

VEGAS VAMPS

OVER BLACK:

Raucy NIGHTCLUB MUSIC plays over the sounds of two people MAKING OUT.

FADE IN:

INT. SLEAZY STRIP JOINT - NIGHT

Those two people are MAX (deathly pale but otherwise strikingly handsome and stylish male, 20's) who is on a chesterfield sofa with a STRIPPER around his arms.

O.S. - A man CLEARS his throat.

Max takes a breather to glance over at this elderly, refined, yet quite vexed QUENTIN ILIESCU (impeccably dressed male in his 70's, also with a pale complexion), sitting all the way at the other end of the chesterfield.

Max shifts his gaze to the room. He notices equally well-dressed and pale CUSTOMERS (mostly in their 20's and early 30's) staring back at him.

Just like Quentin, these pale customers don't look too happy.

There's also a whole bunch of DEAD STRIPPERS, COCKTAIL WAITRESSES and BOUNCERS all around the room, but neither Quentin nor the pale customers could give a damn.

Maybe it's because, like Max, they are all VAMPIRES and they want Max to hurry the hell up.

Max looks over to the stripper in his arms. She appears to be in a deep, hypnotic trance and doesn't react as Max leans in close and whispers into her ear.

MAX

(Romanian accent)

Sorry, my dear.

He sinks his fangs into her neck, drains her dry and gets up along with Quentin, who addresses the other vampires.

QUENTIN

(Romanian accent)

Let's go. The night is still young.
It would have been younger if
someone didn't take so long.

As they head out, a female vampire named VYXEN (20's, dressed in solid black) - whose face is shrouded by a veil attached to an ornate mesh headpiece - SMACKS Max upside the head.

EXT. LAS VEGAS DESERT - NIGHT

Five black, luxury cars cruise down a dirt road that cuts through a vast stretch of land.

Up ahead, a huge, dildo shaped sign in the shape of an arrow reads:

"VISIT MADAME PIERCE'S BROTHEL UP AHEAD".

The "I" in "PIERCE'S" is formed by a handsome man holding a beautiful woman tight against him. Her head tilts back as he leans forward to kiss her neck.

EXT. MADAME PIERCE'S BROTHEL - NIGHT

A fenced-in ranch house with a ramp that leads up to the front entrance. A sign next to the ramp reads:

"UNDER NEW OWNERSHIP".

INT. KIRA'S SUITE - NIGHT

Intimate and erotic setting decorated with various sexually explicit paraphernalia.

Speaking of sexually explicit...

KIRA (California blond female) is on her bed, sifting through the wads of cash in her hand. She is a "perfect ten" in almost every way, save for her age (she's a 25 in that department).

KRYSTEN (O.S.)

Francine, are you listening to me?
Francine?

KIRA

(counting her bills)
...seven hundred, eight hundred,
eight fifty--

KRYSTEN

Okay, fine... Kira!

Krysten had to force herself to say her sister's "stage name", but it did get Kira to finally direct her attention to...

The laptop, where her sister, KRYSTEN (female, 30's, plain, conservative. Her faith is prominently displayed by her CROSS NECKLACE) is on video chat.

KRYSTEN

How much longer do you plan on doing this?

KIRA

Forever, if I could. Especially when I make more on an average day than... I'm sorry, but how much do you make a week teaching at Columbia again?

Krysten opens her mouth to talk, but Kira interrupts her.

KIRA

Before you answer, let me just say... *what? That's it?* See what a nice sister I am? I saved you the embarrassment of telling me!

KRYSTEN

This is not about the money--

KIRA

It was when I was back at home.

KRYSTEN

Mom and I wanted just you to be more responsible and to get a job.

KIRA

And, I have one. I'm finally a working girl! Get it? "working girl"?

KRYSTEN

What I don't get is why you're wasting the gifts God gave you at a place like that.

KIRA

Au contraire, my dear sis-taire! I'm actually using the gifts God gave me... gifts which have since been improved upon by Dr. Karras...

Kira does a "one-eighty" as she spins around and presses her tight, "worked on" ass against the monitor.

KIRA

See? Whatcha think?

KRYSTEN

Francine...
 (corrects herself)
 Kira, no... stop it!

Kira turns back around to face Krysten.

KIRA

Oh, my gosh! Please don't tell me
 he botched it.

INT. MADAME PIERCE'S BROTHEL - BAR - NIGHT

A sign on the wall reads:

"CLIENTS... PLEASE RESPECT OUR LADIES!"

But, the place is pretty much dead. Well, except for LOUIE
 (male, 50's, bald, fat ass), the sole client sitting all by
 himself at the counter.

Most of the COURTESANS lounging around look bored, though not
 bored (or desperate) enough to approach Louie and that pisses
 him off.

LOUIE (O.S.)

Hey, what does a guy have to do to
 get a god damn lineup?

MADAME ELLEN (female, late 50's), the plump owner who tries
 to hide her true age behind multiple layers of makeup, walks
 over to Louie.

MADAME ELLEN

Try paying.

LOUIE

The hell you talking about? I pay.

MADAME ELLEN

With what you pay, you couldn't
 even afford me!

The courtesans chuckle at her comment because they know the
 Madame speaks the truth.

LOUIE

Aw, come on. Ain't anyone willing
 to work with my budget?

MADAME ELLEN

...Actually, there is.

Madame Ellen walks out, then returns with this BLOW-UP "BARBIE-TYPE" DOLL that's been banged up so much, it looks more like Ken.

MADAME ELLEN

(hands the doll to Louie)
And don't be too rough, cause if
you break her, you bought her!

LOUIE

Why is she so... wet?

MADAME ELLEN

Let's just say that, lately, we've
had more than our fair share of
broke-ass bastards come walking
through those doors...

Those doors fly open...

The courtesans all gaze, starry-eyed at the "not so broke-ass" Max, Quentin and the rest of their attractive, blood-sucking buddies standing outside the entrance.

QUENTIN

May we come in?

MADAME ELLEN

You better!

Quentin, Max and the others enter and walk up to Madame Ellen.

QUENTIN

Madame Pierce, I presume?

MADAME ELLEN

She retired. That's an old sign out
there. I'm yours... I mean, I'm the
new owner, Madame Ellen.

QUENTIN

Quentin Iliescu. Pleased to meet
your acquaintance.

The courtesan's and clients mingle.

Among the courtesans is the sensual and sophisticated femme fatale who goes by the stage name, JANE BONDAGE (female, 30's, dressed in leather black).

Holding a martini in that well-manicured hand of hers, Jane approaches Vyxen.

JANE BONDAGE
 (sexy British accent)
 Come now. Don't be shy.

Vyxen pulls back her veil to reveal her Gothic complexion and pitch-black pupils.

JANE BONDAGE
 You definitely look like you could use a "party". What's your name?

VYXEN
 Vyxen.

JANE BONDAGE
 So, this is what Santa's reindeers do during the off-season.

VYXEN
 And yours?

JANE BONDAGE
 Bondage.
 (sips her martini)
 Jane Bondage.

INT. KIRA'S SUITE - SAME TIME.

Krysten pleads to her sister via video chat.

KRYSTEN
 Please, come back home.

KIRA
 Why?

KRYSTEN
 Because we're your family! Look... I even can help you get an administrative assistant job at Columbia and then we can--

KIRA
 This is my home--

KRYSTEN
 No, it's not--

KIRA
 These girls are my family!

KRYSTEN
They are definitely not your family-
-

KIRA
(losing her temper)
And this is my job!

KRYSTEN
What about your safety? Please
leave that place. Leave before it's
too late!

KIRA
This is one the safest places I
know of. I mean, I probably can't
even piss without security watching
me...
(sotto voce)
Wouldn't suprise me if they were...
(normal voice)
So, why can't you just--

She is interrupted by a KNOCK on her door.

COURTESAN ONE (O.C.)
Hey, you mind? You're not the only
whore in this house!

KIRA
Sorry.

She tones it down.

KIRA
(to Kristen)
As I was saying, why can't you just
accept my decision to stay here?

KRYSTEN
Because--

KIRA
And, why can't you accept... *me*?

Kira tries her hardest to hold back her tears as she forces
those words out.

KRYSTEN
Because I don't know you!

Kira is taken aback by Krysten's remark.

KIRA

...What are you talking about?

KRYSTEN

I don't know who this "Kira" person is, but I do know who *Francine* is. She's my sister and I will always accept and love her. No one else.

Kira feels a wide range of emotions go through her and is not sure whether to feel complimented or insulted.

KIRA

I'm sure she'll be happy you said that. Look... I'd love to talk longer, but the fact of the matter is, I do charge by the hour and...

The buzzer in her room SOUNDS.

KRYSTEN

What was that?

KIRA

Brothel buzzer. I gotta get to work. See, like you, I'm also a teacher...

KRYSTEN

Teacher? What are you talking about? What do you teach?

Buzzer SOUNDS again.

KIRA

Sex education!

Krysten continues to beg and plea as Kira closes the video chat, powers off the computer and closes her laptop.

Taped on the laptop is a photo.

INSERT - PHOTO ON LAPTOP

Krysten stands next to "Francine". The photo looks like it was taken a few years back.

Krysten looks pretty much the same but Francine - though still beautiful - barely resembles the "Kira" we see now. Francine looks way more innocent and nowhere near as sexy. She's also a brunette in the photo.

Krysten has this radiant smile while Francine's smile looks more artificial and forced.

BACK TO:

Kira appears moved as she stares at that picture and reminisces back to a time when...

The brothel BUZZER pulls her back to reality.

She takes a moment to compose herself before she disappears into the bathroom to clean herself up.

INT. BAR - NIGHT

Kira hurries in to find herself already "behind the game" as some of the clients have already selected their courtesans and are being led away.

Wasting no time, she darts through what's left of the crowd in search of her next "paycheck"...

Until she accidentally bumps into Max, who is moments away from being led out by the courtesan, "NAUGHTY" ANNE ICE.

MAX

Pardon me...

Max is immediately stunned the moment he sees Kira.

NAUGHTY ANNE ICE

(to Max)

Leave her alone. She's fine. You, however, look like you're in pain. I'll make you feel better at my place.

MAX

Actually, I believe I'll feel much better with her.

"Naughty" Anne confronts Kira.

NAUGHTY ANNE ICE

Bitch, I don't know what kind of subliminal dirty hustling shit you're trying to pull, but...

Max turns "Naughty" Anne Ice around so that she now faces him. Staring deeply into her eyes...

MAX

It's not her, it's me...

He puts her into a mindless trance.

MAX

And I think I'll feel much better
with her.

"Naughty" Anne Ice, now completely in "Cloud 9", walks off.

KIRA

Nice trick. I'm pretty good at
tricks too, you know.

Max just stares at Kira, but not to hypnotize her. Instead,
she reminds him of someone from way back...

INT. ROMANIAN COTTAGE - MAX'S LIVING ROOM - DAY (FLASHBACK)

SUPER: ROMANIA - 1793.

Cozy place decorated with items typical of this era.

Here, Max is dressed in clothes reflective of this time
period. He looks almost like he does now, except his
complexion has more color.

Also in the room is IZABELA (20's female), Max's girlfriend
who bears a striking resemblance to Kira.

Izabela's FATHER is also present and his face beams with
pride as he watches Max propose to his daughter.

After her Father welcomes Max to the family, Max kisses
Izabela and stares passionately into her eyes as the scene...

MATCH CUT TO:

INT. BAR - NIGHT

Max stares passionately into Kira's eyes. She, however, seems
more upset that he's wasting her time.

KIRA

Hello? You okay? Look, buddy, if
you're having second thoughts and
want to go back to Anne--

Max snaps back to his senses.

MAX

Definitely not! It's just that...
you remind me of a former lover.

KIRA
She broke your heart, huh?

MAX
...Something like that. It was
unfortunate.

KIRA
I'm sure it was...

MAX
Max.

KIRA
I'm Kira, and I would be more than
happy to mend that broken little
heart of yours...

As she escorts Max out the bar...

KIRA
For only seven thousand dollars.

INT. JANE BONDAGE'S SUITE - NIGHT

A dimly lit, dungeon-like setting equipped with various BDSM
gadgets and toys.

Vyxen surveys the collection of collars displayed across a
long table.

VYXEN
You have pets?

Jane nods.

VYXEN
Dogs? Cats?

JANE BONDAGE
Both...

Jane grabs a collar that has a chain attached to it from the
table.

JANE BONDAGE
Though, I must say, I never had a
pet reindeer.

She tries to put it around Vyxen, who resists.

VYXEN

I'm afraid I would not make a good
'pet reindeer'.

JANE BONDAGE

Not with that negative attitude. I
think some training is in order...

VYXEN

I agree.

JANE BONDAGE

Now, repeat after me... 'I would
make a good pet reindeer.'

Vyxen shrugs those comments off as she just stares at Jane.

JANE BONDAGE

I said, repeat after me: "I would
make..."

Jane GASPS.

Something is wrong.

She feels herself falling deeper and deeper into Vyxen's
hypnotic gaze.

JANE BONDAGE

A--a... good... pet... reindeer...

Jane's will-power is being "shaken and stirred" into oblivion
as she slowly succumbs to Vyxen's power...

And the collar falls from Jane's quivering hand.

INT. KIRA'S SUITE - NIGHT

Dimly lit, romantic environment.

There is one night-stand in the corner where dildos of
various sizes lay.

Speaking of one-night stands, EROTIC MOANS are heard from the
bed...

Where a scantily clad Kira and Max engage in a passionate
"sex party". There is an ugly SCAR on the side of Max's
abdomen, but Kira could care less...

After all, in less than an hour, she'll be seven grand
richer.

MAX

This reminds me so much of how my former lover and I used to do it back in my Romanian cottage in the old days... of course, she wasn't nearly as expensive.

KIRA

You get what you pay for.

Their intercourse is interrupted by SCREAMS heard outside Kira's room...

KIRA

What the...

Followed by inhuman GROWLS and SNARLS.

KIRA

Are those your friends? What the heck are they doing out there?

Max, while still making out with Kira...

MAX

Getting what they paid for.

KIRA

(to the door)

Hey, quiet down out there, will ya'?

A faint, sick GURGLE is heard outside the room...

Followed by dead silence.

Satisfied, Kira returns her "sex party" with Max.

As Max works his way up to Kira's neck, a painful memory stirs. It's not the memory from what happened back in that strip joint...

But another one that is much more painful.

INT. ROMANIAN COTTAGE - MAX'S BEDROOM - NIGHT (FLASHBACK)

SUPER: ROMANIA - 1793 (SEVERAL MONTHS LATER).

Max's complexion looks more pale. He also appears famished as he stares at...

Izabela, who cringes against the other side of her bed as she holds a STAKE tight against her body.

But, Max doesn't seem to be making any aggressive moves toward her.

Rather, he appears to be trying to hold back his urge to feed as he pleads to her.

MAX

Izabela, please... I need help! I don't want to hurt you...

He looks over his shoulders to the Father, who has Max in a bear-hug.

MAX

I don't want to hurt any of you!

While still holding Max, the Father appeals to his daughter...

FATHER

Izabela... don't listen to him! He is no longer your fiance'. He is no longer a part of us... he is *unclean*! Kill him... kill him now!

The father's words causes Max to snap. He breaks free from the bear-hug and throws the father with such force that he killed on impact.

Izabela is horrified by what she witnessed, but her horror turns to rage as she jumps from the bed and lunges at Max with the stake. She misses his heart, but pierces him on the side of his abdomen.

Max knocks her stake away, shoves her onto the bed and pins her.

As feelings of anguish and betrayal mount inside of him, Max decides to give in to his hunger.

He brings his fangs closer toward Izabela's neck as she SCREAMS in horror...

MATCH CUT TO:

INT. KIRA'S SUITE - NIGHT

Kira SCREAMS in pleasure, too sexually aroused to realize how close Max's fangs are to her exposed neck...

But then, Max pulls back. Once again, fighting his urge.

Kira mistakes Max's hesitation for something else.

KIRA
(between moans)
Don't stop...

MAX
You don't want that.

KIRA
Don't tell me what I want. Just
fucking do it!

MAX
...If you insist.

Max opens his mouth, but only takes the smallest of nibbles on Kira's neck. It's not enough to kill her, but enough to make her go...

KIRA
Ouch... hey!

She pushes Max off, reaches behind her neck and rubs off some blood on her hands.

KIRA
What is this, your idea of a sick
joke?

Kira walks over, grabs a napkin and wipes the blood off her neck and hands.

KIRA
Look, I don't know what kind of
crazy-ass stuff you and your ex-
lover did back inside that rinky-
dink Romanian 'love-shack' of
yours, but over here, we respect
each other's hard limits!

MAX
...Hard limits?

KIRA
Off-limits shit, dummy! For me,
it's anything that involves
hitting, scratching or this crap!

She flings the bloodied napkin at Max.

MAX
...Very well. In that case, my 'off-
limits shit', as you put it, would
be anything that involves daylight.

KIRA
Daylight? What the...

Max's shows Kira his fangs.

KIRA
Fuck.

MAX
I'm so sorry, Kira.

KIRA
When you mentioned the 'old days',
exactly how old are we talking
about?

MAX
About two hundred and thirty years.

KIRA
Wow. You really need to give me the
number to your plastic surgeon...
Better yet, just e-mail it to me!

Kira starts to run out the door, but Max cuts her off.

MAX
I implore you to not go out there.

KIRA
Have it your way.

She runs to the other end of room, presses a hidden PANIC
BUTTON and waits, but there's no response.

Kira presses the button again...

And again.

KIRA
Help... somebody... help me!

The door FLIES open...

KIRA
Finally!

But, it's not security standing on the other side.

KIRA
Shit.

It's VAMPIRE ONE, who corners her.

MAX
 (to Vampire One)
 No, stop!

Max tries to hold him, back.

Vampire One fights him off, then turns his attention back to Kira. With nowhere to go, Kira snatches two VIBRATING DILDOS off the night stand...

And holds them in the shape of a CROSS to ward off Vampire One.

The vibrating dildo cross is not working!

Vampire One prepares to sink his fangs into a cringing Kira, only to let out a MUFFLED CRY...

After Kira CRAMS the dildos down his open mouth at the last second and escapes.

Vampire One manages to pry the dildos from his mouth then makes a disgusting face.

VAMPIRE ONE
 She should have at least
 disinfected them, first!

INT. HALLWAY - CONTINUOUS

A naked Kira races down the narrow, winding hallway, taking care not to trip over the all those DEAD COURTESANS laying on the floor, until she reaches Jane Bondage's room.

Kira BANGS on the door.

KIRA
 Damn it, Jane, open up!

No reply. Kira opens the door and is shocked to see...

I/E. HALLWAY - CONTINUOUS

Jane Bondage on the ground, crawling on all fours while Vyxen holds a chain attached to the collar around Jane's neck.

They both see Kira standing on the other side.

Vyxen gestures to her pet "reindeer", Jane, who makes whatever SOUND an angry reindeer makes before she charges at Kira.

Kira SLAMS the door at the last second before "reindeer" Jane can get to her.

A THUMP is heard from inside Jane's room...

Followed by a WHIMPER...

Or whatever SOUND an angry reindeer makes after someone slams a door on their face.

EXT. HALLWAY - SAME

Kira continues running for her life until till she reaches...

INT. SECURITY OFFICE - CONTINUOUS

Kira bursts in, then slips over a pool of blood coming from mutilated SECURITY GUARD ONE, slumped over his desk...

Across from where the other two (even more mutilated) SECURITY GUARDS lay.

She runs out in horror toward..

INT. BAR - NIGHT

Kira bursts in.

KIRA
Somebody help me!

Her words are cut short when she beholds the macabre chaos before her.

There, right in front of the sign that reads:

"CLIENTS... PLEASE RESPECT OUR LADIES!"

SERIES OF SHOTS: COURTESAN CARNAGE.

-- Pandemonium as courtesans and STAFF try in vain to escape the voracious vampires.

-- Louie somehow manages to hide his fat-ass inside a small, pantry cupboard.

-- As Naughty Anne Ice races past Kira...

NAUGHTY ANNE ICE
Me first!

She shoves Kira out of the way, only to be ambushed by
VAMPIRE TWO...

VAMPIRE TWO

Okay!

Who drains Naughty Anne dry.

-- Even the Blow-Up Barbie doll is not safe, as VAMPIRE THREE
sinks his fangs into its neck, POPPING it and scaring the
shit out of him.

In the midst of this massacre, Quentin cradles a bloodied
Madame Ellen. Her bulging eyes scream for help as she GASPS
her final breaths. Quentin looks over to Kira.

QUENTIN

Well, hello there! Care to join us?
We would love to have you... for
dinner!

She turns to run, only to run right into Vampire One. Kira
finds herself surrounded by vampires and corpses.

Vampire One grabs Kira in a bear hug. She struggles to break
free from his vice-like grasp and not only succeeds...

She HURLS him clear across the room...

Only to be taken down by "reindeer" Jane, who kind of looks
more like Rudolph now, with her bruised, red nose where the
door hit her.

A skirmish ensues and ends with Kira throwing Jane towards
Vyxen.

Vyxen takes a moment to see if her "pet" is okay, then turns
her anger to Kira.

VYXEN

I hate animal abusers!

She YANKS the chain off Jane's collar and tosses her "pet" to
the side.

Using the chain as a weapon, the two engage in a back and
forth battle.

Vyxen finally gains the upper-hand and prepares to deliver
the coup de grace when...

MAX (O.S.)

No, Vyxen!

Max runs in. His distraction allows Kira to knock the beautiful vampire Goth flat on her ass and dart out the door. Quentin turns to Max.

NOTE: Italicized dialogue is Romanian with English subtitles.

QUENTIN

Is there something you'd like to share with the rest of the group, Maximillian?

EXT. MADAME PIERCE'S BROTHEL - NIGHT

As a frantic Kira races out of the brothel toward her car...

KIRA

Somebody, help! Everyone in the brothel is dead... or undead.

INT. KIRA'S CAR (MOVING) - NIGHT

Kira calls Krysten on her car phone.

KRYSTEN (V.O.)

Hello?

KIRA

Krysten, it's me... Francine.

BEAT. Krysten was not prepared to hear Kira say her real name.

KRYSTEN (V.O.)

...F--Francine? What's going on?

KIRA

I'll explain later... when I get home.

Krysten can be heard celebrating on the other line.

KRYSTEN (V.O.)

Praise the Lord, the prodigal daughter is coming back!

KIRA

By the way... I hope Columbia doesn't mind that I don't have any administrative assistance experience.

KRYSTEN (V.O.)

That's totally fine. They're willing to train. Oh, Francine! I am so happy you're coming back. Let's say a prayer together.

KIRA

Okay... but I hope God has a driver's license, cause I'm gonna need someone to take the wheel and watch the road while I close my eyes and fold my hands!

KRYSTEN

Oh, yes. You're right. We'll pray later when you come back. By the way... when will you be here?

KIRA

I have to go grab some things and the airport's about an hour away, so I'd say about...

Kira checks the rearview mirror to make sure the vampires are following her.

She doesn't see anyone...

Including herself!

KRYSTEN (V.O.)

Hello?

Kira SCREAMS.

EXT. LAS VEGAS DESERT - NIGHT

Kira's car CAREENS off the road.

A loud CRASH O.S..

Her car is wrapped around a tree.

The driver's side door is KICKED open by a forty-nine inch leg that belongs to a dazed and bruised Kira. She stumbles out of the car into the middle of the road.

Kira looks down at her hands, now deathly pale, as the discoloration spreads to the rest of her body.

The grim transformation is too much for her to bear, but there is something else. Something even more painful...

KRYSTEN (V.O.)

...I do know who *Francine* is. She's my sister and I will always accept and love her. No one else.

No one else. Those words prove to be more painful, because she is no longer Francine...

She is no longer human, for that matter...

She is alone.

As this dark reality sinks in, all Kira can do is stand there in the middle of the road and lament the uncertainty of her fate...

Until a luxury car RUNS OVER HER.

Ironically, it may be the only positive thing to come out of all this, as vampires cannot be killed by reckless drivers, which is why Kira is able to look up at the car and scream...

KIRA

Why don't you look where you're going, dumbass?

The car pulls over and the "dumbass" - which just so happens to be Max - jumps out...

MAX

Dear god... Kira!

There is a grave look of concern on his face...

MAX

Look what you did to my car!

When he sees that teeny, tiny dent on the side of his bumper that smacked into Kira which can be better viewed using...

EXTREME CLOSE UP of teeny, tiny dent.

To be fair, it was an expensive car.

KIRA

(gets up)

That's nothing compared to what I'm about to do to you!

MAX

I understand your frustration, but please realize that is all your fault.

KIRA
My fault?

MAX
Correct. Recall if you will, back
in your room, when it was you who
gave me explicit instructions to...
(mocks her voice)
'Just fucking do it'.

KIRA
(mocks his voice)
If you insist!

Kira bull-rushes Max with blinding speed and takes him down.
After a struggle, Kira gains the upper hand and mounts Max.

MAX
Get off of me!

KIRA
You're the first guy whose ever
said that to me.

MAX
The only reason I came is to take
you back.

KIRA
...Really? Why didn't you say that
in the first place? I feel so much
better now!

And, she shows it by BEATING his undead ass to death.

MAX
(while defending himself)
I spoke with Quentin... everything
is fine!

Kira is not listening, nor does she care to. Instead, she
turns on the "crazy" and continues the beating that probably
would have lasted until sunrise if it wasn't for...

CLUELESS TEEN ONE
Damn! You two just couldn't wait to
go to the brothel and do it, could
you?

Meet the CLUELESS TEENS, who just happened to walk by.

KIRA
Help me, I'm being attacked!

CLUELESS TEEN ONE
 ...You're being attacked?

CLUELESS TEEN TWO
 You don't look like you need help.

Not when she's the one pummeling Max while mounted on top him.

To fix this situation, Kira throws herself on her back and drapes a pulverized Max on top of her.

KIRA
 Is this better?

Satisfied, the Clueless Teens run towards Kira and Max...

But only till they get close enough to take pictures and record the scene with their cell phones.

CLUELESS TEEN ONE
 Dude, my social media channel's gonna explode after this!

The Clueless Teens start to take off when...

CLUELESS TEEN THREE
 (checks his phone)
 Hey, guys. Wait up. I can't see any of them on my camera.

As Clueless Teen Three turns retake the picture, Max, who has now somewhat recovered, SNARLS at him and reveals his fangs.

CLUELESS TEEN THREE
 Oh. Okay. It all makes sense now!

Max and Kira watch in bewilderment as the Clueless Teens flee the scene. Kira looks up at Max.

KIRA
 Chivalry's really taken a turn for the worse over the past two hundred and ten years.

MAX
 Apparently...

Kira KICKS Max off her and nearly sends him flying into his car. She then jumps to her feet and LUNGES at him...

But Max opens the rear car door at the last second and Kira's momentum sends her flying into the back seat of Max's car.

He SLAMS the door on Kira just as she is about to jump out from the back and knocks her out.

MAX

Should have sucked her dry her when
I had the chance!

A disgruntled Max gets inside the Sedan and drives off...

EXT. MADAME PIERCE'S BROTHEL - NIGHT

Max's car stops in front of the brothel. Max and Kira step out. Max is bruised and exhausted. Kira is bruised and pissed.

Quentin walks out of the brothel to greet them along with Vyxen and her pet reindeer, Jane, at her side and the rest of the vampire clan.

QUENTIN

Must have been quite a "party" you
two had.

Kira marches up to Quentin and SLUGS him hard across his jaw.

QUENTIN

(nursing his jaw)
Don't take it out on me if he
didn't turn out to be the ideal
client!

KIRA

I'm taking it out on you because
you tried to kill me!

The other vampires move in to protect Quentin, but he waves them back.

QUENTIN

It's okay, I'm fine.

Which prompts Kira to SLUG him again, even harder.

KIRA

How about now?

QUENTIN

...Not as much so! My dear Kira,
what happened in the past was
merely a misunderstanding, but now,
you're family.

Now, you're family.

Those last three words trigger a melancholic feeling within Kira as she thinks back to the family that she ran away from to the courtesans whom she thought were her family...

QUICK FLASHES - KIRA'S "FAMILY" JOURNEY.

-- Inside KIRA'S SUITE: Kira argues with Krysten over video chat:

KIRA
These girls are my family!

KRYSTEN
They are definitely not your family-
-

-- Inside BAR during the pandemonium: As "Naughty" Anne darts past Kira...

NAUGHTY ANNE ICE
Me first!

And shoves her out of the way.

-- Back to KIRA'S SUITE: As Kira ends the video chat and closes her laptop...

There's that photo of both of them when they were younger.

BACK TO SCENE

Now, she finds herself thrust into this family of vampires.

KIRA
Yeah... family.

BEAT. Kira gives an awkward, forced smile similar to the one in the photo when she was younger.

Max walks over to her.

MAX
I, for one, already see a family
resemblance.

KIRA
It'll be the last thing you see if
you don't shut the hell up.

QUENTIN
The adjustment may be difficult at
first, but eventually, you'll get
used to it.

KIRA

I doubt it. For starters, I'm a
vegetarian.

As they all head back up the ramp toward the brothel...

A drop of blood falls from Kira onto the sign that reads:

"UNDER NEW OWNERSHIP".

After everyone is inside, the dildo sign flickers and most of
the letters in "VISIT MADAM PIERCE'S BROTHEL", black out...

Until only these letters remain:

"V", "A", "M", "P", "I", "R", "E"

Followed by the word, "BROTHEL UP AHEAD"...

And the "I" that is created from the man holding a courtesan
with her head tilted back takes on a much darker implication.

VAMPIRE ONE (O.S.)

Hey, I'm starved. Anyone know where
I can grab some food till the next
guests show up?

KIRA (O.S.)

Try looking in the pantry cupboard
in the bar. I'm sure you'll find
something inside.

FADE OUT.

POST CREDITS:

EXT. KRYSTEN'S HOME - NIGHT

A huge lawn sign is prominently displayed next to the front
entrance.

INSERT - lawn sign, which depicts...

A huge gold cross. The words...

"GOD BLESS THIS FAMILY."

Form the horizontal portion of the gold cross.

BACK TO:

Krysten and her MOM (female, late 50's, self-righteous) hurry out the door, with Krysten carrying both her's and her mom's luggage.

MOM

...I'm telling you, Francine changed her mind and decided to go back to that... *place*.

The disgust is evident in the Mom's tone as she spews that last word.

KRYSTEN

Mom, I heard her scream and then there was this loud noise. Besides, why would she tell me she's on her way to the airport only to suddenly change her mind?

They both get inside the car.

INT. KRYSTEN'S CAR - CONTINUOUS

Krysten unloads the luggage in the back seat while still talking to her mom.

MOM

Do you even realize where we're going? It's too dangerous, that place with all those sinners!

KRYSTEN

That's why I have to go. If you don't want to, I can't stop you.

Her mom takes a moment to consider.

MOM

Someone has to make sure you won't be led into temptation.

KRYSTEN

I won't. Come on. I'll play your favorite CD along the way.

Krysten pops a CD into the player.

EXT. KRYSTEN'S HOME - CONTINUOUS

The hymn, "ONWARD CHRISTIAN SOLDIERS" can be heard from inside the car as it drives off. Krysten's singing can be heard as well.

KRYSTEN (O.C.)
(singing)
Onward Krysten soldiers--

MOM (O.C.)
Christian! And, please keep your
eyes on the road...
(mumbles)
Dear God, help us...

THE END