY

Mike Douglas and Jim Lange of The Dating Game are laughing it up and so is the audience.

MIKE DOUGLAS

That really does sound like the worst guest in the history of The Dating Game.

JIM LANGE

Actually, I've got one more.

MIKE DOUGLAS

Really?

INT. GREEN ROOM - DAY

Charlie and Calvin, wired for sound, are back in the green room. Calvin skin looks green and he appears nauseous.

The Production Assistant returns, raps loudly on the door frame to the green room.

PRODUCTION ASSISTANT

Okay Hickson and Parker, you're up next, let's get ready to roll.

Charlie stands ready to go, Calvin, looking like he regrets this whole thing doesn't budge.

CHARLIE HICKSON

Oh come on Calvin, we just gotta act naturally and answer a few questions.

INT. PARKER FAMILY HOUSE - DAY

The Parkers and Waynette watch Charlie on the TV SCREEN.

CHARLIE HICKSON (ON TV)

I don't think those creatures or aliens meant me any harm; they were examining, almost in a scientific way.

INT. TV STUDIO - DAY

Mike Douglas sits behind a desk and Calvin and Charlie are on the guest couch. Calvin is clearly uncomfortable, in fact, his lips are trembling a bit.

At the end of the couch sits TV PSYCHOLOGIST JANE MARCEL

MIKE DOUGLAS

And how about you Calvin, do you think the aliens meant you any harm?

CALVIN

It's kinda hard to say since I passed out Mr. Douglas.

MIKE DOUGLAS

What would you say to them if you had another chance to see them?

CALVIN

I would tell them not to steal anyone without asking for permission first.

The studio audience finds this very funny.

MIKE DOUGLAS

Now Jane, you were saying that these experiences, whether true or not-

CALVIN

(interrupting)
Oh it's true.

The audience laughs again, it's starting to seem a bit like they are laughing at Calvin.

JANE MARCEL

The victims often claim to have been taken against their will, just as Mr. Parker just stated. Often they report they have no ability to fight back. They are frozen or paralyzed. The whole experience can be like rape or sexual assault, but with one major difference.

MIKE DOUGLAS

What's that?

Calvin seems eager to hear her response as well.

INT. PARKER FAMILY HOUSE - DAY

Waynette listens carefully to the TV Psychologist.

JANE MARCEL

Is the case of sexual assault or rape, there is recourse for the victim. They can identify the rapist; the rapist can be arrested, prosecuted, and with the help of the victim, be put in jail for a very long time.

INT. TV STUDIO - DAY

JANE MARCEL

But here, as in the case of Mr. Hickson and Mr. Parker, there is no possible means or method of retribution or justice. The case remains open, forever, there is no closure. This can add to the trauma in a very profound way and the damage can be significant.

MIKE DOUGLAS

I see, there is no way to put a phantom in the penitentiary.

The STAGE DIRECTOR counts down to the commercial.

MIKE DOUGLAS (CONT'D)

We'll be right back.

They go to commercial break. There's a lot of activity. Calvin looks out toward the audience and notices three people wearing ALIEN COSTUMES sitting in the front row.

SOUNDMAN FRANK (V.O.)

(sarcastic)

Looks like you got quite a fan club
Space Boy.

Calvin turns to see Soundman Frank who's fidgeting with Jane Marcel's microphone.

SOUNDMAN FRANK

You could call them the Space
Cadets.

Frank notices Calvin's lips trembling.

SOUNDMAN FRANK (CONT'D)
 Someone get this Southern Boy some
 Moonshine, he's nervous as hell.

Mike Douglas is looking at the Stage Manager who is counting
 them back in from commercial....5....4....

CHARLIE HICKSON
 Hey what's your problem fella?!

SOUNDMAN FRANK
 Not much beyond knowing that you
 two are lying your way to some kind
 of cheap fame.

That's it ! Calvin looks ready to pounce.

The Stage Manager counts 2...1....

MIKE DOUGLAS...
 Alright we're...

Calvin lunges at Frank.

MIKE DOUGLAS
 ...back.

All hell breaks loose as Calvin tackles Frank.

INT. PARKER FAMILY HOUSE - DAY

Ricky Parker is off the couch standing next to the TV
 watching Calvin wrestle on national TV. Waynette and
 Calvin's folks watch in shock.

MIKE DOUGLAS
 Oh my! We've got a bit of an
 argument going on here. We'll be
 right back!

The screen goes back to COMMERCIAL.

INT. TV STUDIO - DAY

Calvin is manhandling the much bigger but older soundman
 Frank.

SOUNDMAN FRANK
 Get off of me you hick! What the
 hell- I'll sue you ass !

INT. PARKER FAMILY HOUSE - DAY

RICKY PARKER
Where's Calvin, what's going on!

INT. TV STUDIO - DAY

Calvin has Soundman Frank in a vice grip and pins him to the studio floor. Charlie pulls Calvin off of Soundman Frank. Nobody knows what to say as they all stare at one another. Calvin and Frank get off the floor.

SOUNDMAN FRANK
Hey the fucking Civil War ended 100
years ago asshole and your side
lost.

Calvin merely walks off toward the backstage area.

The Production Assistant stands at the studio door, Calvin walks right past her and out into the hallway.

INT. PARKER FAMILY HOUSE - DAY

Waynette is crying, Betty Lou tries to comfort her.

CALVIN PARKER SR.
I'm sure Calvin had a good reason
if he went off like that.

INT. WGN TV STUDIO - DAY

Calvin walks through the lobby toward the front door. He exits the studio.

He tears off his audio equipment and tosses it to the ground. For good measure he steps on it.

EXT. WGN TV STUDIO - DAY

Calvin walks out into the bright sun. The Limousine is there, and the Driver is smoking a cigarette near the trunk.

LIMOUSINE DRIVER
Oh hey, done so early? I thought
it was another 15 minutes...

Calvin walks past the Limousine Driver headed back to the Palmer House Hotel.

Charlie bursts out the door of WGN-TV and hurries toward Calvin.

CHARLIE HICKSON
Calvin!

CALVIN
What?

CHARLIE HICKSON
What the hell.

CALVIN
I knew this was a bad idea.

CHARLIE HICKSON
Calvin, you're something else, you know what I think...I think you need to get out more.

CALVIN
And you wanna know what I think Charlie?

CHARLIE HICKSON
What's that?

CALVIN PARKER
I think your lipstick is smudged.

INT. 747 - NIGHT

The plane is dark, many passengers are sleeping. Calvin is staring out the window, very pensively. He turns back to Charlie, who is on the verge of sleep.

CALVIN
You're the only one I can talk to about some of these things Charlie.

CHARLIE HICKSON
A brotherhood of two I suppose.

CALVIN
Sometimes I think *THEY* took up residence inside my head.

CHARLIE HICKSON
I know what you mean, off the craft, but not really off the craft.

CALVIN

If feels like some kind of demon is here, in my head, messing with everything I know and love. I don't trust myself to do the right thing, to say the right thing, to treat people the right way.

CHARLIE HICKSON

Aw, Calvin, give it time, things are bound to get better. Let's get some sleep.

Deeply troubled, Calvin looks at Charlie like *sleep is an impossibility*.

CHARLIE HICKSON (CONT'D)

What is it Calvin?

CALVIN

I think the Devil's got a foothold in my soul, and his plan is to keep making progress on me, until...

CHARLIE HICKSON

Until what?

Calvin has no answer.

INT. CABIN KITCHEN - DAY

Waynette is on the phone looking out the window at Calvin. He's outside loading their belongings into the Rambler. It's not a lot, they're young kids, and they have no furniture.

WAYNETTE

The last thing I want to do is leave Laurel but Calvin thinks a change of scenery will get him out of the slump he's in.

INT. PARKER FAMILY HOUSE - KITCHEN - DAY

Betty Lou Parker is on the phone with Waynette.

BETTY LOU PARKER

Maybe he needs some time away from the prying eyes to sort things out.

INT. CABIN KITCHEN - NIGHT

WAYNETTE

I hope so.

EXT. HIGHWAY US 45 - DAY

The Rambler moves south on US 45.

EXT. HIGHWAY 43 SOUTH - SARALAND

The Rambler exits heading toward Saraland, Alabama.

EXT. SARALAND MAIN STREET - DAY

The Rambler passes the 'Welcome to Saraland' sign.

EXT. SARALAND HOUSE - DAY

Waynette and Calvin unpack belongings and bring them in to their new rented house in Saraland, Alabama.

INT. SARALAND HOUSE - DAY

Calvin plops down on the couch.

CALVIN

Not bad for a rented couch.

Waynette drops the bag she's carrying, walks over to Calvin, and sits on his lap. She kisses Calvin on the lips.

WAYNETTE

And I'm happy to have a long term
lease on your juicy lips.

They smile and laugh. Waynette moves in for another kiss. Calvin stands with Waynette in his arms, lays her down on the couch. This leads to passionate lovemaking.

EXT. BROOKS OIL FIELD - DAY

Establishing shot of the trailer that houses the on site offices for the Brooks Oil Company.

INT. OFFICE - DAY

Calvin, wearing an oversized baseball cap, is inside the office filling out his *start* paperwork. When it comes to filling out his name he writes *Chris Parker*.

EXT. CABIN BACKYARD - DAY

Calvin works alongside a crew in the oil field.

INT. KITCHEN - DAY

Waynette is drinking coffee and unpacking kitchen items.

EXT. SARALAND MAIN STREET - DAY

It's a few days later and Waynette and Calvin (wearing is oversized baseball cap) are walking down Main Street. Calvin is growing a beard.

EXT. BROOKS OIL FIELD - DAY

Calvin is working in the hot sun. He's off by himself and he's sweating profusely. His vision seems to be undergoing the disturbing change he's been dealing with. He can see his tools, his hands, in an almost microscopic level.

Brief flashes of his alien encounter enter his consciousness.

He tries to shake them out of his head.

Calvin reaches into his back pocket and pulls out a flask. When he knows that nobody is watching him he takes a big swig to calm his nerves and hopefully tame the flashback memories of the encounter.

EXT. SARALAND PARK - DAY

It's the weekend. More time has passed and Calvin has a full beard now. He looks rugged, handsome. Waynette has prepared a picnic and the young lovers are spread out on a blanket enjoying the lazy afternoon.

Calvin's head is in Waynette's lap.

CALVIN

You want to know the best feeling
in the world?

WAYNETTE

What's that?

CALVIN

Being a nobody again.

WAYNETTE

You'll never be a nobody.

CALVIN

If I could be invisible to the whole world, and only be visible to you, I'd flip that switch in a heartbeat.

Waynette grabs a strawberry and bites half of it off and rubs the other half on Calvin's lips. He jumps a bit.

CALVIN (CONT'D)

What are you doing?

WAYNETTE

Getting your lips ready for the main event.

CALVIN

The main event?

WAYNETTE

It's the middle of the month, and you know what that means.

(beat)

You might want to be a nobody, but I know what the Lord wants. He wants you to be a Daddy.

She drops the strawberry into Calvin's mouth and he chews it down.

CALVIN

Maybe we should wait a bit.

WAYNETTE

Calvin Parker, what's the matter with you.

CALVIN

A lot, if you listen to that TV shrink from the Mike Douglas Show.

WAYNETTE

She don't know you, I do.

A FEW WEEKS LATER

INT. SARALAND HOUSE KITCHEN - DAY

Waynette is in the kitchen on the phone with Calvin's mother, Betty Lou Parker.

WAYNETTE

Being able to walk outside without looking over his shoulder all the time has been a blessing for Calvin.

INT. PARKER FAMILY HOUSE - KITCHEN - DAY

BETTY LOU PARKER

We're still getting tons of mail for Calvin, what would you like me to do with it?

INT. SARALAND HOUSE - KITCHEN - DAY

WAYNETTE

Can you go to the post office and have it forwarded to us.

BETTY LOU PARKER

It's quite amazing how much mail comes in, it's like he's one of the Beatles.

(beat)

Have you two thought about starting your family?

INT. SARALAND HOUSE - KITCHEN - DAY

WAYNETTE

Calvin wants to wait.

INT. PARKER FAMILY HOUSE - DAY

BETTY LOU PARKER
Men always want to wait, but it can
help him take the focus off of what
happened.

The doorbell rings.

BETTY LOU PARKER (CONT'D)
Someone's at the door. Let's talk
later Waynette.

INT. PARKER FAMILY HOUSE - DAY

Betty Lou Parker opens the front door. It's a JAPANESE TV
NEWS CREW.

JAPANESE REPORTER
Good morning Mrs. Parker. We're
concerned for Calvin. Nobody has
seen him for a long time now?
(beat)
Is he still having trouble from the
abduction?

BETTY LOU PARKER
He needs some time to himself.
(beat)
Do you understand?

Betty Lou shuts the door in the reporter's face as nicely as
she can.

BETTY LOU PARKER (CONT'D)
(sarcastically)
And I surely appreciate your
concern.

EXT. BROOKS OIL FIELD - DAY

Calvin, bearded and with his oversized baseball, cap doesn't
look well. He's sweaty and dizzy. His SUPERVISOR notices
that Calvin has stopped working.

SUPERVISOR
Chris! What's going on with you?

Calvin turns his head.

CALVIN
Must be something I ate.

SUPERVISOR

We all get stomach poisoning now
and again, but you seem to have a
knack for it.

CALVIN

I know, sorry, I'll hit the head
and get right back at it.

Calvin walks off toward the offices.

INT. BATHROOM - DAY

Calvin is staring at himself in the mirror. There's nothing
wrong with his stomach. It's his head that's screwed up.

Calvin bores in on his own eyes and he hears a FEMALE VOICE:

FEMALE VOICE

Calvin, Calvin, I know who you are.
You can't hide. *CHRIS* Parker is not
real. I'm real. There is no *CHRIS*
PARKER. I know exactly who you are
and I'm coming back SOON to get you
again!

A CO WORKER enters the bathroom. This snaps Calvin out of the
episode.

CO WORKER

What's going on Chris.

CALVIN

Not too much, think I had some bad
food last night.

Calvin goes into a toilet stall.

He takes out his flask, gulps a big swig of the liquor.

EXT. LAUREL POST OFFICE - DAY

The Laurel, Mississippi Post Office is a beehive of activity.

INT. LAUREL POST OFFICE - DAY

A MAIL SORTER is pulling pieces of mail and placing them in
various slots. He comes to a piece of mail for addressed to
Calvin Parker.

He holds it out for a long time staring at it and referring to the note on his wall board that mail for Calvin Parker is to be forwarded to 1040 Mantle Road, Saraland, Alabama.

EXT. WDAM TV OFFICES - DAY

Busy day at the local Laurel TV station.

INT. WDAM TV OFFICES - DAY

Reporter Miles Mclintock hangs up the phone, and is ecstatic.

INT. NEWSROOM - DAY

Reporter Miles Mclintock is practically sprinting through the newsroom to get to the office of News Director Ross Musgrove. Mclintock blows right past the secretary and in to Musgrove's office.

INT. RUSS MUSGROVE'S OFFICE - DAY

Mclintock enters.

ROSS MUSGROVE

We got him !

MILES MCLINTLOCK

No kidding.

ROSS MUSGROVE

Now listen, this story is worth a helluva lot more in the worldwide syndication market if you get Parker having a meltdown in front of your camera, got that?

MILES MCLINTLOCK

Boss I wasn't born yesterday.

EXT. BACKYARD - NIGHT

Waynette and Calvin finish dinner at the small table in the backyard.

CALVIN

Everyone thinks I married you because you're so sexy, but it's really because of this pot pie you whip up so easily. Best ever.

WAYNETTE

What do you say we go back to Laurel this weekend. We can see everyone we need to.

CALVIN

I'm not sure about that. Everyone will still lookin' at me strange Waynette, it makes it worse in my head.

WAYNETTE

It's our families Calvin they love you.

CALVIN

It ain't about love Waynette, it's about not stirring up trouble in here.

Calvin touches his head.

WAYNETTE

Well, I'm going to go without you then.

CALVIN

NO! Damnit!

WAYNETTE

(scared)

Calvin, what's wrong with you!

Calvin gets up from the table.

WAYNETTE (CONT'D)

Why are you yelling at me?

CALVIN

Cause I can't make the thoughts stop!

WAYNETTE
That ain't no reason.

CALVIN
IT'S REASON ENOUGH!

Calvin starts walking away toward the house. Waynette hesitates but then decides to follow him. She comes up on him from behind.

WAYNETTE
Don't you walk away from me.

Calvin turns around to face Waynette.

CALVIN
It's like I have a demon floating
around in my blood.

WAYNETTE
Oh Calvin...

CALVIN
It might be the devil himself,
cause he's got me keeping away from
my family and yelling at my wife. I
tell ya, the damn's gonna burst
soon, real soon.

Calvin turns and goes into the house.

EXT. MAIN STREET SARALAND - DAY

It's Saturday morning.

INT. BEAUTY PARLOR - DAY

Calvin has poked his face into the doorway of the local beauty parlor. Waynette is under the hair dryer.

WAYNETTE
I'll be done in ten minutes baby.
I'll meet you at the luncheonette.

Calvin nods.

EXT. SARALAND MAIN STREET - DAY

A Black Sedan is parked across the street from the beauty parlor.

INT. BLACK SEDAN

Miles Mclintock sits in his black sedan with the TV News Crew Cameraman and Audio Man. They watch Calvin as he moves down Main Street.

AUDIO MAN

That's some beard he's grown, looks like a lumberjack.

CAMERAMAN

Maybe he's hoping the Aliens won't recognize him.

MILES MCLINTOCK

If we could just get him to confess he lied we could make a stone cold fortune.

AUDIO MAN

Call me crazy but I believe the kid.

They watch as Calvin enters the hardware store.

CAMERAMAN

Is it go time?

MILES MCLINTLOCK

Not yet, we need to cause maximum stress on the kid to get what we need. We wait until he's back with his wife.

INT. BEAUTY PARLOR - DAY

Waynette is paying at the register for her new hair style.

INT. HARDWARD STORE - DAY

Calvin is looking at some new tools. He's done and starts for the exit.

INT. BLACK SEDAN - DAY

Miles Mclintock and his crew are waiting to pounce.

EXT. MAIN STREET - DAY

The SUNSHINE LUNCHEONETTE is in the middle of the street.

From the right (beauty parlor) Waynette is heading to the luncheonette.

From the left (hardware store) Calvin is walking down the sidewalk toward the luncheonette.

INT. BLACK SEDAN - DAY

MILES MCLINTOCK
Let's hit it!

EXT. MAIN STREET - DAY

With military precision Mclintock and his crew stride an intersecting path and sure enough converge on Waynette and Calvin as they come together before the luncheonette.

MILES MCLINTOCK
Calvin Parker, happy to see you've settled in to a new lifestyle of privacy to help you deal with the stress and strain of your abduction.

Calvin is horrified, reacts quickly by putting his arm around Waynette and hurriedly ushering her into the Sunshine Luncheonette.

CAMERMAN
Shit, are we allowed in there?

MILES MCLINTOCK
Who cares!

Miles leads his crew into the very busy luncheonette.

INT. SUNSHINE LUNCHONETTE - DAY

The place is packed. Calvin and Waynette are like trapped prey. Mclintock's crew starts filming and pointing the boom microphone.

MILES MCLINTOCK
Calvin Parker, have you had nightmares that the Space Creatures might be coming back?
(beat)
Are the citizens of Mississippi and Alabama in grave danger from the aliens?

All activity in the luncheonette stops, you could hear a pin drop.

The luncheonette MANAGER steps in.

LUNCHEONETTE MANAGER
Excuse me what are you doing in here.

MILES MCLINTOCK
Don't you know who this is?

LUNCHEONETTE MANAGER
No, and I don't care.

MILES MCLINTOCK
You should, this is space boy Calvin Parker.

Waynette intertwines her arm with Calvin's arm and starts ushering him out.

MILES MCLINTOCK
You should get his signature on a photo and hang it on your wall, c'mon boys!

They follow Waynette and Calvin out into the street.

EXT. SARALAND MAIN STREET - DAY

The crew follows Calvin and Waynette.

MILES MCLINTOCK
How much longer are you going to stick to this crazy story Calvin? Why should anyone believe you if there's no evidence.

CALVIN
That's it, I'm going to the car to get my gun. These asshole can't keep-

MILES MCLINTOCK
Please do, nothing would make me happier.

Waynette steps up in Mclintock's face:

WAYNETTE
YOU ARE DONE ! YOU HEAR ME! CALVIN PARKER IS A PRIVATE CITIZEN !

Now the entirety of Main Street is aware. Everyone gawks and the word is out: World famous Alien Abductee is the newest resident of Saraland.

EXT. SARALAND HOUSE - DAY

Waynette and Calvin finish loading up the Rambler with their belongings.

EXT. HIGHWAY US 98 WEST - DAY

The Rambler rolls down US 98 headed the 23 miles to nearby Wilmer, Alabama.

EXT. WILMER ARMS APARTMENTS - DAY

Waynette and Calvin pull up to their new home in Wilmer, Alabama.

INT. WILMER APARTMENT - DAY

Waynette and Calvin enter the second floor Furnished one bedroom apartment.

WAYNETTE

Last time we're moving right?

CALVIN

Last time.

They drop their bags.

INT. WILMER APARTMENT BEDROOM - NIGHT

Waynette is wearing some pretty lingerie and is testing out the mattress in their new bedroom.

INT. WILMER APARTMENT BATHROOM - NIGHT

Calvin is in the bathroom, looking at himself in the mirror, not exactly liking who he is seeing.

INT. WILMER APARTMENT BEDROOM - NIGHT

Waynette lights the candle on the table next to the bed.

INT. WILMER APARTMENT BATHROOM - NIGHT

Calvin is looking deep into his own eyes and unfortunately hearing voices.

VOICE #1

Calvin, Calvin, what did you see on the space ship.

VOICE #2

Calvin, did you have sex with the alien?

VOICE #3

Why didn't you fight back Calvin, why didn't you fight back?

INT. WILMER APARTMENT BEDROOM - NIGHT

WAYNETTE

Calvin, what's taking so long, I'm going to be an old woman soon !

INT. WILMER APARTMENT BATHROOM - NIGHT

Calvin shakes off the voices. He reaches for the toiletry bag on the counter. He pulls out a prophylactic (rubber) and walks out of the bathroom.

INT. WILMER APARTMENT BEDROOM - NIGHT

Waynette and Calvin are in bed, they are being amorous, and Calvin reaches to the side table to grab the prophylactic.

WAYNETTE

Baby, we don't need that. Especially not tonight. It's a good night for us.

Calvin swings off of Waynette, sits up on the edge of the bed, and opens the prophylactic packaging.

WAYNETTE (CONT'D)

What are you doing?

CALVIN

Maybe next month Waynette. It'll be better.

WAYNETTE

Calvin, we have to live our lives
and that includes creating a new
one.

CALVIN

Things ain't right in my head
Waynette. Sometimes I don't know
who's in control of my thoughts.

WAYNETTE

You are Calvin.

CALVIN

Not since then, and not for a
while.

WAYNETTE

Baby, you can't let the past
control the present.

CALVIN

I don't want to hurt you.

Calvin gets out of bed, looks at himself in the wall mirror.

CALVIN (CONT'D)

I feel like I've been poisoned.
Maybe me seed is too.

WAYNETTE

Come to bed baby. I'm sorry I
pressured you. Let's get some
sleep. Tomorrow's-

CALVIN

Yeah, I know, a 'new day,' but I
don't need a new day, I need to
erase an old one.

LATER THAT EVENING

Waynette is sleeping, Calvin is wide awake, staring at the
full moon outside the window of their new apartment. He gets
out of bed.

INT. LIVING ROOM - NIGHT

A pile of boxes containing their belongings are lined up.
Calvin opens a box and pulls out a coffee maker and a toaster
oven.

He opens another box and sees a pile of US Postal Mail addressed to him. He pulls out a few letters and sits down to read them.

He reads the first one and we are able to hear the letter writer's voice:

EMILY FRANCES

"Dear Calvin Parker, my name is Emily Frances and I wanted to tell you about the time my eleven year old daughter were taken aboard..."

Calvin tosses this letter aside. He reads another, again we hear the voice of the letter writer:

ANGRY LETTER WRITER

"Dear Liar, not one shred of proof. Not one other eye witness besides the old man redneck rapist who tore you a new one. Nobody believes your flying saucer bullshit."

Next he opens a large manila envelope from lawyer Joe Barney. He opens the package and pulls out a LP Vinyl Record, and reads:

JOE BARNEY LETTER

"Cal, here's a new recording that's selling like hotcakes. Give me a call so we can talk about other \$\$\$ opportunities."

Calvin looks at the LP and is astonished:

Visitors From Outer Space: What Saith The Lord? A sermon by Rev. Bill Riddick. The album cover features a drawing of Calvin and Charlie Hickson confronted by aliens and their spaceship.

CUT TO:

Calvin finishes setting up his record player and he puts the record on the turntable.

Note: this is an actual recording from 1974 and the text produced below is directly from the sermon.

REVEREND BILL RIDDICK (V.O.)

On Thursday night, October the 11th, 1973, the most dramatic and convincing UFO incident in history was reported.

(MORE)

REVEREND BILL RIDDICK (V.O.) (CONT'D)

One person who listened to the testimony of Calvin Parker and Charles Hickson said, "if this is true, we can throw away the Bible."

EXT. OCEAN SPRINGS CHURCH - DAY

The billboard outside the church reads: *VISITORS FROM OUTER SPACE: WHAT SAITH THE LORD?*

INT. OCEAN SPRINGS CHURCH - DAY

Reverend Bill Riddick is preaching to the packed Church.

He has a poster size photo of Calvin and Charlie on the alter.

REVEREND BILL RIDDICK

And that's why I'm preaching this sermon. My friends, what we want to consider tonight is the forces of Satan. I believe that's the pertinent study as we consider the case of Calvin Parker and Charles Hickson. Satan has the power to appear in various forms."

INT. LIVING ROOM - NIGHT

Calvin listens to the sermon.

REVEREND BILL RIDDICK (V.O.)

"These emissaries of Satan that emerge from the bottomless pit of hell have the power to torture an individual. Now these demons, often times their communication is by thought and not by sound or movement. This is how possession begins."

INT. OCEAN SPRINGS CHURCH - DAY

REVEREND BILL RIDDICK

"The same is said to be true of these Aliens, these creatures communicate by thought process, rather than by sound. And it works in both directions."

INT. LIVING ROOM - NIGHT

Calvin listens to the sermon.

REVEREND BILL RIDDICK (V.O.)

As soon as we frame a thought, the Aliens receive the message. It's telepathy of the demonic nature. It would follow that that by our own thought process we can invite these creatures to come and take us aboard their craft.

INT. OCEAN SPRINGS CHURCH - DAY

REVEREND BILL RIDDICK

We, through our own impure thoughts, invite this demonic abduction and satanic possession.

INT. LIVING ROOM - NIGHT

Calvin listens to the sermon.

REVEREND BILL RIDDICK (V.O.)

It is also said that there is always a notable deterioration and destruction of character from contact with these creatures!

ENOUGH ! Calvin gets up and yanks the needle from the vinyl ending the sermon.

He's in a panic now. He opens a suitcase, grabs his .38 special.

He moves toward the bathroom, all the while seeing flashbacks of himself exhibiting a 'deterioration of character,' as noted in the Sermon. He sees himself yelling at Waynette, tearing apart the emergency room at the hospital, and more...

INT. BATHROOM - NIGHT

Calvin stares into the mirror.

CALVIN

Dear God, I have failed, please protect Waynette and my family throughout eternity.

Calvin puts the .38 special in his mouth.

END OF EPISODE 2