

BLOOD MOON OVER LAS VEGAS

Written by

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FADE IN:

MONTAGE - EXT. NEW YORK HARBOR - DAY

-- Moving up the harbor past the Statue of Liberty
-- Moving past the lower Manhattan skyline up the East River
-- Moving under the Brooklyn Bridge
-- The front of the Williamsburg Crematorium - The name is
chiseled into the stone lintel above the entrance.

END MONTAGE

EXT. WILLIAMSBURG CREMATORIUM/SCATTERING FIELD - DAY

Behind the Williamsburg Crematorium in Brooklyn, New York. A large circle of gravel, crisscrossed by a flagstone path. The skyline of lower Manhattan is in b.g.

REED (M, appears 40, athletic build, good looking with a kind face) stands in the center of the scattering field. He wears a black suit and overcoat. Behind him is SALLAE (F, appears 35). Next to Sallae is ALYSSIA (F, appears 15, a younger version of Sallae). She holds onto Sallae as she sobs softly. ALAIN (M, appears 18, looks nothing like Reed or Sallae, six-foot even, lean, lanky, almost geeky). He stands behind Alyssia. He holds her upper arms to support her.

Thirty members of the New York clan face them, men, women and a few children. They are dressed in black. Among them are three elders dressed like Mafia Dons, SULLIE (M, appears 60), GRAF (M, appears 55) and LENARD (M, appears 50).

A tear rolls down Reed's cheek. An urn of ashes is on a pedestal in front of him. He takes a scoop of ashes in his hands and tosses them into one of the quadrants of the circle. As he does he recites the ancient prayer --

REED

(subtitles-ancient tongue)

Today we scatter the ashes of my
father Valton. His body was born
from the earth and now he returns
to the earth. In us, his memory
shall live on.

He does this three more times, to the four corners of the field. When he finishes Sallae and Alyssia hug him. The clan members come forward to pay their respects.

MALE CLAN MEMBER

Your father was a wonderful man.

FEMALE CLAN MEMBER

A drunk driver. What a terrible way to go. Bless you for being a good son.

Lenard summons Alain to join the three elders, they talk in b.g. Other clan members continue to pay their respects to Reed. The men shake his hand, the women hug him.

Alain rejoins Reed, Sallae and Alyssia.

ALAIN

Sullie, Graf and my father want you to know how bad they feel.

ALYSSIA

Yeah, I bet.

SALLAE

There was no drunk driver. That's just the story those three made up.

The four of them look at Sullie, Graf and Lenard.

SALLAE (CONT'D)

It was your Uncle Franda in Las Vegas.

Alain nods.

REED

He has a long reach.

SALLAE

And you could be next.

ALYSSIA

Daddy, I'm scared for you.

SALLAE

What do we do now?

REED

We do what we have to do for the good of the family. But I can't do it here. It's time to go back to Las Vegas.

SALLAE

What will you do there?

Reed pulls back his coat and places his hand on the SHEATH of the knife on his hip.

REED
Kill Franda.

EXT. THE LAS VEGAS STRIP - LATE AFTERNOON

As the sun sets, a CROWD of tourists take photos at the "Welcome to Las Vegas" sign at the south end of the Las Vegas Strip. POV is from across the street. An old beat up ECONOLINE VAN pulls up and stops at the unseen traffic light.

INT. VAN/FRONT SEATS

The front seats are torn, repaired with duct tape, trash is strewn on the dashboard, fast food wrappers on the floor.

BRUNDY drives (M, appears 28, slovenly, paunchy, wears a leather vest with missing buttons). TREYDORE sits in the passenger seat (M, appears 23, badly groomed, slender with a bad case of acne). They stare at the tourists in b.g.

Treydore holds up a KARAMBIT KNIFE (curved knife with a hawk-like blade) and opens it with a loud SNAP. Light glints off the blade as he uses the knife to point towards the tourists.

TREYDORE
There are some juicy victims in that crowd.

BRUNDY
(over his shoulder)
Treydore's Gorstrum blood has always run hot. We'll wait for dark, when it's safer.

TREYDORE
It's your birthday, Brundy you old fart. You're the one turning fifty.

CARGO AREA

The dirty cargo area has a stained mattress where ISACH sits (M, appears 19, unshaven, torn tee-shirt, skinny, tall, his bare arms decorated with sleeve tattoos).

ISACH
Just make sure she's nice and plump ... with plenty of blood.

BRUNDY
 Isn't that the only way, Isach?

SFX: RADIO plays the start of "Mack the Knife."

TREYDORE
 Oh, I love this song. Turn it up.

Brundy reaches over and turns up the volume.

TREYDORE (CONT'D)
 (sings off-key)
 Oh the shark babe,
 Has such teeth dear,
 And it shows them pearly white,
 Just a jackknife has old MacHeath babe,
 And he keeps it out of sight.

Treydore opens and closes his karambit knife so that the others can see. Brundy and Isach laugh, then sing along as the van travels up the Las Vegas Strip.

EXT. SIDE STREET - NIGHT

The van is parked on a deserted side street. The lights of the Las Vegas Strip are in b.g.

INT. VAN CARGO AREA - NIGHT

The three men are in the cargo area around an unconscious FEMALE VICTIM (F, 20s, thick, naked) tied down to the mattress.

BRUNDY
 Just what I wanted for my fiftieth
 birthday. Thanks boys.

ISACH
 Brundy, is she dead?

BRUNDY
 No, not yet. Necrophilia isn't my
 main perversion, but it WILL do in
 a pinch.

They laugh.

TREYDORE
 She's lost a lot of blood though.
 She's probably in shock.

BRUNDY

Isach, you're the tit man. I think she's big enough for you. You go first.

Isach removes his shirt to reveal a large tattoo of the ANGEL OF DEATH on his back and a unique necklace: A DRAGON PENDANT hangs from a thick chain with links that look like scales. He opens his karambit and cuts between her armpit and breast. He bends down and drinks from the trail of blood.

BRUNDY (CONT'D)

Treydore, you're next. I know you like the iliac artery.

Treydore lies down with his head close to her midsection. He uses his karambit knife to pierce the skin and make an incision just to the side of her navel.

TREYDORE

She has a deep inny. I like that.

BRUNDY

Stick with me my Gorstrum brothers. The family treats us like scum ...

ISACH

Especially Uncle Franda.

BRUNDY

... but we deserve our own personal pleasures. Like we always say,
(sarcastically)
We do what we have to do ... for the good of the family.

TREYDORE

Damn, right!

BRUNDY

The rest of the clan only gives a shit about us when they need us to bring them victims. But tonight is MY birthday party. So take your time boys.

(beat)

I'm gonna go for the mother load: The femoral artery.

Brundy opens his mouth then bends down out of frame. The Female Victim MOANS in pain.

LATER

Brundy, Treydore and Isach share a cigarette in the back of the van over the dead body of the Female Victim.

ISACH

(yawns)

That was fun. But I need a nap.

BRUNDY

Now we just need to get rid of her.
I think we can dispose of her in
the usual way.

TREYDORE

As long as Uncle Franda doesn't
find out.

BRUNDY

Don't worry, he won't. No trace of
her will ever be found.

EXT. SUBURBAN STREET - DAY

SFX: Loud filtered MUSIC from cheap earphones.

A suburban cul-de-sac. In f.g. a street sign for "PLASMA BOULEVARD." A massive MOVING TRUCK barrels past the sign. The side of the truck says "EMPIRE MOVING COMPANY-NEW YORK CITY."

KENNY (M, 10) stands with his back to the street. He faces a two story home with a FOR SALE SIGN with a SOLD sticker. The Real Estate Agent's name and Las Vegas address are listed.

SFX: TRUCK AIR HORN blares.

Kenny is startled and falls onto the grass. In the cab of the truck, MOVER 1, MOVER 2 and MOVER 3 laugh. Kenny gets up as a BLACK SUBURBAN drives into the cul-de-sac and pulls up in front of the truck. It has NEW YORK STATE LICENSE PLATES.

Kenny stares at the Suburban as he walks backwards toward the next house on the street. He sees REED, SALLAE, ALYSSIA and ALAIN exit the car.

KENNY

Darn. Just more OLD people. No one
to play with.

Reed notices Kenny, smiles and waves, but Kenny doesn't respond. Reed shrugs then greets the movers.

ALAIN
 (indicates Kenny)
 That looks like a tasty snack.

ALYSSIA
 (laughs)
 A little small, don't you think?
 And it's really bad form to kill
 the new neighbors on moving day.

As the movers get to work, Reed, Sallae, Alain, and Alyssia walk up to the front door and enter the house. Kenny reaches the next house down the block. He turns and runs inside.

KENNY (O.S.)
 (yells)
 Mom, the new neighbors are here.

INT. REED'S HOME/FAMILY ROOM - NIGHT

Reed walks into the Family Room and looks across a sea of BOXES to where Alyssia and Sallae rest on a COUCH. Alain opens boxes with his KARAMBIT KNIFE.

REED
 (looks at Sallae)
 I was just thinking of how many
 times we have had to move, and how
 many names you've had. Susanna,
 Susie, Solveig, Solange and now
 Sallae. But I still like your given
 name the best: Sathinon.

SALLAE
 And I love yours: Rechnostava. But
 Renard was nice when we lived in
 Europe.

REED
 We'll do as much unpacking as we
 can tonight, but I'm afraid that
 Alain and I will have to leave you
 two ladies to do the rest tomorrow.
 In the morning I'll take Alain to
 meet Uncle Franda and he'll start
 learning the mortuary business.

SALLAE
 You be careful. You know what he
 did to your father.

REED

I don't expect any trouble so soon,
but if Franda tries anything I'll
have Alain there to watch my back.

Alain smiles as he holds up his knife.

SFX: A KNOCK at the front door.

MARY (O.S.)

(yells)

Hello? Hello? Is anyone home? We're
your neighbors from next door.

Reed, Sallae, Alyssia and Alain move to the door. Alain still
has his knife in his hand.

FRONT ENTRY

MARY BROWN (F, 40s, dowdy) and Kenny have entered the open
front door. Reed, Sallae, Alyssia and Alain greet them.

MARY

Hello. I hope you don't mind us
barging in. I guess the moving men
left the front door open. I'm Mary
Brown and this is my son Kenny.

REED

Hi, I'm Reed ... Vander and this is
my wife Sallae. These are our
children, Alyssia and Alain.

MARY

So, where are you folks from? I saw
a New York license plate on your
car. Are you from New York?

Reed and Sallae exchange a look.

MARY (CONT'D)

I knew it.

She looks at Kenny and nudges him with her elbow.

MARY (CONT'D)

I know some people in New York. Do
you know the Petersons? I think
they live on the Upper East Side.

SALLAE

No, I don't think we do. You'll
have to excuse us but ...

KENNY

(points to Alain's hand)
Hey, is that a knife? I've never
seen one like that before.

Reed, Sallae and Alyssia all check their hips to make sure
their knives are hidden.

ALAIN

Oh, it's just an old knife I was
using to open the moving boxes.

KENNY

That curved blade is cool.

ALAIN

It's called a karambit.

MARY

Kenny, it's not polite to be so
nosy.

Awkward silence.

SALLAE

Well, thank you so much for coming
over and introducing yourselves.
But we do need some rest. I'm sure
you understand. It was very nice to
meet you. Have a good evening.

Sallae practically pushes Mary and Kenny out the front door,
shuts it, then leans against the closed door.

SALLAE (CONT'D)

I hope that woman isn't a snoop.

REED

Or Kenny doesn't get too curious.

HALLWAY - LATER

SFX: Soft KISSES AND MOANS

Reed passes the downstairs hallway and stops outside one of
the bedrooms. The lights are on and the window curtains are
open. Alyssia and Alain are locked in a passionate embrace.

REED

(coughs)

You know, if you're going to kiss your mate, at least close the curtains. We don't want little Kenny getting the wrong idea.

EXT. DESERT REST/VISITOR PARKING - MORNING

Reed's suburban pulls into a parking spot in front of the two-story building. Reed and Alain exit the car and walk to the front entrance.

REED

Remember, don't believe a word he says.

Alain nods. Reed opens the double doors and they enter.

INT. DESERT REST/RECEPTION

The front lobby. Reed and Alain pause as they notice the strikingly beautiful receptionist, MARJA (F, appears 30s). A professional demeanor with a face that displays concern without a suggestion of a smile. She solemnly greets them.

MARJA

I'm sorry for your loss, how may I help you?

Reed looks around, sees no one. He turns back to Marja.

REED

(subtitles-ancient tongue)

Good morning cousin. My name is Rechnostava. I am a member of the family but I have been away for a long time. I am here to see my Uncle Franda.

Marja looks around, sees no one, then looks back at Reed.

MARJA

(subtitles-ancient tongue)

If you don't mind my asking, cousin, who is your grandmother?

REED

Sofixta.

Marja smiles.

MARJA
 (subtitles-ancient tongue)
 Sofi is my grandmother too. My
 father is your uncle Franda. So we
 really are cousins.

Reed, Marja and Alain all smile.

MARJA (CONT'D)
 (subtitles-ancient tongue)
 My name is Marjarina, but everyone
 calls me Marja.

REED
 (back to English)
 I am using the name Reed Vander and
 this is my son-in-law, Alain.

MARJA
 Let me tell my father that you are
 here. You wouldn't want to surprise
 him.

Marja picks up the DESK PHONE.

REED
 Oh no, we wouldn't want to do that.

SFX: TELEPHONE RING

INT. GOVERNMENT OFFICE HALLWAY - DAY

DOOR SIGN reads "CITY OF NORTH LAS VEGAS - FINANCE
 DEPARTMENT."

INT. FINANCE DEPT

SFX: TELEPHONE RING

A large open office. The center desk has a NAMEPLATE that
 reads "Mark Greenberg - Crematorium Fuel Inspector."

TELEPHONE CALLER ID reads "Ann Campbell - City Clerk's Ofc."

MARK (M, 30s, handsome, athletic) picks up the receiver.

MARK
 (gloomy voice)
 Undertakers are us, you doom 'em,
 we tomb 'em.

ANN (V.O.)
(giggles)
What's that all about?

MARK
Just practicing my mortician speak. These funeral people are really weird. I think it's rubbing off on me. You know one of them gave me a calendar with a pin-up girl sitting on a different coffin each month. At least she's not inside. God, I hate this job.

INT. ANN'S OFFICE

ANN (F, 30s, modestly dressed) sits at her desk in the City Clerk's Office.

ANN
At least you have a job, Mark. I know that inspecting crematoriums isn't your dream job, but ...

INTERCUT - PHONE CONVERSATION

MARK
Oh, yeah, you're right about that.

ANN
But the City of North Las Vegas needs you. The Crematory Fuel Tax Act says that someone has to go out and inspect each crematorium to make sure they're paying their taxes. And you, my dear college chum, are that lucky person.

MARK
Annie, I appreciate you getting me the job, and the money's good enough to let me eat, but, I'm not a happy man. I'm absolutely positive that if I hear the expression "Nothing is certain but death and taxes," one more time, I'll kill someone.

Ann laughs.

MARK (CONT'D)
It's not funny.

ANN

It can't be that bad.

MARK

YOU don't have to walk past those dead bodies and go into those smelly, sooty basements.

ANN

But that's what the City of North Las Vegas Crematorium Fuel Inspector does.

MARK

Don't remind me ... Hey did you hear that John Hoki, of Hoki Poki fame just died. Right before the funeral was about to begin, the undertaker lifted him up to place him in the coffin. He put his right foot in ... and that's when the trouble began.

ANN

(laughs)

Oh, dear god, that's so funny.

MARK

Yeah, the first time you hear it, but I must have heard it at least a dozen times already. And I've heard quite a few dirty jokes not meant for mixed company.

ANN

Then I don't want to hear them.

MARK

Do you know that you can have a 'Viva Las Vegas' funeral with showgirls and a giant slot machine?

ANN

No, really? I didn't know that. See, your job is so educational.

MARK

If you were a golf nut they can dress you in golf clothes with a tam o'shanter on your head and bury you with your favorite club?

ANN

My, you have learned a lot about the funeral business in Las Vegas ... Can't you just have a simple Catholic service anymore?"

Ann fingers the CRUCIFIX around her neck.

MARK

Only if you're a good girl, like you.

ANN

Ah, Mark ... aren't you sweet? ... Come over for dinner next week. You and John can watch the game.

MARK

Of course, but just remember, Undertakers are the nicest people ... they're the last ones to let you down. Speak to you later.

END INTERCUT

INT. FINANCE DEPT

Mark hangs up the telephone. He looks at the corner of his desk and sees his IN BOX. He rifles through the stack of mail and picks up a FLYER.

MARK

(reads)

New burial plots overlooking the Las Vegas Strip will give your loved one an eternal view.

Mark drops the flyer in the trash then picks up the next.

MARK (CONT'D)

The Rodeo package. We'll transform the chapel into the LAST roundup.

Mark lets it drop, as he picks up another.

MARK (CONT'D)

Oh, of course ... no surprise here ... the Elvis package, with a bonafide Las Vegas impersonator singing songs made famous by the King.

Mark shakes his head and lets the flyer drop into the trash. His focus shifts to his desk and he looks at the large --

INSERT - DESK CALENDAR

Three appointments are listed for today: "10:30 Las Vegas Burial Ground," "11:00 The Southern Nevada Cemetery," and "11:30 DESERT REST." The last one is circled in black ink.

BACK TO SCENE

MARK (CONT'D)
Damn ... I forgot ... I'll call and reschedule, it's not like they're going anywhere.

Mark picks up the telephone, starts to dial, then stops.

MARK (CONT'D)
Hey, wait a minute, wait a minute ... Desert Rest?

Mark puts the telephone down.

MARK (CONT'D)
The girl at the front desk is really hot. Maybe that appointment won't be so bad.

INT. DESERT REST/FRANDA'S OFFICE - DAY

A spacious corner office. Reed and Alain enter. UNCLE FRANDA (M, appears 60) a large, imposing man, sits at his ornate wooden desk. He stands and comes around the desk.

UNCLE FRANDA
Rechnostava, I don't believe you're here. You haven't changed in twenty years.

Uncle Franda grabs Reed in a bear hug and pats him on the back. When he finally breaks the embrace Reed gasps for air.

REED
Uncle Franda, it's so good to see you again.

Over Reed's shoulder we see UNCLE YELNY (M, appears 50, wears a Hawaiian shirt) as he stands in the corner. Reed is unaware of his presence and turns to introduce Alain.

REED (CONT'D)
This is my son-in ...

Reed stops as he notices Uncle Yelny approach. He is off guard. Instinctively his hand reaches for his hip, where his KARAMBIT KNIFE comes into partial view. His head snaps to see if Alain is with him.

REED (CONT'D)
 (to Alain)
 I didn't think it would happen this fast.

UNCLE FRANDA
 (not hearing Reed)
 You remember your uncle Yelny, my younger brother. He helps me run Desert Rest.

Reed looks at Uncle Yelny and takes a deep breath.

REED
 Of course ...

Uncle Yelny moves up and gives Reed a hug.

UNCLE YELNY
 Welcome home, my boy, you are back where you belong.

Reed remembers that he was introducing Alain.

REED
 Oh, this, this is my son-in-law Alatva. He's from the New York clan. He was mated to my little one five years ago. We call him Alain. And, by the way, I am using the name Reed. Reed Vander.

ALAIN
 (looks at Franda)
 I think you know my father Lenard.

Uncle Franda shows a hint of recognition of the name then turns back towards his desk and picks up a BLACK BRAIDED RIDING CROP. He SLAPS his palm with the crop, which he then points toward Alain, in an implied threat.

UNCLE FRANDA
 No, I don't think so.

Uncle Franda stares at Alain, then turns, smiles at Reed.

UNCLE FRANDA (CONT'D)
 How is Sathinon?

REED

She's wonderful. Can you believe it, we've been together for forty years. She's using the name Sallae.

UNCLE FRANDA

I remember when you two met in Belgrade, before we moved to Las Vegas. And how is the little one? What's her name?

REED

Alyssia for now. But she's not so little anymore. She'll be thirty next year.

UNCLE FRANDA

A mere child ... I was so sorry to hear about your father. Run over by a drunk driver. What a terrible way to go. I never understood why he took your family to New York.

Reed shrugs in response.

UNCLE YELNY

I loved my brother very much.

UNCLE FRANDA

And so did I ...

Reed turns to Alain, away from Franda and Yelny, and frowns.

UNCLE FRANDA (CONT'D)

I am so glad that you have returned to us. The family is whole again. Tomorrow is the new moon. Your Grandma Sofi always has the family over. You'll get to see everyone again.

REED

That would be wonderful.

UNCLE FRANDA

I have a surprise for you. Ever since you let me know that you would be returning to the family I have been thinking. I have been running Desert Rest since the family moved here twenty years ago. It is time for me to take a break. The place needs some new blood.

Everyone smiles.

UNCLE FRANDA (CONT'D)
I know you have had quite a bit of
experience in the mortuary business
in New York. So I thought you would
be a good candidate to be the new
General Manager of Desert Rest.

Uncle Yelny's eyes go wide with surprise.

REED
Wow. That's quite an honor. I don't
know what to say.

UNCLE FRANDA
Say, yes.

ALAIN
Yes, say yes.

Uncle Yelny COUGHS.

REED
Okay ... yes. When do I start?

UNCLE FRANDA
Right now. I'll have my daughter
give you the grand tour and
introduce you to everyone. You've
met Marja already?

REED
Yes we have.

Reed and Alain both smile. Uncle Franda turns and presses the
INTERCOM BUTTON.

UNCLE FRANDA
Marja? Would you come in here? I
want you to show Reed and ... Alain
around.

Uncle Franda sits down at his desk. Everyone waits for Marja.
Franda gently slaps the riding crop against his palm.

The door opens, Marja steps inside, walks up to Uncle Franda
and gives him a kiss on the cheek.

UNCLE FRANDA (CONT'D)
Marja ... Reed is now our new
General Manager.

Uncle Yelny still seethes as he turns away from everyone. Marja turns to Reed and smiles.

MARJA

Congratulations. Let me give you and Alain a tour, then get you settled into your new office.

As Marja leads Reed and Alain out of the office, Uncle Yelny stares at Franda.

UNCLE FRANDA

Yelny? I can see that you are upset. Don't be, because ...

UNCLE YELNY

Don't be upset? Don't be upset? Why shouldn't I be upset? The General Manager job was supposed to be mine.

Uncle Yelny crosses his arms and pouts.

UNCLE YELNY (CONT'D)

Or were you lying to me like you lie to everyone else?

UNCLE FRANDA

No, no, no ...

Franda shakes his head. He closes the door, then faces Yelny.

UNCLE FRANDA (CONT'D)

For the time being Reed will be managing Desert Rest, but he will NOT be running the family. WE will still be doing that. Anyway ...

(smiles)

You know what they say, keep your friends close and your enemies closer. It looks like Reed is playing right into our hands. That was the plan, after all, wasn't it?

Yelny is puzzled, trying to decide if he trusts his brother.

UNCLE FRANDA (CONT'D)

Brothers again?

Uncle Yelny stares at Uncle Franda, then slowly nods.

UNCLE FRANDA (CONT'D)

Good, now, do me a favor. Get those three idiots in here.

INT. POLICE STATION/DETECTIVE'S ROOM - DAY

A crowded detective's room. The center desk has a mounted YELLOW TOY TRUCK with a plaque that reads "Detective First Class Andrew (Tonka) Kamaka." Several case files are stacked across the top of the desk.

Detective First Class ANDREW "TONKA" KAMAKA (M, 40s, a large Hawaiian), takes notes on a LEGAL PAD. He writes the title "Vampire Killer" at the top. He titles the first column "Vics." Then lists: "Young men, tattoos, piercings, drugs."

He titles a second column "MO." Then lists: "Sex, ligature marks on wrists and ankles, S + M, homosexual?" He crosses out "homosexual?" then continues: "Neck bites, bite radius small, gagged with used panties, woman!" He circles "woman!"

MORGAN (O.S.)

Hey, Tonka ...

Tonka looks up and sees DETECTIVE MORGAN (M, 40s).

MORGAN (CONT'D)

I got the report from the department shrink you asked for.

Tonka shakes his head.

MORGAN (CONT'D)

Oh, excuse me ... the Psychological Profiler. I really don't believe in that mumbo-jumbo.

Tonka takes the REPORT.

TONKA

Morgan, I'm not sure I do either, but it may help. Let's see.

Tonka reads the report out loud.

TONKA (CONT'D)

Nothing new in the first couple of paragraphs. Ah, here we go. Here's her conclusions.

(beat)

The evidence points to a young woman probably in her late twenties. She definitely lives alone in a house or apartment with a private garage.

(MORE)

TONKA (CONT'D)

From the locations where the bodies have been found, my assessment suggests that she either grew up in the Las Vegas valley or has been a long time resident.

(beat)

She seems to have some knowledge of anatomy but not enough to indicate a medical background. Perhaps employment with a funeral home or experience in mortuary science.

(beat)

She probably wouldn't have a steady boyfriend or close relationships with others. In all likelihood she would exhibit a conservative personality during the day.

(beat)

At night, however, she allows her persona to change and would frequent alternative entertainment venues. She may be into the "Goth" or "Vampire" lifestyle.

Tonka considers what he just read then writes on the LEGAL PAD "Mu?" with a black marker.

MORGAN

Well, that's kinda interesting, if it's true. Hey, you wanna get something to eat? How about that lunch plate place?

TONKA

That's my favorite.

MORGAN

(looks at Tonka's pad)
Hey, what's a Mu?

TONKA

That's a Hawaiian vampire.

MORGAN

Do they have vampires in Hawaii?

TONKA

Yeah, and now we have one in Las Vegas too.

INT. DESERT REST/FRANDA'S OFFICE - LATER

Uncle Yelny pushes Treydore and Brundy into the office ahead of him and pulls Isach by his collar. Uncle Franda smacks his crop against the palm of his hand.

UNCLE FRANDA
 You idiots, you imbeciles, of all
 the lame brain, dumb ass things to
 do!

Franda smacks them with the crop, driving them to the floor.

UNCLE FRANDA (CONT'D)
 How stupid are you to bring that
 girl's body here without
 preparation? What if you were
 stopped? And then falling asleep in
 your van with that girl's body in
 the back! Just sitting outside the
 loading door for five hours? Just
 asking for someone to notice.

TREYDORE/BRUNDY/ISACH
 (pleads)
 Please ... Uncle Franda ... please.

Uncle Franda continues to hit them. The three men raise their hands to try to shield their faces.

TREYDORE/BRUNDY/ISACH (CONT'D)
 We won't do it again, we swear.

Uncle Franda continues to hit them.

UNCLE FRANDA
 What if someone saw you? You know
 we get deliveries at all hours of
 the night.

Uncle Franda goes into a fury as he beats them.

UNCLE FRANDA (CONT'D)
 Were you just too stupid and lazy
 to unload the truck? You better not
 have been on drugs. Is that it? Are
 you taking the drugs you are
 supposed to be selling?

TREYDORE/BRUNDY/ISACH
 No, no, no ...

UNCLE FRANDA

You better not be short. You better be able to account for every pill and every penny.

Uncle Franda stares down at them, then punches the INTERCOM.

UNCLE FRANDA (CONT'D)

Garvin, get in here and bring your brother with you.

He walks over to Yelny who has taken a position out of harm's way in the corner.

UNCLE FRANDA (CONT'D)

(to Yelny)

I'd like to kill all of them, but, damn it, I need them right now.

Uncle Franda moves to his desk and drops into his chair. He closes his eyes and takes several deep breaths to calm himself. He opens his eyes and looks directly at Brundy.

UNCLE FRANDA (CONT'D)

I have a special project for you. I need three victims Friday night. I'm entertaining some guests from New York. Make sure they're young and pretty and all girls. These aren't perverts like you three.

Brundy rapidly nods his head, "YES", in fear.

GARVIN (M, appears 30s) and PIOTR (M, appears 30s) suddenly burst into the office without knocking. They look from the three men kneeling on the floor, to Uncle Franda sitting behind his desk, to their father Yelny still standing off to the side and out of harm's way.

UNCLE FRANDA (CONT'D)

Take these three meatheads downstairs and do an inventory. Check their stuff and their money. See if anything is missing.

Garvin and Piotr quickly move forward and jerk the three men to their feet, then drag them out of the office. Uncle Franda chews his lip and SLAPS the crop against the top of the desk. Uncle Yelny stands there, looks at Uncle Franda. After an uncomfortable pause, Uncle Yelny grins.

UNCLE YELNY

You know, you can't fix stupid.

Franda slowly turns and stares at Uncle Yelny, who has a big, goofy smile on his face. Yelny quickly loses his smile.

UNCLE FRANDA

Are you trying to be funny? Get the hell outta here and go give your sons a hand with the inventory.

HALLWAY

Marja leads Reed and Alain down the back hallway of Desert Rest to the other end of the building.

MARJA

This will be your office.

Marja swings the door open.

REED'S OFFICE

A corner office on the other side of the building from Uncle Franda's and about half the size. It contains only a few pieces of dusty furniture. Reed, Alain and Marja enter.

REED

It could use a decorator's touch.

MARJA

I'm sorry, no one has used this office in a long time. We can get you some new furniture.

(beat)

Come, let me introduce you to Julet.

JULET'S OFFICE

The office next door has a paper strewn desk and an old fashioned adding machine. Marja leads Reed and Alain into the room where JULET (F, appears 30s, large breasts, tight skirt, high heels) sits at her desk.

MARJA (CONT'D)

Julet manages the finances and accounting for the business.

(beat)

Julet?

Julet holds up a hand and continues to make entries on the adding machine.

MARJA (CONT'D)

Let me introduce Rechnostava. He was Uncle Valton's son. He's come back to Las Vegas and my father has made him the new General Manager. He's taking over the office next door.

JULET

Rechnostava? Grandma Sofi always talks about you. I think you're her favorite grandson.

REED

Please, I'm using the name Reed.

Reed extends his hand and offers a smile. Julet stands, smiles back, and takes his hand.

JULET

It's so good to finally meet you. The new GM? We can use some changes around here.

(beat)

I was so sorry to hear about your father. You know the family cares for you very much.

Reed nods his head in acknowledgement. Marja looks at Alain.

MARJA

Oh, and this is Alain, Reed's son-in-law. He's from the New York clan.

Julet smiles as she eyes Alain up and down then moves around to the front of her desk.

JULET

It's very nice to meet you.

Julet affectionately hugs Alain and makes a point of grinding her large breasts against him.

Reed smiles and waits a moment. Then clears his throat and Julet finally releases Alain.

REED

Yes, well, uh, I'll be calling a staff meeting for tomorrow and we'll talk business.

JULET

I just love business.

REED

Good. I'm sure we'll have a lot to discuss.

Marja, Reed, and Alain exit the office.

HALLWAY

The back corridor. Marja, Reed and Alain continue their tour.

MARJA

Most of our family works here but we do have a few other businesses in town. Cousin Mich runs a small slaughterhouse and Uncle Dravston and his son Larmon run a print shop not far from here.

They turn the corner and start down the main Hallway towards the front of the building. They pass consulting rooms, and displays of caskets, clothing, flowers, candles, and urns.

RECEPTION

They continue moving toward Marja's reception desk. ANNETTA (F, appears 20s), sits in Marja's chair.

MARJA

Annetta, this is Reed and Alain. Reed's father was your great-uncle Valton. Reed has come back to us from New York.

Annetta smiles and nods her head. Marja leads Reed and Alain past the reception desk.

MARJA (CONT'D)

On this side is the small chapel. This seats about seventy-five.
(beat)
And finally, on this side is the big chapel.

She leads Reed and Alain through the double-door entry to the chapel.

CHAPEL

A typical mortuary chapel with a raised dais and a lectern at the front with 20 rows of pews.

MARJA

We can accommodate up to two-hundred mourners. When needed all of the pews can be moved out of the way.

(beat)

This is where we celebrate the Blood Moon.

Marja points towards a door leading to an anteroom against the back wall.

MARJA (CONT'D)

We keep the mattresses and the robes in there.

Reed and Alain look at the anteroom door.

SECOND FLOOR HALLWAY

SFX: noisy ELEVATOR SOUNDS

The service elevator CLANGS to a stop on the second floor where CONNER (M, appears 30s) waits. The elevator door opens and Marja, Reed and Alain exit.

MARJA

This is Conner. He drives the meat wagon. He does most of the pickups from the morgue.

Reed and Alain nod to Conner and he smiles back.

MARJA (CONT'D)

Conner? Is your grandmother in her office?

CONNER

Yeah, I was just visiting with her.

Conner enters the elevator, and the doors close. Marja leads the way down the hallway to the corner office.

AUNT CINDITH'S OFFICE

They enter a large, lavishly appointed office to find AUNT CINDITH (F, appears 50s, impeccably styled silver-gray hair with lavender highlights, wears a trendy silk pants suit accented with large pieces of expensive jewelry).

MARJA

Aunt Cindith, guess who this is?

Marja pushes Reed forward. Aunt Cindith stares at Reed.

AUNT CINDITH
Rechnostava?

Reed smiles and nods his head. She stands and approaches him.

AUNT CINDITH (CONT'D)
Oh my, it must be twenty years.
Rechnostava it is you, isn't it?

REED
Yes, Aunt Cindith, it is me. It is
so good to see you again.

AUNT CINDITH
What are you doing here, my dear?
Are you just visiting?

REED
No, Sathinon and I have moved back
to Las Vegas. I'll be working here
at Desert Rest.

Aunt Cindith looks to Marja for confirmation. Marja nods her head.

MARJA
And, my father has made him the new
General Manager.

AUNT CINDITH
What? I don't believe it. This is
all too much, I have to sit down.

Aunt Cindith staggers across the office and collapses onto a couch. Reed sits down next to her.

AUNT CINDITH (CONT'D)
And, who is this young man, my
dear?

REED
This is my son-in-law Alain. He was
mated to our little one five years
ago. He's from the New York clan.
Alain, Aunt Cindith is Grandma
Sofi's younger sister.

AUNT CINDITH
From New York, you say. I know some
of our cousins out there. Who's
your father?

ALAIN

Lenard.

AUNT CINDITH

I know Lenard. He comes out to Las Vegas every once in a while.

REED

(puzzled)

I've never known him to do that. Aunt Cindith, are you sure we're talking about the same cousin?

Reed looks at Alain, who shakes his head.

AUNT CINDITH

Rechnostava, I was so sorry to hear about your father. What a stupid way to die. You have my deepest sympathy.

REED

Thank you.

Reed clears his throat as he looks around the large room.

REED (CONT'D)

So ... what are you doing for Desert Rest to deserve such a big office?

AUNT CINDITH

(blushes)

I guess you can say that I'm in charge of Sales and Customer Service. And your Uncle Franda just loves his Aunt Cindith.

Marja silently laughs to herself.

AUNT CINDITH (CONT'D)

Business has been good and I've been a big part of it.

REED

Well, that's good to hear. At least we have a thriving undertaking. No pun intended.

Everyone smiles.

MARJA

Cindith, I still have lots to show Reed. I'm sure you two can catch up later.

Reed, Alain and Marja head to the door. Aunt Cindith stops Marja.

AUNT CINDITH

My dear, tell your father, 'Thank you.' He'll know what for.

MARJA

You could tell him yourself.

AUNT CINDITH

That would mean I would actually have to talk to him.

Marja smiles and shakes her head then hugs Aunt Cindith.

BASEMENT

Two cremation ovens and a small office area are right off the elevator. A cheap CREMATION COFFIN and TWO DEAD BODIES are on the floor. Marja, Reed and Alain step out of the elevator.

MARJA

Cremation is the largest part of Desert Rest's business. We have contracts with some smaller funeral homes in town and with Clark County to take care of unclaimed bodies. That keeps the two ovens busy.

(indicates the bodies)

And, there is always the occasional extra body that needs to be disposed of.

Reed ignores the dead bodies and does a visual inspection of the ovens.

MARJA (CONT'D)

We don't have our own cemetery, but we do have a sizable cremation vault and a scattering field out back which also provides income.

SFX: NOISE OF DOOR OPENING AND FOOTSTEPS.

They turn around to see Garvin and Piotr come out of a door at the back of the basement. Garvin and Piotr are surprised and suddenly stop. Everyone stares at each other.

MARJA (CONT'D)

Oh, this is Garvin and Piotr. They are Yelny's sons. They kind of work directly for my father.

(beat)

Boys, this is Reed and Alain. Reed has returned to the clan and he is now the new General Manager of Desert Rest.

GARVIN

(shocked)

What? Uncle Franda didn't mention anything like that.

MARJA

(demeaning)

I guess my father doesn't tell you boys everything.

PIOTR

We just saw him, like thirty minutes ago.

MARJA

(sarcastic)

Well, I guess you need more timely updates, don't you?

Reed steps up to Garvin and Piotr, offers his hand.

REED

Nice to meet you.

Both Garvin and Piotr shake Reed's hand, with little enthusiasm.

REED (CONT'D)

So, what do you two do for Desert Rest?

Garvin SWALLOWS hard and glances at Piotr, then back at Reed.

GARVIN

Oh, you know, this and that.

Garvin gives Marja a nasty look.

GARVIN (CONT'D)

Whatever Uncle Franda tells us to do.

REED

That's good. I'll be holding a staff meeting tomorrow. We'll talk more then. Hope to see you there.

GARVIN

(stammers)

Yeah, good, uh, okay ...

PIOTR

Sure ... whatever ...

Garvin and Piotr head to the elevator. Reed points to the door at the back of the basement.

REED

Is that a storage room back there?

MARJA

No. That's where our Gorstrum live.

BASEMENT - GORSTRUM ROOM

A room with unpainted cinderblock walls. Three single mattresses on the floor. A flat-screen TV takes one wall. An old dresser with a mirror above. Clothes are scattered around the dirty room. Treydore sits in a beanbag chair in the corner. Brundy and Isach stand.

ISACH

Damnit! I hate the way those two treat us. I'm not gonna take it anymore. If they don't trust us then let them do the dirty work.

(yells at the closed door)

Assholes!

Isach turns back, looks at Treydore and Brundy.

ISACH (CONT'D)

It's bad enough we have to do all the hunting and then they want us to sell drugs too. I'm gonna get out of here tonight. I'll tell you something else, tomorrow I'm goin' to the rave. Maybe I'll even find me a girl. Maybe I'll get to hold her and kiss her. And maybe she'll hold me and kiss me back.

(beat)

No one cares about us. Not even our own cousins. You know what?

(MORE)

ISACH (CONT'D)
I'm gonna go out and find me a
human girl.

Brundy stretches his arms out, tries to embrace Isach.

ISACH (CONT'D)
No ... don't hug me ... hugs don't
make everything ...

Brundy grabs Isach to embrace him. Isach doesn't relax his
body, but Brundy puts his head on Isach's shoulder.

BRUNDY
It's all right. We have each other.
Screw Uncle Franda.

TREYDORE
(to himself)
I think I'll hang out by the ovens
and watch a burn. I like seeing the
flames. It makes me feel good. I
wonder if we have any marshmallows
or maybe some hot ...

SFX: DOOR KNOCK.

Brundy lets go of Isach. All three turn toward the door.

SFX: DOOR KNOCK.

REED (O.S.)
Hello ... May we come in?

The three look at each other as the door opens. Reed, Alain,
and Marja walk into the room.

REED (CONT'D)
Marja, would you be so kind as to
introduce us?

MARJA
Boys, this is Reed and Alain.
You're probably too young to
remember but Reed is a member of
our family who has been living with
the New York clan. He's come back
to Las Vegas and Uncle Franda has
made him the new General Manager.

REED
And what are your names?

BRUNDY
I'm Brundy...

ISACH

Isach ...

TREYDORE

(raises his hand)

Treydore ...

REED

Good to meet you ... all of you ...

Reed moves and shakes hands with each one which shocks all three men. Reed turns and looks at Marja.

REED (CONT'D)

I think I'm going to spend some time and talk to these boys alone if you don't mind. Can you take Alain up to meet the Grief Counselors again? See if there is someone kind enough to start teaching Alain the business.

MARJA

(surprised)

Sure ... I guess ...

REED

It's okay ... I can find my way back ...

Marja offers Reed a forced smile, then nods to Alain, as the two leave. Reed slowly looks around the room. The three young men are still in shock and fearful of this stranger.

REED (CONT'D)

Are you boys all right? You live down here? We'll have to get you some better beds. You shouldn't be sleeping on the floor. Are you getting enough to eat? Do you need new clothes?

ISACH

Mister? You know who we are, right?

REED

(matter of fact)

You're Gorstrum ...

(beat)

I'm taking the office at the other end of the hall from Uncle Franda. My door will always be open. If you need anything, anything at all, just let me know.

The three young men look at each other, as though they're hearing things. They then look back at Reed and nod their heads. Reed smiles, starts to exit, but suddenly stops.

REED (CONT'D)
Oh, by the way, would you mind helping me move some furniture later?

TREYDORE/BRUNDY/ISACH
Sure ...

REED
You know, you are members of our family and we really do appreciate what you do. You have a tough job and a very important one.

Reed turns and starts towards the door again, as the three men look at each other, then towards Reed's back.

BRUNDY
Hey, listen ...

Reed stops and turns.

BRUNDY (CONT'D)
Maybe you haven't heard? We kinda screwed up. We had a dead victim in the back of our truck and we fell asleep in the loading dock.

REED
(thinks)
That's not good.

ISACH
But when we woke up we got her right into the ovens. We took care of everything. We really did.

TREYDORE
We even scattered the ashes.

REED
Well, that was good thinking. We all learn from our mistakes. You won't do it again ...
(offers a smile)
Right?

TREYDORE/BRUNDY/ISACH
Damn straight.

They all smile and shake their heads, "NO."

TREYDORE/BRUNDY/ISACH (CONT'D)
We promise ... never again ...

JULET'S OFFICE

Marja walks into Julet's office and closes the door.

MARJA
You cannot believe the day I've had
already. I can't believe it's only
11:00 o'clock. I need a pick-me-up.
Do you have a little something in
that fridge of yours?

Marja drops down into the guest chair.

JULET
Of course I do. A little present
from Isach after the last Blood
Moon. That boy will do anything if
I let him feel up my tits.

She opens a small fridge and takes out a decanter partly
filled with red liquid.

JULET (CONT'D)
You know I save this just for
special occasions?

MARJA
Yeah, right. Give me a belt.

Julet moves her chair next to her cousin, brings out two shot
glasses and pours the red liquid.

MARJA (CONT'D)
You know I prefer it at ninety-
eight point six.

JULET
Well, if you don't want it ...

MARJA
Oh, I want it all right.

Julet smiles and continues pouring. She fills both glasses,
and hands one to Marja. Marja starts to take a sip.

JULET
Wait, we have to have a toast?

MARJA

To what?

JULET

How about the New Moon?

MARJA

You're a day and a half early.

JULET

So what?

MARJA

Hey, let's toast to the Las Vegas Vampire Killer. Sister in arms, so to speak. I heard she got another victim.

JULET

You know, when I read about what she does to her victims, I thought it might be you. It's not you, is it?

MARJA

(laughs)

No, I haven't gone rogue in years. But I do admire her style. Cheers.

They both laugh as they quickly down their drinks. They close their eyes and lick their lips. The life-giving beverage begins to have an effect. After a moment they reach out to each other and pull themselves together for a kiss.

They embrace, mashing their bodies together. Julet squeezes Marja's buttocks. Marja arches her head back and MOANS. Eventually the friction brings the desired result and their groaning rises to a crescendo. They no longer have the strength to stand and fall back into their chairs, disheveled with their legs splayed apart. Julet smiles.

JULET

You slut.

Marja smiles back and licks her lips.

MARJA

I need to get back to work. See you later.

Marja staggers out of the room.

EXT. DESERT REST/VISITOR PARKING - MORNING

Mark Greenberg sits in his car and stares at the mortuary.

MARK

Okay, I can do this. At least the girl at the front desk is really hot. What's her name? It's kind of funny. Martha, Marge, Marja, that's it. I wonder if she's Hungarian?

INT. DESERT REST/RECEPTION

Mark enters the front door, sees Marja and smiles. Her face is flushed and her hair is messed. As Mark moves closer he sees that her nipples are clearly poking through her blouse.

MARJA

(deep voice)

Hello. I'm sorry for your loss.

MARK

Hi, it's me again, Mark Greenberg from the North Las Vegas Finance Department.

Mark holds up his CREDENTIALS.

MARK (CONT'D)

It's time to take a look at your crematorium fuel.

Marja stares at his face as if seeing him for the first time. When Marja hasn't responded after a minute he prompts her.

MARK (CONT'D)

Shall we take a look at the ovens?

MARJA

Oh, yes, that would be a good idea.

She reaches under her desk and presses a HIDDEN BUTTON.

BASEMENT HALLWAY

SFX: LOUD KLAXON SOUND

CREMATION WORKER 1 and CREMATION WORKER 2 (both M, appear 20s, wear tee-shirts) react to the klaxon. They grab the Two Dead Bodies and throw them into a storage room off to the side. They manage to hide the bodies and return to looking "normal."

Mark and Marja exit the elevator and enter the area where the cremation ovens are located. CREMATION WORKER 1, is tending to the ovens. CREMATION WORKER 2 sits on the dirty couch reading a copy of "Modern Mortuaries."

Mark reads the fuel gauges then looks at the paperwork that has been neatly arranged on a small desk next to the ovens. Mark looks at Marja.

MARK
Everything looks good.

They move back to the elevator. Marja stares at Mark as she rings for the lift. When the door opens Marja stands in the entrance so that Mark has to brush past her to get in.

ELEVATOR

Mark stands at the back of the elevator. Marja stands very close. She still stares at him. At first Mark is uncomfortable but becomes emboldened and looks directly at her breasts and erect nipples. Marja doesn't move.

MARK
(hesitant)
You wouldn't be available for
lunch?

MARJA
(breathless)
Yes, let's go now.

INT. MARK'S CAR - LATER

Mark and Marja both get in the car. She leans over to kiss him then grabs his crotch.

MARJA
Why don't we forget about lunch? My
apartment is ten minutes from here.

MARK
That sounds good to me.

INT. MARJA'S APARTMENT/BEDROOM - LATER

The floor and bed are strewn with sex toys: Vibrators, ben-wa balls and dildos of various sizes. Mark and Marja are on the bed. Mark's eyes are closed. He rolls over and his face bumps into a huge VIBRATOR with an electric cord. Mark picks it up by the cord and holds it like a dead rat.

MARK
 Uh, did we use this?

MARJA
 Yes we did.

Mark puts down the vibrator and turns to Marja.

MARK
 That was amazing. I hope we can do
 this again?

MARJA
 (tentatively)
 Okay.

MARK
 How about Saturday night?

MARJA
 (calculates in her head)
 The New Moon is tomorrow. Saturday
 would work for me.

MARK
 Great. Dinner? About 7:00?

MARJA
 It's a date.

INT. DESERT REST/2ND FLOOR MAKEUP ROOM

An elderly dead woman is laid out on a work table. Makeup and application brushes are on the shelves. Alain talks to VERINA (F, appears 25, colored hair, tatoos, nose-ring, tee-shirt), as she applies makeup to the corpse.

VERINA
 I hope you don't mind but we tend
 to get pretty raunchy around here.
 And we like to tell dirty jokes to
 help make the time go by. There's
 this one story I heard about a
 mortuary student who had just
 learned how to do embalming. They
 actually let him practice on an
 unclaimed body destined for
 Potter's Field. He really did a
 great job, it was a masterpiece.
 But before the body could be
 buried, he did a Dr. Frankenstein
 and robbed the grave.

(MORE)

VERINA (CONT'D)

He stowed the corpse in the trunk of his car and drove off. Then it dawned on him. If he placed the body in the passenger seat he could get away with driving in the car-pool lane. He did it for three months before the cops pulled him over on the freeway ...

UNCLE FRANDA (O.S.)

Ah, it was only one month.

They both turn to the voice. Franda stands in the doorway.

UNCLE FRANDA (CONT'D)

Verina, sorry to interrupt but I wanted to talk to Alain.

Verina nods and exits the room. Uncle Franda smiles.

UNCLE FRANDA (CONT'D)

I wanted to talk to you alone. First off, welcome to the clan. That's something we don't get to say very often. The clans don't get a chance to intermingle too much. But what I really wanted to talk about was your father. You realize, of course, that when you asked if I knew your father I had to lie because of Reed. There are things that he doesn't know about, and things I don't want him to know about. I think your father has filled you in on some of this.

Alain nods his head.

ALAIN

When we met Aunt Cindith, though, she mentioned that she knew my father and that he comes out to Las Vegas every once in a while. Reed didn't know any of that.

UNCLE FRANDA

That stupid bitch, she'll blow the whole operation.

Uncle Franda turns and begins pacing. He finally calms down and moves back to Alain.

UNCLE FRANDA (CONT'D)
By the way, your father is coming
to Las Vegas next week with some of
the elders of the New York clan.
Did he tell you?

ALAIN
No, not yet.

UNCLE FRANDA
It's a little bit on the QT. We
usually put them up at one of the
casino hotels and have a quiet
little party while they're here.

ALAIN
Sounds like fun.

UNCLE FRANDA
Your father and I, besides being
distant family, are also business
associates. We actually know each
other very well. Your father told
me you were smart and would play
ball.

ALAIN
(a long pause)
What's in it for me?

Franda smiles.

EXT. REED'S HOME/DRIVEWAY - DUSK

Reed's suburban pulls into the driveway on Plasma Drive. Reed
and Alain exit the car. Kenny plays outside his home.

ALAIN
There's that kid again. I'm pretty
sure I saw him snooping last night.
He has a pair of binoculars. If he
looks over the backyard fence he
can see right into our bedroom.

REED
You could just close the curtains.

ALAIN
We like the fresh air.

Reed shakes his head.

REED

Go tell Alyssia to get ready. We should leave for Grandma Sofi's in about an hour. And close the damn curtains.

EXT. GRANDMA SOFI'S HOME - NIGHT

Large home with exterior lights that illuminate 20 vehicles parked in the spacious driveway and front yard.

UNCLE FRANDA (V.O.)

In the middle of the last century we lived in a very small town near Wolfsberg, Austria. We chose that village because it was not worth noticing by anyone important. Slowly our family moved in, home by home and farm by farm.

INT. GRANDMA SOFI'S HOME/GREAT ROOM

A large well furnished living room. Uncle Franda sits on a high stool, surrounded by thirty family members. He is in the middle of a story.

FRANDA

And slowly the local residents seemed to disappear.

The older family members smile and nod their heads.

UNCLE FRANDA

It was a sleepy little village. Most of us were farmers. Some raised crops, some raised animals. After all we still had to eat.

Several family members laugh.

UNCLE FRANDA (CONT'D)

We were self-sufficient. Everything we needed we either grew or built. We were very happy with the occasional stranger we could waylay. This went on for a number of years, then that damn fool Hitler came to power and the Nazis marched into Austria.

FLASHBACK - EXT. VILLAGE ROAD - NIGHT

A squad of WWII German soldiers (in uniform) march in formation.

UNCLE FRANDA (V.O.)

One night a squad of soldiers came to town and stayed. They set up rules and curfews and checkpoints.

German soldiers post a list of rules in the village square.

UNCLE FRANDA (V.O.)

The German officers tried to become friendly with our girls but they had no way of knowing that what they thought were fifteen-year-old milk maids were really thirty-year-old married women with children.

German officers talk to farm girls (in peasant dress).

UNCLE FRANDA (V.O.)

They sent out patrols in the middle of the night. We were smart enough just to quietly pick off one at a time.

German patrol marches along road. Villagers sneak up behind and drag the last soldier into the bushes.

UNCLE FRANDA (V.O.)

The soldiers started disappearing without a trace. We still needed blood and the only humans were the Germans.

BACK TO SCENE

GRANDMA SOFI (F, appears 60, still attractive with a kindly face, wears a simple dress covered by a full apron) enters the room. Uncle Franda looks at his mother and gives her a smile.

GRANDMA SOFI

I just wanted to make sure that we have enough food for everyone.

UNCLE FRANDA

Thank you, mama.

Grandma Sofi remains in the back of the room as she listens to Franda.

FLASHBACK - EXT. VILLAGE TOWN SQUARE - NIGHT

All the villagers (in peasant dress) are in the town square surrounded by the German soldiers. Torches illuminate the square.

UNCLE FRANDA (V.O.)
 After a few of the soldiers were taken they started to get suspicious. One night they rounded up the entire village and brought us to the town square. Then they separated the men from the women.

In the town square, soldiers herd the men against a wall. Women stand in groups.

UNCLE FRANDA (V.O.)
 I wanted to stand with the men but my father Kirchek spoke to me.

KIRCHEK (M, appears 40) talks to YOUNG FRANDA (M, appears 10).

KIRCHEK
 Franda, take Yelny and go with your mother. I'm sure she has a plan.

Kirchek looks at YOUNG SOFI (F, appears 35, attractive, quick and sure-footed).

UNCLE FRANDA (V.O.)
 I turned to my older brother Valton and pleaded with him.

Young Franda grabs YOUNG VALTON (M, appears 15).

YOUNG FRANDA
 Valton, you're the oldest brother. Please protect father, it's your duty.

Young Franda and YOUNG YELNY (M, appears 8) reluctantly go stand with Young Sofi.

UNCLE FRANDA (V.O.)
 The women started to make a commotion and act hysterically.

The women villagers become distressed and act frenzied.

UNCLE FRANDA (V.O.)
 They were such good actresses. Your Grandma Sofi was the best.

BACK TO SCENE

Sofi blushes as everyone in the room turns to her and smiles.

FLASHBACK

YOUNG SOFI

Please don't hurt our men, please,
we beg you.

UNCLE FRANDA (V.O.)

Then one of the women screamed.

Young Sofi nods to another woman at the edge of the crowd and she SCREAMS. All the soldiers turn.

Young Sofi takes her KARAMBIT KNIFE from under her apron. She comes up behind a distracted soldier. She pulls his collar back and slashes his throat. She turns and attacks another soldier, plunging her knife into the center of his back.

He SHRIEKS in pain. A third soldier turns to him. Young Sofi spins again to get behind him. She swings her arm upward and forces her blade deep into his groin from between his legs. His high-pitched SCREAM draws the attention of the other soldiers who turn ready to fire their weapons.

UNCLE FRANDA (V.O.)

The women of the clan were on them
in a heartbeat, dispatching all of
them with lightning-fast moves of
their slashing knives.

The women of the clan attack the rest of the soldiers.

UNCLE FRANDA (V.O.)

But one of the soldiers got off a
single shot before he died.

SFX: A RIFLE SHOT

UNCLE FRANDA (V.O.)

The lone bullet struck Kirchek,
your Grandma Sofi's mate, my
father, your grandfather and great-
grandfather.

Kirchek clutches his chest as he falls to the ground. Young Franda cries out, runs to him and cradles him in his arms. Kirchek dies. Young Franda turns to see Young Valton, runs to him and attacks him.

YOUNG FRANDA

You were supposed to save father. I
hate you. I hate you. I hate you.

BACK TO SCENE

Uncle Franda pauses, tears well in his eyes. Grandma Sofi, with tears in her own eyes, comes up to her son and hugs him.

After a few moments, Grandma Sofi starts to leave and head back to the kitchen. Along the way her hand is grasped, her shoulder stroked and one of her grand-nieces hugs her.

FLASHBACK

Four of the male villagers hold a German officer down. Young Sofi approaches him with her karambit in her hand.

UNCLE FRANDA (V.O.)

In less than a minute the women of
our clan had butchered every one of
the Nazis except one ... the
commanding officer.

GERMAN OFFICER

(in German)

Please, please, spare me.

The German Officer looks around for a sympathetic face but all he can see are the villagers drinking the blood of his soldiers. The look of fear on his face turns into a blood-curdling SCREAM. Young Sofi rips open his tunic, plunges her karambit into his chest and pulls out his heart.

UNCLE FRANDA (V.O.)

The German was still alive when
Grandma Sofi ripped open his tunic,
plunged her knife into his chest
and tore out his beating heart.

SFX: HEART BEAT morphs into MODERN MUSIC WITH A HEAVY BEAT

INT. DESERT REST/GORSTRUM ROOM - NIGHT

Isach listens to loud electronic music. He wears jeans but no shirt. The large tattoo on his back (the Angel of Death) is exposed. His hair is slicked back and wet. His face is shaved. He checks his wallet for his ID.

He unfolds a FLYER and looks at it. It is an advertisement for tonight's Rave featuring the DJ SpinnerMan. He opens a dresser drawer and grabs a supply of drug packets then stops.

ISACH

Fuck Uncle Franda, I'm not selling drugs tonight.

He puts the drug packets back in the dresser drawer, then grabs a tee-shirt, smells it and puts it on. Treydore enters.

TREYDORE

My, don't you look spiffy.

ISACH

(hesitant)

Treydore, would you drive me down to the Rave? I'll find my own way back.

EXT. BEHIND THE CIRCUS CIRCUS CASINO - NIGHT

Isach gets out of the Gorstrum's van and approaches an unused warehouse. Teenagers approach from all directions. Isach pays the RAVE DOORMAN \$25 as the RAVE SECURITY eyes him.

INT. RAVE IN UNUSED WAREHOUSE - NIGHT

SFX: VERY LOUD ELECTRONIC MUSIC

The unused warehouse is a large open space with a high ceiling. Laser lights illuminate the dance floor. A bar is at one end. The DJ (SpinnerMan) is in a makeshift booth.

MONTAGE - INT. RAVE WAREHOUSE

-- Isach checks his WATCH. It is just after midnight. He walks around the inside perimeter of the building.

-- He passes the "Glow Stick Groupies" with their assortment of brightly colored, luminescent necklaces and bracelets.

-- Next he passes the "Club Drug Crowd". The girls and younger boys who suck on baby pacifiers. Isach knows some of them and waves.

-- In the far corner are the "Kandi Kids." They wear armsful of "cuffs," self-made craft-store plastic-bead bracelets.

-- Isach makes his way to the center of the dance floor.

-- He makes eye contact with a blonde girl with big breasts that bounce all over her chest, but after a minute she turns away and continues to dance with another girl.

-- A brunette with a pixie cut is his next attempt. But she just closes her eyes and moves to the music.

-- Isach wipes the sweat from his brow and buys himself a \$20 bottle of water.

END MONTAGE

VANESSA (O.S.)
(over the loud music)
Hey, What's your name?

Isach turns around and looks down at VANESSA (F, 21). She is five-foot-two with a muscular body. She wears black jeans and a gray tee-shirt.

ISACH
Isach. What's your's?

VANESSA
Vanessa. I don't think I've seen you before. Are you new in town? Are you here with anyone?

ISACH
No.

VANESSA
(moves closer)
I like skinny guys with big dicks. Do you have a big dick?

Isach's eyes widen and he physically does a double take, swallows hard and takes a long moment.

ISACH
(semi-confident)
Big enough.

VANESSA
Let me see it.

Isach takes a step back and looks around.

ISACH
Here?

VANESSA
Why not? Are you shy? I'll show you my tits.

She pulls up her sweat stained tee-shirt to expose her braless breasts.

VANESSA (CONT'D)
Now whip it out.

Isach looks around again to make sure no one was too close then shyly pulls down his zipper. Unceremoniously Vanessa reaches inside his fly and aggressively grabs his member.

VANESSA (CONT'D)
Oh yeah, that'll do.

She lets it go and he quickly adjusts his clothing.

VANESSA (CONT'D)
You are by yourself, right? You didn't come with anyone did you? Does anyone know you are here?

He nods in response to the first question and shakes his head to the others.

VANESSA (CONT'D)
(shouts in his ear)
Meet me outside in five minutes, I want to freshen up first.

She abruptly turns and walks toward the REST ROOM sign.

INT. GRANDMA SOFI'S HOME/DINING ROOM - NIGHT

A buffet is laid out on the dining room table. The clan lines up to sample the buffet dinner.

Reed, Sathinon, Alyssia and Alain arrive. Uncle Franda is the first to greet them and announces --

UNCLE FRANDA
Everyone, this is Rechnostava and Sathinon, their daughter Alyssia and her mate Alain. They have returned from New York.

Family members cheer and applaud.

UNCLE FRANDA (CONT'D)
Go ahead and introduce yourselves.

FAMILY
Hello. Hi. Welcome back.

UNCLE FRANDA

(to Reed)

Your grandma is in the kitchen. Let me go tell her you are here.

He heads to the kitchen. Clan members continue to come up to Reed and his family to introduce themselves.

Grandma Sofi comes in from the kitchen, spots Reed and instantly recognizes him. Tears well in her eyes as she runs to him and hugs him.

GRANDMA SOFI

Rechy, Oh Rechy, I missed you so much. You were always my favorite.

She hugs him tightly. Reed is caught up in the emotion as well. They caress each other's faces and wipe the tears away.

REED

Grandma, I missed you too. You remember Sathinon. And this is Alyssia and her mate Alain.

GRANDMA SOFI

Let me look at you, all of you. We have so much to catch up on. You all look so wonderful.

(to Alyssia)

I can't believe how much you have grown.

(to Reed)

Cindith told me how she was surprised to see you.

Cindith approaches them.

AUNT CINDITH

Speak of the devil, my dear. Here I am.

GRANDMA SOFI

This is my younger sister, Cindith.

SALLAE/ALYSSIA

Hello.

REED

She works at Desert Rest too.

GRANDMA SOFI

We have such a big family. I am so proud of all of them. We'll have a chance to speak some more later.

(MORE)

GRANDMA SOFI (CONT'D)

But not now. Come over tomorrow
when we can be alone.

(beat)

Go, get some food before it all
disappears.

Reed, Sallae, Alyssia, and Alain head for the buffet.

GRANDMA SOFI (CONT'D)

Cindith, I can't believe Rechy is
back. He hasn't changed a bit.

AUNT CINDITH

He was always a very good looking
boy.

(beat)

And you look very nice too, my
dear. But you've worn that dress
way too many times. Let me take you
shopping for some new clothes.

GRANDMA SOFI

Oh, I don't need to be a
spendthrift like you. That new
Mercedes you're driving, that must
have cost a pretty penny. Where do
you get the money?

AUNT CINDITH

I find some here and there.

GRANDMA SOFI

You're my sister and I love you but
I swear there are times when I
believe there is a touch of the
devil in you.

AUNT CINDITH

Only a touch?"

(changes the subject)

Where did your son go, I need to
speak to him.

GRANDMA SOFI

Business?

AUNT CINDITH

Something like that.

GRANDMA SOFI

The last time I saw him he was in
the kitchen.

KITCHEN

Franda is alone in the kitchen. He puts together a plate of food for himself. Cindith sneaks up behind him.

AUNT CINDITH
Good evening, nephew.

He spins around and almost spills the plate of food.

AUNT CINDITH (CONT'D)
Happy New Moon, my dear.
(sarcastic)
Thank you for your gift this month.
But it was a little light.

Franda thinks for a moment for an appropriate response.

UNCLE FRANDA
It was a tough month, sales were down.

AUNT CINDITH
(sarcastic, then threatening)
So why should I suffer? You know, your mother would be very disappointed if she knew of our arrangement. And what about Rechnostava? Have you shared your little side business with him?

Franda's takes labored breaths and his face turns red. His free hand clenches into a fist.

AUNT CINDITH (CONT'D)
I thought so. Maybe I should tell him what I know.

UNCLE FRANDA
(threatening)
Don't forget, if something happens to me then you lose your additional source of income.

She condescendingly pats him on the cheek.

AUNT CINDITH
That's why I want you to live a long and healthy life.

UNCLE FRANDA
(sneers)
You're such a sweetheart.

AUNT CINDITH

And a great fuck too. Just make sure I get the rest of my cut, my dear. I have some expenses to take care of.

Franda steps closer to his aunt and looks down at the petite woman. He takes some deep breaths and lowers his voice.

UNCLE FRANDA

Just remember that you get your cut to keep your mouth shut. You know, I could use some more help to make sure we sell as much as we can. Maybe I should get Conner to help out?

Cindith's eyes flash wide.

AUNT CINDITH

Don't you even dare think about using my grandson for your dirty little business.

UNCLE FRANDA

Cindith, you can be a bitch sometimes.

AUNT CINDITH

(snarls)

Thank you for the compliment, my dear. You know, I really don't like you but I do appreciate your money.

UNCLE FRANDA

The feeling is mutual. I mean the part about not liking you, not the money part.

He thinks he is funny and smiles. Cindith shakes her head, turns around and goes back to join the rest of the family.

GREAT ROOM

Grandma Sofi sits on the high stool in front of the family. Children sit on the floor in front of her. Most family members hold plates of food. Aunt Cindith enters the room and stands next to Grandma Sofi.

GRANDMA SOFI

Children, you must always remember that, even though we look the same, humans are not the same as us.

(MORE)

GRANDMA SOFI (CONT'D)

Compared to humans we age very slowly. At twenty-one we look like a human child of twelve. At 125 we barely look like a well-preserved 65-year-old.

TEENAGE VOICE (O.S.)

You look great grandma.

Grandma Sofi blushes.

AUNT CINDITH

We need their human blood to keep us alive. And drinking blood also increases our desires ...

GRANDMA SOFI

As you will learn when you get older.

AUNT CINDITH

But we have a problem. There are many more of them than there are of us. And they wouldn't like the idea that we kill them to drink their blood. That is why we must keep our existence a secret. If they ever found out they would hunt us down and kill us. It is us or them, my dears. And for thousands of years we have lived beside them without their knowing a thing.

INT. VANESSA'S CAR - NIGHT

Vanessa is behind the wheel, Isach is in the passenger seat.

VANESSA

Buckle up, big boy.

She gives his crotch a squeeze then shifts gears.

INT. VANESSA'S APARTMENT/GARAGE/HALLWAY/BEDROOM

Vanessa pulls Isach through her apartment to the bedroom which has a four-poster king-sized bed.

She pulls off her tee-shirt and tackles him so they fall across the bed. She mauls him and kisses him hard on the lips. She releases him so that she can pull his tee-shirt off. She is fascinated by his necklace and dragon pendant.

VANESSA

Oh, wow. You know the dragon is my spirit animal.

ISACH

Yeah, I love dragons too. I have some in my tats.

She pauses to admire his tattoos.

VANESSA

Oh, that's beautiful.

He kicks off his shoes and strips off his jeans and shorts.

VANESSA (CONT'D)

Oh baby, give it to me.

He bends down and pulls off her shoes then she raises her hips off the bed so he can pull off her jeans and panties. She spreads her legs obscenely wide and commands --

VANESSA (CONT'D)

Eat me, big boy.

Isach glances at his discarded jeans and the bulge in the pocket where his karambit knife is. He smiles as he buries his face between her thighs. She moans like a banshee. He climbs over her body and easily enters her.

LATER

Vanessa and Isach share a cigarette.

VANESSA

Want to try something kinky?
(not waiting for a
response)
Let me tie you up.

She reaches under the bed and pulls out a slew of metal cuffs and chains. She places the first cuff on his right wrist and slowly tightens it click by click. She locks the other end to the bed post. She does the same with his left wrist, and then each ankle. Isach is face-up, helpless, and spread-eagled.

Suddenly she jumps up, straddles his torso and knocks the breath out of him. She leans forward and gives him a kiss as she hugs him. Then she rests her cheek on his chest.

VANESSA (CONT'D)
 (whispers - serious)
 I have something important to tell
 you.
 (beat)
 I'm a vampire and I need your
 blood.

Isach laughs until he notices her somber expression.

VANESSA (CONT'D)
 I was bitten six months ago. He
 drank my blood and let me drink
 his. Since then I sleep during the
 day and I'm up all night. I can't
 stand the sun but I can feel the
 pull of the moon.

Isach's breaths are rapid and shallow. He tests the steel
 cuffs that hold his extremities. They won't budge.

VANESSA (CONT'D)
 My teeth haven't grown in yet but I
 have a way around that.

She reaches under the bed again and this time pulls out a two-
 pronged barbecue fork.

VANESSA (CONT'D)
 I use this to start the flow of
 blood.

ISACH
 You're just kidding aren't you?
 You're not serious? There's no such
 thing as vampires.

He jerks as hard as he can to try to free his arms.

She climbs off of him, picks up her used panties from the
 floor. She jams the panties into his mouth, rips off a piece
 of silver duct tape and presses it over his lips.

Vanessa places the pointed fork against his neck. Slowly she
 applies pressure. His skin pops as the points pierce his
 neck. She drives the fork almost two inches into his flesh
 and holds it there until his body stops twitching.

She pulls the fork from his neck, bends down and bites
 directly over the two puncture wounds.

She undoes his necklace, gets up and stands in front of her
 mirror. She puts the necklace around her own neck, admires
 the dragon pendant and makes a sound like a cat purring.

INT. GRANDMA SOFI'S HOME/GREAT ROOM

Grandma Sofi gets up from the high stool, in front of the family, and offers the seat to Cindith.

GRANDMA SOFI
Cindith, you always have such good stories. Tell the children about Shezmu.

AUNT CINDITH
Oh, ancient Egypt. That's a good one. But it's getting so late.

The family mutters in disappointment.

AUNT CINDITH (CONT'D)
All right, my dears. I'll give you a preview and finish the story next month.

Cindith sits on the stool as Grandma Sofi leaves the room.

AUNT CINDITH (CONT'D)
We can trace our blood line back to four-thousand BC in ancient Egypt. In the burning hot sands on the banks of the Nile our family lived in the oldest city in Egypt, El Faiyum. Even back then we knew we were different. We realized that by some quirk of nature, what we now know is evolution, that we were different. Our people needed human blood to survive. But how to keep our secret and still continue to exist? The elders of our clan sat around the fire and tried to work out how our family was to survive. They invented Shezmu, the god of executioners and convinced the King of Egypt to make our family the priests. From that day forward, when the King decreed that a criminal was to be executed, the Priests of Shezmu, our ancestors, performed the execution. It is they who first used the knife with the curved blade we call a karambit, a very lethal weapon and one we all use to this day.

(MORE)

AUNT CINDITH (CONT'D)

With the protection of the King of Egypt our family became very powerful and we had no shortage of victims to supply the human blood we needed.

Cindith pauses to look around the room at the faces of the family. The children are mesmerized. She spots the HALL CLOCK and realizes how late it is.

AUNT CINDITH (CONT'D)

Oh where did the time go? It's time to send you all home and, of course, your Grandma Sofi has a special treat for everyone.

Everyone gathers their belongings and says their good-byes. Grandma Sofi stands at the door and hugs and kisses each family member before they leave.

GRANDMA SOFI

Don't forget your blood sausage. I slaved over a hot stove all day to make this for you.

MONTAGE - EXT. DOWNTOWN LAS VEGAS - NIGHT

-- Circling through the outdoor Las Vegas "Neon Museum"

-- Moving past the "Fremont Hotel" casino under the "Fremont Street Experience"

-- Moving past the "Golden Nugget" casino under the "Fremont Street Experience"

END MONTAGE

EXT. KARL'S MEAT MARKET/PARKING LOT - NIGHT

The deserted parking lot of the boutique slaughterhouse. The store name is still illuminated but the windows are dark. The lights of downtown Las Vegas are in b.g. A black Lincoln Continental pulls in and parks. Franda and Yelny exit from the back. Garvin and Piotr get out from the front.

The four men walk towards the employee entrance. Piotr KNOCKS and the door is answered by MICH (M, appears 60, wears a blood-splattered butcher's white coat).

UNCLE FRANDA

Mich, good to see ya, have our guests arrived?

MICH

Yeah, they're down in the lounge.

GARVIN

What about the girls?

MICH

Yeah, they're here too. Enjoying some cocktails. Come on in. You know your way around.

INT. KARL'S MEAT MARKET/BASEMENT - NIGHT

The "lounge" is the concrete-walled basement of the meat market. There are small tables, padded chairs and a television. An open doorway leads to a back room. A bar in the corner has the fixings to make a family version of a Tequila Sunrise: TEQUILA, ORANGE JUICE and HUMAN BLOOD. Next to the drinks is a BOWL filled with little YELLOW PILLS stamped with smiley faces, the signature of the drugs produced by the NY clan.

The three elders from the New York clan, Sullie, Graf and Lenard, sit at separate tables. On each table are TWO GLASSES with the family cocktail. On each man's lap is a half-dressed Las Vegas cousin, GIRL 1, GIRL 2, and GIRL 3 (F, appear 20s) making out like teenagers with the New York guys.

Franda comes down the stairs with Yelny, Garvin and Piotr.

UNCLE FRANDA

(to Yelny)

Some girls will do anything for drugs, money and blood.

(to the NY guys)

Hello gentlemen. Sullie, good to see you. Lenard, Graf. You know my brother and his boys.

The gentlemen from New York nod their heads in the direction of Franda's crew. Yelny and the brothers nod back. Franda approaches Sullie.

UNCLE FRANDA (CONT'D)

(ignores the girl on

Sullie's lap)

Sullie, how is the suite at the hotel? Any luck in the casino?

SULLIE

I made a few hundred at Craps last night. You still like it out here?

UNCLE FRANDA

It's a little hot in the summer,
but Las Vegas is the perfect place
for what we have to do to survive.
A lot of transients with no family
or friends. It is so easy to find
victims and to dispose of them.

SULLIE

Sounds like heaven.

UNCLE FRANDA

Why don't we get our business out
of the way? Girls, if you don't
mind.

The three girls slowly walk to the other side of the room
where Yelny, Garvin and Piotr are waiting. They are ready for
sex and not very discriminating as to who they would have it
with. The men unceremoniously start to fondle them.

UNCLE FRANDA (CONT'D)

(sotta voce)

I invited you here because we need
to discuss supply and pricing.

Sullie indicates the girls who aren't that far away.

SULLIE

Can we talk in front of them?

UNCLE FRANDA

Don't mind the girls, they're a
little busy at the moment.

Yelny and his sons sit in some padded chairs with the girls
now on their laps.

UNCLE FRANDA (CONT'D)

Sales have been very good. So we
need more product on a regular
basis. I'm thinking maybe up to
fifty percent more each month. But,
because we are buying more I want a
better price. At that quantity I
think we deserve a twenty-five-
percent discount. It's only fair.

SULLIE

That's a lot of pills. I'm not sure
we can produce that much.

UNCLE FRANDA

(suspicious)

Is that some sort of negotiating tactic? Are you trying to haggle with me?

SULLIE

No, no. Let me think about this. I'm pretty sure we could do twenty-five-percent more. What do you think Lenard?

LENARD

That sounds about right.

SULLIE

As to the price, however, make it ten-percent less.

UNCLE FRANDA

You drive a hard bargain. I should have waited till after tonight's entertainment.

The two men laugh. Sullie raises his glass and takes a sip.

SULLIE

(changes the subject)

So tell me, How was your reunion with Rechnostava?

UNCLE FRANDA

I don't think he knows anything about how we took care of his father. The car accident was a nice touch, by the way.

Sullie nods his head at the show of appreciation.

UNCLE FRANDA (CONT'D)

He seems friendly enough. I even made him General Manager of Desert Rest.

Sullie almost spits out his drink from surprise. In b.g. Aunt Cindith quietly comes down the stairs.

UNCLE FRANDA (CONT'D)

In retrospect though I should have thought about Reed as well as his father. I didn't think that he would want to come back to Las Vegas.

(MORE)

UNCLE FRANDA (CONT'D)

Now I have to take care of that situation. But that's my problem not yours.

Franda stands, turns and bumps into Aunt Cindith.

UNCLE FRANDA (CONT'D)

What the hell! Cindith, what are you doing here?

AUNT CINDITH

Just looking out for my investment, my dear. A little birdie told me our New York cousins would be in town. Just making sure you weren't giving away the farm.

(to each of the New Yorkers)

Hello Lenard, Sullie, Graf.

Lenard stands, puts his arm around her waist and kisses her.

LENARD

Hello Cindith. Always a pleasure to see you.

He roughly grabs her ass.

LENARD (CONT'D)

Will you be joining us?

AUNT CINDITH

No, not tonight, you animal.

(removes his hand)

I just need to take care of some business of my own.

LENARD

Why don't you have a cocktail while you're here?

She looks at the makeshift bar and sees the ingredients.

AUNT CINDITH

Not right now, my dear. You just want to see me take off my clothes, you pervert.

LENARD

We do what we have to do.

AUNT CINDITH

Oh, you're funny. Excuse me but actually I'm here to see Brundy.

(MORE)

AUNT CINDITH (CONT'D)

Is he in the back? He should have a
decanter for me. Something for
later.

She saunters through the doorway into the back room. All the
testosterone heavy eyes are on her receding form.

SULLIE

Is there is anything else I can do
to help?

UNCLE FRANDA

No, I'll have to work this out on
my own, but I do owe you big time.
(beat)
So, it's decided then?

SULLIE

Done!

The two heads of their families shake hands. Behind them, in
b.g., Aunt Cindith and Brundy come in from the back room.
Brundy holds a DECANTER of human blood.

UNCLE FRANDA

(to Brundy)

Is everything set up?

BRUNDY

Yeah, just like you wanted.

UNCLE FRANDA

Good. I'll call you when we're
finished.

LENARD

It's always a pleasure to see you
Cindith.

Cindith pats him on the cheek.

AUNT CINDITH

And a pleasure to see you, my dear.
Have fun.

LENARD

Oh, I think we will.

Brundy goes up the stairs first. Cindith follows. All the men
watch her rear.

UNCLE FRANDA

Now that she's gone, let's get down to the other business of the evening.

SULLIE

Good idea!

UNCLE FRANDA

Come on everyone, let's go in to the other room. The victims await.

The men lead the girls into the back room.

INT. MARJA'S BEDROOM - NIGHT

Marja sits cross-legged on her bed as she watches television. The satin sheets are a crumpled mess.

MARJA

Damn it! Damn it! Damn it!

MARK (O.S.)

(shouts from kitchen)
What's wrong?"

MARJA

(shouts back)
I hate it when they get the history wrong. This is the BBC. You would think that they would get it right.

He brings back a big bowl of popcorn.

MARK

So what did they get wrong?

MARJA

Stonehenge.

MARK

You mean that big circle of rocks somewhere in England?

MARJA

On the Salisbury plain.

MARK

What history did they get wrong?

MARJA

They keep saying that it was used as an observatory for the sun.

MARK

It wasn't?

MARJA

No! It's an observatory for the phases of the moon.

MARK

And you know this because?

MARJA

It was built by my ancestors.

Mark is frozen in disbelief.

MARK

I thought that Stonehenge was built by the Druids.

MARJA

Yeah, that was my family back then.

MARK

Are you a Druid?

MARJA

No, don't be silly.

MARK

I thought the Druids were some sort of Celtic priests?

MARJA

Yeah, but it was just a made up religion anyway.

MARK

How do you know this?

MARJA

It's part of my family's oral tradition. I've heard the stories ever since I was a little girl.

MARK

This is fascinating. Tell me more.

MARJA

My family migrated to Britain around 3,000 BC. Before that they were priests and shamans from North Africa, the Middle East, around the Mediterranean and into Europe.

(MORE)

MARJA (CONT'D)

When they made their way to England they became part of the Celtic culture. My family introduced human sacrifice to the Celts.

Mark's jaw hangs open. Marja absentmindedly reaches for a handful of popcorn then realizes she has something better.

MARJA (CONT'D)

Have you ever had blood sausage? I think I have some in the fridge.

MARK

That's just a name, right? There really isn't a sausage made with blood, is there?

MARJA

(lying)

No, no, no. That's just its name. Let me go get some and you can give it a try. I'm sure you'll love it.

She runs into the kitchen and we hear her rummage around and turn on the MICROWAVE. In a minute she comes back with the plate that Grandma Sofi had given her.

MARJA (CONT'D)

Try this, you're gonna love it.

She places a little bit in his mouth and then takes a big bite for herself. She closes her eyes and licks her lips.

MARJA (CONT'D)

Oh, yes, that's good.

She climbs on top of Mark and passionately kisses him.

LATER

MARK

Let's do this again. How about next weekend?

MARJA

The full moon? No, that won't work.
(thinking of an excuse)
We have a private event at Desert Rest. I have to work.

MARK

At night? A private event? What kind of private event do you have at a funeral home, at night?

INT. KARL'S MEAT MARKET/BASEMENT

Franda is on his CELL PHONE. Sullie, Graf, Girl 1, Girl 2 and Girl 3 come out of the back room, disheveled and pull on their clothes, then head up the stairs.

UNCLE FRANDA

(talks into his phone)

Brundy? Yes, we're finished. No I haven't heard anything about Isach. We checked the police and the hospitals. Maybe he just ran off. I don't have time for this now. Bring the van around and pick up the victims.

LATER

Lenard is the only one left in the "lounge." He sits and smokes a cigarette.

Brundy and Treydore come down the stairs and walk through the lounge. They ignore Lenard.

TREYDORE

I wish I knew where he was. I wish he'd come home.

BRUNDY

I miss him too. But wherever he is he better be hurt. If he's not I'll kill him myself.

They exit into the back room.

Alain comes down the stairs and Lenard embraces him.

LENARD

I'm so sorry we have to meet in secret. This is a side of the family we don't want everyone to see. I know it's only been a few weeks but it seems like ages since I saw you. Your mother is upset that you left and took her favorite daughter-in-law. She misses Alyssia so much.

(MORE)

LENARD (CONT'D)

She is like our own daughter. How are you getting on? Learning the mortuary business? Is Reed treating you okay?

Alain nods. It is hard for him to speak.

LENARD (CONT'D)

I know you're living with Rechnostava right now but try not to get too close to him. Franda really has it out for that guy. He may not be around too much longer. Remember what I told you. Franda will take care of you. Do as he says and you'll be all right.

ALAIN

Yes, father, as you say.

LENARD

Son, I love you so much.

MONTAGE - EXT. THE LAS VEGAS STRIP - MORNING

-- Moving past the "Caesars Palace" casino

-- Moving past the "Treasure Island" casino

-- Moving past the "Venetian" casino

-- Moving past the "Circus Circus" casino and the bright pink exterior of the "Adventuredome"

END MONTAGE

EXT. TRAIN TRACKS BEHIND CIRCUS CIRCUS - DAY

Detective (Tonka) Kamaka stands on the railroad tracks. To his right is Circus Circus and it's Adventuredome Theme Park. Its bright pink façade reflects the morning sun. Detective Morgan briefs Tonka.

DETECTIVE MORGAN

At 7:30 this morning a railroad worker was testing the switches and discovered the body half buried behind the tool shed over there.

He points to a short wooden shack just to their left.

DETECTIVE MORGAN (CONT'D)
CSU says it looks like the body has
been here for a couple of days.
We'll know more when we get the vic
back to the morgue.

TONKA
COD?

DETECTIVE MORGAN
Not sure, but there are two
puncture marks on the neck.

TONKA
I don't suppose there's any ID?

DETECTIVE MORGAN
ID? Not unless he carried his
wallet up his ass. We don't even
have any clothes.

TONKA
Any distinguishing marks?

DETECTIVE MORGAN
Yeah, a pretty big tattoo across
his back and sleeves on both arms.
But no gang signs.

TONKA
Gagged?

DETECTIVE MORGAN
Yeah.

TONKA
Ligature marks?

DETECTIVE MORGAN
At all four corners.

TONKA
Make sure you bag his hands and
feet.

(beat)
He wouldn't, by any chance, have a
toe tag from a funeral home?

DETECTIVE MORGAN
No such luck.

Tonka bends down and examines the body. The victim is Isach.
He is naked, mouth taped shut, cuts and bruises on wrists and
ankles, and two puncture marks on the side of his neck.

TONKA

Get some pictures of that tattoo.
Let's see if we can find out who
the artist is. What would you call
that design?

DETECTIVE MORGAN

I think they call that the Angel of
Death.

Tonka laughs as he holds up his hands as if he was laying out
a newspaper.

TONKA

Vampire Killer murders the Angel of
Death. Now that's a headline.

INT. ANN AND JOHN CAMPBELL'S DINING ROOM - NIGHT

Mark Greenberg, Ann Campbell and JOHN CAMPBELL (M, 40s)
finish dinner.

MARK

Annie, dinner was great. You make
the best meat loaf in the world.

ANN

Thank you, Mark. But it's just meat
loaf. I think you're just happy to
get a hot meal.

She pats him on the shoulder before she clears the dishes.

MARK

(shouts after her)

Hey, I can always open a can of
soup, you know.

When Ann is out of earshot, Mark leans across to John.

MARK (CONT'D)

John, I have kind of a weird favor
to ask you.

JOHN

What is it, buddy?

MARK

Would you go on a stakeout with me?

JOHN

A stakeout? What are you investigating? Some funeral home not paying their taxes?

MARK

No nothing like that. But I think there is something strange about one of the mortuaries I visit.

JOHN

You're not involved in that Vampire Killer investigation are you? I heard a rumor that Metro is looking at funeral homes. Is this the one with the girl you've been seeing?

MARK

Yeah, it is.

JOHN

So is this about the girl or the funeral home?

MARK

Maybe both. When I asked her out for Saturday night she said she had to work. And she knew it would be a full moon. Who knows when the full moon is?

JOHN

Maybe she's an amateur astronomer.

MARK

But what would that have to do with her work? I'm telling you something's not right. What mortuary has a private event at night?

JOHN

Maybe it's some sort of celebration of life ... of death ... of life, whatever.

MARK

And it's on the full moon? Is that some sort of coincidence?

JOHN

What about the job you're supposed to do? Is there anything wrong with their taxes?

MARK

I'm not sure, I'm still looking into that.

JOHN

And what about this girl?

MARK

Oh, she's gorgeous and the sex is incredible.

He doesn't notice that Ann has returned.

ANN

Do I have to listen to this, Mark. I'm very happy for you but I don't need details.

MARK

Sorry, I didn't mean to offend you.

She picks up another load of dishes.

ANNIE

Why don't you bring her here for dinner. We'd love to meet her.

Ann heads back to the kitchen. Mark leans even closer to John, grabs his arm and whispers.

MARK

John, I'm serious. I just have this really strange feeling. Something very odd is happening over there and I need to find out what it is. Come with me, please.

JOHN

You know I'm just a Constable, right? I serve warrants and do evictions. I don't do cop and robber stuff. I've never even been on a stakeout.

MARK

I need you for moral support. All I'm asking is that we watch the place from the parking lot. If there's no funny stuff then we leave. But if there is something then I'll have you as a witness. Please, do this for me.

JOHN

Oh, all right. When do you want to do this?

MARK

Saturday night. On the full moon.

INT. LAS VEGAS MORGUE - DAY

Inside the back office of the morgue. DR. STUART BECK (M, 50s) the Assistant Medical Examiner, checks paperwork, MARTHA SIEGEL (F, 50s - heavy-set) the Senior Admin, is at the rear counter, and AUDREY MACDONALD (F, 30s) a morgue technician, sits at her desk.

DR. CAROLYN PORTNOY (F, 40s) bursts out of the double doors leading to autopsy room two.

DR. CAROLYN PORTNOY

(shouts)

Is this some kind of weird joke?
Where did this body come from?

DR. STUART BECK

What's wrong?

Everyone moves towards Dr. Portnoy to find out what the commotion is all about.

DR. CAROLYN PORTNOY

I want to know where that body came from?

DR. STUART BECK

Which one?

DR. CAROLYN PORTNOY

The John Doe with the huge tattoo on his back.

MARTHA SIEGEL

Oh, that one came in around noon.
Metro dropped him off.

DR. STUART BECK

What seems to be the matter?

DR. CAROLYN PORTNOY

Where do I start? I had Harris take a blood sample and the preliminary results came back as polycythemic.

AUDREY MACDONALD

What's that?

DR. STUART BECK

It means an elevated red blood cell count.

DR. CAROLYN PORTNOY

He told me he had a lot of trouble just trying to determine the blood type, the color was a darker red than he'd ever seen before and the red blood count was over eleven.

AUDREY MACDONALD

Eleven?

DR. CAROLYN PORTNOY

Over eleven million cells per microliter.

DR. STUART BECK

What? That's more than twice the normal range.

DR. CAROLYN PORTNOY

Yes, and the white blood count was only half the normal range. This person shouldn't have been alive.

AUDREY MACDONALD

Well, duh? Isn't that obvious?

DR. CAROLYN PORTNOY

Don't be funny. With blood counts like that there is no way it wouldn't be caused by some massive infection.

DR. STUART BECK

Radiation?

DR. CAROLYN PORTNOY

No. And no signs of burns or mutations or cell damage.

DR. STUART BECK

Any other indications?

DR. CAROLYN PORTNOY
I looked for heart abnormalities,
kidney tumors, thickening of the
lungs, even dehydration, all the
classic causes. Nothing. Every
organ was remarkably healthy.

DR. STUART BECK
Well, it's not uncommon to see some
sort of anomaly.

DR. CAROLYN PORTNOY
Okay, but that's nothing compared
to what else I found. He has a
whole new organ that I've never
seen before.

DR. STUART BECK
What are you talking about?

DR. CAROLYN PORTNOY
Come, take a look.

She leads everyone into --

INT. AUTOPSY ROOM TWO

Isach's body is laid out on the metal examination table, the
Y incision exposes the entirety of his viscera. Everyone
gathers around the body and peers into the abdominal cavity.

DR. CAROLYN PORTNOY
I started with a standard Y
incision and retracted the dermis
to expose the thoracic and
abdominal cavities. Nothing unusual
in the thorax. But when I got to
the liver I immediately noticed
that it was missing the left lobe.

DR. STUART BECK
(to the rest of the staff)
That's the part that rests on top
of the stomach.

DR. CAROLYN PORTNOY
In its place was this odd mass. At
first I thought it was some kind of
tumor but the coloring is an even
dark brown and the presentation is
smooth as if it is supposed to be
there.

(MORE)

DR. CAROLYN PORTNOY (CONT'D)

The placement was between the lower esophageal sphincter and the cardia of the stomach. Anything that was ingested would first be processed through this ... whatever it is, before it got to the stomach. Notice that the mass, for lack of a better word, is located directly under the diaphragm. Dissection of the mass shows that it was relatively hollow and the tissue was similar to the kidneys in that it seems to act as some sort of blood filter. I've never seen anything like it before.

Dr. Beck is also puzzled. He stares at it for a few moments.

DR. STUART BECK

Give Charlie Pierce a call. He's Professor of Anatomy at University Medical Center. Ask him to come on over and take a look. If he doesn't know what it is then no one does.

INT. REED VANDER'S HOME/KITCHEN - MORNING

Sallae prepares breakfast. Alyssia and Alain are at the table. Reed enters the kitchen with the morning NEWSPAPER. He sits and the family divvies up the sections. He holds up the paper and reads the front page headline:

NEWSPAPER

"VAMPIRE KILLER BITES AGAIN"

"The Vampire Killer appears to have struck again. The identity of the victim is not yet known but Metro describes him as a young man in his late teens or early twenties, approximately six-foot tall. The most prominent distinguishing feature is a large tattoo of the Angel of Death across his back. The body was found yesterday morning on the railroad tracks behind the Circus Circus casino."

BACK TO SCENE

Reed drops the paper and it falls to the floor.

REED

They found Isach. He's dead.

SALLAE

Where is he?

REED

He must be in the morgue.

ALAIN

That can't be good.

REED

We have to get him out of there before they do an autopsy. Give me the phone.

Alyssia grabs the wireless phone from the kitchen counter and hands it to Reed. He presses the speed dial for Desert Rest.

REED (CONT'D)

Marja, it's Reed. Isach's in the morgue. No, I don't know what happened but there's an article in today's paper about the Vampire Killer's latest victim. It's him. Send the meat wagon to pick him up. Put together the paperwork. Use a fake name. Get Brundy and Treydore to go along, we might need them. Alain and I will be going too. We'll be there in thirty minutes.

INT. METRO POLICE DETECTIVE ROOM

SFX: Phone rings

TONKA

(picks up phone)

Detective Kamaka.

DR. CAROLYN PORTNOY (O.S.)

Tonka, Doctor Portnoy. I've got something to show you. Can you come on down to the morgue?

TONKA

Can't you tell me over the phone?

DR. CAROLYN PORTNOY (O.S.)

No, you have to see this for yourself.

TONKA

Okay. I've got a few things to take care of. I'll be there in an hour.

EXT. LAS VEGAS MORGUE/PARKING LOT - DAY

The Desert Rest "meat wagon" pulls up to the delivery entrance. Conner is driving. Conner, Reed and Alain get out and head to the back door. From the rear, Brundy and Treydore unload a gurney and head to the delivery entrance.

INT. LAS VEGAS MORGUE - DAY

Conner approaches the desk and speaks to Martha Siegel. She is the only one in the back office.

MARTHA SIEGEL

Hi, Conner, how are you? Who are your friends?

CONNER

Hi Martha, this is Alain, he's learning the ropes, and this is Reed. He's our new General Manager over at Desert Rest.

MARTHA SIEGEL

Nice to meet you. Is this just a courtesy call?

As the three of them chat, Brundy and Treydore wheel their gurney through the loading dock door just down the hall and in full view of Martha. She stands behind her counter acting as the gatekeeper of the morgue. Once inside, the Gorstrum pause, look over to Reed and wait for instructions.

Martha notices the unexpected intrusion and picks up a clipboard to scan through the day's paperwork.

MARTHA SIEGEL (CONT'D)

Are they with you? Do you have a pickup today?

CONNER

Yeah, the name of the deceased is ... John Smith.

Conner reads from a yellow copy of the transfer papers then hands it to Martha who attaches it to her CLIPBOARD. Reed rolls his eyes as Martha smiles at the name. She scans the other papers on her clipboard again.

MARTHA SIEGEL

Sorry, I don't see that one on the list.

CONNER

Are you sure? The deceased is male, 21 years of age, dark hair, distinguishing marks are a large tattoo on his back.

MARTHA SIEGEL

Oh yeah, we got one just like it. But he's a John Doe. Metro brought him in. He was murdered. I don't think we're through with him yet.

REED

We just got the okay ourselves on the pickup. Maybe your paperwork hasn't been updated yet?

MARTHA SIEGEL

I suppose that's possible. Let me go check with Dr. Portnoy. I think she's doing an autopsy.

(loudly - looks at Brundy and Treydore)

You two. Wait right here.

She makes her way to the autopsy rooms, looks back to the men on the other side of the counter and steps inside ROOM 3.

Reed waives his arm to indicate that Brundy and Treydore should follow her. They wheel the gurney around the corner from Autopsy Room 3. Reed, Alain and Conner trail after them. When Martha comes out, Conner is the first one she sees.

MARTHA SIEGEL (CONT'D)

(surprised and annoyed)

Conner! You know you're not allowed back here.

CONNER

I'm sorry, Martha.

Treydore grabs her from behind and places his hand over her mouth. Brundy uses his karambit to neatly slice her windpipe in two. She slumps to the floor and drops her CLIPBOARD. She WHEEZES, unable to make any other sounds, as she dies.

Moments behind her, Dr. Portnoy comes out of Autopsy Room 3.

DR. CAROLYN PORTNOY

What's going on here?

She looks from face to face for answers but finds none. Her gaze falls to the floor as she hears Martha Siegel's last LABORED BREATHS.

Doctor Portnoy's eyes fly wide open. She opens her mouth to scream but Alain quickly bends down, grabs her right ankle and yanks forward. She tumbles backward violently, her arms flailing. The back of her head crashes to the hard floor with a THUD. Her eyelids flutter then close forever. A pool of BLOOD seeps from the back of her skull.

REED

Quick, let's find Isach. Alain,
Conner, see if there are any
records.

Alain and Conner look through charts and files while the others find the refrigerated cold room.

COLD ROOM

The wall THERMOMETER reads minus thirty degrees Celsius. As soon as they enter the room, through the double-wide insulated doors, they feel the bitter cold. Their breath forms vapor trails.

The morgue is three high by ten deep. They throw open almost twenty doors before Treydore finds Isach. When he sees Isach's body, Treydore starts to cry. His tears freeze instantly which leaves icicle trails on his cheeks.

REED

No time for that.

He grabs Treydore by the shoulders.

REED (CONT'D)

We have to get the bodies out of
here now.

The three of them roughly pull Isach's frozen naked body out of the drawer and haul him onto the gurney.

INT. LAS VEGAS MORGUE

Outside the cold room they throw Dr. Portnoy on top of Isach. It takes all five of them to lift Martha Siegel on top of the other two.

The stack of corpses is almost unmanageable on the single gurney but somehow they are able to navigate to the loading dock and the open back door of their van. They drag Martha's body onto the floor of the meat wagon. Dr. Portnoy is thrown on top. They are more careful with Isach and lay his frozen corpse gently on top of the others.

They fold the gurney and store it to the side. Brundy, Treydore and Alain manage to squeeze themselves into the back of the van. Conner drives and Reed takes the passenger seat.

INT. UNCLE FRANDA'S OFFICE - DAY

Franda paces back and forth. Yelny stays out of his way.

UNCLE FRANDA
The damn fool! The idiot! The whole
situation with Isach has gotten
totally out of control.
(screams)
It's all Rechnostava's fault!

He slaps his leather riding crop against his palm, ignoring the sting. He punctuates a point with an angry strike of the crop against a piece of furniture. Yelny cowers in fear.

UNCLE FRANDA (CONT'D)
Now we have to clean up this mess.
If there was even one witness, one
shred of evidence, we're screwed.
I'm gonna kill him! I'm gonna
personally murder that son of a
bitch!

EXT. LAS VEGAS MORGUE PARKING LOT - DAY

An unmarked police car pulls into the empty lot. Detective Kamaka gets out and enters the building.

EXT. DESERT REST/LOADING DOCK - DAY

Conner backs the meat wagon into the loading dock. As soon as he stops, Alain, Brundy and Treydore jump out the back. Several cousins are there to help. Garvin and Piotr are there to observe and to send a message.

Brundy and Treydore carefully lift Isach and place him on a gurney then cover his naked body with a sheet. Martha Siegel and Dr. Portnoy are forcibly dragged out of the van. Their dead bodies temporarily left on the loading dock floor.

Reed helps drag Martha into the elevator, then they throw Dr. Portnoy in and close the door. With Reed and some of the other cousins on the elevator, Garvin grabs Alain and pulls him close, to speak into his ear.

GARVIN

When you're finished taking care of the bodies make sure you tell Reed that Uncle Franda wants to see him as soon as possible, in his office.

Alain nods to indicate he would do what he was told. Garvin nods back to acknowledge that the message has been delivered. Garvin then corrals Brundy. He has another message to deliver.

GARVIN (CONT'D)

Let me know when you're finished burning the bodies. I think they'll be one more we have to take care of.

(he stares into Brundy's eyes)

Do you know what I mean?

Brundy nods in submission.

INT. LAS VEGAS MORGUE

Tonka enters through the back door. The office is empty.

TONKA

Hello, anybody here?

He waits a moment then, when no one responds, he goes past the front counter to head for the autopsy rooms. He sees the pool of blood and immediately takes out his weapon. He crouches down and scans the scene. He sees Martha's clipboard and reads:

CLIPBOARD

"Desert Rest Funeral Home and Crematorium"

"Deceased's Name: John Smith"

"Distinguishing Marks: Large tattoo on back"

INT. DESERT REST/BASEMENT

In the basement the cousins haul Martha's and Dr. Portnoy's bodies out of the elevator. Then they drag Martha into one of the ovens. It takes several of them to lift Martha's corpulent corpse but they somehow manage.

The elevator doors open again and Brundy, Treydore and Alain roll Isach's gurney out. In b.g. the others reach for Dr. Portnoy's body.

REED

Wait! As one of our family, we should take care of Isach first and give him a suitable ceremony. Go get an oak box for his body.

An oaken casket is retrieved from a nearby storeroom. The cousins carefully lay Isach into the silk-lined interior. Reed indicates that they should all gather round.

As they gaze upon Isach's body for the last time, Reed grasps Brundy's hand on one side and Treydore's on the other. He bows his head and recites the cremation prayer --

REED (CONT'D)

(subtitles-ancient tongue)

Oh fire, consume the body of our cousin so that his spirit and memory shall continue to live.

Tears run down Treydore's face as he hears the prayer. As soon as it is over Reed embraces the two Gorstrum. The other family members look on.

Everyone is silent as the oak casket is closed and carefully placed into the oven. Conner turns the valve to raise the flames and the cremation process begins.

REED (CONT'D)

I have some things to take care of. I'll be back when the ashes are ready.

OVENS - LATER

Brundy and Treydore sit on the couch in the office area next to the ovens. Two other cousins remove the cremains, place them in an URN and present it to the two remaining Gorstrum.

Reed comes back and accompanies Brundy and Treydore to the elevator. In b.g. the others load Dr. Portnoy into the oven and prepare to start her cremation process.

EXT. DESERT REST/SCATTERING FIELD - DAY

Reed, Brundy and Treydore stand at the center of the circular scattering field.

Stone benches surround the large circle of gravel crisscrossed by a stone walking path. Treydore carefully holds the urn that contains Isach's ashes.

Reed takes a scoop of Isach's ashes and tosses them into one of the quadrants of the circle. As he does he recites the ancient prayer --

REED

(subtitles-ancient tongue)

Today we scatter the ashes of our loved one Isach. His body was born from the earth and now he returns to the earth. In us, his memory shall live on.

He does the same three more times, scattering the ashes to the four corners of the field. Brundy is next and finally Treydore. When all the ashes are gone the three of them sit in silence on one of the stone benches. After his tears subside, Brundy turns to Reed.

BRUNDY

Watch out for Uncle Franda. He wants you gone.

Reed nods his head and gently pats Brundy on the knee.

REED

I know.

INT. UNCLE FRANDA'S OFFICE - LATER

Yelny, Garvin and Piotr are with Uncle Franda in his office. They wait for Reed to walk through the door and they are ready to pounce. Piotr plays with his karambit.

Franda's patience wears thin. He stomps from wall to wall as he swings the black braided riding crop more and more violently. He smashes it against the desktop and the chairs.

UNCLE FRANDA

Where is he? Call Marja. Find out what's going on.

Garvin is the closest to the phone and grabs it first.

GARVIN

Annetta? Where's Reed? What? Why is he ... Oh, never mind.

He hangs up the phone and turns to his Uncle Franda.

GARVIN (CONT'D)
He's in the chapel.

UNCLE FRANDA
What the hell is he doing there? No matter. There's four of us and only one of him. Come on!

Franda is the first one out the door.

HALLWAY

Franda looks down the back hallway and sees that it is empty. He beckons to the others to follow. When he gets to the middle corridor he pauses again and carefully looks around that corner. No one is there except Annetta who sits at the receptionist's desk.

The four of them discreetly make their way down to the front of the building. They are so quiet that Annetta jumps when she finally catches them out of the corner of her eye.

UNCLE FRANDA
Shush!

Franda indicates that Annetta should be silent. She raises her eyebrows in confusion but remains silent.

Franda takes a few more steps down the front hall to the chapel and motions to the others to get ready. Garvin and Piotr both take out their knives and each one grabs the handle of one of the double doors. At Franda's motion the two brothers fling open the doors and he bursts in.

CHAPEL

Uncle Franda stumbles as he stops short and sees almost the entire family turn their heads to see what the commotion is.

Reed is up on the dais at the front of the chapel. Treydore is at the microphone and cries. Reed puts his arm around his shoulder and leads him off the platform. Treydore sits next to Brundy in the front row of pews. Reed goes back to the lectern and speaks into the microphone.

REED
Thank you Treydore.
(beat)
I knew that Uncle Franda would want to be here but he was delayed by some urgent business.

(MORE)

REED (CONT'D)

Uncle Franda, please come up and say a few words about cousin Isach.

Franda is thoroughly flustered, his face flushed, his breathing short. Yelny has the presence of mind to push his older brother down the center aisle as he whispers in his ear --

YELNY

Say something about Isach.

Franda trips on the steps up to the stage and makes his way to the lectern. He stares at Reed. He refocuses his gaze and looks out at his family. His mother sits next to Brundy and Treydore on one side of the first row. Reed stands off to the side on the stage. Cindith sits with Conner on one side and Marja on the other. Other family members are scattered throughout the chapel.

UNCLE FRANDA

Isach was a good boy ... He served our family well.

He coughs and tries to lick his lips but his tongue is dry.

UNCLE FRANDA (CONT'D)

He will be missed.

He quickly gets off the stage and sits down next to his mother. Grandma Sofi leans over to him and whispers --

GRANDMA SOFI

I'm glad you showed up. I was getting worried about you. Isach was one of our family too.

Further back in the chapel Cindith turns her head to Marja.

AUNT CINDITH

(sarcastic)

Nice speech.

REED

Before we conclude the service I want you to know that Brundy and Treydore will be in the memorial garden. The family can offer their condolences individually. Let us finish by praying ...

(subtitles-ancient tongue)

Let us go in peace and carry with us the memory of our cousin Isach.

Uncle Franda is the first to leave. He bullies his way through the rest of the family, without acknowledging anyone, and disappears through the chapel's double doors. Yelny and his sons are close behind.

Everyone, except Reed and Grandma Sofi, slowly file out of the chapel. Reed sits next to his grandmother in the first row of pews.

REED (CONT'D)

Grandma, I need to talk to you about Franda.

GRANDMA SOFI

Oh, I know what you're going to say. I know he has his faults. I know he is a bully. But someone had to run the clan, and after your father left he was the oldest.

REED

Do you know why my father left?

GRANDMA SOFI

No, he would never tell me.

REED

It was Franda. It goes all the way back to Wolfsberg. Franda always thought that his older brother should have done something to save their father. He always thought of my father as weak and unworthy. For years he waited until he had enough allies within the family to strike. He always had Yelny who did whatever he said. But when Yelny's sons were old enough, that was twenty years ago, he was ready to carry out his plan of getting rid of my father.

Sofi tries to pull away from Reed but he holds her hands.

REED (CONT'D)

My father got wind of his scheme but he knew that even if he survived it would destroy the clan and break your heart.

Grandma Sofi is shaking.

REED (CONT'D)

He felt it best to leave Las Vegas and go to New York. He had friends in the New York clan and they accepted him, and our family, with open arms. Things worked out for us at first but, after a while, things changed. The leadership of the New York clan changed, Franda consolidated his power here in Las Vegas, and Franda went into business with the New York clan.

GRANDMA SOFI

Business, what kind of business?

REED

Drugs. Franda would get illegal drugs from New York and sell them out here in Las Vegas.

GRANDMA SOFI

How do you know all this?

REED

Alain's father, Lenard, was one of the ringleaders and Alain confided in me and my father. My father was ready to blow the whistle on the whole operation when they decided to get rid of him.

GRANDMA SOFI

What are you saying?

REED

My father's death was no accident. Franda ordered it and the New York clan carried it out. There was no drunk driver.

GRANDMA SOFI

I can't believe it.

REED

That is why I had to get out of New York. I would have been next. But I haven't exactly been safe here either. Franda wants to kill me too.

Grandma Sofi is white as a ghost.

GRANDMA SOFI

Rechy, oh Rechy, what are we going to do?

REED

We bide our time, until the time is right.

EXT. DESERT REST/VISITOR PARKING - AFTERNOON

Detective Kamaka's unmarked police car pulls into the parking lot. Tonka gets out and heads for the door.

INT. DESERT REST LOBBY

Marja sits at the reception desk. Tonka displays his credentials.

TONKA

I'm Detective Kamaka. Remember me? I was here last week.

MARJA

Yes, I remember. Something about the Vampire Killer. All alone this time?

TONKA

Yeah. Who can I speak to about any pickups you had at the morgue today?

MARJA

(cautious)

That would be the general manager. His name is Franda. Let me tell him you are here.

She picks up the phone and presses the intercom button.

MARJA (CONT'D)

There's a gentleman from the police asking about pickups from the morgue ... no, just the one detective ... I'll send him back.

UNCLE FRANDA'S OFFICE

Franda sits behind his desk. Yelny, Garvin and Piotr are standing. A knock at the door.

FRANDA

Come in.

Tonka opens the door and enters.

FRANDA (CONT'D)

I'm Franda the general manager.
What can I do to help you,
detective.

Franda has Martha's blood spattered clipboard in a clear plastic evidence bag. The yellow transmittal document is on top.

TONKA

We had an incident at the morgue.
We found this transmittal document
from Desert Rest dated today. What
can you tell me about the deceased?

Tonka hands the clipboard to Franda.

FRANDA

I am so glad you brought this to
us.

Tonka is confused as Garvin and Piotr grab him and reach up to point their KARAMBITS at his throat.

FRANDA (CONT'D)

It saves us a lot of trouble. Thank
you for your service, detective,
but I'm afraid it's time for an
early retirement.

TONKA

Wait ...

Franda nods to Garvin and Piotr who try to slit Tonka's throat. Tonka manages to pull his weapon from his holster but Garvin plunges his knife into the back of Tonka's hand. He SCREAMS as he drops his gun and his blood spurts.

Tonka grabs at his wounded hand and crumples to his knees. Piotr pulls back on the Hawaiian's hair and easily cuts his throat. Tonka slumps to the ground in a pool of blood.

FRANDA

Go get Brundy and Treydore and tell
them to clean this up. You boys
take care of his car. Make sure
there's no evidence he was ever
here.

(MORE)

FRANDA (CONT'D)

(beat)

Dammit! This is all Reed's fault.

INT. DESERT REST/GORSTRUM ROOM - NIGHT

SFX: digital alarm clock CHIRPING - showing 8:15

The room is dark. The digital clock is on top of the new dresser. The platform beds with clean mattresses and sheets are also new. Brundy is in one, Treydore in another. The third one is empty.

BRUNDY

Come on Trey, get up! We have work to do. Grab your kit and some drugs.

TREYDORE

(stretching)

Where to tonight?

BRUNDY

Let's try that after hours place, the Undead Club, we haven't been there in a while.

EXT. DOWN THE BLOCK FROM THE UNDEAD CLUB - NIGHT

The Gorstrum van is parked on a dark stretch of street, lightly trafficked with few buildings fronting the street. Pedestrians pass in small groups as they head to the club. The Undead Club is in b.g.

Brundy stands on the sidewalk at the halfway point between two inadequate street lamps. Treydore stands in the shadows of a nearby alcove. A lone walker, Vanessa dressed in a black silk cape over her tee-shirt and jeans, walks toward the club.

BRUNDY

(to himself)

Another crazy vampire chick.

(to Vanessa)

Hey, excuse me, I think I'm lost. Is there a Goth club around here?

VANESSA

Yeah, on the next block.

BRUNDY

My name is Larry, what's yours?

VANESSA

Vanessa, but sorry, you're not my type.

Treydore silently emerges from the shadows. He grabs her from behind, clamps his left hand over her mouth and pulls her head back. Brundy quickly unsheaths his karambit and positions it at the carotid artery along the side of her neck.

BRUNDY

Just be quiet and no one gets hurt.

The two Gorstrum drag her into the shadows. Treydore reaches into his kit and withdraws a chloroform mask.

VANESSA

You can't kill me, I'm a vampire.

Brundy laughs as Treydore tilts her head back even more and applies the sleep-inducing mask. With her head back her necklace appears above the neckline of her tee-shirt. Brundy sees it. It is unique: A dragon that hangs from a heavy silver chain. The chain was designed to look like scales. Brundy involuntarily steps back. His eyes go wide.

Vanessa slumps and they drag the unconscious victim to the back of the van. They open the rear doors and throw the petite female onto the dirty mattress. They jump into the back of the van and SLAM the double doors shut.

BRUNDY

Look! Look at her necklace! Do you know who she is?

Treydore sees the necklace. His eyes go wide.

BRUNDY (CONT'D)

She's the one who killed Isach.
She's the Vampire Killer!

Treydore grabs her by her tee-shirt and violently shakes the unconscious victim. He reaches for his knife and is about to plunge it into her chest.

BRUNDY (CONT'D)

No, wait! If we kill her now we might feel better about it, but we'll still have to find another victim to take her place. Let's keep her for the Blood Moon and we'll watch as the family kills her ... very slowly.

TREYDORE
Should we tell the others?

BRUNDY
No. They won't care as much as we do.

EXT. 24 HOUR TRUCK WASH - NIGHT

The 24 Hour Truck Wash adjacent to the Desert Rest rear parking area. Mark Greenberg and John Campbell sit in John's Jeep Cherokee. They can see the mortuary van and three other vehicles. Mark has BINOCULARS.

MARK
What kind of special event happens at a crematorium in the middle of the night?

A red Honda pulls into the lot followed by a white Mustang. A man exits the Honda and quickly goes inside. Then Marja exits the Ford. Mark jabs John in the ribs to get his attention.

MARK (CONT'D)
Hey, that's the girl I'm seeing.

JOHN
Let me see.

John grabs the binoculars from Mark. He almost strangles him with the strap as it gets tangled around his neck.

JOHN (CONT'D)
Not bad. Not bad at all. I can see what you're talking about.
(beat)
You know, I'm still not sure that this is legal.

MARK
What are you talking about? This is almost part of your job. Aren't you considered an Officer of the Peace?

JOHN
Do you mean a Peace Officer?

MARK
Yeah, that one.

JOHN
Yes, but that doesn't give me the right to break the law.

MARK

We're not breaking any laws. We're investigating a possible crime.

JOHN

The only possible crime is you and me being charged with illegal surveillance or better yet as peeping toms.

MARK

(protests)

No one's going to ...

JOHN

(interrupts)

It's okay, in for a penny in for a pound.

MARK

That's the attitude.

More cars arrive. A black Lincoln brings Uncle Franda and Grandma Sofi. A Nissan SUV discharges a whole family. A black Suburban conveys Reed, Sallae, Alyssia and Alain.

MARK (CONT'D)

That's the new General Manager, I think his name is Reed.

More cars arrive. Some occupants go directly inside while others mingle in the parking lot, hugging, kissing, and talking.

Mark checks his WATCH. It is 9:00 PM.

MARK (CONT'D)

It's like a god damn tailgate party. What the hell is going on?

The family members still in the parking lot point to the east as the FULL MOON rises. It is a distinctly reddish color. They observe as it turns to orange and then its natural cream color. When it does they move inside.

INT. DESERT REST/CHAPEL - NIGHT

The main chapel is transformed. Pews are pushed to the sides. Mattresses are placed in the center, covered by white sheets.

30 family members stand in the middle of the chapel. They all wear simple white robes.

Uncle Franda stands before the gathered family. He raises his arms and announces:

UNCLE FRANDA

Tonight we come together to celebrate the monthly visit of the Blood Moon. As the Moon turns red, it reminds us to take our sustenance from the vital fluid we need to maintain our lives. It also reminds us to take pleasure in the joining of our family. This Blood Moon marks several special occasions. The most momentous is the one-hundred-and-twenty-fifth birthday of our matriarch, and my mother, Sofixta.

The family applauds and those nearest to Sofi reach out to touch her shoulders or squeeze her hands. She blushes at the small tributes.

UNCLE FRANDA (CONT'D)

Another important occasion is cousin Tommy's twenty-fifth birthday. As is our custom, this is his first Blood Moon. I know we are all as excited as he is.

Everyone laughs as TOMMY (M, appears 15) blushes. Some of the younger boys poke him and slap him on the back.

UNCLE FRANDA (CONT'D)

And one more event we want to rejoice in, is the return to our clan of Rechnostava, you all know him as Reed, and his family: Sallae his wife, Alyssia their daughter and her mate Alain.

The family applauds. Reed and Sallae smile and wave.

UNCLE FRANDA (CONT'D)

So, without further ado, Conner would you ask the Gorstrum to bring in their contribution to the festivities.

Conner opens the door to the anteroom and waves to the Gorstrum. Brundy and Treydore bring in the first two gurneys and place them just below the raised dais at the front of the chapel. A crisp white sheet covers each.

Brundy and Treydore go back to the anteroom and retrieve the next two gurneys. The family members excitedly stare at the gurneys and the twitching and struggling that is taking place under each sheet. The family is completely silent as --

SFX: Sounds of gagged WHIMPERS and MOANS are heard from under the sheets.

UNCLE FRANDA (CONT'D)
Gentlemen, if you will.

Both Gorstrum each grab a corner of two of the sheets and pull them off the gurneys at the same time. The family applauds as four naked and bound HUMAN VICTIMS are exposed.

The victims are bound with white surgical tape. Their ankles to the lower corners of the gurneys. Their wrists to the side rails. Their fingers taped together. Tape is placed across their eyes in several layers as a blindfold, and wrapped around the top rail of the gurneys, to secure their heads. Their gags are secured with tape across their mouths.

VICTIM 1 is a woman with long blonde hair. VICTIM 2 is a middle-aged man. VICTIM 3 is a younger man, with a shaved head. VICTIM 4 is a 21 year old petite female, five-foot-two with a muscular body - it is Vanessa.

When the applause dies down, Grandma Sofi steps forward to make her choice. She scans the room. Her gaze fixes on Alain. She beckons him to her side. Before he joins her he gives Alyssia a hug. Alyssia pushes him to join her grandmother.

As Alain joins her, Sofi hugs him and kisses him on the mouth. He responds and embraces her back.

Cindith leans over to Marja who stands next to her.

AUNT CINDITH
Damn! I was hoping for that one. He
looks like fun.

Alain reaches into the robe's pocket and retrieves his KARAMBIT knife. He presents it to Sofi who accepts his gift. They walk together to the four gurneys. She glances from one body to the next. She chooses the bald-headed man.

The shiny point of the knife pierces the victim's skin just to the outside of his left nipple. His body convulses, he screams through his gag, and his blood begins to flow. She leans over and places her mouth over the hemorrhaging wound.

Her body quickly absorbs the iron rich liquid. She is transformed. Blood stains around her lips, dark red drips down her chin, wide open eyes, flared nostrils.

Alain helps her stand. She hugs him and then places her hand behind his neck to push his head down to their victim's bloody wound so he can drink. The victim moans and struggles.

Alain rises with his eyes on fire. Sofi and Alain attack each other. They wildly lick the blood off each other's face. Then they rush toward the back of the chapel to the mattresses. They embrace and fall to the floor.

The attention of the family is drawn back to the altar area as the four victims continue to emit gagged SCREAMS.

Franda whispers to young Tommy and he smiles. He scans the room and sees MINDY (F, appears 15). He is about to choose her when LAURA (F, appears 15) runs up to him. Together they both hug him. The three of them walk to the row of gurneys and Tommy makes his choice: Vanessa.

Laura offers her knife and both girls hold his hand as he makes the cut between her thighs on her femoral artery.

He takes his first taste and everyone in the room cheers. When he stands the lower part of his face is covered in blood. Laura and Mindy take their turns and when they finish they hug him and lick his face. The three of them stumble to the back of the hall and fall onto the mattresses.

Uncle Franda nods to Reed. He chooses Marja as his partner. Franda frowns as he watches Reed and Marja approach the victims. Reed makes his choice of the woman with long blonde hair. Then they make their way to the mattresses.

Uncle Franda takes his turn next. He smirks as he chooses Sallae, Reed's wife. He beckons her towards him and she blushes as she reluctantly comes forward.

LATER

Brundy and Treydore survey the chapel. It is a mess. The family has gone. Blood stains are all over the rumpled sheets. Blood stained robes litter the floor.

They check the victims for signs of life.

TREYDORE
(referring to the bald-
headed man)
This one's still alive.

Brundy comes over to the bald-headed man, takes out his karambit, and slices his throat.

BRUNDY
What about the girl.

Treydore leans over Vanessa. Listens for signs of life.

TREYDORE
She's still alive.

BRUNDY
Good. Go start the ovens and get
your kit.

EXT. 24 HOUR CAR WASH - LATER THAT NIGHT

JOHN
Mark, this is really getting
boring. Everyone who is coming has
gotten here already. And that was
three hours ago. It's almost
midnight.
(beat)
We don't even know what we are
looking for, do we?

MARK
Here, have another beer?

JOHN
Mark, I'm leaving. Are you coming
with me?

MARK
I know something weird is going on
but I can't figure it out, damn it!
No, I gotta follow this through.

JOHN
Okay then. How ya gonna get home?

MARK
I guess I'll call a cab.

JOHN
Don't stay too much longer. Make
sure you take your jacket and a
bottle of water.

Mark grabs a bottle out of the cooler, climbs out of the
Jeep, and steps away from the door.

The Constable starts the Cherokee. Leans out the open window.

JOHN (CONT'D)
 Call us when you get home. Annie
 will be worried about you.

John drives off. Mark finds a wooden crate and drags it over to the fence. He takes a seat, bundles his coat around him, and focuses the binoculars on the Desert Rest back door.

EXT. DESERT REST/REAR PARKING LOT - LATER

A man and woman come out the rear door. They quickly make their way to their car and leave. A family of four exit the building, and then others. The women hug and kiss as they say good night. The men mostly shake hands but some embrace. A steady stream of cars head for the exit to the street.

EXT. 24 HOUR CAR WASH

Mark holds the binoculars firmly fixed to his eyes. When he puts down the field glasses he notices SMOKE FROM THE CREMATORIUM CHIMNEYS.

MARK
 (to himself)
 Why are the cremation ovens on now,
 in the middle of the night?

BINOCULARS

Mark looks from the smoke to the crowd still coming out the back door. Marja stands in the open doorway. She talks to some of the others.

EXT. DESERT REST/REAR PARKING LOT

Mark climbs the short fence between the 24-hour truck wash and Desert Rest and hops over. He slowly makes his way to where Marja had parked her white Mustang. He crouches down behind the car and waits for her to approach.

She approaches the car and uses her KEY FOB to unlock the car. It CHIRPS and the lights flash. Mark flinches in fright.

As Marja comes alongside the car he springs up and whispers.

MARK
 Marja? Is that you?

MARJA
 Oh my god. What are you doing here?

MARK

(lying)

I happened to be driving by and saw smoke coming out of the chimney.

He points to the roof of the mortuary. She looks up at the roof then snaps her head back to Mark.

MARJA

That's not your concern.

MARK

(trying to sound official)

Well, actually it is.

MAN'S VOICE (O.S.)

Marjarina, is everything all right?

Several MEN (various ages) start to approach Marja and Mark from across the parking lot.

MARJA

(yells)

It's all right. I'll take care of this. I have it under control.

(to Mark)

It's not safe for you to be here, especially at night.

MARK

(not getting her meaning)

Yeah, this is a rough neighborhood.

MARJA

No, that's not what I mean ...

The men get closer.

MARJA (CONT'D)

(shouts)

This is Mark. He works for the city finance bureau. It's okay. I don't need help.

She pushes Mark towards the passenger side of the car and opens the door. The men are almost at her car.

MARK

(oblivious)

Marjarina? Is that your real name?

MARJA

Yes, but we have to get you out of here. Get in the car, now!

She pushes him into the passenger seat, slams the door shut, and runs around to the other side. She jumps in, starts the car and peels off as the men watch her drive away.

INT. DESERT REST/CHAPEL - LATER THAT NIGHT

Brundy and Treydore stand over Vanessa's gurney. Treydore opens his KIT which has a SYRINGE and a VIAL OF ADRENALINE. He fills the syringe then jabs it into the front of her thigh. Her body stiffens and she MOANS.

BRUNDY

We know who you are. You're the one they call the vampire killer. And you killed our brother, Isach. Do you remember Isach? You took his dragon necklace. Now you are going to die. But first you will feel agony like you've never felt before.

Brundy places his ultra-sharp KARAMBIT right behind her ear and cuts into her skin. He drags the knife down the side of her neck to her shoulder and onto her chest.

Slowly the blade cuts across her small right breast, down her midsection, through her groin and onto her leg.

He continues his cut down the front of her thigh, around her knee, the side of her calf, ending at her ankle. For good measure he roughly grabs her toes and slashed across the sole of her foot.

Next Treydore places his razor-sharp knife against the other side of her neck and slowly drags it down the entire length of her body, just as Brundy had done. Through her gag Vanessa SCREAMS in agony.

INT. REED'S HOUSE/ALYSSIA AND ALAIN'S BEDROOM - MORNING

Alyssia and Alain are just getting up and are still naked. Alain comes around the bed and helps her stand.

ALAIN

That was some celebration last night. We never had a Blood Moon like that back in New York.

ALYSSIA

I was so proud that Grandma Sofi chose you.

ALAIN

I was a little surprised when Uncle Franda chose your mother. The old pervert.

ALYSSIA

That man is a pig. I don't care how much human blood I drink, I never want to be paired with him.

ALAIN

Why don't we just stick with each another?

ALYSSIA

Sounds like a plan.

They come together for a morning kiss. When she opens her eyes, Alyssia sees a flash of light from a pair of BINOCULARS. It is ten-year-old Kenny from next door. His head is clearly over the connecting wall and he is watching them.

Alyssia turns rigid as she realizes they have been seen.

ALYSSIA (CONT'D)

Oh my god! That neighbor kid was looking right at us with binoculars.

ALAIN

Oh damn!

He quickly throws on some slacks and a tee-shirt and steps into his shoes. He reaches for his KARAMBIT and places it securely in his front pocket.

I/E. REED'S HOUSE

Alain runs through the house and out the back door. Alain is across the backyard in three strides and springboards over the five-foot high wall.

I/E. KENNY'S HOUSE

Alain lands almost silently in the Brown's backyard. He quickly looks for any sign of Kenny.

Alain peers through the sliding glass door that leads into the house. He sees Kenny inside, sitting on the floor of the family room, about to turn on the TV.

Alain slowly opens the sliding door. He tip-toes inside through the dining room, the kitchen, and then stands in the corner of the family room just outside of Kenny's sight. Kenny looks down to fumble with the remote control.

Alain creeps up on him, drops to one knee, cups his left hand over Kenny's mouth and holds him down with his right arm.

Kenny's eyes pop wide open, he screams into Alain's hand and starts to resist.

ALAIN

(soothing)

It's okay Kenny. I'm your neighbor from next door. I just want to talk to you. There's no need to struggle.

Alain reaches into his pocket and pulls out his karambit.

ALAIN (CONT'D)

Kenny, do you remember this knife?

He holds up the karambit in front of Kenny's eyes. He slowly opens the blade of the folding knife until it clicks in the locked position, then moves his hand back and forth so that the polished metal glints into Kenny's eyes.

The ten-year-old is both terrorized and fascinated by the strange looking knife. Alain keeps his left hand firmly over Kenny's mouth. Alain pulls him to his feet.

ALAIN (CONT'D)

Okay, Kenny we're just going to go outside again. No rush, take your time, one foot in front of the other.

They slowly march in lockstep. Alain tightly holds the ten-year-old. He points the knife in the direction he wants them to go. They reach the sliding glass door to the backyard.

ALAIN (CONT'D)

Open the door, Kenny.

The ten-year-old obeys and Alain pushes him outside.

ALAIN (CONT'D)

Let's go over to the shed.

Alain closes the folding karambit with just his right hand and places it back in his pocket. His left hand is still over Kenny's mouth.

Then he places his free right hand over Kenny's forehead. When he is ready, he twists his wrists enough to snap the ten-year-old's neck.

SFX: NECK BREAKING

Kenny's head slumps and the young body goes limp. With a mighty heave Alain easily tosses the dead youngster over the wall then jumps up and hops over to the other side.

I/E. REED'S HOUSE

Alain grabs Kenny's belt, drags the body through the backyard gravel and deposits his corpse on the back patio. Alain goes through the back door. Reed, Sallae and Alyssia are there.

ALYSSIA

Did you take care of the problem?

ALAIN

Yes, he's on the back patio.

SALLAE

Oh the poor child.

REED

We do what we have to do. Protecting the family is everything.

ALAIN

I'll take him over to Desert Rest to dispose of the body.

REED

Actually that sounds like a good idea.

Sallae gives him a funny look.

REED (CONT'D)

I mean going into the office. Almost everyone is taking the day off. It should be nice and quiet. I should be able to get a ton of work done. Alain, how about we leave in half-an-hour?

I/E. DESERT REST/LOADING DOCK/BASEMENT - DAY

The black Suburban pulls into the Desert Rest loading dock. Only three vehicles are in the parking lot.

Alain and Reed throw Kenny's body onto a gurney just inside the loading dock door. They ride down the service elevator to the basement and roll him over to the ovens.

REED

I'll go get Brundy and Treydore to help you then I'll be in my office.

Reed heads to the Gorstrum's room and KNOCKS on the door.

BRUNDY

(through the door)

Yeah!

GORSTRUM ROOM

Reed pushes the door open and finds the two remaining Gorstrum. They play a video game.

REED

Oh, sorry to interrupt. We just brought a body in, just a kid, and we're about to put him in the oven. Could you give Alain a hand? Make sure he's doing it right. He doesn't know all the controls yet.

BRUNDY

(mutters)

Yeah, okay.

REED

You guys really did a bang up job last night. You really made the celebration special.

BRUNDY AND TREYDORE

(mumbles)

Thanks.

REED

I'll be in my office if you need me. Alain's over by the ovens.

REED'S OFFICE

Reed sits behind his desk and stares at the TELEPHONE. He takes a deep breath, picks up the receiver and DIALS.

GORSTRUM ROOM

BRUNDY

You go ahead, I have to do something.

TREYDORE

What are you going to do?

BRUNDY

Make a phone call.

TREYDORE

(pleads)

Don't do it. He's a good guy. He treats us nice.

BRUNDY

Yeah, well who's gonna treat us nice when he's gone? Do you want to be beaten again?

Treydore looks down at the floor.

BRUNDY (CONT'D)

Get going.

Treydore looks over his shoulder at Brundy as he leaves.

Brundy rummages through his pile of dirty clothes from last night, finds his jeans and reaches into the pocket to retrieve his CELL PHONE. He presses a speed dial number.

BRUNDY (CONT'D)

(whispers)

It's Brundy. Sorry to disturb you at home. Reed is here.

OVENS

Treydore works the crematorium controls. Alain watches.

TREYDORE

It should take about an hour and a half. Some one has to be here the whole time. You can hang out on the couch.

Treydore leaves and Alain makes himself comfortable on the beat-up couch. He reads a magazine but quickly falls asleep.

LATER

UNCLE FRANDA (O.S.)
Burning the midnight oil?

Alain stirs and realizes that Uncle Franda stands next to the couch. He rubs the sleep out of his eyes.

ALAIN
Just taking care of a nosy neighbor. Curiosity killed the cat. He was a nice kid though.

UNCLE FRANDA
We do what we have to do. Speaking of which, I hear that Reed is here. I need to talk to you. Come with me.

ALAIN
What about the ovens?

Franda checks the oven settings and then looks through the small heat-proof window to examine the progress of the burn.

UNCLE FRANDA
It's okay, this won't take long.

Alain stands and the two of them enter the elevator.

FRANDA'S OFFICE

Franda lets Alain enter first. Yelny is already inside. Franda goes behind his desk and sits down.

UNCLE FRANDA
Pull up a chair, close to the desk. I need to make a phone call.

He presses the button on the desk phone that turns on the speaker and dials a long distance number.

SFX: PHONE RINGS

LENARD (O.S.)
Yes.

UNCLE FRANDA
Lenard, it's Franda. I have Alain and Yelny here.

LENARD (O.S.)
Hello Yelny. How are you son?

ALAIN

Good dad.

UNCLE FRANDA

Len, I wanted you to have a little chat with Alain, just to be sure we are all on the same page.

LENARD (O.S.)

Alain, you know Franda and I have been working together for quite some time. The operation has run very smoothly up to now. But that might be about to change. Franda thinks that Reed might throw a monkey wrench into the works. I know that Reed is your father-in-law but I am your father and I hope that your loyalties lie with me.

Alain grips the arms of his chair. He tries not to display any emotion.

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

Franda needs to do something and he needs your help. If things work out the way he wants, there will be plenty of ... compensation to go around. You'll be able to really take care of that pretty young mate of yours for many years to come.

Alain displays a weak smile.

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

What it comes down to is that we do what we have to do for the good of the family. So, are you willing to help Franda do what he has to do?

All eyes are on Alain as Lenard waits for his reply.

ALAIN

Yes, dad, I will.

Franda and Yelny break into big broad smiles.

UNCLE FRANDA

Thank you, Len. I'll give you a call and let you know how everything works out.

LENARD (O.S.)
 Good, Franda. Alain, I'll speak to
 you again soon. I love you son,
 very much. Bye.

ALAIN
 Bye, dad.

Franda turns off the speaker phone then immediately presses
 the intercom.

UNCLE FRANDA
 Boys, come in here.

Franda plays with his riding crop. In less than a minute,
 Yelny's sons, Garvin and Piotr barge into the office.

UNCLE FRANDA (CONT'D)
 Garvin, get those two reprobates up
 here and let's get ready. We'll
 meet you in the chapel.

Garvin runs out the door.

UNCLE FRANDA (CONT'D)
 Alain, wait here ten minutes then
 go down to Reed's office, he trusts
 you. Tell him there is a problem in
 the main chapel ... there's a water
 leak dripping all over the altar.
 Go with him to the chapel. We'll be
 waiting.

HALLWAY - LATER

Reed and Alain pause outside the doors to the main chapel.
 Reed takes a deep breath. He grabs the handle to the door on
 the right, swings it open, and steps inside. Alain follows.

MAIN CHAPEL

Garvin and Piotr quickly step behind Reed and block him from
 making an exit. Reed surveys the scene: Uncle Franda, Yelny,
 the Gorstrum and the brothers behind him.

UNCLE FRANDA
 Hold on to him boys. Don't let him
 go. Don't let him get to his knife.

The brothers seize Reed and twist his arms behind his back.
 Reed struggles but is unable to loosen their grip. They walk
 him towards the front of the chapel where Franda stands.

Alain moves to the front of the chapel within reach of Uncle Franda. Franda puts out his arms and hugs Alain.

UNCLE FRANDA (CONT'D)
Good work, son, good work.

Reed shoots Alain a look that could kill then says to Franda -

REED
So, how long have you been planning this?

UNCLE FRANDA
Ever since I took care of your father and heard that you were coming back to Las Vegas. I knew this day was inevitable. I was just looking for the right moment. And here it is.

He grins and spreads out his arms as if in celebration.

UNCLE FRANDA (CONT'D)
You're weak just like my brother was as a little boy. He should have done something to save our father. He just clung to Mama's apron and she had to do everything to save the clan.

REED
I can't believe you hated your brother for all these years.
(beat)
How did selling drugs fit into the plan?

UNCLE FRANDA
Selling drugs was easy money and something my brother wouldn't have tolerated. He was so self-righteous. That was just another reason to get rid of him. You know, humans are so corruptible. Especially the young ones and the ones who think they are vampires. What idiots.

All of Franda's men laugh.

UNCLE FRANDA (CONT'D)
It was so easy, and so profitable. The money was good and helped us pay for certain indulgences.

(MORE)

UNCLE FRANDA (CONT'D)

Something your father would never have agreed to. So I got rid of him and now I will get rid of you. Yelny, take care of him.

YELNY

Franda, I'm really not that good with a knife.

UNCLE FRANDA

Then why do you bother to carry one? It's not that hard. You take out your knife and you cut his throat.

YELNY

But Franda ...

FRANDA

Do it!

Yelny takes out his UNUSED KNIFE. It is dirty and hasn't been sharpened in years. Tentatively he approaches Reed who is still held down by his sons.

GARVIN

Do it Dad!

The door to the anteroom flies open with a BANG and Grandma Sofi's voice echoes across the chapel.

GRANDMA SOFI

Yelny, put that knife away!

Yelny almost drops his weapon but obeys her command. He fumbles as he puts his knife back in its sheath.

FRANDA

Mama? What are you doing here?

GRANDMA SOFI

Reed called me. He told me you would be doing something stupid. I had Conner drive me here.

Conner is right behind her and follows her into the chapel.

GRANDMA SOFI (CONT'D)

Reed told me what you did to Valton and about the drugs. I didn't believe him at first, but I checked it out. I have friends in New York too. And then to hear it from your own lips. How could you?

(MORE)

GRANDMA SOFI (CONT'D)

(to Garvin and Piotr)

And you two. You were so cute when you were children but you turned into bullies and you took after your Uncle Franda. Your father didn't help much.

(beat)

Brundy, Treydore.

They come up behind Garvin and Piotr with their karambits pointed at the brother's throats. Treydore grins from ear to ear. Garvin and Piotr let Reed go.

GRANDMA SOFI (CONT'D)

Alain, Conner.

They grab Franda and push him against the raised stage at the front of the chapel. He falls backwards, his torso on the raised platform and his feet dangling in the air. He struggles as they hold him down while Sofi approaches.

GRANDMA SOFI (CONT'D)

You're my son and I love you, but you are destroying our family. I'm sorry but I have to do this.

Franda frantically kicks and thrashes about as he sees his mother remove her IVORY-HANDLED KARAMBIT from its sheath.

FRANDA

(hysterical)

Mama, don't.

Without warning Aunt Cindith bursts through the double doors of the chapel.

AUNT CINDITH

Franda, stop, don't do it ...

She sees Reed and stops, confused.

AUNT CINDITH (CONT'D)

Reed? What's going on?

She looks around and sees Grandma Sofi with her knife to Franda's throat.

AUNT CINDITH (CONT'D)

Sofi, what are you doing?

GRANDMA SOFI

I'm taking care of family business.

AUNT CINDITH
Don't do it! He's your son!

Sofi stops for just a moment and Cindith takes advantage of the time to run to the front of the chapel.

GRANDMA SOFI
And you're my sister ... be careful, you might be next.

AUNT CINDITH
(backs up)
What are you saying?

GRANDMA SOFI
(follows her)
You knew about the dreadful things that Franda was doing and all you did was take money to be silent.

AUNT CINDITH
I don't know what you mean.

GRANDMA SOFI
Oh yes you do ... and half the family knew. The only one who didn't know was me. Foolish little me. Because I didn't want to see the truth.

AUNT CINDITH
You're wrong ...

GRANDMA SOFI
(shouts)
Quiet!

FRANDA
(pleads)
Mama ...

GRANDMA SOFI
Franda, you're my son and I love you but you are evil. I brought you into this world and I should be the one to take you out.

AUNT CINDITH
Conner, don't let Sofi do it. I'm your grandmother, listen to me.

CONNER

Grandmother, I love you, but
Grandma Sofi is the head of our
family and she's Uncle Franda's
mother.

AUNT CINDITH

(to Sofi - pleads)

Don't do it. You'll regret it for
the rest of your life.

Sofi turns her head away from everyone, tears stream down her face. Then she looks down at Franda and places the point of her knife against his neck.

UNCLE FRANDA

(begs - subtitles in
ancient tongue)

Mama, please no.

Cindith runs to her, grabs her from behind and pulls Sofi's arm away from Franda's throat.

AUNT CINDITH

Sofi, no!

Sofi turns to Cindith and threatens her with her knife. Cindith reaches into her waistband and takes out her own JEWEL ENCRUSTED KARAMBIT.

The two women face off against each other in a classic knife fight. Everyone else is stunned and frozen in place.

Sofi lunges at her sister who jumps out of the way.

GRANDMA SOFI

You bitch. I should have done this
long ago.

AUNT CINDITH

You sanctimonious ninny. You think
you're the only one who knows
what's good for the family.

Cindith thrusts her knife at Sofi who quickly backs up. They parry back and forth until Sofi is forced backwards, trips, and falls into one of the chapel pews.

Cindith lunges but Sofi raises her leg and pushes against her sisters chest to send her backwards and to the floor. Sofi stands and runs to the fallen Cindith. She raises her arm ready to strike the final blow.

Conner sees his mother about to die. He lets go of Franda, runs to Sofi and restrains her.

CONNER
No, Grandma Sofi, no!

As Grandma Sofi struggles in his grip, Cindith manages to get upright and moves on the helpless Sofi.

Cindith is about to strike, Reed grabs her from behind.

Reed holds Cindith, and Conner restrains Sofi. There is a momentary stand-off. Both women struggle.

Alain barely manages to hold down Franda alone.

UNCLE FRANDA
Let go of me you little pip squeak.
I'll rip your lungs out.

Brundy and Treydore continue to keep Garvin and Piotr at bay. Yelny is too frightened to move.

REED
(still holding Cindith)
Grandma, Aunt Cindith is not the
biggest threat to the family. You
need to take care of Franda.

Both women calm down enough for Reed and Conner to loosen their grips.

REED (CONT'D)
Come, Aunt Cindith. Let Grandma
Sofi do what she has to do.
(beat)
Conner, help Alain hold down
Franda.

Reed escorts Cindith to the back of the chapel. Conner releases Grandma Sofi and turns to help restrain Franda.

UNCLE FRANDA
(kicks at Conner)
Get away from me. Ill kill you, I
swear.

After a moment, Grandma Sofi again approaches her son and places her knife against his neck.

UNCLE FRANDA (CONT'D)
No, Mama, no. Don't do it.

Sofi hesitates and turns to face Reed with tears in her eyes.

GRANDMA SOFI
 Rechy, I can't do it alone. Please
 help me do what has to be done.

Reed walks to the front of the chapel and places his hand
 over his grandmother's as they hold her knife together.

REED
 Yes, we'll do it together.

FRANDA
 Mama, please no.

REED
 This is for my father.

GRANDMA SOFI
 And this is for my family.

Before they can complete the deed, Sofi swoons and stumbles
 away from Reed. He follows her and supports her as her legs
 give out and she once again collapses in the nearest pew.

GRANDMA SOFI (CONT'D)
 You'll have to do it alone.

REED
 No, grandma, we'll do it together.

GRANDMA SOFI
 I can't.

AUNT CINDITH
 (scowls)
 Oh, you two are pathetic! Go ahead
 and just kill the bastard, already!

All eyes are on Cindith as she marches to the front of the
 chapel and stands over her helpless nephew. Alain and Conner
 still hold Franda down.

AUNT CINDITH (CONT'D)
 Sofi, I knew you wouldn't be able
 to finish him off. It's been a long
 time since Wolfsberg. And
 Rechnostava, you're just too
 softhearted for your own good.
 Together you might have had the
 resolve to do it, but it looks like
 that's not going to happen. I guess
 it's up to me to take control.

FRANDA
 Cindith, please help me.

AUNT CINDITH

It's too late, my dear. You really screwed up this time. Our lives will be so much simpler with you gone. Too many people want you dead. And, to think about it, that includes me.

Cindith takes a moment to stare at Franda. She extends her jewel-handled karambit to Franda's throat and draws her knife across to the other side of his neck.

Franda's eyes widen and he strains against the hold of his great-nephews. The blood starts to drip immediately. Franda makes a GURGLING SOUND as his lungs produce their last breaths. Alain and Conner let his body slump to the floor and stand over him as he dies.

Everyone in the room is stunned at the sudden turn of events. Cindith turns her back on her dead nephew, calmly puts her knife away and takes command of the situation.

AUNT CINDITH (CONT'D)

Well, now that that's finally out of the way ... Reed, my dear, you'll continue to run the business. You're good at that. I'll take care of our other affairs. Yelny, you and your boys will report to me and you'll get rid of those ridiculous Hawaiian shirts. You two (to Garvin and Piotr) will shave ... every day!

(beat)

Brundy, Treydore, go get a gurney and clean up this mess. Now!

Brundy and Treydore run out of the chapel.

Everyone else in the room is quiet and still. Alain is the first to move and walks to Reed. He stops in front of his father-in-law and reaches out his hand.

Reed turns to him, shakes his hand and gives out a sigh of relief.

REED

It was a little touch and go there for a while. I wasn't sure which way you would go.

ALAIN

We do what we have to do for the good of the family. And you're my family now.

Reed smiles and embraces his son-in-law.

INT. MARJA'S BEDROOM - DAY

Mark is securely bound to Marja's bed in a spread-eagle, face-up position. Strong black-leather cuffs are on his wrists and ankles and a leather collar is around his neck. A rubber ball-gag lays on the pillow next to him.

She sits astride his midsection, she stares at his face. She muses out loud --

MARJA

So, should I make love to you again or eat you?

Marja smiles and licks her lips.

Mark smiles too. He thinks that either of those outcomes would be perfectly satisfactory.

MARK

Whatever you want to do, I am at your mercy.

She turns her head to look at the night stand next to the bed. Her KARAMBIT knife is visible inside the open drawer.

She flexes the fingers of her strong right hand as if she held the razor-sharp knife and imagines it comfortably in her palm. She closes her eyes, tilts her head back and makes her decision.

EXT. DESSERT REST/SCATTERING FIELD - DAY

The whole Las Vegas clan watches as Grandma Sofi scatters Franda's ashes. When she is finished, family members come up to her to offer condolences.

Aunt Cindith and Reed discuss business.

AUNT CINDITH

My dear, I've told those degenerates in New York that we won't be selling their drugs anymore.

REED

That's good.

AUNT CINDITH

But I think I have a way to
continue our revenue stream.

REED

Yes?

AUNT CINDITH

Two words: Organ Trafficking. I've
done some research, the black
market pays very well. We can get
five-thousand dollars for just one
kidney. And that's just the
beginning. There's the liver,
corneas, skin, bone, heart valves,
almost any body part you can think
of.

(beat)

We can make a fortune, my dear.

Reed smiles and nods his head.

FADE OUT.

THE END