

TRANSYLVANIA

Written by

STEPHEN SOMMERS

First Draft
November 14, 2003

TRANSYLVANIA

"The Pilot"

TEASER

FADE IN:

EXT. TRANSYLVANIA - NIGHT

Dark clouds roil across a FULL MOON resting above the creepy, snow capped CARPATHIAN MOUNTAINS. The only sound is the ominous whistle of cold wind.

TILT DOWN: to a derelict old CASTLE, spires, turrets, gargoyles, --the works.

WIDE on the courtyard as a YOUNG WOMAN with LONG FLOWING HAIR dashes through the front gate, bars it shut, then starts to run across the courtyard. She hears something and skids to a stop. Throughout this entire teaser we are never going to get a good look at this "mystery girl".

WE GO TIGHT on the back of the girl's head as she slowly turns around. WE PUSH IN so that by the time the Girl faces us all we can see are her gorgeous, fear filled EYES.

WE GO WIDE again as the Girl slowly does a complete 360, scanning the parapets. Nothing moves. It's very quiet.

And then a DARK FIGURE leaps over the thirty-foot high castle wall right in front of CAMERA. Big boo scare. He lands next to the Girl, who immediately sprints into a nearby building, a ramshackle MILL HOUSE.

Four more DARK FIGURES land next to their friend. They are five hulking Eastern European MEN, scars, tattoos, bushy black mustaches, --the works. They head for the mill.

INT. MILL - NIGHT

The girl's BARE FEET scurry across the dusty floor, then scamper up a flight of rickety stairs.

The front door is kicked off its hinges. The kick is so powerful that the door spirals all the way across the long room, exploding out through a far window. Glass shatters.

LEADER

Knock, knock, anybody home?

The other men chuckle as they all enter the house.

INT. UPSTAIRS - NIGHT

From out of the shadows we see the Girl quietly backing up the staircase towards us.

INT. GUEST HOUSE - NIGHT

A set of dusty FOOTPRINTS draws the men to the stairs.

INT. UPSTAIRS - NIGHT

It's very dark up here, the only light comes from moonglow shining in through cracks in the walls. The girl's bare feet slowly creep across the floor.

INT. MILL HOUSE

The Men head up the stairs. The stairs CREAK.

INT. UPSTAIRS - NIGHT

TIGHT ON the girl's full lips as her breath hitches in fear.

The CREAKING STAIRS get closer, ...and closer, ...and closer.

The girl's bare feet gingerly hopscotch across the floor, carefully avoiding the dust, not leaving any footprints. She's learned her lesson.

As the Men make it to the top of the stairs, a RAT scurries across the floor. The Men scan the gloom.

The MEN'S POV is a strange NIGHTVISION which illuminates the dark room, the rat appears as a small bag of veins, scurrying across the floor.

INT. LOFT - NIGHT

The Girl scampers into an upper loft, looking back over her shoulder so we still don't get to see her face. WE PAN with her as she spins into an OVER THE SHOULDER SHOT: the loft is a dead end with TWO IDENTICAL DOORS on the far side.

The Girl gently opens a door. It's a closet. The door CREAKS.

INT. UPSTAIRS - NIGHT

The men all spin around and turn into hideous VAMPYRES, fangs, claws, albino skin, blood red eyes.

INT. LOFT - NIGHT

TIGHT ON the door as the girl's hand pulls it shut.

(CONTINUED)

CONTINUED:

The Vampyres step into the loft. They see the two doors on the far side. The girl is behind one of them, but neither they nor we know which one. The Vampyres move forward.

INT. CLOSET - NIGHT

The girl's dark silhouette stands inside the closet, breathing hard.

INT. LOFT - NIGHT

The huge Vampyres step up to the two identical doors.

INT. CLOSET - NIGHT

The girl's silhouette fearfully retreats from the door, moving the few remaining inches to the back wall.

INT. LOFT - NIGHT

The Lead Vampyre's hideously gnarled fingers gently grab doorknob.

INT. CLOSET - NIGHT

The girl's HAND covers her mouth, trying to stop herself from screaming.

INT. LOFT - NIGHT

The Lead Vampyre smiles, his fangs distending even further. He throws open the door. It's the entrance into a kitchen. Standing in the doorway is a MASSIVE WEREWOLF, huge fangs, powerful claws, rippling muscles, thick fur, --the works. It's holding a wooden chair, which it rips apart, turning the legs into lethal wooden stakes. This is one smart Werewolf.

EXT. MILL HOUSE - NIGHT

The horrifying screams of Vampyres being torn apart is accompanied by the sound of massive carnage. Two Vampyres explode out of a wall. Another two are catapulted up out of the roof. The Lead Vampyre is flung out a window, screaming in agony and quickly disintegrating into molten flesh rot.

Five skeletons crash to the ground, wooden chair-legs sticking out of several of them.

And then we hear the amazing and unforgettable HOWL OF THE WEREWOLF.....

CUT TO BLACK.

(CONTINUED)

CONTINUED:

ACT ONE

EXT. MOUNTAINS - DAY

Wind and snow swirl around a narrow cleft at the top of the Carpathians.

A YOUNG MAN wearing a cowboy hat, cowboy boots, long leather duster and a bandana over his face staggers through the pass. This is RILEY HANNIGAN, a very charming gunslinger, card-dealer, safe-cracker, train-robber, pick-pocket and con man. His various skills get him out of trouble almost as fast as his mouth gets him into it. He pulls the reins of a sleek Mustang behind him. This is MABEL. Both man and horse are covered in snow.

RILEY (O.S.)

...so I said to myself: "self, you're outnumbered six to one, if you kiss the girl, they're going to beat you from here to Sunday.

Riley absently notices a FROZEN CORPSE lying in the snow.

RILEY (CONT'D)

So you know what I did?

He looks back at Mabel and pulls down his bandana, revealing a handsome face, but for someone so young, there's a lot of mileage behind those eyes.

RILEY (CONT'D)

C'mon, Mabel, give it guess.

The horse looks at him, nonplussed. Riley looks annoyed.

RILEY (CONT'D)

No, I didn't kiss the girl, that would've been stupid, I did the smart thing and ran like hell.

Riley fishes around inside his duster and pulls out an apple.

RILEY (CONT'D)

They caught me and beat the Pete out of me anyway.

He gives the horse a bite, then takes a bite for himself.

(CONTINUED)

CONTINUED:

RILEY (CONT'D)

Right before I passed out, I heard the big one say he'd never met a man who could take a beating like that.

Riley smiles, takes another bite of the apple, then hands the rest of it to Mabel.

RILEY (CONT'D)

You know what the moral of the story is?

He looks out into the distance and sighs wistfully.

RILEY (CONT'D)

Always kiss the girl.

Riley stares off across the creepy, snow raked Carpathians. The horse shakes the snow out of its mane.

RILEY (CONT'D)

Just think of this as Wyoming, ...only uglier....

He pulls Mabel forward, traipsing off through the snow, weaving between another half dozen frozen corpses.

RILEY (CONT'D)

...with a lot more dead bodies lying around.

EXT. VALLEY FOREST - DAY

Riley and Mabel come out of a misty woods at the base of the mountains. Mabel whinnies.

RILEY

Yeah, I smell 'em too. They're stalking us *downwind*. Clearly not the sharpest sticks in this forest.

And that's when a DOZEN GYPSY BANDITS swagger out from behind the trees. All hooped earrings, gold teeth, sawed-off shotguns and bandoliers. Riley gives them a big smile.

RILEY (CONT'D)

Morning fellas.

The LEAD GYPSY steps closer, eyeing Riley very suspiciously.

LEAD GYPSY

How did you make it through those mountains?

(CONTINUED)

CONTINUED:

RILEY

Well, you see, I put my right foot in front of my left foot, then my left foot in front of my right foot, and then I just kept repeating the process.

LEAD GYPSY

Nobody makes it through the Carpathians! Not without help.

RILEY

The hard part wasn't the eight weeks of freezing rain, sleet, snow and wind. But what the hell is up with those damned white bears?

At the mention of the white bears even these bad-assed Gypsies look nervous. Riley shakes his head.

RILEY (CONT'D)

For cripes sake, I can understand they're not exactly thrilled with their habitat, but jeez-Louise, I've never seen such ornery--

LEAD GYPSY

--Those weren't bears!

RILEY

No? Well, they were hard to see, they only attacked at night, and like I said it was always snowing, but damn did they taste good.

(looks at Mabel)

Didn't they Mabel?

BANDIT #2

You lie!

LEAD GYPSY

No man has ever faced a Yeti and lived to tell about it.

RILEY

A what?

BANDIT #3

He must have had help from the Orloffs.

RILEY

Never heard of 'em.

(CONTINUED)

CONTINUED: (2)

LEAD GYPSY

Well, you're not with the Dragulias.

RILEY

(catching on)

How do you know?

LEAD GYPSY

Because we're with the Dragulias!

One of the Gypsies jerks the reins out of Riley's hand and tries to pull the horse away. Mabel holds her ground. Riley's smile is suddenly gone, he gives the man a hard look.

RILEY

Don't hurt my horse.

GYPSY

What are you going to do about it?

Not only is Riley's affable demeanor gone, but we can see his whole mind and body gearing up, there's a lot more to this guy than just banter.

RILEY

If you hurt my horse....

An incredible darkness washes over Riley's face, making him look even more handsome and dangerous.

RILEY (CONT'D)

....I'll kill you.

The look in Riley's eyes unsettles the men, but the Lead Gypsy quickly recovers with a laugh.

BANDIT

Maybe those six guns inside your duster give you too much courage, eh?

He lifts up his shotgun and levels it at Riley. The other Gypsies all do the same. For some inexplicable reason, this makes Riley sad, his shoulders slump.

RILEY

You don't want to do this.

LEAD GYPSY

Oh but we do.

RILEY

Please.

(CONTINUED)

CONTINUED: (3)

The look in Riley's eyes tells us he's not begging for his life, he's begging for theirs.

The Bandits laugh and move in for the kill. Riley shakes his head and opens his jacket, revealing a holster with pearl handled six guns. The Bandits cock their guns.

But Riley just unfastens the holster and throws it to the ground. The Lead Gypsy looks disappointed.

LEAD GYPSY

Giving up already?

RILEY

Nope,I'm just getting started.

Is this guy nuts? He's outnumbered twelve to one, a dozen guns to none. What's he got up his sleeve? ---Guess we'll just have to stick around and find out.

EXT. GRAVEYARD - NIGHT

A YOUNG GIRL nervously sneaks between tombstones and mausoleums, creasing the mist of a fog shrouded cemetery. This is MARTINA ORLOFF, like most sixteen year old girls she's a walking disaster: suggestive make-up, risque hair, crazy taste in clothing, crazier taste in boyfriends, throw all this in a blender with raging hormones and you get the picture. She hears a rustling behind some gravestones.

MARTINA

Jo-jo?

No answer. Now she hears something behind her. She spins around, maybe a little afraid. She backs off into the darkness, something moves to her left, she starts to back track towards the front gate, something moves to her right. Martina freezes, breathing hard....and then a HAND GRABS HER.

VOICE

Going somewhere?

And spins her around. The HAND and VOICE belong to JOSEF DRAGULIA, a seventeen year old heartthrob. Dark, quiet, mysterious. Martina's heart is still pounding, furious.

MARTINA

You son-of-a-bitch.

JOSEF

Do you kiss people with that mouth?

(CONTINUED)

CONTINUED:

He gives her a wicked smile. He's a very bad boy. Martina melts.

MARTINA

Only you.

She wraps her arms around his neck and her lips around his face. This is the kind of passionate, wildly abandoned, if-they-could-actually-eat-each-other-they-would, kissing only done by hormonally charged teenagers. They finally pull themselves apart and suck air, trying to catch their breath.

MARTINA (CONT'D)

Josef Dragulia you scared the knickers off me.

Josef looks down.

JOSEF

No, looks to me like they're still on.

Josef is the fuel to Martina's fire. She gives him a playful punch on the arm.

MARTINA

Not funny.

Like Romeo and Juliet, this is the kind of teen romance that's bound to go horribly awry. They hold hands and spin around through the graves. The hem of Martina's dress momentarily IGNITES. Martina just laughs.

MARTINA (CONT'D)

Whoops! I best watch the sacred ground.

JOSEF

Why were you afraid? You knew I'd be here. Were you followed?

MARTINA

I'm not stupid.

JOSEF

I didn't say that. It's just that, if your sister found out...well,...she's...,

MARTINA

Demonic? Psychotic?

JOSEF

No, that's my brother. You're sister is more calculated, more manipulative.

(CONTINUED)

CONTINUED: (2)

MARTINA
A real witch.

JOSEF
Exactly.

Martina punches him harder on the arm.

JOSEF (CONT'D)
Ouch!

MARTINA
What do you mean "exactly". I'm a Wiccan
too you know.

JOSEF
But you're the one who said, ...oh forget
it, ...I don't even try to understand
girls....

She snuggles up closer to him.

MARTINA
And that's what makes you smarter than
all the other boys.

They smile at each other, about to go at it again, --and
that's when they hear someone behind them. They spin around.
Riley stands there, swaying a bit, his clothes are ripped to
shreds. He looks beat-to-shit and totally exhausted.

RILEY
Is this Transylvania?

Martina and Josef are mortified at having been seen together.

MARTINA
Yes.

RILEY
About damn time.

Riley crashes to the ground. Out cold. The two teenagers
stare down at him. Josef is already revving up.

JOSEF
He's seen us. Together.

MARTINA
He's a stranger. He'll go away.

JOSEF
What if he doesn't?

(CONTINUED)

CONTINUED: (3)

MAYA

He won't say anything.

JOSEF

What if he does?

Josef reaches down and grabs Riley with one hand.

JOSEF (CONT'D)

Martina, if our families find out...

He easily lifts Riley's entire dead weight up off the ground.

JOSEF (CONT'D)

I think we have to kill him.

Martina is shocked. Josef looks into Riley's unconscious face.

JOSEF (CONT'D)

Nothing personal.

Martina grabs Josef's arm.

MARTINA

We're not like our families, Josef. We promised each other we'd never be like them....

Josef stares hard at Riley, a long beat, then he looks into Martina's pleading eyes, and finally nods. The two lovers kiss again, a long good one, Josef still holding Riley's 195 pounds off the ground with ease.

EXT. TOWN SQUARE - DAWN

Twilight illuminates an exotic, twisted little Transylvanian village. Slivers of firelight flicker out from between slats in a rickety wooden stable at the edge of the town square.

INT. STABLE - DAWN

A small fire crackles away in the back of the stable. Riley is asleep on the floor, wearing fresh clothes, a make-shift compress on his forehead, and a bandana gagged tight around his mouth. He suddenly snaps awake, bolt upright, and goes for his guns. They've been removed from his holster. Josef steps forward.

JOSEF

Looking for these?

(CONTINUED)

CONTINUED:

He holds up Riley's six-guns. Riley eyes him, is this a challenge? But Josef just tosses the guns to Riley.

JOSEF (CONT'D)

Didn't want you accidentally shooting yourself.

Riley notices the gag and rips it off. Martina steps forward, trying to diffuse the tension.

MARTINA

Sorry, but we didn't want you waking the village, you were screaming in your sleep.

An edgy look whips across Riley's face.

RILEY

What was I saying?

JOSEF

(shrugs)

You were too delirious to understand.

MARTINA

You had an incredible fever, we did our best to bring it down.

Riley relaxes a bit. Realizes they're just trying to help.

RILEY

Thanks. Thanks a lot.

(looks around)

Where am I?

JOSEF

The village stables.

MARTINA

We didn't want to leave you out in the cemetery, something would've eaten you.

RILEY

I believe that.

JOSEF

This is a very inhospitable country Mister--?

RILEY

Smith.

(CONTINUED)

CONTINUED: (2)

JOSEF
Strangers are treated, ...*badly*.

RILEY
(deadpan)
You don't say?

MARTINA
What country are you from?

RILEY
Texas.

JOSEF
How did you end up here?

RILEY
(getting to his feet)
Well, you see, I asked a bartender for directions to Texarkana, and he must've thought I said Transylvania, next thing you know...

Riley shrugs with a smile. Martina gestures to Mabel, munching hay with a dozen other horses.

MARTINA
We found clean clothes on your horse. Your other clothes were ripped to shreds.

RILEY
Stumbled into a briar patch.

Josef eyes Riley suspiciously.

JOSEF
There was a lot of blood on them..., and none of it was yours.

RILEY
Relax junior, a man's gotta eat, I shot a deer is all.

JOSEF
There aren't any deer in Transylvania. They were killed-off decades ago.

Riley feigns indigestion.

RILEY
Then what the hell was I eating?

(CONTINUED)

CONTINUED: (3)

And that's when TIME FREEZES. Or to be precise, that's when Riley and all the horses freeze. Josef and Martina quickly step forward and look at them, then at each other.

JOSEF

The Necrology.

Josef and Martina run over to a broken slat in the wall and look out into the town square.

MARTINA

Oh my god....

EXT. TOWN SQUARE - DAY

Seven nefarious looking MEN on black horses ride into town. The men wear tall pointed hats, black gowns and eerie facial tattoos. The horses are decorated with strange silver bangles in the shape of occult symbols.

The few villagers out and about at this time of the morning are all motionless, frozen in time.

The men are led by a young woman. The first thing we notice are her thigh-high riding boots, then the skin-tight black leather pants, the navel and cleavage revealing top, and then that face, and that hair. Oh Lord. This is KATYA ORLOFF, Martina's big sister and our femme fatale. If we thought her little sister was sexy, that was amateur hour compared to Katya. Whereas Martina is innocent of heart, Katya knows she makes grown men weep and uses it for everything she can get.

Katya and her men trot past the UNDERTAKER'S OFFICE, where a dozen large granite TOMBSTONES stand outside, unmarked.

INT. STABLE - DAWN

Josef grabs Martina and yanks her over to the back door. He starts to open it, --revealing a group of very pale-skinned RIDERS coming down the alley, trotting past several frozen villagers. Josef quickly and quietly slams the door and then he and Martina back off towards Riley, still frozen.

EXT. TOWN SQUARE - DAWN

The five pale Riders saunter out of the alley. Black capes. Top hats. Long hair. White skin. KISS without the make-up. The leader is PRINCE VLADIMIR DRAGULIA, slouching on his saddle like some pompous rock star. More gorgeous than handsome, he's an arrogant, lying, cheating, thieving, blood sucking murderer. He's going to be a hell of a lot of fun to hate. Pure lust fills his eyes as he first spies Katya.

(CONTINUED)

CONTINUED:

VLADIMIR

Hello Katya, my adorable vixen.

KATYA

(bored)

I'm a witch, not a vixen. I'm gorgeous,
not adorable. And I'll never be yours.

This of course infuriates Vladimir, but he quickly covers with a weak smile as the two groups face off across the square. Vladimir gestures to the frozen villagers.

VLADIMIR

I just love that trick, Katya.

KATYA

Actually it's a warlock trick.

Katya looks back at her men and smiles coquettishly.

KATYA (CONT'D)

My boys are so protective.

Again Vladimir looks annoyed.

VLADIMIR

Yes, unfortunately it doesn't work
against the one group of people who would
most wish to kill you.

He gives her a big cheesy grin.

VLADIMIR (CONT'D)

So what brings you to town?

KATYA

You haven't seen my sister have you?

INT. BARN - DAY

Martina's breath hitches and she reflexively staggers back, knocking a kerosene lamp off its perch. It hits the floor, shatters, spraying kerosene. Some of it splashes the hay, most of it sprays the campfire. --WHOOSH. Instant inferno.

EXT. TOWN SQUARE - DAY

Vladimir looks at Katya, suddenly suspicious.

VLADIMIR

No. ...I haven't seen her.

Then he quickly covers and looks at his men.

(CONTINUED)

CONTINUED:

VLADIMIR (CONT'D)

Did any of you eat Katya's sister?
 (covers his mouth in feigned
 embarrassment)

I mean, see Katya's sister?

Vladimir's men laugh. Katya is not amused.

KATYA

How old are you, Vladimir?

VLADIMIR

(proudly)
 One hundred and twelve.

KATYA

And to think, after all those years,
 maturity has still eluded you.

As Katya's men laugh, Vladimir sneaks an angry look at his
 evil henchman PETROF.

VLADIMIR

Where is Josef?

PETROF

He was with us when we started the hunt,
 maybe he went back to the castle.

The look in Vladimir's eyes tells us that he doesn't think
 so. He scratches his chin thoughtfully, using his LEFT HAND,
which is made of caste iron, an industrial-age prosthetic.
 Tiny rusty metal pulleys help move his fingers. Odd indeed.

And that's when SUNLIGHT suddenly streaks into the town. The
 villagers snap out of their frozen trances, they spot Katya
 and Vladimir and run like hell. Doors slam. Windows shutter.

KATYA

Oh bother.

INT. STABLE - DAY

Riley and Mabel snap out of their trances. Josef and Martina
 are trying to put out the flames, the entire back of the barn
 is now on fire. Riley blinks, completely confused.

RILEY

I'm sorry, but did I miss something?

EXT. TOWN SQUARE - DAY

Katya sits back in her saddle and eyes Vladimir warily.

(CONTINUED)

CONTINUED:

KATYA

And what brings you to town? I didn't think you got out of bed before midnight.

VLADIMIR

You've been thinking of me in bed?

KATYA

(going for it)
Yes, and you were completely naked.

VLADIMIR

(hopeful)
Really?

KATYA

Yes, and you were tied to the bedposts.

VLADIMIR

(even more hopeful)
Really?

KATYA

Yes, and you had a huge silver stake sticking out of your dead black heart.

Vladimir deflates. Katya gives him a cheery look.

KATYA (CONT'D)

So what really brings you to town?

VLADIMIR

Just passing through, we were out gathering,supplies.

Katya notices a large, body-sized bundle on the back of Petrof's horse. This infuriates Katya.

KATYA

You know the rules of the truce, Vladimir. You're not to be gathering supplies here.

VLADIMIR

Calm down, Katya. We found this one outside of town, that's fair game.

And that's when they notice the back of the stable ON FIRE.

INT. STABLE - DAY

Josef and Martina move away from the fire, staring at the back door, covered in flames, a hopeless cause. The other horses in the stable are all whinnying and bucking. Riley runs out of the flames, giving up on trying to put it out. He shoves Josef and Martina towards the front doors.

RILEY

Go! Get outta here. I'll get the horses.

Josef pulls away. Martina looks at Riley, fear in her eyes.

MARTINA

We can't. We can't go out that way.
They'll see us.

RILEY

You'd rather burn to death?

Riley sees it in their eyes, the answer is "yes".

RILEY (CONT'D)

Something I should know about?

EXT. STABLE - DAY

Vladimir, Katya and their men react as the front stable doors burst open. A dozen horses stampede out. Half head north. We notice Martina's legs hidden behind them, running fast. The other half head south. Josef's legs stride with the horses. Unseen by all, the couple has made their escape.

And that's when Riley saunters out of the billowing smoke, pulling Mabel behind him.

Doors and windows peek open as villagers sneak a look at the proceedings. Riley and Mabel step out between the two groups, the stable flaming behind them. Riley shrugs sheepishly.

RILEY

I guess I owe somebody a barn.

Vladimir angrily trots forward.

VLADIMIR

Strangers are not welcome here.

RILEY

Really? But I met the nicest bunch of well-wishers out in the woods.

(CONTINUED)

CONTINUED:

VLADIMIR

This is Transylvania, my friend, we kill
strangers on sight.

Katya bends over the front of her horse's head, cooing.

KATYA

But this one is so handsome, Vladimir,
maybe we should make an exception.

Boy does she know how to pull Vladimir's chain. Vladimir
signals to his men. Katya canters her horse towards Riley.

KATYA (CONT'D)

If you pledge allegiance to my family, I
can protect you.

RILEY

Thanks, but I can protect myself.

KATYA

(annoyed)
Quickly! Kneel before me.

RILEY

How about you kneel before me.

He winks. Katya's eyes go wide from the insult. Her men
immediately charge. Vladimir's men want to beat them to the
punch, they spur their horses. Riley suddenly finds himself
surrounded by twelve rabid Riders galloping straight at him.

CUT TO BLACK.

END ACT ONE

(CONTINUED)

CONTINUED: (2)

ACT TWO

EXT. TOWN SQUARE - DAY

Twelve rabid riders charge hell-bent-for-leather straight at Riley. Riley just sighs heavily. And then his six-guns are out and blazing. He blows the top hats off of Vladimir's men and the pointed hats off of Katya's. Lightning quick. Twelve shots in all. Then he does a fancy over-under spin with his guns and holsters them. Vladimir smiles.

VLADIMIR

You're out.

Riley's arms cross over each other as they reach into either side of his duster, then come flying out with familiar sawed-off shotguns in each hand. One aimed at Vladimir's head, the other at Katya's.

RILEY

This ain't my first Bar-B-Q.

He cocks the guns and smiles.

RILEY (CONT'D)

I would've done some real damage, but seeing as how y'all have gone "Amish" on me, not carrying any weapons and all, well, I'd never want to hurt peaceful folk such as yourselves.

Vladimir just stares at him, then he starts to laugh, giddily. Which gets Katya going. They both laugh like its a big joke. Riley looks from one to the other.

RILEY (CONT'D)

(ironic, to himself)

I am truly a stranger in a strange land.

Vladimir abruptly stops laughing. His eyes go dark.

VLADIMIR

When the sun sets, we'll show you just how peaceful we really are.

Vladimir laughs again, then whirls his horse around and he and his men thunder out of town. Katya smiles at Riley.

KATYA

Do you have a name?

RILEY

Jones.

(CONTINUED)

CONTINUED:

KATYA

Short and sweet.

She blows him a kiss and rides off with her men, right past the Undertaker's office, --a big granite headstone now has the name "JONES" freshly burned into it, still smoking.

Riley reacts to this, then holsters his guns as the stable collapses behind him. And that's when the townspeople pour out of their shops and homes and surround him. The first one to shake his hand is a rather porcine man in a white suit and gold cane. This is THE MAYOR.

THE MAYOR

So much bravery we have never seen!

The second person to shake Riley's hand is a lanky guy in a tattered pin-stripped suit. This is the UNDERTAKER.

UNDERTAKER

Exactly how tall are you? For future reference.

Riley quickly grabs the Undertaker's hand and opens it. He's holding a RING. The Undertaker feigns surprise.

UNDERTAKER (CONT'D)

Oh, sorry, it's just a habit.

Riley takes his ring back and slips it back onto his finger. The Undertaker quickly smiles, apologetically.

UNDERTAKER (CONT'D)

The only hands I ever touch are the dead ones, when I must remove their rings.

(feigns sorrow)

For their families of course.

Riley feigns sorrow as well.

RILEY

Of course.

Let us take a moment to describe our TRANSYLVANIAN VILLAGERS: This is the crossroads of the world. The black market center of the universe. Everybody has an angle. They all look like they're right out of Damon Runyon, Raymond Chandler and the bar in Star Wars. Gypsies, tramps and thieves the lot of 'em.

Riley is pulled away by the crowd, patting him on the back, congratulating him for his bravery. The Mayor leads the way.

(CONTINUED)

CONTINUED: (2)

MAYOR

So what is an American doing in Transylvania?

RILEY

Transylvania?? ...I thought this was Denver.

Riley and half the crowd pour into the THE BLACK RAVEN PUB. The other half are trying to put out the burning stable.

INT. BLACK RAVEN - DAY

Riley is dragged into the Black Raven. Like no other pub you have ever seen, lit by a thousand candles, the walls are covered in ornate talismans and strange paintings, the air is thick with frankincense and myrrh. Wind chimes sway from an unseen breeze.

Everybody gingerly steps around a ornate pentagram chalked onto the floor, Riley does likewise. Then he's practically thrown into a big stuffed chair at the head of a long table.

MAYOR

Such bravery! Such skill! How would you like to be our new Commissar?

RILEY

Your new what?

UNDERTAKER

Commissar. The law.

RILEY

You mean, like a, ...a sheriff?

MAYOR

Sheriff! Yes!

The Undertaker leans down and whispers feverishly into Riley's ear.

UNDERTAKER

It pays quite well, not as well as undertaker perhaps, but no one is in greater demand than I. You get your own office, room and board included, as well as a manservant, his name is Fritz, don't trust him, not ever. And five hundred crowns a week.

The Mayor sticks out his hand.

(CONTINUED)

CONTINUED:

MAYOR

So what do you say? Will you be our new
Commissar?

Riley gives him a suspicious look.

RILEY

What happened to the old Commissar?

The Mayor looks like a deer caught in the headlights. The
Undertaker quickly raises a glass of slivovitz.

UNDERTAKER

To the new Commissar!!

Everybody raises their glasses and cheers. The Mayor recovers
with a smile.

MAYOR

So what is your plan?

RILEY

My plan?

The Undertaker plops down next to Riley.

UNDERTAKER

For when the Orloffs and the Dragulias
come for you, at sunset.

RILEY

I dunno, probably do the same thing I did
when they came at sunrise.

The Mayor and the Undertaker share a nervous look.

MAYOR

I don't think you understand--

UNDERTAKER

--Do you not know what becomes of these
people when the sun goes down?

RILEY

They turn into pumpkins?

The Mayor looks deflated.

MAYOR

This would explain your incredible
courage.

(CONTINUED)

CONTINUED: (2)

And that's when the front door bursts open and a MAN runs in YELLING:

MAN

It's back!! THE WEREWOLF! HE'S BACK!

Instant panic and chaos. Everybody charges for the doors. The Mayor leaps up and grabs the Man.

MAYOR

What did you hear!? What happened?

MAN

Some men from the neighboring village have gone missing. And people say they heard the howl of the werewolf!

MAYOR

Are you sure it was the werewolf they heard?

MAN

You yourself have heard his howl. Could it be mistaken for anything else?

The Man wrenches himself free and bolts out the door. The Mayor shoots the Undertaker a look. The Undertaker nods. The Mayor tosses something shiny to him. The Undertaker grabs it out of the air and turns to Riley.

UNDERTAKER

Welcome to Transylvania...

He pins a COMMISSAR'S BADGE onto Riley's duster.

UNDERTAKER (CONT'D)

...Sheriff.

The Mayor and the Undertaker are the last ones out the door.

MAYOR

If you kill the werewolf! There's an extra hundred crowns in it!

Leaving Riley alone in the middle of the room. Riley looks at the badge on his duster, then yells after them:

RILEY

What the hell's a crown worth!?

And that's when he notices a GIRL with her back to him, sitting at the bar.

(CONTINUED)

CONTINUED: (3)

GIRL'S VOICE

The question is, what the hell's your
life worth?

She pours two shots and spins around on her bar stool. She has sloe eyes, a quick smile, and wears the sexy silk dress of a gypsy princess. A bandana wends it's way through her long gorgeous hair, pirate-style. This is MAYA PRETORIOUS.

MAYA

Hello..., Sheriff.

She laughs easily and saunters over to the far end of Riley's table. Maya is May West with a better body.

MAYA (CONT'D)

There's a sucker born every minute.

RILEY

P.T. Barnum.

MAYA

(genuine)

Who?

She sets one of the shot glasses down, eyeballs it carefully, then FLICKS it. It rockets all the way down the long table, coming to a stop right in front of Riley's hands without spilling a drop. Riley is impressed. Maya cocks an eyebrow.

MAYA (CONT'D)

It's all in the wrist.

Riley smiles back. Maya's vivacious, irreverent personality draws men like moths to a flame. She lifts her glass.

MAYA (CONT'D)

Bottoms up.

RILEY

Isn't it a little early in the day?

MAYA

It's going to be your last, you might as
well enjoy it.

She downs her shot. Riley smiles, not to be outdone, he downs his shot. It sears his throat and ignites his stomach. His face contorts.

RILEY

Packs a punch, don't it?

(CONTINUED)

CONTINUED: (4)

MAYA

What's your name?

There's something about the way she asks that makes him tell her the truth. Maybe it's that she's the smartest person in town, or maybe it's just that she's smarter than him.

RILEY

Hannigan. Riley Hannigan. At your service. And you are?

MAYA

Not your type.

She slouches down into one of the stuffed chairs.

MAYA (CONT'D)

So what's a cowboy like you doing in a place like this?

RILEY

Well, on the wall of my local saloon there was this calendar, "The Girls Of Transylvania". Thought I'd come over here and see for myself....

He leans forward and smiles, genuine.

RILEY (CONT'D)

You should've got the cover.

Riley is never arrogant with women, and he's never lecherous, he's always a perfect gentleman, and that's what slays them. Maya just laughs, she's heard it all before.

MAYA

Smooth talk doesn't cut much around here, Mister Hannigan.

RILEY

My *friends* call me Riley.

MAYA

I don't think you're going to be around long enough to be my friend.

RILEY

I may surprise you.

(CONTINUED)

CONTINUED: (5)

MAYA

I don't think so. You've been in town for less than an hour and you've already made enemies of both the Orloff's and the Dragulias and become sheriff whose first assignment is to hunt a serial-killing, man-eating werewolf.

RILEY

I'm sure it sounds worse than it really is.

MAYA

Actually it's worse than it really sounds.

She gets up and heads for a big leather MAP OF TRANSYLVANIA draped across a wall.

MAYA (CONT'D)

Transylvania is the center for all black market goods coming from Asia. Anyone bringing anything, legal or illegal, across or around the Black Sea must cross Transylvania.

She playfully looks around, pretending to see if anybody is listening, then leans forward and says with great sarcasm:

MAYA (CONT'D)

Don't tell anybody, but rumor has it that Transylvania is crawling with horrible creatures.

(finger to lips)

Shhhhh.

Riley smiles. He likes her.

RILEY

Mums the word.

Maya heads back to the table.

MAYA

The only safe passage is to buy the protection of one of the two ruling families.

Riley gets the picture.

RILEY

Lemme guess, the Orloffs and the Dragulias.

(CONTINUED)

CONTINUED: (6)

MAYA

Give the man a cigar.

Riley lines up his shot glass, eyeballs it carefully. Maya eyes him.

MAYA (CONT'D)

If they don't like you, you don't live.

Riley FLICKS the shot glass. It ricochets off a plate, then a vase, then a tray, --a triple bumper shot. It comes to a gentle stop right at the edge of the table in front of Maya. Riley gives her a cocky grin, apparently he's not worried.

RILEY

Like you said, it's all in the wrist.

Maya shakes her head and makes for the door, Riley quickly gathers up his duster and weaponry and heads after her.

MAYA (O.S.)

There's been an uneasy truce between the two families for almost five years now...

EXT. TOWN SQUARE - DAY

Maya comes out of the Black Raven, Riley hot on her tail.

MAYA

...ever since they united to kill the last werewolf.

Riley brightens.

RILEY

Maybe they'll be too busy trying to kill this one to bother killing me.

Maya gives him a cynical look.

MAYA

Then again maybe not.

She vaults herself up into the saddle of her horse.

MAYA (CONT'D)

That's the only common ground between the Orloffs and the Dragulias. The one thing all Transylvanians have in common. Everybody hates werewolves.

RILEY

Maybe they're just misunderstood?

(CONTINUED)

CONTINUED:

MAYA

You're not going to take my advise and leave this place, are you?

RILEY

And miss out on all the wild shenanigans you crazy Transylvanians are known for?

Maya just sighs.

MAYA

Have it your way.

She gestures to a huge MANOR HOME built into the distant cliffs.

MAYA (CONT'D)

That's Manor Orloff. Anyone who has ever gone up there has come back, ...changed.

She gestures in the opposite direction, to a sprawling CASTLE perched across a distant mountain.

MAYA (CONT'D)

That's Castle Dragulia. Anyone who has ever gone up there, ...has never come back at all.

RILEY

You're just a fountain of fun facts, aren't you?

MAYA

Just thought you might like a little head start, Mister Hannigan.

RILEY

Riley.

MAYA

(nods)

Maya Pretorious.

(she turns her horse)

It was nice knowing you.

Maya starts to trot off. Riley just stands there.

RILEY

That's it? "Nice knowing you"?

MAYA

Trust me, in Transylvania, an insult never goes unavenged.

(CONTINUED)

CONTINUED: (2)

Maya gallops off. Riley yells after her:

RILEY

How was I supposed to know that!?

(to himself)

They should have that on the sign:
*Transylvania. Population thirty thousand.
 No insult goes unavenged.*

He turns and looks off towards Castle Dragulia.....

EXT. FOREST - DAY

We are suddenly racing through a forest at tremendous speed, obviously some sort of CREATURE POV, which is accompanied by a incredibly deep, feral and frightening GROWL.

The POV races out of the forest and leaps a thirty foot high castle wall, taking out a GUARD on it's way.

The POV lands on the ground and races up to a TOWER, covered in vines and creepers. It climbs straight up, thirty, forty, fifty feet, and starts looking into windows. The POV comes to a stop as we hear VOICES, then we peek into one last window:

INT. THRONE ROOM - DAY

The far wall of this VAMPYRE THRONE ROOM is covered in cracked mirrors, inside the mirrors are the ashen faces of terrified people, some are frozen in fear, others are pounding on the cracked glass, their muffled screams incomprehensible. Lost souls all of them. Creepy, but cool.

The second thing we notice is a skinny, bald, OLD BLIND MAN, chained ten feet up a wall, swaying on his chains, kind of crazed, his albino eyes wildly peering at nothing. This is THE SEER ON THE WALL.

THE SEER

Yesssss. The werewolf! Heee'sss back.

Back with a vengeance!

Vladimir comes through the doors.

VLADIMIR

Shut your rotted hole, old man!

TIGHT on a GNARLED HAND as it rises up off the throne's armrest and points a long bony finger at Vladimir, scolding.

COUNT DRAGULIA (O.S.)

Do not curse The Seer On The Wall, my son. He may save your life someday.

(CONTINUED)

CONTINUED:

Josef steps forward with a smirk.

JOSEF

Or maybe he won't.

Vladimir gives Josef a look to kill, then bows to the DARK FIGURE sitting on the throne, hidden in shadow.

VLADIMIR

Hello, father.

The GNARLED HAND jabs the air angrily.

COUNT DRAGULIA

Don't "hello father" me, my bonnie son.
I heard you were feeding on one of the
locals, breaking the truce.

Vladimir blanches, then spikes an angry look at Josef. Josef just laughs and throws up his hands.

JOSEF

Don't look at me.

Vladimir quickly looks at the Dark Figure and smiles, lying through his teeth.

VLADIMIR

I was dealing with a new stranger in town, the local happened to, uh, get between us.

The Seer On The Wall spasms.

THE SEER

Ah! The stranger! Yes, yes, strange indeed this stranger.

VLADIMIR

What do you see, old man?

THE SEER

Nothing. That is the conundrum. That is the worry. I see nothing of this stranger.

This puzzles Vladimir, but he instantly counters with:

VLADIMIR

Tell us what you see of my brother and Martina Orloff?

(CONTINUED)

CONTINUED: (2)

The Seer actually blushes, embarrassed.

THE SEER

Ohhh, that is another matter indeed.

Vladimir turns back to the throne and gestures to Josef.

VLADIMIR

You see, father! Your adorable son was cavorting with the enemy. He must be punished.

The Dark Figure leans forward and looks at Josef.

COUNT DRAGULIA

What have you to say to these accusations, Josef.

JOSEF

The Italian tutor you hired for me, taught me to keep my friends close, and my enemies closer.

COUNT DRAGULIA

Wise words indeed. I like this Machiavelli. a good teacher. We must invite him back next summer.

Vladimir is incensed at the direction of this conversation.

VLADIMIR

He is in love with Martina Orloff!

JOSEF

You know nothing of love, Vladimir.

VLADIMIR

I see it!

JOSEF

You couldn't see it if it was growing on your face.

Vladimir lunges. Josef wisely backpedals closer to the throne.

VLADIMIR

Prove your loyalty then.

Vladimir gestures to strange DARK SHADOWS that have been moving about in the background of the room.

(CONTINUED)

CONTINUED: (3)

VLADIMIR (CONT'D)

Prove your loyalty to your kin and clan!
Kill her. Kill Martina Orloff!

The gnarled HAND waves Vladimir off.

COUNT DRAGULIA

No. We must maintain the truce.

VLADIMIR

(exploding in anger)

Why must we maintain the truce!?

The gnarled FINGER juts upward. Vladimir instantly cowers in fear, but only for a moment, then he takes a new tact.

VLADIMIR (CONT'D)

Do not misunderstand me, my father, the truce you arranged was a master stroke, because of it, the warlocks have become soft. They are led by women.

Vladimir kneels down at the base of the throne.

VLADIMIR (CONT'D)

Now is the time to wipe them out once and for all time.

The gnarled FINGER wags.

COUNT DRAGULIA

Tch-tch-tch. Have I taught you nothing, my good son? Timing is everything. The werewolf is back. And we will need all the help we can get to vanquish it.

VLADIMIR

Me and my men will deal with this werewolf.

COUNT DRAGULIA

Five years ago when you tried to "deal with it" you lost thirty of my men.

JOSEF

(suppressing a laugh)

And your left arm.

Vladimir's rusty mechanical left hand involuntarily clenches, he throws an angry look at Josef. The Dark Figure on the throne slowly rises.

(CONTINUED)

CONTINUED: (4)

COUNT DRAGULIA

The villagers are sheep. Our sheep. We must protect them so that we may prey on them. For it is they who nourish us.

The Dark Figure stops just short of a shaft of light.

COUNT DRAGULIA (CONT'D)

Remember Vladimir, the only real power we have over the villagers is fear.

The Dark Figure eases into the light, a hideous 400 year old man. This is COUNT DRAGULIA. His eyes shine with an incredible wisdom gained from having lived so long.

COUNT DRAGULIA (CONT'D)

We must kill this werewolf so that our sheep will be safe, and they will see our strength, and they will fear us.

Vladimir sighs heavily, momentarily giving up on his goal, then he comes up with a new idea and bows to his father.

VLADIMIR

Trust me father, tomorrow morning when the villagers wake up and see the strangers head on a pole...
(smiles malevolently)
They will remember why they fear us.

WE PUSH IN on Josef's face, registering this remark, as the Seer On The Wall cackles in the background.

EXT. ORLOFF MANOR - DAY

Several intricately tattooed WARLOCKS stand guard over a COVEN OF WITCHES chanting around a boiling black cauldron. The room is octagonal, covered in occult-ish symbols and crawling with black cats. In the middle of the room is a large CRYSTAL BALL, on the wall across from it is a MAGIC MIRROR, inside them are the dark, fog-shrouded faces of TWO GYPSY FORTUNE TELLERS.

CRYSTAL BALL

You must stop this romance at once!

MAGIC MIRROR

ME? You're the one who saw it coming! And you said nothing!

And that's when the front doors open of their own accord and a regal looking Grand Dame enters. This is QUEEN MARKETTA ORLOFF.

(CONTINUED)

CONTINUED:

It takes a ruthless woman to rule in a land filled with such vicious men, --and she more than fits the bill. Katya follows at her mothers side, pleading.

KATYA

...You are Queen Marketta, High Priestess of Transylvania, leader of the most powerful Coven on earth.

QUEEN MARKETTA

I do not wish to discuss this further, Katya, we must maintain the truce.

KATYA

Mother, I admit, when you made the truce, it was a brilliant ploy, you limited the vampyres feeding ground, but now they have grown hungry, now they are weak.

She leans forward with envy, greed, and lust in her eyes.

KATYA (CONT'D)

Now we can take them.

Queen Marketta stares at her daughter, poker-faced. Does she like the idea? Hate the idea? Does she think her daughter is psychotic? Her face gives nothing away.

QUEEN MARKETTA

We maintain the status quo.

Katya scowls furiously. The Queen just smiles.

QUEEN MARKETTA (CONT'D)

For now.

Then she notices the Magic Mirror and Crystal Ball.

QUEEN MARKETTA (CONT'D)

And where is my other daughter? Where is Martina?

The Crystal Ball and Magic Mirror look mortified.

CRYSTAL BALL/MAGIC MIRROR

We do not know!

The Queen looks at the Crystal Ball.

QUEEN MARKETTA

You see the future.

(she looks at the Magic Mirror)

And you see the present. And yet neither of you can see where my daughter is?

(CONTINUED)

CONTINUED: (2)

CRYSTAL BALL

She's a witch, your highness, a very crafty one, she hides her comings and goings well.

MAGIC MIRROR

(hopefully)

I'm sure she's just practicing with her broom.

The Queen steps up in front of the Mirror.

QUEEN MARKETTA

You wouldn't lie to me, would you?

MAGIC MIRROR

Oh, your highness! I would never lie to you!

We see in the Mirror that Queen Marketta is twenty pounds lighter and thirty years younger.

MAGIC MIRROR (CONT'D)

For you to even think such a thing, my heart is shattered.

QUEEN MARKETTA

(waving her off)

Very well, very well.

The Queen heads for her twisted oaken throne. Katya looks at the Crystal Ball and the Magic Mirror.

KATYA

If I find out you two are covering for Martina...,

A ball-peen HAMMER magically appears in Katya's hand, she looks at the Magic Mirror.

KATYA (CONT'D)

It won't be just your heart that's shattered.

The Queen sits down on her throne and looks at the Mirror and the Ball.

QUEEN MARKETTA

Tell me about the news. How is it that the werewolf is still alive five years after you both swore he was dead?

(CONTINUED)

CONTINUED: (3)

MAGIC MIRROR

We felt his death, your highness, we could not see it.

CRYSTAL BALL

We cannot see werewolves. They are transcendent beings.

MAGIC MIRROR

But we both felt that he was dead, we were sure of it.

QUEEN MARKETTA

Then how is it that he has returned from the dead!?

The hammer in Katya's hand turns into a bat and flies away.

KATYA

Oh Mother, this werewolf talk is all just the rantings of fearful villagers.

Katya steps closer to her mother, conspiratorially.

KATYA (CONT'D)

I think someone is working them up, and you know how difficult they can be when they're worked up. We lose control. Witches are burned.

QUEEN MARKETTA

And who would this culprit be?

KATYA

Maya Pretorious.

QUEEN MARKETTA

Oh Katya, stop going on about Maya Pretorious. You've been envious of her since you were children.

KATYA

Me? Envious of Maya Pretorious? Ha!

QUEEN MARKETTA

You are every bit as pretty.

KATYA

AS pretty?

She angrily looks at the Magic Mirror and Crystal Ball.

(CONTINUED)

CONTINUED: (4)

KATYA (CONT'D)

You two swore that I am even more
beautiful than her!

CRYSTAL BALL/MAGIC MIRROR

(nervously fudging)

Depending on the time of day....when the
lighting is just right....

Katya angrily turns from them and crouches down and hugs her
Mother's knees.

KATYA

Please Mother, please let me kill her.

QUEEN MARKETTA

Oh, Katya, all this talk of killing...,
(she caresses Katya's hair)
...you truly are your mother's daughter.

Then the Queen shakes her head adamantly.

QUEEN MARKETTA (CONT'D)

No. I forbid it. Her father would be
devastated.

KATYA

But Mother!

QUEEN MARKETTA

I can not have the good Professor
distracted. I am far too fond of the
wonderful things he creates for us.

MAGIC MIRROR

He has invented the most divine perfumes!

CRYSTAL BALL

And a working toilet!

Katya scowls at them. The Queen puts her hand on her
daughter's shoulder.

QUEEN MARKETTA

Promise me that you will never harm Maya
Pretorious.

Katya fidgets, hesitating. The Queen gets annoyed.

QUEEN MARKETTA (CONT'D)

Promise me.

(CONTINUED)

CONTINUED: (5)

KATYA

Alright, I promise never to personally harm Maya Pretorious.

The Queen gives her a dubious look, she knows her daughter.

QUEEN MARKETTA

And promise me that none of your men will harm her either.

Katya fidgets, hesitating again. The Queen gets angry.

QUEEN MARKETTA (CONT'D)

Promise me!

KATYA

Alright, alright, I promise that none of my men will harm her either.

Katya gets up and heads for the door. And that's when Martina walks in. Katya gives her a look.

KATYA (CONT'D)

Mother made me waste the entire morning looking for you, you little weasel.

QUEEN MARKETTA

Katya, mind your tongue or I'll have it removed.

(looks at Martina)

Where have you been, young lady?

Martina notices the Mirror and the Ball miming "sweeping".

MARTINA

(quickly)

Broom practice!

Martina smiles sweetly at Katya as she blows past.

MARTINA (CONT'D)

And where are you off to, my beloved sister?

KATYA

My boyfriends tell me I need to manage my aggression, so I think I'll take it out on the new stranger in town.

Martina reacts. So do the Magic Mirror and Crystal Ball:

MAGIC MIRROR/CRYSTAL BALL

What new stranger?

(CONTINUED)

CONTINUED: (6)

This stops Katya in her footsteps. The Ball and Mirror exchange looks.

MAGIC MIRROR

I see no stranger.

CRYSTAL BALL

I saw no stranger coming.

Katya's eyes narrow, thinking hard, then she continues on, absently glancing back at the Ball and Mirror as she exits.

KATYA

You can't see the werewolf and you can't see the stranger, what good are the two of you?

THE CAMERA PULLS BACK as Martina glides into the folds of her mother's arms, nervously staring off at her departing sister.

EXT. MANOR ORLOFF - DAY

THE CAMERA CONTINUES TO PULL BACK through a window, revealing THE WEREWOLF staring in at this scene. Obviously it was the werewolf spying on Castle Dragulia as well. He turns and leaps right at CAMERA.

END ACT TWO

(CONTINUED)

CONTINUED:

ACT THREE

EXT. TOWN SQUARE - DAY

TIGHT on a DOOR LOCK being picked. It's Riley, picking the door to the COMMISAR'S OFFICE. He heads inside.

INT. COMMISAR'S OFFICE - DAY

Dusty, musty and covered in cobwebs. Riley notices TWO BOXES on the desk, he shuffles through the one that is stacked high with paper forms. A VOICE comes from behind him.

FRITZ (O.S.)

Unsolved murders.

Riley spins around, lightning quick. An odd little MAN finds himself staring up the barrels of Riley's six-guns. This is FRITZ. It's hard to tell whether Fritz is a "special person", or just completely off his rocker.

FRITZ (CONT'D)

I am Fritz.

RILEY

Good for you.

FRITZ

Fritz am I.

RILEY

Yeah, I got it the first time.

FRITZ

And you are the new...

(twitches)

...sheriff.

(spasms)

I am your manservant.

RILEY

Oh, right, you.

FRITZ

I only need another eighty hours to move up to "butler", I am slowly working my way up to side-kick.

RILEY

I was told not to trust you.

(CONTINUED)

CONTINUED:

A sudden glimmer of wisdom fills Fritz' eyes, he nods knowingly.

FRITZ

You will know who to trust soon enough.

Riley already likes this guy. He spins his guns and holsters them, then turns back to the box stacked high with forms. Fritz steps up beside him.

FRITZ (CONT'D)

As I was saying, those are the "unsolved murders".

Riley gestures to the box next to it, where there is only one lone solitary form.

RILEY

And what's this, the "solved murder"?

FRITZ

Yes.

(smiles pleasantly)

We know who killed the last sheriff.

He gives one last twitch and heads for the back door.

FRITZ (CONT'D)

Come, come, I will tell you what you are up against, up against, up against.

INT. COMMISSAR'S DUNGEON - DUSK

Fritz leads Riley into the rear jail cell area, which resembles a medieval dungeon. A skeleton lies on THE RACK, covered in cobwebs. More skeletons are shackled to the walls. As soon as Fritz enters the safety and privacy of the back room, his whole demeanor changes, dropping the "idiot part" of his idiot savant role:

FRITZ

The Dragulias are vampyres. They live off of blood. Not necessarily human, although most prefer it. The younger ones, like Josef, stick to cows and chickens, but Vladimir and his kind can go through an entire poker party in a fortnight.

Riley is giving this guy the once over, not sure what the real deal is. Fritz meanders onward through the dungeon.

(CONTINUED)

CONTINUED:

FRITZ (CONT'D)

Fortunately, the Orloff's are witches and warlocks, and are vegetarians and vegans, unfortunately, they have this "thing" for human sacrifice.

(whispers conspiratorially)

Trust me, you do not want to be anywhere near Manor Orloff around Halloween.

Riley seems amused by all this. He notices a SKELETON hanging upside down with its head dunked into a barrel of water.

RILEY

Looks like your last sheriff was a real man of compassion.

FRITZ

Oh yes, he was a real beaut.

(shivers in horror)

But Hallelujah did he get his comeuppance.

He unlocks an empty cell and heads inside.

FRITZ (CONT'D)

During the day, while the sun shines, vampyres and witches are without their dark powers, but at night, beware.

Fritz grabs a lantern on the wall and pulls it, a SECRET DOOR swings open, revealing a case of wooden and steel STAKES.

FRITZ (CONT'D)

(relishing)

The only way to kill a Dragulia is a good stake in the heart.

RILEY

(playing along)

And how do you kill an Orloff?

FRITZ

Holy water. Melts 'em.

Fritz kicks over a small stool, another secret door swings open, revealing various flasks filled with holy water.

FRITZ (CONT'D)

Holy water melts a witch faster than butter in a fire pot.

(smiles)

It's pretty neat to watch too. Real colorful.

(CONTINUED)

CONTINUED: (2)

Riley abruptly changes the subject.

RILEY

Tell me about this werewolf?

Fritz suddenly looks genuinely terrified, just the mention of the word has him frightened.

EXT. FOREST - DAY

The last rays of sun are shafting through the misty forest. Vladimir and his men come riding around a thicket. Katya and her men quickly pull up short to avoid galloping into them.

VLADIMIR

And where do you think you're going?

KATYA

(lying/coy)

The stranger invited me for a drink. I think he likes me.

Vladimir just stares at her for a beat, then angrily dismounts, he's had enough.

VLADIMIR

Come here, Katya.

Katya hesitates, then she sees the angry and intense look in Vladimir's eyes, clearly she's pushed enough of his buttons today. She sighs theatrically, then dismounts.

EXT. THICKET - DAY

Vladimir and Katya come around a thicket of trees. As soon as they are hidden from their men, Vladimir turns and faces Katya, who immediately grabs him and kisses him passionately. Vladimir lustily kisses her right back. They both go at it. Are these two in serious need of therapy or what?

INT. COMMISSAR'S OFFICE - DAY

Riley and Fritz walk out into the front office.

RILEY

Can he be cured? Or does he have to be killed?

FRITZ

Enough about werewolves already! It creeps me out.

(CONTINUED)

CONTINUED:

And that's when a LOUD CRASH is heard as something SLAMS into the outside of the office. Riley and Fritz run out.

EXT. COMMISAR'S OFFICE - DAY

Martina is sprawled across the porch, straddling a broom. Riley helps her to her feet as she gestures to her broom.

MARTINA

I just can't get the hang of this damn thing.

Riley looks at the broom, confused.

RILEY

You didn't, ...you can't, ...I mean, ...you can't really?

MARTINA

They're coming for you.

Martina digs into her cleavage, pulls out a SACRED AMULET.

MARTINA (CONT'D)

Here, take this, it will protect you from the Necrology.

RILEY

The Neh-what?

MARTINA

The Necrology. The warlocks can stop time.

Fritz goes right into his idiot mode:

FRITZ

The warlocks can stop time, stop time, stop time, can the warlocks do.

Riley does a double-take at Fritz.

MARTINA

They use it to rob people or kill people.
(bashful)
Or to sneak into bed with them.

She hands the Amulet to Riley.

MARTINA (CONT'D)

This will protect you from it.

Riley halfheartedly takes the Amulet, clearly a nonbeliever.

(CONTINUED)

CONTINUED:

RILEY

Uh, thanks, I guess.

MARTINA

Call us "even".

Martina turns and runs off with her broom in hand. Fritz drops the idiot role and gestures to the Amulet.

FRITZ

Put that thing on, trust me, it'll save your life.

He pulls out his own Amulet from inside his shirt.

FRITZ (CONT'D)

You wear it around your neck.

RILEY

How did you get one?

FRITZ

(shrugs)

I slept with a witch once. She thought I looked like a frog, and that if she kissed me I'd turn into a prince.

RILEY

Didn't work, huh?

FRITZ

(insulted)

Yes it worked!

EXT. THICKET - DAY

Katya pulls away from Vladimir, both of them panting, licking their lips.

KATYA

I want you to kill Maya Pretorious.

VLADIMIR

Why Maya? Are you jealous? Afraid she'll steal my heart away from you?

KATYA

She'd rather put a stake in your heart, than steal it, Vladimir.

Katya leans in closer, trying to work him up.

(CONTINUED)

CONTINUED:

KATYA (CONT'D)

But my spies told me she was hot for the stranger this morning. ...I'll bet he's getting what you've always desired.

VLADIMIR

There's something wrong with you, Katya.

KATYA

I know, and that's what makes you lust after me so.

She gives him another wet kiss then breaks away.

KATYA (CONT'D)

I'll kill the stranger for you. You kill Maya for me.

Vladimir mulls this over.

VLADIMIR

But Maya is so charming, intelligent, funny, she's never harmed a living soul...

KATYA

What are you talking about? She's killed at least a dozen vampyres.

VLADIMIR

I said she never harmed a "living" soul.

KATYA

Kill her, ...and you can have me.

Pure lust washes over Vladimir's face.

VLADIMIR

Done.

He grabs her and they start to suck face again.

CUT TO BLACK.

END ACT THREE

(CONTINUED)

CONTINUED:

ACT FOUR

EXT. COMMISAR'S OFFICE - DAY

Maya gallops into the town square and up to Riley and Fritz, standing on the porch of the Commissar's office.

MAYA
Evening, Sheriff, Fritz.

Fritz goes right back to his idiot mode.

FRITZ
Good evening to you, to you a good evening!

RILEY
(an aside)
What's with the "idiot" thing?

As Maya dismounts and ties her horse, Fritz quickly whispers:

FRITZ
People let their guard down around an idiot, they say things around an idiot that they might not otherwise say.

He gives Riley a dopey smile and heads inside, this guys is a helluva lot smarter than he looks. Maya steps up.

MAYA
Look, you're not going to make it through this night, so....

RILEY
(smiles)
You care.

MAYA
I don't care. But I'd love to see these bloodsuckers get a little run for their money. I wouldn't mind seeing you take a couple of them down with you. So here--

Maya pulls out another SACRED AMULET. Riley holds his up.

RILEY
Already got one.

MAYA
Where did you get that?

(CONTINUED)

CONTINUED:

RILEY

Where did you get yours?

MAYA

(shrugs, no big)

Dated this guy once, turned out to be a warlock.

(swoons romantically)

He died in my arms.

(snaps out of it)

Then I took this off of him and threw him over a cliff.

And that's when they hear STRANGE FEMALE LAUGHTER wafting through the streets. All the villagers in the square quickly begin dispersing, heading into their shops and homes.

MAYA (CONT'D)

Dammit, they're early, or I'm late, either way....

She runs back over to her horse.

RILEY

That's it? ...Again?

MAYA

Mister Hannigan, Riley, whatever....,

(vaults onto her saddle)

Run away. ...Run away now or you'll die.

Riley's face slowly becomes deadly serious.

RILEY

...I'm done running.

His look and tone stops her cold. She stares at him, trying to figure this guy out. Then Riley recovers and gives her a charming smile.

RILEY (CONT'D)

Besides, what kinda sheriff would I be if I high-tailed-it right before the big shoot-out?

Maya almost smiles, he's beginning to earn her respect. And that's when a dead body suddenly drops out of the sky and lands between them, it appears to be drained of blood, in a very PG sort of way. Maya rears her horse.

MAYA

Good luck, hero!

(CONTINUED)

CONTINUED: (2)

She races off across the square. Riley watches her go, then he hears the evil female voice again, CACKLING in glee, echoing through the town. He heads off to find his tormentor.

EXT. ALLEY - DUSK

Maya gallops down an alley, a DARK SHADOW suddenly whips across the street in front of her, her horse rears, Maya falls off. Her bandana comes off. She has long flowing hair.

Maya starts to run, her heels click-clacking across the cobblestones. She hears something behind her, she quickly throws her shoes off, now her bare feet are running silently.

AND WE REALIZE THAT MAYA IS THE YOUNG WOMAN FROM THE OPENING SCENE. The only difference is that now she's wearing a jacket.

Maya runs around a corner and right into Vladimir, who is sucking on the neck of a young woman, he quickly drops her to the ground, wipes his mouth and grins sheepishly.

VLADIMIR

I guess I have a little explaining to do.

Maya turns to run. Vladimir grabs her by the jacket collar. Maya rips herself right out of the jacket and runs like hell. FIVE DARK FIGURES step out of the shadows behind Vladimir, who watches Maya run off down the alley, he SIGHS HEAVILY.

VLADIMIR (CONT'D)

I've known her since she was just a child. I don't think I could bear to kill her.

(he looks at his men)

So you'll have to do it for me.

EXT. TOWN SQUARE - NIGHT

Riley creeps down the street, guns out. He sees the Mayor and the Undertaker standing side-by-side, frozen in time. As Riley passes them, his gun barrel reaches over and unsnaps the Mayor's suspenders. The Mayor's pants drop to the ground.

RILEY

(annoyed with himself)

Just couldn't resist, could ya, Hannigan?

Then he stops, sighs heavily, he really can't help himself. He quickly backtracks, his gun barrel swings the Undertaker's hand over and sets it on the Mayor's boxer-covered ass.

(CONTINUED)

CONTINUED:

And that's when Riley hears a sound coming from inside a STORE, its door having been pried off its hinges.

INT. STORE - NIGHT

Riley quietly enters the dark store. Katya stands in the middle of it. She looks up from whatever she's doing and spots Riley, her breath hitches, looking completely guilty, she quickly covers with an innocent smile:

KATYA

I was just looking for the eye of a newt.

Riley cautiously circles, guns up and aimed at Katya.

RILEY

And did you find it?

He sees a DEAD MAN on the floor at Katya's feet. Katya smiles.

KATYA

Well...,

She gestures to the dead man.

KATYA (CONT'D)

That's Newt.

Her smile brightens as she holds up a glass EYEBALL.

KATYA (CONT'D)

And this is his eye!

Katya is suddenly, magically, right behind Riley. He spins around. She merely WAVES HER HAND and Riley is thrown clear across the store, he crashes into some crates, his guns go flying. He staggers to his feet. Katya is right there waiting for him, but now she has a very sad look on her face.

KATYA (CONT'D)

When I was a little girl, I always knew I would be bad...,

(she smiles delightedly)

I just never imagined I'd be this bad.

She WAVES HER HAND again, he flies across the room and crashes into some water barrels. He stumbles to his feet. Katya is right there. But Riley quickly throws water in her face. Katya's hands claw at her face as she screams in pain and rage: (just like the Wicked Witch in *THE WIZARD OF OZ*):

(CONTINUED)

CONTINUED:

KATYA (CONT'D)

I'm melting! I'm meeelllltttiiiing!!

(she lowers her hands and
laughs)

Just kidding.

(gestures to water barrels)

That's just water, silly. It has to be
holy water.

RILEY

(stalling)

Oh yeah, forgot that part.

We see his hand sneak a STICK OF DYNAMITE out of his duster.

KATYA

(giving him points for effort)

But you did muss my make-up.

Katya WAVES HER HAND, which catapults Riley straight through
the back wall of the store.

EXT. TOWN SQUARE - NIGHT

Riley hits the ground, face first, he's a mess, he looks up
and sees his stick of dynamite lying on the ground, he grabs
it, but a huge boot stomps on his wrist. Riley lets go of the
dynamite and looks up. A MAMMOTH WARLOCK stands over him.
Katya strides out and gives Riley a sexy smile.

KATYA

I hate to see you die, hard men are good
to find.

She looks at the Mammoth Warlock, la-dee-da:

KATYA (CONT'D)

Finish him off. Take your time.

Then she kneels down and gently lifts up Riley's chin.

KATYA (CONT'D)

I'd love to stay and see what he does to
you, but I absolutely must be there when
my good friend Maya Pretorious is killed.

Riley reacts to this as Katya stands up and heads off down
the boardwalk. Riley rolls over and looks up at the warlock.

RILEY

Feisty little critter, isn't she?

The warlock's huge FIST pile-drives into Riley's face.

EXT. DERELICT CASTLE - NIGHT

Spires, turrets, gargoyles, --we've been here before. Maya dashes in through the front gate, bars it shut, then starts to run across the courtyard. She hears something and stops.

A burly Eastern European MAN suddenly lands next to her. She dashes for the Mill house. Behind her, the other FOUR EASTERN EUROPEAN MEN land next to their buddy. **And we realize that THE OPENING SCENE OF THIS PILOT WAS A FLASH FORWARD, --THE OPENING SCENE IS REALLY HAPPENING RIGHT NOW.**

INT. HARDWARE STORE - NIGHT

The front window SHATTERS as Riley is thrown in through it. He staggers to his feet, beaten, bloody and dazed. The Mammoth Warlock charges down the aisle, heading right for him. The Mammoth lifts his hands, he has incredibly long, sharp, talon-like FINGERNAILS. Riley backs up into a corner next to a stack of barrels, and then he hears a VOICE:

JOSEF (O.S.)

Psssst.

Riley looks over. It's Josef, calmly standing behind the barrels, hidden from the oncoming Warlock, he holds up Riley's stick of dynamite, the fuse is already LIT. Riley smiles.

RILEY

Happy birthday to me.

He grabs it and spins around and jams the stick of dynamite all the way down the length of one of the Warlocks talons. The Warlock sees it and goes ape-shit, full on panic. Riley quickly looks at Josef, but Josef is already gone. Riley turns and runs and dives out a window.

EXT. ALLEY - NIGHT

Riley smashes out through the window and rolls into the alley just as the store EXPLODES. Glass SHATTERS. Wood FLIES.

EXT. TOWN SQUARE - NIGHT

Fritz is hiding on the porch of the Commissar's office, watching the store exploding, chuckling to himself.

FRITZ

I like this guy. I really do.

EXT. ALLEY - NIGHT

Riley clammers out of the smoldering remnants of the store, then quickly runs off, a man on a mission.

INT. LOFT - NIGHT

BACK INSIDE THE MILL: since the audience has already seen this scene, we're now going to show it from different angles, with different editing, Rashamon-like, and with one critical piece that was left out at the beginning.

The five huge Vampyres step in front of the two identical doors. The Leader points from one door to the other as he does a German version of "eenie-meenie-minnie-moe":

LEADER

Eins, zwei, drei, vier, whose, gonna,
buy, the beer.

His hideously gnarled finger points to a door.

INT. CLOSET - NIGHT

Maya's silhouette retreats from the door, moving the few remaining inches to the back wall.

INT. LOFT - NIGHT

The Leader grabs the doorknob. A Stubby Vampyre stops him.

STUBBY

No, no, no, you didn't do it right.

LEADER

What?

STUBBY

"The beer" is two words, you should have done like this: eins, zwei, drei, vier, whose, gonna, buy, the, beer.

Stubby is now pointing to the other door.

STUBBY (CONT'D)

You should've picked that door.

The Lead Vampire gives Stubby a look, then BACKHANDS him across the room. Then the Lead Vampire grabs the original doorknob and smiles, his fangs distending even further.

LEADER

I'll do the picking around here.

(CONTINUED)

CONTINUED:

He throws open the door. It's the entrance into the kitchen. And standing in the doorway is.....RILEY HANNIGAN??

Yep, that's him alright. And he's holding a wooden chair. And the vampyres and the audience are completely confused.

Until Riley suddenly explodes out of his clothing while TRANSFORMING INTO A WEREWOLF. He rips the chair apart, turning the legs into lethal wooden stakes. Now we know why this werewolf is so smart.

EXT. MILL HOUSE - NIGHT

The horrifying screams of vampyres being torn apart is accompanied by the sound of massive carnage.

And we see that this SHOT (at the beginning of the show and right now) --was and is-- VLADIMIR'S POV. Vladimir turns in fright and runs like hell as his vampyre buddies explode through the roof and walls of the mill house behind him.

EXT. STREET - NIGHT

Katya is quickly striding down a street. She stops dead in her tracks as she hears the amazing HOWL OF THE WEREWOLF. Vladimir skids around the corner and runs right into her.

VLADIMIR

C'mon! It's the werewolf! He's killing my men!

The two of them turn and high-tail it off down the street.

INT. LOFT - NIGHT

The werewolf turns to the closet.

INT. CLOSET - NIGHT

Maya's HAND covers her mouth, trying to stop herself from screaming.

And then the door is ripped off its hinges and thrown across the room. The werewolf stares in at Maya, towering over her. Maya is frozen in terror, staring back at him. A long tense beat.

And then the werewolf turns and runs and leaps through a window.

EXT. CASTLE COURTYARD - NIGHT

The werewolf explodes out of the shattering window and drops three stories to the ground. As he runs across the courtyard, he TRANSFORMS BACK INTO RILEY, who staggers away.

WE TILT UP: to a window high atop the castle. A very intense looking WHITE HAired MAN looks down. He knows Riley's secret.

CUT TO BLACK.

THE END