

It's Time

screenplay by

Charli Shapiro

305 Commons Gate Court
(770) 630 3577
CharliShapiroFilms@gmail.com

BANG! A gun is fired

INT. BEDROOM - NIGHT

EXTREME CLOSE UP OF BRIGHT, YOUTHFUL BLUE EYES AS THE ONE LONG TRACKING SHOT BEGINS

The eyes that shoot open belong to a hip chick named SAM: a girl who, despite being in middle school, is cooler than you. Her life has been turned upside down with that gun shot but rather than being fearful as anyone else would be, she stays relaxed and follows the procedure her parents put in place. They have been preparing for the night the biggest and baddest Mafia family in New York comes to take back what Sam's family has stolen from them; they just prayed it wouldn't happen so soon.

We move around the room with Sam and see a wide range of floral and vibrant designs, from the wallpaper, to the comforter; and in fashion with any tween bedroom in the 70's, Sam has posters from magazine fold-outs fill in space on her walls. However, what separates it from a normal girl's bedroom is that it looks like it could be packed up in a moment's notice.

Sam hears two Italian-American accents coming up the stairs but she cannot make out what they are saying. It doesn't matter because she has a pretty good idea of what they are after. Sam lifts up the corner of her David Cassidy poster and grabs the wad of cash taped to the back. Attached to the money is a note that reads "Stay safe, we love you". Sam pauses after she reads it. She wants to forget the plan and go to her parents' aid when she hears footsteps approaching her room; she immediately turns her attention to the original plan just as fast as it had slipped her mind. She knows it is her best chance of survival and is what her parents would have wanted. Sam runs into her jack-and-jill bathroom just as the men enter her room. She sneaks to her other room and slowly peers into the hall to make sure she will not be seen when she runs by. She sees the man she recognizes as VINNY: A tall 20 something with slicked back black hair and a cut on his cheek from when Sam's father punched him. When his back finally turns, Sam takes the opportunity to run to the kitchen. sensing something, Vinny whips his head back around to see a branch hitting the window opposite of him.

INT. LIVING ROOM - CONTINUOUS

Sam makes it into the living room and takes down the painting covering the safe. She has always been annoyed with her parents about their system because it is the first place

anybody would look for a safe. Just as she is about to dial the numbers, she realizes it will CLICK loudly when it unlocks and the men will easily find her standing next to an open safe. She hears the men getting closer and begins to panic. After a couple of seconds, she slips into the kitchen through the connecting doors.

INT. KITCHEN - CONTINUOUS

Sam tip-toes to the cabinet next to the stove and methodically pulls out the tea kettle as she tries not to bump it against any pots or pans. She successfully extracts it and turns on the sink. She tilts the kettle on an angle, so that the water will be quieter when entering. The whole time, Sam is wincing as if facial expressions will drown out the noise. She goes to the stove, twists the knob to high, places the kettle on the burner, and hopes for the best.

INT. LIVING ROOM - CONTINUOUS

Sam tiptoes back into the living room and waits with her hand grasping the dial but dares not turn it... She begins to hear the kettle whisper. Sam's breath quickens as she becomes increasingly unsure of herself. Sam turns the dial to unlock the safe and holds her breath out of fear she started too early. She turns to the last digit just as the kettle screams and the men come running down the stairs, their guns ablaze. Sam grabs the watch her parents stole from the mob boss himself, Frank Russo, and puts it in her pocket along with other goodies kept in the safe. Sam hears a bullet pierce the pot just as she approaches the front door around the corner from the kitchen. She knows she is seconds too late when she opens the squeaky door amidst silence. Her only option at this point is just to run as fast as she possibly can.

EXT. NEIGHBORHOOD - CONTINUOUS

Sam hops a fence and crosses through yards because she knows the men will get in their car.

TILT UP TO SKY AND WATCH NIGHT TURN TO DAY, STILL IN ONE SHOT

Once Sam has distanced herself enough from her house, she pauses to catch her breath. As she does so, a black 1961 Lincoln-Continental pulls up next to her, stops, and rolls down the driver window. First, we see slicked back black hair, then the window rolls further down and smiling back at Sam are TONY and Vinny RUSSO.

FADE TO BLACK.