

# GINA - SCENE #1

2.

EXT. OUR LADY OF SORROWS - EVENING

A cab pulls in past a statue of the Virgin Mary and a sign reading: OUR LADY OF SORROWS (OLS). Wyatt gets out and looks up at the large, stone church.

INT. OLS COMMUNITY CENTER ROOM - MOMENTS LATER

CLOSE on CHELSEA HEALEY - 30's, put-together / high-strung housewife:

CHELSEA

It's the end of a long day. The kids are finally asleep, I've got a cup of peppermint tea and a steamy book. It's me time.

(beat)

And that's when he appears. Standing at the end of my bed.

Reverse to sort of motley group of 9 PEOPLE, Wyatt and Gina among them, seated semi-circle, group therapy style.

CHELSEA (CONT'D)

He's like a tall, pale, god. The moon glistens off of his sinewy thighs --

Everyone shifts in their seats uncomfortably. Wyatt takes notes. GINA MORRISON- the group's leader - tries to cut in:

**START**

GINA

Okay, so --

CHELSEA

He's incredibly well-endowed, much more so than a normal human --

GINA

(finally breaking in)

So, it's pretty much the same dream you've been having? For months?

CHELSEA

(nodding)

Same one, same one. Yup.

(re: Wyatt)

Why is he writing?

GINA  
 Chelsea, we've discussed this.  
 Wyatt's a journalist, and we agreed  
 he could write an article on the  
 group.

CHELSEA  
 Well, I didn't agree to that.

Murmurs around the room. Chelsea always pulls shit like this.

GINA  
 And I clearly said that anyone who is  
 uncomfortable with this shouldn't  
 participate today.

WYATT  
 (to Chelsea)  
 I won't put anything you just said in  
 the article --

CHELSEA  
 Well it's too late now.

WYATT  
 It's not, because I just won't write  
 it in.

CHELSEA  
 (under her breath)  
 Too late now

WYATT  
 (to Gina)  
 So... are recurring dreams common  
 with abductees?

Sounds of disapproval all around: ("Ooo." "Not cool, bro")

GINA  
 (to Wyatt)  
 We actually prefer the term  
 "experiencers" to "abductees." It  
 gives us just a little more agency.

CHELSEA  
 Calling someone an abductee is a lot  
 like slut shaming.

JUMP TO:

ENNIS HART - 50's, Nick Nolte-esque farmer - holds the floor:

ENNIS

I still get the ringing in my ears.  
Pretty bad sometimes.

(beat)

Kinda feel like a nut-job, talkin'  
about it.

GINA

Okay, Ennis, let's try and avoid the  
negative self-talk.

GERARD JOHNSON - late 30's, amiable stoner:

GERRY

Seriously, man. If you're trash-  
talking yourself, the aliens won.

END

Murmurs of agreement around the group. Ennis nods softly at  
this, appreciating the support.

ENNIS

I'm pretty sure they put a microphone  
in my head.

WYATT

(writing this down)

Ennis, just out of curiosity, do you  
work near any loud machinery?

ENNIS

Oh yeah. Everyday, pretty much.

CUT TO:

RICHARD SHENK - 40's, Bob Balaban-ish - addresses the room,  
holding a picture of a woman.

RICHARD

It's been 302 days since I last saw  
Debbie. My wife.

(beat)

And I'm starting to think she's not  
coming back.

KELLY GRADY - 30's, attractive goofball - whispers to Wyatt:

KELLY

Yup. Safe bet.

RICHARD

As many of you know, we were first  
taken by Reptilians ten years ago  
while on a camping trip. And they've  
clearly come back to finish the job.

SCENE #2

15.

GERRY

I'm telling you Wyatt, there's fuckery afoot in Beacon. Alien fuckery. With my expertise and your raw connections, we could blow the lid offa this town. We'll be like Han and Luke. Or Woodstein and Birdbaum.

WYATT

Woodward and Bernstein?

GERRY

Yeah, any of those guys, take your pick. I'm Han.

Wyatt suddenly freezes. He's staring at the **WELCOME TO BEACON** highway sign, looking just like it does in his dreams.

WYATT

This is where my accident happened. I think.

GERRY

Wait, wait, wait - your accident was in Beacon?

WYATT

(turning to Gerry)  
What if I wanted to interview everyone in the group? Think you could arrange that?

GERRY

We better clear that with the boss.

INT. POTTERY BARN - DAY

Gina, in a headset and a pantsuit, lays into HANNAH - 18, a store clerk, like the coach of a losing team at halftime.

START

GINA

And why don't we mix the Mosaic Vases in with the Tuscan Urns?  
(off Hannah's terrified silence)  
Because it confuses the customer. And our job is to... what?

HANNAH

...Empower the customer?

GINA

To empower them. To empower them.

Gina looks across the store and spots Gerry inspecting a giant wooden decorative thing. He almost drops it.

GINA (CONT'D)

Why are my worlds colliding right now, Gerry? You know I hate that.

GERRY

Oh, Gina, hey. Just thinking of buying some of these wooden... things.

(bailing)

It's Wyatt's fault.

Gerry points to Wyatt, who sits awkwardly on a floor model.

INT. POTTERY BARN STOCKROOM - MOMENTS LATER

Wyatt and Gerry look like two kids talking to the principle.

GINA

Look: I don't care what you do as long as you don't use anyone's real names. Understood?

WYATT

Understood.

GERRY

Gotcha, man, yup.

GINA (CONT'D)

Good. Now if you'll excuse me, the fall linen sale is bearing down on me like a rabid dog from hell.

END

CUT TO:

← EXT. FARM - DAY

Wyatt makes a call, standing next to a couple of cows.

WYATT

I just need a couple more days on the Beacon piece. To verify some quotes.

One of the cows moos.

JONATHAN WALSH

(over the phone)

Is that a cow? Where are you?

→

## SCENE #3

22.

WYATT  
(wide-eyed, genuinely)  
That is... fascinating, yeah.

INT. DINER - EVENING

Gina sit on one side of a booth, Wyatt on the other.

START

WYATT  
Okay, so I usually start these interviews by asking --

GINA  
I'm not here to talk about my experience, Wyatt. I'm actually much more interested in yours.

WYATT  
My experience?

GINA  
In Beacon. An odd choice for a midnight drive. Two hours from your home.

GERRY  
Sorry to blow up your spot, man, but I told her about your accident.

GINA  
Car accidents involving animals are commonly used "cover memories" to mask alien interactions.

WYATT  
I hit a deer, Gina, I wasn't abducted by aliens.

GINA  
Then you won't mind answering my questions. I've prepared a short list.

WYATT  
(nervous, but covering)  
Sure, go ahead, shoot.

GINA  
Since that accident, have you had trouble sleeping? Nightmares?

WYATT  
Nope. Sleep like a dead person.

GINA

Do you sleep with the lights, or any other devices, on? For comfort?

INT. WYATT'S APARTMENT - NIGHT

Wyatt sleeps fitfully on his bed. All of the lights are on, plus his television, computer and radio.

INT. DINER - NIGHT

Wyatt is starting to sweat.

WYATT

Uh-uh. Total waste of electricity.

GINA

And what happened after the accident?

WYATT

What do you mean? I went home.

GINA

No, immediately after. Did you call the police? Animal Care and Control? (Wyatt freezes. He doesn't remember.)  
You don't remember, do you?

GERRY

You want my napkin? You're really sweating.

WYATT

(defensive)  
No I'm not. It's also insanely hot in here, right?

GINA

Wyatt, I've been working with experiencers for almost six months. I know one when I see one.

GERRY

She does have a pretty good eye, man.

Gina's phone rings. The caller ID reads: **FATHER DOUG.**

GINA

Sorry, I have to take this.  
(answering)  
Hi Father Doug, what's up?

INT. FATHER DOUG'S OFFICE - CONTINUOUS

FATHER DOUG - 30's, fresh-faced - is reading an article on Slant's site: **PROBED: MY TIME WITH AN ALIEN ABDUCTION CULT.**

FATHER DOUG

Um, quick question. Why am I reading about my church's partnership with an alien cult on a major news site?

EXT. DINER PARKING LOT - SUNSET

Wyatt pleads with Gina as she gets into her car.

WYATT

That was an old draft, it wasn't supposed to be published!

GINA

You promised you wouldn't use actual names.

WYATT

I have no idea how this happened --

GINA

Do you know how much damage control I have to do? And we'll be lucky if they don't boot us out of our room.

(shifting into gear)

Good luck with those non-existent nightmares, Wyatt. They only get worse.

END

~~Gina peels off. Gerry pulls up on the other side of Wyatt.~~

GERRY

I don't really believe in anger, man, so I'm not gonna yell at you. But I just wanted to say, I gave you my last business card. And I'm really starting to regret that decision.

Gerry peels off, leaving Wyatt in the parking lot, alone.

END OF ACT TWO