

John Carpenter's  
**VAMPIRES**

screenplay by

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1 EXT. ABANDONED FARMHOUSE - NEW MEXICO - DAY

1 \*

BINOCULAR POV:

A telephoto VIEW of an abandoned farmhouse. Rural New Mexico. Present day. Sun rises in the distance.

\*  
\*

JACK CROW

lowers a pair of binoculars. He's standing by the side of a lonely two-lane road. Behind him are a van and a jeep with a large ELECTRIC WINCH bolted to its front bumper.

Crow is in his 30's. Lean muscle and resolve. Hard/soft eyes survey the farmhouse set back 30 yards from the road.

MONTOYA,

30's, is in the weeds, urinating. He finishes, zips up, walks up to Crow.

MONTOYA

How's it look?

Crow hands him the binoculars. Montoya peers at the house.

CROW

Like a New Mexican shithole. Perfect spot for a nest.

(checks his watch)

Let's go.

\*

MOVE ALONG

with the jeep, driven by Montoya, leading the van, driven by Crow, up the dusty driveway toward the abandoned house.

Billowing dust and white gravel kick up as the jeep and van roll up in front of the house and come to a stop.

THE REAR DOORS OF THE VAN

Crow BANGS on the doors. They open, and several MEN get out. This is TEAM CROW. With quiet precision, the Team sets about preparing. They put on strange, modernistic "armor": pants and shirts made of light-weight steel-mesh; gloves of the same material; high collars of solid metal to protect throats and necks.

Now WEAPONS emerge from the van: shotguns, automatic pistols and rifles, and long PIKES made of some light-weight alloy, but with sharpened, wooden tips. There are also boxes filled with wooden stakes tapering to vicious points -- and numerous hammers.

(CONTINUED)

1 CONTINUED:

These men are slayers.

CROW AND MONTOYA

survey the farmhouse, evaluating the boarded-up windows,  
crumbling walls.

CROW  
You got any coffee?

MONTOYA  
Under the front seat.

Crow leans into the jeep, gets a thermos and cup.

CROW  
(pours coffee)  
What do you think?

MONTOYA  
Can't use the side door. It's too tough  
an angle. \*

CROW  
So the front then? \*

MONTOYA  
Yeah. \*

CROW  
(drinks)  
This stuff tastes like shit.

MONTOYA  
Motel coffee, what'dya want?

CROW  
(tosses coffee)  
How can you drink this bilge?

They walk around to check out the side door. CATLIN joins  
them. He is easy-going, built like a mountain.

CATLIN  
What's the word, Boss?

CROW  
We're going in the front door. \*

CATLIN  
Those steps'll screw you up, won't they? \*

(CONTINUED)

1 CONTINUED: (2)

MONTOYA

Hey, fuck you, Catlin. I pull the winch,  
I pick the door. \*

CROW

Stow the bullshit, both of you.

FATHER GIO

a Catholic priest, 50's, stands off to the side. He drinks  
coffee, watches the preparations.

ORTEGA,

20's, Chicano, carries his pike and automatic rifle over to  
the Priest.

ORTEGA

Father?

Ortega kneels. Father Gio says a quick blessing over Ortega  
and his weapons. Ortega rises, crossing himself.

MONTOYA \*

reaches into the rear of the jeep, hands Crow a large HIGH-  
TECH CROSSBOW, sleek and deadly, fired with a trigger. He  
loads it with a bolt about 18 inches long. The bolt  
resembles the long pikes: a metallic shaft and barbed wooden  
tip. Attached to its end is a thin, STEEL CABLE that runs to  
the winch on the rear bumper of the jeep. \*

Crow turns to the rest of the men -- they're ready and  
waiting.

CROW

Gio.

Father Gio offers a final, brief blessing over them and their  
weapons, crossing himself.

Besides Montoya, Catlin, Father Gio and Ortega, they are: ...  
ANTHONY, 20's, big and strong; DAVIS, scary-looking, face  
covered with scars, but quiet and gentle; BAMBI, a bearded,  
tattooed biker/ex-con; and DAVID DEYO, straight-looking, a  
combo yuppie/FBI agent/accountant 30-year-old. \*

CROW

Everything set?

CATLIN

Ready, boss.

(CONTINUED)

CONTINUED: (3)

CROW

All right. We think we got a nest inside this place. Figure on at least 6 goons, maybe more -- and chances are we'll find a Master in here somewhere.

The men exchange glances.

CROW (CONT'D)

Rule number five: if you find the nest, you find the Master. He usually won't leave it on it's own. So it's by the book, gentlemen. Questions?

No one has any. Crow looks over at the sun, now well on its way across the Texas sky.

CROW (CONT'D)

Let's go to work.

TEAM CROW

heads for the abandoned farmhouse. With their strange gear and weapons, they're like a band of high-tech crusaders. Crow's steel cable unreels behind him. \*

MONTOYA

gets in the jeep, starts the engine, pours himself coffee from the thermos.

Father Gio watches from the rear of the jeep.

FRONT OF THE FARMHOUSE \*

Team Crow reaches the front door. Crow tries the doorknob. Locked. He nods at Anthony, who steps to the door, puts his weight against it, shoves... It doesn't move. Solid. \*

ANTHONY

(whispers)

Probably bolted from the inside.

Crow nods, gestures to Davis, who clamps a black-rubber suction device over the doorknob, CLICKS it into place, twisting a handle. A MUFFLED THUMP. Davis pulls the device away, revealing a neat, round hole where the doorknob was.

Crow bends down, peers into the hole: blackness. Now he raises his hand to the hole...

CATLIN

I'll do it, Boss.

(CONTINUED)

1 CONTINUED: (4)

CROW  
(looks at him)  
My turn.

Slowly Crow slides his hand through the hole...

2 INT. ABANDONED FARMHOUSE - DAY 2

Inside. Crow's gloved hand feels around. It's like sticking your hand inside a rattlesnakes' nest. He pushes his arm through, reaches up and finds the dead-bolt, unlocks it, then quickly retracts his arm.

The door swings open. The Team ENTERS soundlessly. It's pitch black. They flick on flashlights.

CROW  
(whispers)  
Open a window.

Anthony and Bambi step to a boarded-up window, quietly pry out the rusted nails, pull away the slats of wood...

A square of sunlight illuminates the place. It's truly disgusting: stained, moldy walls, shards of faded wallpaper hanging like moss, garbage-strewn floors, old clothes, beer cans, other signs of teenagers and transients who have used the old house over the years.

CROW  
(whispers)  
All right. Clockwise. First floor.

The Team moves off...

3 EXT. ABANDONED FARMHOUSE - DAY 3

Father Gio lights up a cigarette. Montoya sits in the jeep, stares at the mid-morning sun, checks his watch.

MONTOYA  
Hey, Padre -- got a smoke?

Father Gio tosses him the pack and lighter.

4 INT. ABANDONED FARMHOUSE - DAY 4

Team Crow moves silently, pushing open doors, braced for attack, finding only empty rooms with boarded-up windows.

(CONTINUED)

Boards come down. Sunlight filters in.

Anthony notices a door they haven't tried. He pulls on the handle. It's stuck. Crow tries to take over, but Anthony gives it one more hard yank, it opens suddenly and...

Nothing.

CROW  
(whispers)  
Easy with the doors. Slow and easy.

ANTHONY  
Sorry, Boss.

A BODY SUDDENLY FALLS OUT OF THE DOORWAY. Right onto Anthony. He jumps back with an involuntary but very LOUD SHOUT.

Everyone glares at him. Crow puts a finger in front of his lips. Anthony nods, calming down.

Crow goes for his two-way radio...

5 EXT. ABANDONED FARMHOUSE - DAY

5

Montoya and Father Gio react to the shout. As Montoya grabs his two-way radio...

CROW  
(over radio; whispers)  
Relax, Montoya. Dead body.

6 INT. ABANDONED FARMHOUSE - DAY

6

The corpse is a desiccated husk. Hollow eye-sockets, a shriveled face. The throat is ripped open, dried black blood caked everywhere.

CROW (CONT'D)  
(into two-way)  
It's bled out and cold. Been here  
awhile.  
(to the others)  
Let's try the hallway.

HALLWAY

with a glance back at the body, Team Crow ENTERS a hall. It's darker here, away from the opened windows that allow a

(CONTINUED)

6 CONTINUED:

pale light into the house. At the end, a doorway. Crow pushes it open:

A STAIRCASE

going down to the basement. The flashlight beams are swallowed up in the darkness below. The men look at each other: this is it. Crow starts slowly down the stairs, but suddenly

A WOMAN LEAPS OUT

from the dark hallway behind them, SCREECHING AND HISSING and moving so fast that before anyone can react she's on Bambi, clawing and biting.

Bambi kicks out with all his strength and manages to knock her off. As she gets to her feet, the men OPEN FIRE with their automatics, knocking her back against the wall.

7 EXT. ABANDONED FARMHOUSE - DAY

7

Montoya and Father Gio react.

MONTOYA  
(into two-way)  
What's happening boys?

8 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

8

The GUNFIRE pauses. The woman lies on the floor.

MONTOYA (CONT'D)  
(over two-way)  
Somebody talk to me. What's going on?

And the woman slowly gets to her feet: she's riddled with bullet holes, each of them oozing black blood. She SCREECHES, baring her fangs: the lady is a vampire.

DEYO  
(into two-way)  
We got a live one. A goon. Female.

MONTOYA  
(over two-way)  
Yeah? She cute?

DEYO  
Just your fuckin' type.

(CONTINUED)



CATLIN  
(into two-way)  
We'll save her for you, Montoya.

Crow moves into position, aims his crossbow. As she charges again, he FIRES. The bolt WHIZZES through the air, pulling the steel cable behind it, but she dives out of its path. The bolt SLAMS into the wall.

She leaps at Crow. Catlin lunges with his pike, slashing her side, knocking her back down. She's up again in a flash. Anthony and Bambi charge. They surround her, lunging and jabbing with their pikes, which she manages to evade.

Crow pulls the bolt from the wall and re-loads. He aims at the woman, but can't get a clear shot.

CROW  
I need a clear shot. Back off.

Anthony and Bambi move back, just as...

A MALE VAMPIRE CHARGES

up from the basement stairs. He knocks Deyo off his feet and onto the floor. The male lifts Deyo up like a rag doll and SLAMS him against the wall.

Davis and Bambi OPEN FIRE on the male, the impact knocking him back. The two gunmen advance, FIRING AND FIRING...

Catlin and Anthony jab with their pikes at the female. Crow moves around with his crossbow until he gets a clear shot. He fires -- HUMM, THWANG!

Crow's shot drives a bolt deep through the female's shoulder, out the back, and eight inches into the wall behind her, pinning her there.

A vile glob spits from her mouth. She writhes and SCREAMS, and pulls with murderous frenzy at the stake, but the barbs keep her locked tight to the wall.

For all of two seconds. Suddenly she jerks herself free, grabs at the stake, trying to yank it out.

CROW  
(into two-way)  
Montoya, we got a fish. Go!

9 EXT. ABANDONED FARMHOUSE - DAY 9

Montoya hits a switch, and the winch starts up, reeling in the steel cable.

10 INT. HALLWAY - ABANDONED FARMHOUSE - DAY 10

The cable goes taut. The female is jerked off her feet and dragged down the hall toward the front door.

THE MALE

ROARS to his feet.

Ortega charges with his pike, drives it deep into the male's side.

The male thrashes furiously, trying to free himself from the pike. Davis rushes in to help Ortega hold on. Together they push forward, pinning the male to the wall.

THE FEMALE

is dragged steadily down the hall, out into the sunlit first floor. She SCREAMS at the light, covers her face. Her body begins to smoke.

As she is dragged to the open door, she grabs an iron radiator attached to the wall. Her progress is halted with a jerk. \*

11 EXT. ABANDONED FARMHOUSE - DAY 11

The winch's engine strains, gears GRINDING.

12 INT. HALLWAY - ABANDONED FARMHOUSE - DAY 12

Clinging to the radiator, the female HOWLS as smoke pours off her body.

Crow takes aim with his 9mm, FIRES --

BLAM, BLAM, BLAM, BLAM! The female's hand is severed. The rest of her is dragged through the door. \*

13 EXT. ABANDONED FARMHOUSE - DAY 13

(CONTINUED)

13 CONTINUED:

As the sunlight hits her, she BURSTS INTO FLAME. Body convulsing, she's consumed. Father Gio and Montoya watch silently.

14 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

14

The male, SCREAMING and writhing, is pinned to the wall with Ortega's pike. Davis and Ortega strain to hold him there.

ORTEGA  
We're losing him!

Anthony and Bambi charge with their pikes. The male grabs Anthony's pike, swings him into Bambi. The pike SNAPS in two. Anthony hits the wall hard.

Crow steps in, loading the crossbows. HUMM, THWANG!

The bolt SLAMS through the center of the male's chest, out his spine, into the wall. He SHRIEKS as bloody black flecks fountain out of his chest.

Deyo, on his feet again, picks up the broken point-end of Anthony's pike, moves toward the pinned male.

DEYO  
Here's a little somethin' from Daddy...!

Deyo pivots in, drives the short pike into, through the male's skull. The male turns, SNAPS at him.

DEYO (CONT'D)  
Oh, you want some more of me?

Then the male yanks the short pike out of his head... \*

CROW  
Deyo -- get out of the way.

Deyo steps aside, as Crow grabs a wooden stake from Bambi, steps in and drives it into the male's rib cage. Then Crow twists the pike through, piercing the heart.

The male HOWLS once, then dies. Davis and Ortega let go. The male sags, held to the wall by the bolt. Dead.

CROW  
Everybody okay?

DEYO  
Yeah.

(CONTINUED)

14 CONTINUED: (2)

14

CROW  
All right.  
(into two-way)  
Montoya. We got another one. He's dead.

Just to make sure, Deyo pokes the dead male with his short pike.

15 EXT. ABANDONED FARMHOUSE - DAY

15

CROW (CONT'D)  
(over two-way)  
Send in the cable, we'll hook him up.

MONTOYA  
(into two-way)  
Yeah -- give me a minute.

Father Gio stands over the ashes of the female vampire, saying a few Latin words and sprinkling holy water.

MONTOYA (CONT'D)  
Padre, does that stuff really do anything?

FATHER GIO  
Can't hurt.

As Montoya retrieves the cable and bolt from the ashes, SEE the blackened skull and teeth of the female. He grabs the skull.

16 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

16

The dead male vampire is dragged along the floor, through the rubble, out the door by the attached cable. \*

17 EXT. ABANDONED FARMHOUSE - DAY

17

The winch WHINES. The cable pulls the male's corpse into the sunlight. It BURSTS INTO FLAME like a pile of dry leaves, crumbling quickly into cinders.

18 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

18

Crow looks at his men.

CROW  
Let's check out the basement.

(CONTINUED)

18 CONTINUED: 12.  
18

Crow leading, they start down the basement stairs into darkness.

19 EXT. ABANDONED FARMHOUSE - DAY - TIME CUTS: 19

The sun blazes in the mid-afternoon sky.

The winch WHINES.

20 INT. HALLWAY - ABANDONED FARMHOUSE - DAY 20

VAMPIRE POV: looking up, being dragged along the floor -- the VIEW passes Catlin and Ortega standing on either side with pikes.

REVERSE ANGLE: a third vampire -- a GIRL -- a HOWLER and a SCREECHER as she is dragged along the floor by the steel cable pulling the bolt in her stomach.

21 EXT. ABANDONED FARMHOUSE - DAY 21

The girl is dragged into the sunlight. Kicking and SCREAMING, she IGNITES like dry tinder.

THE SUN

lower in the sky.

22 INT. HALLWAY - ABANDONED FARMHOUSE - DAY 22

A fourth vampire -- a MAN -- is pinned to the wall by Catlin and Deyo's long pikes. Crow aims the crossbow -- THRUMM!

The bolt drives deep into the man's heart.

23 EXT. ABANDONED FARMHOUSE - LATE DAY 23

PILES OF VAMPIRE ASHES dissipate with the late afternoon wind. A row of 9 blackened skulls sit on the hood of Montoya's jeep. Bleary-eyed, exhausted, Team Crow stands outside the farmhouse. They have survived once again.

CATLIN  
(to Crow)  
Nine goons in all, Boss. Not a bad day's work.

(CONTINUED)

MONTOYA  
(off Crow's expression)  
Something wrong, Jack?

CROW  
Yeah. Where was the Master?

BAMBI  
You want us to check the house one more  
time?

CROW  
No. He's not there.

MONTOYA  
You don't suppose there's another nest  
somewhere, do you?

Crow glances at the sun, now a fiery red blob heading for the  
horizon. Night coming on.

CROW  
Sure as hell better not be.

THE SUN

slips down behind the horizon.

THE VAN AND JEEP

pull away down the road.

THE ABANDONED FARMHOUSE

as the last of the sun's ambient light fades. The place  
looks black and empty. MOVE across the drive, into the  
trees, to a MOUND of freshly dug dirt.

HOLD as the dirt begins to move, and A HAND emerges, the skin  
pale, dead white, the fingers long with huge gray talons...

24 EXT. MOTEL - OFF THE INTERSTATE - NIGHT

24

A blinking, neon pink sign. The display reads: "THUNDERBIRD  
MOTEL. NO VACANCY. PRIVATE PARTY."

\*  
\*

A cheap motel off the interstate. The SOUNDS of Team Crow  
PARTYING inside.

25 INT. MOTEL ROOMS - NIGHT

25

Connecting rooms, currently occupied by Team Crow, the only guests in the motel. The place is a mess: beer and whiskey bottles, food containers, dirty clothes, etc. A tape deck BLARES; Team Crow is deep into its victory celebration with an assortment of LOCALS.

Ortega and Anthony play some kind of drinking game. Deyo is playing bartender, pouring endless shots of whiskey, opening beers. He is assisted by an attractive YOUNG HOOKER, 20's, tarted up and drunk as a skunk.

Father Gio talks with a HIGHWAY PATROLMAN, 50's. Both ignore the parade of YOUNG HOOKERS moving through the rooms.

FATHER GIO

Thank you for all your help.

HIGHWAY PATROLMAN

Father, all I've been doin' for two weeks is runnin' whores and buyin' out liquor stores for this bunch. When the hell they gonna leave?

Crow comes up, overhears this last...

CROW

We're pulling out tomorrow.

HIGHWAY PATROLMAN

Can't say I'm sorry to hear it.

A PRETTY, DARK-HAIRED HOOKER (KATRINA)

walks through the rooms. She glances over at Crow. Stares. Definitely interested.

MONTOYA AND CATLIN

earnestly chat up a pair of HOOKERS, while BAMBI dances cheek to cheek with a 50-YEAR-OLD HOOKER.

FIRST HOOKER

Y'all work together?

MONTOYA

That's right.

FIRST HOOKER

What'cha do?

(CONTINUED)

25 CONTINUED:

MONTOYA  
We kill vampires.

FATHER GIO AND CROW

FATHER GIO  
I briefed Rome. They're wiring a payment  
to the Monterey account.

CROW  
Thanks, Gio.

FATHER GIO  
Also, Cardinal Alba is flying into Santa  
Fe. He wants to meet with you tomorrow. \*

CROW  
Tomorrow's my day off.

FATHER GIO  
Not any more.  
(beat)  
Jack -- what do you figure happened to  
the Master?

CROW  
I don't know. Masters usually don't  
leave a nest filled with goons.

FATHER GIO  
What says he's still in New Mexico? He  
could be anywhere by now. \*

CROW  
Why would he run? He didn't know we were  
coming.

DAVIS

tries to vault over a sofa using a pike. Blind drunk, he  
misses badly, CRASHES uninjured into an end table.

MONTOYA AND CATLIN

with their Hookers:

FIRST HOOKER  
No, really, what do you guys do?

MONTOYA  
Yeah, really -- we kill vampires.

(CONTINUED)



SECOND HOOKER  
(sarcastic)  
Right.

MONTOYA  
Hey, Catlin -- she doesn't believe me.

CATLIN  
(to the Second Hooker)  
I know how you feel, baby. Nobody  
believes in vampires.

MONTOYA  
Thing is, we kill vampires for a living.

CATLIN  
Hunt 'em down and kick the shit out of  
'em.

The Hookers have blank looks on their faces. Is this a joke?

MONTOYA  
So we know there's vampires stalkin' the  
earth, right here and now. We also know  
there's a God, too.

CATLIN  
We just don't understand Him.

26 INT. MOTEL HALLWAY - NIGHT

26

Katrina, the dark-haired hooker, steps out into the hall.  
She passes Father Gio and the Highway Patrolman haggling with  
an irate MOTEL OWNER about the room damages.

MOTEL OWNER  
... gonna take me at least a week to  
clean up this place. These dipshits have  
nearly ruined me...

HIGHWAY PATROLMAN  
So just give a figure, Bob.

FATHER GIO  
How's 5 thousand?

MOTEL OWNER  
(eyeballs pop)  
All right.

Father Gio starts peeling off hundred dollar bills from a  
thick wad.

(CONTINUED)

CROW

at the end of the hallway. Smokes a cigarette. Katrina comes up to him...

KATRINA  
Can I have a cigarette?

Crow gives her one. Lights it.

KATRINA (CONT'D)  
Nice party. But you look like you got something other than me on your mind.  
(Crow smiles, nodding)  
Feel like telling me about it?

CROW  
We were looking for something today -- didn't find it.

KATRINA  
(leans closer)  
That can be a real pain in the ass.  
(closer)  
Maybe you should try looking somewhere else. I can show you where you might start...

Katrina kisses him, and while she does takes his hands and places them on her butt.

CROW  
You're right. I should've been looking in a whole different place.

KATRINA  
So how about you go get me something to drink, and then we meet in your room?

CROW  
First good idea I've heard all night.

Crow hands her his room key, heads off down the hall. Katrina smiles to herself...

INSIDE THE MOTEL ROOMS

Anthony hurls a lamp through a window...

27 EXT. MOTEL - NIGHT

27

CRASH! The lamp and shards of glass fall to the motel parking lot.

HOLD -- as we SEE a FIGURE appear out of the darkness by the road.

THE MASTER VAMPIRE (VALEK)

Lit by the motel sign. Wears a long, dark coat smeared with dirt. Tall, regal and powerful.

His face is a tightly controlled mask, the features undeniably handsome, the eyes brilliant and cold. He exudes enormous physical strength, but also an intense charisma that, while it might be called sexual, is really something other: a dark mixture of desire and contempt -- totally lacking in compassion.

He is, after all, a creature without a soul.

Valek starts for the motel...

28 INT. MOTEL ROOMS - NIGHT

28

Crow ENTERS, heads for Deyo to get drinks. Montoya and Catlin now dance with their Hookers. The joint is jumpin'.

CROW

Give me a couple beers, Deyo.

DEYO

You got it, boss.

Deyo grabs the beers from a tub of ice as Father Gio stumbles over, drunk.

FATHER GIO

You're magnificent, Jack -- have I ever told you that?

CROW

You'd better slow down, Gio.

FATHER GIO

I am not drunk.

29 INT. CROW'S MOTEL ROOM - NIGHT

29

The door opens. Katrina walks in. Closes the door behind her.

The room is half-lit from a table lamp. The SOUNDS of the party ECHO through the wall. And the curtains billow. The window is open.

Katrina CROSSES to the window. Closes it. She pauses here for a beat -- as if she senses something -- then walks toward the bed...

CAMERA SLOWLY PANS UP -- to REVEAL Valek pressed against the ceiling, defying gravity, staring down at her...

VALEK'S POV - HIGH ANGLE LOOKING DOWN

Suddenly the POV sweeps down from the ceiling, INTO Katrina's face as she turns, surprised...

WHAM! RED SCREEN.

Finally the RED bleeds away, REVEALING Katrina on the floor. Mouth open, eyes glazed. As if she's been shot up with heroin -- and the rush is just now hitting her.

VALEK

Doesn't it feel beautiful? Something you'll never forget...

Valek's head RISES INTO FRAME. Under Katrina's raised skirt, two ugly bleeding fang marks on her inner thigh just below the very sexy blue panties she's wearing. Two punctures several inches apart -- like the bite of a monstrous spider...

VALEK (cont'd)

... I know I won't.

As he smiles, SEE Katrina's blood smeared on his teeth.

30 INT. MOTEL ROOMS - NIGHT

30

Deyo YELLS across the room.

DEYO

Hey, we're runnin' out of beer!

Crow is still trying to get back to his room. Father Gio has his arm around him, looks at his watch. 5 a.m.

(CONTINUED)

FATHER GIO

We may have to knock over a liquor store.

HIGHWAY PATROLMAN

Hell, might as well -- I don't care anymore.

CATLIN

(staggers to his feet)

No, wait a minute, wait a minute...

(heads for the door)

We got another case of beer in my room...

Catlin stops dead in his tracks.

Standing in the doorway is Valek. Before Catlin can react, Valek RIPS HIM OPEN with one ROAR of his hand -- then pulls him apart. Catlin dies -- SCREAMING in a spray of blood and organs.

The room freezes in horror. Before anyone can move -- Valek comes up behind Ortega, grabs his head, pulls back and twists it... all the way around!

Ortega's body drops to the floor. The tableau is broken by SCREAMS...

ON CROW

REACTING -- dropping the beer -- his horrified expression -- moving -- time slowing down...

VALEK

RIPS through the room. The Highway Patrolman has time only to raise his hand in front of his face before it tears him shoulder to throat in one flash of taloned fingers.

They have no chance. It's night. It's a Master Vampire.

CROW

looking -- looking -- time slowed to a crawl --

CROW'S POV:

He SEES: the crossbow leaning against an end table.

Crow -- diving for it.

People starting to move -- reacting too slowly -- far too slowly --

(CONTINUED)

## BAMBI

BELLOWS and CHARGES LIKE A BULL, tackling Valek, driving him to the wall.

Valek thrusts his clawed hand up into Bambi's gut. His hand emerges through Bambi's back, BLOOD spraying out.

## CROW

dives -- CRASHING over bodies.

He comes down on the tip of the bolt with his shoulder. The barb tears into his flesh. The lamp goes CRASHING to the floor - shorting out. The crossbow bounces away crazily.

Crow grabs his shoulder.

## DAVIS

charges Valek, pulling a .38 from his belt, EMPTYING it point-blank into Valek's chest. Valek staggers back...

Anthony moves in with a pike poised to thrust. Valek grabs Davis, swings him around into the tip of the pike. Davis SCREAMS as the pike pierces his back, driving through him...

## CROW

gets to his feet...

Valek is lifting Anthony like a rag doll. They make eye contact...

## CLOSE ON CROW

Stunned, staring in horror and disbelief.

## VALEK

slowly smiles...and RIPS Anthony's throat out with his fangs.

Crow YELLS, charges Valek. Valek throws Anthony at him. Crow dives out of the way. Anthony's body SLAMS into Montoya, taking him down.

Crow grabs a jagged, broken chair leg and moves toward Valek.

Valek strides through the SHRIEKING Hookers, slashing into them, drawing blood. Then he turns to face Crow.

Crow lunges. Valek dodges easily, swipes at Crow, who barely keeps from getting his head torn off.

(CONTINUED)

30 CONTINUED: (3)

FATHER GIO

sees: A SHOTGUN lying on the floor. He reaches for it.

CROW THRUSTS AGAIN

Valek grabs Crow, pulls the chair leg from his grasp, throws him against the wall.

Crow crumples to the floor.

Valek moves toward him, but...

FATHER GIO

FIRES, blasting Valek in the back. Valek is knocked off his feet, but quickly recovers, rises, and turns on the Priest.

He grabs Father Gio's hands, forces the barrel of the shotgun up towards his head, and pulls the trigger...

FATHER GIO'S LEGS

are sprayed with blood, jerk once, and go still.

DEYO

OPENS FIRE with an automatic pistol. BLAM, BLAM, BLAM!

THE SLUGS

hit Valek, driving him back to the wall.

MONTOYA

rushes forward and scoops up Crow, drags him toward the door to the hallway...

DEYO

advances on Valek, BLASTING away...

VALEK

grabs a Hooker, swings her around as a shield. BLAP, BLAP, BLAP! The slugs from Deyo's pistol rip into her. Her SCREAMS are silenced. She falls.

31 INT. MOTEL HALLWAY - NIGHT

31

Montoya helps Crow to his feet. They look back into the darkened room...

(CONTINUED)

31 CONTINUED:

A SNAPSHOT FROM HELL:

Inside the room, Valek SLASHES the last of the Hookers. Deyo charges him with a stake, before he is cut apart by a single, backhanded, almost casual blow.

MONTOYA

C'mon!!!

Montoya grabs Crow, pulls him along...

32 OMIT

32

\*

33 EXT. MOTEL PARKING LOT - NIGHT

33

Katrina staggers dazedly toward her car. Behind her, inside the glass-enclosed lobby, SEE the Motel Owner's body, lying face up, his neck and chest ripped open.

\*  
\*  
\*

Crow and Montoya come streaking out of the motel and head for a pickup truck.

\*  
\*

Crow sees Katrina.

She's wobbling, stoned. Thin fingers of blood crawl down her leg from under her skirt.

Montoya opens the driver's door of the pickup. Crow tosses him the keys, runs toward Katrina.

MONTOYA

Leave her! She's dead anyway!

Crow ignores him. Grabs Katrina. She's totally disoriented, weaving. Crow picks her up in his arms -- runs to the pickup.

Montoya starts the ENGINE as Crow opens the door, shoves Katrina inside...

VALEK

steps out of the lobby. SEES the pickup reverse and SCREECH out of the motel parking lot.

34 EXT. TWO-LANE HIGHWAY - NIGHT

34

The pickup hangs a right onto the highway and accelerates off into darkness...



- 35 INT. PICKUP - NIGHT 35
- Crow -- almost afraid to look back. Glances at the speedometer that records: 50... 60... 70. Looks hard at Montoya, who floors it.
- CROW
- Hit it!
- 70 -- 80 mph -- 85...
- 36 EXT. VALEK'S POV - NIGHT 36
- Hurtling down the two-lane, coming up behind the pickup with incredible speed, almost like he's flying...
- VALEK
- leaps over the back of the tailgate...
- Lands with a CRASH on the bed of the pickup.
- Valek SCREAMS --
- VALEK
- Crow! Jack Crowww!!
- 37 INT. PICKUP - NIGHT 37
- Crow turns as the Valek's hands CRASH through the back window.
- Valek's face: teeth glistening, shining with blood.
- One hand on the wheel, Montoya yanks his .44 magnum from his belt and FIRES -- BLAM! -- point blank into Valek's face.
- 38 EXT. PICKUP - NIGHT 38
- The impact of the slug sends Valek CRASHING backwards -- back over the tailgate and onto the road at 85... hitting and skidding along the asphalt...
- 39 INT. PICKUP - NIGHT 39
- Crow turns to Montoya.

(CONTINUED)

39 CONTINUED:

CROW  
C'mon, c'mon...!

40 EXT. HIGHWAY - NIGHT 40

Valek stands up. His clothes are torn. But he starts running again...

VALEK'S POV:

zooming down the two-lane -- closing on the pickup truck ahead...

41 INT. PICKUP - NIGHT 41

Just then the pickup goes up over a rise in the road.

To the East -- they SEE -- just over the crest...

The morning sun... just rising --

Dawn breaking. Light on the windshield. Saved.

Then they SEE the hay truck in the middle of the road.

Montoya, doing 100, swerves to avoid it...

42 EXT. HIGHWAY - DAWN 42

The pickup skids, loses it off the road -- tumbling, turning over.

TELEPHOTO SHOT:

the pickup flipping and turning, end-over-end... toward us.

It comes to a rest in a cloud of dust.

Silence.

THE WRECKAGE:

Crow stumbles, bleeding, out of the wreck. Goes back for Montoya, pulls him out.

CROW  
You okay?

(CONTINUED)

Montoya nods. Crow returns to the wreck, pulls Katrina out. She slumps to the ground.

MONTROYA

Jack -- he knew your name.

CROW

Yeah.

(leans down to Katrina)

Can you walk?

(she doesn't respond)

MONTROYA

What are you doing?

CROW

She's going with us.

Montoya steps over, whips back Katrina's skirt, revealing the bleeding fang marks.

MONTROYA

Hey, man -- he fuckin' bit her!

CROW

She hasn't turned yet.

MONTROYA

But she's on her way!

CROW

Under 48 hours, the telepathic link with the Master won't take hold.

MONTROYA

So what? After that she's gonna start receiving his thoughts, seeing through his eyes...

CROW

Exactly -- just like a surveillance camera -- so we can find him and shove a stake right up his ass.

Crow drags Katrina to her feet. She's pale, barely conscious, eyes half-lidded.

CROW (CONT'D)

We're going to use her. To get to the Master. And to whoever tipped him off.

(beat)

We were set up, Montoya. He knew more than my name.

(CONTINUED)

42 CONTINUED: (2)

MONTOYA

Who?

CROW

I don't know. But I want the son of a bitch.

(to Katrina)

C'mon -- we got to walk.

No response. Crow shakes Katrina violently.

CROW (CONT'D)

You hear me?

Finally Katrina nods. Crow pulls her along, up toward the road. Montoya follows.

43 EXT. ROAD - DAY

43

Crow, Katrina and Montoya grimly march along. The sun is high now, blasting down on them.

44 EXT. GAS STATION - DAY

44

A big Buick sedan pulls up to the pumps. A MAN gets out as the ATTENDANT approaches. The Man pulls out his wallet as the Attendant unlocks the pump.

\*  
\*  
\*

AT THE REAR OF THE STATION

Crow and Montoya watch. Katrina leans against the wall, out of the blazing sunlight.

THE ATTENDANT

ENTERS the garage. The Man begins filling his car.

MONTOYA

pulls his .44 magnum. Moves around the side of the station. Peers around the corner.

(CONTINUED)

44 CONTINUED:

HIS POV: the man is hunkered over the hose...

Montoya holds the gun behind his back. Walks casually to the car...

The Man tops off, replaces the nozzle on the pump rack...

Montoya looks in the driver's window...

The keys are in the ignition.

The Man screws tight the fuel cap, looks up, SEES Montoya peering into the driver's window.

MAN

Can I help you with somethin'?

Montoya raises the gun.

MONTOYA

Yeah. I'm gonna borrow your car. Either you say "help yourself" -- or I blow your teeth out.

MAN

(terrified)  
Help yourself.

MONTOYA

Thank you very much.

Montoya jumps in the Buick, starts up.

Crow and Katrina stumble to the road. Montoya ROARS out of the station, zips over, picks them up, drives away.

45 INT. BUICK - DAY 45

Crow drives. Montoya in the passenger seat. Katrina is slumped in the back seat.

46 EXT. MOTEL OFF THE INTERSTATE - DAY 46

The Buick pulls up in front of the motel. The front doors still stand open. The place looks quiet, empty.

47 INT. BUICK - DAY 47

Crow and Montoya stare grimly at the motel.

(CONTINUED)

47 CONTINUED:

CROW  
Take her to Apache Springs. The Plaza  
Hotel. Hole up there. I'll find you as  
soon as I can.  
(starts out the door)  
Dump this thing and take the jeep.

\*  
\*

MONTOYA  
You can't bury 'em all, Jack.

CROW  
(beat)  
Get going.

Crow gets out of the car. Walks toward the motel entrance.  
Montoya watches for a beat. Then gets out of the Buick.

48 EXT. PARKING LOT - DAY

48

MONTOYA  
Can I talk to you?

CROW  
(stops)  
We're wasting time.

MONTOYA  
Rule number seven: never bury another  
team member by yourself.

CROW  
This comes under 'special circumstances'.

MONTOYA  
The whole fuckin' team's been  
slaughtered.

CROW  
I can handle it.

MONTOYA  
Bullshit! This stinks, man!

CROW  
So you got any bright ideas?

MONTOYA  
Yeah -- we kill the whore, bury the team  
together, and head back to Monterey.

(CONTINUED)

48 CONTINUED:

CROW  
If you want to pull out, go ahead.

MONTOYA  
I didn't say that.

CROW  
Someone's changed the rules. So now we  
have to do whatever it takes.  
(silence)  
We got less than 11 hours till the sun  
goes down. You got something else to  
say, spit it out.

MONTOYA  
(beat)  
Just don't be too long. I get nervous  
when you're not around.

Montoya walks to the Buick. Crow heads for the motel.

49 BURIAL SEQUENCE - INT. LOBBY - MOTEL - DAY 49

Crow ENTERS the glass enclosed lobby. Stares at the Motel  
Owner lying in the pool of now congealed blood. \*

50 INT. MOTEL ROOMS - DAY 50

Crow ENTERS a scene of complete horror. Sunlight streams  
through broken windows. Blood. Flies BUZZING. Crow stares  
grimly.

ANOTHER ROOM:

Crow takes a handful of wooden stakes from a box. Grabs a  
hammer.

CROW

bends down over Catlin. Stares at his face. Then places the  
pointed tip of a stake over Catlin's heart.

CROW'S HAND

holds the hammer -- rises - pauses - plunges downward...

(CONTINUED)

31.  
50

50 CONTINUED:

WHAM! The stake SLAMS through Catlin's heart.

51 CUTAWAY - INT. JEEP - DAY 51

Montoya drives. Still in shock. Katrina is slouched next to him. Her eyes closed. Hands pushing at something invisible.

52 INT. MOTEL ROOMS - DAY 52

Crow places a stake over Father Gio's heart.

CROW'S HAND - THE HAMMER

It arcs upward -- SLAMS downward -- WHACK!

ANOTHER ROOM

as Crow hefts an axe. Studies its thick, gleaming blade.

CROW

lines up the axe blade on Ortega's throat. Lifts the axe high. Swings it down violently...

CROW'S HAND

lifts Ortega's severed head -- places it on a sheet.

53 CUTAWAY - INT. JEEP - DAY 53

Montoya pulls away from a fast-food restaurant. Eats a burger, sips a Coke. Glances at...

Katrina. She appears to be asleep.

54 INT. MOTEL ROOMS - DAY 54

Crow pours gasoline from a can -- SPLASHES it over beds, furniture, bodies...

55 EXT. MOTEL LOBBY - DAY 55

Crow empties the last of the gasoline from the can. Lights a match. Tosses it.

He strides away from the lobby, as the gas catches FIRE.

THE MOTEL

(CONTINUED)



55 CONTINUED:

55

as the Team Crow van pulls out onto the two-lane. Smoke pours out of the lobby.

56 EXT. TWO-LANE ROAD - DAY

56

A mile or so from the motel. SEE black smoke rising in the distance. The van comes to a stop by the side of the road.

Crow gets out. Unloads a tied-up sheet filled with -- severed heads. The bottom of the sheet is red-black with blood.

Crow carries the heads like Santa hauling his sack. Drops the bundled sheet off the shoulder of the road. Starts digging a hole with a shovel.

Finally Crow drops the sack into the hole, starts filling it.

57 INT. VAN - MAGIC HOUR/SUNSET

57

Crow drives, toward the setting sun. On his CAR RADIO:

NEWS ANNOUNCER

(v.o.)

Fort Union, New Mexico is the scene today of a grisly mass murder.

58 INT. JEEP - NIGHT

58

Montoya drives. Listens to the RADIO. Katrina is motionless beside him.

NEWS ANCHOR

(v.o.)

Authorities have discovered at least 10 bodies in the burned-out rubble of a motel on Route 47 west of Fort Union.

59 INT. PLAZA HOTEL LOBBY - NEW MEXICO - NIGHT

59 \*

Montoya stands at the check-in counter, talking to a CLERK.

MONTOYA

I need a room.

CLERK

For how long?

(CONTINUED)

59 CONTINUED:

MONTOYA  
A few days.

CLERK  
\$375 a week. Plus \$25 for the cable TV.

Montoya digs out his wallet.

60 EXT. PLAZA HOTEL - JEEP - NIGHT 60 \*

Montoya leans into the jeep. Hurriedly wipes the dried blood off Katrina's leg. Pulls her out into the chilly night air.

MONTOYA  
Take my arm.

61 OMIT 61 \*

62 OMIT 62 \*

63 INT. PLAZA HOTEL ROOM - NIGHT 63 \*

Dingy room. Montoya smokes. Drinks a beer. Watches TV -- a news report.

TV NEWS ANCHOR  
(over TV)  
Sources close to the investigation report that all the bodies were decapitated. The remains of the heads were found buried a mile away from the murder scene...

Montoya glances over...

Katrina lies asleep on the bed. The contours of her body backlit by the bed-table lamp. Her wound has started bleeding again -- rivulets of blood trickle down her leg.

64 EXT. PHONE BOOTH - SANTA FE, NEW MEXICO - NIGHT 64

The Team Crow van is parked near a phone booth in a dark, run-down section of Santa Fe. Crow is on the phone.

(CONTINUED)

64 CONTINUED:

64

CROW  
(into phone)  
Jack Crow. I'm at Central and 14th.  
Request immediate pickup.  
(beat)  
I'm alone.

65 INT. HOTEL ROOM - NIGHT

65

Montoya emerges from the bathroom with a wet washcloth.

He sits on the bed next to Katrina. Stares at her. Gently rolls her over. Lifts her skirt. Begins wiping the blood off her leg.

66 EXT. PHONE BOOTH - SANTA FE - NIGHT

66

\*

A black limousine pulls up. Two large MEN wearing expensive suits get out. Crow steps out of the shadows, walks up to them.

LIMO GUY  
Mr. Crow?

67 INT. BACK SEAT OF LIMOUSINE - NIGHT

67

Crow sits exhausted as the limo drives through the night streets.

68 EXT. CATHOLIC CHURCH AND SEMINARY - SANTA FE - NIGHT

68

\*

Massive stone church. The seminary sprawls behind it. A wall hides the inner activities from the outside world.

69 INT. GUEST ROOM - NIGHT

69

Large and elegant. Crow sits in a chair. A PRIEST/DOCTOR attends to his shoulder wound.

70 INT. SHOWER - GUEST ROOM - NIGHT

70

Crow takes a shower. His face through the glass -- water dripping, distorting his features -- haunted.

71 INT. PLAZA MOTEL ROOM - NIGHT 71 \*

Montoya sits smoking.

He watches Katrina sleep. She's naked under the sheets. Her clothes are neatly folded on a chair.

72 EXT. TRAIN TRACKS - NIGHT 72

A desolate section of track. In the middle of nowhere. Valek sits nearby, staring into the darkness. Waiting.

In the distance, the faint sound of an approaching TRAIN.

DOWN THE TRACKS: the light of the train appears, the SOUND building...

Valek stands as the train rushes toward him, at 80 mph. He watches impassively as car after car BLASTS by.

WHAM! The last of the train cars ROARS past the spot where Valek stood. He's no longer there.

ROOF OF A TRAIN CAR

Valek pulls himself up, rolls onto the roof. He crouches there, patient and still, as the train carries him off into the night...

73 INT. SEMINARY CORRIDOR - DAY 73

Dressed in fresh clothes, Crow comes down the corridor, into:

74 INT. ANTEROOM - DAY 74

A BODYGUARD sits on duty in an anteroom. He gives Crow a brief, professional frisk, then ushers him through another door...

75 INT. OFFICE - DAY 75

Two MEN wait for Crow. CARDINAL ALBA, 60's, an Italian cleric, sits in an over-stuffed chair. By his side in a wooden chair is FATHER ADAM, a boyish but intense Jesuit in his 30's. A TV is on, showing reports of the motel massacre.

(CONTINUED)

CARDINAL ALBA  
Hello, Jack. Please sit down.  
(Crow sits)  
I see you are injured.

CROW  
Me? Hell, no. It's not much considering  
everybody else is dead.

FATHER ADAM  
How did it happen?

CROW  
(eyes him)  
Who are you?

CARDINAL ALBA  
This is Father Adam Guiteau. Father Adam  
is our archivist. He's completely  
familiar with your activities.

Crow shoots a glance at the TV: news footage of the motel,  
sheet-covered bodies being loaded into a meat wagon, a POLICE  
OFFICER removing the sheet-wrapped severed heads from the  
ground... \*  
\*

CROW  
We cleaned out the nest near Fort Union.  
That night a Master showed up.  
(beat)  
No Master was ever like this. Superhuman  
strength. Unkillable. Like a machine.  
We didn't stand a chance. \*

Crow looks right at Cardinal Alba...

CROW (cont'd)  
So tell me if I'm wrong, Cardinal, but  
isn't he the one we've always talked  
about -- the one we knew would come along  
one day...?

CARDINAL ALBA  
(ignores the question)  
There are some other developments.  
(beat)  
Tom Callahan is dead. The whole European  
team is wiped out.

CROW  
When?

FATHER ADAM

Three days ago.

Father Adam hands Crow a stack of photographs. Black-and-white. Gruesome.

FATHER ADAM (CONT'D)

Callahan's team was clearing a large nest near Cologne, Germany. The local authorities described it as a terrorist attack.

Crow leafs through the photos -- team members torn limb from limb.

FATHER ADAM (CONT'D)

We found this at the site.

Father Adam hands Crow a small, rectangular object, covered with a cloth.

Crow lifts the cloth. It's a small, antique oil portrait. Despite the old-fashioned dress and painting style, the subject is recognizable: Valek, the Master Vampire.

CARDINAL ALBA

Is he the one?

CROW

Yes.

(beat)

What's this?

CLOSE: Crow points to a single word inscribed at the bottom of the painting, inside a circle with four rays -- Celebratvm.

FATHER ADAM

Latin -- for "Celebrate".

CROW

"Celebrate" what?

CARDINAL ALBA

We don't know.

FATHER ADAM

I've authenticated the portrait. It was painted in the year 1340. His name is, or was, Jan Valek. Born in Prague, 1311. He was a priest who turned against the church and led the Bohemian peasants in an uprising, capturing several towns.

(MORE)

(CONTINUED)

75 CONTINUED: (3)

FATHER ADAM (cont'd)

The Holy Roman Empire sent its soldiers,  
and after weeks of bloody fighting, the  
rebellion was put down.

Crow stares at the portrait. MOVE IN on Valek's face.

FATHER ADAM (CONT'D)

Valek was tried for heresy and burned at  
the stake -- but after his death, there  
were reports that he was seen walking at  
night. It was said he killed the living  
to drink their blood. His grave was  
opened and found empty. It was the first  
known case of vampirism.

CARDINAL ALBA

Valek is not like the other Masters  
you've hunted before. He is the first  
and most powerful, the progenitor of all  
other vampires on Earth. Their powers  
are dilutions of his. And he is by far  
the most intelligent. Over the years,  
our crusade has killed hundreds of his  
kind, but Valek eludes us. Of all our  
slayers, only you have faced Valek and  
survived.

Crow lets this pass. He rises.

CROW

I'm going back out.  
(indicates the portrait)  
Mind if I hang on to this?

CARDINAL ALBA

Jack -- I have been in contact with Rome  
this morning. The Vatican Council  
requests that you rebuild your team. \*

CROW

There isn't time.

CARDINAL ALBA

You are to return to Monterey, recruit  
new team members, and try again when you  
are at full strength. Father Adam will  
accompany you and take Father Giovanni's  
place.

CROW

No.

(CONTINUED)

75 CONTINUED: (4)

CARDINAL ALBA

(even)

This is non negotiable. The rules established for our work are far older and more important than any individual...

CROW

Valek is the original, the source of the disease, the very first vampire created by the Catholic Church...

FATHER ADAM

By accident...

CROW

This was your fight, Cardinal... now it's mine.

CARDINAL ALBA

If you refuse to follow the rules, the operation will be cancelled, the funding withdrawn.

Crow looks from Cardinal Alba to Father Adam, then back again.

CROW

Any idea how Valek knows my name? \*

Cardinal Alba shakes his head.

Crow turns, leaves. As the door closes behind him, the Cardinal stares at Father Adam.

CARDINAL ALBA

Stay close to him.

Father Adam nods, follows Crow.

76 EXT. PLAZA HOTEL - DAY

76

\*

Montoya comes down the street. Alone. He carries a sack of burgers and fries. He ENTERS the hotel.

77 INT. PLAZA HOTEL ROOM - DAY

77

\*

Katrina awakens. To discover she's face down under the covers. Naked. And tied to the bed with ropes. A piece of duct tape covers her mouth.

(CONTINUED)



She squirms frantically. Squints at the bright sunlight streaming in from a window.

A key in the door. It opens. Montoya ENTERS from the hall. Closes the door, locks it.

Katrina stares at him -- terrified.

Montoya puts down the food. Walks over to the bed.

MONTOYA

Do what I say and you won't get hurt.

Montoya sits next to her. Slowly begins to peel away the duct tape from her mouth.

MONTOYA (CONT'D)

What's your name?

(no response)

Do you understand what's happened to you?

Katrina starts struggling, SCREAMS. Montoya SLAPS a hand over her mouth.

MONTOYA (CONT'D)

HEY! Do you understand what's happened to you? Shake your head yes or no.

Katrina stops struggling. Shakes "no".

MONTOYA (CONT'D)

Okay. I'll tell you exactly what's going on, but if you scream I'll tape your mouth shut again.

(beat)

What's your name?

(he uncovers her mouth)

KATRINA

Katrina

MONTOYA

All right. Katrina, here's the score.

Montoya rises, returns to the fast-food, grabs a burger.

MONTOYA (CONT'D)

I took your clothes off. I tied you up. And I saved your ass. Me and another guy. He's not here.

(chews the burger)

You've been bitten by a vampire, Katrina. Remember? The party at the motel? Big

(MORE)

(CONTINUED)

77 CONTINUED: (2)

MONTROYA (cont'd)

guy, pointy teeth?

(she stares; no response)

It doesn't matter. It'll come back to  
you pretty soon.

(another bite of burger)

A Master vampire has a telepathic link  
with his victims. You see what he sees,  
feel what he feels. So the deal is,  
you're gonna help us find him. And while  
he's sleeping, we unleash on him.

(beat)

Oh, and Katrina -- one more thing.

\*  
\*  
\*  
\*  
\*  
\*

Montoya moves close to her.

MONTROYA (CONT'D)

You try anything, I'll kill you.  
Understand?

78 EXT. DESERT HIGHWAY - DAY

78

The Team Crow van BLASTS down a desert highway.

79 INT. VAN - DAY

79

Crow drives. Father Adam sits next to him.

FATHER ADAM

I know all about you, Mr. Crow. I know  
your parents were bitten by vampires, and  
the Church raised you, trained you to be  
it's master slayer...

CROW

Ancient history.

FATHER ADAM

The truth is, I don't like being forced  
on you like this. I was supposed to take  
over for Father Giovanni when he retired.

Crow drives in stony silence.

FATHER ADAM (CONT'D)

For what it's worth, it was something I  
dreamed of, all these years, ever since I  
first heard of the slayers.

(beat)

(MORE)

(CONTINUED)

79 CONTINUED:

FATHER ADAM (cont'd)

I only want to be a part of the team, and help in any way I can.

Suddenly Crow pulls a hard left...

80 EXT. DESERT HIGHWAY - DAY

80

The van SCREECHES across the highway, almost tipping over, and SLAMS off the road in a cloud of dust...

...finally coming to a stop behind a rise, hidden from the highway.

Crow gets out. Opens the passenger door. Drags Father Adam from the van. Pulls a 9mm, jamming it up to the priest's throat.

CROW

Who set us up? Was it you?

FATHER ADAM

What are you talking about?

CROW

Don't get stupid with me, padre.

(COCKS gun)

Who set us up?

Crow jams the barrel of the gun against Father Adam's forehead.

CROW (CONT'D)

If you think I won't blow your brains out because you're a priest -- you are misjudging the wrong motherfucker.

FATHER ADAM

If you have to kill me, then do it -- but I don't know what you're talking about.

After several beats, Crow finally lowers the gun.

CROW

We'll see about that.

81 INT. VAN - DAY

81

Driving again. A long silence.

FATHER ADAM

Where are we going?

(no response)

(MORE)

(CONTINUED)

81 CONTINUED:

FATHER ADAM (cont'd)

You've got to tell me what's going on,  
Mr. Crow.

CROW

Have you ever seen a vampire?

FATHER ADAM

No.

CROW

First of all, they're not romantic. They  
don't dress in formal wear or speak with  
strange accents. Forget what you've seen  
in the movies. They don't turn into  
bats. Crosses and garlic won't work.  
They don't need a coffin to sleep in, and  
they're not gay.

(beat)

You kill 'em with a wooden stake through  
the heart. Sunlight works too.

Crow tosses him a map. Scarlet circles dot several locations  
in the U.S.

CROW (cont'd)

This map shows all the encounters in the  
United States as far back as the 1800's.

FATHER ADAM

I've never seen this...

CROW

No one has, outside of the team. Look at  
the southwest. Do you see the spiral  
pattern? If you time sequence the  
encounters, you get a logarithmic  
pattern, ever widening.

(beat)

It's a search pattern. They're looking  
for something.

FATHER ADAM

Do you know what it is?

CROW

I heard stories when I was young.  
Something about a black cross, about  
vampires walking in the sunlight.

Father Adam gets a troubled look on his face...

82 EXT. SMALL TOWN - GRANT'S PASS, NEW MEXICO - NIGHT 82

The moon hangs over a small town - Grant's Pass. The crickets SING. The lights are beginning to come on on Main Street.

83 EXT. A CATHOLIC CHURCH - NIGHT 83

At the end of Main. Evening Mass has ended. CITIZENS bid each other goodnight and head home.

An ELDERLY PRIEST stands on the steps, engaged in friendly CONVERSATION with a few PARISHIONERS. He greets a middle-aged CLEANING LADY as she walks up and ENTERS the church.

Our vantage point is high, as though someone is watching the goings on from nearby. And someone is:

VALEK

hidden in the shadows on a roof across from the church. He watches intently, waiting for the crowd to depart...

84 INT. PLAZA HOTEL ROOM - NIGHT 84 \*

Montoya watches TV from a chair. He looks tired. Katrina is in bed asleep.

MOVE IN on Katrina's face. She begins to struggle in her sleep -- against whatever dream she's having. As we reach an EXTREME CLOSE-UP, SMASH CUT TO:

PSYCHIC IMAGE - VALEK'S POV:

85 EXT. CATHOLIC CHURCH - NIGHT 85

The same SHOT we saw a few moments ago, looking down at the church, the elderly Priest saying goodnight to the parishioners on the steps...

86 WHAM! BACK TO SCENE - INT. PLAZA HOTEL ROOM - NIGHT 86 \*

Katrina wakes up with a start. She just saw through Valek's eyes. Montoya looks over at her.

Katrina looks around the room. Her gaze stops on Montoya.

(CONTINUED)

KATRINA  
What time is it?

MONTOYA  
(checks his watch)  
7:10.  
(holds up a burger)  
Want one?

Katrina shakes her head violently, as if the idea of food makes her ill.

MONTOYA (CONT'D)  
You gotta eat something.

KATRINA  
I can't.

MONTOYA  
We're gonna have to work on that.

Montoya gets up, comes over to her.

MONTOYA (CONT'D)  
The less you eat, the faster the virus moves through your bloodstream.

KATRINA  
Virus?

MONTOYA  
Yeah -- that's what I call it. Who knows what it really is. Poison, Kool-Aid, whatever -- all works the same. It turns you into a vampire.

Katrina -- stunned. Just hearing that word...

KATRINA  
What happened to the other girls at the party?

MONTOYA  
They didn't make it.  
(beat)  
So you remember now?

KATRINA  
(nods)  
How can this...be happening? Why doesn't anyone know?

(CONTINUED)

MONTOYA

No one wants to know. That's how vampires survive. They're smart. They keep their numbers low, live in small bands, and the real world never catches on.

KATRINA

But what about the victims -- the bodies?

MONTOYA

Do you know how many unsolved murders and disappearances there are just in this country alone every year?

Montoya returns to the chair, sits.

MONTOYA (CONT'D)

Thousands. Bodies turn up all the time. People just vanish. So a little blip in the body count here and there, who's gonna think "vampires"?

KATRINA

Will I end up being one?

MONTOYA

(shrugs)

Don't know for sure.

(beat)

Probably. Unless we get him before you turn -- then maybe there's a chance. We've never studied a victim in transit before. No one really knows much about it.

(beat)

Here's what we do know: you're connected to the Master Vampire now. He's a part of you. And this link'll grow stronger. You'll never be able to get him out of you, not while he still exists.

KATRINA

Then I don't want to live.

MONTOYA

You might not.

KATRINA

(this sinks in; finally:)

Can I get dressed now?

(CONTINUED)

86 CONTINUED: (3)

MONTOYA  
Sure

KATRINA  
(beat)  
Would you get me a towel?

As Montoya gets up, goes into the bathroom...

87 PSYCHIC VISION - VALEK'S POV - WHAM! - EXT.CATHOLIC CHURCH - 87  
NIGHT

MOVING towards the church. Up to the front doors. ENTERS.  
SEEING into the SANCTUARY. The Cleaning Lady we saw earlier  
is cleaning the pews. The old Priest says goodnight to her  
and walks out...

88 WHAM! BACK TO SCENE - INT. PLAZA HOTEL ROOM - NIGHT 88 \*

Katrina comes out of the psychic vision -- just as Montoya  
returns from the bathroom, hands her a bath towel.

Shivering, Katrina wraps herself up under the sheets, slides  
out of bed, grabs her clothes, ENTERS the bathroom.

89 INT. BATHROOM - PLAZA HOTEL ROOM - NIGHT 89 \*

Katrina starts to close the door. Montoya appears, stops the  
door with his hand.

MONTOYA  
The bathroom door stays open.

KATRINA  
No way. I can't...

MONTOYA  
Yes you can. Just leave it open a bit.

Katrina closes it almost all the way, leaving about an inch  
or so of space between it and the jamb.

Katrina steps back from the door. Begins putting on her  
clothes. Stares at her reflection in the mirror...



90 WHAM! PSYCHIC VISION - VALEK'S POV - INT. CATHOLIC CHURCH - 90  
NIGHT

Valek's POV MOVES into the sanctuary. The Cleaning Lady looks up, her expression going from surprise to fear as we MOVE swiftly toward her.

The Cleaning Lady stumbles back. Valek's POV ZOOMS into her throat.

WHAM! RED SCREEN IMPACT!

The POV PULLS BACK, to SEE the Cleaning Lady slump to the linoleum floor, blood spraying from her throat. She lies there, legs kicking involuntarily, until she expires.

WHIP-PAN:

Valek's POV looks up to SEE the elderly Priest coming back into the sanctuary, stopping in horror at what he sees. We MOVE TOWARD him. He stumbles back, but we BLAST RIGHT UP TO HIM...

91 WHAM! BACK TO SCENE - INT. BATHROOM - PLAZA HOTEL ROOM - 91 \*  
NIGHT

Katrina wakes up, shaken and disoriented. She's crouched on the bathroom floor.

Shakily, breathlessly, Katrina rises. Goes to the door. Peers through the open space...

KATRINA'S POV:

Montoya in the chair. The TV is still on.

ON MONTOYA

Half-awake. Eyelids at half-mast. He reaches for a cigarette, lights it.

MOVE IN CLOSE on his face. He turns, stares at the bathroom door.

92 EXT. FIRE ESCAPE - PLAZA HOTEL - NIGHT 92 \*

Katrina stands on the edge of the railing, ten stories up, staring straight ahead. She leans forward, about to fall...

(CONTINUED)

92 CONTINUED:

...until Montoya grabs her from behind, yanks her back and they both fall onto the fire escape.

MONTOYA  
What the fuck're you...?

She struggles violently in his grip, knocks him back against the window. Montoya's elbow SMASHES the glass and it SHATTERS, cutting him.

93 INT. PLAZA HOTEL ROOM - NIGHT

93

\*

Montoya pulls Katrina inside, throws her to the floor.

Suddenly, Katrina leaps at him, going for the bloody wound on his arm. She BITES down on the wound. He throws her off, grabs his wound...

MONTOYA  
Jesus!

Katrina looks at him, a weird, defiant glaze in her eyes. Her mouth is covered with his blood. She's gripped by a blind instinct...

Then she comes out of her trance, horrified. She gags, covers her mouth, rushes into the bathroom.

94 INT. BATHROOM - PLAZA HOTEL - NIGHT

94

\*

Katrina leans over the toilet, retching. Montoya comes to the doorway.

When she's finished, Montoya grabs her, drags her back into...

95 THE BEDROOM

95

Montoya spins her over by the bed, COLD-COCKS her hard with his right hand. Katrina flops onto the bed -- unconscious.

MONTOYA  
Fuck MEEE!

Montoya races to the table. Grabs his cigarette lighter.

96 BACK IN THE BATHROOM

96

Montoya holds his wounded arm over the wash basin. FLICKS the cigarette lighter. Holds the flame directly under the bloody wound.

He moves the flame back and forth across the wound. His flesh SIZZLES. Smoke rises from the burning skin.

Montoya HISSES in pain through clenched teeth. But he keeps the flame to the wound, cauterizing it...

RING. The telephone. RING.

Finally Montoya stops. Drops the lighter. Sweat pours off his brow. He grabs his arm in ferocious pain. And he's scared...

RING. RING.

Montoya staggers back into...

97 THE PLAZA HOTEL ROOM

97

\*

RING. Montoya picks up the phone.

                  MONTOYA  
                  (into phone)  
Yeah.  
                  (beat)  
Where are you?  
                  (beat)  
Yeah -- fine.  
                  (beat)  
964.

98 INT. PHONE BOOTH - OUTSIDE PLAZA HOTEL - NIGHT

98

\*

Across the street from the Brice Hotel. Crow is in a phone booth. Father Adam stands outside.

                  CROW  
All right, stay put. I'm coming up.

Crow hangs up, EXITS the phone booth.

                  CROW  
Let's go.

(CONTINUED)

98 CONTINUED:

98

FATHER ADAM  
May I ask you something?

Crow looks at him. Father Adam points to a thin leather strap around Crow's neck.

FATHER ADAM (CONT'D)  
Is that a crucifix?

Crow pulls the strap out from his shirt: at the end are two long FANGS, roots and all. Father Adam goes pale.

CROW  
A souvenir. I'm a sentimental kinda guy.

99 INT. PLAZA HOTEL ROOM - NIGHT

99

\*

The door opens. Crow and Father Adam in the hallway. They ENTER. Montoya shuts the door behind them, locks it.

Crow goes over to the bed, looks down at Katrina tied up, unconscious on top of the sheets.

FATHER ADAM  
I'm Father Adam Guiteau. You're Tony Montoya, I believe. You don't look like your picture.  
(off Montoya's look)  
I'm an archivist. I've studied the team extensively.

CROW  
Montoya.  
(beat)  
What's this bruise on her jaw?

MONTOYA  
I had to hit her.  
(Crow looks at him)  
She tried to kill herself. I pulled her back from the edge of the fire escape. I fell into the window.

Crow looks at the broken window, then back to Montoya.

CROW  
And that's all.

MONTOYA  
(beat)  
Yeah.

(CONTINUED)

CROW  
So why'd you slug her?

MONTOYA  
I cut my arm on the broken glass.  
(shows his bandaged arm)  
I was pissed off -- I don't know...

CROW  
(re: Father Adam)  
This is our new padre.

Father Adam moves closer to Katrina on the bed. He stares at her, deeply troubled.

CROW (CONT'D)  
We've been ordered back to Monterey.  
Rebuild the team. Start again.

MONTOYA  
We're going back to Monterey?

CROW  
No.

Father Adam reacts to this.

Crow hands Montoya the oil portrait of Valek.

CROW (CONT'D)  
Take a look.

MONTOYA  
It's him.

CROW  
Callahan's team is gone -- slaughtered.

Montoya is stunned -- then alarmed.

MONTOYA  
There's just us now...

CROW  
That's it.

Crow allows this to sink in.

Montoya glances at Father Adam. The Priest gestures to Katrina.

FATHER ADAM  
Who is she?

(CONTINUED)

99 CONTINUED: (2)

CROW

She was bitten by Valek. Vampires are psychically linked to one another. As soon as she hooks into Valek, we're gonna go looking for him.

FATHER ADAM

We have orders to follow, Mr. Crow.

CROW

Fuck you, father.

FATHER ADAM

I'll have to tell Cardinal Alba...

Father Adam goes to the phone. Crow grabs him, SLAMS him against a wall.

CROW

Let's get something straight. You don't make a phone call, blow your nose or wipe your ass unless I tell you.

Crow releases him.

100 EXT. HILLS NEAR GRANT'S PASS, NEW MEXICO - NIGHT

100

The moon is up, the stars are out, a coyote HOWLS.

SHUFFLING SOUNDS. A MATCH is lit.

Valek puts the match to an old-fashioned lamp. In its dim light, we can make out the elderly Priest. He sits on the ground, dirty, clothes torn. Looking up fearfully at Valek.

Valek holds A MAP out to the Priest, shoves it into his hands.

The old Priest takes the map in his trembling hands...

101 INT. PLAZA HOTEL ROOM - NIGHT

101

\*

Katrina has silently linked again with Valek. Behind her, Crow, Montoya and Father Adam talk.

CROW

You want to be a member of this team?

FATHER ADAM

Yes.

(CONTINUED)

101 CONTINUED:

CROW  
Then understand -- I give the orders, not  
Cardinal Alba, nor the Vatican Council.  
Are we clear on that?

\*  
\*  
\*  
\*

MOVE IN on Katrina, as she struggles with the psychic link...

\*

(CONTINUED)

101 CONTINUED: (2)

We SMASH INTO CLOSE-UP...

102 PSYCHIC VISION - VALEK'S POV - EXT. HILLS NEAR GRANT'S PASS 102  
NIGHT

Through Valek's eyes, see the old Priest. Valek's hand  
ENTERS FRAME, the taloned fingers twisting...

VALEK

Show me.

103 INT. PLAZA HOTEL ROOM - NIGHT

103 \*

Katrina's eyes are wide -- she's deep into a psychic trance.  
Slowly she sits up in the bed.

MONTOYA

Jack...

They see her staring off into space.

CROW

Here we go....

Montoya moves over to Katrina.

MONTOYA

Katrina -- can you hear me?

Katrina nods.

FATHER ADAM

What is it?

CROW

The psychic link with Valek.

MONTOYA

There's someone else now -- someone  
you're connected with in your mind. Do  
you know who I'm talking about?

Katrina nods again.

CROW

What does she see?

MONTOYA

What are you seeing?  
(she shakes her head "no")  
Katrina, what are you seeing?

(CONTINUED)



103 CONTINUED:

KATRINA  
I can't...

MONTOYA  
Yes you can. You're here with us, and  
you're safe. Where is he? What do you  
see?

KATRINA  
Dark...

MONTOYA  
C'mon, keep trying

KATRINA  
(trance-like)  
... Map...

104 PSYCHIC IMAGE - VALEK'S POV - EXT. HILLS NEAR GRANT'S PASS -104  
NIGHT

CLOSE on the map. The elderly Priest draws a circle on it  
with an ink pen.

Valek's taloned fingers MOVE INTO SHOT, grasp the map, yank  
it away from the Priest...

KATRINA  
(v.o.)  
Circle... on a map...

MONTOYA  
(v.o.)  
Where are you?

KATRINA  
(v.o.)  
Dark place...

105 BACK TO SCENE - INT. PLAZA HOTEL ROOM - NIGHT

105

\*

Everyone watches Katrina, hanging on her words...

CROW  
We need a location, Montoya.

MONTOYA  
I'm fuckin' workin' on it.

CROW  
Before she loses him.

(CONTINUED)

105 CONTINUED:

MONTOYA  
You want to try, go ahead.  
(Crow shakes "no")  
Katrina -- I need to know exactly where  
you are. What are you seeing right now?  
Details!

Suddenly Katrina's face goes slack with fear and revulsion.

KATRINA  
NO...

106 PSYCHIC IMAGE - VALEK'S POV - EXT. HILLS NEAR GRANT'S PASS -106  
NIGHT

The elderly Priest gets to his feet. Terrified. The POV  
MOVES up to him. SEE Valek's long talons ENTER FRAME as he  
draws back his hand, sweeps it across the Priest's throat  
with a powerful lunge.

In an instant the elderly Priest is decapitated...

107 WHAM! BACK TO SCENE - INT. PLAZA HOTEL ROOM - NIGHT 107 \*

Katrina SCREAMING, practically convulsing. Montoya rushes to  
help her.

KATRINA  
He killed the priest...

MONTOYA  
Katrina, it's okay, you're safe.

CROW  
What priest?

KATRINA  
Moving now...

PSYCHIC IMAGE - VALEK'S POV

108 EXT. NEAR A TWO-LANE ROAD - NIGHT 108

Valek's POV MOVES through underbrush, rushing along.

Now the VIEW comes to a highway. MOVE along the shoulder.  
Past a SIGN that reads: "SAN MIGUEL".

109 WHAM! BACK TO SCENE - INT. PLAZA HOTEL ROOM - NIGHT

109

\*

Katrina collapses, exhausted.

KATRINA  
Sign... on a highway... "San Migel."

CROW  
(grabs her)  
Keep trying. You have to.

KATRINA  
I can't... can't see anymore...

MONTOYA  
He's gone. Their link is broken.

Crow sees that it's useless, lets Katrina go.

CROW  
What priest is she talking about?  
Goddamnit!

FATHER ADAM  
I can get a list of all the churches in  
San Migel County. I'll call the  
Archdiocese office.

CROW  
Get it. Call every church. Find one  
where there's an old padre missing.

Father Adam heads for the telephone.

CROW (CONT'D)  
Road trip, Montoya. And your job is to  
watch the girl.

Montoya nods numbly. Crow stares at him.

CROW (CONT'D)  
What's wrong with you?

MONTOYA  
Nothing. I'm tired.

CROW  
(beat)  
You got somethin' you want to tell me?

(CONTINUED)

109 CONTINUED:

MONTOYA

Nothing you're gonna listen to.

Montoya turns away. Crow stares after him.

\*  
\*  
\*

110 EXT. CATHOLIC CHURCH - GRANT'S PASS - DAY 110 \*

This little Texas town hasn't had this kind of excitement in years. Local and state police cars are parked in front of the church. PRESS and curious TOWNSPEOPLE mill about on the sidewalk, kept outside by a harried DEPUTY.

111 INT. CATHOLIC CHURCH - SANCTUARY - DAY 111 \*

Bloodstains on the linoleum. The Cleaning Lady's corpse is covered with a sheet. DETECTIVES are at work, brushing for fingerprints. Presiding over it all is the COUNTY SHERIFF, mid-50's, who talks with Crow and Father Adam.

COUNTY SHERIFF

Yeah, I got the fax from the Cardinal's office in Santa Fe.

(looks at Crow)

You're some kind of investigator working for the Catholic church?

CROW

That's right. They have me looking into the possible nationwide pattern of anti-Catholic hate crimes.

COUNTY SHERIFF

(looks down at the body)

Pretty damn savage.

CROW

What about the priest? Any of this blood his?

COUNTY SHERIFF

His name was Father Molina.

CROW

Sorry.

COUNTY SHERIFF

Listen, you get anything on this case, you're gonna share it with me, right?

CROW

Right.

COUNTY SHERIFF

I better not find out different.

(CONTINUED)

111 CONTINUED:

CROW

You won't.

COUNTY SHERIFF

So far it looks like the blood is from Mrs. Fisher. Won't know for sure until we run a sample through pathology.

CROW

Was anything stolen?

COUNTY SHERIFF

Just Father Molina.

A DEPUTY SHERIFF, 20's, comes up.

DEPUTY SHERIFF

We found him.

112 EXT. HILLS NEAR GRANT'S PASS - DAY

112

\*

Crow and Father Adam stand with the County Sheriff and the Deputy Sheriff.

A few OFFICERS hover nearby, staring grimly at the body of the elderly Priest. His head lies nearby.

COUNTY SHERIFF

(shaken)

Lord.

113 EXT. NEW MEXICO HIGHWAY - DAY

113

\*

The Team Crow van BLASTS along.

114 INT. VAN - DAY

114

Crow and a deeply troubled Father Adam.

CROW

I don't get it. Why come all the way to North Podunk and attack some old, small-town priest and a cleaning lady? Valek didn't feed on either of them.

FATHER ADAM

Father Molina was well known as a scholar of early Catholic history in the United States.

(CONTINUED)

CROW

So?

FATHER ADAM

So I don't know why Valek killed him.

After a beat, Crow holds up the oil portrait of Valek, points to the circle with four rays that encloses the word "Celebratvm".

CROW

What's the symbol?

FATHER ADAM

The Cardinal told you -- we don't know.

CROW

Yeah -- and I think you and the Cardinal are lying sacks of shit.

(beat)

C'mon padre -- the hour's getting late.

Father Adam takes the portrait, stares at it.

FATHER ADAM

It's a medieval astronomical sign -- for the sun.

115 EXT. ROADSIDE FOOD STAND - DAY

115

A greasy spoon by the side of the highway. Traffic whizzes by. Montoya and Katrina sit in the shade at a white plastic table. Montoya scarfs down a quick meal. Katrina hasn't touched her food.

KATRINA

Did I hurt you?

Montoya looks at her. A grim silence.

KATRINA (CONT'D)

Something happened -- I barely remember it.

(beat)

What about your arm?

MONTROYA

I fell into a window.

KATRINA

You fell?

(CONTINUED)

MONTROYA

(beat)  
You helped.

KATRINA

That's all?

MONTROYA

(beat)  
Yeah.  
(returns to his food)

KATRINA

I was sitting here trying to figure out what I did to bring this on myself.

MONTROYA

You didn't do anything. It just happened.

KATRINA

Maybe I'm being punished...

MONTROYA

For what? Because you fuck for a living? Gimme a break.

KATRINA

(hard)  
No -- you got it wrong. I fuck for a living because I like to fuck for a living.  
(beat)  
You don't know how good it feels to have someone want you. Nobody ever wanted me.  
(beat)  
No -- my job is not the problem.

MONTROYA

So what is the problem?

KATRINA

(EXPLODES)  
I was bitten by a vampire, for Christ's sake! How many people ever get bitten by a vampire? What -- a few hundred, maybe a thousand out of everyone who's ever lived on this planet since vampires were invented? Why me, is my problem.

MONTROYA

And I'm telling you -- there is no fucking reason. Why you? I don't know,  
(MORE)

(CONTINUED)



MONTOYA (cont'd)  
and nobody fuckin' knows, because it  
isn't a "why" question. Why you? Why  
me, why anybody? Because somebody was in  
the wrong place at the wrong fuckin'  
time!

KATRINA  
(long beat)  
What do you mean?

MONTOYA  
What?

KATRINA  
You said, "why me"?

MONTOYA  
No I didn't.

KATRINA  
You just did.

MONTOYA  
I said "why me" as in you -- not "why me"  
as in me.

Montoya can't return her gaze.

KATRINA  
You're lying.  
(he looks at her)  
Aren't you?

The Team Crow van comes up the highway, pulls into the greasy  
spoon.

Katrina suddenly shudders, knocking over a can of soda on the  
table.

KATRINA  
Lend me your sunglasses for awhile, will  
you?

Montoya hands her his shades and she puts them on, as Crow  
and Father Adam walk up.

CROW  
Valek was there last night. Killed a  
priest and an old woman. Two cold kills,  
no feeding.

MONTOYA  
I can't figure it out...

(CONTINUED)

CROW  
(glances at Father Adam)  
Meanwhile, the padre here is gonna tell  
us what he knows.

FATHER ADAM  
I can't  
(beat)  
I'm sworn to secrecy.

CROW  
I don't like secrets, Father. They have  
a way of fuckin' you over right when you  
think you've got something figured out.

Crow opens his coat slightly, revealing the hand grip of his  
gun. He touches it.

CROW (CONT'D)  
I don't like killing humans either. But  
I will if I have to.  
(beat)  
I never killed a priest before. I wonder  
if God will strike me down on the spot?  
What do you say, padre -- will he kick my  
ass if I kill you?

Katrina slowly rises from the table.

KATRINA  
He's not far...

The men react, stare at her.

MONTOYA  
Where?

KATRINA  
I can feel him now. Nearby. He's  
sleeping.  
(beat)  
And there are others...

MONTOYA  
How many?

KATRINA  
Others...I don't know... When it gets  
dark, I think I can find him.

MONTOYA  
No fuckin' way.

(CONTINUED)

115 CONTINUED: (4)

CROW  
Hold on, Montoya...

MONTOYA  
We can't go up against Valek at night.

CROW  
(beat)  
We'll wait until just before dawn.

Crow grabs Father Adam, shoves him toward the van.

CROW (CONT'D)  
Let's go.

116 EXT. NEW MEXICO FOOTHILLS - AT DUSK 116 \*

The sun slides behind the horizon.

117 EXT. DESERT AREA - LAST LIGHT/NIGHT 117

In the ground. A stirring on a loosely covered mound of dirt. Hands crawling upward.

Valek slowly rises from his sleeping place. The last sigh of light disappears from the distant hills.

Slowly Valek turns, SEVEN PAIRS OF TALONED HANDS begin clawing at dirt behind him.

One by one, SEVEN MASTERS rise out of the ground and stand. FIVE MEN, TWO WOMEN. The undead, and most powerful vampires on Earth.

Now Valek starts walking. The Seven Master Vampires follow.

118 REVERSE ANGLE: EXT. MISSION OF ST. LUCAS - NIGHT 118

Valek and his Masters move like grim reapers toward an isolated Spanish mission in the foothills.

119 EXT. EL REY INN - NIGHT 119 \*

Standard-issue New Mexico motel. Montoya slips a couple guns out of the van. Closes the door. Heads for room #24. \*

120 INT. MOTEL ROOM #24 - NIGHT

120

Montoya joins Crow and Father Adam. Katrina is in another trance, seeing through Valek's eyes.

KATRINA

There are 7 more with him now. Powerful.

MONTOYA

Are they Masters?

She nods. Montoya shoots a look at Crow.

CROW

(to Montoya)

Stay with her.

(to Father Adam)

Step into my office, padre.

Crow leads Father Adam into the bathroom. Closes the door.

121 INT. BATHROOM - NIGHT

121

CROW

You ready?

FATHER ADAM

Do you believe in God?

CROW

What difference does it make?

FATHER ADAM

How can you fight His battles without some kind of faith?

CROW

I don't need faith to do what I do.

\*

Crow pulls a long-bladed knife.

CROW (CONT'D)

You know, I'm beginning to like you, padre. So don't make me fuck you up. Tell me what you know -- I'll buy you a beer and get you laid.

(now hard)

You don't tell me -- I'll start cutting on you.

(CONTINUED)

121 CONTINUED:

FATHER ADAM

No you won't.

(beat)

You're a righteous man, Mr. Crow. A good man. You won't hurt me.

(beat)

Please try and understand -- any secrets that I must keep are to protect the Church and it's followers. Part of your job is to help me keep this secret...

Crow suddenly grabs his hand, holds open the palm and slashes the knifeblade across it, drawing blood. Father Adam winces, pulls back his hand.

FATHER ADAM (cont'd)

Ohhh...

CROW

My father kept a secret once. He was bitten by a vampire, and he hid it from my mother and I. By the fifth day he was turning. He attacked my mother that night. And then he came after me.

(beat)

I killed my father, padre -- so I got no problem killing you.

Father Adam stares at the knife in Crow's hands...

FATHER ADAM

Okay.

(beat)

Valek is looking for an ancient relic. The Cross of Berziers.

122 EXT. MISSION OF ST. LUCAS - NIGHT

122

Valek and his 7 Masters close in on the Spanish mission. The sky above them is streaked with angry red cloud slashes. The wind is picking up -- a tumbleweed.

Nearby, a coyote is feeding on a bloody carcass of a desert animal. Now the coyote raises its head, HOWLS at the sky, its teeth wet with blood...

In the mission's tower, a BELL begins to SOUND.

122 CONTINUED:

In the mission's tower, a BELL begins to SOUND.

123 INT. SPANISH COURTYARD - MISSION OF ST. LUCAS - NIGHT 123

A PRIEST pulls the bell rope. Other PRIESTS come pouring into the courtyard, alarmed.

They look through a small porthole in the large wooden front gate at...

124 EXT. MISSION OF ST. LUCAS - NIGHT 124

Valek and the 7 walking casually toward them...

125 INT. MOTEL ROOM #24 - NIGHT 125

KATRINA  
The wooden gate is opening.

126 PSYCHIC IMAGE - VALEK'S POV - INT. SPANISH MISSION - NIGHT 126

Through Valek's eyes -- the wooden gate swings open -- revealing the Spanish courtyard beyond, and the Priests who move fearfully away...

127 INT. BATHROOM - MOTEL ROOM #24 - NIGHT 127

Father Adam is bandaging his hand.

FATHER ADAM

After his trial, the Church declared that Valek was possessed by demons. He was taken to a small town in the south of France called Berziers. An exorcism was performed, using an ancient, forbidden form of the ceremony. It was long and very brutal...and then something went wrong. The accounts are confused, but they refer to an "inverse" exorcism.

(beat)

The body is destroyed, but the possessed soul remains. The exorcism transformed Valek into a creature whose body is dead, but who lives on... A vampire.

128 EXT. SPANISH COURTYARD - MISSION OF ST. LUCAS - NIGHT 128

FAST CUTS: Valek and his Masters attack the Priests in the courtyard. Pandemonium. Talons rip flesh. Blood sprays. Priests die SCREAMING.

129 INT. BATHROOM - MOTEL ROOM #24 - NIGHT 129

FATHER ADAM

The stories you heard about a black cross were true. It was used in Valek's exorcism, and then taken back to Rome. It's known as the Berziers Cross.

130 INT. CHURCH - MISSION OF ST. LUCAS - NIGHT 130

Valek BLASTS into the church. Kills a PRIEST with a swipe of his hand. Strides toward the rectory -- the sacristy.

131 INT. BATHROOM - MOTEL ROOM #24 - NIGHT

131

FATHER ADAM

The cross was shipped to the New World and moved, over the years, from one Spanish mission to another. It's actual location was kept secret even from the Vatican. For hundreds of years it was lost. Then recently, Cardinal Alba discovered the name of the only living priest who knew the location of the cross. Father Joseph Molina. Cardinal Alba and I came to the United States to find Father Molina -- to reclaim the Berziers Cross.

\*  
\*

The bathroom door opens...

MONTOYA

Jack!

132 INT. MOTEL ROOM #24 - NIGHT

132

Crow and Father Adam follow Montoya back into the room.

KATRINA

He's found it...

133 INT. CHURCH - SPANISH MISSION - NIGHT

133

Valek holds the Berziers Cross aloft, SHRIEKING like a banshee. The Seven Masters move close around him.

The Berziers Cross. Ebony black. Almost glistening darkly in the light of the sanctuary...

(CONTINUED)



133 CONTINUED:

Valek raises the Cross above him, and HOWLS in victory.

134 EXT. TEXAS FOOTHILLS - FIRST LIGHT 134

The Team Crow van drives along a winding road. The sky is beginning to turn a deep purple with the sun's first light.

135 INT. VAN - DAWN 135

Crow drives. Katrina sits in the passenger seat, staring out the window. Suddenly she GASPS, clutches the dashboard.

KATRINA

Wait... wait... stop the car.

Crow obeys. Katrina sits, shivering, breathing hard. Then she looks up, points.

KATRINA (CONT'D)

That way.

An old dirt road climbs up a hill. Jack takes the turn.

136 EXT. DIRT ROAD - DAWN 136

The van slows to a stop. The headlights go off. They open the doors and get out.

137 EXT. MISSION OF ST. LUCAS - DAY 137

The large wooden gates stand open.

Crow, Montoya, Katrina and Father Adam walk up. Slowly approach the entrance.

138 INT. SPANISH COURTYARD - MISSION OF ST. LUCAS - DAY 138

Chaos -- and carnage. The Priests have been ravaged. Their bodies lie all about -- torn -- their throats cut, chests torn open. The SOUND of BUZZING flies.

139 INT. CHURCH - SPANISH MISSION - DAY 139

They ENTER. Father Adam checks in the rectory...

Up ahead -- the fragile wooden doors to the sacristy have been torn open.

(CONTINUED)

139 CONTINUED:

Inside the sacristy, Father Adam sees where the Cross was.  
Its outline - unmistakable -- against the dust covered wall  
where it hung.

FATHER ADAM

It was here.

CROW

(to Katrina)

You picking up anything?

KATRINA

He's gone.

Katrina slumps to the floor.

CROW

You don't look so good.

MONTOYA

She hasn't started to turn yet, Jack.  
She just can't eat. \*

CROW

Maybe what she really wants is a little  
human blood. \*

MONTOYA

I said she hasn't turned, man.

CROW

I heard what you said.

MONTOYA

Then back off.

CROW

(beat)

What's with you?

MONTOYA

Nothing's with me. So stop being such an  
asshole.

CROW

Wait a minute -- are you starting to fall  
for this half-dead little whore?

WHACK! Montoya belts Crow, almost before he knows he's going  
to do it.

Crow staggers. Recovers. Grins.

(CONTINUED)

CROW (CONT'D)  
Nice shot.  
(moves toward Montoya)  
Wanta try again?

FATHER ADAM  
Stop  
(he gets between them)  
What're you doing?

CROW  
We're about to have one fuck of a good  
fight, padre.

FATHER ADAM  
No.  
(stares down Crow)  
Do you know why Valek wants the Berziers  
Cross?  
(this stops Crow)  
Do you? Think about it for a minute.

CROW  
(finally:)  
"Celebrate the sun."

FATHER ADAM  
Valek wants to complete his  
transformation. The exorcism was never  
finished. Valek was left... vulnerable,  
able only to survive at night. \*

CROW  
So if he completes the ritual...? \*

FATHER ADAM  
Then the balance shifts. For 600 years  
Valek has wanted to find a way to live in  
the light. With the Berziers Cross, now  
he will. \*

(beat)  
A master vampire able to walk in the  
sun... unstoppable. \*

(beat)  
Unless we stop him.

CROW  
(after a long beat)  
Looks like we'll have to finish this  
later, Montoya.

MONTOYA  
Anytime you say.

(CONTINUED)

139 CONTINUED: (3)

CROW  
(looks at his watch)  
Only 8 more hours of sunlight.

MONTOYA  
Then let's move.

140 EXT. NEW MEXICO HIGHWAY - DAY 140 \*

Montoya and Katrina in the jeep, followed by Crow and Father Adam in the Team Crow van, ROAR past a road sign: "SANTIAGO - 7". \*

141 EXT. SANTIAGO, NEW MEXICO - DAY 141 \*

A tiny town square. The whole town's not much bigger than a few stoplights. The van and jeep cruise slowly along the quiet little main street. There are no signs of life.

142 INT. JEEP - DAY 142

KATRINA  
He's near. \*

143 INT. TEAM CROW VAN - DAY 143

Crow and Father Adam look out the windows at the passing town.

CROW  
Place looks empty.

POV OUT A WINDOW:

A small bar ahead of them.

144 EXT. SANTIAGO - DAY 144 \*

Crow and Father Adam get out of the van. Montoya joins them from the jeep. Katrina remains in the passenger seat.

145 INT. SMALL BAR - DAY 145

Crow, Montoya and Father Adam ENTER through a screen door. The lights are all on, MUSIC plays on a radio, but the bar is empty, as if suddenly deserted. Open bottles and dirty glasses sit on some of the tables.

(CONTINUED)

CROW

Hello?

No answer

146 EXT. SMALL BAR - DAY

146

They come out into the sunlight.

CROW

What do you figure's the population of this jerkwater?

MONTROYA

Under 20.

CROW

I say 30, maybe more. Now the question is, how many of 'em are goons?

MONTROYA

Worst case? Say half. 15 dead, 15 goons.

FATHER ADAM

"Goons"?

MONTROYA

Brand new vampires, freshly turned. Takes 4 or 5 days from a bite until you start growing your fangs.

CROW

The goons are less powerful than a Master -- but they can still kick your ass.

FATHER ADAM

If he took the whole town -- Valek would have to have been here for several days.

CROW

That's right. He had to set it up. Slowly. One goon at a time.

(beat)

He planned his moves, padre. Now he's got the Cross and the biggest nest of blood-drinking motherfuckers the world has ever known. And what've we got? Three slayers.

MONTROYA

Two slayers. And a gomer.

(CONTINUED)

Father Adam looks at them.

MONTOYA (CONT'D)  
You goin' in with us?

CROW  
C'mon, padre. Time to kill some  
vampires. You with us?

FATHER ADAM  
I'm with you.

CROW  
(to Montoya)  
Get a location.

Montoya goes to the passenger door of the jeep, opens it.

147 INT. JEEP - DAY

147

Katrina is really suffering. She's pale and weak. Montoya leans in to her.

MONTOYA  
Where is he?

KATRINA  
Everywhere.

Katrina turns her head, stares...

KATRINA'S POV:

the JAIL. Windows boarded up. The perfect nest.

BACK TO SCENE:

MONTOYA  
In there? Is that the nest?

KATRINA  
Yes. He's there. In the dark.

148 EXT. SMALL BAR - DAY

148

Montoya rejoins Crow and Father Adam.

MONTOYA  
What's the best constructed building in  
town, do you suppose?

(CONTINUED)

CROW  
Most likely the jail.

MONTOYA  
Exactly.  
(beat)  
She senses him in there.

CROW  
Think she's telling us the truth?

MONTOYA  
Yeah.

CROW  
Suppose he's taken full control of her  
now. What if he's using her -- ?

MONTOYA  
Then I'll have to pay with my fucking  
life, won't I?

CROW  
(beat)  
You're not the only one.

149 EXT. JAIL - DAY

149

CLOSE SHOTS: steel-mesh pants and shirts being put on.  
Gloves and collars. Long pikes the size of Cleveland. Guns,  
stakes, hammers, the whole 9 yards.

Crow hands Father Adam his clothing and gloves.

CROW  
Helps deflect their claws and fangs.

Father Adam starts climbing into it.

Montoya hands out weapons.

TIME CUT: Now Crow, Montoya and Father Adam are suited up and  
ready to go.

CROW (CONT'D)  
Montoya -- unless you got any better  
ideas, we'd better tie her up.

Crow indicates Katrina sitting in the jeep. Montoya just  
stares.

(CONTINUED)

149 CONTINUED:

MONTOYA

Yeah.

CROW

(beat)

You want me to do it?

Montoya heads for the jeep.

Father Adam sees Crow's expression.

FATHER ADAM

What is it?

CROW

Montoya -- he's headed for a world of hurt.

150 INT. JEEP - DAY

150

Montoya ties Katrina's hands together, then lashes her to the jeep's roll-bar.

MONTOYA

I'm sorry.

Montoya leans closer to her, whispers.

MONTOYA (cont'd)

It's gonna be all right. I'll take care of you.

(beat)

Can you hear me?

Katrina nods, manages to look up at him.

MONTOYA (cont'd)

I promise.

151 EXT. JAIL - DAY

151

Crow is at the front door. He raises his boot. Kicks the door in. CRASH. \*

He steps inside holding his crossbow.

152 INT. JAIL - DAY

152

Dark. Something moves. ONE of them. A GOON -- right on him -- in his face immediately. It SCREAMS at him.

(CONTINUED)



Crow instantly FIRES the crossbow -- the bolt nails the Goon -  
- knocking him back into the dark.

153 EXT. JAIL - DAY

153

Crow steps back outside, breathing hard.

CROW

It's dark in there -- and tight.

(beat)

Montoya. We go in first. Padre pulls  
down the boards off that window while we  
cover him.

Crow indicates a window near the door.

MONTROYA

Right.

CROW

Padre -- you get that?

FATHER ADAM

Yes.

CROW

Okay. In we go.

Crow leads them in. Montoya follows...

154 INT. JAIL - DAY

154

Pitch black. Crow and Montoya stand on either side of the  
door. Father Adam steps in, moves tentatively to the window,  
rips at the boards covering it.

Light splashes across the first floor. Finally the window is  
cleared. It only illuminates a small square of the first  
floor. The rest is in darkness.

CROW

Okay. Next window.

Crow and Montoya move forward. Father Adam follows. Then  
stops. Hears...

SOMETHING

coming toward them out of the shadows.

A WOMAN -- vampire -- with fangs and tattered clothes.

(CONTINUED)

Crow holds his ground.

CROW (cont'd)  
She's thirsty. I think she smells your  
blood, padre.

Father Adam is staring at the Woman -- when he's suddenly  
grabbed by ANOTHER VAMPIRE -- a male -- out of nowhere.

FATHER ADAM  
God -- !

CROW

spins around toward Father Adam...

CROW  
Montoya -- take the woman!

Montoya faces the Woman. Jabs at her with his pike.

FLASHES

of Father Adam grappling with the Male. They're rolling on  
the dusty floor.

His fangs CLINK against Father Adam's high metal collar,  
drawing sparks.

CROW

steps forward -- aims his crossbow -- and unleashes a bolt.

The bolt pierces the Male's side.

Crow yanks on the cable, lifting the Male off Father Adam for  
a moment.

CROW (cont'd)  
Padre -- kill it!

Father Adam stares in frozen horror at the HISSING, clawing  
Male suspended above him.

Crow holds on to the crossbow and cable, keeping the Male off  
Father Adam.

CROW (cont'd)  
Padre -- goddammit!

Father Adam unfreezes. Fumbles for his pistol. Begins  
FIRING -- point blank -- close range -- into the Male.  
Empties and entire clip in a THUNDERING BLAM-BLAM-BLAM-BLAM

(CONTINUED)

154 CONTINUED: (2)

five seconds -- the rounds punching holes in the Male -- causing pain. The Male SCREAMS.

Crow is nearly yanked off his feet by the thrashing Male.

CROW (cont'd)  
You gotta stake him! In his heart!

Father Adam fumbles for the stakes in his belt. Gets one in his hands. Aims it. Jabs it upward into the Male's chest -- into his heart.

Open mouth, death RATTLE-SCREAM, the Male dies above Father Adam. Black blood pours down the stake onto the priest's hands and arms.

Finally Crow lowers the cable -- the Male slides down on top of Father Adam.

MONTOYA

stabs the Woman in the side. Spins her around toward the open doorway.

With all his might, Montoya shoves his pike. The Woman is pushed backward, out into the bright sunlight.

155 EXT. JAIL - DAY

155

Impaled on Montoya's pike. Sunlight hits her body. She CRACKLES, burns -- thousands of small acetylene-like flames springing from her -- burning blue hot. The Woman writhes and SCREAMS -- dying.

Montoya watches the Woman turn to ashes. Pulls back his long pike. Looks up, SEES:

MONTOYA'S POV:

Katrina, tied in the jeep's passenger seat, eyes open staring...

156 INT. JAIL - DAY

156

The first floor is open now. All the windows have been unboarded. Lots of sunlight. And the lights are on.

Crow steps into a surveillance area. TV monitors show various VIEWS of the jail cells in the basement. The cells appear empty.

(CONTINUED)

Montoya cautiously enters a dark hallway, inspects an old elevator that connects the first floor with the basement.

CROW

I wonder if there's another way up from the cells.

MONTOYA

I hope not. Doesn't look that way.

CROW

(beat)

We'll have to make 'em come out of the elevator. It's a straight 30 foot shot to the door.

MONTOYA

That means using the cable.

CROW

Yeah -- and forget the winch. Attach the cable right to the jeep. We'll do it fast. Yank 'em right out into the sun.

MONTOYA

So one of us has to drive the jeep --

CROW

That's right.

MONTOYA

How're we going to lure them into the elevator?

CROW

(looks at Father Adam)

One of us has to be inside.

Crow steps to the elevator, peers up at the ceiling, at the small maintenance hatch. He reaches up and unlatches it. The hatch drops open.

CROW (cont'd)

Escape hatch. When they get inside the elevator -- one of us goes up through the hole. The other one pushes the button up here. The doors close -- we got 'em trapped.

FATHER ADAM

It'll have to be me.

(they look at him)

(MORE)

(CONTINUED)

156 CONTINUED: (2)

FATHER ADAM (cont'd)  
You have to be up here, Mr. Crow -- to  
fire the crossbow.

MONTOYA  
Why don't you drive the jeep? I'll do  
it...

FATHER ADAM  
Because I can't drive. I never learned.

CROW  
(long beat)  
Okay, padre. You're the bait.

Crow looks at his watch. It's after 2 o'clock. Getting  
late. They all know it.

157 EXT. JAIL - DAY 157

Montoya realigns the jeep. Pulls up in front of the jail.  
Right at the front doors.

158 INT. JEEP - DAY 158

Montoya looks at Katrina. Her breathing is RAGGED. Her eyes  
dark.

MONTOYA  
Hold on, okay? You got to hold on...  
  
Katrina manages to nod...

159 INT. JAIL - DAY 159

Father Adam joins Crow by the jailhouse TV monitors showing  
VIEWS of the basement cells.

FATHER ADAM  
Can you see Valek?

CROW  
Nothing yet.

TV MONITORS

scanning -- back and forth -- past jail beds that look empty -  
- except for a slight depression -- the shape of a BODY -- in  
one bunk.

(CONTINUED)

CROW (cont'd)  
(points)  
There. And there...

Now the outline of a MASTER moves on one screen, wraith-like.

FATHER ADAM  
I'm ready.

CROW  
(looks at him)  
You gotta be fleet of foot, padre.

FATHER ADAM  
I know.  
(beat)  
I used to play soccer.

CROW  
(beat)  
Soccer...

FATHER ADAM  
Captain of my team.

CROW  
I'd better be the one in there...

FATHER ADAM  
No -- I'll be fine.

CROW  
You will?

FATHER ADAM  
Don't worry about me, Mr. Crow.

Father Adam moves to the elevator, goes inside.

FATHER ADAM (cont'd)  
Just shoot when the doors open.

CROW  
You can count on it.

Crow pushes the down button. The elevator doors CLOSE.

CROW (cont'd)  
(into two-way)  
He's on his way down.

- 160 EXT. JEEP - DAY 160  
Montoya finishes attaching the end of the cable to the bumper of the jeep. The sun is sinking fast now --
- MONTROYA  
(into two-way)  
I'm set out here.
- 161 INT. ELEVATOR - DAY 161  
The elevator HUMS. Going down. Father Adam measures the distance from the doors to the maintenance hatch.
- 162 INT. FIRST FLOOR - DAY 162  
Jack stares at the TV monitors.  
CLOSE ON A MONITOR: from a camera mounted inside the elevator, SEE Father Adam wave...
- 163 INT. ELEVATOR - DAY 163  
Father Adam completes his wave at the TV camera -- as the elevator suddenly stops with a bump. And the doors slowly start to open...
- 164 INT. FIRST FLOOR - DAY 164  
TV MONITOR: the elevator doors open on the basement level.  
Crow stares
- 165 INT. ELEVATOR - DAY 165  
Father Adam pushes the door-hold button. The elevator doors remain open. The priest peers out into the jailhouse basement.  
HIS POV: the basement. Cells. Dark. Quiet.
- 166 INT. FIRST FLOOR - DAY 166  
Crow -- watching the monitors, for any sign of movement. Nothing.

167 INT. ELEVATOR - DAY 167

His finger on the door-hold button, Father Adam leans out of the elevator, looking...

168 INT. FIRST FLOOR - DAY 168

Crow sees this on the monitor...

CROW  
Damn it -- stay inside, padre!

169 INT. BASEMENT - CELLS - DAY 169

From the darkness across the cell area, SEE Father Adam leaning out of the elevator, peering into the gloom...

FATHER ADAM'S POV: the cells. Nothing.

For a second or two. And then -- something...! Suddenly a MASTER -- a Male -- EXPLODES out of the shadows -- races toward the elevator.

Father Adam lurches backward, his hand off the door-hold button.

FATHER ADAM'S POV: the Master, closing in...

Father Adam leaps for the maintenance hatch.

MASTER'S POV: zooming in the doors, going for Father Adam's legs as he pulls himself up through the hatch...

170 INT. FIRST FLOOR - DAY 170

TV MONITORS: in the basement, SEE the elevator doors close.

WHIP PAN to ANOTHER MONITOR: the Master lunges for the priest's legs, misses... Father Adam's legs disappear.

Crow pushes the "up" button.

171 INT. TOP OF ELEVATOR - DAY 171

Father Adam, riding up the shaft on top of the elevator, staring down...

(CONTINUED)



171 CONTINUED:

FATHER ADAM'S POV: looking down into the maintenance hatch, into the elevator -- the Master leaps up into the opening, SHRIEKING, fangs bared...

172 THE MASTER'S HANDS 172

rocket through the hatch opening, grope around for Father Adam. The priest scrambles away, but the Master's right hand manages to grab his leg...

With his other hand, the Master pulls himself up through the hatch. He's half-way through...

173 INT. FIRST FLOOR - DAY 173

Crow's hands tighten their grip on the crossbow. As the elevator stops -- and the doors open.

INSIDE THE ELEVATOR -- the legs of the Master almost through the maintenance hatch...

174 INT. TOP OF ELEVATOR - DAY 174

The Master drags Father Adams toward him, lets go and raises his taloned fingers to slash down...

175 INT. FIRST FLOOR - DAY 175

Crow leaps into the elevator, grabs the Master's legs, pulls down...

176 INT. TOP OF ELEVATOR - DAY 176

Suddenly the Master is yanked back into the hatch opening...

177 INT. FIRST FLOOR - DAY 177

... and Crow pulls the Master back down into the elevator cab.

Crow scrambles back...

The Master comes after him HOWLING. His lips spread -- we SEE the fangs.

On his back, Crow aims the crossbow -- THONGGG!!

(CONTINUED)

177 CONTINUED:

THUMP! The bolt hits the Master -- and bends him in half. He seems to go straight up for a second -- towards the ceiling.

CROW  
(into two-way)  
Hit it, Montoya!

178 EXT. JAIL - DAY 178

The jeep races backwards -- pulls the attached cable...

179 INT. FIRST FLOOR - DAY 179

The cable on the floor -- snakes out the front door -- goes TAUT -- yanks the Master hard...

Pulls him toward the front door. Crow clears out of the way - - giving the Master a clean passage.

WHANNG! The cable momentarily snags, caught on the lower corner of the doorjamb.

Crowe's eyes fly to the hang-up. He kicks the cable with his foot.

The cable unsnags -- goes taut again -- and THWANG!! The Master is dragged SHRIEKING to his death, SCREAMING out the front door, into the sunlight.

In his wake, broken furniture and debris.

Through the open door, the ROARING climax to a vampire's death. A blaze of acetylene-like fire.

180 EXT. JAIL - DAY 180

Montoya watches the flames. Looks at the sun. It's low on the horizon. The shadows are growing blacker...

181 INT. FIRST FLOOR - DAY 181

Father Adam drops through the maintenance hatch, steps out of the elevators...

Just as Crow turns to him...

(CONTINUED)

181 CONTINUED:

CROW  
No! Keep the...

Behind Father Adam, the elevator doors close.

FATHER ADAM  
Oh -- I'm sorry, the doors!

Crow races to the monitors...

TV MONITORS: the elevator CREAKS down to the basement.  
Stops. HOLD. Nothing on the TV screens.

The elevator doors open. Still nothing.

CROW  
Okay -- bring it back up.

182 FATHER ADAM 182

pushes the "up" button.

ON THE MONITORS: the basement. The elevator doors close.  
The elevator starts up.

183 INT. BOTTOM OF ELEVATOR - ELEVATOR SHAFT - DAY 183

The bottom of the elevator, as it rises upward...

Suddenly another MASTER -- The Female -- flies upward, grabs  
the bottom of the elevator, holds on, riding up...

184 INT. FIRST FLOOR - DAY 184

Crow and Father Adam wait. The elevator GROANS on its way  
up.

FATHER ADAM  
I'm sorry about the doors.

CROW  
No harm, no foul, Padre.  
(beat)  
You were good in there.

FATHER ADAM  
I have to do it again, don't I?

Crow nods and looks at his watch. 5:30.

(CONTINUED)

CROW

Shit -- we're running out of time...

The elevator arrives on the first floor with a CLUNK. Then -- nothing happens. The doors don't open.

HEAR the old motor in the shaft BUZZ and SPARK.

CROW (cont'd)

Something's jammed it.

Crow steps forward --

KABLAM! The elevator doors BLOW APART.

The room is filled with dust and debris -- blinding.

Crow goes down -- hit by one of the doors.

The Female Master steps out of the elevator. She's frighteningly swift and powerful -- lashes out at Father Adam with a ROAR -- the bloody claws flashing slippery red...

Father Adam flies back, his chest slashed...

Crow is just coming to on the floor...

AS THE FEMALE MASTER

moves for Crow...

THROUGH THE FRONT DOOR

Montoya steps forward, FIRING, moving forward, moving toward the Female Master -- sending round after round through her -- wounding her -- thick black blood SPATTERING out.

CROW

loads his crossbow, FIRES.

THE BOLT

CRUNCHES into the Female Master's chest. She goes straight up, moves 10 feet in a blur -- over Father Adam -- then down...

CROW (cont'd)

Montoya -- hit it!

THROUGH THE FRONT DOOR

Montoya races for the jeep...

(CONTINUED)

184 CONTINUED: (2)

CROW

grabs Father Adam, pushes him away from the cable -- as the Female Master gets to her feet, HOWLING...

She comes right at Crow -- as the cable goes SCREAMING out the front door, snaking across the floor.

THE FEMALE MASTER

stops, sees the cable. She grabs onto a support column as the cable goes taut -- grabs and hangs on.

185 EXT. JAIL - DAY 185

The jeep streaks backward... WHEEEEEENG!! A HIGH PITCHED CRASH of metal -- as the jeep's front bumper is torn off.

186 INT. FIRST FLOOR - DAY 186

The cable falls to the floor -- slack.

187 EXT. JAIL - DAY 187

The jeep lurches wildly to an abrupt stop.

188 INT. JEEP - DAY 188

Montoya's lost a few teeth against the front windshield.

MONTOYA

Fuck!!

189 INT. FIRST FLOOR - DAY 189

Crow and Father Adam stare at the limp cable on the floor.

FATHER ADAM

You didn't tell me they could do that.

CROW

I didn't know they could do that.

THE FEMALE MASTER

staggers from the support column, the bolt still in her.

(CONTINUED)

FEMALE MASTER

Time to die.

Crow and Father Adam draw guns, open FIRE. Unloading on the Female. Reloading and FIRING.

The slugs RIP into her -- punishing her, but not stopping her...

Crow and Father Adam back up toward the front door, the sunlight silhouetting them.

And the Female draws back from the light.

CROW

C'mon ugly -- come outside and get us!

The Female SHRIEKS in frustration -- then begins pulling the bolt out from her chest...

CROW (cont'd)

(SCREAMS out the door)

Montoya!!

190 EXT. JAIL - DAY

190

Montoya is wrapping the cable around the jeep's engine block.

CROW (CONT'D)

Move it!

191 INT. FIRST FLOOR - DAY

191

The female HOWLS, but manages to yank the bolt half way out. She keeps pulling, the bolt sliding slowly out of her flesh...

Crow -- sees Montoya's not ready -- grabs a pike, leaps at her...

He jams it into her side. Tries to back away...

But she is too close. She grabs Crow. Fangs bared, about to rip out his throat...

WHAP! Crow jams the crossbow, wedges it in her mouth, leveraged, to desperately hold her back.

THE CABLE

suddenly goes tight. YANK!

(CONTINUED)

## THE FEMALE MASTER

goes down. The crossbow flies out of her mouth. And she drags Crow along with her...

... toward the door.

192 INT. JAIL - DAY

192

The jeep's engine SCREAMS...

193 INT. FIRST FLOOR - DAY

193

The Female grabs onto furniture -- slowing their slide.

Father Adam jams a pike into her side. No effect.

CROW

face to face with her. In her clutches. Terrified. She HISSES. They are slowly being dragged -- locked in a death grip...

FATHER ADAM

throws Crow a Browning...

CROW

empties the clip into the Female's SCREAMING face -- BLAM, BLAM, BLAM...!

FATHER ADAM

She'll take you with her...!!

Crow looks. He's right: only 10 more feet to the door -- where he'll fry and burn unless he can get rid of this thing that has hold of him.

Part of the pike SNAPS off against a table. Crow pulls out the point. And jams it hard -- into the Female's heart.

She SCREAMS, releases him, and grabs at the pike.

Crow -- free -- comes to rest just short of the doors. He watches her go through...

A wild look in the Female's eyes -- as she goes out into the sun.

194 EXT. JAIL - DAY

194

Sparks and terrible, bright blue flames.

Crow and Father Adam step out of the jail.

FATHER ADAM

Look at the sun...

Crow looks...

THE SUN

is half-way down below the horizon.

MONTOYA

climbs out of the jeep...

MONTOYA

We're finished.

CROW

No. We gotta go back.

MONTOYA

Rule number fucking ten -- you can't kill  
a master at night!

Crow looks at him grimly...

MONTOYA (cont'd)

It's over.

Montoya gets back into the jeep, starts up. Crow heads for  
the van...

CROW

He's right, padre -- let's go...

195 INT. JAIL - SUNDOWN

195

THROUGH THE FRONT DOOR: SEE Crow and Father Adam moving to  
the van, as an enormous shadow fills the door.

196 EXT. JAIL - SUNDOWN

196

Valek steps out of the jail.

(CONTINUED)



196 CONTINUED:

VALEK  
Hello, Jack.

Crow freezes, reacts...

Father Adam backs away...

As Valek ROARS, fangs bared, leaping...

VALEK'S POV - ZOOMING HIGH

from the jail, down toward Crow as he reaches the van's door...

WHAM!

Valek slams down on Crow. They both go tumbling...

AS MONTOYA

sees...

SHAPES -- goons -- emerging from the jail...

Montoya floors the jeep. It BLASTS away down the street...

As MORE FIGURES begin to move slowly out of buildings.  
10 VAMPIRES -- goons.

FATHER ADAM

ducks unseen into the bar...

AS VALEK

pulls Crow to his feet...

VALEK (cont'd)  
Your war is over, crusader.

Valek hurls Crow over the van. Crow sails -- lands in a CRASHING heap, knocking him unconscious.

196A INT. JEEP - NIGHT

196A

Montoya races along the road out of town... when suddenly Katrina SCREAMS -- half in pain, half in fury -- and she bares two long, white, deadly fangs! She's turned!

(CONTINUED)

196A CONTINUED:

Katrina breaks free of the ropes with a sudden, powerful yank, and spins on Montoya...!

MONTOYA

NO!

Katrina moves in to his neck as Montoya holds her back and swerves...

196B EXT. ROAD OUTSIDE SANTIAGO - NIGHT

196B

The jeep slides all over the little road, spins, and goes off onto the shoulder...

196C INT. JEEP - NIGHT

196C

Katrina bites into Montoya's neck, the fangs sinking into his flesh.

Montoya SCREAMS.

196D EXT. ROAD OUTSIDE SANTIAGO - NIGHT

196D

The jeep spins out, slides to an abrupt stop.

The door SLAMS open. Montoya -- in a vampire's embrace -- whispers into Katrina's ear...

MONTOYA

Stop...

Katrina moves away from Montoya as he slumps out of the jeep to the ground. His blood is all over her mouth -- she desperately drinks it in as if dying of thirst.

Montoya's unconscious. Blood pours from his neck.

Katrina slides out of the jeep. Stares at Montoya. She looks confused, concerned almost -- until another, blacker instinct snaps around her will. A strange alien strength fills her...

Katrina slowly turns, walks away, back towards Santiago.

197 EXT. TOWN SQUARE - NIGHT

197

Bonfires burn. The moon rises through the flames.

Crow is tied to the front of the Team Crow van. He's out cold. Slowly, Crow awakens. Looks around...

(CONTINUED)

197 CONTINUED:

CROW'S POV:

Valek, backlit by the flames... Shadowy shapes of vampires staring at... The Berziers Cross, being carried out of the jail... CROW'S POV MOVES BACK to Valek, when suddenly A FIGURE steps out of the darkness...

It is Cardinal Alba. He is dressed in full ceremonial robes.

Crow is stunned. Cardinal Alba smiles.

CARDINAL ALBA

From your expression I assume you couldn't possibly understand my presence here. I'm sorry to disillusion you, Jack.

Cardinal Alba moves closer to Crow.

CARDINAL ALBA

As one grows old, as death approaches, one begins to question one's faith. And I've found mine lacking.

197A INT. BAR - NIGHT

197A

Father Adam, hearing Cardinal Alba's voice, peering over the counter...

CARDINAL ALBA

Is there a God, a Heaven? I can no longer answer that for certain.

197B EXT. TOWN SQUARE - NIGHT

197B

Cardinal Alba moves to the Berziers Cross, which has been placed upright in the center of the square.

CARDINAL ALBA

I've witnessed no miracles, had no visions, and the prospect of death terrifies me. I've realized there was an alternative available to me -- so I made a bargain. With the devil if you wish.

CROW

You're a real pile of dogshit, Cardinal.

(CONTINUED)

197B CONTINUED:

CARDINAL ALBA

Yes, Jack -- that's correct. And I can live with that, because after I've given Valek what he wants, he will fulfill our bargain.

(beat)

I shall be transformed into one of his new children -- forever alive.

Cardinal Alba looks at the Berziers Cross. Touches it.

CARDINAL ALBA (cont'd)

It's beautiful, isn't it -- eternal life? It can change the heart.

(to Valek)

Where is Father Adam?

CROW

Hey, Valek!

(Valek looks at him)

Why don't you prove you can kick my ass, dipshit? Untie me.

VALEK

(shrugs)

Jack...

CROW

Just five minutes, that's all.

VALEK

What will silence you?

(looks up)

Perhaps this will help.

Crow follows Valek's gaze...

KATRINA

comes up the street into town. Blood. Fangs. A vampire. She HISSES...

VALEK (cont'd)

Apparently your friend is one of my children now. You are alone, crusader.

197C EXT. ROAD OUTSIDE SANTIAGO - NIGHT

197C

Montoya comes to, struggles to sit up, leans against the jeep. His eyes open and close. He shakes his head, trying to clear it. He looks drugged, dazed...

(CONTINUED)

197C CONTINUED:

Slowly, Montoya pulls himself to his feet...

197D INT. REAR OF JEEP - NIGHT

197D

Montoya leans in. Tries to focus. Clumsily grabs a crossbow and bolt. And a pair of binoculars...

197E EXT. TOWN SQUARE - NIGHT

197E

FLAMES from the fires ROAR. Through the smoke and embers, SEE a large wooden cross being brought into the square by several goons.

CROW

stares at the wooden cross, then at Valek and Cardinal Alba...

CROW

What the hell do you want from me, Valek?

VALEK

Oh, you hate me so. But you made me, crusader. You hate what you've made, you fear it, because it is superior to you. For 600 years I've fed on your kind at will.

CROW

Why don't you kill me and get it over with?

CARDINAL ALBA

Because you're needed, Jack. The ceremony is a reenactment of the original exorcism. It requires the blood of a crusader and his crucifixion upon a burning cross. The climax of the ceremony must coincide with the first rays of the rising sun.

197F INT. BAR - NIGHT

197F

Father Adam still hiding below the counter. He looks down the bar...

SEES a shotgun tucked away in a hiding spot at the other end.

198 EXT. TOWN SQUARE - NIGHT 198 \*

BINOCULAR POV: looks at the square from a distance... \*

STOPS on VALEK: kneeling in front of the Berziers Cross... \*

MOVES to CARDINAL ALBA. He genuflects, reads Latin from an old black book... \*

MOVES TO: MASTERS, GOONS, mesmerized by the ceremony... \*

MOVES TO: KATRINA, staring off and up. Following her look... \*

MOVES TO CROW: crucified on the wooden cross which has been anchored upright in the street. He's tied with bailing wire that cuts into his wrists and ankles. At the foot of the cross is a large pile of wood -- slats, furniture, kindling for a fire... \*

MONTOYA \*

lowers the binoculars. He's at the other end of the square. Dazed, sluggish... He gathers strength, moves to the jeep parked nearby... \*

198A INT. BAR - NIGHT 198A \*

Father Adam crawls to the shotgun, lifts it out of it's hiding place... \*

198B EXT. TOWN SQUARE - NIGHT 198B \*

Cardinal Alba reaches into a font of holy water. Sprinkles some on the Berziers Cross. \*

Valek: his eyes stare up at the black cross... \*

Katrina: eyes blank... \*

Cardinal Alba takes a ceremonial knife and a goblet, moves to Crow on the wooden cross and makes a slash in his leg. Crow winces as his blood falls into the goblet. \*

AT THE BAR \*

the front door silently swings open a few inches. Father Adam stares out, holding the shotgun... \*

A wind rises. Dust begins to swirl. \*

(CONTINUED)

198B CONTINUED:

Crow watches, as... \*

Cardinal Alba holds the goblet to Valek's lips. He pours  
Crow's blood down Valek's throat. Valek swallows. \*

Then Cardinal Alba opens the black book again and begins to  
read more LATIN phrases... \*

...when, at the very next instant... KABLAM! It is the  
thunderous EXPLOSION of a shotgun. \*

Cardinal Alba is hit -- dead on, chest shot. Knocked  
backward. Lands on the street. Dead. \*

Valek spins around in a fury, HISSING... \*

Father Adam. Holding the shotgun. \*

FATHER ADAM  
Now what, Valek? There's no one to  
complete the ritual.  
(beat)  
And the sun is starting to rise. \*

THE SUN: just beginning to rim the mountains in the  
distance... \*

VALEK  
You will finish the ritual. \*

FATHER ADAM  
Try and make me. \*

CROW  
Attaboy, padre -- fuck with him. \*

Valek turns to stare... \*

AT THE TOP OF A BUILDING \*

a tiny glow of sunlight appears... \*

CROW (CONT'D)  
Hey, Valek -- you're shit outa luck, pal.  
Give it up. \*

The goons, masters -- suddenly terrified... \*

Valek grabs a flaming torch, moves to the wooden cross, holds  
the torch right above the wood at Crow's feet... \*

(CONTINUED)

198B CONTINUED: (2)

VALEK  
Finish it.

FATHER ADAM  
(beat)  
No.

THE STREET

is getting brighter. The sun is rising. Some of the goons  
begin scrambling for cover...

VALEK

drops the torch. WHOOSH! The wood ignites. Flames leap up  
around Crow.

VALEK  
Finish it...

From the other end of town, the ROARING of an engine...

THE JEEP

BLASTS down the street...

MONTOYA

behind the wheel, driving with one hand, holding the crossbow  
out the window with the other...

VALEK

spins around, ROARS, his arm beginning to smoke from the  
growing sunlight...

CROW

engulfed in flames...

MONTOYA

FIRES!

THWANG!

The bolt flies through the air, hits the top of the wooden  
cross above Crow's head...

THE JEEP

(CONTINUED)



198B CONTINUED: (3)

whips past the burning cross -- the cable going taut --  
yanking the cross out of the ground -- dragging it and Crow  
away...

VALEK

moving away from a bright patch of sunlight -- goes for the  
Berziers Cross -- stops short. The sunlight has hit the  
cross and the front of the jail. Valek's trapped outside.  
He HOWLS in fury...

CROW

still bound to the cross, comes to a stop as Montoya hits the  
brakes. Parts of his clothing are on fire. Father Adam  
races over, puts out the flames, begins untying Crow.

CROW

Hurry up, padre!

MONTOYA

opens the jeep's door, SEES:

KATRINA

run into the bar...

CROW

on his feet, SEES:

VALEK

head toward the dilapidated ruins of a garage. With a  
powerful lunge of his body he SMASHES through the door and  
ducks inside...

CROW

grabs the Berziers Cross, turns it upside down, grasping the  
top -- it makes a perfect sword! He heads for the garage...

198C INT. GARAGE - DAY

198C

Crow ENTERS. Dark. Boarded up windows. Crow peers into the  
deep shadows...

An old, crumbling wooden ceiling, supported by two thick  
vertical beams, is above. There's a tiny crack in the  
ceiling on the other side of the garage, and through it thin

(CONTINUED)

198C CONTINUED:

beams of sunlight filter in. Debris is piled on the floor.  
Darkness beyond.

CROW  
End of the line, Valek.

There in the dark, pressed against the rear wall of the  
garage, is Valek. He's trapped and he knows it -- yet still  
there is iron will inside him.

VALEK  
Still with us, Crow?

CROW  
I don't burn so good these days,  
bloodsucker.

VALEK  
Give me the cross.

CROW  
I just gotta ask one question. Is it  
true your dick doesn't work anymore?

WHAM! ROARING, VALEK LEAPS INTO THE AIR...

VALEK'S POV: ZOOMING ACROSS THE GARAGE TOWARD CROW...

CROW

falls backward to the floor, raises the cross...

AND VALEK

lands, impales himself on it! SCREAMING, Valek stands,  
starts pulling the cross out of his chest...

CROW

leaps up, dives into one of the vertical beams supporting the  
ceiling. The beam SNAPS apart.

And the ceiling caves in! SUNLIGHT FLOODS THE ROOM...

...engulfing Valek, who IGNITES INTO FLAME -- a SCREAMING  
human-shaped torch.

CROW

scrambles for the door, and with a final, unearthly HOWL...

VALEK EXPLODES

Flaming vampire debris flies everywhere.

199 EXT. TOWN SQUARE - DAY

199

Smoke obliterates. Then clears. And here's what's left:

Smoldering ashes and skulls of several vampires who didn't  
make it out of the sun. Cardinal Alba's body face down.

Crow. Father Adam.

AT THE TEAM CROW VAN

Montoya huddles inside the rear of the van. Katrina is next  
to him, protected from the sun. Montoya stumbles out, closes  
the door. He carries a .45 in his hand.

CROW

You look like shit, Montoya.

And he does. Hideous wound on his neck. Dried black blood.  
Glazed, dazed expression. Montoya wobbles around to the  
front of the van, opens the driver's door.

CROW (CONT'D)

Where you goin'?

MONTOYA

South...

CROW

You want her that much?

MONTOYA

We make the perfect couple.

Father Adam steps towards Montoya...

FATHER ADAM

You're not leaving.

Montoya levels the .45 at Father Adam.

MONTOYA

Wrong.

Standoff.

CROW

Padre -- back off.

FATHER ADAM

No.

(CONTINUED)

CROW  
Don't make me come over there and kick  
the shit out of you.

FATHER ADAM  
He's one of them...!!

CROW  
Chill, padre.

Father Adam backs off. Crow steps toward Montoya. Montoya's  
.45 is now aimed directly at Crow.

CROW (CONT'D)  
Rule number one: if your partner is  
bitten by a vampire, never, ever, let him  
live.

MONTOYA  
I'm not a slayer anymore, Jack.  
(beat)  
Plus I figure you've got some work to do,  
cleaning out the rest of 'em...  
(gestures to the jail)  
...before you get to me.

CROW  
Meanwhile she stays in the back of the  
van, out of the sunlight, and you make  
the border by nightfall -- is that it?

MONTOYA  
(nods)  
I need a vacation.

CROW  
(hard)  
Wherever you go, I'll hunt you down.  
I'll catch up to you and stake you out.  
And your girlfriend too.

MONTOYA  
(beat)  
How about a head start?

CROW  
Why?

MONTOYA  
Because I got the gun, Jack. And you  
better bring a whole army of slayers if  
you're comin' after me. I fuckin' know  
all the tricks...

(CONTINUED)

199 CONTINUED: (2)

CROW  
He's got a point, padre. What'dya say?

FATHER ADAM  
(beat)  
We start tomorrow.

MONTOYA  
See you down south.

Montoya climbs into the van. Starts up. Pulls away down the street.

CROW  
Help me up.

Father Adam helps Crow to his feet.

CROW (CONT'D)  
We got more slayin' to do. You up for it?

FATHER ADAM  
I think so.

CROW  
Afterward, we'll check out that bar.

FATHER ADAM  
I'm buying, Mr. Crow.

CROW  
And I said I'd get you laid.

FATHER ADAM  
No thanks.

CROW  
Get drunk first -- then we'll talk about it.

For a moment, Crow and Father Adam close their eyes, feeling the warmth of the sun on their faces.

CROW (CONT'D)  
Let's go.

AS WE PULL BACK -- Crow and Father Adam walk to the jeep. Begin pulling out weapons. And head for the front door of the jail.

ROLL END TITLES.