

OBSCURA

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**INT. WORK ROOM - NIGHT**

A DRILL whirs to life and descends.

BARBED WIRE is laid over a solid WOODEN BEAM.

A long, sharp SCREW is driven into the wood.

The barbed wire is wound around the screw, securing it to the beam.

Slowly, the beam is lifted.

Nearly hidden in shadow, a gigantic CROSS rises into view.

MATCH CUT TO:

**INT. LOS ANGELES APARTMENT - BEDROOM - NIGHT**

A small, ornamental CRUCIFIX hangs on a white wall.

With perfect rhythm, the crucifix knocks - knocks - knocks against the wall above a king sized BED with plush covers and too many pillows, most of which have been knocked off and lay scattered about the floor.

The rest of the walls are decorated with massive contemporary paintings and blown up photos.

Many feature BEVERLY, a beautiful AMERICAN fashion MODEL, who lies in this bed, staring at the ceiling. Bored.

Beverly's perfect BOY TOY grinds on top of her, grunting.

Her cell phone rings. Surprisingly, she checks the name - 'Larry (Manager)' - and answers.

BEVERLY

Larry.

BoyToy huffs between thrusts.

BOY TOY

You want me...to stop?

She ignores him and talks to Larry.

LARRY (O.S.)

You busy?

BEVERLY

Nothing important.

Boy Toy shoots her a look.

Ignoring it, Beverly pushes him away and moves off the bed.

He flips her off, his finger tracking her as Beverly heads into the kitchen.

**INT. BEVERLY'S KITCHEN - NIGHT**

Beverly enters her perfect kitchen, all glass, fine wood, and marble.

Her apartment rests well above the city. Immune to its magnificence, she passes a ridiculously GORGEOUS VIEW of Los Angeles.

BEVERLY

Can't you just book me on normal shoots? I loved the Gucci gig last month in Milan. Why can't I do something like that?

LARRY (O.S.)

Because Scarr is the single hottest photographer going. And because he asked for you personally.

Boy Toy strolls in naked.

LARRY (O.S.) (CONT'D)

You pay me to make you rich, Bev. Scarr totally made Nadia's career.

BEVERLY

I know. But you know that I hate all that spooky stuff. I am not looking forward to spending the whole week covered in blood.

Boy Toy takes a carton of MILK from the fridge.

LARRY (O.S.)

This'll be different. It's right up your alley. Or didn't I tell you? It's bible themed.

BEVERLY

Dean Scarr is doing a...?

Boy Toy chugs straight from the carton, enjoying how much it annoys Beverly. Milk spills down his bare chest.

Beverly groans, SO done with this conversation.

BEVERLY (CONT'D)  
Fine. Who else is going?

She listens.

BEVERLY (CONT'D)  
Jana??  
(pronouncing it JOHN-uh)

Boy Toy lights up. He grabs a MAGAZINE, pointing at the hot model on the cover.

BOY TOY  
Jana Polinskia??

Beverly is caught between two annoying conversations with two annoying men.

Boy Toy takes the magazine with him, groping his flaccid member back to life as his naked ass retreats back into the bedroom.

**INT. PRAGUE LOFT - NIGHT**

JANA, the hot model from the magazine cover, dances slowly against a wall bathed in erotic PROJECTED IMAGES.

It's a stylish loft with high red walls and leopard sofas. LOUD ROCK-N-ROLL blares from a high-tech sound system.

A BOUND GUY is strapped to a VINTAGE BARBER'S CHAIR.

BOUND GUY  
Okay, who wants it first?

Another hot girl, CHERRY, does a line of blow and sits up.

Jana grinds against her. Cherry reaches her hand up to Jana's lips and rubs coke against her gums. Jana moans and pulls Cherry's lips to hers.

BOUND GUY  
Okay, okay, my turn.

The girls grope each other and kiss passionately.

BOUND GUY  
Yeah! You girls are totally turning me on.

The girls get up.

Jana approaches the Bound Guy. She reaches toward him. He grins, expectantly.

But Jana reaches past him...and CRANKS UP THE VOLUME on the stereo.

Confusion and disappointment wash over the Bound Guy as Jana backs away from him.

Cherry takes Jana's hand and the two girls disappear into the bedroom, leaving the door open behind them.

BOUND GUY (CONT'D)  
Girls? Come on! Jana? Cherry? My  
turn! Please?

FADE TO BLACK:

**INT. PHOTO SHOOT - TITLE SEQUENCE**

Still photographs slowly cross; very sexy female models in exotic outfits and locations fade from one to the next.

The first pictures are typical fashion poses; tight, tan bodies in swimwear and lingerie.

They're followed by sketches of riskier, more daring outfits, paired with photos of models posed in them.

Gradually the designs grow darker in theme. Still artistic and high fashion, but sinister, chilling.

Then the final wave of images fade in. Models posed in a themed layout, FAIRY TALES: Red Riding Hood, Cinderella, Jack and the Bean Stalk, Puss n Boots, Snow White, but dark, disturbing renditions of them.

A logo on several shots reads FABULOUS FABLES. THE word FAB is bolder in each.

One model, NADIA is featured throughout. As Snow White, her EYES are particularly...magnetic.

MATCH CUT TO:

**EXT. ITALIAN COUNTRYSIDE - DAY**

Those SAME EYES are reflected in a passenger seat REARVIEW MIRROR.

Slender, manicured FINGERS tilt it down to reveal full LIPS. They pucker as a wand of shiny GLOSS runs over them.

Whizzing by, the fields along the road are bathed in warm summer golds.

A SPORTS CAR speeds down the beautiful southern coast of ITALY.

NADIA swings the mirror back in place and replaces her lipgloss behind the front seat, among the various overnight and camera bags.

Beside her, World famous PHOTOGRAPHER, DEAN SCARR drives.

NADIA  
You drive too fast.

Her accent is eastern European.

DEAN  
What?

NADIA  
Like a crazy person, you drive.

He knows he should dismiss it, but he can't resist.

DEAN  
What is your problem?

NADIA  
I don't know what you mean.

DEAN  
Oh, bullshit. You know exactly. You've been on my dick since Lisbon. What is up with you?

NADIA  
I don't want to talk about it.

DEAN  
Well, there's a surprise.

EXT. ITALIAN BACKROAD - DAY

The sports car glides off the main stretch, turning up a winding, wooded road.

NADIA  
Fine. This shoot, I don't like it.

DEAN  
What don't you like?

NADIA  
All of...this.

She pulls a CRUCIFIX from a bag poking through between the seats.

NADIA (CONT'D)  
It is against god.

This strikes Dean as funny.

DEAN  
You're religious now? That's new.

NADIA  
I think we should not be doing this.

**EXT. VILLA GATE - DAY**

The car passes through an open IRON GATE, marked with the seal of a wealthy family.

DEAN  
Well, this is a helluva time to mention it, don't ya think?

**EXT. VILLA DRIVEWAY - DAY**

It's a long, twisting road, cloaked with a canopy of dense foliage.

They argue the whole way.

As they clear one narrow turn, a TAXI speeds past going the other way.

Dean's car comes over one last rise and a GORGEOUS VILLA comes into view.