



**TIME'S
UP**

A middle-aged woman shows she's more than meets the eye when she and her soon-to-be ex-husband are held captive on a remote island





ROBIN

You know how life has a way of pushing you out of the nest, squeezing you until you have no other option but to make a change? Staring down the barrel of her fiftieth birthday, this is where Robin has found herself.

She's played her part, followed the rules, been a good wife and mother. She works out, eats right, brings home the bacon and fries it up for her man. But after all these years, it's no longer enough. For either of them, if she's being honest.

She's become obsolete at the hospital where she works as a nurse, obsolete in her marriage, and even obsolete in her daughter's life. The world is telling her she's past her prime, that she might as well put yourself out to pasture, and she's starting to wonder if it isn't true.

But Robin isn't the type to go down without a fight. She learned that from her dad who, after treating her like the son he never had, disappeared, leaving her with a mean right hook and rucksack full of abandonment issues.

When her self-centered husband gets them both in hot water, Robin will have to decide if her life is worth fighting for and prove to everyone, even herself, that she still has what it takes. After all, age is just a number.

JOHN

Robin's husband. A nerdy research chemist going through his own mid-life crisis but instead of hot chicks and fast cars, he gets caught up in an exciting and dangerous criminal plot that puts his family in lethal danger. Good thing his wife is such a bad ass.



ELLIE

NYC's most adored debutante and daughter to the Democratic presidential hopeful. A dangerous combination of bored, brilliant, and hungry for her own taste of power, she's gotten herself in over her head and it's Robin who will pay the price.





SYNOPSIS

Cold open on Presidential hopeful Sen. Cartright giving a press conference. His beautiful 20-something daughter, ELLE, doing her job as background dressing but resenting every second of it. When daddy finally introduces her to the crowd, they adore her and she eats it up but she only gets a few moments in the spotlight before she's put back in her place.

The press conference plays on the TV screens above the treadmills at a high-end workout gym full of tight, young bodies. ROBIN and her bestie, TAI, both hovering somewhere south of 50, get brushed aside at the machines by pretty much everyone because the two "older" women aren't even worth noticing. Robin, whose lean frame and ease of movement belie her age, takes it in stride. As Robin and Tai get their sweat on, they discuss Robin's failure of a marriage and her cheating husband, John. Tai tells her she just has to catch John in the act so she can gain the upper hand, call him out on his crap. But Robin isn't a fan of confrontation and besides, after all these years together, if she's not his wife, who even is she?

As they head to the locker room, Robin lands a perfect roundhouse kick to a punching bag while no one is looking.

She glances back to see Elle on the TV, miserable in her father's shadow.

At the hospital where she works as a nurse, Robin has trouble getting the attention of a doctor she needs a signature from because he's too busy flirting with the younger nurses. An older colleague commiserates with her: "Ever feel like we're past our sell-by date?" Before the end of her shift, Robin can't get a blood pressure machine to work properly.

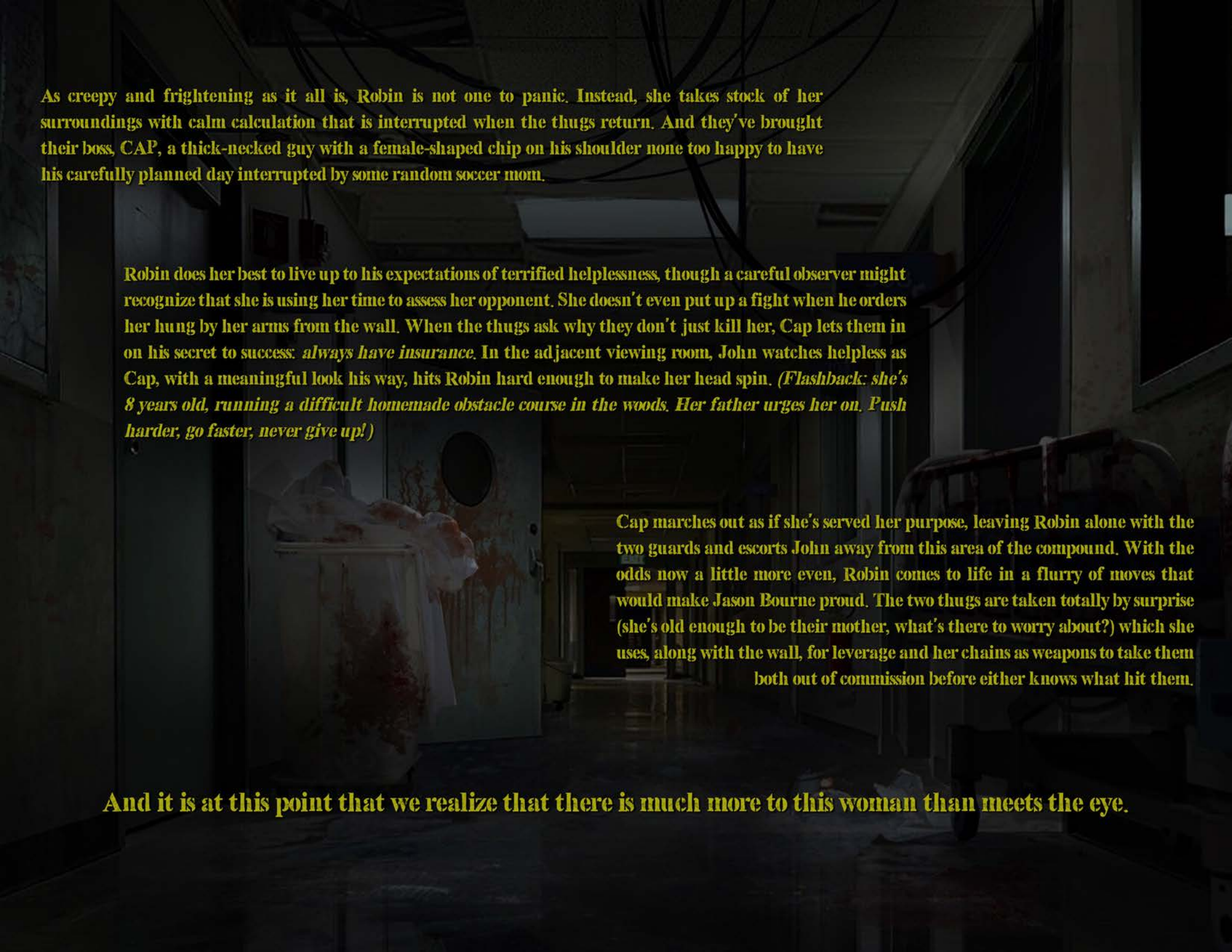
Instead of swapping it out, she McGyvers the faulty machine into working, thus proving she can think both on her feet and outside the box.

That night Robin gets the brush off from LAYLA, her teen daughter who's too busy watching Tik Tok to give her the time of day. Top that off with another "gotta work late" text from John and an extra glass of Pinot, and Robin decides to take Tai's advice to catch her cheating husband in the act once and for all.

Using the family tracker app on her phone, she easily finds John... not at a seedy motel or fancy restaurant, but a dark marina. Robin is shocked to see John met by couple of rough looking men who start to beat the crap out of him. She steps out of the shadows as if to his rescue and actually gets in one good move before she's hit from behind by a third asshole with a billyclub. One of the thugs wants to kill her but the other has qualms about hurting a woman and insists they call it in. They are told to bring her along and Robin's unconscious body is taken to a waiting speedboat along with her husband, the man who got her into this seriously FUBRed mess.

In 1800s, the island was the sight of a Smallpox hospital. In the 1900s it became a Tuberculosis quarantine site and was where "typhoid Mary" spent the last years of her life. After a brief stint as a drug rehab center, the facility was abandoned into decay. It is here that, though she has no reason to recognize the place, Robin wakes up in what was once the morgue.



A dark, dimly lit hallway with a gurney in the foreground and a doorway in the background. The scene is atmospheric and somewhat unsettling.

As creepy and frightening as it all is, Robin is not one to panic. Instead, she takes stock of her surroundings with calm calculation that is interrupted when the thugs return. And they've brought their boss, CAP, a thick-necked guy with a female-shaped chip on his shoulder none too happy to have his carefully planned day interrupted by some random soccer mom.

Robin does her best to live up to his expectations of terrified helplessness, though a careful observer might recognize that she is using her time to assess her opponent. She doesn't even put up a fight when he orders her hung by her arms from the wall. When the thugs ask why they don't just kill her, Cap lets them in on his secret to success: *always have insurance*. In the adjacent viewing room, John watches helpless as Cap, with a meaningful look his way, hits Robin hard enough to make her head spin. *(Flashback: she's 8 years old, running a difficult homemade obstacle course in the woods. Her father urges her on. Push harder, go faster, never give up!)*

Cap marches out as if she's served her purpose, leaving Robin alone with the two guards and escorts John away from this area of the compound. With the odds now a little more even, Robin comes to life in a flurry of moves that would make Jason Bourne proud. The two thugs are taken totally by surprise (she's old enough to be their mother, what's there to worry about?) which she uses, along with the wall, for leverage and her chains as weapons to take them both out of commission before either knows what hit them.

And it is at this point that we realize that there is much more to this woman than meets the eye.

Robin, still chained to the wall, tries to reach the keys hooked to Thug #1's belt but his body is just out of reach. Knowing what she needs to do and knowing what it's going to cost her, Robin pulls a little harder and dislocates her shoulder on purpose. The pain this causes knocks Robin out long enough for a vague flashback (*A well-stocked survivalist's bunker. She's 10 years old. In tears, her arm dangles from a dislocated shoulder. Dad insists she "use the pain" then yanks her arm back into place.*) When she comes to, Robin uses the extra two inches the dislocation affords her to grab the keys, set herself free, grabs the thug's gun and gets the hell out of there, only to find herself in a maze-like Machiavellian compound. She pauses long enough to ram her shoulder back into place and heads off in search of a way out.

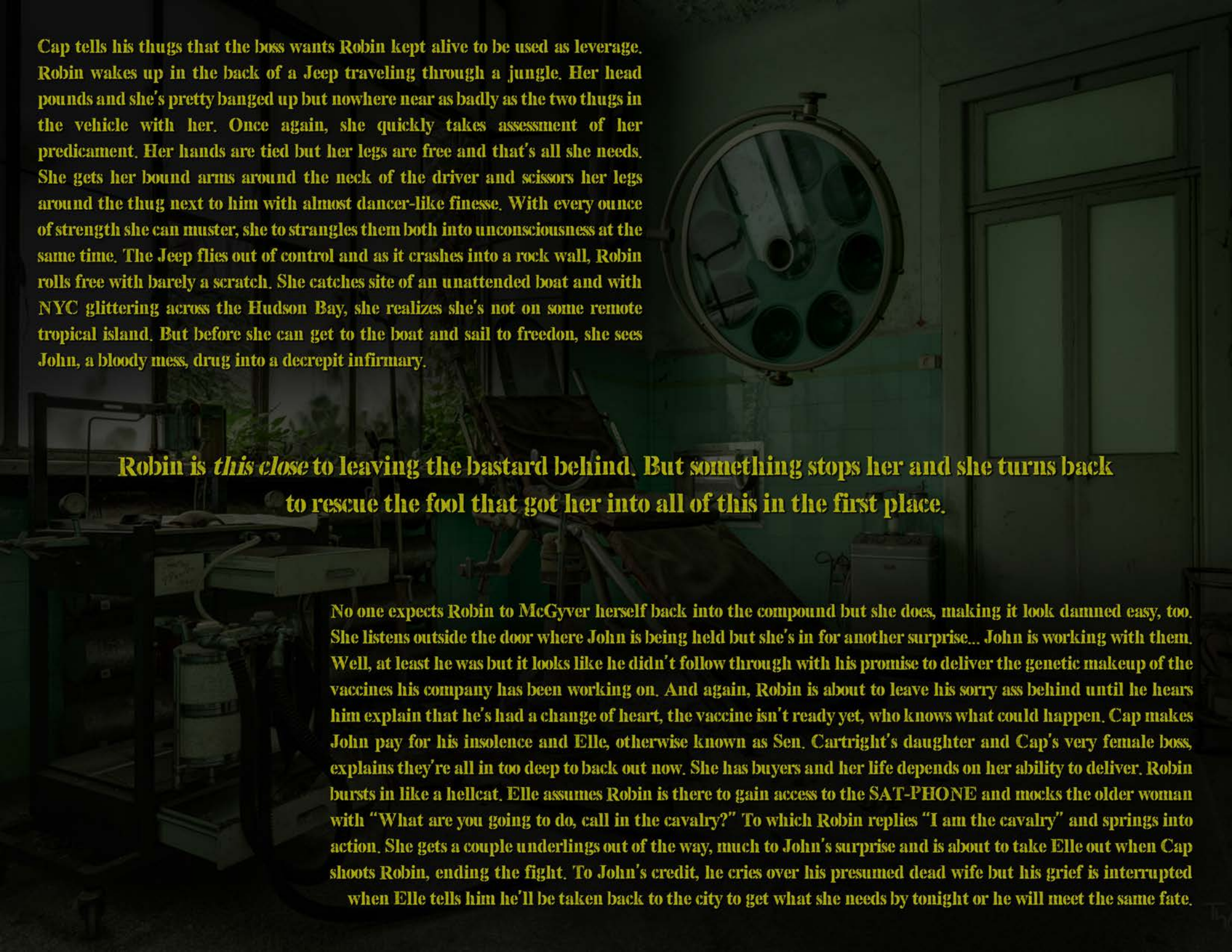
When it's discovered that Robin has escaped, an alarm is sounded and Cap sends a small handful of underlings to find her. No point in wasting too much man power on recapturing the bitch, she's a fifty year old woman for Christ's sake.

And this is where we really get to see Robin's skills put to use.

She's cagey, quick, and uses her brains as well as her brawn to outwit her pursuers. Where they use brute strength and guns, Robin uses quick thinking and her environment against them. A chair becomes a shield, a mop is repurposed as a catapult to carry her over their heads, and an extension cord becomes a noose around a thug's throat. It doesn't hurt that, even as they are getting their ass handed to them, they continue to underestimate her.

She's almost free when a giant of a man proves to be too much for even Robin. He puts her in a sleeper hold, knocking her out and giving us another glimpse into her past. (*She's 13, sparring bare-fisted with her father who holds nothing back. It's not fair. She's just a girl. But he insists this is exactly why she needs to keep at it. The world is tougher on girls. She must learn to be tougher.*)

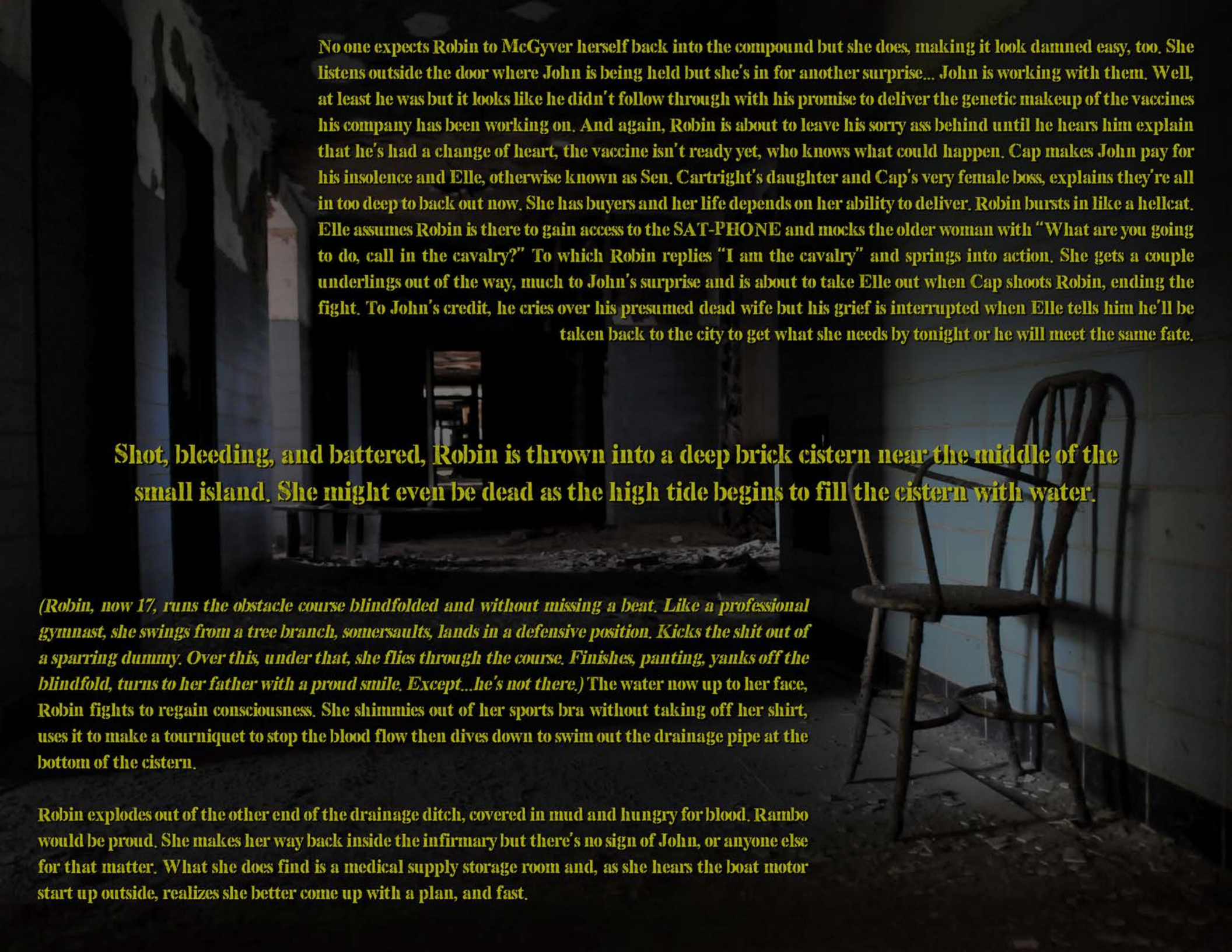




Cap tells his thugs that the boss wants Robin kept alive to be used as leverage. Robin wakes up in the back of a Jeep traveling through a jungle. Her head pounds and she's pretty banged up but nowhere near as badly as the two thugs in the vehicle with her. Once again, she quickly takes assessment of her predicament. Her hands are tied but her legs are free and that's all she needs. She gets her bound arms around the neck of the driver and scissors her legs around the thug next to him with almost dancer-like finesse. With every ounce of strength she can muster, she to strangles them both into unconsciousness at the same time. The Jeep flies out of control and as it crashes into a rock wall, Robin rolls free with barely a scratch. She catches site of an unattended boat and with NYC glittering across the Hudson Bay, she realizes she's not on some remote tropical island. But before she can get to the boat and sail to freedom, she sees John, a bloody mess, drug into a decrepit infirmary.

Robin is *this close* to leaving the bastard behind. But something stops her and she turns back to rescue the fool that got her into all of this in the first place.

No one expects Robin to McGyver herself back into the compound but she does, making it look damned easy, too. She listens outside the door where John is being held but she's in for another surprise... John is working with them. Well, at least he was but it looks like he didn't follow through with his promise to deliver the genetic makeup of the vaccines his company has been working on. And again, Robin is about to leave his sorry ass behind until he hears him explain that he's had a change of heart, the vaccine isn't ready yet, who knows what could happen. Cap makes John pay for his insolence and Elle, otherwise known as Sen. Cartright's daughter and Cap's very female boss, explains they're all in too deep to back out now. She has buyers and her life depends on her ability to deliver. Robin bursts in like a hellcat. Elle assumes Robin is there to gain access to the SAT-PHONE and mocks the older woman with "What are you going to do, call in the cavalry?" To which Robin replies "I am the cavalry" and springs into action. She gets a couple underlings out of the way, much to John's surprise and is about to take Elle out when Cap shoots Robin, ending the fight. To John's credit, he cries over his presumed dead wife but his grief is interrupted when Elle tells him he'll be taken back to the city to get what she needs by tonight or he will meet the same fate.

A dark, atmospheric photograph of a room. In the foreground, a wooden chair with a curved back is positioned on the right side. The room is dimly lit, with light coming from a doorway in the background, creating a sense of mystery and tension. The walls appear to be made of brick or stone, and the floor is dark and reflective.

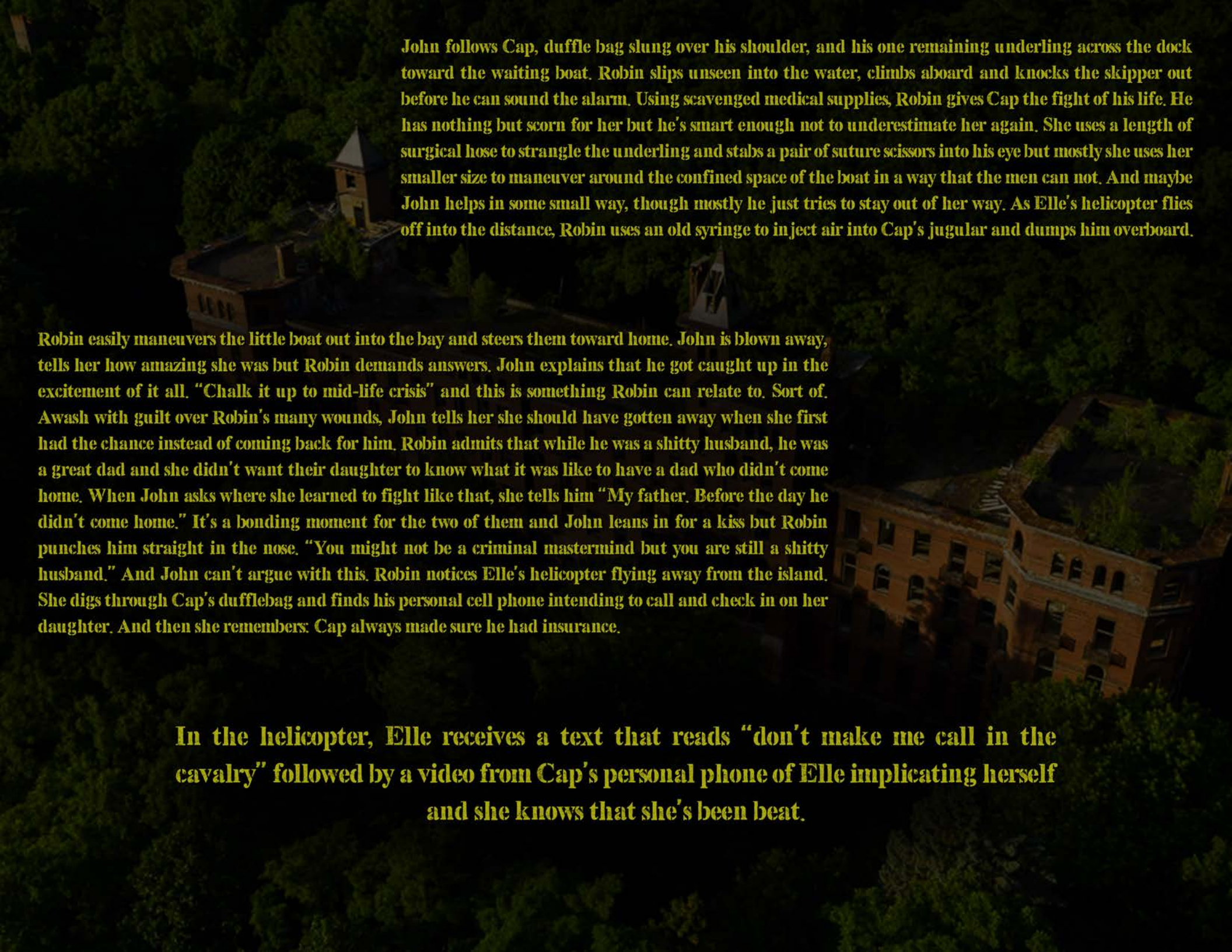
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Shot, bleeding, and battered, Robin is thrown into a deep brick cistern near the middle of the small island. She might even be dead as the high tide begins to fill the cistern with water.

(Robin, now 17, runs the obstacle course blindfolded and without missing a beat. Like a professional gymnast, she swings from a tree branch, somersaults, lands in a defensive position. Kicks the shit out of a sparring dummy. Over this, under that, she flies through the course. Finishes, panting, yanks off the blindfold, turns to her father with a proud smile. Except...he's not there.) The water now up to her face, Robin fights to regain consciousness. She shimmyies out of her sports bra without taking off her shirt, uses it to make a tourniquet to stop the blood flow then dives down to swim out the drainage pipe at the bottom of the cistern.

Robin explodes out of the other end of the drainage ditch, covered in mud and hungry for blood. Rambo would be proud. She makes her way back inside the infirmary but there's no sign of John, or anyone else for that matter. What she does find is a medical supply storage room and, as she hears the boat motor start up outside, realizes she better come up with a plan, and fast.

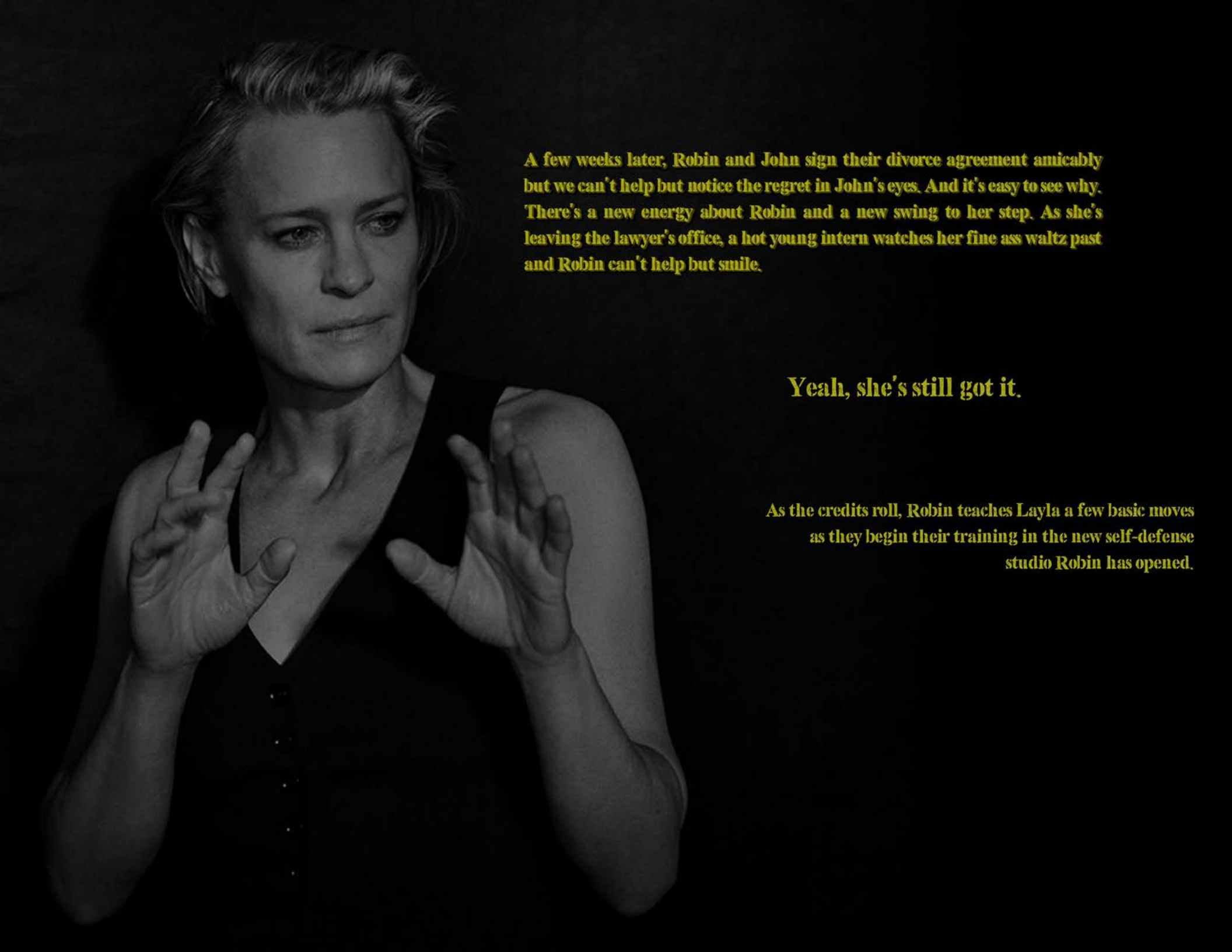




John follows Cap, duffle bag slung over his shoulder, and his one remaining underling across the dock toward the waiting boat. Robin slips unseen into the water, climbs aboard and knocks the skipper out before he can sound the alarm. Using scavenged medical supplies, Robin gives Cap the fight of his life. He has nothing but scorn for her but he's smart enough not to underestimate her again. She uses a length of surgical hose to strangle the underling and stabs a pair of suture scissors into his eye but mostly she uses her smaller size to maneuver around the confined space of the boat in a way that the men can not. And maybe John helps in some small way, though mostly he just tries to stay out of her way. As Elle's helicopter flies off into the distance, Robin uses an old syringe to inject air into Cap's jugular and dumps him overboard.

Robin easily maneuvers the little boat out into the bay and steers them toward home. John is blown away, tells her how amazing she was but Robin demands answers. John explains that he got caught up in the excitement of it all. "Chalk it up to mid-life crisis" and this is something Robin can relate to. Sort of. Awash with guilt over Robin's many wounds, John tells her she should have gotten away when she first had the chance instead of coming back for him. Robin admits that while he was a shitty husband, he was a great dad and she didn't want their daughter to know what it was like to have a dad who didn't come home. When John asks where she learned to fight like that, she tells him "My father. Before the day he didn't come home." It's a bonding moment for the two of them and John leans in for a kiss but Robin punches him straight in the nose. "You might not be a criminal mastermind but you are still a shitty husband." And John can't argue with this. Robin notices Elle's helicopter flying away from the island. She digs through Cap's dufflebag and finds his personal cell phone intending to call and check in on her daughter. And then she remembers: Cap always made sure he had insurance.

In the helicopter, Elle receives a text that reads "don't make me call in the cavalry" followed by a video from Cap's personal phone of Elle implicating herself and she knows that she's been beat.

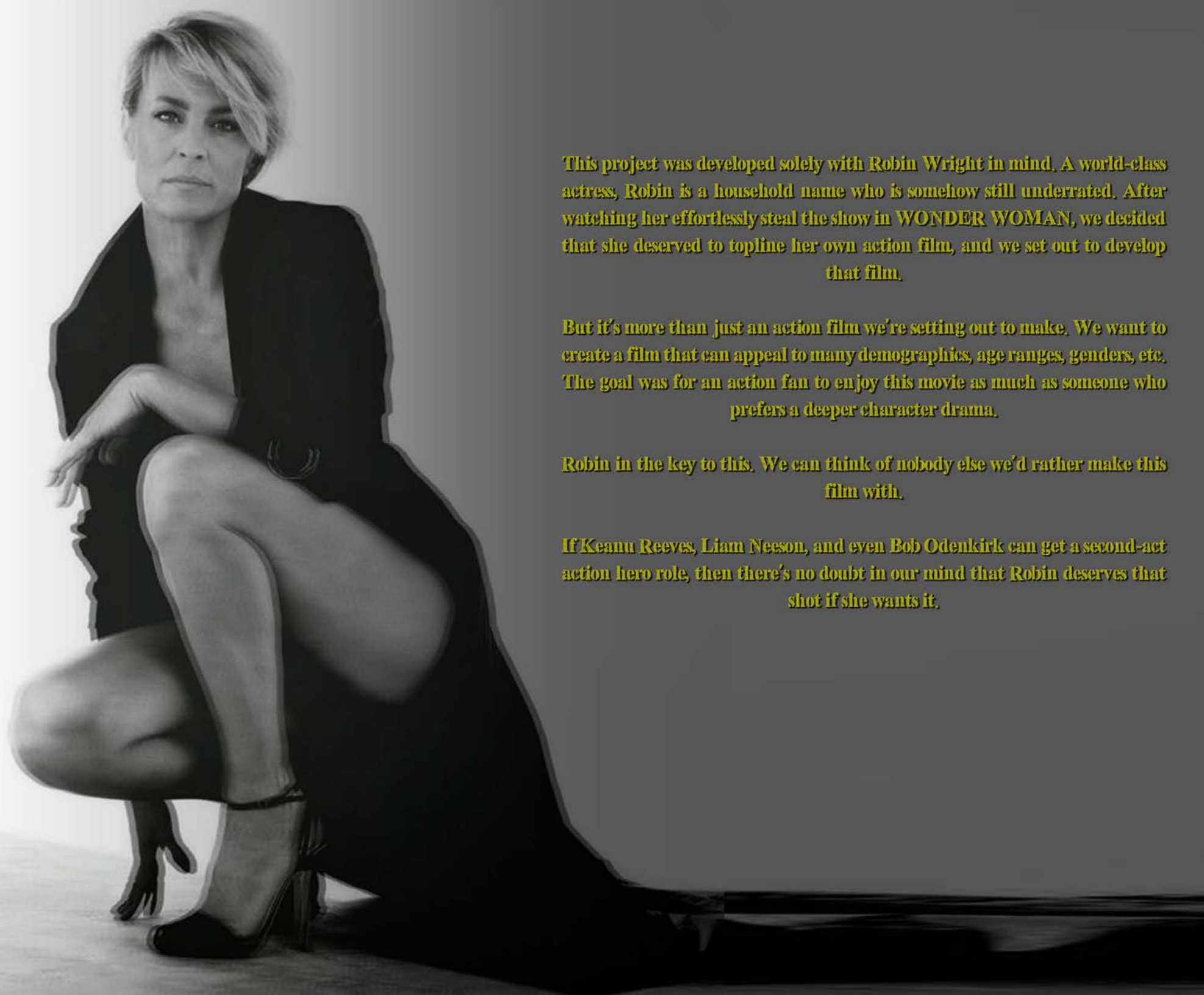
A black and white photograph of Robin Williams. She is wearing a black tank top and has her hair pulled back. Her hands are raised in front of her chest, palms facing forward, in a gesture that suggests she is explaining something or demonstrating a technique. She has a serious, focused expression on her face.

A few weeks later, Robin and John sign their divorce agreement amicably but we can't help but notice the regret in John's eyes. And it's easy to see why. There's a new energy about Robin and a new swing to her step. As she's leaving the lawyer's office, a hot young intern watches her fine ass waltz past and Robin can't help but smile.

Yeah, she's still got it.

As the credits roll, Robin teaches Layla a few basic moves as they begin their training in the new self-defense studio Robin has opened.





This project was developed solely with Robin Wright in mind. A world-class actress, Robin is a household name who is somehow still underrated. After watching her effortlessly steal the show in WONDER WOMAN, we decided that she deserved to topline her own action film, and we set out to develop that film.

But it's more than just an action film we're setting out to make. We want to create a film that can appeal to many demographics, age ranges, genders, etc. The goal was for an action fan to enjoy this movie as much as someone who prefers a deeper character drama.

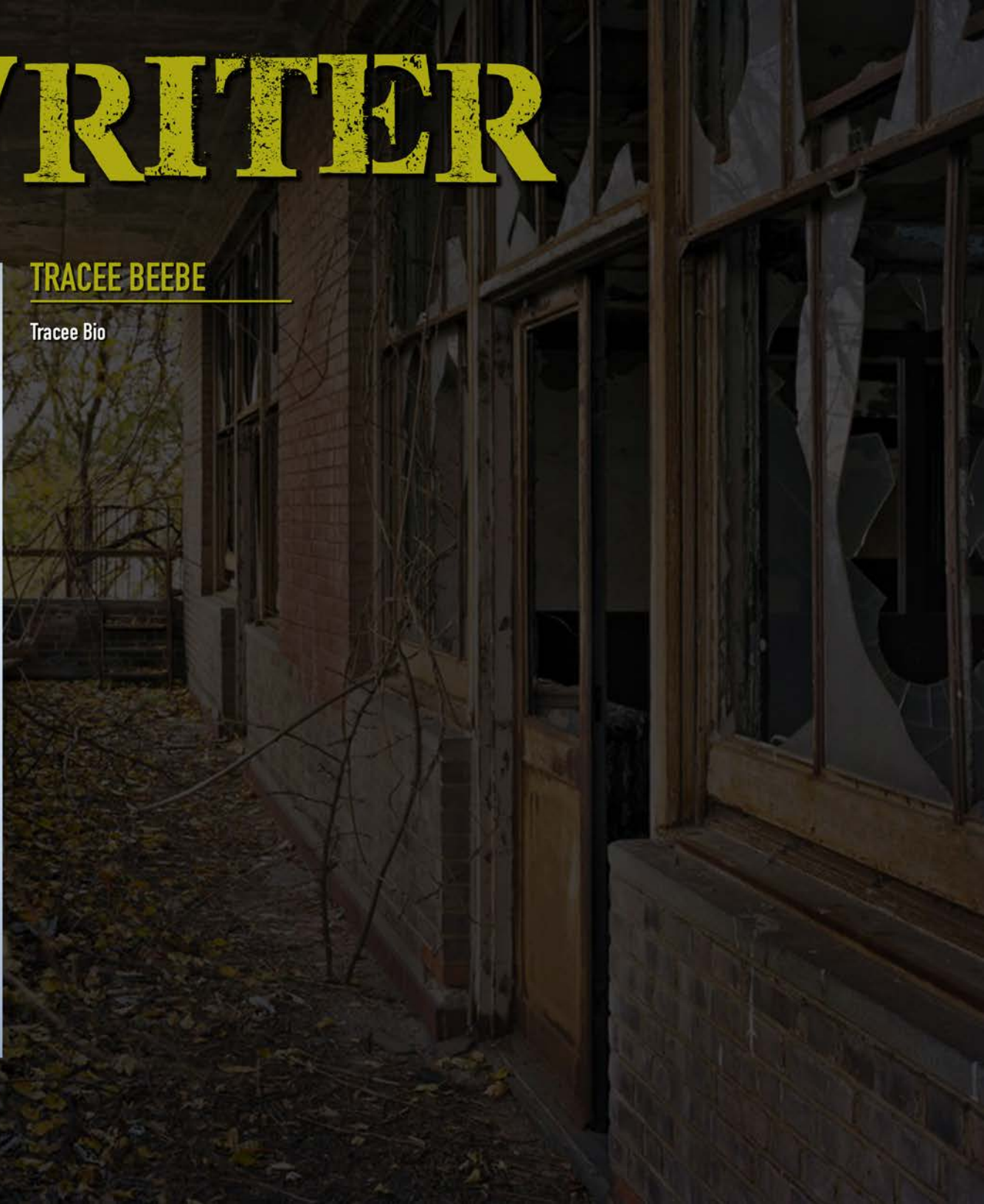
Robin is the key to this. We can think of nobody else we'd rather make this film with.

If Keanu Reeves, Liam Neeson, and even Bob Odenkirk can get a second-act action hero role, then there's no doubt in our mind that Robin deserves that shot if she wants it.

WRITER

TRACEE BEEBE

Tracee Bio



PRODUCERS

TIEGEN KOSIAK

Tiegen Kosiak began her career in Los Angeles in 2013 handling commercial campaigns for Kay Jewelers, Hasbro, and other brands at The Cavalry Productions. She then transitioned into literary management, working under the President of Production and Literary Management at Untitled Entertainment, veteran manager and producer Jennifer Levine. Tiegen went on to become the Director of Development for Zoe Saldana's production company Cinestar Pictures where she oversaw the development of feature, TV, digital, scripted, unscripted content under first look deals with Lionsgate, Televisa, and AwesomenessTV.

Tiegen has appeared on panels at the Pasadena Film Festival, FilmCon, ComicCon, the NALIP Media Summit, and other conferences. Most recently, she attended the Las Vegas Writers Conference as the first producer to ever hold a faculty position in the conference's 16-year history. She is a consultant and instructor for various entities, as well as a volunteer mentor for WriteGirl, a non-profit organization whose motto is "Never underestimate the power of girl and her pen!"

Tiegen received a BA in Communications from Marymount Manhattan College with a concentration in Film and minors in Creative Writing and Theater. She also holds a MFA in Poetry from Minnesota State University Moorhead. Before moving to Los Angeles, Tiegen Kosiak worked in video production and post-production in New York City as well as live show production and music management in Las Vegas.

Tiegen is a member of Film Independent and the Hollywood Radio Television Society (HRTS) as well as the co-founder of The Young Hollywood Mafia, a networking group that recently celebrated its four-year anniversary with 150 members across all disciplines of entertainment.



SASHA NONAS-BARNES

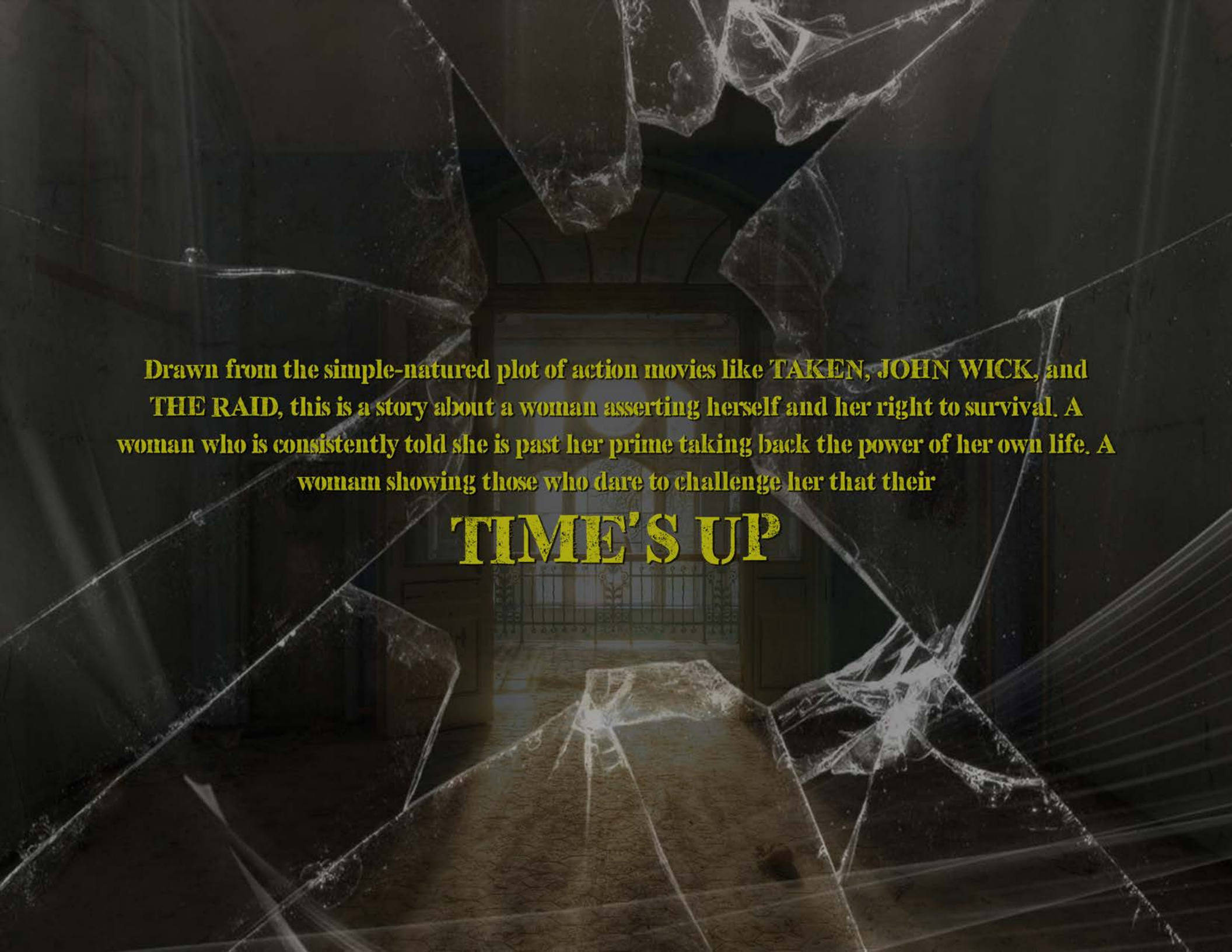
A former head of development at Ineffable Pictures, Sasha has been crafting and producing content longer than he even realized, having a knack for bringing worthwhile entertainment to the masses. He got his start producing the longest-running talk/variety show in Wash U TV history, and has since helped to develop dozens of projects. A former retail manager, Sasha has experience running big money operations with large staffs of people, and knows how to churn a profit. A former writer, Sasha knows how to connect with the material in a way that brings out the best of it, without sacrificing the most important aspects of story.

After spending time freelancing, working on the feature NEIGHBORS and various commercials, catalogue shoots, and short films in different aspects of production, Sasha knew developing and producing content was where he wanted to be. He spent two years learning as an assistant before being promoted to Creative Exec and shortly after, Head of Development. In that role he blossomed, creating a marketing campaign for the Netflix film LATE BLOOMER, and setting up projects around town with various companies like Millennium Films, Silver Pictures, UCP and Odd Lot Entertainment.

Together, Tiegen and Sasha form Dark Matter Entertainment, a Los Angeles and New York based Film, Television, & Digital Production Company. Our principal purpose and business is to create independent feature-length films; studio feature films; TV shows for studios, networks, and streaming platforms; and digital content. DME currently has a slate of over 20 active projects. While the projects range in genre and style, the major through-line between them all can be summed up with the words: artistic integrity. The hope is to find projects that have unique, interesting voices, a strong POV, and the potential to connect with an audience on a deeper emotional level while still allowing for broad enjoyment.

You can check out more about the company at darkmatterent.com



The background image is a dark, moody scene of a hallway. In the foreground, there are large, jagged pieces of shattered glass, some of which are still attached to the surface they were once part of. The glass is dark and reflective, with some light catching the edges. In the background, a doorway is visible, leading to a brighter area. The walls of the hallway are dark and have a subtle pattern. The overall atmosphere is one of tension and aftermath.

Drawn from the simple-natured plot of action movies like *TAKEN*, *JOHN WICK*, and *THE RAID*, this is a story about a woman asserting herself and her right to survival. A woman who is consistently told she is past her prime taking back the power of her own life. A woman showing those who dare to challenge her that their

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