

HELLO, MR. PETERSON

Written by

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INT. TV ROOM - NIGHT

We're in a suburban house. The lights are off and it's sparsely decorated but there aren't any photos or visual clues about who lives there.

There's a MAN (30s, suit) passed out on the couch as if he ended up there when he was drunk.

The TV is one with a 24 hour news network playing at a low volume.

The Man starts to stir awake. He's got a bad headache. He also don't recognize where he is.

He sits up and takes in the room. He'd be moving a lot quicker if he didn't feel like shit.

FAYE (O.S.)

Oh? You're finally awake.

FAYE (20s, in make up and a dress) walks in. She's carrying a glass of water.

FAYE (CONT'D)

Thirsty?

MAN

Yeah.

She hands him the glass. He chugs it down. She stares at him.

FAYE

How are you feeling?

MAN

Like dog shit.

He looks at Faye, trying to recognize her but drawing a blank.

MAN (CONT'D)

I don't want to be rude, but how did I get here?

FAYE

You don't remember?

He doesn't answer. She sits down next to him.

FAYE (CONT'D)

You were in a car accident and hit your head. I helped you out.

MAN
Why didn't you call an ambulance?

FAYE
You begged me not to. I think maybe
you might have been drinking and
driving.

The Man tries to taste his mouth.

MAN
Did you smell alcohol on my breath?

FAYE
No, but we were at the same party.

MAN
What party?

FAYE
The Christmas party at Hefron's
Restaurant.

It doesn't ring any bells.

FAYE (CONT'D)
For the laboratory.

She looks at him like he should know but he doesn't.

MAN
Tell me more.

FAYE
I can't. We're not allowed to talk
about it.

MAN
What's my name?

FAYE
I don't know.

MAN
But we work together?

FAYE
I'm just a secretary and you're an
engineer. I've seen you around but
we never met.

MAN
Where was the car accident?

FAYE

About three hundred feet down the
road at the turn off.

MAN

I feel nauseous.

She hands him a waste basket.

FAYE

I'll go get you some water.

She gets up and walks out of the room.

MAN

What's your name?

She stops.

FAYE

Faye.

MAN

Thank you for everything, Faye.

She slightly smiles and walks out.

The Man sits still and listens to her foot steps disappear.

He leaps out and tip toes out of the room.

INT. HALLWAY - CONTINUOUS

The Man hears Faye in the kitchen. He goes to the front door
and slowly opens it. He steps out and silently closes it
behind him.

EXT. FAYE'S HOUSE - CONTINUOUS

Faye's house is small. The Man stands on the porch. There's
snow on the ground and he is not dressed properly for winter.

He takes in the area with cold not seeming to affect him.

It's a mostly empty suburban street and there isn't another
soul in sight. In the distance the Main Road is visible.

The Man runs from the house towards the Main Road.

EXT. MAIN ROAD SITE OF "ACCIDENT" - MOMENTS LATER

He arrives at the spot that Faye described. There isn't a crashed car here or any damage to the trees.

He looks around the area to see if maybe he missed it, but there isn't any sign of a car accident anywhere. What the fuck?

He looks back towards Faye's house. The porch light turns on and she steps outside looking for him.

The Man decides to run away.

EXT. MAIN STREET - LATER

The Man walks down Main Street. It's decorated for the holidays but there are only a few people out as it is very late at night.

He wanders the street looking for a clue or something to jog his memory but there is nothing.

He suddenly stops walking. Hefron's restaurant is across the street.

EXT. HEFRON'S RESTAURANT - CONTINUOUS

It's closed. The Man runs to it and tries to open the doors. They're locked. Fuck.

The Man looks at the people walking down the street. He sees a YOUNG COUPLE.

MAN

Excuse me.

They try to ignore him.

MAN (CONT'D)

Excuse me!

They stop.

MAN (CONT'D)

I'm sorry to bother you.

BOYFRIEND

We don't have any money.

Why didn't he think of that before? The Man reaches into his pocket looking for his wallet but it's not there.

GIRLFRIEND
Are you okay?

MAN
I'm not asking for money.

The Boyfriend and Girlfriend look at each other.

MAN (CONT'D)
I just need help. Directions. Is there a laboratory near by?

BOYFRIEND
What kind of laboratory?

MAN
I don't know.

BOYFRIEND
Sorry.

GIRLFRIEND
What about the Grumann facility?

The Boyfriend shoots her a look.

MAN
Grumann. Off Route 109?

BOYFRIEND
Who exactly are you?

MAN
That's what I need to find out.

He runs away from them.

GIRLFRIEND
You think he could be one of those terrorists they were talking about on the news?

BOYFRIEND
He's not dressed like he is.

GIRLFRIEND
Should we call the police?

BOYFRIEND
You're the one that mentioned Grumann to him.

She feels stupid now.

BOYFRIEND (CONT'D)
Come on. Let's go home.

They walk away and forget about the Man.

EXT. BARBED WIRE FENCE - NIGHT

The Man walks up to a barbed wire fence. Behind it is a large facility. There are signs warning of No Trespassing.

The Man smiles and recognizes it. He starts running towards the entrance that is a few hundred feet away.

A DARK FIGURE appears in front of him. It's holding a gun.

DARK FIGURE
Hello, Mr. Peterson.

The Man stops. He registers the gun.

MAN
Do you know me?

DARK FIGURE
Oh yes. And you're at the end of
the line.

The Dark Figure approaches him. This person's features become more distinct in the light. His face is sinister.

DARK FIGURE (CONT'D)
The combination, please.

MAN
I don't understand.

DARK FIGURE
Do you think I'm stupid?

The Dark Figure continues the approach.

MAN
Listen, I had some kind of accident
and lost my memory. But it's slowly
coming back.

DARK FIGURE
The combination or your life.

He shoves the gun into the Man's ribs. The Man goes into fight or flight mode, and he chooses fight.

They struggle. The Dark Figure was not expecting this.

BANG.

The Dark Figure goes limp and falls. The Man looks over him in shock.

The GUN SHOT has attracted security. A Car leaves the gate and drives toward him.

The Man regains his senses and runs.

EXT. FAYE'S HOUSE - NIGHT

The Man runs up to her door. He starts pounding on it.

Faye opens the door, surprised to see him.

FAYE
Where did you go?

He enters the house and walks past her.

INT. TV ROOM - CONTINUOUS

He sits down. She follows him.

FAYE
What happened?

MAN
I remembered where I worked.

FAYE
At Grumann?

He nods.

MAN
There was a man there waiting for me and he had a gun. He called me Mister Peterson and he tried to kill me. But he's dead now.

FAYE
Are you hurt?

MAN
I'm fine. A scraped knee but it's nothing.

Faye walks to a cabinet.

FAYE
I'll make you a drink. What's your
preference?

MAN
Anything.

She opens the cabinet revealing liquor inside.

MAN (CONT'D)
You didn't take my wallet when you
brought me in?

FAYE
You didn't have one with you.

The Man thinks that's odd. She comes back with a drink.

FAYE (CONT'D)
Do you need ice?

He shakes his head.

MAN
Maybe we should call the police.

FAYE
You do that and they'll know about
your drunk driving.

MAN
About that. Where did you say the
crash was?

FAYE
About half a mile down the road
near where the mountain turn off
is.

MAN
That's far away from Hebron's
restaurant.

FAYE
I went to the mountain to take a
nice view of the city after the
party. I don't know why you were
there. Hows the drink?

He takes a sip.

MAN
Great. Thanks.

FAYE
Why did that man attack you?

MAN
He wanted a combination.

FAYE
Combination to what?

MAN
I wish I knew.

FAYE
I have an idea.

She runs out of the room. She quickly comes back into with a metronome.

FAYE (CONT'D)
I saw this once in a movie.

MAN
This isn't a movie.

FAYE
If this helps your memory return
then it's worth a shot. Have
another sip of your drink.

He takes another sip.

The metronome starts its rhythmic click.

MAN
This won't work.

FAYE
Close your eyes and think of
numbers.

He closes his eyes.

FAYE (CONT'D)
Concentrate.

She glances off into the dark hallway. She's more nervous than she lets on.

The Man is quiet.

FAYE (CONT'D)
Just relax and think.

The Man is relaxed. Suddenly he tenses up.

MAN
Thirty-four.

Faye smiles.

FAYE
Keep thinking.

The Man tries really hard.

MAN
Sixteen.

FAYE
Great. Keep it up. If you remember
this then who knows what else you
can unlock.

MAN
Ninety-eight.

FAYE
Good, real good.

MAN
Fifty-eight.

FAYE
You did it. That's wonderful.

She stops the metronome.

FAYE (CONT'D)
Eight digits. And they're all
clear.

MAN
Yes.

He takes another sip. Memories are starting to flood back to him.

MAN (CONT'D)
How did you know to stop after
eight?

FAYE
It was a combination you were
trying to remember. Those are eight
digits.

This makes sense to the Man, but it also doesn't.

MAN

I need to use your phone.

FAYE

Who are you going to call?

MAN

My boss. He'll be worried about me.

He clutches his stomach.

FAYE

Feeling nauseous again?

MAN

What's wrong with me?

FAYE

You're dying.

The Dark Figure steps back into the room.

DARK FIGURE

Hello again, Mr. Peterson.

The Man lunges at them in rage. His energy gives out and he falls down.

The Dark Figure laughs. Faye bends down and looks at the Man with a mixture of pride and pity.

DARK FIGURE (CONT'D)

Poor bastard.

FAYE

This way was more humane. Think of all the hours and pain that were saved by not torturing him.

DARK FIGURE

If he gave us the right combo.

The Man summons what strength he has left to look at them. He wants to kill them, but he can't move.

FAYE

He did.

DARK FIGURE

If this works out then you, your chemicals, and mind games were right. But if it doesn't.

FAYE

Then we try it your way with a new
target.

The Man is almost dead. He fights a losing battle to hang on.

FAYE (CONT'D)

Good bye, Mr. Peterson.

The Man's eyes close.

FADE TO BLACK.