

TRANSYLVAINA / TRANSYLVANIA
EPISODE 1

Written by

C.M. RENWICK

1127 Columbia Street, South Pasadena, CA 91030
310-721-8373

ESTABLISHING IMAGE - OVERHEAD - EXTERIOR - SMALL TOWN -
ALMOST DARK - IT HAS BEEN RAINING

We see a collection of a few functional buildings. A gas station, bus stop, variety store, gift shop and an one story old school hotel.

CUT INSIDE THE GIFT SHOP

There is one person left inside and she is shutting down for the night. She is 18 year old Sandy Summerland. 5ft 7, athletic, shoulder length brown / blonde hair. She is walking down the aisles using a feather duster on the tourist / gift items that are on the multi-level glass shelves.

Sandy makes her way to the back office, returns the duster and then starts turning off the main lights. There is one set of night lights left on for safety purposes.

We hear a "toot" from a car horn which catches Sandy's attention. It is her mom to pick her up.

Sandy walks up the aisle to the front door but just before completely reaching the door something on the shelf catches her attention. She reaches for the item.

From the reverse we see the item's silhouette and it's an odd shape, a box of some kind. Sandy straighten's it, smiles and then turns towards the door.

CUT TO SANDY HEADING TO THE DOOR

CUT BACK TO THE SHELF

Close up of the item she had straightened on the shelf. It's a black painted box in the shape of a coffin and printed on the coffin box is...

"I Staked Out Transylvania, Louisiana"

"Get Buried With Fun - Transylvania, Louisiana"

"Digging Some Fun - Transylvania, Louisiana"

"Dig Me Having Fun - Transylvania, Louisiana"

"Stayed Out All Night - Transylvania, Louisiana"

CUT TO THE EXTERIOR

We see Sandy locking the door and above her head is a hanging sign of the shop.

"TRANSYLVANIA GIFT SHOP"

Sandy turns and gets into her mom's SUV.

CUT TO THE INTERIOR OF THE SUV

We see Sandy's mom Jeanette in the driver's seat. She is in her late 30's, auburn hair, shoulder length. She smiles.

JEANETTE

Ok today honey?

SANDY

Ya, it was ok...off and on...you know.

Sandy's attention is drawn away as we see a Greyhound type of bus pull in ahead of them about 75ft.

We see the bus stop, lights go on inside, the door opens and people start to exit.

Sandy turns to her mom and in the time she was distracted by the bus her mom has extended herself closer to Sandy and her face is inches away from Sandy's face.

Jeanette's mouth is wide in smile but something is different. She is wearing fake "vampire" fangs.

JEANETTE

(With a Bela Lugosi/Dracula accent) Do you wanna get a bite to eat?

Sandy is not even startled and is dismissive.

SANDY

MOM!!!! Take those out. You look silly.

Jeanette takes them out and chuckles.

Sandy rolls her eyes.

JEANETTE

Do you want a burger?

Sandy warms back up to her mom.

SANDY

Split some chili fries?

JEANETTE

You betcha!

Jeanette turns her attention to the dashboard ready to put it into gear when she looks out the front window as something has got her attention.

POV from Jeanette.

We see various passengers that have exited the bus and gathering getting their bags from the bus's storage compartment.

She sees three individuals dressed all in black. One is tall, 6ft and thin and wears a black fedora. The other two are both 5ft 8, of normal build. One is wearing a black Pork Pie hat and the other a black wide brimmed hat.

Sandy sees her mom is distracted.

SANDY

Uhhh...earth to mom...my belly sure would love some chili fries.

Jeanette keeps looking forward as she is watching these Three Dark Strangers.

JEANETTE

(Without looking towards Sandy) Is there one of your type of bands coming to town?

We keep an eye on the Three Dark Strangers while Sandy answers.

SANDY

No...wait, what do you mean my type...

Jeanette cuts her off.

JEANETTE

Maybe it's one of those magic shows in town then?

We see each of the Three Dark Strangers take black suitcases, one each, from the bus driver.

SANDY

Magic? I don't know but...

Again Jeanette cuts her off.

JEANETTE

Ahh you know what, it must be relatives of Mrs. Bacchanal's back in town. They're an odd bunch.

There is a beat as Jeanette is still looking forward.

Sandy a little whiny now.

SANDY

Mom...can we go now???

Jeanette turn to Sandy.

JEANETTE

Right, sorry...it's just that those
guys looked, you
know...nevermind...let's get
something to eat.

With that Jeanette puts it into gear, turns the headlights on, turns the wheel and heads on to US 65 but as she straightens out she catches the Three Dark Strangers in her headlight as they are crossing the street toward the Royal Hotel. They all turn in unison, looking towards the vehicle, not concerned but focused.

POV from Sandy and Jeanette we see the faces of the Three Dark Strangers.

All three are wearing sunglasses even though it is dark now. Their skin is so pale it is almost translucent. The three stare at the SUV, turn and then continue on across the street.

CUT TO THE INTERIOR OF THE SUV

Jeanette is shaking her head and her voice elevates a bit.

JEANETTE (CONT'D)

They **MUST** be Mrs. Bacchanal's
family.

CUT TO OVERHEAD SHOT - WATCHING THEM EXIT

The camera pulls back as they enter US 65 heading north.

As it pulls back farther an illuminated object comes into the right side of the frame. As it pulls back even farther we see it's a white colored water tower and on it is painted a silhouetted illustration of a bat in flight with extended wings with "TRANSYLVANIA" in curved lettering over top of the bat.

CUT TO THE MAIN TITLES SEQUENCE

CUT TO THE KITCHEN OF THE SUMMERLAND HOME

We see a young man sitting at the kitchen table. It is Sandy's twin brother Craig. He has similar blondish hair color like his sister but of course shorter in a tussled way. Next to him, reaching for a glass in the cupboard, is the father and husband, Brian Summerland. He is 5ft 11, dark hair cut short and he is in his mid-40's. He wears the uniform of second in command at the East Carroll County Detention Center.

Jeanette and Sandy enter in from the back door with take out bags. They acknowledge each other and serve out the food on the round kitchen table.

CUT TO MUCH LATER - DINNER IS DONE

They are all sitting around the table just resting and enjoying the rest of their soda / milkshakes.

BRIAN

So Craigo-eggo are you going to step up to the men's bowling league now that you are 18?

CRAIG

Naaaa, I'm going to stay where I am. Besides that isn't very team like to leave your team right?

Brian smiles. He is proud of his son.

BRIAN

That's right...besides (smiling) some of the guys on the adult league are old like me and you know how we old folk bore you.

They all chuckle.

Jeanette now indicating to Sandy.

JEANETTE

Well here's another one we can be proud of. Sandy and only 2 others from her class were picked to participate in a free on-line class with this renowned computer science design center. They are really cutting edge.

CRAIG

Well maybe she could design a new fridge for us that works?

Jeanette looks at Brian and he sheepishly back at her.

BRIAN

Ahhhh don't worry Stan the man is coming by to check what's wrong tomorrow. I'm sure it will be ok.

There is a pause for a moment. Then Jeanette pipes in.

JEANETTE

Well I'm sure you two kids have some homework right?

Sandy and Craig look at each other with unhappy faces.

BRIAN

Ok you two, (smiling) you heard the boss.

Jeanette gives him a look.

Sandy and Craig get up and leave the room.

Jeanette remembers something and calls out to Sandy and Craig after they have left the room.

JEANETTE

Oh!!! I almost forgot...your Gran Maisie is coming over tomorrow and she wants to spend some time with you kids.

From off camera we hear Sandy and Craig moan and Craig says "ahhhhhhh".

There is a beat after the kids leave.

JEANETTE (CONT'D)

I see your in uniform so I'm assuming you need to go in?

Brian gives her an exasperated look.

BRIAN

Ya...Commander Powell needed me to come in to take care of things he's got some...

JEANETTE

I know, I know something where he can sucker you to come in after you've done your shift for the day. I swear Brian he'd convince you to take his place at his own funeral.

BRIAN

Jeanette come on...it's just for a few hours.

JEANETTE

Brian I think you are the only one that runs that detention center. I bet those prisoners are the only ones that know you're truly in charge.

Brian takes a moment, then gets a half smile on his face.

BRIAN

You know that some of the guards there have coined the rhyme "throw in the towel, Powell.

Jeanette chuckles a bit.

JEANETTE

Well Cletus Powell needs to pack it in and just sit on his porch with a flyswatter 'cause that's the only thing he can catch these days.

Brian gives her a surprised look.

JEANETTE (CONT'D)

What??? You know you should be running that place.

Brian smiles, gets up and leans down and gives her a kiss.

BRIAN

I better go hun. I'll be back around midnight. So don't wait up ok?

She gives him a smile and he turns to leave out the back door but before he steps out the door she calls out to him. He turns to hear what she has to say.

JEANETTE

Oh Brian I almost forgot...you know I don't get into your line of business right? Well when I was picking Sandy up I saw these rather strange guys getting off the bus all dressed up in black, black hats, sunglasses and they looked...well kinda odd.

(MORE)

JEANETTE (CONT'D)

I thought they might be some of Mrs. Bacchanal's relatives...you know being sort of odd and all...but they were heading to the Royal Hotel.

Brian is waiting for more but she has stopped. There is a moment.

JEANETTE (CONT'D)

Ohhhh, never mind. Sometimes my brain imagines things that are not there. Go on...I'll see you later.

Brian turns and leaves. Jeanette waits for a moment and the quick steps it over to the door to lock it and the deadbolt too. She turns and leans her back to the door and has a grimace on her face like she is a little troubled.

Jeanette turns and heads upstairs. There is only a nite light illuminating the second floor hallway. She reaches the 2nd floor and is ready to turn the corner when Sandy comes around the corner in the dark, almost runs into each and both give a little scream.

They look at each other, laugh. Craig opens his door confused of what happened.

Jeanette turns towards Craig.

JEANETTE (CONT'D)

We're practicing for Halloween.

Craig rolls his eyes, retreats and closes the door.

CUT BACK TO JEANETTE AND SANDY

JEANETTE (CONT'D)

You ok honey?

SANDY

(Looks a little uneasy) I don't know if it was the chili fries but I have this uneasy feeling in my belly.

Jeanette reaches over like all moms and feels for her forehead for a fever. She looks at her with a concerned face.

JEANETTE

How about you jump back into bed
and I'll bring you a little
something to hopefully settle
things (placing her hand on Sandy's
belly) there.

SANDY

Ok mom, thanks.

We track Sandy going into her bedroom. There is a low light on but we can get a sense of Sandy in how her room is decorated. There are a few awards for equestrian events and some ribbons. Her laptop is open on screen saver with an image of a white horse, a couple posters...one of the band Tool and one of the movie The Princess Bride.

Sandy crosses the room, pulls down the laptop screen, moves one stuffed animal of a horse on the bed aside and climbs in then pulls her legs to her chest.

Jeanette enter the room holding a mug that is steaming and Sandy looks up with a small smile.

JEANETTE

Ok here ya go. This should help.
Just like you like it. Some lovely
ginger tea with some of Mrs.
Lewis's honey.

SANDY

(Takes the mug) Thanks mom.

Sandy takes a sip and smiles.

Jeanette is satisfied with herself, gets up from the bed and heads to the door. She turns and sees Sandy looking towards the window and stops.

JEANETTE

Everything ok? School? (Half smile)
boys?

SANDY

(A little embarrassed) Oh mom
no...nothing like that...school is
fine and well I'm a bit busy to be
spending time with boys.

JEANETTE

Even for Terry?

Sandy's head turn to her mom with some confusion.

SANDY

Terry? Terry Brown? Craig's friend?

JEANETTE

(With a smile) Yes...I've see how he looks at you when you guys are hanging out. I'm a mom, I see things.

SANDY

(So-so interest)Really? Ahhh mom no it's nothing like any of those things. It's just weird feelings I've been getting lately...and NO not my period either.

They smile at each other.

SANDY (CONT'D)

It's just sort of comes like being like nervous about something...but I don't know what I'd be nervous about.

Jeanette looks a bit miffed.

JEANETTE

You sleeping ok?

SANDY

Well sort of and sort of not? I keep getting these dreams lately...they're not like full of nightmares really...but will wake me up.

JEANETTE

Do you remember any of them?

SANDY

Well kinda but mostly it just seems to disappear real quick. But I have this sort of memory of a tall man in dark clothes and a hat.

JEANETTE

Hey, that was sort of...

SANDY

I know sort of like those guys that got off the bus tonight.

Jeanette sort of tries to sweep it to the side but it left an impression on her as well.

JEANETTE

Well I'm sure that it's just a coincidence.

Jeanette turns to go out of the bedroom again but turns back to Sandy.

JEANETTE (CONT'D)

...but you know your Grandma Maisie knows a lot about dreams and stuff like this...you know coming from the old country of Scotland and her grandmother from Romania. Maybe she would know more than your ol mom.

Sandy smiles and takes another sip.

SANDY

Ok mom...night.

CUT TO EXTERIOR - NIGHT - ROADSIDE BAR AND PARKING LOT

We see a number of cars and trucks in the parking lot. It's a true roadside bar with clapboard and corrugated tin roof. There is an illuminated neon sign over the entrance that says the name of the bar - "Fly By Night" with a white owl on top with the lights in it's wings giving the impression it is in flight.

CUT TO THE INTERIOR OF THE BAR

It's quite busy for the night. Groups of both younger and older people are gathered in booths and tables enjoying beers and conversation. The music playing is classic 70's & 80's rock.

We see the entrance door open and in walks Cletus Powell, Brian's Commander at the Transylvania Jail. Cletus is 5ft 8, Caucasian, heavy set, barrel chested, early 60's, ruddy facial skin, balding and with the hair he has he uses classic Brylcreem to comb it back.

As Cletus enters a couple yell out greetings "Hey Cletus" and the bartender / owner notices him and waves.

Cletus crosses the room to a table that has three other guys around Cletus's age. They acknowledge him "Hey Cletus" and he joins them.

Around the table is Campbell, Buck and Percy.

PERCY

So with your wife gone to see her sister you got the night off??

CLETUS

(Smiles & chuckles as he pours a beer from the pitcher on the table)
When yer the boss, yer the king! I got Brian to cover for the few hours til nite-nite time. He'll do what I ask. He wants to be the boss real bad but I ain't going anywhere.

Percy raises his glass.

PERCY

Damn straight Cletus!

They all clink glasses.

BUCK

Ya! Who does Brian think he is anyway?

CAMPBELL

Your great granddaddy ran that place, your pappy did and now you are and then your boy Virgil right?

Cletus shakes his head a bit and has a bit of a scowl.

CLETUS

Ahhh we'll see about ol Virg. He needs to knuckle down a bit more and stop spending so much time with his mom.

Percy discreetly looks in Campbell's way but Campbell shifts his focus away with a brief "I know, I know" look.

CAMPBELL

So Cletus whatta think how the Nite Crawlers are going to do this year? First game is coming up soon.

Cletus smiles.

CLETUS

Well that depends on a few things...Percy, am I coaching your boy again this year?

PERCY

Are you kiddin' Clet, he's got baseball in his blood.

BUCK

And one of the best first baseman
the Transylvania Nite Crawlers has
had!

Percy smiles proudly.

We see the waitress Vicki (In her late 40's) heading their
way. She may be close to 50 but she carries her fit body
well.

Vicki is standing next to the table where our boys are
sitting taking an order from the next table.

Closeup of Cletus looking at Vicki's buttocks and giving a
lascivious look that Buck sees and smirks.

Cletus reaches out with his right hand to touch her buttocks
but stops and smiles. At the same moment a glass is knocked
over at the table where she is taking the order and she
reactively backs up and Cletus's open hand accidentally
touches her bum.

She turns and smacks Cletus's hand.

VICKI

What the hell Cletus!!! You want me
to tell your wife Doris you were
feeling my butt!?

Cletus is a little dumbfounded and confused.

CLETUS

It was an accident, I was trying
to...

VICKI

What!? To see if I'm wearing any
panties. God Cletus Powell you take
the cake...you know I should tell
Doris...such a good nice woman to
put up with you!!

CLETUS

I'm sorry, I'm sorry.

Vicki just looks at him, rolls her eyes and exits.

After she leaves and heads back to the bar Buck leans forward
to Cletus.

BUCK

So Cletus...was she?

Cletus looks at Buck a little confused.

CLETUS

What?

BUCK

Was she wearing any underwear?

Cletus doesn't say anything. There is a beat and then he gives out a huge belly laugh and it draws attention from other tables.

Buck, Campbell and Percy all laugh real loud.

We see at the booth just behind the boys are three men. It is the Dark Strangers from the bus.

They are looking in the direction of Cletus's table. The Pork Pie Hat Stranger looks at the Tall Fedora Stranger. The Tall Fedora Stranger nods and the Pork Pie Hat Stranger returns the nod and returns looking at Cletus's table and a small smile come over the Pork Pie Hat Stranger's face.

CUT TO THE DETENTION CENTER - SAME TIME

Long shot of an open office door.

We hear drawers being opened and closed then the sound of pencils being sharpened. As the pencils are being sharpened and uniformed guard passes the door all the way out of frame. Then the guard returns to the open doorway with his back to us.

CUT TO THE INTERIOR OF THE OFFICE

We are looking at the doorway and the guard, Tommy, standing in the doorframe.

TOMMY

Hey Brian...we didn't know you were coming in tonight?

BRIAN

Ah ya well Cletus had something going on and asked...and well...it's just a few hours.

Tommy not sure how to respond.

TOMMY

Well...it's good to have you in anyway.

(MORE)

TOMMY (CONT'D)

(Not knowing what else to say) Well
I'm just fixin' to do the 10
O'clock round and shut things down
for the night so I'll be...

BRIAN

You know what Tommy I can do that.

Tommy tries to blow him off to be polite.

TOMMY

Ahhh no it's ok, it's my job
tonight and all.

BRIAN

(Smiling) Ya but I did it before
you and besides I need to get up
and move around...it's ok Tommy I
don't mind. Go get a proper coffee.
I got this.

TOMMY

Well..ok. You're a good boss Brian.
I'll bring you a cup back ok?

BRIAN

Ok Tommy but decaf tonight...I'd
like to sleep when I get home.

Tommy smiles and exits.

CUT TO THE HALLWAY OF CELLS AT THE TRANSYLVANIA JAIL

We see Brian walking down the hallway. As he passes each cell
prisoners greet him.

As he passes one the prisoner is standing looking out through
the bars.

PRISONER1

Hey Cap'in where's Powell tonight?

BRIAN

Ahhh he took the night off.

PRISONER1

Throw In The Towel Powell took the
night off? Hell he doesn't do much
when he's here.

BRIAN

Ok, ok, ok that's enough. (Loudly so all can hear) If you're in the middle of a chapter or writing a letter finish it up. Lights will be out in a bit.

Brian has a smile from the "throw in the towel" remark but he can't let them know it was funny.

Brian reaches the end of this hallway and sees the prisoner in the last sitting with a book. He steps over to the bars.

BRIAN (CONT'D)

Hey Tye-Dye what are you reading?

Tye-Dye is an older guy in his 60's. He is tall, thin, his hair is buzzed cut and white and he has lots of lines on his face. Tye-Dye is a quiet guy and hippy like and was arrested wearing a Grateful Dead tye-dye shirt hence the nickname "Tye-Dye".

TYE-DYE

(Slowly looks up and quietly acknowledges Brian) Oh hey Captain. (He looks down at the book and then back up) It's something my cousin Rachel sent me, the Bhagavad Gita...or just Gita. She thought I would like it and maybe help me.

BRIAN

Is it a mystery?

TYE-DYE

(Gets a small smile on his face)
Well sort of I guess.

Brian takes a stool that is up against the wall and pulls it in front of the cell.

BRIAN

Well my wife likes true crime mysteries so maybe she would like it?

TYE-DYE

Well Captain it's not that kind of mystery I'm afraid. You see it's about this guy in India named Ajuna. Now he's a mighty warrior and things are heating up in his part of the world.

(MORE)

TYE-DYE (CONT'D)

There's a battle getting ready to happen and so Ajuna gets in his chariot with his driver and they head out into the middle of the battlefield. On one side he sees his army with uncles and cousins and then he looks over on the other side and that army has uncles and cousins as well. He is not sure what to do because he has people on both sides that he loves.

BRIAN

What does he do?

TYE-DYE

Well he goes over to the driver of his chariot and confides in him and sort of asks what the hell is he going to do. Well the driver just happens to be...Krishna...you know it's like India's God? So Ajuna gets advice out there in the middle of this battlefield from...God!

BRIAN

Talk about roadside service right?

Tye-Dye smiles at this remark.

TYE-DYE

Ya but it really hit me cause this God...Krishna...is out there and he starts telling this Ajuna guy that he is driven to fight but he...and I guess we...can bravely face the conflicts in life and win the battle against our emotions in our own hearts.

BRIAN

Well you're right that doesn't sound like one that Jeanette would like at all. But you've read it?

TYE-DYE

Ya, here's the crazy thing Captain...this is my third time reading it since I got it the other day.

BRIAN

Well if it helps you Tye-Dye.

Tye-Dye gives a nice smile.

TYE-DYE

Say where's Commander Powell tonight. I thought I'd see him grunting...sorry...making his way through the hallways tonight.

BRIAN

Ah he had something going on I'm not sure.

TYE-DYE

(Tye-Dye sighs) You know I'm sorry you're a decent man Captain but the Commander...well he sort of uses you.

Brian doesn't know really how to react to that.

BRIAN

Well I'm sure whatever it was it was important to him.

Tye-Dye just looks at him.

TYE-DYE

I don't know Captain I just get a bad feeling from him. Like he's all groovy on the outside but there's something bad brewing inside of him. I've had that since I got here. I only have another month to go and I will be glad to leave it all here...present company excluded.

Brian smiles.

BRIAN

Thanks Tye-Dye. I know you got yourself into some trouble but I have found you someone that can rise from it all and you will be ok when you get on the outside.

TYE-DYE

Thanks Captain. That means a lot to me.

Brian gets up, puts the stool to the side where it came from and then heads to the door.

TYE-DYE (CONT'D)
Hey Captain?

BRIAN
(Turns to Tye-Dye) Yes?

TYE-DYE
(Holding up The Gita book) You may
need this so I'll leave it for you.

Brian smiles again, shuts the light off and then heads out the door.

CUT TO THE "FLY BY NIGHT" ROADSIDE BAR

It is much later and Cletus and his friends have certainly drunk a lot.

The crowd has certainly cleared out and we see Cletus and his friends at their table with many glasses in various stages. We also see the both and the Dark Strangers are still there.

CLETUS
Ok, you bums I need to get outta
here and get home.

CAMPBELL
(Slurring) Wait! You can't
drive...you're drunk!

CLETUS
(He slurs as well) I think I'm not
as bad as you...you...you muskrat!

Buck and Percy both laugh and they are so drunk themselves.

Cletus gets up from the table and heads for the door. He turns with one last thing to say.

CLETUS (CONT'D)
Ok you lot...if I don't see you
through the week, I'll see ya
through the window!

Cletus laughs as well as a few other and he exits.

CUT TO THE EXTERIOR OF THE FLIGHT BY NIGHT BAR AND THE
PARKING LOT

We see from a distance Cletus Powell staggering over to his truck. He sways from side to side and he is singing something we can't make out.

He reaches the truck, reaches in his jacket for the keys, opens the door and gets in. In the low light we see Cletus going through the keys on a big ring trying to find his truck key. He is squinting and swaying. He then holds up a key in the light coming through the windshield, gets a smile on his face and puts the key in the ignition. Then the door suddenly is opened and before Cletus can turn Pork Pie Hat Stranger pounces on him and his neck with his sharp white teeth burying into Cletus's skin. Pork Pie Hat Stranger just calmly sucks and sucks until he is done, he lets Cletus go and Cletus slumps down into the seat.

CUT TO THE SUMMERLAND HOUSE AND SANDY'S BEDROOM

Close-up of Sandy as she suddenly sits bolt upright in her bed, her eyes wide open. She is gasping for breath and pulls the blanket tighter. Was it a bad dream? She is unnerved and feels like something bad has happened.

She looks out the window and there is a moon and it is almost full but not for another couple days.

Sandy starts to calm a bit, sees the mug of tea now cold and reaches over and takes a sip anyway.

CUT BACK TO THE EXTERIOR OF THE FLIGHT BY NIGHT BAR AND THE PARKING LOT AGAIN - IT IS CLOSING TIME

We see from a distance Cletus's truck still sitting there in the low parking lot light.

The main entrance door of the bar opens and out walks the bartender / owner Phil. He locks the door and turns. He stops and sees Cletus's truck, sighs and wanders over.

CUT TO THE TRUCK WITH PHIL

We see Cletus passed out in the seat but it's really dark.

Phil goes up to the partially opened window and taps on it. He looks in but he can't see Cletus. He takes out the pen light that is attached to his set of keys and shines it in the window. We see Cletus lying there but he looks a little weary and pale.

Phil taps on the window again louder but nothing. He opens up the truck door and because the keys are in the ignition there is the "ding, ding, ding" sound letting you know your keys are in the ignition.

Cletus suddenly sits up really quickly and shakes his head, howls and then looks at Phil. This makes Phil scream. They stop and stare at each other.

PHIL
Cletus!!! What the hell!!! What are
you doing sleeping in your truck??

Cletus is alert, sober now and is confused of what is going
on.

PHIL (CONT'D)
You ok??

CLETUS
I don't know what happened. I came
out here to go home...got
in...and...I don't know.

PHIL
Well you seem ok now. Why don't you
go home and sleep there...ok?

Cletus gives him a smartass look.

CLETUS
Ok, ok, ok. Geeeeesh ok I'm out of
here Phil.

Phil leaves, Cletus shuts the door and the bells stop. He
reaches over and starts the engine. We see him pull away out
of the parking lot. As he is about to turn on to state road
65 but he puts his hand on his neck and rubs it.

CLETUS (CONT'D)
Damn mosquitos!!

CUT TO A LIVESTOCK BARN - SAME TIME

It is dark and all we hear is some soft footsteps, low
moaning sounds.

We enter in farther and there is a hay door opened on the
second floor and with the moon casting a light downward.

In the low beam of light we see hunched over a dark figure,
slowly moving back and forth. Then next to that figure is
another figure in the same position and then another. We pull
back we see even more figures in that same position. We see
at least 10 human figures all hunched over something.

CUT TO THE REVERSE ANGLE STILL LOOKING AT THE HUNCHED FIGURES

In that shaft of light we see the tops of their heads in that
position. There is even more moaning sounds and now we hear
slurping sounds.

Then suddenly from behind them out of nowhere appears the Tall Fedora Dark Stranger. He didn't come through a door, he just appeared as he has the ability to be invisible to the naked eye.

The Tall Fedora Dark Stranger stops behind the hunched over figures and looks from side to side and a smile slowly appears on his ashen face. It gets wider and as it does we see his teeth and fangs all covered in blood.

We pull back a bit farther so we see the line of hunched over dark figures that appear to be at a feeding trough. One by one they randomly raise their heads a bit and we see their faces. Both female and male rise up and as they do we see their faces with blood around their mouth and that drips off their chins.

A couple of them turn their heads slightly to notice the Tall Fedora Dark Stranger and then one by one they return to feeding on the bodies of livestock in the barn.

We rise up and once again see the Tall Fedora Dark Stranger looking straight ahead.

FEDORA STRANGER

We're just getting started.

And down he goes to the line of feeding and dives in himself.

CUT TO THE NEXT DAY - EARLY MORNING - A DARK BEDROOM

We hear the annoying "buzz buzz" sound of an alarm clock going off. There is a figure under the sheets that is groaning and not happy to hear this alarm. The sheets get pushed aside and an arm reaches over and slaps the alarm clock off. The figure rises from the bed. It is Cletus Powell and he looks a little haggard and disheveled. He runs his hand over his head to smooth the thinning hair back on his head and gets up out of the bed.

It is still very early but we don't see any natural light as this house is generally dark. Cletus shuffles down the hallway to the kitchen and puts the kettle on to make some instant coffee. He stands and is trying to wake up but is having a tough time. At the sound of the kettle starting to whine he quickly shuts it off and pours the water in and top it off with some milk. He sighs and take a sip and gets a horrible look on his face and spits the coffee out into the sink disgusted by the taste.

Cletus heads to the bathroom and runs the hot water in the sink and with a washcloth starts to wipe his face. He looks in the mirror and as he does the first morning light pokes through the partially parted curtains.

Cletus turns with annoyed look on his face, squints at the sunlight and groans, turns and has a wave of nausea and quickly leans over the toilet and throws up. He takes the cloth and wipes his face again. Cletus reaches over to close the curtain and as he grabs the edge of the curtain it appears very hot to his hand and he pulls away and quickly leaves the bathroom.

Cletus troubled by what is going on and with tired steps goes back to the bedroom where it is dark with only a small bedside lamp on. He sits on the edge of the bed and sighs. There is a beat and then he reaches over under the lamp, retrieves his reading glasses and puts them on. He picks up the phone and squinting at the numbers dials.

CLETUS

(His voice is rough) Brian,
morning...it's Cletus. Look I know
you have the day off but I'm not
feeling that great and need you to
go in.

We see Cletus listening.

CLETUS (CONT'D)

Ya, I know I'm sorry...I think it
maybe it was something I eat. A
couple of us went to a seafood
place over in Lake Providence and
well...

Cletus stops and is listening again.

CLETUS (CONT'D)

Ya, ok...I'll see if Doris has any
of that ginger stuff around
here...no if you can go in I'll
rest and see about going in
later...ok, thanks.

CUT TO THE AFTERNOON IN THE KITCHEN OF SUMMERLAND HOME

We see an elderly woman with her back to us stirring something on the stove. She is 5ft 6, mostly grey hair and is of solid stock and in good shape. While she is stirring she is humming a song. (a Scottish folk song)

Then the sound of multiple young voices coming into the back door. It is Sandy, her best friend Robyn Stewart, Craig and his pal Terry Brown and they are laughing and talking. As they come through the door Sandy sees this woman and calls out to her.

SANDY
Grandma Maisie!!

Grandma Maisie turns around with the biggest smile and holding the wooden spoon. Originally from the small town in the highlands of northern Scotland she is classically beautiful with character lines that are not showing age but showing wisdom. Her clear blue eyes twinkle with the sight of her grandkids and they squint with happiness. She has held on to her Scottish accent for the most part.

MAISIE
Ahhh my wee bairns!

Sandy is all smiles and goes over and gives her a big hug. Craig follows being polite but trying to be older at the same time.

SANDY
Gran you remember Robyn right?

MAISIE
Aye, I do. (Looking at her and touching her cheek with her hand)
And such a pretty hen and ahhh aye she's a Stewart.

CRAIG
Gran this is Terry.

MAISIE
Ah ya the young Broon lad.

Craig is surprised that Grandma Maisie remembered his last name.

TERRY
Good to see you again Mrs. Wilson.

MAISIE
Ya can call me Gran Terry. We're nae related but everyone calls me that and it's better than Mrs. Wilson. (With a smile) I'm not that old.

Terry smiles and looks at Craig. He looks at the counter and there are two big plates filled with baked goods.

MAISIE (CONT'D)

(Notices Terry glancing at the plates) Aye I've been baking and these are fer all of you...these are Fern tarts and there is shortbread on the other plate.

Maisie is about to slide the plates closer across the counter but stops part way.

MAISIE (CONT'D)

Wait...were ye good kids at skale today?

They all look at each other a little confused. Maisie smiles mischievously, winks and then pushes both plates forward.

MAISIE (CONT'D)

Aye of course you were. There's tea ready as well. Sit ya down and we'll have a wee chat and a cuppa.

They all sit down and there is a short montage of clips eating tarts and shortbreads, laughing and drinking tea.

ROBYN

(Holding the rest of a tart) These are soooo good Mrs...I mean Gran.

MAISIE

Ah yer welcome hen. Glad you like them. When Sandy was much younger and came to visit the Fern Tarts were always her favorite back then.

We see Terry mostly focusing on Sandy. He has had a crush on her for some time now but she hasn't noticed. But Terry keeps trying.

CUT TO SANDY

SANDY

(With some of a tart in her mouth) What do you mean my favorite back then? They're STILL my favorite!

TERRY

(Jumps in and to be like Sandy) Oh and I like them too...Gran.

Maisie smiles at him and then looks over at Sandy as she is seeing Terry's look of infatuation.

ROBYN

Gran, did your mom teach you how to make these when you were young?

Craig starts to get up from the table.

CRAIG

Ok, Terry let's get out of here...they're going to start talking girl stuff...you know cooking, knitting. Let's go out to the garage and work on the quads.

As Craig is ready to leave he reaches over and grabs another shortbread biscuit and they both exit. We track them out the backdoor on their way to the garage.

CRAIG (CONT'D)

That was close man. We got out of there just in time.

TERRY

Well some cooking stuff could be interesting and good to know.

CRAIG

Ahhh the only reason you would say that is because you wanted to stay back 'cause ya like my sister.

Terry turns his head quickly in Craig's direction. He didn't know that Craig knew.

TERRY

How did you know?

CRAIG

Buddy...(Looking at him) seriously? The only one that doesn't know it is my sister!

TERRY

Really?

CRAIG

Dude?

TERRY

What am I going to do? Can't you sort of you know...tell her that...

CRAIG

(Interrupting) No! No! No! I'm not getting involved. You need to get a spine and just ask her out already.

TERRY

Oh I've tried but just as I get near...I freeze up.

Craig stops walking and that stops Terry.

CRAIG

Well do you want to go back in there right now and we can tell her?

TERRY

(Hesitant and shy) NO!

CRAIG

Weeeeeelll?

TERRY

Alright...I'll ask her out later.

Craig looks doubtful at his friend. Shakes his head and puts his arm around his shoulder.

CRAIG

C'om on let's get the quads ready for the mound ride.

They turn and enter the garage.

CUT BACK TO THE KITCHEN WITH MAISIE, SANDY AND ROBYN - SAME TIME

The three are sitting around the round old wooden kitchen table.

MAISIE

(To Robyn) Would you like a little more tea hen?

ROBYN

Yes please.

Maisie pours more into her mug.

ROBYN (CONT'D)

Gran, I never been to Scotland, I've only seen pictures. It looks so beautiful.

Gran gets a smile.

MAISIE

Oh aye it is. If you ever travel across you'll see beautifully ragged shorelines, the boggy bits, the snowcapped mountains, meadows full of heather...aye yes she's wonderful.

ROBYN

Oh it sounds magical.

Gran turns more to Robyn and has a bigger smile and a gleam in her eyes.

MAISIE

Yes hen THAT'S exactly what it's is like...it is magical and...more so than people know...(with a sly smile)if you know what I mean.

Robyn and Sandy look at each other and then to Maisie.

SANDY

(Quietly / secretively) You mean there's magical things there? Have you seen...like...fairies and gnomes? And like the Loch Ness monster?

MAISIE

(Waving away in the air like brushing things off) Ahhh Nessie. She's just anti-social really. We pay her no mind and let her alone...it's better that way.

ROBYN

(Surprised and inquisitive) You've actually seen these creatures?

MAISIE

Oh aye. Anyone can if you keep your senses and mind open. You'll see so much if you do...(Looking towards Sandy) and then there are others that can't help BUT see these creatures.

ROBYN

Oh I bet it's a happy place?

MAISIE

Well as any place can be aye. But with every place there is good and there is evil.

SANDY

Evil? There is evil creatures in Scotland?

MAISIE

Oh aye. Dark creatures have been there from the beginning of time really. And there are some that appear so beautiful to your eyes but are so dark inside.

SANDY

Like those sirens we read about in Greek mythology where men crash their ships for the beauty of these creatures?

MAISIE

Oh aye just like them but on land. One of the worst of them is the Biobhan Sith (pronounced Baa-van Shee).

Robyn and Sandy look at each other.

ROBYN

Baaa-lan...shoo?

MAISIE

Baa-van Shee and these are some of the most beautiful women that has ever been seen. They have long blonde hair that seems spun with gold, their skin is flawless, eyes that sparkle and they wear long green dress to cover their feet.

SANDY

Why?

MAISIE

Because they don't have feet, they have hooves.

SANDY

Hooves? Like deer?

MAISIE

Yes but they are not at all sweet like the deer because they are...vampires.

Robyn and Sandy both say it at the same time "Vampires!!!!"

MAISIE (CONT'D)

Yes and they are one of the cruelest of them all.

ROBYN

You mean they are like Dracula?

MAISIE

(Chuckles a bit) Ahhh Dracula was quite the character. These ladies are just down right nasty.

SANDY

But they don't exist anymore do they?

MAISIE

Oh yes but really it's only men that need to worry really. When men would go out hunting they would be on their own and you know...when men are out together they get all silly and talk about women...(Smiling) you know.

ROBYN

(Nodding with Sandy) Oh YA! We know!

Sandy smiles at her friend's affirmation.

MAISIE

So they would be all out there in the highland wilderness and sitting by the fire and they would be all chatty and if one would say something like "ohhhh wouldn't it be nice to have a few ladies here for company, a little dancing and song?". That's all that would be needed and these Biobhan Sith would suddenly show up out of nowhere. Well these men wouldn't care where they came from because they would be SO beautiful and seductive.

(MORE)

MAISIE (CONT'D)

They would come in close to the men and it would put them in a spell. The Biobhan Sith would plead with the men to dance with them and they would dance and dance and dance until the men were near exhaustion. And while the men would be so tired in their arms and enticed by their beauty the fingers on these ladies hands would turn into talons so sharp and they would slit the throats of the men and drink all of their blood and leave them to die. They would leave them and fly away.

SANDY

Like bats?

MAISIE

No into ravens.

ROBYN

Can you kill them with like a stake through the heart?

MAISIE

Oh no the only thing that frightens, repels or kills them is iron. My grandmother Sandu from Romania kept an old iron sword in the house just in case.

ROBYN

Hey Sandy...Sandu, that is like your name?

Maisie gets a smile on her face.

MAISIE

(To Robyn) Sandy is named after my Sandu.

SANDY

Really? I didn't know that.

MAISIE

Well yes your dad isn't into the history of things and he had heard stories of Sandu and thought they were just fairy tales and it would be best not to fill your mind with such things.

SANDY

Well that's not fair.

MAISIE

(Sees Sandy now being enticed about hearing more of Sandu) No, it's not. When my Sandu was young growing up in Romania she was considered a warrior and would defend the villages from the supernatural and other things that would happen.

SANDY

Really?

ROBYN

She sounds like she would be bad-ass!

As soon as Robyn has said "bad-ass" she seems to be a little embarrassed.

ROBYN (CONT'D)

I'm sorry.

MAISIE

Oh no if she was around today she would yes be considered...bad-ass.

They are chuckle and smile.

MAISIE (CONT'D)

And Sandy does look like her a bit. Wait, I have a picture of her.

Maisie reaches into her brocade bag that is sitting on the chair next to them. She pulls out a leather wallet and digs carefully inside and pulls out a laminated photo.

MAISIE (CONT'D)

Now this was taken when Sandu was just a little older than Sandy. See?

We see a close up of the B&W photo and there is Sandu sitting on a white horse. She is wearing dark colored pants with leather sections sewn on the front in the thigh and lower leg areas. Her top is a combination of dark materials, leather and metal in the chest and abdominal area. She sits looking regal and formidable holding a iron sword across her lap. She wears no helmet or head gear and her long sandy hair flows over her shoulders and there is one white shock of hair that flows down on the right side.

ROBYN

Wow...look Sandy...you do look like her. The hair, those eyes? And look at that horse...it looks like your horse Fargo.

Sandy is looking closely at the photo of Sandu and Maisie watches her intently.

ROBYN (CONT'D)

Boy you should get a sword Sandy...you'd look bad-ass like Sandu.

Sandy smiles at this notion and Maisie sees her interest.

MAISIE

You know Sandy I have some of Sandu's things that I could share with you.

Sandy turns to Maisie.

SANDY

Really Gran?

MAISIE

Yes...I'd be happy to share it with you?

SANDY

Why didn't I know more about Sandu before?

MAISIE

Well...your father thinks all of this stuff from the past is just hogwash and silly. He thinks it's all made-up stories.

SANDY

Well that's not fair. I think I'm old enough make up my own mind to know about all of these things and Sandu's life.

MAISIE

Well yes...I couldn't share any of this with you before but now that you are 18 and you are coming into adulthood I think you should know about her. See you're much like her when she was young.

(MORE)

MAISIE (CONT'D)

Clever and resourceful. Strong and quite the equestrian like she was.

ROBYN

Gran, did she teach you stuff? Like swords and vampire stuff?

MAISIE

Oh yes. She was a wonderful teacher and I loved her so much. We would ride together up into the highlands on our horses for days and she would show how to spot medicinal plants and how to use them, hunting with a cross-bow and how to identify things from the unseen world.

Sandy and Robyn look at each other and they are truly intrigued.

SANDY

Gran when can I come over and learn more. Can you teach me the stuff that she taught you?

MAISIE

Of course I can but you need to do me a favor.

SANDY

Yes, what can I do for you.

MAISIE

You can't tell your father or I will certainly get in trouble. This will need to be our secret ok?

SANDY

Ok...but can Robyn come over as well?

Maisie looks at Robyn for a moment.

MAISIE

Do you want to know these things as well Robyn?

Robyn is holding back her enthusiasm but hardly contain herself.

ROBYN

Yes, yes, yes please Mrs...I mean Gran. I would like that very much.

MAISIE

Ok, you two come over tomorrow after school. (With a sly smile and a wink) Just tell your parents you are each other's house doing homework ok?

Robyn and Sandy smile and look at each other and then back to Maisie.

SANDY

Thank you Grandma Maisie.

Then from the back door we hear a car door close.

MAISIE

That's your mom home from the grocery store. You better give her a hand and I will finish cooking dinner for all of us ok? Robyn there will be enough if you want to stay.

ROBYN

Thanks Gran. It's bowling night for my mom so it would have been leftovers for me.

Robyn and Sandy exit and Maisie goes back to the oven and picks up where she left off.

We see Jeanette entering with one bag of groceries in her arms and she is followed by Craig and Terry with two more bags.

Sandy and Robyn meet her as they are coming in.

JEANETTE

Oh good you two there's a few more bags in the car. Gran and I will put them away.

The kids exit and Jeanette enters the kitchen and moves towards Maisie.

JEANETTE (CONT'D)

(Somber and distant) Thanks mom for coming over and getting dinner together.

MAISIE

Nah bother hen. I've even found time to bake a few things for the bairns...I mean kids.

(MORE)

MAISIE (CONT'D)

I'll never get used to calling them baby goats.

Maisie notices something bothering Jeanette.

MAISIE (CONT'D)

What's the matter hen? You not well?

Jeanette stops, sighs and turns just as the kids come in with the rest of the bags. Jeanette is halted from what she was going to say. Sandy notices.

SANDY

Are you mad at Gran?

JEANETTE

Mad? Why would I be mad?

SANDY

Well because she made is some fern tarts and biscuits and you probably thought it would ruin our appetite for dinner?

JEANETTE

Oh no honey I'm not mad. Just have a few things on my mind.

SANDY

Ok... 'cause they're really good!

Craig and Terry had left for the garage and Sandy and Robyn head upstairs to her bedroom.

MAISIE

Ok, they're gone...what's troubling you hen?

Jeanette breathes out another sigh.

JEANETTE

Well I was leaving the grocery store when I heard that this morning over a dozen cattle were found dead on 4 different farms and some wild animals as well...but with all of their blood drained.

Something passes over Maisie's face.

MAISIE

Did you hear where?

JEANETTE

The Roberts, the Brewers, Hansen's
and the Shepard's and over by the
Flight By Night.

MAISIE

Was there...

JEANETTE

Yes the throats...multiple holes.
The vet Dr. Brothers was saying
that it was a mystery. Like they
just laid down and died...really??

Maisie looks out the window.

MAISIE

You know I've been gettin...

JEANETTE

I know, the feelings again. I still
get them but not like you anymore.

MAISIE

Yes but this time it feels stronger
for some reason. I thought it was
my age but hen you know what's
coming.

JEANETTE

Yes mom I know...St. George's Day
and of course the eve before
when...

MAISIE

...all of the creatures of the
night come out for one last time to
gather as much essence they can to
last them the year and...

JEANETTE

Essence mom? Really? They come for
blood! They come to take as much
blood as they can in one night!
That must have been a couple of
them I saw when I picked Sandy up
the other night from work. Here
because they were odd looking I
just thought that they were related
to Mrs. Bacchanal. They checked
into the Royal Hotel...(She looks
off)but why the Royal?

MAISIE

Well then it's a good thing I introduced Sandy to the life of Sandu...and she is interested in learning more.

Jeanette turns quickly to face her mom.

JEANETTE

NO!! No mom you can't get her involved in that world! I DON'T want to lose her like...

MAISIE

...you can't keep blaming yourself for something from your past. You were much younger and...

JEANETTE

...I don't want to talk about it mom.

MAISIE

But honey she should know these things and be prepared and even more so with Craig.

JEANETTE

Mom!!

MAISIE

You know with them being born as twins on a Saturday gives them together unique abilities. More than you or I ever had. I know Craig thinks the stories I tell are a wee bit silly but he will see. He will come around...I just need to find a way to open the door for him.

JEANETTE

No mom I can't take the chance to lose them! Maybe this feeling of yours is a little confused this time and these cattle deaths may be it for the year and St. George's Eve will just pass on by like it was another day.

Maisie looks concerned at her daughter and places her hand on Jeanette's hand.

MAISIE

It's after 6...I'll get the dinner
on the table.

CUT TO AROUND THE CORNER

We see Sandy leaning against the hallway wall. She has eavesdropped on the entire conversation.

CUT TO THE INTERIOR OF THE TRANSYLVANIA JAIL - EARLY EVENING

We are seeing the entry way to the center. Then the front doors open with a flourish and in walks Cletus Powell. He is chipper, his gait has a bounce and he is humming a tune.

At the front desk is Officer Tommy and Captain Brian standing next to the desk. They are surprised to see him since he called in real sick earlier.

CLETUS

Well lads. What's shakin'?

BRIAN

You ok chief? You sounded so bad earlier today. You're not putting on a face and should be at home resting?

Cletus gets a big smile on his face.

CLETUS

Ahhhh Brian, thanks for being so considerate but I'm ok really. I took a couple aspirin, went back to bed after we spoke and slept a deep, deep sleep Brian. Soooo deep.

BRIAN

Well if you think you're ok to come back but it's late I could have stayed until it was lights out.

CLETUS

Nonsense my friend. I already made you miss your day off. You go home and make the best of your evening. I'm here now and I have a lot of energy...I could stay up all night.

Wayne speaks up.

WAYNE

Can I get you a coffee chief?

CLETUS

No Wayne I'm good for now but can I get you one?

Wayne is surprised to see this considerate side which was never seen of their boss.

CLETUS (CONT'D)

I'm heading that way...it was one cream and two sugars right?

Wayne is amazed that his boss even knew.

WAYNE

Ummmm...well,ok.

Cletus smiles and turns to walks away. He takes a couple steps and turns back.

CLETUS

Brian? What are you still doing here? Go! Go home already.

Brian smiles and shakes his head.

Cletus walks away.

Brian turns to Wayne.

BRIAN

Well Wayne-O, he's all yours. Don't know where he got the happy pills but we'll need to make sure he keeps taking them. Ok, I'm out of here.

Wayne puts his hands in a prayer position.

WAYNE

(In a low tone) Don't leave me Captain. Please...he's scary!!

Brian turns and gives a salute wave as he exits the door.

CUT TO THE SUMMERLAND HOUSE - SAME TIME

Interior of Craig's bedroom. His bedroom is a complete opposite of Sandy's. While her bedroom has soft color tones his has a lot of older wooden furniture, a couple of trophies for motorcycle racing, a movie poster for "Blade" and a poster for jazz legend, John Coltrane.

Craig is at his desk with just the table lamp on doing some homework.

We hear a low knock on the door. It opens a bit and we see Sandy's face in the crack of the door.

SANDY
(Softly) Hey Frick!

CUT BACK TO CRAIG

He gets a small knowing smile from that nickname that has been around since they were kids. He's Frick and she is Frack.

CRAIG
Hey Frack.

SANDY
Can I come in?

Craig turns his head to see part of her face already inside the room.

CRAIG
(Faking being bothered)
Reeeeeeeaaaally...do you have to???
Ummmm...ok.

Sandy smiles, comes in, closes the door quietly and climbs on the bed next to the desk and Craig.

SANDY
What ya workin' on?

Craig continues to focus on homework.

CRAIG
Mr. Tomlin's political history lesson.

SANDY
I sometimes have a problem remembering who the emperor of this place or the king of wherever and things change from a king to a democracy and then there are the religious leaders and besides that have you ever noticed that Mr. Tomlin always comes back from lunch...well we have his class after lunch and...well he always has some stain on his shirt. Like hasn't he heard of tucking a napkin into your shirt...

Craig turns and interrupts her.

CRAIG

What's up Frack? I can tell you
have something on your mind.
Somethings bothering you right?

Sandy stops and looks at him and seems a little deflated.

SANDY

Do you remember when we were
younger we seemed to be a little
more connected...you know being
twins and we...

CRAIG

...complete each other's sentences?

Sandy looks surprised.

CRAIG (CONT'D)

What? You thought I forgot?

SANDY

Well it just seems with..

CRAIG

...this being our last year of
school (He looks at her waiting)

SANDY

...that we will be moving away from
each other.

CRAIG

(A beat) Yes...but there is nothing
that can break connection we have.
No matter what happens or if we're
many miles away from each other.
It's still going to be there Frack!

Sandy smiles.

SANDY

That's good Frick 'cause I miss
that we don't...

CRAIG

...connect as much...I know.

There is a moment.

SANDY

You know Gran says we're special.

CRAIG

She's our Gran of course she thinks we're special.

SANDY

No, more than that. She says that since we are twins born on a Saturday that we have special abilities.

CRAIG

Like a special ability to pass the exam this week?

SANDY

No special like we can see vampires if they turn themselves invisible. That kind of abilities.

CRAIG

Vampires!! Did Gran tell you that?

SANDY

Yes she...

CRAIG

Ahhh Frack...don't think I'm mean but she's got some seriously crazy ass stories that she tells. And telling stories about spirits and other things...it's a bit looney.

SANDY

No Frick she knows things.

CRAIG

She knows crazy things.

SANDY

No I heard mom and her talking and they think there are vampires here already and something about St. George's Day Eve coming soon and something doesn't feel good.

CRAIG

Wait, wait now mom is in on this too?

SANDY

Well ya...it sounds like mom knows about this stuff like Gran and Sandu did and passed it on down to each other.

CRAIG

(Getting louder) What!!? What the hell are you talking about!!? Who's Sandu!!?

Sandy shushes him.

SANDY

Shhhhh...Sandu was Gran's grandmother from Romania. She was like some warrior women where she lived. Gran showed Robyn and I her picture. You should see it Frick. She looked all bad ass with armor and a sword.

CRAIG

A sword? What the hell is going on? How come I don't know about this Sandu person?

SANDY

'Cause our dad doesn't want our minds destroyed by this fantasy stuff. I guess he told Gran not to tell us.

CRAIG

I can see why.

SANDY

Gran thinks we need to prepare for what could happen.

CRAIG

Like what?

SANDY

I don't know but I'm going over to her place tomorrow...Robyn and I...and she is going to teach us stuff.

CRAIG

Ahhh Frack how do they know there are vampires here anyway?

SANDY

There has been over a dozen farm animals and others found this morning dead. All of them had bite marks on their necks and were drained of blood.

CRAIG

Ahhh come on...could have been a coyote or something?

SANDY

Well no...they found a coyote as well.

CUT TO THE PENNSYLVANIA JAIL - LATER THAT EVENING

The emergency siren is blasting.

Down the hallway runs Wayne and another guard. We track them to the common area of the detention center.

There is a fight between two prisoners. The bigger of the two is getting the best of the smaller of the two.

Wayne and the other guard step in with tasers to break things up. Other prisoners back away seeing the tasers.

WAYNE

(Yelling) EVERYONE BACK!!!

The fighting prisoners are holding on to each other. They are tired but willing to keep going. The smaller of the two has a bloody face.

One more guard steps in to help.

WAYNE (CONT'D)

Now you guys break it up or I'll send 50,000 volts through both of you - NOW!!

They separate and the new guard moves the bigger prisoner back.

The smaller prisoner is bleeding from the nose and the mouth.

WAYNE (CONT'D)

(To the guards) Get them all back in their cells and take this one (The bigger prisoner) to solitary. I'm going to take this one to medical.

The guards escort everyone out and back to their cells. Wayne is left with the injured prisoner.

WAYNE (CONT'D)

What the hell was that all about?

HANK

He tried to take my pudding!

Wayne shakes his head.

WAYNE

Was it worth a busted lip and nose?

Hank the prisoner doesn't say anything. Cletus comes into the common room.

CLETUS

What's going on Wayne? Why is everyone so unhappy?

Wayne still doesn't get the change in Cletus.

WAYNE

They were fighting over pudding.

CLETUS

What? Seriously? Tsk, tsk, tsk. We need to get along and share with each other. Sharing is caring.

Wayne is so confused.

CLETUS (CONT'D)

Now you got yourself all beat up. (Turns to Wayne) Wayne I'll take him to medical. You take care of the other guy and make sure he's ok...and take my pudding to him if he wants. I'm not in the mood for it.

WAYNE

Ok, Chief...whatever you say.

Wayne turns and exits.

CLETUS

(To prisoner Hank) Ok let's get you to medical. What's your name son?

HANK

(A little confused why the commander is being so nice) Hank, sir.

CLETUS

Well Hank come with me and we'll get you all fixed up.

CUT TO MEDICAL EXAM ROOM

It is a small but well equipped medical office.

Hank the prisoner is sitting up on the exam bed.

The doc (Dr. Kagen) arrives. He is an older man with snow white hair, a little overweight wearing a white lab coat and his glasses are sitting on top of his head.

DR. KAGEN

Well what have we here chief?

CLETUS

Ahhh doc there was a fight over some pudding and this poor young man well...lost.

Dr. Kagen steps forward to take a look at the facial injuries. He is squinting and his right hand is patting all his pockets.

DR. KAGEN

Now where's those bloody glasses of mine?

Cletus looks around and down at the table and then back at the doc and sees them resting on the top of his head.

CLETUS

Doc...they're on your head.

The doc reaches to the top of his head, chuckles and then pulls them down.

DR. KAGEN

I think I need to get those stringy things for them so I stop forgetting where they are. (Beat)
Ok, let's take a look.

He leans forward again and examines.

We see the bloody nose and some blood coming from the side of the mouth.

DR. KAGEN (CONT'D)

Well not much I can do about the lost tooth and nose but clean it up but you'll need a couple stitches above the eye.

The doc puts the glasses back on the top of his head.

DR. KAGEN (CONT'D)
Chief you want to give me a hand?

CLETUS
Sure doc, what can I do?

DR. KAGEN
I need to go to the cabinet in the other room to get needle and thread and I'll give him a shot for pain but can you get the bandages out of the drawer over there?

The doc exits and Cletus crosses and opens up the drawer filled with bandages, takes a box out and returns next to prisoner Hank.

CLETUS
Ok Hank the doc will be right back to fix you up.

Hanks nods.

With nothing to do Cletus now really sees the injuries and the blood that is still dripping down now.

We see Cletus's face change looking at the blood and he gets flushed like he is going to throw up.

Cletus (A little shaky and nervous) is looking around the room no knowing what to do. He is now focused even more on the dripping blood and we see beads of perspiration on his forehead.

CLETUS (CONT'D)
(His voice sounds more serious and deeper now) Oh my...that mouth of yours is really...bleeding. Let me help until the doc comes back.

Cletus takes a swab and reaches over to blot the dripping blood. He is dabbing and in the process we see some blood drip onto his hand.

Cletus takes a look down at the blood and we see his hand is a bit shaky.

CLETUS (CONT'D)
Oh dear...I'll need to wash that off.

Cletus steps over to the sink. We see him turn on the tap and he is ready to put his hand in the stream of water and he stops. He turns to see prisoner Hank looking away from him.

Cletus slowly lifts his hand with the blood on it and extends his tongue and...licks it off. As he does this we see his face turns to a look of joy and calmness.

Cletus turns and looks at prisoner Hanks again and with superhuman speed he quickly steps forward like he's floating, open his mouth and bites down on Hank's neck. Hanks eyes open wide and then close.

We only hear the sound of slurping and sucking.

Then we hear steps and the doc enters into the exam room.

Dr. Kagen sees the prisoner Hank with his eyes closed like he is sleeping. He looks at Cletus.

DR. KAGEN

Well...I guess I won't need the sedative for pain and sleep. What happened?

CLETUS

I don't know doc. He just closed his eyes and fell asleep.

The doc steps over to Hank.

DR. KAGEN

Well I'll stitch him up and get Wayne to give me a hand getting him back to his cell.

The doc looks over at Cletus and he notices something.

DR. KAGEN (CONT'D)

Ahhh will you look at this Cletus, you got some blood on your shirt. You better get some club soda or something on it before it stains.

Cletus looks down at the front of his shirt, looks up and smiles.

CUT TO THE ROYAL HOTEL - EXTERIOR - LATER THAT NIGHT

In the dim light we see 2 dark figures crossing through the courtyard. They walk with strength, assurance and purpose along the paved sidewalk that runs the full length of the hotel's adjoined rooms with the exact same front door design.

The 2 figures approach one of the doors, open, walk in and close the door.

CUT TO INTERIOR OF HOTEL ROOM

In very similar low light we barely see the figures that entered.

We can make out one of the figures as it crosses the room, opens and enters the closet and closes the door.

Then another dark figure crosses the room and enters the closet as well. Then two more do the same thing.

Finally we follow along with one more dark figure and follow it into the closet.

INTERIOR OF THE CLOSET

Inside the closet it is like in the interior of the room very low light but we see this figure reach out to the interior wall of the closet. Another (secret) door opens up and we see warm light coming from flickering torches that illuminate a flight of descending stairs made from rough hewn wood.

We step down these steps to a large room with a dirt floor.

In the low warm light we see objects on the floor.

As we get closer to these objects we see that they coffins all lined up in neatly ordered rows. We can see at least 30 of them in this room.

We track along through the center row and approach an open passageway to another room. When we reach the passageway doorway it opens up into a much larger room where there are three times as many coffins in rows filling this space.

Moving down one row about halfway through the room we come to an open coffin. The dark figure steps into the coffin, lays down and pulls the lid down over top of him. This is an Air BnB for...vampires and it's almost at maximum occupancy.

We pull back and see other coffin lids randomly closing down for the night.

END OF EPISODE 1