

PASCAGOULA

THE ABDUCTION OF CALVIN PARKER

EPISODE 4

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INT. MONTE CARLO - NIGHT

It was a very rough night for Calvin and Uncle Dale.

Calvin, on his mission to end his life in a manner in which his wife and daughter could legally receive his life insurance payout, has failed.

It's the morning after, and both Calvin and Dale are asleep in the car, which is parked at the Truck Stop.

INT. TRUCK STOP BATHROOM - DAY

Calvin starts the day checking his face bruises in a gas station bathroom. It's very bad and his eyes are more than 50% shut from the swelling. He looks he went fifteen rounds, times two, with Mike Tyson.

EXT. TRUCK STOP PAYPHONES - DAY

Calvin stands at the bank of pay phones. Truckers are phoning home and work. Calvin dials his home number back home. The phone just keeps ringing and ringing.

CALVIN

C'mon Waynette, pick up. Please  
pick up. I'm coming home, finally.

After endless ringing Calvin gives up, and hangs up.

INT. MONTE CARLO - DAY

Calvin is driving but struggling for even a glimpse of the road ahead. At times he takes his fingers and widens his swollen eyes so he can see better.

Dale is drinking beer after beer and is pretty blitzed already, so he barely notices how fast Calvin is driving. The odometer is close to 110 miles per hour.

INT. POLICE CRUISER - DAY

A POLICE OFFICER sit in his cruiser and he clocks The Monte Carlo as it passes - 110 mph. He pulls out, sirens blasting, and follows Calvin.

INT. MONTE CARLO - DAY

UNCLE DALE  
Maybe you should slow down.

CALVIN  
Ya think?

UNCLE DALE  
I do.

CALVIN  
That's not how it works in the movies.

Calvin speeds up. He's going almost 120 mph now. This scares Dale.

UNCLE DALE  
Slow down nephew!

CALVIN  
It's a nice feeling.

UNCLE DALE  
What the hell is!

CALVIN  
Having nothing to lose.

UNCLE DALE  
You're only 25 years old goddamnit!  
By my calculations you at least a half century to lose!

CALVIN  
Like I said I have nothing of 'value' to lose.

UNCLE DALE  
What about your daughter!

Bingo, this hits Calvin where it counts. He pulls over and the police car pulls up behind him.

UNCLE DALE (CONT'D)  
Don't try anything funny now.  
Texas cops don't mess around.

The TEXAS POLICE OFFICER comes up to Calvin's window. He's jolted by the sight of Calvin's battered face.

TEXAS POLICE OFFICER  
Jesus Christ, what happened to you?

UNCLE DALE

Bar fight.

CALVIN

You shoulda seen how bruised and battered their fists were.

TEXAS POLICE OFFICER

I bet.

CALVIN

Hurts like hell. That's why I'm in a hurry to get to Dobbs.

(nods toward Dale))

His wife is a nurse and she'll get me fixed up but good.

TEXAS POLICE OFFICER

Still no reason for going that fast. I clocked you at 120. That makes you a menace to others.

UNCLE DALE

Officer, this is a special case. Don't you know who he is.

TEXAS POLICE OFFICER

He looks like the Mummy, but that doesn't matter, I gotta run you in.

UNCLE DALE

He's Calvin Parker.

TEXAS POLICE OFFICER

Calvin Parker...hmmm...Calvin Parker that pitches for the Houston Astros?

UNCLE DALE

That's him !

TEXAS POLICE OFFICER

My son loves the Astros. Tell you what, give me an autograph, made out to Bobby Jackson, and I'll let you slide this time.

EXT. HIGHWAY - DAY

The Monte Carlo speeds past the Highway Sign for New Mexico.

INT. POLICE CRUISER - DAY

The Police Officer is on the radio:

POLICE OFFICER  
You won't believe who I just pulled  
over, and he looked a mess. Houston  
Astros pitcher Calvin Parker !

VOICE ON RADIO  
No you fool, it's Chester Parker  
who pitches for the Astros !

INT. MONTE CARLO - DAY

Calvin is tearing the road up around 100 mph again. Dale rips  
the top off of another Beer Can and swigs hard. They're both  
laughing their asses off.

CALVIN  
That's the only time being me paid  
off!

UNCLE DALE  
Let me see your curveball!

EXT. SMALL HOUSE - DAY

They pull up and park outside of Dale's ex-wife's house in  
Hobbs, New Mexico.

INT. MONTE CARLO - DAY

CALVIN  
This is the end of the road Uncle  
Dale.

UNCLE DALE  
It's been real, and it's been fun,  
but it hasn't been real fun.

Dale gets out of the car and before he can close the door  
Calvin leans over and shoves the six empty beer cans on the  
floor of his car.

CALVIN  
And take these with you.

EXT. SMALL HOUSE - DAY

The beer cans land at Dale's feet.

UNCLE DALE

You sure you don't want to come in  
and see your Aunt and cousin.

CALVIN

I do, but not this time and not  
with the condition I'm in.

UNCLE DALE

Alright Nephew. Thanks for the  
adventure.

CALVIN

Don't you mean misadventure?

UNCLE DALE

At my age I'll take either one.

They both laugh, and Dale turns to walk up the pathway.

CALVIN

Dale ! You forgot something.

UNCLE DALE

(turns around)

Aww, I love you too nephew.

CALVIN

No, asshole, the beer cans, you  
forgot the beer cans.

UNCLE DALE

Shit, you're right, no way to make  
an entrance after all these years.

Dale scurries to pick up the empty beer cans.

UNCLE DALE (CONT'D)

Better get these in the trash  
before she sees.

CALVIN

Or she'll put you in the trash.

They laugh again.

CALVIN (CONT'D)

Adios Amigo.

Calvin spins out and does a U-turn to leave.

UNCLE DALE

Calvin!

Calvin stops, leans out the window.

UNCLE DALE (CONT'D)

Take care of your yourself.

CALVIN

I'll try.

UNCLE DALE

(deadly serious)

Actually, what I mean to say is,  
take "better" care of yourself. You  
got a lot of folks who love you.

EXT. INTERSTATE - NIGHT

The Monte Carlo speeds past the Texas/Louisiana State line.

EXT. INTERSTATE - DAY

The Monte Carlo speeds past the Louisiana/Mississippi State line.

EXT. SMALL HOUSE - DAY

The Monte Carlo pulls up to Calvin's house.

INT. SMALL HOUSE - DAY

Calvin enters and is stunned. Every trace of Waynette and Stacie has been removed. The apartment is stripped bare except for Calvin's possessions. He walks through surveying the absence of his wife and daughter.

There is one picture that Waynette left and it's in the middle of the kitchen table. It's a Christmas Portrait of Waynette, Stacie and Calvin.

He lifts the photo, he examines it, he places it back down and he turns around.

INT. BEDROOM - DAY

Calvin enters the bedroom. It's stripped of everything except sheets and blanket and one pillow. He opens the closet door to see what's left of his.

There's a couple of suitcases on the shelf of the closet, but they are not steady on the shelf.

It would seem that maybe Waynette pulled a suitcase out and these two were the ones left. Calvin reaches up to straighten out the suitcase and it falls from the shelf to the floor and opens. Various items spill out of the suitcase.

A piece of notepad paper is on the floor and Calvin picks it up to read:

Budd Hopkins 212 874 5322.

It's the piece of paper that Dr. J Alan Hynek handed him down by the Pascagoula River a few days after the encounter.

Budd Hopkins is the famous therapist that Hynek suggested could help Calvin unravel the many mysteries of his encounter.

INT. WAYNETTE'S FAMILY HOUSE - LIVING ROOM - NIGHT

Waynette is looking out the curtains toward the street.

INT. WAYNETTE'S FAMILY HOUSE - KITCHEN - NIGHT

Stacie is in the kitchen with Waynette's mother and a coloring book to keep her occupied.

EXT. WAYNETTE'S HOUSE - DAY

Calvin pulls up to Waynette's house.

Waynette comes out the front door and walks to Calvin's car.

INT. MONTE CARLO - NIGHT

The passenger door opens and Waynette gets a look at Calvin's completely ripped up and still swollen face. He looks like a prizefighter who barely escaped the ring with his life.

From shock, to horror, Waynette finally settles on laughing hysterically at Calvin.

CALVIN

Aw, come on Waynette, get in.

She gets in the car.



WAYNETTE

You really did it this time didn't you?

Calvin starts driving.

EXT. FIRE TOWER - NIGHT

The Monte Carlo is parked alongside the abandoned fire tower that Calvin and Waynette climbed to the top of on their first date.

INT. MONTE CARLO - NIGHT

WAYNETTE

I'm leaving you Calvin. I have to for Stacie's sake. She needs a stable life. We can't depend on you.

This really hurts Calvin.

WAYNETTE (CONT'D)

Baby, I will always love you and I want you to be part of our life, but you need to do something about...You need to work on yourself.

CALVIN

If I was an old car, I would know what to do, but...

WAYNETTE

Oh it's not like a car, it's not about a mechanical fix. It's inside you Calvin. It's your heart. It's changed. The blood running through it has gone cold.

(beat)

I don't want to stick around long enough to watch it freeze.

INT. RICKY PARKER'S APARTMENT - NIGHT

Calvin's brother Ricky is on the couch watching television. A KNOCK on the door. He opens the door.

RICKY PARKER  
Big brother! What happened to your face?

CALVIN  
Bar room fight, me against the whole bar, twice, or maybe it was three times.

Calvin walks in, they sit on the couch.

CALVIN (CONT'D)  
Waynette's done with me.

RICKY PARKER  
Done, as in done, done?

CALVIN  
You can add one more "done" to that.

RICKY PARKER  
What are you going to do?

CALVIN  
Shit I already tried to kill myself, that didn't work.

RICKY PARKER  
I'm not one to quote from scripture but I do remember this; "We are stewards, not owners of the life God has entrusted to us."

CALVIN  
"And it is not ours to dispose of." I know, I know, Ricky, I went to bible camp too.

RICKY PARKER  
Maybe she'll change her mind.

CALVIN  
You don't know Waynette. As long as I can see Stacie I can live with it. It's not like I was *slaying dragons* before this.

INT. RICKY PARKER'S BEDROOM - DAY

It's morning. Ricky is asleep in the bedroom.

INT. RICKY PARKER'S LIVING ROOM - DAY

Calvin is just waking up on the couch in the living room.

INT. RICKY PARKER'S KITCHEN - DAY

Calvin lifts Ricky's phone and he dials the phone number for famous hypnotic regression therapist Budd Hopkins, who is based in New York City.

INT. BUDD HOPKINS BROWNSTONE - OFFICE - DAY

The phone rings in Budd's office/art studio/home. Budd's assistant PETER ROBBINS answers.

PETER ROBBINS  
Calvin Parker? Oh I'm sure Budd  
will like to speak with you.

INT. BUDD HOPKINS BROWNSTONE - ART STUDIO - DAY

Budd is in painting mode. He is the art studio surrounded by enormous canvases. Peter Robbins enters.

PETER ROBBINS  
There's a call for you Budd.

BUDD HOPKINS  
Peter, I've asked you to not  
disturb me in the studio.

PETER ROBBINS  
Oh I don't think you'll mind this  
time.

Peter has a sheepish grin. Budd enjoys the mystery. He walks to and picks up the phone.

BUDD HOPKINS  
Budd Hopkins here.

CALVIN (V.O.)  
Mr. Hopkins, this is Calvin Parker  
calling from Mississippi. Dr. Allen  
Hynek gave me your number.

INT. RICKY PARKER'S KITCHEN - DAY

BUDD HOPKINS (V.O.)  
Calvin Parker?

CALVIN  
Yes sir, that's right.

INT. BUDD HOPKINS BROWNSTONE - ART STUDIO - DAY

BUDD HOPKINS  
Mr. Calvin Parker, I've been waiting, what is it, almost seven years now for your call. And maybe it's a good thing you waited. We've learned a lot about abductees since your incident in Pascagoula.

INT. RICKY PARKER'S LIVING ROOM - DAY

Ricky is up and moving around, getting ready for work as a mechanic. Calvin enters.

CALVIN  
Want to go to New York City, little brother?

RICKY PARKER  
When?

CALVIN  
Right now.

RICKY PARKER  
What are you talking about?

CALVIN  
According to Waynette, my brain needs a fix and Pastor Holder couldn't do shit. Maybe this guy...  
(Calvin looks at the paper with Budd Hopkins phone number)  
...has a trick or two up his sleeve.

INT. MONTE CARLO - DAY

It's a few days later. Calvin's face has healed quite a bit. He follows the signs for the Holland Tunnel which will take him into Manhattan. MUSIC plays on the car radio.

INT. BUDD HOPKINS BROWNSTONE - LIVING ROOM - DAY

Budd Hopkins sits in the living room of his townhouse being interviewed by NBC Network News Anchor John Chancellor. The Production crew, lights, camera, staff is spread out throughout the room.

UFO Investigator Hopkins is a legendary figure in the world of alien encounters and modern art.

A successful abstract expressionist painter and sculptor, Mr. Hopkins was part of the circle of New York artists that in the 1950s and '60s included Mark Rothko, Robert Motherwell and Franz Kline.

After what he described as his own U.F.O. sighting, on Cape Cod in 1964, Hopkins began gathering the stories of people who said they had not only seen spaceships but had also been spirited away on involuntary and unpleasant journeys.

As the first person to collect and publish such stories in quantity, he became the father of the alien-abduction movement, and the premier hypnotic regression therapist for abductees around the world.

His brownstone is filled with incredible paintings and sculptures, mostly created by Hopkins himself.

He is answering a question posed by the NBC Anchorman John Chancellor:

BUDD HOPKINS

Either the aliens are incapable of understanding the psychological effects of their encounters with humans or they are a callous, indifferent, amoral race bent upon gratifying their own needs at whatever cost to us.

INT. MONTE CARLO - DAY

Calvin enters the Holland Tunnel. Immediately the music stops playing on his car radio, to be replaced by a droning repetitive and rhythm sound of the cars making their way through the long tunnel. The ghastly lighting casts a pallor over Calvin's features.

BUDD HOPKINS (V.O.)

I believe the aliens are capable of blocking or submerging memories in the people they abduct.

INT. BUDD HOPKINS LIVING ROOM - DAY

JOHN CHANCELLOR  
So the hypnosis is meant to  
unblock?

BUDD HOPKINS  
That's right. Abduction memories  
rarely emerge unaided.

INT. MONTE CARLO - DAY

The tunnel seems endless. Calvin's eyes are lit by flashing  
light from the passing cars:

BUDD HOPKINS (V.O.)  
As a result of the often intrusive  
and painful physical examination,  
the abductee can be traumatized.  
Finding no sympathy, a form of  
psychological torture can follow,  
and in fact, trail the abductee  
throughout their life.

INT. BUDD HOPKINS LIVING ROOM - DAY

BUDD HOPKINS  
Often ridiculed for speaking up,  
they go underground, becoming an  
outsider, or a pariah. It is not a  
comfortable existence. None would  
choose it.

JOHN CHANCELLOR  
What do you say to the doubters?

BUDD HOPKINS  
You have cases like this again and  
again. And either this happened,  
or you have an elaborate collective  
hoax that involves thousands and  
thousands of people.

INT. MONTE CARLO - DAY

Calvin's face continues to reflect the yellowish light of the  
tunnel.

BUDD HOPKINS (V.O.)

In the vast number of cases there is absolutely no motive to lie. Furthermore, these cases never blow up in your face, with suddenly, 'Oh we found out that so and so was a crook and they were doing this and that.'

The car exits the tunnel. Color returns to Calvin's face and the music on the radio returns.

BUDD HOPKINS (V.O.)

The cases withstand all kind of scrutiny.

INT. BUDD HOPKINS BROWNSTONE - LIVING ROOM - DAY

BUDD HOPKINS

As a matter of fact, the more you look into it, the more evidence comes together to support their accounts.

JOHN CHANCELLOR

How would you describe these people, these folks who claim that they were abducted.

BUDD HOPKINS

That's the most compelling piece of evidence of all. These are not people who have track records of lying, or fraud, or mental illness. On the contrary...

EXT. PARKING LOT - WEST 14TH STREET - DAY

Calvin pulls into the parking lot. He looks at the sign indicating that it's \$25 dollars to park in the lot. He can't believe it.

BUDD HOPKINS (V.O.)

...frequently they are model citizens, family oriented, hard working, reliable folks, who have no history of seeking the limelight.

INT. BUDD HOPKINS BROWNSTONE - LIVING ROOM - DAY

BUDD HOPKINS  
I've met hundreds of abductees and  
I can tell you that most if not all  
are what you and I would call  
Travicompletely normal people, just  
like you and I.

EXT. PARKING LOT - WEST 14TH STREET - DAY

Calvin has parked the car and is arguing with the PARKING LOT  
ATTENDANT.

CALVIN  
Twenty dollars !

ATTENDANT  
Go uptown, it'll cost your forty  
dollars.

Calvin reluctantly hands over the cash.

CALVIN  
That's almost what my first car  
payment was!

INT. BUDD HOPKINS BROWNSTONE - LIVING ROOM - DAY

BUDD HOPKINS  
The aliens of the book *War of the  
Worlds* do not exist. They are not  
out to destroy the planet. Neither  
are they benevolent beings, seeking  
to help mankind with their advanced  
knowledge. Rather, I think that  
they are in trouble. They need us.

JOHN CHANCELLOR  
What on earth for?

BUDD HOPKINS  
The Aliens are using human beings  
to help reproduce themselves  
because they are having trouble  
doing so. They need our DNA and  
more to save themselves.

JOHN CHANCELLOR  
Extraterrestrial Eugenics?



BUDD HOPKINS  
That's where the research has led  
me.

JOHN CHANCELLOR  
On that terrifying note, thanks,  
that's a wrap, thank you.

John Chancellor leans forward and shakes Budd's hand.

BUDD HOPKINS  
I would say, my pleasure, but this  
isn't something I'm discussing for  
pleasure. I'm trying to help these  
poor people when nobody else is  
willing.

The DOORBELL RINGS.

Peter Robbins looks at his watch.

BUDD HOPKINS (CONT'D)  
Do we have an appointment Peter?

PETER ROBBINS  
It's Calvin Parker.

INT. BUDD HOPKINS PAINTING STUDIO - DAY

Artwork is everywhere in the studio. This is where Budd is  
set up for his hypnosis sessions.

Peter Robbins is getting the tape recorder ready to record  
the session. He labels a blank tape *CALVIN PARKER, September  
9, 1979*, drops it in the deck, presses record, then exits the  
studio. Peter presses the record button, starting the tape  
player, then exits.

Calvin and Budd are alone.

BUDD HOPKINS  
Please unwind all the thoughts in  
your head Calvin and come back to  
the most peaceful place you know,  
where you feel most safe and most  
loved. In your heart, or in the  
world, it's all the same.  
(beat)  
You can close your eyes Calvin.

Calvin closes his eyes.

FADE TO BLACK:

BUDD HOPKINS (V.O.)

I want you to feel that soothing flow through your body, this warmth and relaxation. So comfortable, so safe. Allow yourself to go deeper and deeper into this wonderful, peaceful feeling.

Starting subtly, we begin to also hear the sounds of a different scene.

*It's that of a fisherman casting his bait over a streaming river.*

BUDD HOPKINS

In this relaxed state your mind is very clear, and I want you to listen to your heart, very closely.

*The sound of Budd's hypnotic induction fades into nature sounds of the Fisherman and his boat on the river.*

FADE IN:

EXT. PASCAGOULA RIVER - DAY

A FISHERMAN in a 16 foot *TRACKER PRO* fishing boat is casting for the trout that is plentiful in the Pascagoula.

The fisherman appears to be in his mid-60's, and is very overweight - almost 300 pounds on a frame that can't be more than 5'9".

It's a pastoral setting for only a brief moment, as it slowly becomes clear that the Fisherman is falling ill. He turns pale, then weak. Struggling to pull in his line, panic crosses his eyes, and it seems he is having a heart attack.

The Fisherman turns the *TRACKER PRO* around completely, increases his speed, heads back to the Marina.

Growing weaker and weaker, his vision growing blurry, he struggles to pilot the boat accurately.

At the Marina, a group of FISHING REGULARS are prepping their boats, and joking with each other.

REGULAR #1 notices the erratic path of the incoming *TRACKER PRO*.

FISHING REGULAR #1  
Hey, oh, no, look at that Tracker,  
coming in wobbly.

The group grows concerned.

The Fisherman is holding on for dear life as his strength is fading fast. He has all the signs now of a heart attack in progress.

He makes it into the marina but crashes the boat into the dock.

The Fisherman goes down. His breathing labored.

The group of Fishing Regulars rush over, guide the TRACKER into a proper docking.

They board the boat and go into rescue mode quickly.

FISHING REGULAR  
(kneels down)  
Who's calling 911?

The Fisherman is losing consciousness.

FISHING REGULAR #2  
Looks like a heart attack

FISHING REGULAR #3  
I'll call.

FISHING REGULAR #1  
Do you guys know him?

FISHING REGULAR #2  
Sure, that's Cody.

FISHING REGULAR #1  
Cody what?

FISHING REGULAR #2  
I don't know.

FISHING REGULAR #3  
Check his wallet!

FISHING REGULAR #1  
Go to the office, get the  
defibrillator - we need it fast.  
I'm going to try CPR.

Regular #2 starts for the office.

FISHING REGULAR #2  
Beckett, Cody Beckett, I think  
that's what he said his last name  
was.

Fishing Regular #1 reaches and finds Calvin's wallet.

FISHING REGULAR #3  
Hello, yes we have an emergency  
down at the Marina.

Fishing Regular #1 looks at the driver's license. It clearly  
reads **CALVIN RAY PARKER born in 1954.**

Sure enough, it is Calvin nearly 40 years since we've last  
seen him, but he's hardly recognizable as he's gained over  
100 pounds in the intervening years.

FISHING REGULAR #1  
His name ain't Cody, it's Calvin  
Parker.

FISHING REGULAR #3  
(into the phone)  
Possible heart attack, stroke,  
we're not sure, but get your asses  
down here as fast as you can. He  
don't look good at all!

INT. FORD FOCUS - DAY

Waynette Parker, now in her early 60's, is filled with  
anxiety. Beside her is Stacie Parker, who is in her early  
40's now.

STACIE  
Dad's going to be fine, he is.

WAYNETTE  
Just keep praying Stacie, keep  
praying.

INT. EMERGENCY ROOM - DAY

Calvin is now unconscious, and the hospital staff is wiring  
him up to tube after tube and machine after machine. They  
are clearly concerned.

Waynette and Stacie look on in shock.

WAYNETTE  
Is he going to be alright?!?

NURSE #1  
Stand back M'am. All hands on deck  
please, we're losing him.

NURSE #2 rushes in with a defibrillator.

NURSE #1 (CONT'D)  
Go, right now, his heart stopped.

Waynette rushes toward Calvin.

WAYNETTE  
OH CALVIN! BABY I LOVE YOU ! DON'T  
GO NOWHERE! WE NEED YOU!

NURSE #1  
Mam, please! I need you to stand  
back.

Nurse #2 applies the defibrillator and shocks Calvin's heart  
a few times. No change in his status. The Nurse's look at  
each other, as if this situation might be hopeless.

WAYNETTE  
DEAR GOD, PLEASE BRING MY CALVIN  
BACK TO ME!

Nurse #2 shocks Calvin again.

WAYNETTE (CONT'D)  
Dear God, Dear God, Dear God.

Stacie grabs her mother's hand. Stacie is mumbling what  
appears to be a prayer also.

One more shock to the heart and Calvin is back!

NURSE #1  
Good, very good, heartbeat has  
returned.  
(to Waynette)  
Remind me to call you if I ever  
need a prayer.

WAYNETTE  
Oh we got more where that came  
from.

Calvin slowly regains consciousness, he looks around, fuzzy  
focus but he sees Waynette.

CALVIN  
Baby?

WAYNETTE

Baby!

CALVIN

(lifts his head up)

Where am I?

NURSE #1

Singing River Hospital emergency  
room, sir.

CALVIN

Oh.

Calvin drops his head back down.

INT. HOSPITAL ROOM - NIGHT

Calvin is in bed, and we see from his POV. The room is blurry, hazy, voices echo, but most importantly he realizes that his left hand is being held by his daughter Stacie and his right hand by his wife Waynette. They look like angels to him. Slowly Calvin's eyes adjust and his vision becomes clearer.

WAYNETTE

Hey baby, good to see you.

CALVIN

Where are we?

STACIE

We're all together Daddy, we're in  
the hospital.

CALVIN

Aw, no, I don't want to trouble you  
two none.

DOCTOR EUBANKS enters the room. He is a few years younger than Calvin. He reads through the chart while talking to them:

DOCTOR EUBANKS

Good evening Parkers...

He goes over, speaks directly to Calvin.

DOCTOR EUBANKS (CONT'D)

Somebody up there is not only  
looking out for you, but it would  
appear that they like you very  
much.

CALVIN  
You mean I nearly checked out  
today?

DOCTOR EUBANKS  
(gestures with his  
fingers)  
You came this close.

CALVIN  
As long as my bill was paid, I  
guess that's okay.

WAYNETTE  
Oh no it's not. You live in my  
hotel and you ain't checking out  
any time soon.

DR. EUBANKS  
You better listen to the boss.

CALVIN  
Why start now?

They all chuckle.

DR. EUBANKS  
We are going to have to have a  
serious talk soon. Your heart is  
very weak. You also had a stroke.  
When you get out of bed you may  
find difficulties-

CALVIN  
Oh I know, I'm having trouble along  
the left side of my body.

INT. HOSPITAL LOBBY - NIGHT

Waynette and Stacie are at the front entrance.

WAYNETTE  
Don't worry darling, you'll be the  
first one I call if there's  
anything wrong.

STACIE  
I love you so much.

They hug.

INT. ELEVATOR - NIGHT

Waynette is riding up in the elevator with a DOCTOR MENOTTI.

DOCTOR MENOTTI  
Are you Mrs. Calvin Parker?

WAYNETTE  
Last time I checked.

DR. MENOTTI  
I was a young boy when your husband  
was abducted. I was shocked when I  
heard he came in today.

WAYNETTE  
Shocked?

DR. MENOTTI  
Years ago I heard a rumor that  
Calvin died. And nobody I know had  
seen him for many, many years.

WAYNETTE  
You might say Calvin decided to go  
into hiding rather than face the  
intense scrutiny.

DR. MENOTTI  
I always suspected that Calvin knew  
more than he was letting on.

The elevator stops. They both exit.

INT. HALLWAY - NIGHT

They continue talking.

DR. MENOTTI  
He must have told you the whole  
story of what happened on that  
flying saucer?

WAYNETTE  
Well, actually, Calvin and I, we  
never really talked about it.

DR. MENOTTI  
(smiles)  
Oh, so you're in on it too.



WAYNETTE  
Hardly, Calvin plays his cards  
close to his chest.

DR. MENOTTI  
Seems like he swallowed his cards.

WAYNETTE  
What's the use in having him re-  
live something that terrified him  
so.

DR. MENOTTI  
With all due respect, it happened  
over forty five years ago. If you  
really haven't talked about it,  
maybe you should.

It's awkward, even stings Waynette a little.

DR. MENOTTI (CONT'D)  
They say it's not healthy to keep  
traumatic memories buried.

WAYNETTE  
Who says they're traumatic?

DR. MENOTTI  
You did.  
(awkward pause)  
Well, like I said, imagine my  
surprise, and my happiness to see  
that the famous Calvin Parker still  
lives and walks amongst us.

He starts walking away.

DR. MENOTTI (CONT'D)  
Your husband really put Pascagoula  
on the map.

EXT. SINGING RIVER HOSPITAL - DAY

Morning at the hospital.

INT. HOSPITAL - DAY

Calvin's parents get off the elevator and Waynette is there  
to greet them.

BETTY LOU PARKER  
How is he?

WAYNETTE

Not great. He's somewhat paralyzed along the left side of his body. Calvin's sleeping but we can wait in the family room.

INT. FAMILY ROOM - DAY

Stacie sits with Calvin's brother, Ricky Parker, her uncle.

RICKY PARKER

Wish I coulda seen you more when you were growing up. You were the cutest kid.

Waynette sits with Calvin Sr. and Betty Lou Parker

BETTY LOU

Since I hadn't seen you two in so long, I thought I'd bring you some of the mail that came for Calvin recently.

She reaches into her bag and hands Waynette a small stack of mail.

STACIE

Daddy still gets mail?

CALVIN SR.

From all around the world, it never stopped.

Waynette opens one of the enveloped addressed to Calvin.

WAYNETTE

(reading the invitation)  
I'll be damn, all these years later they keep inviting Calvin, all expenses paid, to these UFO Conventions.

STACIE

Why doesn't he go?

WAYNETTE

You know he doesn't like to talk about it.

RICKY PARKER

Have you been collecting Calvin's mail all these years?

BETTY LOU PARKER  
Enough to fill a swimming pool.

CALVIN PARKER SR.  
Or two...

INT. HALLWAY OUTSIDE HOSPITAL ROOM - DAY

An African American Nurse, ETERNITY CUMMINGS is walking out of Calvin's room, and she sees his family who are coming to see him.

ETERNITY CUMMINGS  
Calvin finally fell back to sleep.

WAYNETTE  
Got it. Family, this is Nurse Eternity, she's been taking great care of Calvin.

ETERNITY CUMMINGS  
When he's not throwing things at me.

They all chuckle.

CALVIN SR.  
Oh, Calvin's got quite the arm. He had an offer to play minor league baseball.

ETERNITY CUMMINGS  
Well, there's nothing minor league about him now.

BETTY LOU PARKER  
(squeezes Eternity's hand)  
Oh, thank you so much for caring for my son.

ETERNITY CUMMINGS  
My pleasure, I always had a soft spot for rascals.

WAYNETTE  
You guys stay here, I'm going to check on him.

Waynette enters the hospital room.

INT. HOSPITAL ROOM - DAY

Calvin is sleeping. Elvis Presley, in the movie *LOVE ME TENDER* is on the television.

Waynette walks over and gives him the softest possible kiss on the forehead.

WAYNETTE  
(whispers)  
Love you baby.

INT. HALLWAY - DAY

POV looking into the Family Chapel Room through a stained glass window.

Waynette, Stacie, Ricky, Betty Lou and Calvin Senior all have their heads bowed in deepest prayer.

INT. MAIN ENTRANCE

It's a few days later.

Calvin is in a wheelchair. He and Waynette are at the front entrance of the hospital saying goodbye to a few nurses.

NURSE #1  
Alright now, you take care of  
yourself. We don't want to see you  
back here anytime soon.

CALVIN  
Oh don't worry about that.

They nurses say goodbye and walk off, leaving Calvin and Waynette alone.

CALVIN (CONT'D)  
I want to walk out of here  
Waynette.

Calvin lifts himself out of the wheelchair. It's not easy as his left side is partially paralyzed. He takes a few tentative steps forward, with his leg dragging behind him.

WAYNETTE  
You're being stubborn.

CALVIN  
And I'm going to be just that till  
the day I die.

They exit into the sunshine outdoors.

EXT. SINGING RIVER HOSPITAL - DAY

They exit into the sunshine.

CALVIN  
Damn it's bright out.

DR. MENOTTI  
My oh my, it's the legend himself.

Dr. Menotti steps right into Calvin's path.

CALVIN  
Who are you?

DR. MENOTTI  
Dr. Salvatore Menotti, it's a  
pleasure to meet you Calvin. I was  
ten years old when you and Charlie  
Hickson were "picked up."

Calvin keeps walking/limping.

WAYNETTE  
You make it sound like they were  
hitch-hikers.

Waynette keeps walking. Dr. Menotti calls out after them:

DR. MENOTTI  
Remember what I said...Silence  
isn't always golden.

CALVIN  
What's that asshole talking about?

WAYNETTE  
Oh nothing Calvin, nothing.

INT. MISSISSIPPI HOUSE - DAY

Calvin and Waynette now live along the Pascagoula River about halfway between Pascagoula and Laurel, but their hold on the house is shaky, as with Calvin not being able to work, they are financially devastated.

They've settled in to the somewhat miserable life of Calvin's life post heart attack. Calvin's paralysis from the stroke is better but not completely healed. He's lost a bit of weight since the heart attack.

They are in the kitchen. Waynette is cooking and Calvin sits at the table filling out a form.

CALVIN

I don't know what worse, marking this freeloader government form or marking time.

WAYNETTE

Being on disability isn't a crime.  
(beat)  
Calvin, I was doing some thinking while you were in the hospital.

CALVIN

Take cover, this sounds like a cat 4 hurricane headed my way and I don't have a life preserver.

WAYNETTE

Maybe it's time you consider writing a book. Charlie did it, why can't you?

CALVIN

I got nothing to prove.

WAYNETTE

People want to know your story. Some of them think you already died.

CALVIN

You tryin' to give me another heart attack! Because if you are you're goal is within reach!

His anger convinces her that it's the same Calvin who has never wanted to share the story, even with her. She decides not to press him.

EXT. PARKER FAMILY HOUSE - DAY

The front door opens. Calvin's mother, Betty Lou sees that Waynette is at her door.

BETTY LOU PARKER

Well, well, to what do I owe this unannounced visit?

INT. STORAGE ROOM - DAY

Betty Lou switches the light on. There are about a dozen bankers boxes on a shelf.

BETTY LOU PARKER  
They're collecting dust by now.  
Hopefully not space dust.

They share a tentative laugh.

BETTY LOU PARKER (CONT'D)  
Let me know when you want to come  
up for air.

Betty Lou exits. Waynette begins going through the boxes.

It's a mixture of personal letters to Calvin from other UFO experiencers; journalists looking for a story; and invitations to UFO Conferences.

Waynette gets adept at filtering through these and she tends to only read the first few lines if it's a personal letter from an experiencer.

- *Dear Calvin Parker, I want to tell you about a very terrifying thing that happened to me.*
- *Dear Calvin Parker, these Aliens had the biggest eyes that were so cold.*
- *Dear Calvin Parker, my life has never been the same again.*
- *Dear Calvin Parker, my husband is going to divorce me, I wish I could make these memories go away.*
- *Dear Calvin Parker, they come every night.*
- *Dear Calvin Parker, the alien impregnated me, and then they came back and took the baby out of my stomach.*

She reads faster and faster and grows anxious with each re-telling of a mysterious, horrifying and 'against their will' encounter.

It's too emotional for Waynette, knowing that this is this same kind of pain and confusion that Calvin has had to live with his whole life.

Waynette then opens a letter that is from a NINE YEAR OLD GIRL who has included her own picture.

- *Dear Calvin Parker, they come at night when my Mommy and Daddy are asleep.*

*They touch me in a way that I never want to be touched. I know in my heart that you are the only one that can help me. I'm afraid my parents are going to give me away, maybe even to the Intuders, can you come to my house and talk to them"*

She casts the letter aside. It's all too much to comprehend or even empathize with.

WAYNETTE

It's just not fair.

She's surrounded by evidence of the world's collective confusion about their encounters and the central role that her husband Calvin plays in this disturbing phenomenon.

She's came looking for answers, both for herself and for Calvin, but this excursion has offered her nothing except anxiety.

INT. LIVING ROOM - DAY

Calvin looks a little better as a few weeks have passed. He's still very overweight.

He and Waynette are on the couch watching the TV news, circa 2018.

CALVIN

The world is going to hell faster  
that a crawdad scooting from a  
crawdad trap.

Calvin stands.

CALVIN (CONT'D)

Think I'll give the car a washing.

EXT. DRIVEWAY - DAY

Calvin is washing the Ford Focus.

INT. KITCHEN - DAY

Waynette is cooking and is able to keep an eye on Calvin from the kitchen window.



EXT. DRIVEWAY - DAY

Calvin has the hose spraying across the car. He stares into the stream of water. His vision seems to be shifting, growing blurry.

INT. KITCHEN - DAY

Waynette turns from the stove, and glances out the window. She no longer sees Calvin, only a stream of water shooting straight upward into the sky.

EXT. DRIVEWAY - DAY

A little BOY and little GIRL on their bicycles are stopped at the driveway.

Waynette rushes out of the house. She can't see Calvin as the car is between them. She comes around the car and finds Calvin flat on the ground.

WAYNETTE

Calvin!

The little Boy and Little Girl look on as Waynette kneels beside Calvin. He's conscious but in pain.

WAYNETTE (CONT'D)

What happened, did you slip?

CALVIN

(reaching for his chest)

No, it's here, it's hurting.

The water from the hose is starting to puddle around Calvin.

WAYNETTE

(to the little Boy)

Please, move the hose, point it the other way, turn it off.

The little Boy stares at Waynette surprised to be pressed into service.

WAYNETTE (CONT'D)

Oh Calvin...

Calvin says something but she can't hear it.

WAYNETTE (CONT'D)

What? What did you say!

She leans closer and puts her ear next to Calvin's mouth.

CALVIN  
(out of breath, hoarse)  
Let me drown.

INT. AMBULANCE - DAY

Calvin is being treated, while transported in the ambulance.

EXT. HOSPITAL - DAY

Calvin is wheeled from the ambulance into the emergency room as Waynette moves with the gurney, while holding Calvin's hand. She is, it seems, mouthing a prayer.

INT. HOSPITAL - DAY

Waynette is on a phone in the waiting room, she's talking to daughter Stacie.

WAYNETTE  
They're doing an emergency  
angioplasty to get the blood  
flowing again. We caught it just  
in time they said.

INT. APARTMENT - DAY

Stacie Parker is on the phone.

STACIE  
Okay, I'm on my way.

WAYNETTE (V.O.)  
Pray for your Daddy.

STACIE  
I will, you know I will.

INT. HOSPITAL ROOM - DAY

Calvin is being wheeled into his latest hospital room. Waynette is there.

NURSE  
All went well I hear.

WAYNETTE

Thank goodness.

NURSE

I suspect he'll be asleep for another hour or two.

INT. HOSPITAL CAFETERIA - DAY

Waynette heads to a table with a tray with her lunch. ETERNITY CUMMINGS, an African American Nurse notices Waynette:

ETERNITY CUMMINGS

Mrs. Parker, what are you doing back here? We just sent that husband of yours home.

WAYNETTE

Calvin's an attention hog, he loves having women fussing over him.

ETERNITY CUMMINGS

Well this is the place for that.

WAYNETTE

May I?

Eternity nods affirmatively and Waynette sits at her table.

ETERNITY CUMMINGS

Now why didn't you tell me that Calvin was famous? I looked him up on the internet and it was easy to find the whole story.

WAYNETTE

Don't tell him that, he'll have another heart attack.

ETERNITY CUMMINGS

Was he really abducted by aliens?

WAYNETTE

I wasn't there.

ETERNITY CUMMINGS

I believe it. My cousin had a similar experience and she ain't never told a lie her entire life. How about Calvin, what did he say they did to him?

WAYNETTE

He remembers the fear, but not the details.

ETERNITY CUMMINGS

Same with my cousin. Then she went through a hypnotic regression and it all came back to her.

INT. HOSPITAL ROOM - NIGHT

Calvin is asleep. Waynette is trying to sleep but it's not easy on the small chair provided. She glances over thoughtfully at her husband.

CUT TO:

INT. HOSPITAL ROOM - DAY

It's the following morning.

Waynette stands next to the bed holding Calvin's hand.

WAYNETTE

I'll be back soon baby, just going home for a quick visit to get a shower and change of clothes.

Nurse Eternity Cummings enters.

CALVIN

Oh that's perfect, cause here comes my girlfriend. Take as long as you like.

They all laugh.

INT. SHOWER - DAY

Waynette is letting the warm and soothing water pour down over her head. She needs this to de-stress.

INT. LIVING ROOM - DAY

Waynette is in her bathrobe. She's looking through their personal phone book. Finding the entry for Charlie Hickson, she lifts the phone and dials.

CHARLIE HICKSON(V.O.)

Hello?

WAYNETTE  
Charlie, it's Waynette.

INT. CHARLIE HICKSON HOUSE - DAY

Charlie's in his easy chair with the phone cradled in his ear. Charlie is an old man now.

CHARLIE HICKSON  
Something wrong with Calvin?

WAYNETTE (V.O.)  
Why do you say that? In fact there is.

CHARLIE HICKSON  
I say that because I haven't heard from either of you in nearly twenty years, and last time I saw you, you were yelling at me that I ruined Calvin's life.

INT. LIVING ROOM - DAY

WAYNETTE  
Guess I had one beer too many that day. Charlie, do you remember the name of the hypnotic regression therapist Calvin saw way back when?

INT. CHARLIE HICKSON HOUSE - DAY

CHARLIE HICKSON  
Budd, Budd Hopkins. Why are you asking?

WAYNETTE (V.O.)  
I was wondering if they have a record of what happened. Calvin said nothing happened.

CHARLIE HICKSON  
My guess is they made a recording of it. Most of those guys do. What's wrong with Calvin?

INT. LIVING ROOM - DAY

WAYNETTE

Two heart attacks in the last few months and major surgery in a few days.

INT. BEDROOM - DAY

Waynette is getting dressed. She looks pale. She checks her own forehead for a fever.

INT. BATHROOM - DAY

Waynette is putting her make up on, but she looks like she's getting sick. She checks for temperature again. Her breathing is labored.

She turns to walk out of the bathroom, is dizzy, and bangs into the door frame, hurting her shoulder.

INT. LIVING ROOM - DAY

Waynette is sitting on the couch trying to regain herself, but it's only getting worse. Her hands are trembling. Her mouth is dry. She might pass out any second. She begins to panic.

WAYNETTE

Calvin, Calvin, are you okay,  
Calvin, what's happening?

INT. HOSPITAL ROOM - DAY

Sure enough, Calvin is having an emergency. Nurses are rushing into his hospital room.

INT. LIVING ROOM - DAY

Waynette looks like she's seen a ghost. She is having a very physical premonition that something is wrong with Calvin, and indeed there is.

INT. HOSPITAL HALLWAY - DAY

They are wheeling Calvin down the hallway.

INT. LIVING ROOM - DAY

Waynette dials the hospital.

WAYNETTE  
Nursing Station 18 please !

INT. NURSES STATION - DAY

Nurse Eternity Cummings is about to lift the receiver to dial the phone when the phone rings.

ETERNITY CUMMINGS  
Station 18, Cummings.

WAYNETTE (V.O.)  
Eternity, it's me, is Calvin  
alright?

ETERNITY CUMMINGS  
Goodness, I was just about call  
you! Better get down here right  
away.

INT. HOSPITAL HALLWAY - NIGHT

Calvin is being wheeled by attendants at a rapid pace toward emergency open heart surgery.

INT. HOSPITAL OPERATING ROOM - DAY

Calvin is prepped for emergency open heart surgery. He in distress and close to dying.

INT. HOSPITAL WAITING AREA - DAY

Waynette begins what is to become a vigil as Calvin's open heart surgery lasts 19 hours. She, of course, never leaves and its accompanied at various times by various family members. This is the worst 19 hours of Waynette's life. At times we can see various family members praying for Calvin's recovery.

INT. HOSPITAL OPERATING ROOM - DAY

Calvin is still on the table, it's been stressful and arduous, but the tension is leaving the operating room.

The surgical team, led by cardiologist Dr. Eubanks, performed the necessary surgical intervention to save Calvin's life.

DOCTOR EUBANKS

I'd say we are good to close him up. How long have we been going?

NURSE

A little over nineteen hours Doctor.

INT. HOSPITAL WAITING ROOM - DAY

Dr. Eubanks emerges. Waynette is surrounded by the entire family. She steps forward to greet Dr. Eubanks.

DR. EUBANKS

Success was in the cards today.

WAYNETTE

Oh, thank God, and thank you Dr. Eubanks.

Waynette hugs Dr. Eubanks.

DR. EUBANKS

Glad you got that in the right order.

A FEW WEEKS LATER

INT. BEDROOM - DAY

Calvin is propped up in bed. He is sleeping. The room looks like a hospital room/pharmacy. He's lost a lot of weight since the surgery.

INT. KITCHEN - DAY

Waynette is working in the kitchen when the doorbell rings.

INT. FRONT ENTRANCE - DAY

FEDEX LADY

Please sign here.

Waynette signs, and the Fedex Lady hands over the shipping envelope.



FEDEX LADY (CONT'D)  
Smells real nice in there.

WAYNETTE  
Oh that's my Chicken Pot Pie.  
(beat)  
Would you like some?

FEDEX LADY  
Actually, it's against the rules.

WAYNETTES  
Rules are for fools darling.

FEDEX LADY  
(laughs)  
Maybe next time.

Waynette looks at the return address on the envelope. It's from New York, New York.

INT. KITCHEN - DAY

Waynette opens the envelope and pulls out an AUDIO TAPE that is marked CALVIN PARKER/BUDD HOPKINS REGRESSION October 15, 1979.

INT. HALLWAY CLOSET - DAY

Waynette locates the portable tape player. She pulls it down from the shelf. Walks back toward the kitchen. She stops outside the bedroom to see that Calvin is still asleep.

INT. KITCHEN - DAY

Waynette is ready to listen to the tape of Calvin's hypnosis session. To calm her nerves she's mixing a vodka/orange juice (screwdriver) for herself. She takes a sip and places the cocktail on the kitchen table. Next, she opens a drawer, grabs a small pad and pen, which she places on the table. Waynette thinks of one more thing to do before starting.

INT. HALLWAY - DAY

Calvin is still sleeping in the bedroom and Waynette closes the bedroom door so that Calvin won't hear the audiotape.

INT. KITCHEN (2018) - DAY

Waynette hits the PLAY BUTTON on the recorder.

BUDD HOPKINS (V.O.)  
 Calvin, I want you to enjoy this  
 wonderful sense of relaxation. I  
 want you just to feel that soothing  
 flow through your body. In this  
 relaxed state your mind is very  
 clear, and I want you to listen to  
 your heart very closely.

Waynette sips her *screwdriver* again.

CUT TO:

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Budd sits on a chair, Calvin is on a recliner.

BUDD HOPKINS  
 What I want you to do first of all  
 is see yourself as if you are  
 looking into a big full length  
 mirror. I want you to see yourself  
 as a 19 year old young man.

CUT TO:

INT. CALVIN'S BOYHOOD BEDROOM (1973) - DAY

Calvin is staring into the floor length mirror on the back of  
 the bedroom door. He shares the bedroom with his brother  
 Ricky, who sits on the bed behind Calvin reading a comic  
 book.

BUDD HOPKINS (V.O.)  
 Perhaps your body is shaped  
 differently. Look at your hair,  
 your face, your eyes and realize  
 how much more innocent you look.  
 (beat)  
 You've had some good times and  
 you've had some difficult times,  
 you can see that right in your own  
 eyes.

Extreme Close up of Calvin's eyes:

BUDD HOPKINS (V.O.)  
Now take that vision, and tell me  
what you are seeing and feeling on  
October 11, 1973. You're driving  
Charlie to go fishing?

CUT TO:

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner. Budd sits on a chair alongside Calvin.

"HYPNOTIZED" CALVIN  
It feels like we've been driving  
forever and Charlie's really  
starting to get on my nerves, he's  
talking about his wife Blanche and  
taking about his daughter Sheila,  
how he hates who Sheila's seeing.

CUT TO:

INT. KITCHEN (2018) - DAY

Waynette is listening closely to the tape.

"HYPNOTIZED" CALVIN (V.O.)  
We finally make it to this little  
road, Charlie said it's an  
abandoned shipyard.

CUT TO:

EXT. SCHAUPETER SHIPYARD (1973) - NIGHT

Calvin's Rambler drives down the dark road leading to the  
abandoned shipyard.

INT. RAMBLER (1973) - NIGHT

Calvin drives with Charlie Hickson beside him. Calvin notes  
a large *NO TRESPASSING SIGN*.

CALVIN  
What are we doing in here Charlie,  
this looks like trouble.

CHARLIE HICKSON  
Nothing to worry about, I fish here  
all the time.

CALVIN  
Fine, but if they come for us, I'll  
tell them to take you to jail.

CUT TO:

EXT. SCHAUPETER SHIPYARD (1973) - NIGHT

They continue down the narrow road toward the shipyard.  
There's another car just ahead. It's a RED PONTIAC.

INT. RAMBLER (1973) - NIGHT

Calvin's headlamps flash into the Pontiac revealing a couple  
in the back seat that apparently have been either kissing or  
lovemaking, it's not clear.

CALVIN  
(laughing)  
That's what we should be doing.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

BUDD HOPKINS  
You say it's a Pontiac?

HYPNOTIZED CALVIN  
Yes, a red Pontiac.

INT. KITCHEN (2018) - DAY

Waynette is riveted, recalling out Calvin has mentioned these  
couple that was there on the night of the abduction.

She lifts the pen and writes "Red Pontiac" on the pad.

EXT. SCHAUPETER SHIPYARD (1973) - NIGHT

The kissing couple is 'caught in the headlamps.'

INT. RAMBLER (1973) - NIGHT

Calvin makes direct eye contact with the female in the  
'kissing couple.'

CHARLIE HICKSON  
Pull over, right over there, good  
place to park.

Calvin continues to drive and they park alongside a bank of  
tall sugar cane.

CUT TO:

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner.

"HYPNOTIZED" CALVIN  
I remember being very careful  
stepping up on the pier because it  
didn't look like it could hold much  
of us.

EXT. PASCAGOULA RIVER PIER (1973) - NIGHT

Calvin and Charlie have their fishing gear and are walking on  
the pier toward the Pascagoula River. Calvin notices a rusty  
nail. He tries to kick it down with his heel.

"HYPNOTIZED" CALVIN (V.O.)  
There was an old board that had an  
old rusty looking nail and I  
remember taking my heel, trying to  
kick the nail down.

CHARLIE HICKSON  
What are you doing?

Calvin is unable to kick the rusty nail down.

CALVIN  
Careful Charlie, there's a rusty  
nail sticking up.

INT. KITCHEN (2018) - DAY

Waynette continues to listen to the hypnosis tape.

"HYPNOTIZED" CALVIN (V.O.)  
We're fishing now and we're going  
for a few minutes. I think I caught  
a redfish. We're talking about  
this and that. But I start to feel  
a chill come all over me.  
(MORE)

"HYPNOTIZED" CALVIN (V.O.) (CONT'D)  
A bad feeling that something was  
really wrong.

EXT. PASCAGOULA RIVER PIER (1973) - NIGHT

They are both fishing, and Calvin is the first to notice a  
blue hazy light filling the sky near them.

CALVIN  
We're in trouble now, I told you.

CHARLIE HICKSON  
(notices the light)  
It's fine Calvin, it's fine.

CALVIN  
It's fine if you pay my way out of  
jail tonight. We're trespassing.

Calvin's face looks really strange now. He's feeling an odd  
sensation coming over him.

"HYPNOTIZED" CALVIN (V.O.)  
I'm getting a very eerie feeling  
now.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

BUDD HOPKINS  
Your body has its own memory  
Calvin. You can remember exactly  
how every part of your body feels.

"HYPNOTIZED" CALVIN  
I feel cramps, all over, from the  
back of my legs to the back of my  
neck.

INT. KITCHEN (2018) - DAY

Waynette is starting to get scared.

"HYPNOTIZED" CALVIN (V.O.)  
I'm being pulled, and I have no  
control. I'm being pulled by a  
sound, at first it's a low sound,  
almost like a vibration pulsing  
through my body. But then the  
sound grows, it growls harshly.  
I'm getting...

EXT. PASCAGOULA RIVER PIER (1973) - DAY

Calvin and Charlie both look very concerned.

"HYPNOTIZED" CALVIN (V.O.)  
The sound stops and starts, and  
when it stops I feel these terrible  
cramps come back.

CALVIN  
Awww, man, what is this.  
(the pain grows)  
I'm cramping.

Calvin turns to look at Charlie, who appears to be  
experiencing the exact same painful cramping.

CHARLIE HICKSON  
My God, Calvin, what is this?

The *BLUE LIGHT* is growing in size, coming toward them, from  
over the river. Calvin's eyes go very wide.

A FLYING SAUCER IS COMING TOWARD THEM !

It's very large, emits a blue light, and a humming vibration  
sound.

INT. BEDROOM (2018) - DAY

Present day, 66 year old Calvin, is tossing and turning in  
the bed. He's only barely asleep now.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is silent on the recliner.

BUDD HOPKINS  
What is it Calvin? What's going on  
now?

"HYPNOTIZED" CALVIN  
I...I...can see it...in the sky.

INT. KITCHEN (2018) - DAY

Waynette listens.

BUDD HOPKINS (V.O.)  
See what, what can you see?

Silence.

BUDD HOPKINS (V.O.)  
Calvin, what can you see?

INT. BEDROOM (2018) - DAY

Present day Calvin's eyes are open now. No longer sleeping.

EXT. PASCAGOULA RIVER PIER (1973) - NIGHT

Charlie Hickson sees the flying saucer now also. He jaw drops.

Calvin's in shock, his heartbeat is pounding so hard, that it can be heard thumping.

CHARLIE HICKSON  
Calvin...what the...

In present day, Calvin is starting to call out for Waynette.

CALVIN (PRESENT DAY) (V.O.)  
Waynette...Waynette...

CHARLIE HICKSON  
What on earth...it's so big. Who  
the hell is in there?

The flying saucer is getting closer, it's within 20 yards of them now.

INT. BEDROOM (2018) - DAY

Calvin is in bed.

CALVIN  
Waynette !

INT. KITCHEN (2018) - DAY

Waynette is listening to the tape and blending in to the audio is the sound of Calvin calling out her name.

"HYPNOTIZED" CALVIN (V.O.)  
(panicking, scared)  
What the the hell is going on,  
Charlie, what!



CALVIN (V.O.)  
Waynette!

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner. Budd is listening very closely.

"HYPNOTIZED" CALVIN  
I need my gun ! I have to get my  
gun! It's in the car.

EXT. PASCAGOULA RIVER PIER (1973) - NIGHT

The flying saucer is right above their heads.

CALVIN  
WHAT IS THIS CHARLIE, WHAT IS  
THIS?!

INT. KITCHEN (2018) - DAY

Waynette's face is ashen, her jaw is locked with fear.

CALVIN (PRESENT DAY V.O.)	"HYPNOTIZED" CALVIN (V.O.)
Waynette !	I've got to get my gun !

Waynette realizes that Calvin is calling for her. She hits the STOP BUTTON on the tape player.

INT. BEDROOM (2018) - DAY

Calvin is in what looks like incredible pain. Waynette enters.

CALVIN  
Holy Damnation Waynette, my chest  
is on fire, like a flame from hell.  
There must be some pain pills on  
the side table that will-

WAYNETTE  
Okay, okay Calvin, let me see-

CALVIN  
You look like you seen a ghost.

Waynette looks at the prescription bottles on the side table. Calvin lays his head flat on the pillow again, he's in agony. Waynette grabs a pill and pours a glass of water from the pitcher on the side table.

WAYNETTE

Here baby, this will help.

Calvin swallows and chases the pill with the water.

CALVIN

What have you been doing, you look spooked?

Waynette sits on the edge of the bed. She takes Calvin's hand. They look deeply into each other's eyes. Finally...

WAYNETTE

Oh nothing baby. Maybe I just need some more sun.

INT. KITCHEN - NIGHT

Waynette and Calvin sit at the kitchen table. They each have a plate of chicken pot pie.

WAYNETTE

What's the matter baby. You've only take one bite. Still no appetite?

CALVIN

I can barely taste anything.

WAYNETTE

I have an idea.

Waynette goes to the freezer, grabs a gallon of ice cream. She plops it in front of Calvin. He takes a bit of the ice cream.

CALVIN

Mmmm, that's pretty good.

WAYNETTE

Time to fatten you up.

CALVIN

Just don't take me to no slaughter.

WAYNETTE

Oh no, you figured out my plan.

CALVIN

Ain't life a bitch, first I had to lose weight, now I got to gain some.

WAYNETTE  
Life is like a rollercoaster.

CALVIN  
It sure is.

WAYNETTE  
And before you know it, it will be  
time to get off.

CALVIN  
What's that supposed to mean?

WAYNETTE  
Time is a precious thing. It's not  
unlimited.

Waynette leans in and kisses Calvin on the lips.

WAYNETTE (CONT'D)  
Now keep eating that ice cream.

INT. BEDROOM - NIGHT

Calvin is sitting up and his shirt is off. Waynette is rubbing cream across the incision scar from the heart surgery. The scar is massive and it doesn't look great. It seems a bit swollen, maybe infected.

INT. KITCHEN - NIGHT

Waynette opens a cabinet and takes the tape player out. It seems she was hiding it from Calvin. She mixes herself a cocktail (screwdriver) and sits at the table to listen to more of the regression session with Budd Hopkins and Calvin.

INT. BEDROOM - NIGHT

Calvin is sleeping.

INT. KITCHEN (2018) - NIGHT

Waynette listens to the tape.

"HYPNOTIZED" CALVIN (V.O.)  
I look over at Charlie and he's  
stunned, not moving, not talking,  
just staring at that spaceship and  
he's covered in the blue light.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner, Budd listens closely.

"HYPNOTIZED" CALVIN  
I've got a gun in the front seat of  
my car, if I could just get to  
that.

EXT. SCHAUPETER SHIPYARD (1973) - NIGHT

Calvin starts toward his car. An awesome ray of light shoots out from the flying saucer and catches Calvin in its' blinding beam. He's stopped dead in his tracks. Unable to move, he's totally paralyzed.

Frightened out of his mind, Charlie Hickson stares at Calvin.

Noise is heard from the area where the Red Pontiac is parked. The Pontiac is also illuminated by the beam of light that has Calvin paralyzed.

The KISSING MAN emerges from the backseat and stands beside the car. He is staring up in fear at the flying saucer.

Calvin again makes eye contact with the KISSING WOMAN whose face is filled with shock and terror.

INT. KITCHEN (2018) - NIGHT

Waynette listens to the tape.

"HYPNOTIZED" CALVIN (V.O.)  
The light has me paralyzed. It's  
the brightest light I've ever seen.  
I can't walk, I'm stuck, I have no  
power.

EXT. SCHAUPETER SHIPYARD (1973) - NIGHT

The Kissing Man is in shock.

"HYPNOTIZED" CALVIN (V.O.)  
I see the guy from the Pontiac.  
He's staring over my head toward  
the spaceship.

Calvin is still frozen, paralyzed in the beam of light, unable to move forward and get his gun.

Calvin watches as The KISSING WOMAN climbs over the backseat of the Pontiac and gets in the front.

The Kissing Man starts the car up and revs the engine. The Red Pontiac peels away and turns toward the exit road.

"HYPNOTIZED" CALVIN (V.O.)  
They're driving away!

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

"HYPNOTIZED" CALVIN  
He's hightailing it out of there.  
They both seen the spaceship.

BUDD HOPKINS  
Can you see the tag on the car, the  
license plate?

"HYPNOTIZED" CALVIN  
Yes, I can, I can see it.

BUDD HOPKINS  
Can you read it for me?

INT. KITCHEN (2018) - NIGHT

"HYPNOTIZED" CALVIN (V.O.)  
1HB 348 JACKSON.

Waynette stops the tape.

WAYNETTE  
Holy, mother of God.

She gets up, goes to the drawer, gets the pen and paper. She sits back down and hits the REWIND and then the PLAY BUTTON on the tape recorder.

"HYPNOTIZED" CALVIN (V.O.)  
He's hightailing it out of there.  
They both seen the spaceship.

BUDD HOPKINS (V.O.)  
Can you see the tag on the car, the  
license plate?

"HYPNOTIZED" CALVIN (V.O.)  
Yes, I can, I can see it.

BUDD HOPKINS (V.O.)  
Can you read it for me?

"HYPNOTIZED" CALVIN (V.O.)  
1HB 348 Jackson.

Waynette stops the tape. She writes the license plate down on the pad. 1HB 348 Jackson. She underlines it three times. Then she circles it.

She's freaked out by what she's been hearing but she's also gratified that she may have found the clue that will prove that what Calvin and Charlie Hickson saw that night was not their imagination or a hallucination.

This clue could lead to actual witnesses, the Kissing Couple in the Red Pontiac!

Her hands are shaking.

She thinks about turning the tape player back on, but decides to go check on Calvin.

INT. BEDROOM - NIGHT

Waynette enters quietly to check on Calvin.

CALVIN  
I'm not sleeping.

WAYNETTE  
How's it going baby?

CALVIN  
If having a chest on fire that no doctor's pill can extinguish is your idea of a walk in the park, then I guess I'm just strolling along just fine.

Waynette sits on the edge of the bed.

CALVIN (CONT'D)  
I'm sorry to complain so much, this must be hell for you.

WAYNETTE  
Hush now.

She gently rubs his hand. This eases Calvin greatly. Waynette has a great touch.

Waynette leans forward to kiss Calvin. Calvin leans forward into the kiss but it causes the burning chest pain to return.

CALVIN

Ouch...

EXT. HOUSE - DAY

Morning has broken and the sun is rising over Waynette and Calvin's house. It's a glorious morning, the kind where you can almost hear a rooster's cock-a-doodle-doo even though there's no roosters within miles.

INT. KITCHEN - MORNING

Waynette is dialing a phone number. The ringing is answered:

VOICE

Doctor's office.

WAYNETTE

Hi baby, it's Waynette Parker,  
Calvin's wife.

VOICE

Oh Hi Mrs. Parker.

INT. BEDROOM - DAY

Calvin is in bed, watching an Elvis movie on the television. Waynette enters, starts tidying up a bit.

WAYNETTE

Elvis again?

CALVIN

It sure is a shame what happened to  
the King.

WAYNETTE

I called the Doctor's office, told  
them that your wound was troubling  
me. They want us to come to have it  
checked.

CALVIN

Aw shit, no more doctors, I need a  
break.

Waynette heads toward the bathroom.

WAYNETTE

What you need is one of them  
backwards showers before we go.

INT. BATHROOM - DAY

Waynette turns on the shower faucets. Calvin enters.

CALVIN  
How long did they say I'm supposed  
to stand backwards in the shower?

WAYNETTE  
Another week or so.

Waynette checks the shower. Calvin sits on a little stool  
they have in the bathroom.

CALVIN  
I'm only going in the shower under  
one condition. You get in with me.  
Like the old days.

WAYNETTE  
(laughs)  
Not sure we could both fit anymore.

Waynette leans in to help Calvin pull off the white t shirt  
that he's wearing.

CALVIN  
Yeah one of us might drown.

As the shirt comes off, Waynette looks toward Calvin's chest  
and gasps.

The incision wound has opened up - all 5 inches of it. It's  
a horrible sight.

CALVIN (CONT'D)  
What?!

Waynette eyes go wide: she can see Calvin's beating heart !

WAYNETTE  
OH LORD!

EXT. SINGING RIVER HOSPITAL - DAY

Waynette and Calvin are walking quickly toward the emergency  
room entrance.

CALVIN  
Maybe it's not worth it.

WAYNETTE  
What are your talking about?



CALVIN

I'm like a horse with a broken leg,  
time to take me out back...

WAYNETTE

Calvin, you're crazy, in fact  
there's more reason now than ever  
to keep you going.

CALVIN

Why's that?

WAYNETTE

Until 30 minutes ago I didn't know  
if you even had a heart - now I  
seen it with my own eyes.

INT. NURSES STATION - DAY

NURSE

Dr. Eubanks, the results for Mr.  
Parker are in.

Dr. Eubanks, is with an INTERN and they look at the computer  
screen.

DR. EUBANKS

His heart is on the verge of a  
fatal infarction and if the  
incision didn't split, we would  
have never known.

INTERN

So it's a lucky thing that it did  
open?

DR. EUBANKS

Yes, but this is a very challenging  
repair now. If he hadn't presented  
to us today, I don't think he would  
have lasted more than 48 hours. He  
doesn't have very strong odds here.

Eubanks and the Intern both look grim. Dr. Eubanks addresses  
the nurse.

DR. EUBANKS (CONT'D)

Prepare him for immediate surgery  
please.

NURSE

You got it.

INT. WAITING ROOM - DAY

It's deja vu all over again as Waynette and Calvin's family sit waiting, once again, for Calvin's emergency heart surgery to end.

The clock on the wall keeps moving ahead by hours, one hour, two hour, three...

INT. OPERATING ROOM - DAY

Calvin is on the table, and Dr. Eubanks works on him with great intensity etched on his face.

INT. WAITING ROOM - DAY

Waynette is back with the family. After a few moments, Dr. Eubanks appears. They all stand and walk quickly to him.

DR. EUBANKS

Calvin is doing fine. He's going to be weak for a while but mission accomplished. That ticker of his is quite a fighter. Waynette, can I have a moment alone with you.

The family steps back as Waynette steps forward. Waynette bursts into tears and hugs Dr. Eubanks.

WAYNETTE

Oh Doctor, thank you thank you thank you.

DR. EUBANKS

It wasn't a perfect procedure though. I had to remove Calvin's ribs and we put a stainless steel plate over his heart.

WAYNETTE

(crying again)  
Oh that sounds horrible.

DR. EUBANKS

It's not ideal but it's far better than the alternative.

INT. HOSPITAL ROOM - DAY

It's late at night, Calvin is laying in bed, barely awake, barely conscious, quite groggy.

Waynette is saying goodbye to the last of the family members who have been there for Calvin.

Waynette turns back and sits beside Calvin.

Dr. Eubanks enters.

DR. EUBANKS  
How's the boss man doing?

CALVIN  
Just fine Doc.

Both are surprised to hear Calvin speak.

DR. EUBANKS  
You are a tiger Calvin, you beat the odds in there.

CALVIN  
When can I go home? Food in here is like swamp-kill.

DR. EUBANKS  
Here's the deal, I am giving you a twenty year warranty on that refurbished heart of yours. But you have to take care of it.

Montage:

A few days in the hospital go by and Calvin is slowly recovering. Waynette never leaves the hospital, sleeping by his side, watching television with him, and showing him the tender love she feels for him.

Calvin moves from bedridden, to wheelchair, to walker, to walking on his own.

INT. NURSES STATION - DAY

Waynette is walking toward Calvin's room:

ETERNITY CUMMINGS  
Congratulations darling, I hear Calvin is going home today.

WAYNETTE  
It's exciting, but also a bit scary. Not sure I can take care of him properly.

ETERNITY CUMMINGS

Oh you can dear, if you need help,  
I'm off on Mondays and Tuesdays, be  
happy to come by.

INT. FORD FOCUS - DAY

Waynette is driving Calvin home.

EXT. HOUSE - DAY

Waynette helps Calvin up the front pathway.

INT. LIVING ROOM - DAY

Calvin is on the couch watching television.

Waynette enters with her home-cooked pot pie. She sets it  
down before Calvin:

CALVIN

Just what the doctor ordered.

WAYNETTE

Calvin, I'd like to take a day to  
go to town, get a few things done,  
would you mind if Nurse Eternity  
comes by and stays with you while  
I'm out.

CALVIN

Nurse Eternity? She does house  
calls?

WAYNETTE

For you she will.

INT. KITCHEN (2018) - NIGHT

The top of a vodka bottle is twisted off. The clear liquor  
pours into a tall glass of orange juice and ice.

Waynette is getting ready for another session of listening to  
Calvin's hypnotic regression tape with Budd Hopkins.

She hits the play button the tape recorder.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner, Budd sits on the chair next to him.

BUDD HOPKINS

Okay, what happens next, what happens after you watch the Red Pontiac drive away.

"HYPNOTIZED" CALVIN

The spaceship is right above us now. And a door opens. Three Aliens, or beings, come floating out of the door, and I realize what a serious situation this is.

EXT. SCHAUPETER SHIPYARD (1973) - NIGHT

The enormous flying saucer is hovering just above the Pascagoula River. The door to the craft is open and three oddly shaped Aliens or Beings or even possibly Machines are floating down toward Charlie Hickson and Calvin Parker.

Two of the Aliens surround Charlie and begin lifting him up by his shoulders. Charlie is now floating off the ground. It's more like the Aliens are guiding Charlie than actually lifting.

The third of the Aliens positions itself alongside Calvin. Calvin gets a good look at the head area of the Alien. It appears to be made of glass, and it's lit up from within, as if a flashlight is inside the head. Behind the lit area are two blue marble shaped orbs that resemble eyes. The 'eyes' are positioned way to the back of the head.

INT. KITCHEN (2018) - NIGHT

Waynette listens to the tape.

"HYPNOTIZED" CALVIN (V.O.)

These 'eyes' they are way in the back, it's like I'm looking a stage with a black background and there's two marbles sitting in front of the background.

EXT. SCHAUPETER SHIPYARD (1973) - NIGHT

The Alien reaches it's long arm like limb outward and touches Calvin on the arm. Immediately Calvin shrieks in pain.

CALVIN  
Argggghhhh!

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

"HYPNOTIZED" CALVIN  
Argggghhhh! No, stop !!! It's  
burning, there's a horrible burning  
inside me !!

INT. KITCHEN (2018) - NIGHT

Waynette is terribly disturbed.

"HYPNOTIZED" CALVIN (V.O.)  
It's awful! Ahhhh ! It feels like  
hot coals are running...

EXT. SCHAUPETER SHIPYARD (1973)

"HYPNOTIZED" CALVIN (V.O.)  
...through my veins. Hot hot  
coals! Stop!

Calvin is shrieking in immense pain. The Alien moves it's  
limb up toward Calvin's shoulder and starts to 'float' him in  
the same manner that Charlie was floated a few moments  
earlier.

INT. KITCHEN (2018) - NIGHT

"HYPNOTIZED" CALVIN (V.O.)  
It's a horrible burning running all  
inside me. It has to stop!!  
Ahhhhhhhhhhhh!

Calvin lets out a truly terrible scream.

INT. BUDD HOPKINS ART STUDIO - DAY

"HYPNOTIZED" CALVIN  
AHHHHHHHHHHH!

EXT. SCHAUPETER SHIPYARD (1973)

The Alien continues to float Calvin upward.

CALVIN  
 AHHHHHHHHHHH!

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

"HYPNOTIZED" CALVIN  
 IT'S BURNING!

INT. KITCHEN (2018)

Waynette herself is trembling.

"HYPNOTIZED" CALVIN (V.O.)  
 IT'S BURNING!!

As Calvin's empathetic mate, she feels the intense pain and abject fear almost as if it's her own. She bursts out in tears and turns off the hypnosis recording audiotape.

She sits in the darkened kitchen heaving breathlessly. After a lifetime of being in the dark about Calvin's actual, visceral experience, the truth is simply too much to bear.

INT. HOUSE - DAY

Waynette opens the front door and Nurse Eternity Cummings is standing there with a big smile on her face.

WAYNETTE  
 Come on in.

They move into the living room.

ETERNITY CUMMINGS  
 This house feels like it should be your guys house. Nothing fancy but warm and inviting.

WAYNETTE  
 This is our palace for poor folk.

ETERNITY CUMMINGS  
 Oh, I can relate, it's home-y just the same.

WAYNETTE  
 Calvin is still sleeping, thank the Lord, he can be a real tropical storm sometimes.

Eternity laughs.

ETERNITY CUMMINGS  
Leads me to wonder why they're  
always naming hurricanes after  
women!

WAYNETTE  
Right?

INT. FORD FOCUS - DAY

Waynette is driving toward town.

INT. BEDROOM - DAY

Calvin wakes and sees Eternity's smiling face.

ETERNITY CUMMINGS  
Good morning Sunshine.

CALVIN  
You can be sure nobody's ever  
called me that. Waynette left  
already?

ETERNITY CUMMINGS  
Just you and me here, dear. Does  
that scare you?

CALVIN  
Nah, I'm sure I'm not your type.

ETERNITY CUMMINGS  
How do you know what my type is?

CALVIN  
I suspect the only cracker you like  
comes with cheese.

Eternity busts out laughing.

EXT. PASCAGOULA DEPARTMENT OF MOTOR VEHICLES - DAY

Establishing shot of the local DMV.

INT. PASCAGOULA DEPARTMENT OF MOTOR VEHICLES - DAY

Waynette sits across from DMV employee MARY LANOIS. They are  
about the same age.



Waynette slides a piece of paper that reads the license plate of the Red Pontiac from 1973 - the car of the Kissing Couple that saw the same flying saucer that Calvin and Charlie did.

MARY LANOIS  
1HB 348 Jackson?

WAYNETTE  
I'd like to find out whom this license plate number belongs to, or belonged to.

MARY LANOIS  
Excuse me?

WAYNETTE  
Should I repeat myself?

MARY LANOIS  
Only if you like the sound of your own voice. La La La, I'm quite thrilled with mine.

WAYNETTE  
Can you help me identify the owner?

MARY LANOIS  
Of course not, that's private and protected information. Rules are rules.

INT. BACKYARD - DAY

Eternity Cummings and Calvin are sitting at the picnic table in the backyard chatting.

ETERNITY CUMMINGS  
I can't possibly see how that's a difficult question to answer.

CALVIN  
You'd be surprised.

ETERNITY CUMMINGS  
You can't tell me how long you and Waynette have been married?

CALVIN  
Which time?

ETERNITY CUMMINGS  
What??

CALVIN  
We're the bayou Elizabeth Taylor  
and Richard Burton.

ETERNITY CUMMINGS  
You got married...

CALVIN  
Then divorced...

ETERNITY CUMMINGS  
Then married again? We'll I'll be.

CALVIN  
My ship ran into the rocks at one  
point and Waynette wanted nothing  
to do with me. I really screwed  
things up. So she up and left me.  
Can't say I blamed her.

INT. PASCAGOULA DEPARTMENT OF MOTOR VEHICLES - DAY

Waynette is still talking with Mary Lanois.

MARY LANOIS  
I'm sorry I can't, if I bend the  
rule, it will certainly break.

Waynette pulls the piece of paper that has the license plate  
on it back to her side of the desk. She reaches into her  
purse and slips a one hundred dollar bill, pre-folded,  
because she expected this might be necessary, under the piece  
of paper with the phone number. Waynette slides it back  
toward Mary Lanois.

WAYNETTE  
Don't you think, that sometimes  
rules are best broken?

MARY LANOIS  
Well now and again, yes, since you  
mention it, I do.

Mary Lanois takes the paper and the hundred dollar bill. She  
stands up and heads toward the back to check the files.

EXT. BACKYARD - DAY

Eternity and Calvin continue chatting.

ETERNITY CUMMINGS  
So you tied the knot twice?

CALVIN

Yes Mam. Divorced in 1979,  
remarried in 1993. Same church,  
same pastor and on the same exact  
date, 14 years after the first  
wedding. How 'bout you, are you  
married?

ETERNITY CUMMINGS

Oh yes, almost 30 years now,  
Charles Cummings, he's a lawyer.

CALVIN

(beat)

Something tells me you have an  
agenda, Miss Cummings?

ETERNITY CUMMINGS

Now why do you think that?

CALVIN

Who would want to spend their day  
with a broken down old fool like  
me. Ain't nobody that charitable.

ETERNITY CUMMINGS

Well that is pretty shrewd of you.

CALVIN

I said I was a cracker, not a  
dumbass.

Eternity laughs.

INT. PASCAGOULA DEPARTMENT OF MOTOR VEHICLES - DAY

Mary Lanois returns to the desk where Waynette is eagerly  
waiting.

WAYNETTE

Well?

MARY LANOIS

The license plate you're trying to  
identify is from before 1975 and I  
cannot access that without a  
request from the police department.

WAYNETTE

Can't you bend the rules just a  
teensy bit more?

Waynette glances at her purse, as if she's ready to 'up' the bribe.

MARY LANOIS

You are a deep digger aren't you?

WAYNETTE

You might say I'm on a mission.

MARY LANOIS

Much as I'd like to 'help,' that information is held at the state capitol and needs a law enforcement order to be released. So once again...

(beat)

Rules are rules

WAYNETTE

Fuck that shit.

MARY LANOIS

M'am?

WAYNETTE

This is very, very important.

MARY LANOIS

(patronizing)

So sorry I couldn't be of more help to you in your "quest."

Mary is silent, acting like she's done with Waynette. Waynette doesn't budge. She gives Mary a tough stare that makes it clear what needs to happen next.

MARY LANOIS (CONT'D)

Well alright, here you go.

Mildred slyly slides the hundred dollar bill back to Waynette.

EXT. BACKYARD - DAY

ETERNITY CUMMINGS

Well alright, here's what I don't understand. My cousin sees a UFO and she can never stop blabbing about it, but you, you have one of the most incredible experiences of all time and never want to talk about. Calvin, your famous.

CALVIN  
Charles Manson was famous too.

ETERNITY CUMMINGS  
Yes but so was Mother Theresa.

CALVIN  
Do I look like her to you?

ETERNITY CUMMINGS  
Of course not, but you can be  
charitable and tell me a little bit  
about what happened to you on the  
space craft.

CALVIN  
I've kept my mouth shut for almost  
forty years. I'd like to keep it  
that way.

EXT. PASCAGOULA SHERIFF'S DEPARTMENT - DAY

Waynette drives in and parks.

INT. FRONT DESK - DAY

Waynette enters, speaks with the DESK SERGEANT:

WAYNETTE  
Hi young man, I'd like to speak  
with Sheriff Fred Diamond.

DESK SERGEANT  
Sheriff Fred Diamond?

WAYNETTE  
That's right.

DESK SERGEANT  
He died almost twenty years ago.  
Can I help you?

WAYNETTE  
Well...it's a very long story.

DESK SERGEANT  
Your luck, it's been a quiet day.  
Try me.

WAYNETTE

Oh heck, what do I have to lose.  
You see my husband is Calvin  
Parker.

The Desk Sergeant doesn't seem to recognize the name, but  
then...

VOICE

Did you say Calvin Parker?

Waynette turns to see another Sergeant who over heard. He  
comes toward Waynette.

SERGEANT GLEN RYDER

It's nice to meet you Mrs. Parker.

He extends his hand.

SEARGEANT GLEN RYDER

Sergeant Glen Ryder, I was on duty  
the night your husband and Hickson  
came in to report what happened  
down by the river.

They shake hands.

SERGEANT GLEN RYDER

How can I help you? I'm sorry,  
this is delicate, but did Calvin  
pass?

WAYNETTE

My husband is very much alive. Well  
mostly alive, at the very least  
he's still kicking.

SERGEANT GLEN RYDER

Good to hear, nobody heard from him  
or about him for a long long time.  
I guess that's how rumors get  
started.

EXT. BACKYARD - DAY

CALVIN

Why talk about the worst thing that  
ever happened to you, makes no  
sense.

ETERNITY CUMMINGS

Maybe it's good to purge.

CALVIN

Oh I've purged, nearly killed me.

(beat)

There's a few reasons I've never talked about what happened with my wife or my family. Are you a woman of faith?

ETERNITY CUMMINGS

Would be lost without it.

CALVIN

I'm still not sure, to this day, that what happened wasn't demonic. Sure people think these aliens come from another world, but I'm not so sure they're not from ours. Evil manifested. A kind of possession. And if that is the case, would you want to open that door again?

INT. SERGEANT GLENN RYDER'S OFFICE - DAY

Sergeant Ryder is on the phone, while reading the paper Waynette brought in.

SERGERANT GLEN RYDER

Yes, that's right, 1HB 348 Jackson.

(beat)

Call me when you know something.

Ryder hangs up the phone.

WAYNETTE

Thank you so much for this Sergeant.

SERGEANT GLEN RYDER

Are you aware that we secretly recorded a conversation between your husband and Charlie Hickson that night?

EXT. BACKYARD - DAY

CALVIN

Nothing good, and I mean nothing good ever happened because of what transpired that day. Only bad. I was ridiculed. My family was ridiculed.

(MORE)

CALVIN (CONT'D)

People looked at me like I was some kind of freak, and it was over something that I had no control over. I didn't choose to be a victim of alien abduction. It's enough to drive you insane. But sympathy is the last thing I want.

ETERNITY CUMMINGS

What is it that you do want?

CALVIN

To be left alone, and for the most part I've achieved that.

Calvin looks sad as he says this, very sad.

INT. SERGEANT GLENN RYDER'S OFFICE - DAY

Ryder is playing what history has come to know as the 'Secret Tape' in the Pascagoula Incident for Waynette.

We focus on Waynette's face the whole time with an extreme CLOSE UP.

CALVIN (V.O.)

Charlie, It's like a heart attack, I ain't shitting ya, I came near to dying.

CHARLIE HICKSON (V.O.)

It scared me to death too, son.

CALVIN (V.O.)

I'm just near damn dying right now! What's so damn bad about it, won't nobody believe it! I got to get home, get to bed, or get some nerve pills. I can't stand this.

The blood is draining from Waynette's face.

EXT. BACKYARD - DAY

CALVIN

I will say this Mrs. Cummings.

ETERNITY CUMMINGS

Oh please Calvin, you can call me Eternity.



CALVIN

I will say this Eternity. I don't remember everything that happened, bits and pieces yes, but the abduction from start to finish, no. I remember being attacked, viciously. I remember having no defense. I remember a female *creature or alien* attacking me, having complete control over me. I remember trying with everything I had to stop her, to save myself, but I was paralyzed. I'm a fighter Eternity, always have been.

ETERNITY CUMMINGS

I know you are, they didn't think you were going to make it a few times.

INT. SERGEANT GLENN RYDER'S OFFICE - DAY

The Secret Tape is on pause.

SERGEANT GLEN RYDER

The whole point of this tape was to expose them as liars, frauds, forgive me, bullshitters. We thought if we left them alone they would speak in confidence to each other and reveal that this was all a hoax. But it was quite the opposite. They were scared out of their minds. The fear was real. No doubt. This tape changed everything.

EXT. BACKYARD - DAY

CALVIN

The absolute worst part of the abduction, the hardest part to remember and recall, is how helpless I was to defend myself. Imagine screaming as loud as you can, from the deepest part of your being, of your soul, but nothing, no sound comes out. Just nothing. You're whole being becomes a zero, a negative.

INT. SERGEANT GLENN RYDER'S OFFICE - DAY

Ryder taps the tape player.

SERGEANT GLEN RYDER

From what I've learned over the years, there has NEVER been a recording like this that was captured so close in time to the actual encounter. Would you like to hear the part that really convinced the Sheriff that they were telling the truth?

WAYNETTE

Of course.

SERGEANT GLEN RYDER

At one point, Charlie Hickson got up and left the room to tell us that Calvin was going into a state of shock. When Charlie left and Calvin was alone, this is what we heard.

Ryder hits the PLAY BUTTON.

CALVIN (V.O.)

(voice is trembling)

I need help Lord. This isn't right. I'm so afraid. Who were those...those, they can't be of your creation. Dear Lord they were too horrible. Please hear me, God, I am reaching out, I believe you can save me. Please God, please.

EXT. BACKYARD - DAY

CALVIN

Aw, look at me, the old grump, talking your ear off.

ETERNITY CUMMINGS

I'm glad you are, besides, I've got two ears, talking one of them off is just fine.

They share a sweet smile.

(CONT'D)

CALVIN

I'm a simple man Miss Cummings, I mean Eternity. I never asked for this pile of crap to be dumped on my head.

INT. SERGEANT GLENN RYDER'S OFFICE - DAY

Ryder is on the phone while writing down a name and address.

SERGEANT GLEN RYDER

That's fantastic, thank you Jimmy, you're a star.

Ryder hangs up and smiles wide. He slides the paper with the name and address toward Waynette.

SERGEANT GLEN RYDER (CONT'D)

Here you go Mrs. Parker, this might be the clue you've been looking for. I hope it helps you and Calvin.

Waynette looks at the paper:

HAROLD CLARKE - 1040 WINFIELD TERRACE, LAUREL, MISSISSIPPI.

EXT. BACKYARD - DAY

CALVIN

What's it been like? Imagine if Hurricane Katrina only landed on your house, wiped out everything and everyone you know and love, but the next morning you couldn't prove that it actually happened and nobody believed you.

Eternity reaches out and puts her hand on top of Calvin's.

ETERNITY CUMMINGS

You're so sweet to share this with me. If there's anything I can ever do for you...

CALVIN

Well, if that nutty wife of mine ever decides to divorce me again you can let me take you out fishing.

ETERNITY CUMMINGS  
(laughing; she slaps him  
on the shoulder)  
I'm married, Calvin, I'm married.

EXT. WINFIELD TERRACE - DAY

The street sign reads Winfield Terrace. Waynette's Ford Focus passes by the sign. She's wasting no time to try and locate the owner of the Red Pontiac.

EXT. BACKYARD - DAY

ETERNITY CUMMINGS  
Alright, time for me to switch hats  
from paranormal investigator to  
Nurse. I promised Waynette I'd  
check to see how your wound is  
healing.

She stands up and moves toward Calvin.

EXT. HOUSE - DAY

Waynette is walking the front path at 1040 Winfield Terrace. She rings the doorbell and waits patiently.

EXT. BACKYARD - DAY

Calvin has his hands at the bottom of his shirt, about to pull it up.

CALVIN  
You sure you want to see this, it  
still looks gruesome.

ETERNITY CUMMINGS  
I'm a nurse Calvin, gruesome  
doesn't register with me.

EXT. HOUSE - DAY

Waynette rings the doorbell again. A younger WIFE with her child (a girl) by her side opens the door.

WAYNETTE  
Oh, hi, I was wondering if by any  
chance, does Harold Clarke still  
live here?

WIFE

Harold Clarke?

(turns)

Honey, there's a woman here looking  
for someone named Harold Clarke?

WAYNETTE

(to the child)

Hey little darlin, ain't you the  
cutest.

The HUSBAND comes to the door.

HUSBAND

Harold Clarke? Yeah, he used to  
own this house, two owners ago, but  
I hear Mr. Clarke passed away a few  
years ago.

EXT. BACKYARD - DAY

Calvin's shirt is lifted up, revealing the enormous incision  
scar from his latest heart surgery. Eternity probes a bit  
with her hand

ETERNITY CUMMINGS

Nice, very nice I think the wound  
is healing quite nicely.

CALVIN

Unlike last time.

ETERNITY CUMMINGS

Well, yes it is very rare for a  
incision like that to open up, but  
it really was a blessing in  
disguise.

Eternity is done examining. Calvin pulls his shirt down.

CALVIN

Just like it's been a blessing to  
get to know you Eternity.

ETERNITY CUMMINGS

Ain't you sweet.

CALVIN

Well, actually, no...

Eternity laughs.

EXT. HOUSE - DAY

HUSBAND

Well, yes Mr. Clarke did have a wife. Muriel Clarke.

WAYNETTE

Do you know where I might be able to find her?

HUSBAND

I'm not sure, but I think I heard that Muriel's out at the Singing River Retirement Home.

INT. BEDROOM - NIGHT

Calvin sleeps calmly. Waynette is next to him, tossing and turning. She just can't settle down, nor fall asleep. She finally lays flat and stares up at the ceiling.

INT. KITCHEN - NIGHT

Waynette finishes making herself a cup of tea, not a screwdriver this time, and sits at the table.

She takes a deep breath and hits the PLAY BUTTON on the tape player.

EXT. PASCAGOULA RIVER (1973) - NIGHT

An incredibly bright light emanates from within the flying saucer that hovers above the Pascagoula River.

Charlie Hickson is surrounded by the two Aliens that are floating him right through the doorway of the Flying Saucer.

Calvin is being floated by an Alien as well. His face looks calm now, even peaceful. There is no pain. But as he gets closer, the intensity of the light is overwhelming and his eyes dilate.

INT. FLYING SAUCER (1973) - NIGHT

Calvin lands inside the craft. He is trying desperately to shield his eyes from the intense light. The Alien tugs and pinches Calvin on the arm as it did earlier.

CALVIN

ARRGHGHGHGHGHGHGH!

Calvin is overcome with sharp pain that runs through his veins and contorts his body.

"HYPNOTIZED" CALVIN (V.O.)  
It's burning! It's burning again!

INT. KITCHEN (2018) - NIGHT

Waynette is struggling to continue.

"HYPNOTIZED" CALVIN (V.O.)  
Aargghghghghghhg!

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner, Budd sits beside him.

"HYPNOTIZED" CALVIN  
Arghghghghghg! I'm praying now!  
Really praying that I will die.  
Please just let me die, please just  
take me. Anything has to be better  
than what I'm getting into.

BUDD HOPKINS  
Let's just say right now that you  
could say something to them, right  
now, a chance to say something to  
them, what would you say, Calvin.

"HYPNOTIZED" CALVIN  
Leave me the fuck alone.

BUDD HOPKINS  
They had no right to do that did  
they?

"HYPNOTIZED" CALVIN  
Hell no.

BUDD HOPKINS  
Did they ask your permission?

"HYPNOTIZED" CALVIN  
Hell no !

## INT. FLYING SAUCER (1973)

The Alien pushes Calvin forward. It's seems like Calvin is very cold now. He hears a loud noise, like that of an air lock release.

Calvin is being pulled deeper into the craft now, as if a magnet is trained on his body. He moves through a wide doorway into a new room. The magnetic forces pulls him on to an examination table. Three black straps extend over this body so that one is over his legs. The second strap is over his stomach. The third strap is over his chest.

With all the might he can muster Calvin tries desperately to break the straps. He's a fierce warrior but no power that he has is any match for these straps, yet he struggles so hard it seems that he might burst from the effort.

## INT. KITCHEN (2018) - NIGHT

Waynette listens.

"HYPNOTIZED" CALVIN (V.O.)  
I'm really afraid now. Lord, just  
let me die ! I know this is going  
to be a terrible death! Get it  
over with !

## INT. FLYING SAUCER (1973) - NIGHT

Calvin is strapped to the examination table. A door opens and a Female Alien enters. She is ugly and beautiful at the same time. Unlike the other aliens, she is not robotic. She is not human but moves with more fluidity than the others.

The Female Alien looks right into Calvin's eyes, but there's no feeling, no recognition of anything, just a cold clinical stare.

She comes closer to Calvin who is terrified out of mind. He can't break free, he's trapped, and apparently at her mercy.

The Female Alien reaches her hand out across Calvin's face. Her fingers are extremely long, almost double that of a human's in size. Her middle finger is longer than the others.

The Female Alien takes her extra long finger and pushes it up and into Calvin's nose. He screams with agony. She keeps digging her finger in and it drops back into Calvin's throat right behind his Uvula, which is the fleshy tissue that hangs at the back of a human tongue. The pain is intense.



INT. KITCHEN (2018) - NIGHT

Waynette is on the verge of freaking out herself as she listens to the tape.

“HYPNOTIZED” CALVIN (V.O.)  
Her finger is all the way into my  
throat. It’s ripping into the area  
at the back of my tongue. It’s  
horrible and so painful. HELP ME!  
LET ME DIE! PLEASE GOD LET ME DIE  
NOW!

Calvin enters the kitchen, startling Waynette who jumps out of her skin.

WAYNETTE  
OH! Calvin ! You scared me.

CALVIN  
What are you doing?

He looks at the tape recorder. He hears his own voice, looks confused.

Waynette hits the STOP BUTTON on the recorder. She bursts into tears. She stands and rushes to Calvin and hugs him.

Calvin stands stiffly, clearly uncomfortable with whatever is going on in.

CALVIN (CONT'D)  
What on Earth?

WAYNETTE  
It’s the tape Calvin, the tape of  
your hypnosis session, it’s so  
horrible, I’m so sorry I-

CALVIN  
The session with Budd Hopkins?

WAYNETTE  
Yes Calvin, I called his office,  
I’m so sorry.

Calvin is stunned, but very calm.

WAYNETTE (CONT'D)  
You have every right to be upset.

CALVIN  
Now why would I be, you’re just  
curious and I don’t blame you.

WAYNETTE

You're not mad.

CALVIN

Dying three times in one year  
changes a man's perspective.

(beat, sadly)

I'm on my way out, Waynette.

WAYNETTE

Calvin, you stop that.

CALVIN

Doesn't mean it's going to happen  
tomorrow. It's what they call a  
trend line.

(looks at the tape player)

Ain't no good gonna come of this  
Waynette.

WAYNETTE

I know Calvin, I know. Maybe what's  
buried should stay buried.

CALVIN

Exactly, like the dead.

(beat)

But the dead don't usually go for  
rides on spaceships.

WAYNETTE

What's that mean?

CALVIN

Maybe it's time to go back and deal  
with this.

WAYNETTE

After all this time?

CALVIN

Maybe I ain't got much time left.

Calvin sits at the kitchen table next to the tape recorder.

WAYNETTE

Will you stop being so dramatic!  
Even Dr. Eubanks said you have  
twenty years.

She bursts into tears again.

CALVIN

He's a doctor, not a fortune teller. And it's not up to any of us. It's up to God. And so far he ain't been that good to me...

Calvin holds his finger above the PLAY BUTTON.

CALVIN (CONT'D)

...And here comes the proof of that

Waynette moves to the table and pulls Calvin's hand away.

WAYNETTE

This is not a good idea.

Calvin is passive, resigned.

CALVIN

What the hell can be on this tape? I don't think I was hypnotized for more than five minutes.

WAYNETTE

Is that what Mr. Hopkins told you?

CALVIN

No, I don't remember what he told me, but that's why I never really pursued getting the tape.

WAYNETTE

It's a lot longer than five minutes.

(beat)

Peter Robbins told me that Mr. Hopkins gave you a post hypnotic suggestion that you would not remember anything from the session until you were ready.

CALVIN

I ain't never gonna be ready.

WAYNETTE

I'm sorry I called him now. Maybe we should put this damn tape in the disposal.

CALVIN

Why?

WAYNETTE

What I heard so far is horrible,  
Calvin it's terrifying and I  
finally agree with you. We should  
never talk about this.

Waynette is weeping, and after a very long pause.

CALVIN

Go to bed Waynette.

WAYNETTE

Come with me.

CALVIN

No.

WAYNETTE

I'm not sure your heart can handle  
listening.

CALVIN

Maybe it's exactly what my heart  
needs. I'm an old man on the edge  
of eternity, one foot over the  
line. For 45 years I thought I was  
drowning my *fears*, but it was *me*  
that was drowning.

(beat)

I can face it all now. That 19  
year old boy is long gone but I owe  
it to him.

Calvin holds his hand above the PLAY BUTTON on the tape  
recorder. Waynette closes her eyes.

Calvin hits PLAY:

FADE TO BLACK:

FADE IN:

INT. FLYING SAUCER - NIGHT

Boom! The Female Alien's extra long finger is still inside  
Calvin's nasal cavity and down his throat.

With her other hand she pulls up Calvin's upper lip as high  
as it can go. She has something in her hand and she jabs  
Calvin with it along his upper gum line.

"HYPNOTIZED" CALVIN (V.O.)  
She's jabbing me with something  
sharp and it's painful. I'm in  
agony. Why is she doing this to me?

Calvin screams in pain. Blood rushes out of his mouth. Calvin is trying to catch his breath but he can't. His lips are trembling, or mumbling.

"HYPNOTIZED" CALVIN (V.O.)  
I am trying to pray, to say a  
prayer and I can't focus, it's not  
working.

The Female Alien grabs the side of Calvin's face. She stares into his eyes.

"HYPNOTIZED" CALVIN (V.O.)  
All I can think of is killing her,  
she's evil, I want her dead, but I  
have no power. I can't move. She's  
having her way with me and it's  
horrible. I know I'm going to die  
in here !

Calvin hears a drip-drip sound echoing very loudly. He looks over to the side and realizes that it's his own blood as the Female Alien has cut his right hand. It's a very deep cut.

Calvin looks at the Female Alien's hand and she's holding a black needle. She keeps cutting into Calvin's hand. Blood keeps dripping. Suddenly it stops.

"HYPNOTIZED" CALVIN (V.O.)  
And then, like a miracle, my hands  
quits bleeding and it's healed up,  
the skin is healed up.

The Female Alien starts to undo the straps that keep Calvin attached to the examination table.

"HYPNOTIZED" CALVIN (V.O.)  
And now she's undoing a strap, then  
all the straps. This is my time to  
get out of here now, time to go.  
Tell her adios.

Calvin cannot move. He is on the table but frozen as if paralyzed.

The Female Alien reaches for the top of Calvin's pants and tries to pull them down. She can't, so she swings him around quickly to where he's sitting, then standing against the edge of the examination table.

Calvin wants to fight her off, but she can't. It's like she is controlling his mind now. He pushes up on his heels to help her get his pants off. His heart is pounding with fear.

"HYPNOTIZED" CALVIN (V.O.)  
 The fear is unbearable now, I don't know what she's going to do. My pants are down. There's blood all over my shirt, and I guess she's a little.....I just wish she'd go ahead and leave me alone, ugh....oh, damn, it's burning all over.

There's a flurry of action by the Female Alien and Calvin is in horrible pain.

"HYPNOTIZED" CALVIN (V.O.)  
 Burning ! Burning! It's like my blood is being pumped out and she's putting hot lead into me.

Calvin's pain reaches a breaking point, he's screaming in agony.

CALVIN  
 Arrrrrghghgrgghh!

INT. KITCHEN (2018) - NIGHT

Waynette is crying hysterically.

"HYPNOTIZED" CALVIN(V.O.)  
 CHRIST! Arrrrrrghghghg ! Help me!

WAYNETTE  
 CALVIN!! How can this be true! How can this be real!

Calvin hits the STOP BUTTON on the tape player.

He stares at his sobbing wife. He doesn't reach out to comfort her. He's almost numb from having to experience this recall.

Waynette slams her hand on the kitchen table. WHACK!

WAYNETTE (CONT'D)  
 I can't take this anymore! I can't believe any of this! CALVIN!

Finally, he reaches out and puts his hand over hers to comfort her.

WAYNETTE (CONT'D)

(still sobbing)

How can this be true? I'm so  
sorry, this can't be real. This  
must be something....a  
hallucination, I don't know.

CALVIN

Charlie and I both were taken. The  
odds of two people having the same  
exact hallucination at the same  
time are zero.

WAYNETTE

When she comes after you I want to  
go after her, to murder her, to  
kill her, but I don't know who she  
is, it's maddening.

Calvin stands up.

CALVIN

C'mon, it's enough for one night.  
Let's go to bed.

EXT. LAKE BOUGE HOMA MARINA - DAY

Waynette and Calvin are at the Marina and Calvin is getting  
his boat ready to go out for a solo fishing trip.

WAYNETTE

Are you sure this is a good idea?

CALVIN

If there's one thing I can handle  
it's getting on our boat. It's  
what I need after last night.

WAYNETTE

Are you sure you don't want me to  
come.

CALVIN

I need to think Waynette. Half of  
what I heard last night on that  
tape I had no memory of. I'll be  
fine.

EXT. LAKE BOUGE HOMA - DAY

Calvin is piloting his boat - he's trying to clear his mind, and as always, being on the river in his boat increases his sense of peace.

INT. FORD FOCUS - DAY

Waynette is driving and she spots the sign for the SINGING RIVER RETIREMENT HOME. She makes the turn and enters.

EXT. SINGING RIVER RETIRMENT HOME - DAY

Waynette enters.

EXT. LAKE BOUGUE HOMA - DAY

Calvin continues to pilot his boat down the river. His cell phone rings.

WAYNETTE (V.O.)

Hey baby, everything all right,  
worried about you.

CALVIN

No need to worry, just cruising  
down the river, feels nice, in fact  
I'm coming up upon our spot.

WAYNETTE

(laughs)

Our spot? Oh Lord. What a day that  
was.

CALVIN

I call it our 'baby-making' spot.

INT. SINGING RIVER RETIRMENT HOME - DAY

Waynette is on her phone near the front desk.

WAYNETTE

Sure was, if it wasn't for the rain  
we might have never have had little  
Stacie.

CALVIN (V.O.)

You remember what her name means in  
the original language don't you? In  
Greek?



WAYNETTE  
How could I forget.

EXT. LAKE BOUGE HOMA - DAY

CALVIN  
Resurrection.

WAYNETTE  
Resurrection.

INT. SINGING RIVER RETIRMENT HOME - DAY

WAYNETTE  
Alright baby, just checking on you.

CALVIN (V.O.)  
What are you up to?

WAYNETTE  
Oh just running a few errands. See  
you later baby.

She hangs up the call and walks to the front desk of the  
retirement home.

WAYNETTE (CONT'D)  
Good Day, I'm hoping to say hello  
to Muriel Clarke.

RETIREMENT HOME EMPLOYEE  
Are you family, or friend?

WAYNETTE  
Old friend.

RETIREMENT HOME EMPLOYEE  
Down the hall to the left, last  
room on the right.

WAYNETTE  
Thank you.

RETIREMENT HOME EMPLOYEE  
It's been a bad week for Muriel. I  
hope she remembers you.  
Alzheimer's is such a devastating  
disease.

EXT. LAKE BOUGE HOMA - DAY

Calvin pulls the boat over to his "spot," with Waynette. He pops open a beer, enters a reverie of their past together.

1976 FLASHBACK BEGINS:

Calvin and Waynette are younger, much younger, in fact it's 42 years ago. They are on a fishing boat which sounds nice except a surprise thunderstorm is pummeling them with forceful rain. Their boat has no shelter. What to do?

CALVIN

Let's go ashore over there!

He points to an area with a sandy embankment and a few aluminum boats lined up.

INT. MURIEL CLARKE'S ROOM - DAY

Waynette holds at the door to the room and looks at Muriel who is blankly staring at her television set. She enters.

WAYNETTE

Hi, Muriel?

MURIEL

Who's that?

WAYNETTE

It's me Waynette.

MURIEL

(like they are old  
friends, without turning  
her head)

Hi Waynette.

EXT. LAKE BOUGE HOMA - DAY

1976 FLASHBACK CONTINUES:

The thunderstorm is soaking Calvin and Waynette with buckets of rain. He's got the fishing boat pulled up on the embankment.

They get off the fishing boat and Calvin moves with authority and confidence toward one of the aluminum boats. He drops to his knees and start shoveling sand into an enormous pile.

WAYNETTE

What on earth Calvin, what are you doing?

CALVIN

You'll see.

WAYNETTE

This is no time to play in the sand.

Calvin chuckles to himself, enjoying their dilemma.

INT. MURIEL CLARKE'S ROOM - DAY

Waynette is sitting on the chair next to Muriel.

MURIEL

Did you bring me lunch?

WAYNETTE

No, I didn't.

MURIEL

I DON'T LIKE BACON. Don't bring me bacon anymore.

WAYNETTE

Oh I won't. I came to ask you a few questions.

MURIEL

I didn't do it.

Muriel has a cheeky smile on her face. She's joking. That's a good sign.

EXT. LAKE BOUGE HOMA - DAY

1976 FLASHBACK CONTINUES:

The rainfall is tremendous. Calvin has scooped out a mountain of damp sand. He drags one of the aluminum boats and places one side on top of the mound of sand.

This creates a shelter. Calvin crawls under the boat and waves for Waynette to join him. She does.

UNDER THE ALUMINUM BOAT

Waynette is soaked, but they're young and this is fun. And the best part is that they are no longer being rained upon.

CALVIN  
Welcome to the Hotel Parker. We  
just need to wait the storm out.

WAYNETTE  
The longer it rains...  
(she gives him a very deep  
kiss)  
...the better.

INT. MURIEL CLARKE'S ROOM - DAY

MURIEL  
You don't look like my daughter.

WAYNETTE  
I'm not your daughter, but I can  
ask her to come if you like. I  
came because I wanted to ask you a  
question.

MURIEL  
I didn't do it.

They both laugh this time.

WAYNETTE  
Do you remember when Harold had the  
Pontiac?  
(no answer)  
Back in 1973?  
(no answer)  
It was red?

EXT. LAKE BOUGE HOMA - DAY

1976 FLASHBACK CONTINUES:

Waynette and Calvin are kissing furiously. Like a syncopated  
symphony, the heavy rainfalls taps against the aluminum boat  
above their heads.

INT. MURIEL CLARKE'S ROOM - DAY

Muriel always is looking ahead and not at Waynette.

MURIEL  
What's red?

WAYNETTE

The Pontiac that Harold had. A long time ago. Maybe when you were dating?

MURIEL

But you know I don't like bacon.

WAYNETTE

I know sweetheart, I know.

Muriel starts crying. Waynette rubs her hand.

WAYNETTE (CONT'D)

Oh honey, it's okay.

MURIEL

Harold loved that car. My heart used to flutter when I saw him in it.

WAYNETTE

Do you remember the night you and Harold were parked down at the old Schaupter Shipyard?

Muriel turns to look at Waynette for the first time.

WAYNETTE (CONT'D)

And something scary happened, something in the sky.

Instead of a distant focus in Muriel's eyes, they are now laser focused. After a very long pause:

MURIEL

Harold doesn't want me to talk about that. Harold will get mad.

EXT. LAKE BOUGE HOMA - DAY

1976 FLASHBACK CONTINUES:

Calvin and Waynette are making love beneath the overturned aluminum boat. The rain is still pounding down on them.

Their passion is peaking. Calvin starts to, forgive the terminology, 'pull out,' so as not to impregnate Waynette.

WAYNETTE

No, It's okay baby, this is the right time, I'm ovulating. Let's do it...

Calvin grows energized by this.

WAYNETTE (CONT'D)  
I love you and I want to...

Calvin climaxes.

WAYNETTE (CONT'D)  
...have our baby.

Calvin collapses, Waynette hugs him with enough love for the whole world.

INT. SINGING RIVER RETIRMENT HOME - DAY

WAYNETTE  
It's okay Muriel, you can tell me what you saw.

MURIEL  
Promise me, promise me...

WAYNETTE  
I promise.

MURIEL  
Will you tell Harold?

WAYNETTE  
No, I promise.

MURIEL  
I saw a flying saucer that night. I did, I really did. It came right down on two men that were fishing. I saw it, I did. One of them was just a boy and he tried to run but he got caught in their light.

WAYNETTE  
(softly)  
Oh my god.

EXT. LAKE BOUGE HOMA - DAY

1976 FLASHBACK ENDS:

Calvin and Waynette slowly emerged from the overturned aluminum boat as the rain has slowed to a very light mist.

As they emerge we dissolve back to:

2018 LAKE BOUGE HOMA

Calvin finishes his beer, turns the boat away from he and Waynette's 'baby making spot," and heads for the Marina.

INT. KITCHEN - NIGHT

Waynette is in the kitchen preparing one of her down home culinary masterworks. She is humming a cheerful tune.

INT. FRONT HALLWAY - NIGHT

Calvin bends (and that's not so easy these days) to pick up the mail fro the floor that was shoved through the slot on the front door.

He rifles through a few bills, then comes to something with the return address of: *MUFON: Mutual Unidentified Flying Object Network*.

Whereas in the past, he might have tossed it, this time he opens the envelope.

An invitation is inside, all expenses paid, for Calvin to come to the next annual convention that's being hosted in Paris, France.

INT. KITCHEN - NIGHT

Calvin enters, Waynette is still humming her cheerful tune.

CALVIN

My oh my, such a little songbird  
you are. Did you take a happy pill?

WAYNETTE

Not at all, but I do have someplace  
special I want to take you to  
tomorrow.

CALVIN

And where might that be?

WAYNETTE

Well it's a surprise so I can't  
rightly tell you, now could I? But  
I do think it might be good for  
that old broken down heart of  
yours.

INT. BATHROOM - NIGHT

Waynette is in her sleeping gown, getting ready for bed. She finishes wiping off some makeup.

INT. BEDROOM - NIGHT

Waynette slides in to bed and looks over to see if Calvin is awake. His eyes are shut. As soon as she turns away and puts her head on the pillow, Calvin's eyes open.

TEN MINUTES LATER

Calvin leans on his elbow, examines Waynette for the tell tale sign that she is asleep. He notes her steady rhythmic breathing. Calvin gets out of bed.

EXT. HOUSE - NIGHT

The street is quiet, as Calvin walks to his Ford 150 truck. He's carrying the tape player.

INT. FORD 150 - NIGHT

Calvin is driving.

EXT. HIGHWAY - NIGHT

The Ford 150 passes the sign that reads ENTERING PASCAGOULA.

EXT. SCHAUPETER SHIPYARD - NIGHT

Calvin pilots the truck down the road that leads to the Pascagoula River pier.

INT. FORD 150 - NIGHT

Calvin drives to and stops just before the pier. He parks the car.

EXT. SCHAUPETER SHIPYARD - NIGHT

Calvin gets out of the truck. He's angled the truck so that he has a view of the abduction site.



It's a cold night, his breath produces steam. He grabs a heavy coat and cap, and puts both on. He grabs the tape player and walks to the back of truck.

He pulls himself up on to the back bed of the truck and grabs a folding chair which he opens and then sits down upon.

He pulls fresh batteries out of his heavy coat and installs them into the tape player.

INT. BEDROOM - NIGHT

Waynette wakes up, sees that Calvin is not beside her.

INT. LIVING ROOM - NIGHT

Waynette enters.

WAYNETTE

Calvin?

INT. BATHROOM - NIGHT

Waynette peeks into the bathroom looking for Calvin.

INT. LIVING ROOM - NIGHT

Waynette enters.

WAYNETTE

Calvin?

INT. KITCHEN - NIGHT

Waynette enters.

WAYNETTE

Calvin, where are you?

EXT. BACKYARD - NIGHT

Waynette opens the back door looking for Calvin.

EXT. SCHAUPETER SHIPYARD - NIGHT

Calvin's cell phone rings. Caller ID reads BABY GIRL. He knows it's Waynette and he answers.

CALVIN  
Hey Waynette, I went out for a  
drive. Couldn't sleep.

INT. KITCHEN - NIGHT

WAYNETTE  
It's like the old days when I'd  
wake up and have no idea where you  
were.

EXT. SCHAUPETER SHIPYARD - NIGHT

CALVIN  
But it ain't like the old days.

INT. KITCHEN - NIGHT

WAYNETTE  
Alright you old fool, love you.  
Come home soon.

EXT. SCHAUPETER SHIPYARD - NIGHT

CALVIN  
I will.

Calvin disconnects the call.

CALVIN (CONT'D)  
(to himself)  
But first, I've got some personal  
business to attend to.

He watches a shooting star angle across the sky.

EXTREME CLOSE UP - Calvin's finger hits the PLAY BUTTON on  
the tape recorder.

BOOM!

INT. FLYING SAUCER (1973) - NIGHT

The Female Alien is injecting the black needle in and out of  
the side of Calvin's hand. He's screaming with pain. Blood  
is oozing out.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner. Budd sits next to him.

"HYPNOTIZED" CALVIN  
I feel like she changing all my  
blood out of my veins, I've never  
felt anything that hot in all my  
life! Arggghghghghg! It hurts all  
over my body.

INT. FLYING SAUCER (1973) - NIGHT

The Female Alien is hovering over Calvin, curious, examining this 'pain' he feels. Calvin's in agony.

"HYPNOTIZED" CALVIN(V.O.)  
Even the bottom of my feet feel  
like the are exploding. It's  
awful.  
(beat)  
Just like that, it all stops.

The Female Alien stares at Calvin intently as his expression goes from intense pain to feeling completely normal in a nanosecond.

The Female Aliens turns and leaves the room. She walks through what seems like a door, but as soon as she passes through it closes up and becomes a wall again.

Calvin tests his ability to move and sure enough he can. The first thing he does is pull up his pants.

He looks around the craft and the rounded illuminated walls. He's looking at the ceiling, the floor, everywhere as he's searching for a door but there is none. He begins to move around the cabin, touching the walls and the floor trying to find a way out. He stands up and suddenly sees himself in a mirror.

"HYPNOTIZED" CALVIN(V.O.)  
It's very eerie now, I feel that  
I'm being watched.

EXT. SCHAUPETER SHIPYARD (2018) - NIGHT

A long shot of Calvin on the flatbed bundled up against the cold listening to the tape recording.

“HYPNOTIZED” CALVIN(V.O.)  
Electricity is cackling, and it'  
all around me, it seems like it's  
bouncing off the walls.

INT. FLYING SAUCER (1973) - NIGHT

Calvin is staring in the mirror but now there are small orbs of electricity that are hurtling in every direction and he is forced to dodge them lest he be hit by the orbs. The orbs are getting faster and faster.

He turns his head as he hears the airlock sound again, and the Female Alien is entering again.

Calvin lunges at her from behind and grabs her around the neck. His power is awesome and he's choking her. She is flailing about, stunned. The surprise attack and Calvin's strength caught her off guard.

The electric orbs are spiraling around the cabin but not hitting either one of them.

Calvin swings her body and bangs her head against the mirror.

There's black ooze pouring out of the area that would be here ears.

EXT. SCHAUPETER SHIPYARD (2018) - NIGHT

A close up on Calvin's face, as the incredible realization that he did fight back and gain the upper hand against the alien overwhelms him with emotion.

He looks young again as a “light of power” is ignited in his eyes and soul again.

INT. FLYING SAUCER (1973) - NIGHT

Calvin is slamming the Alien's head against the mirror and the alien is shrieking.

EXT. SCHAUPETER SHIPYARD (2018) - NIGHT

Close up Calvin's face; the resigned 'old guy' is giving way to the confident and assertive young man that he was once.

INT. FLYING SAUCER (1973) - NIGHT

The battle is fierce as Calvin's slamming of the Female Alien against the mirror is doing damage.

The Alien is able to push back, more and more.

It's a death match for both.

This is Calvin's only chance to get free. He has the Female Alien on the ground now and he's determined to finish her off.

He hears the air lock release again and the door opens and one of the original robotic Alien creatures enters. It stings Calvin's arm with the same device that it used on him earlier.

Calvin shrieks in pain and he's paralyzed now.

The Female Alien, gets up off the ground and for the first time shows what could be emotion. She's angry, hurt, pissed and very mad. Calvin is paralyzed, defenseless.

The Female Alien reaches out her ugly hands and starts scratching all around Calvin's eyes. She digs her fingernails in. Calvin can't move and she's ripping at his eyes. His pain is incredible.

He can't even blink his eyes to avoid her terrible attacks. Blood starts pouring down from Calvin's eyelids.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is writhing on the recliner. Budd seems very concerned and on the verge of taking Calvin out of the hypnotic trance.

"HYPNOTIZED" CALVIN  
 Arghghghghghghghg, she's clawing  
 me, right in my eyes, help, where's  
 Charlie, let me die please! Please  
 God!

INT. FLYING SAUCER (1973) - NIGHT

Calvin is on the verge of passing out from the pain.

Suddenly an intense WHITE LIGHT fills the cabin. The Female Alien telepathically speaks to Calvin.

FEMALE ALIEN  
(telepathically)  
YOU ARE NOT GOING TO BE A DANGER TO  
US!

Calvin is stunned, as he hears her voice, but she's not talking, or moving what appears to be her mouth.

FEMALE ALIEN (CONT'D)  
(telepathically)  
YOU ARE NOT GOING TO BE A DANGER TO  
US.

Calvin's voice is suddenly heard but he is not moving his mouth. It's as if the Alien is pulling thoughts out of Calvin's head

CALVIN  
(telepathically)  
WHO IS US!?

The WHITE LIGHT grows intense and moves over them like a cloud.

FEMALE ALIEN  
(telepathically)  
YOU ARE NOT GOING TO BE A DANGER TO  
US!

CALVIN  
(telepathically)  
I NEVER KNEW I WAS A DANGER, BUT  
YOU CAN SURE AS HELL BELIEVE I WILL  
BE A DANGER TO YOUR EVIL FROM NOW  
ON!

The Alien is intensely angry but the WHITE LIGHT seems to be prohibiting her from striking Calvin.

When Calvin turns from looking at the Alien and looks directly into the WHITE light he begins to see things.

He sees massive destruction. Bombs, Fires, Nuclear Blasts, Tsunamis, Hurricanes, Tornadoes.

From a different direction, a SECOND WHITE LIGHT begins to beam on Calvin only. It's a beautiful light. It effects Calvin's entire being.

The Female Alien is afraid of the SECOND WHITE LIGHT. She turns her head from it. She moves back into a corner to escape it. The light is only shining on Calvin. She backs up further to try to get to the door.

Calvin continues to have visions, but in the SECOND WHITE LIGHT he's seeing beautiful things. Beautiful things from the deep past and far into the future.

Visions of paradise. Human love. Planetary harmony. Ecstatic communion.

His body seems to be lifting off the floor of the cabin ever so slightly.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

"HYPNOTIZED" CALVIN  
It's the best feeling that I've  
ever had in my life. Thank God,  
I'm finally dead and my soul is  
leaving my body.

EXT. SCHAUPETER SHIPYARD (2018) - NIGHT

Calvin listens to the tape sitting on his flatbed.

"HYPNOTIZED" CALVIN(V.O.)  
In this light I'm glad it's all  
over now. I see angels. It's like  
nothing I've ever seen before. Oh,  
oh...Oh no no, please no. I'm  
being pulled back into my body. I  
don't want to leave the light!

INT. FLYING SAUCER (1973) - NIGHT

The Female Alien is hunched in the corner. The fight with Calvin combines with the SECOND WHITE LIGHT to deprive her of her power and energy. She can only stare at Calvin.

Calvin is filled with despair as his sense of his psychic space is rapidly changing.

CALVIN  
PLEASE LORD, LET ME STAY! Please  
take me now! Let me come to you!

The Female Aliens stares quizzically at Calvin.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

Calvin is on the recliner, Budd listens closely. The tape player on the table beside them continues to record the session.

"HYPNOTIZED" CALVIN  
I don't want to go back, but I have  
to go back. I have to fight her. I  
have to individually hunt her and  
her kind down. I have to find  
them. I have to kill them.

INT. FLYING SAUCER (1973) - NIGHT

Calvin is having his final vision.

He sees destruction on a global scale. The world is being  
changed. He sees the Aliens possession bodies, taking them  
over.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

"HYPNOTIZED" CALVIN  
I have the power to fight this.

EXT. SCHAUPETER SHIPYARD (2018) - NIGHT

Calvin listens to the tape.

"HYPNOTIZED" CALVIN(V.O.)  
I have the power to see through her  
now. The light is gone.

INT. FLYING SAUCER (1973) - NIGHT

Calvin's face is beatific.

"HYPNOTIZED" CALVIN(V.O.)  
I'm at total peace with myself.

The Female Alien, turns looks at Calvin one last time then  
she backs out of the door, and is gone.

Calvin looks relieved. His awareness of his own strength  
plays across his features.

"HYPNOTIZED" CALVIN(V.O.)  
I feel brave. I've bled so much.  
I'm hurting. My ribs feel broken.  
I feel violated. Yet I feel at  
peace now.



EXT. SCHAUPETER SHIPYARD (2018) - NIGHT

Calvin listens to the tape.

"HYPNOTIZED" CALVIN(V.O.)  
It's over now. She doesn't have the  
power. I'm free.

INT. FLYING SAUCER (1973) - NIGHT

One of the other Aliens enters and escorts Calvin to the door. Calvin does not resist.

EXT. FLYING SAUCER (1973) - NIGHT

Calvin and the Alien float out through the door of the craft. Calvin is encased in a ball. As Calvin comes closer to the pier he can see Charlie already on the pier.

EXT. PASCAGOULA RIVER PIER (1973) - NIGHT

Calvin lands on the pier. The Alien returns to the flying saucer.

Charlie Hickson looks over at Calvin to see Calvin contorted into a strange shape with both of his arms out. He's very close to a 'crucifixion' pose.

Charlie rushes over to Calvin, who seems frozen in the 'crucifixion' pose. He shakes Calvin.

CHARLIE HICKSON  
Calvin, Calvin ! Calvin, can you  
hear me!

Scared that Calvin is 'somewhere else,' Charlie slaps Calvin's face. A few moments later, Calvin returns to terrestrial consciousness, recognizing Charlie.

They both hear a 'zipping' sound. They turn to see the flying saucer speeding away until it's gone.

INT. BUDD HOPKINS ART STUDIO (1979) - DAY

"HYPNOTIZED" CALVIN  
I don't want to talk anymore.

BUDD HOPKINS  
Okay Calvin. When you wake up, you  
will feel a great sense of relief.  
(MORE)

BUDD HOPKINS (CONT'D)

Many parts of this experience has been missing for you. But now they are coming together. Parts of your life that have been taken from you now belong to you.

Calvin slowly returns to waking consciousness.

BUDD HOPKINS (CONT'D)

Above all else, you're going to realize, that because you came through all of this, that you are a very strong man. You're a survivor, full of resilience.

EXT. SCHAUPETER SHIPYARD (2018) - NIGHT

Calvin sitting on the chair on the flatbed listens:

BUDD HOPKINS (V.O.)

You're gonna have a secret inner-pride, that you have these resources, that you are as strong as you are, that you've come through all this. There's going to be a massive gain from knowing the truth.

INT. BEDROOM - DAY

Waynette wakes up. The clock reads 6 A.M. She notes that Calvin is not beside her.

INT. KITCHEN - DAY

Waynette presses the button to start the coffee maker. She looks out the kitchen window and sees Calvin sitting in the backyard.

EXT. BACKYARD - DAY

Waynette walks out the back door.

WAYNETTE

Up early honey?

CALVIN

Haven't been to bed.

WAYNETTE

What's wrong.

CALVIN

Absolutely nothing, maybe for the first time in 45 years.

WAYNETTE

While I'm glad to hear that, what the hell are you talking about?

CALVIN

There's no shame.

WAYNETTE

No shame, in what?

CALVIN

Being what I am, an abductee.

WAYNETTE

Have you been drinking?

CALVIN

Not drinking, listening...

(beat)

To that Budd Hopkins tape. In fact I want to play you the very end of the tape.

INT. KITCHEN - DAY

The tape player is on the kitchen table. Calvin and Waynette hold hands while listening to the end of the tape.

BUDD HOPKINS (V.O.)

You're gonna have a secret inner-pride, that you have these resources, that you are as strong as you are, that you've come through all this. There's going to be a massive gain from knowing the truth.

(beat)

And above all else, you can share this with Waynette and it's gonna make things even better. We will wake you up by counting from 5 back to 1, at 1 you'll be fully awake.

Calvin leans in toward Waynette's lips:

BUDD HOPKINS (V.O.)

5...

(Calvin kisses Waynette)

...you are starting to wake up,

4...

(Calvin kisses Waynette  
again)

waking up, 3...

(Calvin kisses Waynette  
again)

...almost awake, 2, 1, fully awake.

(Calvin kisses Waynette  
and holds the kiss)

(beat)

You're a tough hombre man, you came  
through a lot of stuff.

INT. FORD FOCUS - DAY

Waynette is driving, Calvin is in the passenger seat.

WAYNETTE

It's almost like that tape has a  
happy ending.

CALVIN

I'm not sure I'd go that far.

WAYNETTE

No? You beat the crap out of that  
witch, and had Godly visions.

CALVIN

I'm just pleased to learn that I  
made myself a threat. That I  
didn't lay down for evil.

EXT. SINGING RIVER RETIREMENT HOME - DAY

Waynette leads Calvin in to the retirement home.

CALVIN

What the hell are we doing here?

WAYNETTE

Shhhhhh. Can't you just trust me  
one time.

CALVIN

Why start now.

Waynette pinches Calvin.

INT. MURIEL CLARKE'S ROOM - DAY

Muriel has a blank expression on her face as she passively watches the television.

Waynette and Calvin enter. Waynette turns the tv volume down.

WAYNETTE

Hi Muriel, I brought a visitor to see you.

Muriel shows no reaction.

CALVIN

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

WAYNETTE

Shhhhh, you'll see.

Waynette stands in front of Muriel blocking her view.

WAYNETTE (CONT'D)

Muriel it's me Waynette, from yesterday.

MURIEL

I told you I don't like bacon.

WAYNETTE

Muriel, this is Calvin, he was at the Schaupeter Shipyard that same night that you and Harold were.

No reaction.

WAYNETTE (CONT'D)

Remember Muriel? Harold owned a Red Pontiac and you saw the bright lights down at Schaupeter?

CALVIN

Red Pontiac?!

WAYNETTE

Yes, red pontiac.

CALVIN

How did you find-

WAYNETTE

Shhh, I'll tell you later. Muriel  
can you tell my friend Calvin what  
you saw that night.

MURIEL

October 11, 1973?

WAYNETTE

Yes Muriel, that's right, now tell  
Calvin.

After a very long pause in which it seems that Muriel doesn't  
remember or isn't going to talk:

MURIEL

I was with Harold.

She stops. Waynette is beside herself.

WAYNETTE

Go on...please, you can trust  
us...Muriel, please tell Calvin  
what you saw that night.

Muriels turns and looks into Calvin's eyes.

MURIEL

Was that you?

CALVIN

Yes, you were in the car.

MURIEL

You got caught in that light.

CALVIN

I was frozen.

MURIEL

Did you see the spaceship?

CALVIN

Sure.

MURIEL

We were afraid.

CALVIN

So were we.

MURIEL

Harold said, 'let's get out of  
here!'

CALVIN  
 (laughs)  
 I wish I could have left with you.

Calvin looks at Waynette - he cannot believe what is happening. After 45 years he's talking to the girl from the backseat of the Red Pontiac and that she's confirming that there was a flying saucer over the Pascagoula River on October 11, 1973.

MURIEL  
 We drove as fast as we could.  
 Harold said, don't look back, don't  
 look back!

Muriel is drifting off, speaks slower.

MURIEL (CONT'D)  
 But I did look back.

Muriel turns away from Calvin.

CALVIN  
 And?  
 (beat)  
 Muriel. You said you looked back.  
 What did you see?

Calvin reaches out and squeezes softly on Muriel's hand.

CALVIN (CONT'D)  
 Harold drove away. Told you not to  
 look back. You did look back. What  
 did you see Muriel?

Muriel turns to Calvin.

MURIEL  
 The most beautiful light I ever  
 saw.

Muriel turn back to watching the television.

FADE TO BLACK:

FADE IN:

INT. JUMBO JET - DAY

Calvin and Waynette sit together on a jet airliner on its way to Paris.

Waynette is sleeping. The STEWARDESS arrives:

STEWARDESS  
Would you like a drink sir?

CALVIN  
I'll take a beer, whatever kind you have. And as far as sleeping beauty here, I think she's like one too when she wakes.

STEWARDESS  
Sure thing. Are you guys frequent travelers to Paris?

CALVIN  
Frequent? This is our first time leaving the United States, in fact we've only been out of the south a time or two.

She puts two beers down on the tray for them.

STEWARDESS  
Well, Paris will be lucky to have you.

CALVIN  
You sure about that?

They both laugh. She leaves. Calvin scrolls through the movie choices on the screen in front of him, selects SCI-FI, and ends up looking at *CLOSE ENCOUNTERS OF THE THIRD KIND* as a choice. He hesitates, then selects:

CALVIN (CONT'D)  
Aw, what the fuck, might as well.

EXT. PARIS - DAY

The sun is rising over Paris. A limousine passes by.

INT. LIMOUSINE - DAY

Calvin and Waynette ride in the limousine on the way to their hotel. They look out the window and marvel at the sights.

WAYNETTE  
Darn, these buildings are older than any we have back home.



Calvin looks over at the Seine River.

CALVIN

Is there fishing in that river?

LIMO DRIVER

Yes and no. Plenty of fish in the Seine, but they are not safe to eat, too much pollution, so it's mainly catch and release.

CALVIN

That's 'in' seine. Beautiful river, not safe for fishing,

Waynette gasps, and we see what she sees from her POV: The Eiffel Tower.

WAYNETTE

Look Calvin! My goodness can we stop here and get out?

Calvin laughs, enjoying Waynette's enthusiasm.

CALVIN

Oh we'll have other chances, let's get to the hotel.

EXT. PARIS - DAY

The limousine speeds by.

EXT. PARIS CONVENTION CENTER - DAY

A sign reads 36TH ANNUAL INTERNATIONAL UFO CONFERENCE.

Alongside this sign is another: FEATURED SPEAKER: CALVIN PARKER - THE PASCAGOULA INCIDENT. The sign features the famous photo of the 19 year old Calvin angrily pointing his finger at a intrusive photographer.

INT. PARIS CONVENTION CENTER - DAY

The hall is filled with *interesting* people viewing exhibitor tables. This is a colorful group of people. Calvin and Waynette walk in to the hall and for a brief moment have peace. Some folks recognize Calvin, start pointing, and before they know it, the UFO Press is upon Calvin and Waynette.

The press rifles questions at Calvin and they are all laudatory and well meaning. He is celebrated now it seems, and this is his first real exposure to the sea change in public attitude toward him.

WAYNETTE  
(impressed)  
From a zero to a hero.

CALVIN  
And it only took 45 years.

One of the CONFERENCE ORGANIZERS rescues Calvin from the press.

ORGANIZER  
S'il vous plaît, s'il vous plaît  
Monsieur Parker sera disponible  
plus tard pour répondre à toutes  
vos questions.

Translation: *Please, please Mr. Parker will be available at a later time to answer all your questions.*

BRIEF MONTAGE:

Calvin and Waynette enjoy the various speakers and exhibits at the conference.

Calvin and Waynette return to the luxury hotel and enjoy their room and the restaurant.

Calvin sits at a long table answering questions at a press conference, some questions are in English, others need translation. Waynette is in the front row beaming with pride.

Back at the hotel, in their luxury room, in the bathroom Waynette is soaking in the raised marble bathtub. She's humming with happiness and drinking a beer!

CALVIN  
Marie Antoinette had nothin' on  
you.

WAYNETTE  
Let them eat pot pie, darling!

Back in the limousine, Calvin and Waynette are on a sight seeing tour. They view many of the most iconic sights in Paris.

They eat at a small Parisian Cafe.

End Montage:

INT. BALLROOM - DAY

Hundreds are gathered in the main ballroom at the UFO Conference, all here to listen to Calvin Parker give his first public talk on his experience as an Abductee.

INT. DRESSING ROOM AREA - DAY

Calvin is with Waynette and he's nervous as hell.

CALVIN

Why the frick did I agree to this,  
I got nuthin to say. I'm a damn  
fool.

WAYNETTE

Look at it this way baby, we got to  
take our dream vacation because of  
this. And in one hour it will be  
over.

A PRODUCTION ASSISTANT pokes her head in the door.

PRODUCTION ASSISTANT

One minute, Monsieur Parker, one  
minute.

CALVIN

This is worse than being on that  
damn spaceship.  
(beat)  
Alright, let's do this.

Calvin starts walking.

CALVIN (CONT'D)

I think my legs are numb.

WAYNETTE

Baby, stop being such a baby.

Calvin laughs.

INT. BALLROOM - DAY

Montage:

Calvin gives a speech, answers questions from a moderator, then answers questions from the audience.

Finally the event is over, Calvin is relieved.

EXT. SEINE RIVER DOCK - NIGHT

A party yacht is being boarded by the VIP guests of the UFO CONFERENCE.

EXT. YACHT DECK - NIGHT

Calvin and Waynette are wining (in their case, "beer-ing") and dining with the rest of the Conference VIPS. The food is marvelous, the dancing is divine and the views of Paris at night are breathtaking.

WAYNETTE

What a terrific trip this has been baby. The honeymoon we never had.

They kiss.

CALVIN

Not bad for a couple of hicks, eh?

WAYNETTE

We're not hicks, we're southern royalty. Excuse me, going to the "WC."

Waynette walks off, heading toward the ladies room.

A SHADY MAN approaches Calvin and hands him an envelope.

Calvin opens it and reads the letter within:

*Dear Mr. Parker,*

*We humbly request your appearance tonight.*

*A very special group of UFO initiates will be meeting in your honor. This gathering must be kept confidential*

*You will be the newest initiate into a secret society that is hundreds of years old.*

**SECRETS WILL BE REVEALED**

*Meet at midnight at the following location:*

*The Eiffel Tower.*

*You MUST come alone.*

*Please hand this note back to the gentleman who is standing in front of you.*

Calvin is stunned. He hands the letter back to The Shady Man who quickly pivots on his heels and disappears into the crowd.

INT. HOTEL ROOM - NIGHT

The clock reads 11:35

Waynette is seemingly asleep in bed.

Calvin emerges from the bathroom room fully dressed. He tip toes past the bed to grab his wallet and phone.

As Calvin crosses the bed again, and heads for the exit door.

WAYNETTE

Oh no you don't.

Calvin stops, turns around.

WAYNETTE (CONT'D)

If you're going down to the bar for a nightcap I'm going with you.

EXT. CHAMPS DE MARS - NIGHT

Calvin and Waynette are walking on the boulevard.

CALVIN

Come on Waynette, we gotta hurry.

WAYNETTE

This is the single craziest scheme you've ever presented me with Calvin Ray Parker.

EXT. EIFFEL TOWER - NIGHT

Calvin and Waynette walk up to the base of the Eiffel Tower. There is nobody in sight. Suddenly a black Peugeot 308 pulls up and *The Shady Man* gets out. The Peugeot pulls away.

SHADY MAN

Excellent, oh, my, you brought Mrs. Parker, I see. Unfortunately, that's impossible.

CALVIN  
I go nowhere without Mrs. Parker.

SHADY MAN  
Excuse me.

The Shady Man takes steps away and speaks into the cuff of his jacket where there is a radio transmitter embedded.

He returns.

SHADY MAN (CONT'D)  
Alright, come with me.

They follow him as he comes to the elevator at the base of the Eiffel Tower.

CALVIN  
Where are we going?

SHADY MAN  
To the secret apartment that  
Monsieur Eiffel built.

CALVIN  
There's a secret apartment in the  
Eiffel Tower? Where?

SHADY MAN  
Hidden, at the very top.

The elevator doors open.

SHADY MAN (CONT'D)  
Please come.

He holds his hand out. Calvin and Waynette board the elevator. The Shady Man does not join them. The doors start to close. Calvin blocks this with his hand.

CALVIN  
Ain't you coming with us.

SHADY MAN  
It's a secret, even to me.

Calvin lets the doors close.

INT. ELEVATOR - NIGHT

Calvin and Waynette rise up and they can see all of Paris from the elevator as it ascends.

Waynette's eyes - she is having a memory.

FLASHBACK 1973

It's their first date, way back in 1973. Calvin is escorting Waynette up the abandoned fire tower that was his secret hang out. They are giddy with young love and climbing, climbing up the rickety steps of the abandoned fire tower.

INT. ELEVATOR - NIGHT

WAYNETTE

You know what this reminds me of  
baby. Our first date.

FLASHBACK 1973

They reach the top of the Abandoned fire tower.

INT. ELEVATOR - NIGHT

Resolving the flashback reminds us that it's been an incredible journey - From the two teenagers they were to the two elders they have become.

As the elevator doors open, Waynette reaches her hand into Calvin's.

EXT. TOP OF THE EIFFEL TOWER - NIGHT

Calvin and Waynette step off the elevator.

A MAN is waiting for them. He looks vaguely familiar to Calvin.

ELDERLY MAN

You recognize me but can't place  
me, is that right?

CALVIN

Yes, that's right.

ELDERLY MAN

(reaches out his hand)  
General Luis Elizondo. We meet  
when I escorted you to Keesler Air  
Force base the day after your  
abduction.

CALVIN

Yes, yes, that's right.

LUIS ELIZONDO

We waited a very long time to have you here. 45 years to be exact. Tonight, you will learn the truth about your encounter and what it means to be an abductee. What has been hidden will tonight be revealed. Come...

He starts walking and Calvin and Waynette follow him.

LUIS ELIZONDO (CONT'D)

Monsieur Eiffel built this apartment for himself and used it to have secret meetings with the greatest minds of his day. Today, it's used for our group - "The Insiders."

They've reached the door of the secret Eiffel Tower apartment.

LUIS ELIZONDO (CONT'D)

But I'm afraid that Mrs. Parker is not allowed inside.

Elizondo points...

LUIS ELIZONDO (CONT'D)

Mrs. Parker you can sit on the bench right over there and enjoy the spectacular view of Paris.

CALVIN

I'm sorry, Major-

LUIS ELIZONDO

It's General now, it was Major when we first met.

CALVIN

Well General Elizondo, I'm afraid that's not how things work with us. Where I go, Waynette goes. In fact I woulda been a whole lot better off the night of the abduction if Waynette had been with me on that damn flying saucer. She really would've kicked some butt.

LUIS ELIZONDO

I'm afraid that's impossible.



WAYNETTE

Go ahead baby, go without me, it's fine.

CALVIN

Hell no, there is no Calvin without Waynette.

He grabs Waynette's hand to leave.

LUIS ELIZONDO

Alright, if you insist.

Elizondo opens the door to the small apartment. He ushers Calvin and Waynette inside.

INT. SECRET APARTMENT - NIGHT

Their jaws drop. Assembled around the small room are HOLOGRAMS of some of the most famous figures in the UFO/SCIENCE world, past and present.

They greet Calvin and Waynette by way of introducing themselves.

HOLOGRAPHIC THOMAS EDISON

Tom Edison.

HOLOGRAPHIC ART BELL

Art Bell, nice to meet you.

HOLOGRAPHIC NICOLA TESLA

Tesla's the name.

HOLOGRAPHIC J. ALLEN HYNEK

Calvin, good to see you again.

CALVIN

(to Waynette)

That's Dr. Hynek.

HOLOGRAPHIC BARNEY HILL

Barney Hill, one of the original abductees, hello Calvin.

HOLOGRAPHIC STEVEN SPIELBERG

Steven Spielberg, Calvin, you should have let me buy the rights to your story all those years ago. You were the real close encounter.

LUIS ELIZONDO

Very well, the meeting can start now.

The Camera pulls back and moves outside the door to the apartment. Elizondo grabs the door handle and pulls the door shut.

The MUSIC swells as if the ending to the film, but...

WAYNETTE (V.O.)

Calvin? C'mon, Calvin it's time to wake up.

INT. BEDROOM - DAY

Waynette shakes the bed to wake Calvin, and we realize that the previous scene on top of the Eiffel Tower was Calvin's dream.

WAYNETTE

It's the big day and you're not going to be late.

Calvin's eyes slowly open.

CALVIN

Oh my goodness, you wouldn't believe the dream I just had.

INT. BATHROOM - DAY

Waynette is putting the finishing touches on her make up and hair, and is dressed nicely. Calvin is combing his hair and he is wearing everyday clothing.

WAYNETTE

Don't you think you should get dressed up? There will be tons of media there.

CALVIN

Not a phony, never been a phony. I'm not going to change what I wear just because they're honoring me.

WAYNETTE

Oh Calvin.

INT. FRONT HALLWAY - DAY

Calvin and Waynette are at the front door about to exit.

WAYNETTE

I never thought a day like this  
would come.

CALVIN

Neither did I, but it has.

WAYNETTE

A monument, to my husband, placed  
in the exact spot where he was  
abducted.

CALVIN

C'mon, Waynette, let's go, don't  
make such a big deal out of it.

Calvin opens the front door and he and Waynette exit the house - only there is absolutely nothing outside their front door. No street, no yard, no trees, no pathway, only a brilliant white light.

It's the brilliant white light that signals 'going toward the light' familiar from depictions of near death experiences.

Calvin and Waynette take a few steps forward until they are absorbed by, and dissolve into, the brilliant white light.

FADE TO WHITE:

FADE IN:

First sounds, a crowd, general noise, etc.

EXT. DOWNTOWN PASCAGOULA - DAY

Fade up on the actual NEWS FOOTAGE from the historic day of June 22, 2019.

It's *Calvin Parker* day in Pascagoula.

A Monument is going to be unveiled along the banks of the Pascagoula River commemorating Calvin's encounter 46 years after it occurred.

We see the 'real' Calvin and Waynette for the first time.

They are walking on a quiet street toward downtown Pascagoula.

WAYNETTE

Baby, don't get upset if there's nobody here. It was a long time ago.

They turn a corner and are immediately overwhelmed by the huge crowd that has assembled to honor Calvin.

CALVIN

My god, look at all these folks.  
It's like Mardi Gras.

It seems the entire town of Pascagoula has turned out and they are giving Calvin a hero's welcome!

They are overwhelmed by the love and support.

Calvin's life has finally come full circle.

There is a big poster for the book that Calvin has written: *Pascagoula: The Closest Encounter. My Story, by Calvin Parker.*

A reporter asks Calvin a question.

PRESS REPORTER

What do you say to the doubters?

THE REAL CALVIN PARKER

"Someone asked me once if it bothered me if someone didn't believe me. I told them to look around at the world, the trees, the flowers, life itself. There are people that still don't believe in God despite all the evidence he has provided. So no, it doesn't bother me, I have nothing to prove to anyone. One day I will know the truth and so will the world."

THE END



Calvin and Waynette Parker, Pascagoula, MS June 22, 2019