

FADE UP.

SCREEN READS: 1990

CUT TO:

AERIAL SHOT

On a beautiful country road a White Range Rover tools along.

INT. RANGE ROVER - DAY

A woman and two kids. The kids are busy getting into the grocery bags in the back.

AUDREY WARNER, a beautifully stunning 40ish woman who could easily fill the covers of any fashion magazine, drives.

AUDREY
Get out of the groceries!

GABRIEL
Could we just have a Ding Dong?

ISABEL
Please mom!

AUDREY
We're almost home you can wait two seconds.

On that they both turn around and sit.

AUDREY(cont'd)
Seat belts!

Upset about no Ding-Dongs they belt themselves in.

EXT. THE WARNER HOUSE.

The Range Rover pulls off the main road onto a dirt road, rolling green hills pass by. Eventually they arrive at the entrance. AUDREY gets out and picks up the mail. As the gate opens and she pulls in WE SEE the house for the first time. It is a large Cape Cod style home meticulously landscaped.

AUDREY pushes a button and one of the four garage doors open. As they pull in we see a red Porsche.

GABRIEL
Dad's home!

ISABEL
Daddy!

(CONTINUED)

AUDREY honks.

Out steps CALVIN.

CALVIN
Hello! Hello!

The kids rush to hug him as they all say their hello's.

AUDREY
Enough..Enough you two. Time for
you to unload the groceries!

They kiss.

CLOSE UP.

AUDREY
That big old bed got awfully lonely
without you.

CALVIN
Glad to hear it.

We follow them into the house. The interior is something out of Architectural Digest, contemporary, high beam ceilings that open to the second floor but the original art work scattered about is what gives it the final touch.

They walk through the living room and into the kitchen which is sizable and tasteful, stocked with every kitchen machine available, pot rack, wine closet, etc.

AUDREY starts putting away groceries.

AUDREY
So what did you get for it?

CALVIN
Guess.

AUDREY
Well by that shit-eating grin on
your face...

ISABEL & GABRIEL enter groceries in tow.

ISABEL
Mom you said a bad word!

GABRIEL
That's ten bucks and we're not even
to the end of the week!

They both head back out.

(CONTINUED)

AUDREY
Eight fifty?

CALVIN
1.3.

AUDREY
That sold for 1.3 million dollars?

CALVIN
And the artist is still alive!!

AUDREY
That means we just made...

CALVIN
A lot of money. Not to mention his other two paintings we acquired last month, we'll definitely make something on those now.

AUDREY
How was my father?

CALVIN
Eli was a little nervous until everything dropped into place..

AUDREY
So does this mean you get to slow down for awhile?

CALVIN
Well it definitely means we can now take that trip to Greece.

AUDREY
No backing out!

CALVIN
I'll tell Eli tomorrow.

AUDREY comes over to hug CALVIN.

AUDREY
Ah...Greece! I love you.

CALVIN
I love you, too.

They kiss.

GABRIEL
Oh god they're smooching again!

(CONTINUED)

AUDREY goes back to putting the groceries away as CALVIN sorts through the mail. He comes across a letter with no return address on it. He opens it, inside are photographs.

Calvin looks at the first one, its of a young woman. He immediately puts it back into the envelope. He walks over and kisses AUDREY.

CALVIN

I have a quick couple of calls and some emails to take care of. I have made reservations for all of us tonight at 20 Water Street.

CALVIN closes the door to his office. He sits at his desk and pulls out the photographs. The first is of a young woman. Her clothing suggests the photo is a bit dated.

The second is of a nice looking young man and the third is of his wife and kids getting into the Range Rover in present day.

LATER

INT. LIVING ROOM

AUDREY sits doing home work with ISABEL and GABRIEL, as CALVIN enters.

CALVIN

Audrey does the Rover have gas? I'm going to run and pick up a book I ordered.

AUDREY

Yeah it's full.

GABRIEL

Dad can I go?

AUDREY

You have homework to finish.

CALVIN leans over and kisses AUDREY.

CALVIN

Be right back.

As CALVIN gets to the door he pauses a moment and looks at his family.

EXT. WOODS. DAY

CALVIN pulls the Range Rover off the main road and into the woods proceeding along an old grassy dirt road.

(CONTINUED)

As he pulls over the top of the hill we see that there is a car below awaiting his arrival.

As CALVIN pulls up we see MAX BECKMANN. He's a younger man than CALVIN (late twenties) with a medium build and a boyish face. He appears a bit apprehensive.

As CALVIN gets out of his car, MAX walks around to greet him. CALVIN quickly cocks and points a gun. MAX immediately raises his hands

CALVIN
Who are you?

MAX
I'm Beckmann!

With the skill and force of a professional CALVIN swiftly places MAX on the hood of his car putting his gun to the back of MAX'S head and removing his wallet.

CALVIN
What happened to Katz?

MAX
(Shaken)
He ah...got promoted...he's strictly
indoors now.

CALVIN steps back, letting MAX up, but keeping his gun pointed. CALVIN then opens the wallet, which reveals a CIA badge with MAX'S picture on it. CALVIN throws the wallet to MAX. MAX catches it with his left hand.

CALVIN
Now, take your right hand and remove
your weapon and place it on the
hood.

MAX does so with great caution. CALVIN then releases the hammer and puts his gun away.

MAX
I'm here at your request Mr. Warner.

CALVIN
I didn't request you, I requested
Katz.

MAX
Like I said, sir...

CALVIN
I know what you said, but I requested
Katz!

(CONTINUED)

MAX
How can I help you, Mr. Warner?

CALVIN pulls out the photographs.

CALVIN
These arrived at my home today!

MAX
(Looking)
What do they mean?

CALVIN
They know where I am and who my family
is.

MAX
Don't worry sir...we...we can relocate
you!

CALVIN
Relocate me? My wife and kids don't
know anything about my past! What the
fuck are you talking about, relocate me?!

MAX
We'll protect you and your family!

CALVIN
You listen to me. You get me Katz, I
don't care where the fuck he is!

MAX
Please, Mr. Warner, he no longer
handles this case. He's in
Washington..

CALVIN grabs MAX by the collar.

CALVIN
I'm not fucking around here. Understand?
Get Katz.

On that CALVIN walks to his car and leaves as MAX stands in
confused amazement.

VOICE OVER
We hear the sound of a phone ringing.

SECRETARY'S VOICE
Good morning Mr. Katz's office.

INT. SHAFFER'S HOME - MORNING.

CLOSE UP.

A tray with two coffee cups comes to rest on a table, as we pull back to reveal two men. LAWRENCE SHAFFER, head of Covert Operations for the CIA, he possesses the looks and mannerisms of an English gentleman. The second is VINCENT KATZ, his hand picked replacement, who is a typical company blue suit, intense, pressed and starched. The type that never puts himself in a situation to sweat much. Both are seated in front of a fireplace in wing back chairs; they begin to talk.

SHAFFER

So, Warner's back in play?

KATZ

Yes Sir.

SHAFFER

Have you spoken with him?

KATZ

Not yet.

Mr. SHAFFER slowly sips his coffee.

SHAFFER

(Pause)

I want you to team up with Temple for this one. How's your coffee?

KATZ

Fine!

EXT. FREEWAY - DAY.

We see CALVIN tooling along in his Porsche.

INT. CALVIN'S CAR

His cell phone rings.

CALVIN

Hello.

INT. HELICOPTER

We see KATZ on his phone.

KATZ

Calvin, it's Katz. Now before you say anything, just listen. I want you to know that I'm sorry about what happened with Beckmann yesterday.

(CONTINUED)

From now on I will be handling everything personally and a security team has already been put in place for your wife and kids. Now we need to meet. Is today possible?

CALVIN

Yes.

KATZ

Same place as before?

CALVIN

Yes.

KATZ

Okay, how's one o'clock?

CALVIN

Fine.

KATZ

So, how are you Calvin?

CALVIN hangs up.

EXT. PARKING STRUCTURE

CALVIN pulls into his parking spot.

EXT. BALLAZAR'S GALLERY - DAY.

The interior of this building exudes money. We follow CALVIN as he walks past the main receptionist.

RECEPTIONIST

(Into the phone)

Good morning, Ballazar's.

The RECEPTIONIST waves to CALVIN as he passes. As he turns the corner, JENNY, his secretary, stands waiting for him.

JENNY

Good morning Mr. Warner!

CALVIN

Good morning Jenny.

JENNY

There's a man here to see you. He insisted on waiting in your office.

CALVIN

Who's he with?

(CONTINUED)

JENNY

He wouldn't say. Oh and Mr. Ballazar would like you to join him for lunch at 2:00.

CALVIN

Okay, thank you Jenny.

JENNY

Would you like some coffee?

CALVIN

Let me meet with this guy first.

He walks into his office.

INT. CALVIN'S OFFICE

CALVIN'S office is in keeping with the rest of the building.

As he enters we see a man standing with his back to the door. He is busy reading the diplomas on the wall. CALVIN closes the door with audibility and the man turns.

It is NOLAN PARKER, an unwelcome ghost from CALVIN'S past. His physical appearance is that of someone who works out a lot and likes their own looks but yet looks cheap in expensive clothes.

PARKER

Yale huh? That's impressive! But I think this is a misprint on the year. Because if I'm not mistaken you and I and five other guys were in Peru hunting old Nazi war criminals! I could be wrong or you could have gotten this through a correspondence course. And this name Calvin Warner, what a puss fuckin' name that is. You must-a-been drunk when you came up with that one. But I am impressed with this fuckin' place! You're mister up town now! Porsche, Range Rover, big house in the country, fine lookin' lady and a couple a runts. You're doin' all right for yourself.

CALVIN moves towards PARKER. PARKER quickly draws his weapon.

PARKER(cont'd)

Easy there Mr. Warner! Yeah. You are doin' all right! But I guess that's what happens when the company slips you into a new life!

(CONTINUED)

CALVIN
What do you want Parker?

PARKER
Ah you never were one to waste time. The inevitable question! What do I want? I just want so much I don't know where to begin I'm like a kid in a candy store. Calvin please sit down you're making me nervous.

PARKER pulls the hammer back.

PARKER
(Mocking Nice)
Please.

CALVIN sits.

PARKER (cont'd)
That's better. So you're an art dealer? What a fuckin' hoot!

CALVIN
What do you want Parker?

PARKER
(Mocking)
Well Warner...I don't want my health. No thanks to you I've been able to maintain that. And I don't want revenge. I forgot about that a long time ago. Alt however, he hasn't forgotten and he's a crazier mother-fucker now than he ever was! But he doesn't know where you are so I wouldn't worry!

CALVIN
How did you find me?

PARKER
Oh, that's a funny story actually! I was dating this girl, an artist. This girl could bring a corpse back to life, not to mention suck a bowling ball through a straw. Anyway's, one night I'm sittin' on the shitter' at her place and all she's got are these art magazines, so I pick one up start flipping through it. I start reading about this up and coming artist. I flip the page and there's this photo of him at some gallery opening.

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