

TINA PAPADOS



**DEADLY
SEVEN**

revised version
feature film script

TINA PAPADOS

DEADLY SEVEN

**A
screenplay
by
Tina Papados**

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revised version



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DEADLY SEVEN

Feature Film Script

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DEADLY SEVEN: Synopsis

DEADLY SEVEN is a Gothic and Psychological Thriller based on seven characters, who each represent a deadly sin. Amanda Burke, the psychologist, explores the deadly sins through her seven clients, who she believes need to be punished due to her God-like complex. Once she realizes that it is impossible to put an end to their madness, Amanda decides to lead some of her clients toward their deaths. Relationships are developed and overlap between the characters throughout the screenplay, eventually leading to the psychologist herself developing emotions for one of her female clients. Her homosexual desires, which were suppressed, are eventually revealed. The core idea of **DEADLY SEVEN** is that obsession (sin) ultimately leads one to destruction (death).

**BLACK SCREEN - WILLIAM SHAKESPEARE'S
MACBETH QUOTE PRESENTED IN RED LETTERS**

Look like th' innocent flower,
but be the serpent under' t.

[Shakespeare, Macbeth: Act 1, Scene 5]

FADE IN:

INT., THE PSYCHOLOGIST'S OFFICE - DAY

AMANDA BURKE, the psychologist, sits on a black chair which contrasts the white walls in the background.

A blue lighting hits Amanda.

AMANDA BURKE

Everyone kept warning me about my
job, telling me it was an illness.

(Pause)

AMANDA BURKE [CONT'D]

I'd say, the illness is in you.

Amanda takes an apple on one hand.

AMANDA BURKE [CONT'D]

I'm a Historian, so I've always
had this natural instinct to look

back into the past. I'm not able to construct my clients' pasts in ways which I'd like to.

I never chose my clients, in the same ways I never chose their illnesses.

Amanda places the apple on her lap and lights up a cigarette.

AMANDA BURKE [CONT'D]

And for that reason, I couldn't get rid of their deadly sins.

Amanda begins to tap on her cigarette.

AMANDA BURKE [CONT'D]

One, by two, by seven; they became parts of me.

(Pause)

AMANDA BURKE [CONT'D]

Funny, you would've thought. How a psychologist of stability and order, would allow chaos, to take over.

Amanda looks to her right and sighs.

She looks back at the camera.

AMANDA BURKE [CONT'D]

But I came to quick terms with

myself. For each life that disobeys
me, must come to an end.

(Pause)

AMANDA BURKE [CONT'D]

You can't play God, they said.

Amanda smirks at the audience.

AMANDA BURKE [CONT'D]

Then I'll play the sinner.

OPENING CREDITS:

**THE OPENING CREDITS REVEAL NEW YORK CITY
FROM A HIGH ANGLE PERSPECTIVE, IN WHICH
THE CITY LIGHTS ARE DIGITALLY TRANSFORMED
TO REVEAL THE WORDS 'DEADLY SEVEN' IN RED.**

INT., FILM STUDIO, GIORGIO'S OFFICE - DAY

**GIORGIO CAMPAGNA, an American-Italian
film-producer, exposes himself to a vari-
ety of suits in his office's wardrobe.**

**He is seen buttoning his shirt and fixing
his tie.**

GIORGIO CAMPAGNA

I am a man of order, I am a man of
discipline. From turning money

into light and finding all the best actresses, I enjoy every minute of it.

Giorgio turns around and walks towards the camera.

GIORGIO CAMPAGNA [CONT'D]

But somehow I find myself aggressively seeking for more in life - that probably makes me a perfectionist. Men can be perfectionists too, right?

Giorgio quickly turns to the right and puts on his blazer.

He leaves his office and walks into a room in which a film shooting takes place.

INT., FILM STUDIO, FILM SHOOTING - CONTINUOUS

Giorgio is seen looking at a couple of scripts with his FILM CREW.

He begins to tear the scripts and throws them in the air, screaming at everyone.

GIORGIO CAMPAGNA [V.O. - CONT'D]

It is natural to be competitive. I am always aggressive when it comes to work. Whatever I do, it's never enough.

I am unfulfilled. I am unsatisfied.

INT., THE PSYCHOLOGIST'S OFFICE - CONTINUOUS

Giorgio is seen sitting in Amanda's office, smoking a cigar.

Amanda is seen wearing a black suit with a white buttoned shirt, taking notes in a small white notebook.

GIORGIO CAMPAGNA [CONT'D]

I'm not going to lie -- I'm filled with greed. Because that's what all men are. Greedy.

But in my mind I always felt that even the greediest men of them all, have achieved something powerful, at least once in their whole lifetime.

(Pause)

GIORGIO CAMPAGNA [CONT'D]

And here i am, still searching.
I must find that man within.

EXT., CITY OF MANHATTAN - CONTINUOUS

Giorgio is seen working with his film crew outdoors.

Everyone is dressed in black whilst holding black umbrellas due to the light rain.

AMANDA BURKE [V.O.]

Giorgio seemed to be a man who could never contain himself. He wasn't like other film-producers in Manhattan, who slept with all the actresses in the ways which producers here often do. He didn't trust them. He didn't trust anyone.

A couple of YOUNG ACTORS, both MALE and FEMALE, begin to throw the black umbrellas away and run across the rain.

Giorgio pulls a handkerchief and wipes his forehead.

GIORGIO CAMPAGNA [V.O.]

Do not believe in boys with shy eyes, who carry sad smiles.

Do not believe in girls who roar back at the prisoners within their minds. I can tell you they are nothing but bad actors. And they have all failed.

(Pause)

GIORGIO CAMPAGNA [V.O. - CONT'D]

All these actors, they are lost;

with skin that never felt at home,
so they carve it into art.

Carved skin, out of the soles
beneath their shoes, these
actors keep on running.

**INT., THE PSYCHOLOGIST'S OFFICE - CON-
TINUOUS**

**ELEANOR AESHELMAN, Giorgio's wife and a
model, enters Amanda's office.**

Her eyes light up as she notices every
green object in the room.

She notices NOIR, Amanda's black cat, who is
glaring back at Eleanor with her green eyes.

She sits down and takes her coat off,
whilst stroking her green cardigan.

ELEANOR AESHELMAN

Nice suit.

Amanda opens a bottle of water and fills a
glass.

She places it close to Eleanor.

AMANDA BURKE

Thank you. You must be the

business-savvy type.

ELEANOR AESHELMAN

I wouldn't call myself career-oriented. I just find the right men I guess. Well, I thought I did. Giorgio wasn't the 'right man'.

AMANDA BURKE

Giorgio?

ELEANOR AESHELMAN

My husband. He's a film-producer here in Manhattan.

Eleanor reaches for the glass of water and drinks some.

Amanda squints her eyes with great wonder.

AMANDA BURKE

What failed to make Giorgio the 'right' man?

Eleanor places the glass back onto the desk and gives the psychologist a dry laugh.

She begins to stroke the side of her forehead.

ELEANOR AESHELMAN

He often cheats on me with actresses at work-- he does this to feel a sense of value.

Eleanor places both hands on each side of her chair and leans back.

She notices a green apple on the desk and squints her eyes.

Eleanor's eyes turn to an unnatural shade of green for a few seconds.

ELEANOR AESHELMAN [CONT'D]

Giorgio has always been an uncomfortable man. It feels as if he has to continuously prove his masculinity. To him, one woman is not enough. That's why he always cheats on me.

Eleanor's eye color returns to its natural shade of green once she looks back up at Amanda.

ELEANOR AESHELMAN [CONT'D]

I slept with his brother once. I can't deny that. And I'm not ashamed of it, either.

Amanda raises an eyebrow at Eleanor and

smiles.

AMANDA BURKE

How was he then?

ELEANOR AESHELMAN

He was..different.

Eleanor smiles at Amanda.

ELEANOR AESHELMAN [CONT'D]

Giorgio is too materialistic.

But Stefano.. he's a very masculine man -- in ways which make him genuine. His lovemaking felt, real.

Eleanor places a finger on her chin.

ELEANOR AESHELMAN [CONT'D]

Can I call it that? Stefano was real. He made everything seem natural. My husband hasn't made me feel that way for years.

AMANDA BURKE

Why did you sleep with his brother?

ELEANOR AESHELMAN

We've always had this strange relationship. Giorgio always goes off with other women. But he's not one of those producers who engage in the whole casting- couch process.

(Pause)

ELEANOR AESHELMAN [CONT'D]

His reasons are very, complex..
quite difficult to understand.
I don't know myself.

AMANDA BURKE

Does he sleep with actresses at work?

ELEANOR AESHELMAN

Yes, yes. All the time. You'll
always read it in the papers.

AMANDA BURKE

Does that make you envious?

**Eleanor's eyes transition to an unnatu-
ral green.**

ELEANOR AESHELMAN

Giorgio always cheats on me with
these actresses. I never really
got why. He hates women.

AMANDA BURKE

Well, why do you think he
goes off with them?

ELEANOR AESHELMAN

I used to think it was just an escape
for him. Giorgio always goes on
about how film is a fantasy...but I

never really gave it any thought.
I'm not even sure if he's trying
to escape from me. Perhaps he's
trying to escape from himself.

AMANDA BURKE

Are you jealous of all these women?

**Eleanor's eyes transform into a stronger
unnatural shade of green.**

She begins to raise the tone of her voice.

ELEANOR AESHELMAN

GOD NO! I never get jealous.

Why would I? I'm a well established
model in New York City. I'm on all
the billboard posters and make-
up adverts in town. It is everyone
else, who is jealous of me. It
makes more sense that way.

AMANDA BURKE

You're a model?

ELEANOR AESHELMAN

I'm a model. And as a model, it is
a duty to create envy in others.

**Eleanor giggles at Amanda whilst strok-
ing her hair.**

ELEANOR AESHELMAN [CONT'D]

I mean, look at me. I am the most beautiful woman you could lay your hands on.

Eleanor gives Amanda an ironic laugh and smirks at her.

ELEANOR AESHELMAN [CONT'D]

You can try me. My husband won't mind.

Amanda raises an eyebrow at Eleanor.

AMANDA BURKE

That won't be necessary Eleanor.

Eleanor's unnatural green eyes return back to her original eye color.

ELEANOR AESHELMAN

All you women fear affection. You remind me of all the mothers I never had.

AMANDA BURKE

All the mothers you never had? Expand on that.

INT., FLASHBACK, ELEANOR'S CHILDHOOD - CONTINUOUS

Eleanor's father, ROBERT AESHELMAN, is

shown with his multiple lovers, whilst YOUNG ELEANOR is seen evil-eyeing each one of them.

Robert kisses one of his many lovers, and young Eleanor is seen with a single tear across her face.

ELEANOR AESHELMAN [V.O.]

My father dated a lot of women while I was growing up - I never had a chance to meet my mother.

It didn't really matter because all a young girl needs is her father's approval. I don't think he ever approved of my mother.

He never approved of me either.

INT., THE PSYCHOLOGIST'S OFFICE - CONTINUOUS

Amanda is seen noting down aspects of Eleanor's appearance in attempt to analyze her character.

AMANDA BURKE [V.O.]

Breast enhancement. You could associated that with motherhood, femininity -- qualities which Eleanor believes to have lacked in her early life due to her weak

relationship with her father and
the absence of a mother figure.

**Amanda observes Eleanor's breast implants
in more detail.**

**She squints her eyes and raises an eye-
brow.**

AMANDA BURKE [V.O. - CONT'D]

Body modification -- those who seek
plastic surgery tend to have higher
suicidal triggers. Your client is too
proud, too sensitive. She doesn't
accept God as her plastic surgeon
so she decides to take charge.

**The psychologist begins to stroke her
chin.**

AMANDA BURKE [V.O. - CONT'D]

Eleanor's breast implants can be
associated as a result of an early
trigger from childhood - such
events will always remain within the
clients' mind, no matter how much
therapy or healing you offer them.

**Eleanor fiddles with her fingers as she
watches Amanda take notes in her white
notebook.**

AMANDA BURKE [V.O. - CONT'D]

And yet she ends up marrying a man who sleeps with many women, such as her father. What a shame it is to be a woman.

Amanda turns back up to look at Eleanor.

AMANDA BURKE [CONT'D]

Tell me more about Giorgio's brother.

ELEANOR AESHELMAN

Stefano is also a film-producer.

A more successful one than Giorgio. Perhaps that's why every woman is so attracted to him.

INT., FILM STUDIO - CONTINUOUS

STEFANO CAMPAGNA, Giorgio's brother and a film-producer, is seen at a film studio.

He is reclining on a chair whilst watching his film crew gather round him.

He is applauded by everyone.

ELEANOR AESHELMAN [V.O.]

I remember when I first met him, it was so clear that he was charismatic and perfect for Manhattan's film industry.

Everyone saw it, right away.

Stefano gets up and begins to walk across the film studio.

His film crew gather round him and follow him.

Both the MALE and FEMALE ACTORS begin to admire and cheer for him.

ELEANOR AESHELMAN [V.O. - CONT'D]

Stefano has always been so cinematic, magnetic, attracting every individual in all the rooms he entered. Everybody who met him instantly fell in love with him. All the men, all the women, everyone. He's always been successful, but other than his presence, nobody could ever understand what made him so successful and so rich.

INT., FILM STUDIO, STEFANO'S OFFICE - CONTINUOUS

Stefano's film crew is eventually left behind as he walks into his office.

He heads to the shelf behind his desk and takes a look at all the film awards he has won for his films.

As he takes an award on one hand, he smiles

wryly and places it back on the shelf.

ELEANOR AESHELMAN [V.O. - CONT'D]

He was the greatest film- producer,
but, such a label is questionable.
My husband works much harder than
him and has never earned half the
credit, half the achievements
that Stefano's won. Stefano may be
successful, but no one knows why.
Not even him.

(Pause)

ELEANOR AESHELMAN [V.O. - CONT'D]

He's successful but he's never had to
work, for anything, anything at all.

**INT., THE PSYCHOLOGIST'S OFFICE - CON-
TINUOUS**

AMANDA BURKE

So, Stefano, what brings
you here today?

STEFANO CAMPAGNA

I was encouraged to come
along for a few sessions.

AMANDA BURKE

By whom exactly?

STEFANO CAMPAGNA

Just some colleagues.

Amanda fixes her glasses and raises an eyebrow at Stefano.

AMANDA BURKE

And why is that?

STEFANO CAMPAGNA

I'm, not really sure. I was told I had to do some soul-searching.

AMANDA BURKE

Is that so?

Stefano nods at Amanda.

AMANDA BURKE [CONT'D]

Well, what do you think your colleagues meant by the term, 'soul-searching'?

Stefano gives Amanda a dry smile.

STEFANO CAMPAGNA

Ha, I'm not quite sure.

Amanda adopts an ironic tone of speech.

AMANDA BURKE

I mean, you're one of the most successful film-producers in New

York City. You're rich, career-oriented and of course loved by many in the industry. What would possibly be wrong with your life?

STEFANO CAMPAGNA

I, don't really know.

Stefano looks to his side and shrugs.

AMANDA BURKE

You're Manhattan's most successful film-producer.

Stefano nods.

STEFANO CAMPAGNA

Yes.

AMANDA BURKE

What do you think has made you successful, compared to other film-producers in the industry?

Stefano looks down with pursed lips.

STEFANO CAMPAGNA

I'm not quite sure about that.
I.. don't think I work as hard.

AMANDA BURKE

Does everyone else have

to work much harder?

Stefano raises an eyebrow and nods. He looks up at Amanda.

STEFANO CAMPAGNA

I think so. Yeah.

Amanda removes her glasses and places them on her desk.

She leans in toward Stefano.

AMANDA BURKE

Stefano, when will you finally come to terms with your chosen sloth identity?

Stefano raises an eyebrow.

STEFANO CAMPAGNA

Sloth? As in a lazy man?

Amanda squints her eyes and leans back onto her chair.

AMANDA BURKE

Let's use the term 'indolence' instead. It sounds much better.

Yes, indolence! It gives your laziness a more striking image -- which we can both agree is more suitable for your successful career

as Manhattan's richest film-producer.

STEFANO CAMPAGNA

Laziness could be attractive,
I suppose. Well yeah. I guess I
make indolence look good, but
I've seen my brother work.

(Pause)

STEFANO CAMPAGNA [CONT'D]

I think it's work that gives
a person satisfaction.

AMANDA BURKE

Why do you think work gives a person
satisfaction? Your brother sounds
as if he's under a lot of tension.

Stefano gives Amanda a dry smile.

STEFANO CAMPAGNA

Giorgio's got Italian blood running
through him. He knows what to do
-- and he's always up to stuff.

AMANDA BURKE

Would you say that you
don't work as hard?

STEFANO CAMPAGNA

When it comes to workload,

I'm just an average Joe.

Amanda puts her glasses back on.

AMANDA BURKE

An average Joe? What do
you mean by that?

(Pause)

AMANDA BURKE [CONT'D]

Do you mean in terms of work?

STEFANO CAMPAGNA

I don't make work look
attractive at all.

AMANDA BURKE

But you certainly do have an
attractive quality of some sort -
not sure if it can be explained.

Amanda folds her fingers together and lowers her head.

AMANDA BURKE [CONT'D]

All the actresses in the industry
are in love with you, every woman is
drawn to you. Hope you don't mind
me saying this, but, you've also
been known for getting it on with

a lot of women, particularly from the modelling industry as well.

Stefano gives Amanda an uncomfortable giggle.

AMANDA BURKE [CONT'D]

I read somewhere that you once slept with your brother's wife, Eleanor.

Amanda tilts her head to the side and raises her eyebrow.

AMANDA BURKE [CONT'D]

Is that true?

STEFANO CAMPAGNA

Yes.

AMANDA BURKE

How many well-known models have you slept with?

STEFANO CAMPAGNA

Eleanor Aeshelman. Larisa Volkov. There are a lot of names, a lot of faces.

AMANDA BURKE

Well then. From Eleanor Aeshelman to Larisa Volkov, I suspect you've got a subconscious model fetish. Yes, we'll call it a subconscious



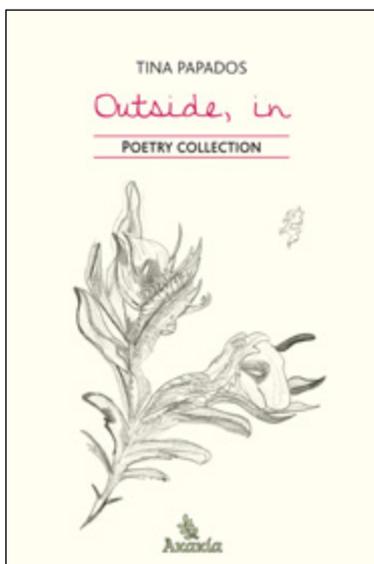
Tina Papados was born on the 21st December 1996 in Athens, Greece. At the age of fifteen she moved to a sixth-form college in Cambridge, England. She is currently studying Politics at Queen Mary, University of London. Although she is currently an author and illustrator, Tina Papados is interested in a career in film-directing in the future.

OUTSIDE, IN

Poetry Collection

Papados, Tina

Language: English

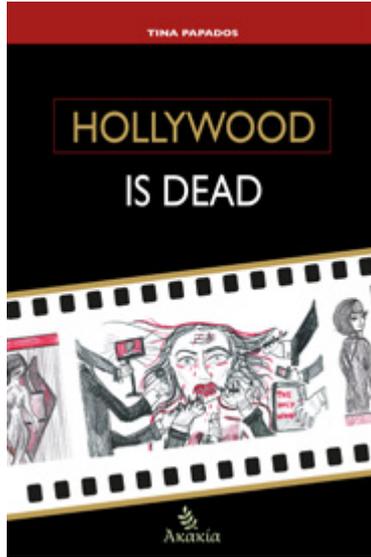


An experimental collection that explores Gothic themes of feminism, sexuality, drugs, life and death. Links can be adopted between these poems through characterisation, objectification and personification. The narrative personas in these poems are intended for future film projects.



HOLLYWOOD IS DEAD

Papados, Tina
Language: English



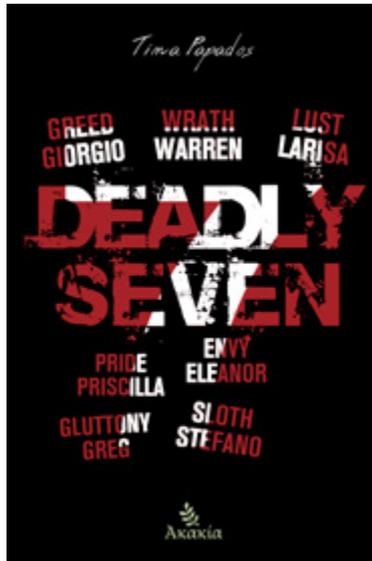
Hollywood is Dead is a collection of monologues which explore the life of a young actress, who discusses the psychological and thrilling impact of transforming into her film character, Amorette.



DEADLY SEVEN

Papados, Tina

Language: English



Deadly Seven is a combination of monologues and 'light' script engagement of a psychologist with her seven clients, who each represent a deadly sin. Once the psychologist realises she lacks control over each of her clients' lives, she decides to put an end to their madness. All characters represent an obsession which ultimately destroys them; leading to their deaths.



