

THE CROW

Written by

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Based on the graphic novel by James O'Barr

BLACK ... BLACK OVER BLACK ... SLOWLY IN BLOOD RED THE
FOLLOWING QUOTE BURNS ONTO THE SCREEN ...

**"We Shall Never Forget and Never Forgive ...
And Never Ever Fear ...
Fear is for the Enemy ...
Fear and Bullets ..."**

Slowly FADE UP and we're ...

EXT. SPRAWLING METROPOLIS - NIGHT

"Blood" by In This Moment PLAYS ... AERIAL SHOT ... A CROW'S POV ... The all black, majestic bird-- stout-- strong bill-- wings flapping ... Heart beating ... The moon, nearly full ... The Crow, a sunburst of sound breaking through the dark sky to reveal ... The streaked and grimy city below ... A place of scurrying shadows with no faces ... The Crow continues flight ... A man's voice ...

MAN (V.O.)

People once believed that when someone dies ... A crow carries their soul to the land of the dead ... But sometimes ...

The Crow lands atop the shaft of a skyscraper ... It's head moves ... Left ... Then right ... Surveying ...

MAN (V.O.)

... Something so bad happens that a terrible sadness is carried with it and the soul can't rest ...

The city, like an old oil painting ... The hue of a faded masterpiece ... Cracks, high on the soot-eaten sides of buildings ... Motionless fault lines ...

MAN (V.O.)

... Then sometimes ... Just sometimes ...

The Crow lifts off again ... Crow's POV - Swooping ... Navigating the narrow space between the dark silhouettes of two buildings ... As if through the crack of a slightly ajar door we see ... A CRIME SCENE ... Cordoned off with yellow tape ...

EXT. CITY STREETS - CRIME SCENE - NIGHT - CONTINUOUS

A clean white sheet covers a body whose face we can not see ... Another body lays next to it ... This one has the face of a beautiful woman ... Bloody ... SHELLY WEBSTER late 20's, a feminine elegance that seems out of place in this grizzly aftermath ... Above the scene the Crow lands ... A dark overlord to the horror below ...

MAN (V.O.)

... The crow can bring that soul back ...

Shelly's head thrown back ... One leg stretched across the empty asphalt ... The other, bent inward ... No shoe ... Legs once sculpted by the sheen of now ripped stockings ... Follow the long line of her straight leg, down, over an arched instep, to the tip of a bare foot ... A foot once covered in high-heeled shoes ... One of which now lays next to her ... Oddly incongruous ...

PARAMEDICS work feverishly ... TIGHT ON a defibrillator being pressed against her blood smeared chest ... CLEAR! ... ZAP! ... Her slender body heaves up ... QUICK FLASHES ... Pictures from her mind's eye ... Self portrait of Shelly with a *man* in front of a church ... Happier days ... Another shot of Shelly hugging the same *man* ... He wears a police uniform and a huge smile ... Graduation day ...

FLASH! ... Back to the Crime Scene ... Shelly's arm hits the pavement ... Strewn out ... On the inner forearm ... A tattoo of a singular puzzle piece ... Some sort of quotation written inside of it ... They're losing her ... Her fingers uncurl slowly ...

MAN (V.O.)

... To put the wrong things right ...

Train wheels over ... Knocking in an even rhythm ... A forboding symphony ... CLEAR! ... ZAP! ... Her body heaves upward and we're ... FLASH!

EXT. TRAIN TRACKS - PASSENGER TRAIN - MOVING - NIGHT

The ominous metal beast barrels relentlessly towards us.

INT. PASSENGER TRAIN - NIGHT

TRACK slowly through empty cars ... Windows hang over a void of darkness, quivering with the speed of motion ... Bullet holes of light cut across the glass as candescent streaks, in staggered intervals ... In the car ahead ... One man ... Sitting alone ... Shoulders tense as if he resented immobility ... That man is the same one we saw in the pictures with Shelly ... That man is ERIC DRAVEN early 30's ... A breathing law of nature ... Something one is unable to question, reshape or beseech. High cheekbones ... Gray eyes ... Cold and steady ... Those of a hangman or a saint ... He stares out the window ... We PUSH OUT the window SLOWLY ... In the distance we see a majestic, pale, white horse ... Running at full speed through a field of green ... Muscles rippling ... A truly magnificent specimen ... We again hear the man's voice we now know to be Eric's ...

ERIC (V.O.)

One breath dispels the limits of the hearth ...

FLASH!

EXT. CHURCH ORPHANAGE - ESTABLISHING - DAY

A grainy sign reads, "Children of Christ Orphanage." A young girl's voice over ... Her words, focused and glowing like a spotlight ...

YOUNG GIRL (V.O.)

... Don't know what I wanna do ...

EXT. CHURCH ORPHANAGE - FIELD - DAY

The Church pressed in the B.G. ... Two kids ... One boy, YOUNG ERIC, 11 ... One girl, YOUNG SHELLY, 8 ... They're gathered around a massive weeping willow ... The tree stands lonely on a small hill ... Its ground-sweeping branches loom protectively around the children ... Young Eric stares at Young Shelly in admiration and in innocent wonder ...

YOUNG ERIC

You could do anything you want, Shelly.

YOUNG SHELLY

Like what? ...

YOUNG ERIC

I dunno ... Maybe we could figure it out together ...

She smiles at him ...

YOUNG ERIC (CONT'D)

... Something good ... Like fighting battles for people who can't ... Or saving people who need it ...

YOUNG SHELLY

That seems scary a little bit ...

YOUNG ERIC

Father Charles said in his sermon how we gotta always dig deep into our souls to find the better inside of us ...

Shelly doesn't respond ... Just stares at the city ...

FLASH!

EXT. TATTOO SHOP - NIGHT

Eric, 17, and Shelly, 14 ... Shelly at the doorway ... Eric stands on the street ... Apprehensive ... Shelly smiles easy ...

SHELLY

Come on! ... What? You scared? ... It was your idea in the first place! ...

ERIC

No ... It wasn't ...

SHELLY

You're right, it was totally my idea ...

Eric laughs ... Walks to Shelly ...

FLASH!

I/E. '66 CHEVELLE SS COUPE - MOVING - NIGHT

"Gehenna" by Slipknot ... The red car winds down the wet street ... Post rain ... Music CROSSFADES from soundtrack to car speakers ... Eric (present day) drives ... Clean cut ... Suit and collared shirt ... No tie ... Shelly (present day) sits shotgun ... Elegant dress ... Classy ... Slight cleavage ... She studies Eric, who appears moderately uneasy ... Her eyes narrow ...

SHELLY

Something's up with you, Eric Draven ... All this cloak and dagger bullshit ...

Eric feels a small bulge in his upper breast pocket ...

ERIC

You're crazy ... Guy can't take his girl for a nice dinner once in a while? ...

SHELLY

Not suit-nice, no ... And not on a cop's salary--

ERIC

Detective's--

SHELLY

(Smiles; Ribbing)

Uh huh ... I got my eye on you ...

Starts to rain again ... The car putters ... Jerks ... Then stalls ...

FLASH!

EXT. ROADSIDE - NIGHT

Eric's an ostrich, doing his best to be a mechanic ... His head buried in the engine ...

ERIC

Damn! ... Think it threw a rod ... Or a piston ...

Shelly leans out the window ...

SHELLY

Can you throw a piston? ...

TIGHT ON the hood ornament of a '63 Ford Thunderbird, hardtop pulling into FRAME ... Bad guy's boots hit the pavement ... (Note: All we'll see of the bad guys in this sequence are torsos, arms, hands, legs and feet ... No faces)

ERIC (V.O.)

Shelly, lock the doors and roll up the windows ...

FLASH!

The passenger window is shattered by a pipe ...

FLASH!

Shelly is ripped out of the car through the now broken window ... Her body cut by the remaining glass ...

FLASH!

Eric's gold shield and ID, tossed to the pavement ...

FLASH!

Eric is stripped of his gun ... The shoulder holster tossed to the pavement ...

FLASH!

TIGHT ON an arm with a large knife-scar from elbow to wrist ... Holding a small jewelry box ...

BAD GUY (O.S.)

What have we here? ...

FLASH!

CLOSE on the hand displaying an engagement ring ...

BAD GUY (O.S.) (CONT'D)

This oughta be worth a dollar or two ...

BAD GUY #2 (O.S.)

He's gotta split that, right, boss? ...

FLASH!

SLOW MOTION as the empty jewelry box falls to the pavement ...

BAD GUY (O.S.)
 Possession's nine tenth the law, bitches!
 ... Ain't that right, officer?! ...

LAUGHTER as the jewelry box simultaneously hits the ground alongside Eric's knees ...

FLASH!

Shelly, slightly cut up ... Stares with horror at Eric on his knees ... Then at the ring ... That's what he was up to ... Then back at him ... Boots surrounding him ... A tattooed hand now grips Eric's 40-caliber Glock 22 ... Pointing it at the back of Eric's head ...

ERIC
 (Near Whisper)
 Don't. Do. This ...

BAD GUY (V.O.)
 Any last words to your about to be dead boyfriend? ...

FLASH!

TIGHT ON SHELLY'S EYES ... Filled with salt water ... She barely musters a whisper ...

SHELLY
 Please ...

FLASH!

This time it's the flash of the gun's muzzle ... Eric's right cheek on the pavement ... The back of his hair now on fire ... Laughter from the bad guys as they descend on Shelly ...

FLASH!

Shelly's head slammed into the ground ... She turns and looks into Eric's eyes ... Life still in them as he bleeds out ...

FLASH!

ANIMATION inside Eric's eye ... The reflection of Shelly staring at him ... A thought bubble appears over her head that reads, "Eric, No! You can't be!" ... Top of *FRAME* the tattooed hand is handed Eric's gun ... He points it directly at Shelly's head ...

BAD GUY #2 (O.S.)
 Should we do her too, boss? ...

BAD GUY #3 (O.S.)
*Only way three keep a secret is if two
 are dead! ... No witnesses! ...*

FLASH!

*Eric's POV ... Still animated inside his eye ... The Crow
 swoops down ... Shelly stares at Eric ...*

SHELLY
 (Softly)
Don't look ... Don't look, baby ...

*Inside Eric's eye a burst of fire explodes from the
 barrel of a gun like a ...*

FLASH!

And we're ...

INT. PASSENGER TRAIN - NIGHT

Where we left Eric ... Staring out the window ... His
 face decorated in agony ... PULL BACK to reveal ... The
 Crow, perched on the seat-back next to Eric ... Almost
 staring at him ... Eric's trying to gather himself ...
 Getting greedy with some oxygen ... A demonic voice ...

DEMONIC VOICE (V.O.)
*What's the matter, boy? ... She told you
 not to look! ...*

PULL BACK FURTHER to reveal ... A SKELETON CONDUCTOR ...
 His bony hand extended in Eric's face ... Eric jumps ...

SKELETON CONDUCTOR
Tickets, please ...

Eric-- disoriented-- searches his pockets half hearted--

SKELETON CONDUCTOR (CONT'D)
I see you're traveling alone ...

The Skeleton Conductor smiles ... Evil ... Emits a low
 laugh as he walks away ... And we're ...

EXT. CITY STREETS - CRIME SCENE - NIGHT

Shelly's body heaves back to the ground as the
 defibrillator is removed from her chest ... An unmarked
 car skids to a halt right outside the tape ... A
 detective bursts out of the driver's seat ... Leaving the
 door open as he flashes his badge to the uniformed
 officers ...

His movements filled with the perfect cocktail of rage and anguish ... His eyes -- the color and quality of pale blue ice -- widen as he sees the paramedics ... His body tall and gaunt ... The few sharp lines on his face made him look old at twenty and young now, in his mid 30's ... This is JAMES MALLOY ... He arrives at the Paramedics ... Looks down to see Shelly ... He kneels ... Touches her shoulder ...

SHELLY

(Weakly)

Jimmy ...

JAMES

It's okay, Shel ... Don't talk ... You're gonna be fine ...

SHELLY

It's really cold ... I'm cold ...

JAMES

That's normal ... It's shock ...

SHELLY

(Repeats this to herself over and over)

I'm not ready ... I'm not ready ... I'm not ready ...

JAMES

(To the Paramedics)

Don't just stand there! ... DO something!

They look at James ... Shake their head ... Nothing to do.

SHELLY

Eric ... Is he--

JAMES

He's fine ... You need to hang in there right now--

SHELLY

Take care of him ...

JAMES

(Softly)

He's ... He's always been the one taking care of me ...

Kid's laughter and shouting over ... "You Irish retard!"

FLASH!

EXT. ORPHANAGE - SCHOOL YARD - LUNCH TABLES - DAY

A group of KIDS ages 10-16, sit together ... A boy, 11, sits alone at another table ... This is YOUNG JAMES ... The kids continue shouting insults and laughing ... "Go kill yourself, loser!" ... Several toss food at him ... Hitting him in the face and head with it ... Young Eric walks over with Shelly ... Both sit with Young James ... Eric glares at the table of popular kids ...

YOUNG ERIC

Throw one more thing ... Say one more thing ... Go on ...

Young Shelly touches Young Eric's arm just slightly ... Calming him ...

YOUNG ERIC (CONT'D)

(Easing off)

Didn't think so ...

(To Young James)

Can't stand bullies--

Just then, a Priest walks over ... This is FATHER CHARLES, 40's ... A large man with big, virile gestures ... Everything about his person is loudly full of life ... Sans the small black slits of his eyes ... Eyes with very little tolerance for wrong doing ... His mere presence quiets everyone down ... He surveys both tables ... Several moments ... Then ...

FATHER CHARLES

Eric ... Ephesians 5:15, says? ...

YOUNG ERIC

Look carefully then how you walk, not as unwise but as wise ...

Father Charles smiles slightly as Eric ... Then stares a hole through the boys at the other table ... They know he knows and they're definitely scared ...

FATHER CHARLES

Very well then ...

He walks away ... Point taken ... A few moments then Eric extends his hand to Young James ... James stares ...

YOUNG ERIC

I'm Eric ... This is Shelly ... Welcome to Children of Christ ...

James shakes ...

YOUNG JAMES

James ... James Malloy ... My friends call me Jimmy ...

Eric's adult voice over ... "Jimmy! He's heading into the building!" ...

FLASH!

EXT. THE PROJECTS - DAY

A twenty-something, uniformed Eric and James ... Guns drawn ... Mid foot pursuit of a Perp tearing ass through the yard and into the tower ... Our guy's follow ...

FLASH!

INT. THE PROJECTS - DAY - MOMENTS LATER

Our guys stand outside a door ... Guns drawn ... Eric eye signals James ...

ERIC

Detroit PD! ...

BOOM! Eric kicks down the door ...

FLASH!

INT. THE PROJECTS - RATTY APARTMENT - DAY

Eric and James move in perfect close quarter combat unison ... Suddenly, James makes a wrong move ... The perp laying in wait ... Has the drop on James ... About to fire ... BLAM! ... Eric steps in front of James ... Takes the bullet to his chest ... BLAM! ... Eric returns fire before hitting the ground ... One clean shot -- critical mass -- between the perp's eyes ... He drops ... So does Eric ...

JAMES

Holy shit! ... Eric!

James quickly kicks the gun away from the perp ... Moves immediately back to Eric ... Rips off his partner's shirt ... He's wearing a vest ... It absorbed the bullet ... Eric looks up at him ...

ERIC

You okay? ...

JAMES

Am I okay?! ...

James can't help but to laugh... Eric joins in ...

FLASH!

EXT. RESIDENTIAL STREET - NIGHT

The Crow lands on a leafless tree branch ... Underneath a street lamp ... Casting a shadow far bigger than the actual bird ... Stares down at ... Eric ... Walking ... Disoriented *No shadow* ... The city is still ... So still ... The CHIMES of the town's clock ding ... Twelve times ... It's midnight ... Eric sees the shadow of The Crow ... Looks up ... Into it's eyes ... It flies away ... VOICES ECHO.

SHELLY (V.O.)

... Place is really shaping up isn't it, Eric? ...

Eric walks towards a house ... Recognition ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - LIVING ROOM

Shelly, in a wife beater, face and arms scattered with paint, stands on a ladder, holding a roller ... Eric looks up at the walls ... He's also covered in paint ...

ERIC

Absolutely ... Thirteen or so more coats and I could probably get the housing authority to approve it ...

SHELLY

Funny, wise ass! ... You know it looks great!

ERIC

No, it's very nice ...

SHELLY

It's more than very nice ... It's ours!

FLASH!

EXT. ERIC AND SHELLY'S HOUSE - PORCH

The Crow lands on the roof ... Eric follows ... The place is a fixer up'er ... About mid-way through ... Instead of turning the knob, Eric passes through the solid door like ether ...

INT. ERIC AND SHELLY'S HOUSE - LIVING ROOM - CONTINUOUS

Eric turns ... Stares quizzically at the door he just passed through ... Takes in the place ... Case files are laid out on the coffee table and the floor ...

Crime scene photos ... Taped to the walls ... A different case ... CLOSE on a picture of a man ... Surveillance shot ...

FLASH!

I/E. UNMARKED CROWN VIC - PARKED - DAY

Eric, neatly dressed holds a Nikon with a long lens ... Snapping shots, though we don't yet see of whom ... James, sloppy and unkempt ... Sits at the wheel ... Holding a bag of cheddar cheese Goldfish ... Placing them in rows of even pairs on the dash in front of him ... Eric notices ...

ERIC

You need help ...

JAMES

Why? ... 'Cause I like pairs? ...

ERIC

Because you're OCD ...

JAMES

Says the guy who makes us do off duty surveillance on the city's crime boss-- never mind that no cop's been able to make a case on Mulligan in the last eight years ...

ERIC

Called tenacity ... Look it up ... Besides, ever think there's a reason no cop's nailed him? ... Like maybe they're not trying ...

James scoops a pair of Goldfish off the dash ... Chomps ... Eric points the Nikon ... Snaps pics in rapid succession ... CAMERA'S POV ... Shots -- almost animated -- like a flip book ... A powerful frame of a man in a tank top -- Tatted up from neck to fingertips -- walks down the street ... Trailed by a crew of Bad Guys ... That man is MULLIGAN ... One hand in his pocket ... The other's fingers are closed around a bracelet in the shape of a chain ... Feeling it's texture ... The lens ZOOMS in ... A final shot is taken ... The one we just saw on Eric's wall ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - LIVING ROOM - NIGHT

Eric, where we left him ... Staring at the picture ... Suddenly in a fit of rage he starts *trashing the place* ... Tossing furniture *with ease*... Flailing case files and photos everywhere ... Picking up the large, flat screen TV and tossing it as if it's weightless ... *Super-strength* ... It flies IN SLOW MOTION across the room and SHATTERS against the wall ... STOP MOTION as the pieces spurt like rusty nails out of a roadside IED ... FAST MOTION ... The pieces hit Eric ... Slashing his face, arms, hands and chest ... Blood oozes ... Eric stares towards the smashed TV ... Did he just do that? ... He looks down to his arms ... The gashes starting to flow red ... *Suddenly they heal* ... *One by one*. His voice ...

ERIC (V.O.)

There is a man ...

He looks to the TV ... Then to the overturned couch ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - LIVING ROOM - NIGHT

They are in different clothes ... Eric a collared shirt, no tie, his gun and gold shield on the coffee table ... Shelly a cute sundress ... She lays curled into him on their couch ... The TV plays ... ON TV - WXYZ 7 Action News logo on screen ... An ANCHORWOMAN stands outside a COURTHOUSE ... Mulligan, cuffed, head down, is doing the perp walk ... Eric and James escort him ...

SHELLY

Look at you guys! ... So proud ... Long way from Children of Christ, baby ...

ERIC

It's nothing ...

SHELLY

(Laughs)

It's like you're disappointed when you should be celebrating! ...

She sits up ... Her smile slightly resigned, indicating a deeper issue ...

SHELLY (CONT'D)

Is it an inferiority complex or a superiority one, Eric? ... Is it that you think that no matter what you do isn't good enough or that no matter how good what you do is, no one really gets it?

*He wants to deny it ... Instead he stares at her ...
Wondering ... Eric's voice ...*

*ERIC (V.O.)
... Playing a violin ...*

FLASH!

INT. ERIC AND SHELLY'S HOUSE - LIVING ROOM - NIGHT

*Eric, where we left him ... Staring at the couch ...
FOLLOW him as he staggers slowly into ...*

**INT. ERIC AND SHELLY'S HOUSE - BEDROOM - NIGHT -
CONTINUOUS**

Eric stares at the bed ... Longingly ... Eric's voice ...

*ERIC (V.O.)
... And the strings ...*

FLASH!

INT. ERIC AND SHELLY'S HOUSE - BEDROOM - NIGHT

*Eric and Shelly make love ... Slats of moonlight hit the
bed through drapeless windows ... We now see on Eric's
forearm, a matching puzzle-piece tattoo ... A quote
written inside ... His forearm laying flat next to
Shelly's ... We may or may not catch a long enough
glimpse to notice that the puzzle pieces -- when lined up
next to each other -- fit together ... Though we still
can't discern what the quotes say ...*

FLASH!

INT. ERIC AND SHELLY'S HOUSE - BEDROOM - NIGHT

*Eric, where we left him ... Staring at the empty bed ...
Eric's voice as he walks to the bed ...*

*ERIC (V.O.)
... And the strings ... Are the nerves on
his own arm ...*

*Eric reaches the bed and picks up a pillow ... INHALES
... Deeply ... Sense-memory ... Eyes begin to water ...*

FLASH!

INT. ERIC AND SHELLY'S HOUSE - BATHROOM - DAY

TIGHT on Shelly's hand ... Reaching for a bottle of Sung Perfume ... She sprays it on her neck ... SLOW-MOTION as the mist falls onto her smooth skin ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - BEDROOM - NIGHT

Eric now lays on the bed ... Still inhaling the pillow ... The last of her lingering scent ... He curls into a fetal position ... What's happening to him ... Looks to the bathroom ... ERIC'S POV -- The door slightly ajar ... One more inhale ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - BEDROOM/BATHROOM - NIGHT

Eric, in his underwear, tip toes to the slightly open bathroom door ... We can see Shelly's silhouette ... Putting on her costume ... Eric peers in ... Stealing a glance ... Half dressed ... Beautiful and radiant ... As she slides on a black wedding gown ... She catches Eric peeking in ... Smiles as SUDDENLY several very quick flashes ... Like that of an X-Ray machine ... Shelly's face turns into a skeleton ... Still Smiling ...

SHELLY

I told you, no peeking! ...

Eric jumps ... Startled ... Shelly slams the door ...

SHELLY (O.S.) (CONT'D)

Go put your costume on, baby! ... It's Halloween ... We've got work to do! ...

Eric turns to the bed where a black tuxedo's laid out ... On the mirror-- two Greek Tragedy Masks rest side by side ... One, a Weeping Chorus mask ... The other, the classic comedy mask ... In front of the mirror are round dispensers of face makeup ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - BEDROOM - NIGHT

Eric, still on the bed, looks over to the mirror ... The masks are still there ... He rises ... Walks to the masks ... Picks up the Weeping Chorus mask ... Then looks to his reflection in the mirror ... There is none ... The mask appears to be held by an invisible man ... Just as Eric casts no shadow ... He has no reflection ...

He drops the mask to the floor ... Moves away from the mirror ...

QUICK CUTS ... Eric opening drawers ... Pulling out small cannisters ... Eric opening the cannisters ... Eric begins painting his face with his fingers ... Slowly ... Deliberately ... The Crow flies into the room ... Eric goes to the closet ... Takes out his black tuxedo ... Pants on ... Then jacket ... No shirt ... Outside it starts to rain ... Thunder ... Lightning ...

THE CROW'S POV - FROM BEHIND in SEMI-SLOW-MOTION ... TRACKING FORWARD as Eric walks towards the window ... His back muscles rippling through the suit jacket ... Eric opens the window ... It's then that we get a full view of him ... Face completely painted in the Weeping Chorus mask ... His black tuxedo ...

THE CAMERA becomes The Crow's Eyes ... Flying through the room ... Swiftly ... Right towards Eric ... Then over his shoulder and out the open window ...

REVERSE ANGLE of The Crow flying out the window and towards us as we HOLD on Eric ... Unmoving ... Staring out ... His heart like ice and his eyes burning with a heat so intense they appear to glow white ... PULL AWAY QUICKLY from Eric ... Down the street ... Eric getting smaller and smaller in FRAME as we go ... And we're ...

EXT. PAWN SHOP - NIGHT

Rain falls ... This place is seedy ... Even for this city's standards ... The gate in front is closed though the padlock is unhooked ...

DEEP VOICE (V.O.)

Nice, right? ...

INT. PAWN SHOP - NIGHT - CONTINUOUS

The same hand that held the gun to Eric's head now holds Eric's gun over a counter ... Displaying it ... Only now we see all the parties present ... A Large, scary Man with dreads holds the gun ... This is TIN MAN, Imagine if Fat Albert and Rerun had a kid ... He stands next to another Bad Guy ... The one with the knife scar up his forearm ... This is GOODTIMES, lanky, greasy and hungry ... Can't stand still, like a little kid who has to pee ... Behind the counter is RATSO ... Beady eyes, tiny brain and no vertebrae ... Tin Man extends the gun ...

RATSO

I don't know ... I gotta saw off the serial number ...

Tin Man raises the gun ... Points it at Ratso ...

TIN MAN

That sounds like a you problem ...

Ratso, used to these guys, slowly lowers the gun from his face ...

RATSO

I'll give ya a hunnert bucks ... And that's a favor ...

TIN MAN

You'll give me two hundred ... And make it disappear ...

Ratso hesitates ...

TIN MAN (CONT'D)

You got a complaint? Wanna speak with my supervisor? ...

RATSO

No, no ... Two hunnert ...

He takes the gun ... Hands Tin Man the money ...

GOODTIMES

(Anxious)

Finally ... Gonna get big money for this!

He takes out the engagement ring ... Presents it to Ratso like it's the Hope Diamond ... Ratso peers at it through a Jeweler's Loop ...

RATSO

Small ... But decent clarity ... Seventy five bucks ...

GOODTIMES

What?! ... Man, *fuck* you! ...

Tin Man laughs ... Goodtimes ain't having a good time ...

GOODTIMES (CONT'D)

Thing's worth at *least* a g! ...

Ratso hands it back ...

RATSO

So, take it to your other fence who buys blood diamonds ... Oh, that's right ... You ain't got one! ...

Goodtimes pouts ... Tin Man is completely amused ...

TIN MAN

See? ... Ya fought for that rock 'n look
what that greed gotcha ...

Goodtimes wants to knock Tin Man out ... Instead he
gingerly pushes the ring back to Ratso ...

GOODTIMES

Gimme a hunnert bucks 'n I'm a memory ...

Ratso takes the ring ... Peels off a C-Note ...

GOODTIMES (CONT'D)

(Taking the money)

Just know this, little man ... One day
you're gonna need us and we're not gonna
be there for ya ...

RATSO

(A loud HA!)

Now you're a superhero? ...

The guys walk to the exit ...

RATSO (CONT'D)

Remember to close my gate, Superdick! ...

Goodtimes stops ... Glares at Ratso ...

GOODTIMES

You're lucky I don't close your ...

(Can't think of anything)

... Close your ...

(Still nothing)

Your ... Your face! ...

They leave ... Slamming the door ... Ratso calls after
him.

RATSO

Ain't no more heroes! ... All the heroes
are dead! ...

"Sober" by Tool FADES UP and we're ...

TIGHT ON black boots ... Motionless in a puddle ... *The
full moon seen in its reflection alongside the boots, the
shape of the tuxedo and a painted, floating Weeping
Chorus Mask* ... All seemingly suspended in mid air ...
MATERIAL OBJECTS REFLECT ... ERIC'S BODY DOES NOT ...
PULL BACK SLOWLY to reveal ...

EXT. CITY STREETS - ROOFTOP - NIGHT

Eric squats in the puddle ... Surveying the city ... The
Crow flies over his head ...

Eric takes off after The Crow ... Seemingly involuntarily ... He picks up speed and suddenly WHOOSH! ... He FLIES right off the roof of the building, ARMS AND LEGS WINDMILLING as he SOARS OVER the darkness below ... He lands onto ...

EXT. NEIGHBORING ROOFTOP - NIGHT

The Crow flies just ahead of Eric who keeps running ... Rain pelting his face ... He LEAPS again ... This time to a rooftop that's two stories below him ... ON THE CROW as it continues its flight path ... Eric lands on ...

EXT. NEXT ROOFTOP - NIGHT

WHAM! ... Eric's feet SMASH THROUGH the roof's FLASHING-he STUMBLES forward ... Catches himself ... Never breaking stride ... Following The Crow ... He leaps ...

EXT. RANDOM ROOFTOPS AND SKYSCAPE - NIGHT - CONTINUOUS

FOLLOW Eric through this macabre and beautiful display of supernatural Parkour ... With each LEAP his confidence soars ... INTERCUT with The Crow ... Leading the way ... His torso BURSTS through power lines ... Being SLASHED ... He PULVERIZES a chimney ... Bricks fly in SLOW-MOTION ... Eric's bones CRACK! ... He finally SMASHES to a stop ... In another puddle ... The Crow lands on a roof ledge in front of him ... Eric's body ... Bruised, bloody and broken ... Then we watch as it SELF-REPAIRS: BONES SLIPPING BACK into their sockets, SKIN REGENERATING, etc ... The Crow looks at Eric ... Then flies off the ledge ... Eric runs to where The Crow was ...

ERIC'S POV - Peering over the ledge ... He sees Tin Man and Goodtimes walking ... He then sees The Crow land, nearby ...

THE CROW'S POV - Tin Man and Goodtimes ad lib goodbyes ... Goodtimes walks off in the opposite direction ... Tin Man heads towards The Crow ... The Crow flies off ... TIGHT on Eric's boots ... They scamper ...

Eric stands on another ledge ... Then-- just like Connor in Assassin's Creed-- Eric takes a leap of faith off the rooftop ... SLOW MOTION as he falls ... Arms outstretched ... Slowly flipping over ... Then LANDING on his back into a dumpster ... CRASH! ... PUSH INTO Eric's face ... He begins to laugh ... Overtaken by a bizarre, tortured exhilaration ...

INT. ALLEY - NIGHT

ON Tin Man ... Jerks his head ... What was that? ... Out of the darkness, Eric stomps forward ... Slowly ... Towards Tin Man ... Tin Man sees him clearly ... Thus Eric is visible to other people in real life ... Just not in any sort of reflection or picture ...

ERIC

Hello, Tin Man ...

TIN MAN

(Not afraid)

I know you? ...

ERIC

(Mock offense)

I would hope so ... Either way, I know you ...

(He stops; Stares)

I can see your soul, Tin Man ... It's dark ... Like it drifted off the canvas of a Bosch painting ...

TIN MAN

Who the fuck's Bosch?! ...

ERIC

(Laughs; condescending)

Sorry ... He was a famous painter ... My fiancée taught me about him ... You must remember her ...

TIN MAN

I don't know what you're talkin' 'bout crackhead ... But, take one more step--

Tin Man slowly removes his butterfly knife from his pants ... Swings it around impressively ... Blade now out ... Glinting in the moonlight ... He waves Eric towards him ... Come on! Eric paces slowly ... Directly towards Tin Man's outstretched blade ... Tin Man's lips part ... Salivating for the kill ...

TIN MAN (CONT'D)

I'm gonna carve you up--

But, before he can finish his sentence ... Eric -- in superspeed -- is now directly in front of him ... Nose to nose ... Then wraps his hands around Tin Man's biceps and elbows ... CRUNCHING the tissue and bone in his arms ... He looks down at the blade ...

ERIC

Here ... Let me help you ...

With that, Eric guides the knife directly into his own stomach ... SQUELCH! ... Blood starts to flow ... Eric steps away ... Tin Man stares at the knife now protruding from Eric's gut ... Eric pulls it out ... Holds it ... Offering it to Tin Man ...

ERIC (CONT'D)

Try again? ...

Tin Man's head cocks like a confused puppy ... He watches as Eric's stomach heals ... Now Tin Man's afraid ...

ERIC (CONT'D)

(Still offering the knife)

No? ... You sure? ...

Eric shrugs then bends it like it's Play-Doh ... Tosses it ... In a last attempt for his life he shoots for Eric's legs ... Eric latches on beneath Tin Man's shoulders and heaves him up ... Tossing him like a gangster Raggedy Andy ... Tin Man ... Flying ... Mid-air ... Then SMASHES into the side of the building ... About two stories up ... The building cracks with the force of the blow ... Some plaster falls alongside Tin Man as he lands on the ground next to Eric ... Eric grabs him by the throat ... Slowly lifting him ... Until Tin Man's feet are dangling ... He's choking ... Gagging ...

ERIC (CONT'D)

Anything coming back to you? ...

Eric releases his grip ... Tin Man crumbles to the ground ... Eric kneels ... Lurches his face in ...

TIN MAN

Man, I don't even *know* you! ...

ERIC

Really? ... It was just the other night ... Think! ... A broken down car ... Me ... My soon to be fiancée ... Shelly ... You know exactly what I'm talking about ... Don't you, Tin Man ...

Tin Man's lips curl upward ... Giving up the facade ...

TIN MAN

Yeah, I remember that bitch ... She was a real piece 'a ass ... What a waste it was not doin' her 'fo I put a bullet in her head! ...

This causes Eric to flinch in pain ... Tin Man takes advantage of the momentary lapse in Eric's defenses ... Grabbing Eric's balls ... SQUEEZING HARD ... Eric doubles over ... Tin Man rises ... Still holding on ...

Then he pulls out a .38 Smith and Wesson from the back of his pants ... Without hesitation he unloads all six shells into Eric ... The bullets pierce Eric's torso and neck ... Riddling him with blood and holes ... Eric flies back ... With each bullet that hits him ... Tin Man SCREAMS at him as he fires ...

TIN MAN (CONT'D)

Stay! ... Dead! ...

Eric falls, limp against the wall ... Sinks down ... Tin Man swaggers up to him ... Watches the trail of blood form on the wall behind Eric as he hits the floor ... This time it's Tin Man who kneels in front of Eric whose eyes slowly close ...

TIN MAN (CONT'D)

Have a scotch with Bin Laden for me when you get where you're going, *Detective Draven*--

As soon as Tin Man says Eric's name ... Eric's eyes pop open wide ... Scaring the shit out of Tin Man ...

ERIC

(Big smile)

So, you do remember me! ...

Eric rises ... Superspeed ... Grabs Tin Man and sprints to the opposite wall ... Body Slam ...

ERIC (CONT'D)

Now tell me! ... *Why?! ...*

Eric grips Tin Man's throat ... Pinning him against the wall.

TIN MAN

We were just followin' orders, man!

ERIC

Who's we? ...

TIN MAN

Me and Goodtimes! ...

ERIC

Orders?! ... From *who?! ...*

TIN MAN

I'll tell ya ... Just don't kill me! ...

He tightens his grip ... Tin Man CHOKES ... A drowning man thrashing for the surface ...

ERIC

Tell me ... And I'll kill you quickly ...

Eric loosens his grip ... Lets him talk ...

TIN MAN

(Gasping)

T-Bird! ... He's the one who told us to whack you! ... But, to leave the girl alone! ...

ERIC

Why?! ...

Tin Man just stares at him ... A smirk ... This angers Eric ... Rage coming on in waves ... Almost involuntarily Eric presses all the fingers of his right hand into Tin Man's chest ... Right above his heart ... Some blood oozes ... Tin Man winces ... PAN UP ... The two face to face in FRAME ... We're still face to face in FRAME ...

ERIC (CONT'D)

Answer me!! ... Why Shelly?! ...

Tin Man knows he's about to die ... Smiles ...

TIN MAN

Why?! ... 'Cause turkey tastes real dry without a little gravy! ...

With that Eric SCREAMS ... Information overload ... Beneath FRAME we hear a SQUELCHING SOUND as Eric's shoulder twists and grinds ... Tin Man Gurgles ... Coughs ... The blood vessels in his eyes, burst ...

ERIC

Don't you know, Tin Man? ... Heart's will never be practical until they're made unbreakable ...

Eric's shoulder makes one last twist ... Eric yanks away from Tin Man ... Then looks down at his hand ... Confused ... Did he just do this? ... We don't see what Eric's holding but we're all pretty damn sure what it is ...

ERIC (CONT'D)

(Off his own hand)

Oh look! ... It seems that Tin Man had a heart all along! ...

He raise his hand ... About to show Tin Man his own heart ... Right before we actually see it ... PAN UP so we're on their faces ... Eric-- face to face with Tin Man ... Eric holding him up with one hand ... Beneath FRAME a THUD! ... Tin Man's about to death rattle ... Eric leans in ...

ERIC (CONT'D)

Remember this my evil friend ... A heart's not judged by how much you love ... But by how much you are loved by others ...

We hear the last of Tin Man's heart beats faintly from beneath FRAME as Eric releases Tin Man ... Now dead ... As he crumbles to the floor ... A few moments as Eric stands alone ... Hovering over Tin Man ... ON Eric as he turns and starts his way down the alley ... Tin Man's crumpled body in the foreground ... Suddenly in superspeed Eric flies up the side of a building ... Over the ledge ... Onto the rooftop ... And disappears ...

FLASH!

SOUND of water splashing against ceramic and we're ...

INT. ERIC AND SHELLY'S HOUSE - BATHROOM - NIGHT

Shelly's long legs protrude from the sudsy water ... Mid thigh to toes which rest on the edge of a tub ... She takes her foot and splashes ... PULL OUT to reveal the water hitting Eric who stands at the sink ... A towel around his waist ... Another one draped over his left shoulder ...

ERIC

(Playful)

Go ahead -- Keep splashing, Missy -- There's this big ass cup right here and some ice cold tap water just waiting for you ...

SHELLY

You wouldn't dare ...

ERIC

Splash me again and find out ...

SHELLY

(Changing subject)

We still need to get a star for the tree, baby ...

Eric turns somber ... Rests against the counter ... Staring out ...

SHELLY (CONT'D)

You miss them ...

ERIC

Who? ...

SHELLY

Your parents ...

ERIC

(Shrugs)

Holiday's are always hard ... What about you? ...

SHELLY

(Several moments)

No ... I don't miss them ...

(Another moment)

I forgive them, though ...

ERIC

I don't know how you do that ...

SHELLY

Do what? Forgive? ...

ERIC

Yeah, you know ... After everything they did ...

SHELLY

I just ... Do ... It's the only thing I have control over ...

(A moment)

Besides ... You're my family now.

ERIC

And you're mine ... Forever ...

SHELLY

Forever and ever ...

Shelly looks down at her forearm ... Begins reading the quote from inside her puzzle piece out loud ...

SHELLY (CONT'D)

I love thee with the breath,
Smiles, tears, of all my life ...

(She looks up at Eric)

Finish it ...

Eric looks down at his tattoo ... Then up at her ...

ERIC

... And, if God choose,
I shall but love thee better after death.

He walks over to her ... Kneels down ... Kisses her ...
It's long ... Soulful ... The kind of kiss that usually
only happens in the first few months of a relationship
... Not the kind after years of being together ...

ERIC (CONT'D)

I remember when you first read me that poem--

SHELLY

You thought Elizabeth Browning was one of those TV chefs ...

He tilts his head back ... Eyes smiling ...

SHELLY (CONT'D)

What? ...

ERIC

Just want to look at you ...

Her fingers trace his lips ... Gently ...

SHELLY

You sure you're okay, baby? ...

(No response)

I love you so much it scares me ...

ERIC

I love you so much it makes my heart hurt when you're away ...

FLASH!

TIME DISSOLVE ... The full moon turning into the sun ...

EXT. CHILDREN OF CHRIST ORPHANAGE - MORNING

The sign is still the same ... Just more tarnished ...
KIDS play on the dilapidated Jungle Gym and Swing-set ...
PULL BACK to reveal Eric ... Standing in the shadows ...
Watching as Father Charles CROSSES FRAME and enters the
sanctuary ... Eric walks around back ... Follow ...

**EXT. CHILDREN OF CHRIST ORPHANAGE - SANCTUARY -
CONTINUOUS**

Eric eyes the exterior wall ... Recalling ... He finally
decides on a spot and walks through the wall into ...

**INT. CHILDREN OF CHRIST ORPHANAGE - CONFESSIONAL BOOTH -
CONTINUOUS**

REVERSE ANGLE ... Eric walking through the wall into the
booth ... He genuflects onto a kneeler ... A crucifix
hangs over the grille ... The lattice slides open ...
INTERCUT between Father Charles' compartment and Eric's
... Eric makes the sign of the cross ... This whole scene
should be spoken in only whispers ...

ERIC

Bless me Father for I have sinned.

Father Charles' face twitches slightly ... Recognition?

FATHER CHARLES

May the Lord turn his countenance to you
and grant you peace ...

ERIC

(Several moments)

I've taken a life ... And there will be
more ...

FATHER CHARLES

Go on, my son ...

ERIC

But, these people-- they've taken the
lives of many ...

FATHER CHARLES

And you feel that makes it okay? ...

ERIC

Doesn't matter what I feel ... I made a
deal ...

FATHER CHARLES

A deal? ... With whom? ...

ERIC

There's only one who'd make this type of
deal, Father ...

FATHER CHARLES

And what type of deal is it? ...

ERIC

The kind that ends with saving an
innocent soul ...

FATHER CHARLES

And what of your soul? ...

(No response)

These lives you speak of taking ... Are
their souls evil? ...

ERIC

Yes, Father ...

FATHER CHARLES

And they took something from you? ...

ERIC

Yes, Father ...

FATHER CHARLES

I don't hear the voice of a man who's
here to confess ...

ERIC

So what do you hear? ...

FATHER CHARLES

The voice of a man seeking vengeance ...

ERIC

What if vengeance is the only way? ...

FATHER CHARLES

I can tell you this ... The body of a man
whose soul is already evil is merely that
... A body ...

(A moment)

Rejoice with him, O heavens; bow down to
him, all gods, for he avenges the blood
of his children and takes vengeance on
his adversaries. He repays those who hate
him and cleanses his people's land ...

ERIC

Deuteronomy 28:47-48 ...

The way Eric says this ... Father Charles perks up ...
Involuntarily ... Like a knee being hit by a rubber
hammer--

FATHER CHARLES

Eric? ...

Father Charles exits his compartment ... Swings open the
door to Eric's compartment ... Finds it empty ... He
signs the cross ... Looks to the sky ...

FATHER CHARLES (CONT'D)

May God give you pardon and peace ... I
absolve you from your sins in the name of
the Father, and of the Son, and of the
Holy Spirit ... Amen ...

ANGLE ON the window above the confessional ... FATHER
CHARLES POV - The Crow lands outside it ... Looks down
... Seemingly staring at Father Charles ... Then just as
quickly as it appears, it flies away ... Off Father
Charles ... And ...

TIGHT ON a 100 inch Plasma ... The News plays ... An
ANCHORMAN sits at a desk ... The WXYZ 7 Action News logo
on screen-- lower left-- behind him-- a picture of a
blown up building ... Rubble ... Debris ... Police, Crime
Techs and Yellow Tape ... The caption beneath reads,
"Evidence Building Robbery" ...

ANCHORMAN

... More disturbing news as case after case is being dismissed and overturned in the wake of the robbery of the Police Department's evidence building last week ... With the entire building being wiped clean of all physical evidence and contraband, police are up to their necks trying to remake cases while hundreds of criminals are being set free due to lack of evidence ... The latest being one of the city's most notorious criminals ... Let's go live to Julie Bonnovich at the jail ...

The NEWS CAMERA ZOOMS IN on Mulligan walking out of jail ... Surrounded by his Goons ... The Anchorwoman we saw earlier-- JULIE BONNOVICH stands in front ...

JULIE BONNOVICH (O.S.)

That's right, Mulligan was released moments ago due to the key piece of evidence in *his* case disappearing in the recent robbery ... Evidence, that allegedly linked him to a string of murders--

PAN OUT to reveal we're in a ...

INT. CASA DE SANTOS - PENTHOUSE APARTMENT - MASTER BEDROOM - NIGHT

Views of the city's cast-iron façades and Detroit River framed by large windows on three sides ... Poul Kjærholm furniture ... A Girl lays naked, immersed in mink bed covers atop the Robert Bernstein stainless-steel bed which is suspended from the ceiling by cables ... She's the one watching the news ... A slight smile on her porcelain face ... This is MISTY ... A great beauty from southern nobility... With the sad eyes of disinheritance ... The TV shuts off ... PAN to reveal Mulligan standing in the doorway ... Remote in his hand ...

MULLIGAN

Enough with the news, Misty ... Here's the headline ... I'm out ...

MISTY

Like watching 'em talk about it.

MULLIGAN

I swear, you're like a little kid who wants to keep seeing the same movie over and over and over ...

MISTY

Didn't you do that when you were a kid?

MULLIGAN

When I was a kid we didn't even have a TV.

MISTY

Well sue me for getting turned on that my man is jail-proof ...

(Beat)

I need to make an offering to Ellegua for bringing you home safely ...

MULLIGAN

Got time for your Santería shit later ...

Mulligan moves to the bed ... Misty slinks over ... Wrapping herself around his body ... Mulligan stares at the view ...

MULLIGAN (CONT'D)

One 'a the last things my old man told me was why he named me Mulligan ...

MISTY

'Cause you're like a really tasty stew made out of odds and ends? ...

MULLIGAN

Easy, Webster ... No ... 'Cause in golf, if ya hit a bad shot? ... Ya can replay the stroke like it never happened ... It's a do-over ... It's called a Mulligan.

MISTY

Your dad played golf?

He tosses her onto the bed ... Stretches her out ...

MULLIGAN

Nah ...

He attaches a leather cuff around her left wrist ... The other end to the bed post ...

MULLIGAN (CONT'D)

He just said, day I was born ... He took one look at me ...

He attaches another cuff around her right wrist ... Starts on her ankles ...

MULLIGAN (CONT'D)

And wished he could do it over ...

He hovers over her secured, slightly writhing body ...

MISTY

And look at you now, daddy ...

As Mulligan leans down and begins kissing and biting her neck we hear Eric's voice ... Tinny ... Like out of a speaker ...

ERIC (V.O.)

This is stupid ...

JAMES (V.O.)

No it's not, trust me ...

And we're TIGHT ON ... An iPhone ... Playing a VIDEO ...

INT. UNMARKED CROWN VIC - PARKED - DAY

VIDEO FOOTAGE ... Eric sits in the passenger seat ... James is filming ...

JAMES (V.O.)

You're gonna look back on this and be glad you did it ...

ERIC

And by glad you mean miserable? ...

JAMES (V.O.)

You gotta practice ... What're you gonna do? ... Wing it? ...

ERIC

Fine ... Fine ...

(Clears his throat)

Shelly ... Ever since we were kids--

(He starts laughing)

I can't ... I just can't ...

JAMES (V.O.)

Stop fuckin' around, Draven ... This is the rest of both your lives you're talking about ... Think it deserves a little gravitas ...

ERIC

Gravitas? Really? Guess that word a day calendar's coming in handy ...

(No laugh; He gets serious)

Fine ... Here goes ... Shelly ... Since we were kids ... From the first day I saw you ... I knew ... Didn't know exactly what it was back then ... But, I grew to realize that I had, for the only time in my life, been given something I can truly love ... You ... You're my empathy ...

(MORE)

ERIC (CONT'D)

The true meaning of the term, better half
... My ... Angel ... I think I loved you
before you ever even looked my way ... I
can't imagine a moment without you ...
So, I'm asking you ... In the words of
Charlotte Brontë's *Jane Eyre*-- The first
book you ever gave me to read-

Eric takes a small Jewelry Box out of his pocket ...

ERIC (CONT'D)

... I ask you to pass through life at my
side- To be my second self, and best
earthly companion ...

Eric opens it slowly ... Revealing a modest, diamond
engagement ring ... James fake cries off screen ...
James' hand enters FRAME ... Gingerly removing the ring
... Holds it up ...

JAMES (O.S.)

(In a girly voice)

Oh my God, Eric ... It's so ... *Tiny* ...

Eric playfully punches James ... The CAMERA SHAKES ...

ERIC

You're such an asshole! ...

James moves the CAMERA ... His face appears ...

JAMES

(Into CAMERA; Laughing)

Shelly ... Tell the truth ... That's not
the first time Eric's heard those words
... It's so tiny! ...

There's a struggle for the CAMERA as we hear a Young
Man's Voice over ... "Detective Malloy?" ... PULL BACK to
reveal that James has been watching this video on his
iPhone with ear buds in, while sitting at his desk ...
And we're ...

INT. POLICE STATION - JAMES' DESK

James presses stop on the video, pulls out an ear bud ...
Looks up to see a UNIFORMED OFFICER ...

UNIFORMED OFFICER

... There's been a homicide ...

JAMES

What're ya tellin' me for? ... I'm not
catching ...

(Looks at the board)

Tooley's up ... Tell him ...

UNIFORMED OFFICER
 You said to tell you if anything
 connected to Mulligan came up ...

JAMES
 Yeah? ... So? ...

UNIFORMED OFFICER
 The dead skel ... He's one of Mulligan's
 crew ...

JAMES
 (Grabbing his coat)
 Jesus ... Why didn't ya just say that?
 (Holsters his gun)
 Talk about making a short story long ...

He exits ...

EXT. CITY STREETS - NIGHT

The Crow gracefully flies across FRAME ... Lands atop ...

EXT. PAWN SHOP - NIGHT

We've been here before ... The front door opens ...
 CROW'S POV - RatsO opens the door ... Pulls the metal
 gate closed then snaps the padlock shut ... Double checks
 it ... Then enters the shop ... Closing and locking the
 front door behind him ...

INT. PAWN SHOP - NIGHT - CONTINUOUS

RatsO finishes securing the multitude of locks attached
 to his door ... Checking them each three times ...
 Security Cameras WHIR ... RatsO heads to an iPod dock ...
 Flips it on ... "This is Gonna Hurt" by Sixx A.M. ... He
 moves to a La-Z Boy recliner against the wall ... Plops
 down ... Pulls out a joint ... Lights it ... Inhales slow
 ... Exhales even slower The white smoke billows ...
 Filling FRAME ... Out of the smoke, Eric appears ...
 RatsO jumps like a Vietnam combat vet when a door slams.

RATSO
 What the fuck!? ...

Eric presses stop on the iPod ... Music off ...

ERIC
 Did I scare you, Mr. RatsO? ...

RATSO
 Who are you? ... How'd you get in here?!

ERIC

Jesus Christ walks into a hotel ...

Ratso takes out a .38 ... Points it at Eric ... Eric smiles and then ... Poof! ... Becomes invisible ... This freaks Ratso out even more ... If that were possible ... Eric's voice is still heard ...

ERIC (O.S.) (CONT'D)

... He hands the innkeeper three nails and asks ...

Suddenly Eric materializes directly behind Ratso ... Yanks the gun out of his hand and places him in a choke hold ...

ERIC (CONT'D)

(Applying pressure)

... Can you put me up for the night? ...

Ratso's eyes begin to close ...

ERIC (CONT'D)

I'm looking for a gun ... And a ring ...

Ratso's carotid arteries constricting ...

ERIC (CONT'D)

Odd how those things don't seem right together ... One represents happiness ... The other death ...

RATSO'S POV - His lids closing ... Until we're BLACK ... Black over black ...

ERIC (V.O.)

Maybe they do ... Go together ...

EXT. ALLEY - NIGHT

Now a crime scene ... Yellow tape, etc ... Tin Man's body lays inside an unzipped body bag ... A small ice box marked with the biohazard symbol and the words, "Internal Organ" lay next to him ... James stands over Tin Man ... He clips a cigar ... Lights it ... Puffs ... Another detective walks over ... This is TOOLEY ...

TOOLEY

Celebrating? ...

JAMES

(Off Cigar)

Helps with the stench ...

(A moment; Admits)

Maybe I'm celebrating a little ... Whatta ya make of this? ...

TOOLEY

Tin Man probably flexed a bit while Mulligan was in jail ... Thought his boss wasn't getting out ... He was wrong ... Mulligan flexed back ... Whatta you make of it? ...

JAMES

Me? ... I'd just file it under N.I.H. ...

TOOLEY

N.I.H.? ...

JAMES

Not Involving Humans ... One scum bag whacks another scum bag ... Case closed.

TOOLEY

Think this guy had something to do with your partner's homicide? ...

JAMES

Why do ya ask that? ...

TOOLEY

'Cause you're here ...

JAMES

Good point ...

James puffs ... Exhales ... Contemplates ... Wheels clicking ...

TOOLEY

I think you're right ...
 (Off cigar smoke)
 Does help with the stench ...
 (To Coroner)
 Get this mutt outta my sight! ...

Off the coroners ZIPPING the body bag up and we're ...
 BLACK ... Black over black ...

Several moments and the screen BLINKS ... Blurry ... A few times ... And we're ...

INT. PAWN SHOP - NIGHT

Ratso's sitting in the recliner ... His .38 in hand ... He springs up ... Waving the gun around ... Was it all just a dream? ... FOLLOW him as he searches the store ... Until finally he backs up against a wall ... Breathing bricks ... Maybe it was just a dream ... Suddenly the wall he's leaning up against comes to life ... It's Eric ... He's blended in with his surroundings ... A supernatural chameleon per se ...

Eric's arms wrap around Ratso ... Tight ... Squeezing the life out of him ... The gun slides from Ratso's hand ...

ERIC

Did you miss me? ...

Eric steps completely out of the wall ... We watch him *morph back to regular flesh color* ... Still gripping Ratso ... Then lets him drop ... He crumbles to the floor ... Eric looks around the shop ... Eyes a Samurai Sword ... He likes it ... Takes it off the wall ...

ERIC (CONT'D)

You ever see Seven Samurai, Ratso?

(No response)

It was one of mine and Shelly's favorite movies ...

RATSO

I don't know, no Shelly! ...

Eric disappears again ... *Invisible* ... Eric's voice ...

ERIC (O.S.)

Bedtime!! ... Light's out! ...

All the lights in the shop go out ... Eric's voice ...

ERIC (V.O.)

Now I lay me down to sleep ...

(NOTE: We see this in NIGHT VISION ... Though we can alternate from NIGHT VISION to PITCH BLACK ... Ratso can't see Eric ... But, Eric sees everything) ... Ratso begins crawling around ... Feeling for his gun ... Finds it ... Pops up ... Swinging the barrel around ...

RATSO

You wanna play?! ... Let's play!

BOOM! BOOM! BOOM! Wildly shoots off rounds ... Silence.

RATSO (CONT'D)

(Whispering; Terrified)

I got him ... I know I did ... Had to ...

ERIC

I pray the lord my soul to keep ...

RATSO

(Terrified)

What the fuck are you?! ...

Eric's voice scares the shit outta Ratso ... We see Eric, holding the samurai sword up with both hands ... Poised to strike ... Circling Ratso ... A lion and a gazelle ...

Ratso has no idea where Eric is ... Eric kicks Ratso in the back ... Ratso loses his footing ...

ERIC

If you die before I wake ... I pray the lord-- oh you know the rest ...

RATSO

Oh God!! ... Jesus Christ!! ...

Ratso fires off two more rounds ... BOOM! BOOM! ... No where near Eric ... Then complete silence again sans Ratso's breathing ... The barrel of the gun emanates smoke ... Eric sidles up directly behind Ratso ... Whispers into his ear ...

ERIC

Watch your step, Ratso ...

With that Eric violently and adeptly SWINGS the sword ... It's orbit leaving a VAPOR TRAIL that starts at Ratso's head and ends leaving a semi-circle just above Ratso's ankles-- where the blade melts frozen butter ... WHOOSH! ... Ratso stumbles ... His body falls back but his boots stay put on the ground where he was standing ... The lights go back on ... Eric flings the sword into the ceiling where it STICKS ... Then he kneels next to Ratso who stares off into the distance ... We can't see what he's looking at ...

RATSO

(Weakly)

Those are my boots over there ...

ERIC

Let's try this one more time ... A gun ... And a ring ... You bought the gun from Tin Man ... Thus hypothesizing you bought the ring as well ... Do you recall? ...

RATSO

(Eyes wide)

A gun ... Yeah ... And a ring ... Yeah ... The ring-- from Goodtimes ... I remember ... They said you were ...

ERIC

I am ...

RATSO

Then how are you? ...

ERIC

Gives a whole new definition to the term, dead man walking, doesn't it?

(A moment)

(MORE)

ERIC (CONT'D)

You see, Ratso ... Sometimes ... When someone loves someone else so much ... And that someone is taken away from them ... Sometimes ... If the love is strong enough ... *Deals* can be made ...

RATSO

(Still staring out)

My feet are cold ...

(Off his stare)

Can I have my boots? ...

ERIC

The gun ... And the ring ...

Ratso points behind the counter ...

RATSO

Behind there ... Under the floor board ... There's a box ... Everything I bought off 'a T-Bird and the rest of 'em is in there ...

(Fading; Then)

What'd ya mean a deal? ...

(A moment)

I'm cold ... Can I go ta sleep now?

As Ratso's eyes close, Eric moves behind the counter ...

ERIC

How wonderful is death? ... Death and his brother, sleep ...

Bends down ... RIPPING up the floor boards ... Exposing a wooden box ...

ERIC (CONT'D)

Yes ... By all means ... Sleep ... Our world becoming a better place because of it ...

He lifts the box ... Opens it ... Inside- a pirate's booty of stolen goods ... He rummages ... First finding his gun ... Sticks it in his back waistband ... Then, the Ring ... He stares ... Eyes rounding with memories ...

FLASH!

EXT. TRAIN STATION - PLATFORM - NIGHT

Vast ... Murky ... Surrounded by mountains ... A place the sun never shines ... Covered in clouds and mist ... Eric steps off ... Hesitantly ... Wearing the clothes from his crime scene ... In the near distance, a high and dark gateway ... Barred across with iron bars ... Bolted and locked ... Looks like an abandoned ticket office ...

Eric slowly approaches ... He's met by a MONSTROUS DOG, three heads, six eyes, three tongues ... Completely black sans his eyes which shine like fire ...

On Eric's approach the dog raises all his heads, opens all his mouths and gnashes his teeth at Eric, emitting a soul crushing roar ... Eric, unafraid, moves closer to the Dog who's perched to leap at Eric and tear him to pieces ... Eric stops ... Looks at the dog ... Tilts his head ... Smiles ...

ERIC

Hey buddy ... You're just lonely, aren't you? ... Know exactly how you feel ...

The Dog stops ... Confused ... Tilts his head ... Matching Eric's ... Growls and snarls though with far less passion ... Eric sits on the ground ... Holds out his arms ... Slowly the Dog approaches ... Eric begins petting his heads as the Dog lays down in front of Eric ... Heads now on Eric's lap ... Being lulled to sleep ...

ERIC (CONT'D)

That's a good boy ... Yeah ...

Eric whispers into one of the Dog's ears ...

ERIC (CONT'D)

I need you to open that gate for me ... Have to talk to your boss ...

The dog looks at Eric ... As if asking why? ...

ERIC (CONT'D)

It's about an innocent soul ...

Suddenly the gateway UNLOCKS ... OPENS ...

ERIC (CONT'D)

Thanks, buddy ...

Eric rises ... The Dog pops up ... FOLLOWS Eric-- as a pet would his owner-- Eric walks through the gate ... Descending into darkness ...

FLASH!

INT. PAWN SHOP - NIGHT

Eric is where we left him ... Standing over the box of stolen treasure ... Still holding the ring ... He grabs a gold chain out of the box ... Loops the ring through the chain ... Slowly brings the chain down over his head ... Letting the ring rest gently against his heart ... He grabs a large sack ... Dumps the stolen goods into it ...

Then turns to a wall safe and rips the door off as if it were made of paper ... It's filled with stacks of cash ... He stuffs all the money into the sack ... Leaps over the counter ... Sack in hand ... Suddenly the Uniformed Officer (from the earlier scene with James) kicks open the front door ... Glass shattering ... His gun drawn ... Sees Eric ... Painted face dripping with sweat and tears ... The Officer jumps back slightly ... Trains his gun at Eric ...

UNIFORMED OFFICER

Holy shit! ...

The Officer sees the footless, dead Ratso ... Then sees Ratso's stuffed boots on the floor ... He dry heaves ...

UNIFORMED OFFICER (CONT'D)

(Holding back puke)

What happened to him?

Eric smiles mischievously ...

ERIC

Oh ... You know what they say ... When you don't stand for something, you'll fall for anything ...

Eric inches forward ... The officer cocks his revolver.

UNIFORMED OFFICER

Freeze! ... Drop the sack! ...

ERIC

(Small grin)

Which would you like me to do? ...

Freeze? ... Or drop the sack? ...

UNIFORMED OFFICER

Both! ... Drop it, then freeze! ...

ERIC

(Dropping sack)

Look at me, boy ... Put your gun away ... I'm not the bad guy ...

UNIFORMED OFFICER

The guy over there without any feet says different ...

ERIC

Everything's relative ... When seen in the proper context ...

UNIFORMED OFFICER

Stop talking! ... Get down on the floor ... Face first! ...

ERIC
Officer Albrecht--

UNIFORMED OFFICER
How do you know my name?! ...

Eric nods to the officer's metal nameplate ... Henceforth this is OFFICER ALBRECHT ...

ERIC
Look at me! ... Sometimes the world gets so bad that it needs a little-- spring cleaning-- And as much as I'd like to comply with your wishes, Officer Albrecht ... I can't ... There's still work left to be done ... Now, I will not hurt you ... But, I am leaving ...

Eric picks up his sack ... Takes a step forward ...

OFFICER ALBRECHT
Don't take one more step, Snow White! ...
You move and you're dead! ...

Eric takes another step ...

ERIC
And I say ... I'm dead ... And I move ...

With that, Eric-- drops the sack-- and in *superspeed*-- runs directly at the Officer ... Instead of running past him, Eric runs directly INSIDE OF HIM ... Entering Officer Albrecht's body ...

(NOTE: HERE WE CAN USE AN EFFECT WHERE WHOMEVER'S BODY ERIC ENTERS BECOMES A TRANSLUCENT SHELL ... ALLOWING US TO SEE BOTH THE OUTER BODY OF THE PERSON ERIC ENTERS WHILE SIMULTANEOUSLY BEING ABLE TO SEE ERIC INSIDE THAT PERSON'S BODY ACTING AS A SUPERNATURAL PUPPETEER)

We now watch as Eric controls Albrecht ... From inside him ... A shadow inside Albrecht's body moving Albrecht like a marionette ... Holstering Albrecht's gun ... Picks up the sack ... Walks outside.

EXT. PAWN SHOP - NIGHT - CONTINUOUS

The Crow flies out the door followed by Officer Albrecht/Eric ... Officer Albrecht/Eric move towards the patrol car ... Opens the door ... Gets into the drivers side ...

I/E. PATROL CAR - NIGHT - CONTINUOUS

Officer Albrecht/Eric places the sack on the passenger seat ... Finds the keys in the ignition ... Grabs the radio ... Clicks it ... Begins speaking-- though the voice is a blend of Albrecht's and Eric's ...

OFFICER ALBRECHT/ERIC
Show my location ... Need to report a burglary, homicide ... Coroner requested on site ... One DB ...

He drops the radio ... Searches around Officer's Albrecht's uniform until finding his cell phone ... Takes it out ... Dials ... Ringing ... James' Voice ...

JAMES (V.O.)
Detective Malloy ...

INTERCUT WITH:

EXT. ALLEY - CRIME SCENE - NIGHT

James is walking towards his car ...

OFFICER ALBRECHT/ERIC
Good to hear your voice, Jimmy ...

JAMES
No one calls me that--

OFFICER ALBRECHT/ERIC
You mean, no one calls you that, anymore.

JAMES
You better identify yourself or I swear to Christ I'm gonna leap through this phone and--

OFFICER ALBRECHT/ERIC
Swearing to Christ, Jimmy? ... Father Charles would be proud ...

This stops James in his tracks ...

JAMES
(Calmly freaked out)
Who. Is. This? ...

OFFICER ALBRECHT/ERIC
Don't be afraid, Jimmy ... Just wanted you to know this'll all be over soon ...

JAMES
What'll all be over soon? ... Who is this?!

OFFICER ALBRECHT/ERIC
 For now ... Call me The Crow ...
 (Genuine; Sincere)
 I really do miss you, Jimmy ...
 (A moment)
 Thought a lot about coming to see you
 sooner ... But ... When I looked at
 things through your glasses ... I
 realized ... If I were you ... I'd do
 whatever I had to do to stop me ... And
 ... I can't allow that ... Need to finish
 what I started ...

JAMES
 Listen to me Mr. Crow--

OFFICER ALBRECHT/ERIC
 I promise to come say goodbye, Jimmy ...
 Soon as I'm done ...

JAMES
 Done? ... Done with what? ...

OFFICER ALBRECHT/ERIC
 Done being thorough ...

Officer Albrecht/Eric presses end ... Tosses the phone
 onto the seat ... James stands next to his car ... Face
 white ... Looking around ... Did that just happen? ...

FLASH!

EXT. DETROIT POLICE EVIDENCE BUILDING - DAY

The blown up building ... Rubble ... Debris ... Yellow Tape we saw earlier on the news report ... Eric sifts through the rubble ... James stands-- playing Bejeweled on his phone--

JAMES
*We've been through this thing a hundred
 times ... Whatta you think you're gonna
 find that we haven't found already? ...*

Eric holds up a piece of a detonator ...

ERIC
This! ...

James walks over ... Hiding concern ...

JAMES
What's that? ...

ERIC

The bomber's signature ... We figure out who the bomber is-- I guarantee you it leads to Mulligan ...

He places it into a plastic evidence bag ...

FLASH!

And we're back only on Officer Albrecht/Eric ...

I/E. PATROL CAR - NIGHT - CONTINUOUS

Officer Albrecht/Eric is writing something in his pad ... He rips the piece of paper out ... Posts it atop of the dashboard (We can't read what it says) ... Takes out his handcuffs ... Cuffs himself to the steering wheel ... Yanks it a few times ... Making sure it's secure ... Then ERIC EXITS OFFICER ALBRECHT'S BODY ... RE-MATERIALIZING IN THE SEAT NEXT TO HIM ... Officer Albrecht's completely disoriented ... As if drunk ... Eric grabs the sack ... Pops open the passenger door ...

ERIC

I told you ... I wouldn't hurt you,
Officer Albrecht ...

With that Eric is gone ... Just as Patrol Cars with Sirens FLASHING screech up behind Officer Albrecht ...

INT. PENTHOUSE APARTMENT - LIVING ROOM - A LITTLE LATER

The walls are painted with inspirational words, **WISDOM, TRANSFORMATION, JOY, PROSPERITY**, etc. ... Mulligan lounges on his black, custom-made, De Angelis sofa, sipping a scotch ... Misty curled up next to him ... A Man-- also sipping a scotch-- sits inside a black, Inmod, Ball-chair with goat-hair upholstery hanging from the ceiling ... The man is constantly shifting, unable to get comfortable in this expensive, half an egg ... He's tall and gaunt with an angular face ... This is T-BIRD ...

MULLIGAN

... One of the two sentences I heard all through being a kid was: "You're remorseless." ... They'd say it like I should feel bad about it ... I was a kid, ya know ... Didn't know what that even meant! ... Asked any adult I could ... What does remorseless mean? ... Never got an answer ...

(Shrugs)

(MORE)

MULLIGAN (CONT'D)

So, I ended up looking at all these adults, wondering how they could imagine I'd feel guilt from an undefined accusation ...

(Starts laughing)

Rub is ... The entire time I was doin' exactly what it was they were accusing me of! ...

T-Bird laughs ... Though it's fairly obvious he's not quite sure what he's laughing about ...

T-BIRD

(Still shifting)

Thing is ... Reason I'm here ...

(Hesitant)

One 'a my men got relieved of his breath--

(Deep breath)

Same with Ratso ...

MULLIGAN

This is concerning ...

T-BIRD

That's what I thought-- 'Cuz I know there's no way no one's whackin' anyone in this city without your say-so ...

Mulligan swallows the rest of his scotch in one gulp, as if he's heard all he wants to hear ...

MULLIGAN

You've got this annoying way of repeating the obvious, T-Bird ...

T-Bird hangs his head ...

T-BIRD

You're right--

(Catches himself)

Shit! ... Did it again didn't I?

(Realizes)

Shit! ... I'm just gonna shut up--

He rises ... Pulls a DVD out of his back pocket ...

T-BIRD (CONT'D)

Surveillance footage from Ratso's place ... Gets streamed directly to our servers at the nightclub ... This is some strange shit, boss ...

Misty rises ... Takes the DVD ... Puts it in the DVD player ... The image comes up on the 100 inch plasma ... No sound ... ON THE TV - we watch the scene of Ratso being killed ... Except now-- Eric's image doesn't record-
- As if an invisible man is doing everything to Ratso ...

All that's visible is Eric's black tuxedo and his floating painted face ... We see Ratso get startled but there's no Eric ... We watch Ratso take out his .38 and point it at no one ... We watch Ratso's gun magically fly from his hand as his body goes limp and he appears to be choking ...

MULLIGAN (O.S.)

What the hell am I watching? ...

We watch Ratso slide to the floor ... Several moments then we see Ratso being lifted in the air as if he's levitating ... Placed back into the lounge ... His gun moves through the air and is placed back in his hand ...

MISTY (O.S.)

Pause it--

The image freezes on Ratso sitting in the lounge ... Misty rises ... Walks closer to the TV ...

MULLIGAN

What is it? ...

She points to the corner of the screen ... Directly over Ratso's head ... It's a very blurry image of The Crow ...

MISTY

That crow ...

Mulligan claps his hands ... Rises ...

MULLIGAN

(Slightly amused)

Fascinating how there are only a few rare men of talent around me-- Though an invisible hit man? ... Now that's some serious talent ...

(A moment)

Looks like this is gonna be a long night ... Which means more work for you ... Figure out who thinks they can operate with impunity in my city ... Put feelers out about anyone with serious ties to the military-- Department of Defense-- CIA-- anything spook related ... I'll meet ya at the club in a couple of hours ... Expecting answers ...

T-BIRD

Roger that ...

T-Bird places his glass on the low, cube table ... Seeing this, Mulligan's face, the precipice of rage as he rises.

MULLIGAN
 (Vocal crescendo)
 Are you outta your *mind*?! ...
 (Grabs the glass)
 Ever hear of a coaster you goddamn
 heathen?! ...

He picks up a stack of wooden coasters ... Throws them
 with force at T-Bird's face ... That definitely hurt ...

MULLIGAN (CONT'D)
 This table was designed by Chakib Richani
 ... It's one of a kind! ...

T-Bird is now on his hands and knees picking up coasters
 ... Mulligan gives him a small kick ...

MULLIGAN (CONT'D)
 Leave it! ... Get up! ... Go do what I
 told ya to do! ... *Now!* ... Or you're
 gonna find yourself relieved of your own
 breath! ...

T-Bird rises ... Heads to the door ...

T-BIRD
 I will ... Promise, boss ... I'll get it
 done ...

He exits ...

MULLIGAN
 No matter how much I give there's always
 someone lookin' to take it from me ...

Misty still stands staring at The Crow ...

MULLIGAN (CONT'D)
 Hey! ... Figure out what the hell that
 crow means ... Supernatural and birds is
 your department ...

EXT. CHILDREN OF CHRIST ORPHANAGE - ESTABLISHING - NIGHT

Rain has begun to fall again ... A bump in the night
 over.

**INT. CHILDREN OF CHRIST ORPHANAGE - DORMITORY - NIGHT -
 CONTINUOUS**

Rows and rows of bunk beds ... The children sleep
 peacefully sans one child, SHERRI, 9, who's sitting up
 ... At attention ... Another tiny bump ... She stealthily
 slips out of bed to investigate ...

Her little bare feet slightly sticking to the linoleum
... Leaving faint moisture footprints as she goes ...

**INT. CHILDREN OF CHRIST ORPHANAGE - SANCTUARY - NIGHT -
MOMENTS LATER**

A dark figure stands at the front of the benches ... Next
to the donation box ... We can hear the rain pelting the
roof as the moonlight makes a unique prism through the
various stained glass ... Sherri's voice ...

SHERRI (O.S.)

Are you Santa? ...

The figure turns around ... It's Eric ... We now see the
sack on the floor next to him ... And Sherry sits on a
bench in the middle row ... She's not at all scared ...

ERIC

I might be ...

SHERRI

Really? ... 'Cuz it's only Halloween and
you're not fat ...

ERIC

You are a very smart girl ...

He picks up the sack and moves towards her ...

ERIC (CONT'D)

May I sit with you for a moment,
princess? ...

SHERRI

Sure ...

Eric sits ... Placing the sack at his feet ... She takes
in his painted face ...

SHERRI (CONT'D)

Are you a clown? ...

ERIC

The crying on the inside kind ...

SHERRI

Don't be sad, mister ...

ERIC

(Smiles)

What's your name, little angel? ...

SHERRI

Sherri ... With an I ...

ERIC

That's a very pretty name ...

SHERRI

Thank you ...

ERIC

I knew a girl named Shelly once ...

SHERRI

Is Shelly why you're sad? ...

ERIC

She's gone to heaven ... And I miss her.

SHERRI

I miss my Ma ... Been waiting for her
since she dropped me here ...

ERIC

Where did she go? ...

SHERRI

Ugly Patrick didn't have no medicine ...
So she was gonna just leave me here for a
little bit while she went up to go see
Mr. Goodtimes ... Said he'd have her
medicine ...

Eric stirs slightly at the name ...

SHERRI (CONT'D)

That was three months ago ... Sometimes I
think I'm bad and God has sent me to
hell.

ERIC

This isn't hell, Sherri ... But, you can
see it from here ...

SHERRI

How come it hurts so much, Mister?

ERIC

(Several moments)

I really don't know ...

(Changing subject)

What if I was Santa? ... What would you
want me to bring you? ...

SHERRI

My Ma ...

ERIC

Okay, Sherri with an I ... No promises
... But, I'll try ... In the meantime,
I've got a present for you right now! ...

SHERRI

Really?!? What?! What?! ...

Eric begins to take the necklace with the engagement ring attached from around his neck ...

ERIC

It was Shelly's ... I think she'd love for you to have it ...

Holds it out for her ...

SHERRI

Oh my God!!

He places it around her neck ...

SHERRI (CONT'D)

Geez, Mister! No one's ever given me nuthin' before ...

Eric rises ... Picks up the sack ... Starts walking towards the donation box ... Sherri follows ...

ERIC

You keep that in a safe place ... Next to your heart ...

He gets to the donation box ... Opens the lid ... Stuffs the sack in ... Vigilante benevolence ... He closes the lid ... Looks down at Sherri ...

ERIC (CONT'D)

What's your mother's name, honey?

SHERRI

Dru ... With a U ...

ERIC

I'll see if I can't find her for you ... Now go back to bed ... And if Father Charles ever asks where you got that ring? ... Tell him Eric gave it to you.

SHERRI

Is that your name? Eric?

ERIC

It used to be ... But, some very bad men took it away from me ...

SHERRI

Am I gonna see you again? ...

ERIC

One day ... I promise ...

The fluttering of wings ... Loud ... Sherri looks up ...
 The silhouette of The Crow is now pressed against the
 stained glass ... She looks back to Eric ... He's gone
 ... She looks back to the window ... The Crow is gone ...
 She starts off back to bed ... Staring at the ring as she
 goes ... Then stops ... Looks up one more time ...

SHERRI

(Softly)

Thank you, Jesus ... And please keep the
 man, Eric safe ...

She starts back once again to her bed ... Hold Several
 beats after she exits ... Reveal a figure stepping out of
 the shadows ... It's **Father Charles** ... He was watching
 ... Heard it all ...

He walks to the donation box ... Opens it ... Lifts out
 the sack ... Looks inside it ... His eyes widen ... ON
 SACK - It's filled with cash and jewelry ... Father
 Charles looks up ... Then into the sack once more ... He
 signs the cross ... Kneels his head in prayer ... James'
 voice over ...

JAMES (V.O.)

So, you're saying ...

(Facetiously)

Someone or something took over your body?

...

And we're ...

EXT. PAWN SHOP - NIGHT

Now an active crime scene ... James-- chewing on an unlit
 cigar-- hovers over Albrecht who leans against his patrol
 car ... In some form of mental shock ... A CRIME SCENE
 TECH goes over the inside of Albrecht's car ...

OFFICER ALBRECHT

I can't explain it, detective ... Last
 thing I remember was telling this skel to
 freeze ...

JAMES

You said his face was painted? ...

OFFICER ALBRECHT

Yeah ... Didn't think anything of it ...
 Being Halloween 'n all ...

JAMES

What was it painted like? You remember?

OFFICER ALBRECHT

Like ... Like one of those-- ah-- What do you call those things? ... Those ... Greek Tragic Masks! ...

Off James' face ...

FLASH!

TIGHT ON Eric and Shelly's masks hanging side by side on the mirror ...

FLASH!

INT. POLICE STATION - DETECTIVE SQUAD - NIGHT

A Halloween party in full effect ... Everyone in costumes ... James-- holding three beers by the neck-- is dressed as Kurt Cobain ... Turtleneck sweater, blonde wig and all ... Follow him through the party until he gets to Eric and Shelly ... Both their faces painted ... Identical to the masks on their mirror ... Eric is the Greek Tragic Mask-- Shelly is the Comedy Mask-- Shelly in her black wedding gown ... Eric in his black tuxedo ... This time with a shirt and bow tie ... James hands out beers ...

SHELLY

You know, Kurt Cobain said, It's okay to eat fish because they have no feelings.

JAMES

Is that true? ...

ERIC

If it is ... By that logic it would've been okay for him to have eaten Courtney Love ...

JAMES

Least I change it up every year ... Put some thought into a cool costume ... You guys-- every year since we're kids-- Same Goddamn costumes ...

ERIC

It's tradition ...

JAMES

I'm just sayin' ... Three of us as Run DMC? ... Would've been classic! ...

FLASH!

EXT. PAWN SHOP - NIGHT

And we're back ... James still hovering over Albrecht ...

JAMES

(Sotto)

Couldn't be ...

OFFICER ALBRECHT

What'd you say, detective? ...

Before James can respond the Crime Scene Tech pops out of the patrol car holding a plastic evidence bag with a note inside ... James notices it ...

JAMES

(To Tech; Re; Note)

Lemme see that! ...

He snatches it out of the Tech's hand him ... On the note ... It's a list ... ~~"Tin Man"~~ at the top ... Slash through his name ... ~~"Ratso"~~ underneath ... Slash through his name ... The numbers "3)", "4)" and "5)" beneath that ... No names next to the remaining numbers yet ... It's signed, *"The Crow"* ... James' face goes chalk ... Hands the note back to the Tech ...

CRIME SCENE TECH

(Sardonic)

You're welcome, Detective ...

Tech walks off ... James gets a thought ...

JAMES

(To Albrecht)

Lemme see your cell ...

Albrecht takes it out ... Hands it to James ... He scrolls through ... Presses the last number dialed ... James' cell begins to ring ... Albrecht is completely clueless ...

OFFICER ALBRECHT

I swear detective ... I do not remember calling you ... I don't even have your number ...

Tooley exits the Pawn Shop ... Walks over ...

TOOLEY

Another NIH in there ... Though robbery could've been the motive this time ... Safe was popped open like a tin can ...

JAMES

I'm really starting to hate Halloween ...

James straightens ... Heads to his car ... Gets in ...
Slams the door ... Fires it up ... Peels off ...

TOOLEY

Good talk ...

"Temper Temper" by Bullet for my Valentine Fades up ...

EXT. CITY SKYLINE - NIGHT

The Crow flies overhead ... The Crow's POV - Tops of buildings fly by ... Plunging inbetween buildings ... Soaring over rooftops ... Reveal Eric running behind The Crow ... Leaping rooftop to rooftop ... Superspeed ... Eric, obviously far more confident with his abilities ...

ERIC (V.O.)

It's a Raymond Chandler evening at the end of someone's day ... And I'm standing in my pocket and I'm slowly turning grey...

The Crow lands atop a Red, Neon Sign that vertically blinks, "NOVA" and horizontally beneath it, "MOTEL" Eric approaches ... The Crow flies downward, landing on a window sill ... Eric peers over the ledge ... And ...

EXT. NOVA MOTEL - NIGHT

The Crow on the window sill ... PAN OVER SLIGHTLY to reveal Eric-- stuck against the wall next to The Crow-- Seemingly suction cupped to the brick like a reverse Spiderman ...

ERIC (V.O.)

It's a Raymond Chandler evening and the pavements are all wet ... And I'm lurking in the shadows, because it hasn't happened ...

INT. NOVA MOTEL - DINGY ROOM - NIGHT - CONTINUOUS

On Eric's last word ...

ERIC (V.O.)

Yet!! ...

He comes CRASHING through the window ... Followed by The Crow who perches on a table ... Goodtimes is in bed with a half dressed woman ... This is DRU ... They both jump up at Eric's entrance ... Their lack of complete horror indicates how fucked up they are ... Eric hovers near the foot of the bed ... Taking in the surroundings ... Needles ... Vials ...

Empty liquor bottles and glasses ... Clothes everywhere
 ... Eric raises his arms like a preacher ...

ERIC

Let the good times roll!! ...

Dru cowers ... Burrowing herself under the covers ...
 Peeking out slightly ... Looking at Eric, then The Crow
 ... Goodtimes sits up ... Back against the wall ...

GOODTIMES

You know who I am?! ...

ERIC

Shut your mouth pain junkie ...

GOODTIMES

If Raphael sent ya to collect you can let
 him know--

ERIC

Oh ... I'm here to collect, Goodtimes ...
 Though it isn't money I've come for ...
 And it isn't Raphael who sent me ...

DRU

(Softly)

Goodtimes, he's scaring me ...

ERIC

(To Dru)

Is your name Dru, Miss Skin? ...

She nods yes ...

ERIC (CONT'D)

Dru with a U? ...

DRU

(Now really scared)

How'd you know that? ...

ERIC

Get dressed and go to the bathroom ...
 Lock the door ... Wait there until I say
 so ... Goodtimes and I have some ...
 Unfinished business to discuss ...

She hesitates ... Looks to Goodtimes ...

ERIC (CONT'D)

Now! ... Before the space between us
 turns to tigers ...

She scurries up ... Grabbing some clothes ... Hightailing
 it into the bathroom ... We hear the door lock ...

Goodtimes looks to the door ... Then back to Eric ...
He's gone ...

GOODTIMES

What the--

ERIC (V.O.)

There's a gun underneath your pillow,
Goodtimes ...

Goodtimes frantically reaches for his gun ... Before he
can get to it Eric materializes on the bed next to him
... Pulls Goodtimes' hand out from underneath the pillow
... It's holding a .357 Magnum ... Eric quickly bends
Goodtimes' wrist backwards ... Cracking it ... The gun
drops ... Eric picks it up and tosses it out the window
... Goodtimes whines in pain ...

ERIC

Look at you ... A junkyard of meat and
wire who was mistakenly given a pulse ...

Eric disappears again ...

GOODTIMES

(Screaming at air)

Stop doing that!! ...

Eric materializes again ... Now bedside ... Eric flips
over the entire bed ... Frame and all ... Goodtimes goes
smashing into the wall ... The bed buries him ... Eric
starts tossing the pieces ... Digging for Goodtimes ...

ERIC

What law of physics do you think holds
your atoms together? ...

Mattress flies ... Goodtimes lays there ... Fetal
position ...

GOODTIMES

(Slight whimper)

Man ... What is *wrong* with you? ...

ERIC

Wrong question, Goodtimes ...

He lifts Goodtimes to his feet by his hair ...

ERIC (CONT'D)

The question is ... What's wrong with our
world? ...

Eric slaps Goodtimes across the face ... Hard ... Then
flips him over his head ... Sending him flying through
the air ... He lands on the mattress ...

INT. NOVA MOTEL - BATHROOM - CONTINUOUS

Dru cringes at the sounds coming from the other room ... She's crying in absolute terror ... Rocking back and forth ...

DRU

(Whispering)

This can't be happening ... This can't be happening ...

ERIC (V.O.)

And the remanent were slain with the sword of him that sat upon the horse ...

INT. NOVA MOTEL - DINGY ROOM - NIGHT - CONTINUOUS

Eric moves-- superspeed-- to the mattress ...

ERIC

... Which sword proceeded out of his mouth ...

Eric takes the gun out of his waistband ... Drops it next to Goodtimes ...

ERIC (CONT'D)

... And the fowls were filled with their flesh ...

Goodtimes looks at Eric ... Recognition ...

GOODTIMES

I *do* know you! ... But ... You're dead ... I shot you ... In the back of the head ... The gun was so close your hair started on fire ...

ERIC

(Nods to the gun)

Here's your chance to finish the job ...

Eric turns his back ... Walks to a table filled with vials of morphine ... Goodtimes grabs the gun ...

GOODTIMES

No! Not my dope! ...

Goodtimes blows off three rounds ... All of them entering Eric's back and kidneys ... Eric bends over ... Screaming in pain ... REVERSE ANGLE ... Eric's actually laughing as he scoops up the vials of morphine ... Then he takes his bent head and peers through the hole in his gut ... Staring straight at Goodtimes ... ERIC'S POV - A terrified Goodtimes stares back through the gaping wound ... Eric then lifts his head ... Turns ... Laughing ...

Holding the vials ... His wounds heal ... He then crushes all the vials in his hand ... Dropping the glass pieces on the way back to the mattress ... His hands dripping with white, gooey morphine ...

ERIC

It's time to pay up, little man ...
Remember ... It's all good times ... Till
someone loses an eye ...

Eric walks towards CAMERA ... Until he fills it ... And we're BLACK ... And ...

INT. NOVA MOTEL - BATHROOM - NIGHT - CONTINUOUS

Dru hears Goodtimes' screams ... Agony ridden ... Then silence ... She starts hyperventilating ... Suddenly Eric walks through the closed door ... The Crow sits on his shoulder ... This is the final straw for Dru ... She flies up and attacks Eric ... Punching, kicking, clawing his face ... Eric stands there ... No defense ... She tires herself out ... Steps slightly back ... The gashes she made on Eric's face begin to heal ... She falls back onto the ledge of the tub ...

DRU

What ... Who are you? ...

ERIC

My name used to be Eric Draven ...

Eric walks gently over ... Sits next to her ...

ERIC (CONT'D)

Look at me ...
(She doesn't)
Look at me, Dru ...
(She can't)

Dru ...

She finally does ... His eye's kind ...

ERIC (CONT'D)

You have a daughter ... Sherri ... She's waiting for you ... Right where you left her ...

DRU

(Confused)
Sherri? ... How do you? ... I don't understand ... You've seen her? ...

ERIC

Mother is the name for God in the lips and heart of all children ... Sherri needs her mother back ...

He rises ... Lifting her softly by her shoulders ...

ERIC (CONT'D)
You're better than this ...

Places his hand over her forehead ...

ERIC (CONT'D)
Do you believe in second chances?

DRU
I used to ...

ERIC
Well, this is yours, Dru ... With a U ...
It's not your time to die ... Go get
Sherri ... Go be her mother ...

He places both his hands on her face ... Cradling it ...

ERIC (CONT'D)
You're better than this ... You don't
need these drugs ...

Slowly-- Morphine begins to drip from her mouth ... Then
her eyes ... Like white, globular tears ... He releases
her face ... She stares at him for a moment ... Shell
shocked ...

ERIC (CONT'D)
Go! ... Now! ...

Dru eyes the open door ... Takes off through it like a
bat out of hell ... Literally ... Eric watches her run
... Then crosses into the other room and out the window
from whence he came ... And we're ...

EXT. ERIC AND SHELLY'S HOUSE - NIGHT

James' car is parked out front ...

INT. ERIC AND SHELLY'S HOUSE - LIVING ROOM - NIGHT

James sifts through the wreckage that Eric left behind
... He comes across the surveillance pictures of Mulligan
... Then some of the files ... He reads ... His phone
rings ... Takes it out ... Answers ...

JAMES
Detective Malloy ... You're kidding ...
Where at? ... Okay ... I'll be there ...

INT. NOVA MOTEL - DINGY ROOM - NIGHT

It's now a crime scene ... Tooley's there ... Crime Techs collect evidence ... James enters ... Takes it in ...

TOOLEY

(To James)

Fuckin' Halloween, huh? ... All the crazies come out ...

Goodtimes lays on the mattress ... Missing both his eyes ... Eric's gun lays next to him ... On the wall, written in blood is, "~~3) Goodtimes~~" Underneath it's signed, "*The Crow*" ...

JAMES

Someone's taking out Mulligan's crew one by one ...

James sees the gun ... Walks over ... Kneels ...

TOOLEY

(Off the gun)

Yeah ... That's kinda why I called you ... Still have to run it, but--

JAMES

It's Eric's ...

TOOLEY

Once ballistics confirms ... Looks like we can close your partner's case ...

James rises ... Tooley's looking at him weird ...

JAMES

What? ...

TOOLEY

Hate to do this but I gotta ask ... Where were you when this happened?

JAMES

I understand ... I mean ... I sure as hell got motive ...

TOOLEY

He was your best friend-- if it were me-- all I'm saying is--

JAMES

Wasn't me, Tooley ...

(A moment)

Sure as shit wish it was ...

(MORE)

JAMES (CONT'D)

But, I was at Eric's house going through his stuff ... Check the GPS on my phone ... It'll place me there ...

James walks to the smashed window ... Surveys it ... Then the floor ...

JAMES (CONT'D)

You think this is how he got in? ...

TOOLEY

Either that or it happened in the struggle ... Why? ... What are you thinking? ...

JAMES

Nothing ... Just strange that there's no blood on the glass or surrounding it ...

TOOLEY

(Laughs)

Oh boy ... First Albrecht's getting possessed now you're spouting weird theories ... Freakin' Halloween ... Tell ya what ... I'll put a BOLO out for a ghost ... How's that?

JAMES

Tell you what ... When you catch this Crow guy ... Thank him for me ...

**INT. CHILDREN OF CHRIST ORPHANAGE - FATHER CHARLES
BEDROOM - NIGHT**

It's modest ... Tidy ... Father Charles stands in front of the mirror ... Staring at himself as he methodically removes his collar ... Places it on the dresser ... The window is open ... Suddenly The Crow lands on the sill ... Squawks! ...

ERIC (V.O.)

Look carefully then how you walk, not as unwise but as wise ...

FATHER CHARLES

(Knee-jerk)

Ephesians 5:15 ...

ON THE MIRROR - Eric materializes behind Father Charles ... Father Charles isn't at all scared ... He turns ... Finally face to face with Eric ...

FATHER CHARLES (CONT'D)

Eric ...

Eric walks slowly through the room ... Stops at his dresser and picks up some rosary beads ... Threads them through his fingers ... Kisses the cross ...

ERIC

These are the ones Shelly gave you?

Father Charles nods ... Yes ...

FATHER CHARLES

I buried you ...

ERIC

(Re; The beads)

You kept them ...

FATHER CHARLES

You were both ... Very special to me ...

(A moment)

Are you dead? ...

ERIC

If I said yes would you be surprised, Father? ...

FATHER CHARLES

(Thinks about it)

Actually ... I'd be the opposite ... It would validate-- Confirm my faith ...

Eric moves to Father Charles ... Hesitant ... Several moments ... Then Father Charles embraces Eric ... Doesn't want to let him go ... Finally does ... Takes in his makeup ...

FATHER CHARLES (CONT'D)

Your face ... Why is it painted-- like some sort of ... I don't understand, Eric ... Are you--

ERIC

A demon?

FATHER CHARLES

I wasn't going to--

ERIC

It's okay ... That's why I'm here ... I was hoping-- I need some answers ...

Eric sits on the bed ... He's tired ... Father Charles sits in a chair across from him ... Looks at The Crow who looks back at him ...

FATHER CHARLES

(Off The Crow)

That bird ... Both times I've seen you
I've seen that Crow ... Why? ...

ERIC

I just thought he took a liking to me ...

Father Charles stares at The Crow inquisitively ...

ERIC (CONT'D)

Do you think-- If someone-- with love in
their heart-- does awful things for
benevolent reasons ... That it makes that
person... Awful themselves? ...

FATHER CHARLES

There is more than one way to purify the
soul ... There's absolution ... And
redemption ... Salvation ... And--

ERIC

And what about a means to an end? ...

FATHER CHARLES

Granted, some of these axioms are of
opposing polarities ...

ERIC

So, how do I make sense of it all? ...

FATHER CHARLES

You at least find consolation in the fact
that they all have a common ground ...

(A moment)

Anyone, then, who knows the good he ought
to do and doesn't do it ... Sins ...

ERIC

James 4:17 ...

FATHER CHARLES

You always were my best student ...

Eric looks off ...

ERIC

Do you think she suffered? ...

FATHER CHARLES

(Hesitates)

I was with her at the hospital ... I gave
her last rites ... She seemed at peace,
Eric ...

Eric's eyes moisten ...

ERIC

Why didn't God save her?

FATHER CHARLES

No ... You don't get to do this! ...

ERIC

Do what? ...

FATHER CHARLES

Have a crisis of faith ... You can't sit here-- after I placed you in the ground-- and question God--

ERIC

(Angry)

Why not?! ... He's a bastard! ...

FATHER CHARLES

Don't say that--

ERIC

He is! ... How could he do that? ... To her?! ... How could he make something so soft and innocent and beautiful? ... And then destroy it?! ... How could he make her suffer like that? ... He is a bastard! ... If he'd saved her then I wouldn't need to be here--

FATHER CHARLES

When God takes vengeance does he do it himself? ... No-- he sends a messenger ... To smite the first born he sent an angel of death onto the land of Egypt ... To fight Lucifer he sent the archangel Michael ... And now, maybe ... Maybe he's sent you ...

Eric bows his head ... Father Charles reaches into his pocket, pulls out a pack of cigarettes ... Lights one ...

ERIC

Have you seen James? How is he? ...

FATHER CHARLES

Only time I've seen him in the last fifteen years was at the funeral-- he was distraught-- could barely talk ...

Eric picks up a framed picture of Jesus ... Stares ...

ERIC

(Off picture)

You're lucky, Father Charles ...

FATHER CHARLES

Why's that? ...

ERIC

Because you love someone who can never
leave you ...

(A moment)

It's funny what you remember ... Shelly--
no matter what someone did or how bad
they were-- she would always find some
little piece of good about them ... I
could never do that ... Bad was bad ...
Good was good ... Don't forgive ... Don't
forget ... I saw everything in black and
white ...

(Another moment)

But now ... I find myself praying for
gray ...

Eric grabs the cigarette out of Father Charles' mouth ...
Takes a drag ... Starts coughing ... Then laughing ...

ERIC (CONT'D)

You shouldn't smoke, Father ...

He puts it out on his tongue ...

ERIC (CONT'D)

(Slight laugh)

These things'll kill you ...

Father Charles looks at the cigarette then back to Eric
who slowly turns invisible in front of Father Charles ...

ERIC (V.O.)

Forgive me Father for I have sinned ...

FATHER CHARLES

You are forgiven my son ...

(Sotto)

You are forgiven ...

T-Bird's voice ...

T-BIRD (V.O.)

Why would you be runnin' down the street
half naked little lady? ...

And we're ...

EXT. NIGHTCLUB - ESTABLISHING - NIGHT

Fifty deep at the ropes ... House music pumps from inside
... The Crow flies through FRAME ...

T-BIRD (V.O.)
 ... Good thing I saw ya before something
 bad happened to ya ...

INT. NIGHTCLUB - BACK OFFICE - NIGHT

Dru sits in a chair ... Completely shaken up ... T-Bird
 places a needle and vial in front of her ...

T-BIRD
 Boss'll be here in a minute ... Said to
 make you ... Comfy ... Until then ...

Dru looks at the drugs ... Swipes them off the table ...

DRU
 I don't want it! ... I didn't do anything
 to Goodtimes ... I just wanna leave! ...

Mulligan enters with Misty ... Sees the broken vial and
 needle on the floor ... Starts slowly applauding ...

MULLIGAN
 Congratulations, Dru ... I love it when a
 junkie tries to clean up ... Feels like
 each time it happens an angel gets his
 wings ...

Misty laughs ...

DRU
 He said I don't need it ...

MULLIGAN
 Who? ... Who told you that? ...

DRU
 The man ... One who killed Goodtimes ...

Mulligan nods to Misty ... She reaches into her purse ...
 Pulls out a plastic bag with two, bloody eyeballs ...
 Tosses them onto the table in front of Dru ... She
 shrieks! ... Jumps back ... Almost vomits ...

MISTY
 See no evil, right? ...

DRU
 Are those real?! ...

MULLIGAN
 Yep ... Though I'm sure they've seen
 better times ...

(MORE)

MULLIGAN (CONT'D)

Quite naturally the owner of the illustrious establishment you and Goodtimes were shackled up at knows to call me *before* he calls the police ...

Mulligan guides Dru back to her seat ...

MULLIGAN (CONT'D)

I need you to tell me, Dru ... What did these eyes see? ...

DRU

The guy-- he had this crazy painted face ... First I thought it was 'cause of Halloween but then ... When I hurt him-- his wounds-- they just ... *Healed* ...

MULLIGAN

Like magic? ...

DRU

Like crazy voodoo shit, man! ... Like nothin' I ever seen before! ... And he knew my daughter ... Said this was my second chance-- And there was this big, dirty bird with him ...

MISTY

A bird? ... What kind of bird? Was it a crow? ...

DRU

Yeah! ... I think so! ... It flew through the window with him ... Then it was perched on his shoulder like some scary ass ghost pirate!

MULLIGAN

Did he tell you his name? ...

DRU

(Nods yes)

Eric ... Eric

(Trying to remember)

Draven! ... That was it! ... Eric Draven!

Mulligan looks at T-Bird ... Not possible ...

MULLIGAN

Draven's dead, right T-Bird? ... You didn't lie to me, did you? ...

T-BIRD

No! ... I watched him die!

DRU

That's all I know, I swear! ... Can I go now? ...

MISTY

(Looks up from her book)

She's the only one the man let live ... I think we should hold onto her ...

MULLIGAN

Right as always, love ...

(To Dru)

I'm gonna take you upstairs to our panic room ... In case you ... Start to ...

Panic ...

(To T-Bird)

Moron! ... Go to Draven's place! ... Check this shit out! ... And so help me, if I find out you lied to me, Draven's gonna be the least of your problems ...

T-BIRD

I'm gonna need some weapons ...

Mulligan shakes his head ... Walks over to the wall ... Slides open a small panel exposing a bioscanner ...

MULLIGAN

I swear to God I'm surrounded by little children ... You're all helpless without me! ...

Places his finger over it ... It beeps and the entire wall slides back exposing a huge weapons cache ... Everything a good villain needs plus a bunch of other stuff that third world countries wish they could get their hands on ... T-Bird smiles wide ...

MULLIGAN (CONT'D)

There ya go, T-Bird! ... Your own bad guy candy store ... Take what you need and finish something ... For once ...

EXT. ERIC AND SHELLY'S HOUSE - NIGHT

We hear rustling ... Clicking ...

INT. ERIC AND SHELLY'S HOUSE - LIVING ROOM - NIGHT

Eric walks through the debris ... Up the stairs ... FOLLOW him down the hallway ... He gets to a framed picture of Shelly ... A moment ... He stares at the picture ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - KITCHEN - NIGHT

Eric and Shelly eat dinner ...

ERIC
... I'm so close ... I know Mulligan's
behind it ...

Shelly chews ... Purposeful silence ...

ERIC (CONT'D)
What? ...

SHELLY
I didn't say anything ...

ERIC
Yeah, but you're a really loud thinker.

SHELLY
It's just this obsession you have with
Mulligan--

ERIC
It's not an obsession--

SHELLY
All I'm saying is-- why are you so sure
it's Mulligan? ... Every piece of
evidence got destroyed-- not just his ...
Tons of cases are getting turned over--
not just Mulligan's--

ERIC
I can't explain it, Shel ... Just feel it
in my gut ... I'm missing something-- one
thing-- just can't put my finger on it--

SHELLY
He's a scary guy, baby ... Maybe you
should just ... Let it go ...

ERIC
You know I can't do that-- I have to
finish what I started ...

FLASH!

INT. ERIC AND SHELLY'S HOUSE - HALLWAY - NIGHT

Eric-- where we left him-- A car engine revs from outside
... The Crow flies through the window ... Looks down ...

EXT. ERIC AND SHELLY'S HOUSE - NIGHT - CONTINUOUS

The Crow's POV - T-Bird's car pulls up ...

INT. ERIC AND SHELLY'S HOUSE - MASTER BEDROOM - NIGHT

Eric peeks out the open window ... Sees T-Bird sitting in his car ... Summoning courage ... Eric smiles ...

ERIC

(Sotto)

Time to finish what I started ...

Then Poof! He disappears ...

I/E. '63 FORD THUNDERBIRD - NIGHT - CONTINUOUS

T-bird is loaded for bear -- weapons strewn all over the car ... Strapped to him ... Holsters ... Ammo ... He really went to town in Mulligan's safe ... Suddenly-- The driver seat sprouts arms that wrap around T-Bird ... The headrest turns into Eric's head ...

ERIC

Drive, T-Bird ...

T-BIRD

Oh shit! ... Okay! ... I'll drive wherever you want, mister! ...

ERIC

I want you to drive to the location of the man who gives you, your orders ...

QUICK SHOTS: The ignition turning ... The car being put into gear ... T-Bird's foot pressing heavy on the gas ...

I/E. '63 FORD THUNDERBIRD - MOVING - NIGHT

T-Bird's car careens through the slick streets ... Doing at least 90 MPH ... Weaving in and out of traffic ... Eric ... Arms still wrapped around T-Bird ... T-Bird steals a glance in the rear view ... Overhead The Crow flies ... Following the car ... IN THE REAR VIEW- Eric's painted face ... Smirking ...

T-BIRD

So it's true ... But ... You were dead!

ERIC

It's not death if you refuse it ... Keep driving ... Faster! ... Make a right! ...

The car picks up speed ... Cutting across lanes ...
Narrowly missing pedestrians and other vehicles ...

T-BIRD

I remember ... I told Goodtimes to shoot
you! ... We had to ... You were getting
too close--

ERIC

Turn left here! ...

T-BIRD

You were supposed to be alone! ... It's
your fault she's dead! ...

The car swerves left ... The alley's a dead end ... A
solid brick wall lies several hundred yards away ...

ERIC

Too close to what, T-Bird? ...

T-BIRD

I ain't tellin' you shit! ... Go ahead 'n
kill me! ... Cause if you can come back--
then so can I-- And when I do? ... I'm
gonna kill everything you love! ...

ERIC

Too late! ... You already did! ...

Eric's arms grip the wheel ... Holding it straight ...
Eric's presses his foot atop T-Bird's foot accelerating
the gas ...

ERIC (CONT'D)

Now I'm going to ask you one more time
... Too close to *what?*! ...

The brick wall is getting closer ...

T-BIRD

To figuring out it was my crew that
robbed the police evidence locker! ...

The car doesn't slow down ...

T-BIRD (CONT'D)

Come on, man! ... I was just following
orders! ...

ERIC

I know you were ...

No answer ... Eric's foot presses down further on the gas
as the car accelerates towards the wall ... The car isn't
slowing down ... The wall moments away ...

ERIC (CONT'D)

And this is a message ... That I'm coming
for him ...

T-BIRD

Come on, man! ... Stop the car! ...

ERIC

(Laughs)

Oh, that's not happening ...

Eric's foot floors the accelerator ... Right before they
smash into the wall ...

ERIC (CONT'D)

Hey, T-Bird! ... Guess what? ... Two can
keep a secret if one is dead! ...

SMASH! ... The car hits head on into the brick wall ...
The impact is fierce ... And we're black ...

ERIC (V.O.)

But as for murderers, their portion will
be in the lake that burns with fire and
sulfur, which is the second death ...

FADE UP ...

EXT. ALLEY - NIGHT

T-Bird lays face down on what's left of the hood ... Eric
stands outside the car strapping on the last of T-Bird's
weaponry ... Now it's Eric who's loaded for bear ... He
pulls a gun out of T-Bird's jacket ...

ERIC

Really want to thank you for all these
weapons, T-Bird ... I have a feeling
they're really going to come in handy ...

Eric takes a Zippo out of his pocket ... Sparks it ...
Starts walking away ... Tosses the lit Zippo over his
shoulder ... It lands and everything behind Eric lights
up ... Though we don't at this point see what's burning.

EXT. NIGHTCLUB - NIGHT - MOMENTS LATER

Eric rounds the corner ... Sees the crowd at the rope ...
Everyone in costumes ... Eric's POV- A group of BEAUTIFUL
GIRLS about to be granted admission ... POOF! ... Eric
disappears ... POOF! ... He rematerializes directly
behind one of the Beautiful Girls ... Enters her body as
she walks into ...

INT. NIGHTCLUB - DANCE FLOOR - CONTINUOUS

The Group of Girls enter and move onto the dance floor as Eric steps out of the Girl's body ... She turns and sees him ... He starts dancing ... As if he's trying to hit on her ... She looks at his face ...

BEAUTIFUL GIRL

Cool costume ...

Eric smiles ... Then moves his way into the sea of people and disappears ...

EXT. ALLEY - NIGHT

T-Bird is a crime scene ... Tooley in the foreground ... Flames are obviously burning behind him ... Tooley dials a number on his cell ...

TOOLEY

(Into phone)

Malloy ... Number four's T-Bird ... But this time he left us number five and you're not gonna believe who this lunatic is going after next ...

As we PULL BACK to reveal that the flames are coming from the wall the car crashed into ... They read, "4) ~~"T-Bird"~~ 5) "*Mulligan*" Underneath it, "*The Crow*" ... A Rooster squawks over as a Woman's Voice chants something in Spanish ... And we're ...

TIGHT ON a Rooster being held upside down by it's talons ... A women's hand gripping them ... Moving the Rooster in a circular motion around a Man's body ... The Rooster flaps its wings as the Woman's Voice continues chanting in Spanish ... PULL OUT to reveal we're ...

INT. NIGHTCLUB - WALK-IN REFRIGERATOR - NIGHT

A Small room ... Candles burn ... Reveal that it's Misty holding the Rooster and chanting ... The body of the man is Mulligan ... His eyes closed as the Rooster is being swung around him in a circle ...

MISTY

I ask you, Ellegua to guard over your humble servants and protect them from the dark forces surrounding them ...

She continues with the Rooster-- then stops-- turns to Mulligan ... Her face an unsolved math problem ...

MISTY (CONT'D)

The Orishas are telling me that dark forces conspire against you ... We must again ask Ellegua to protect you ...

Misty lowers the Rooster beneath FRAME ... Picks up a knife and lowers that beneath FRAME as well ... A gesture unseen to us ... But, the Rooster squawks no more ...

MULLIGAN

Know why I'm standing here right now? ...
 'Cause I never accepted the creed that others had a right to stop me ... Dark forces or otherwise ... But, hell ...
 Never hurts to hedge your bets! ...

Mulligan kisses the top of Misty's head ... THE BUZZING of the intercom reverberates ...

MULLIGAN (CONT'D)

Got business to handle lil one ... Why don't you join me? ...

INT. NIGHTCLUB - BACK HALLWAY - NIGHT

Mulligan and Misty walk in SLOW MOTION - Surrounded by a goon squad of black suited SECURITY GUARDS ... There's probably at least TEN OF THEM ... Armed to the gills ...

INT. NIGHTCLUB - STAIRCASE - NIGHT

They move up the stairs ...

MULLIGAN

(Whispers to Misty)
 You don't think all these guys are a little unnecessary? ...

MISTY

Actually? ... Until I can figure out where he's getting his power from ... I'm fairly certain they're not nearly enough.

They enter into ...

INT. NIGHTCLUB - ANOTHER HALLWAY - NIGHT

One of the Security Goons escorts Mulligan to a bioscanner to the left of a three foot thick, steel door ... Mulligan places his eye over the scanner ... Hydraulics are heard as the door pops open ...

INT. NIGHTCLUB - LOFT OFFICE - NIGHT

This space is right out of Architectural Digest ... Open ... Exposed brick ... No windows but huge glass panels separate the internal rooms ... Massive rows of pillars ... Brazilian cherry hardwood ... A huge conference table ... Gym ... Media room ... Basically how my office is going to look when this thing makes half a billion worldwide ... Security enters first ... Military style sweep ... All clear ... Mulligan and Misty enter ... Dru is zip tied to a chair ... The moment she sees Mulligan she strains to get out ...

DRU

You can't keep me here! ... This is kidnapping! ...

Mulligan raises his finger to his lips ... Shhh

MULLIGAN

Right now it's kidnapping ... Though it could easily turn to murder if you insist on aggravating me ...

The Crow appears out of nowhere ... Lands on a small ledge beneath the ceiling ... Mulligan looks at it, then glares at his Security ...

MULLIGAN (CONT'D)

How the hell did a bird get in here? ... Better question ... How the hell did *anything* get in here?! ...

They all shrug ... Clueless ... Then-- out of a column-- Eric materializes ... Fully armed ... Though his hands are empty and above his head ...

ERIC

He's my plus one ...

The Security Goons immediately train all their weapons on Eric ... Lots of CLICKS ... Misty stares at The Crow ... Mulligan smiles ... Gestures to his Goons ...

MULLIGAN

Don't shoot ... Not yet ...
(To Eric)

I hear you've been very busy in my city tonight ...

ERIC

(To Dru)
Don't worry, Dru ... I'll have you out of here safely very shortly ...

She nods ... Terrified ...

MULLIGAN

She's not the one you should be concerned about getting out of here safely ...

ERIC

(To the Goons)

Gentleman ... The only one I've come here for is ...

(Points to Mulligan)

Him ... The rest of you should know enough to get in out of the rain ...

SECURITY GOON #1

Man, it ain't rainin' ...

ERIC

(Soft laugh)

Are you blind? ... It's raining blood ... But, I digress ...

(To Mulligan)

If they wish to stay and be part of the party ... I'm going to kill each and every one of your foot soldiers ... And their blood will be on you ...

MULLIGAN

(A moment of thought)

I'm good with that ...

(Then)

Since you're here to kill me ... Mind if I ask you a couple of questions? ... Ya know ...

(Facetious)

... A sorta last request ...

ERIC

Ask away ...

MULLIGAN

Appreciate it ... Now ... We killed you, right? ... You ... *Died* ...

ERIC

Yes ... Me *and* Shelly ...

MULLIGAN

Shelly? That was the girl who was with you? ...

ERIC

Shelly's the reason I'm here now ...

MULLIGAN

So ... This isn't some invisibility cloak or something ... You're *dead* ... That about correct? ...

ERIC

Technically it's not death if you refuse it ...

MULLIGAN

And that shit on your face? ... That come standard with your little ghost costume?

ERIC

I just thought it made my eyes pop ...

The Goons trigger fingers are getting itchy ...

MULLIGAN

Now-- I'm no lawyer but-- I'm pretty damn sure that you can't go to jail for killing someone who's already dead ...

(To his Goons)

See gentleman! ... What we have here is ... A dead man! ... A ghost! ... Henceforth known to you as live target practice! ...

Eric smiles ...

ERIC

Your boss is correct! ... You can't go to jail for killing what is already dead ... But ... This also means that what's already dead, can't go to jail for killing each and every one of you ...

Eric stretches out his arms ... All his weapons hang at his side ...

ERIC (CONT'D)

I'll even let you take the first shot!

MULLIGAN

(Shrugs)

You heard him boys ... Fire! ...

All the Goons immediately start blasting ... Riddling Eric with hole after hole ... Dru can't watch ... Misty stares at The Crow ... Eric falls backwards-- covered in blood-- Mulligan holds up his hands ...

MULLIGAN (CONT'D)

Hang on! ... Hang on! ...

All the shooting stops ... Mulligan gestures to one of the Goons ...

MULLIGAN (CONT'D)

Check him out! ...

The Goon slowly moves to Eric's body ... Still painted in blood ... He's gurgling ... The Goon kicks him ...

SECURITY GOON #2

He's knocking on the door, boss ...

MULLIGAN

See?! ... We ain't afraid 'a no ghost!

They all laugh ... On Eric ... Trying to gurgle something to the Goon who stands over him ...

SECURITY GOON #2

He's tryin' to tell me something ...

(Bends down)

Whatchu tryin' to say, homey? ...

ERIC

(Barely audible) S-scared ...

SECURITY GOON #2

Aw! ... He's scared!

More laughs ... Eric gestures for the Goon to get closer ... He leans in ...

ERIC

(Whispers)

Didn't say *I'm* scared ... I asked if you were scared ...

SECURITY GOON #2

Am *I* scared? ... Hell no!

ERIC

(Whispers)

You should be ...

With that Eric snatches the Goon by the neck ... Pops up, all his wounds now healed-- He palms the back of the Goon's head with his other hand and rams it into the brick wall ... THWACK! ... One down ... Eric disappears ... Then reappears at the opposite end of the room ... Addresses the Goons ...

ERIC (CONT'D)

Last call! ... If anyone would like me to call 911 speak now or forever ... Be dead! ...

Everyone immediately begins shooting ... Again, Eric disappears ... POOF! ... They stop firing ...

MULLIGAN

Are you kidding me?! ... Find this David Blaine mothafucka! ...

Before they can even look-- Eric materializes behind one of the Goons ... Grabs the Goon's arms ... Points the Goon's gun at another Goon ... FIRES! ... Another Goon down ... The others start shooting at the Goon that Eric's standing behind-- killing him ... Another down ... POOF! ... Eric disappears again ... Now all the Goons are losing it ...

Some try to leave-- can't get out-- Eric reappears and starts blasting ... Trying to get to Mulligan ... One Goon stands in front of him ... Tries thrusting a knife at him ... Eric grabs the Goon's attacking hand ... Using the Goon's momentum and weight against him ... Pulls him forward ... Flips him over his back while stripping him of the knife ... Then turns and stabs him ... Another down ... He rises ...

ERIC

Playtime's over, ladies! ...

With that Eric starts moving through the room ... BLAM! One more down ... SLICE! ... Another down ... Disappears again ... Eric materializes on his back-- directly beneath a Goon-- Eric kicks upward with both feet into the Goon's chest ... Sending the Goon flying backwards through one of the glass dividers ... Another down ...

Some of the glass sprays on impact ... A shard hits The Crow who squawks in pain ... **Simultaneously**-- Eric winces in pain ... ON MISTY - WITNESSING THE CONNECTION ... Eric disappears again ... The remaining Goons frantically search ... There's not many of them left ... ON Mulligan - he grabs Misty-- yanks her towards the steel door-- places his finger over the internal bioscanner-- The door opens ... He pushes Misty out ... Before she goes ...

MULLIGAN

Go! ... You know what to do! ...

Mulligan pulls out his own pistols ... Double fisted and ready to go ... Eric materializes briefly-- long enough to enter Dru's body ... Dru/Eric rips her zip ties off ... We see Eric being a puppeteer inside Dru ... His voice inside her head ...

ERIC (V.O.)

I'm going to leave you now ... I'll draw their fire ... The second I do ... Make your way out that door and don't look back! ... Do you understand? ...

Dru shakes her head ... Eric rematerializes several feet away from Dru ... Drawing fire ... Bullets again begin to fly ... All remaining eyes trained on Eric ... Dru-- scared shitless-- Makes her way out the open steel door as the SOUND of rapid gunfire emanates into ...

INT. NIGHTCLUB - DANCE FLOOR - NIGHT - CONTINUOUS

The crowd below hears the shots ... Panics ... Starts to scatter ... A human stampede ... We see Dru now among the harried club patrons ... As she fights her way towards the exit ...

INT. NIGHTCLUB - LOFT OFFICE - NIGHT

Eric mows through the last of the Goons ... Until he's left standing face to face with Mulligan ... Who unloads all his ammo into Eric ... Eric absorbs it ... Mulligan tosses down his guns ... Takes out a knife ... Stabs Eric in the stomach ... Nothing ... Stabs him again ... Nothing ... Mulligan starts laughing ... Eric has no idea why Mulligan's laughing ... This makes Eric start laughing ...

ERIC

Here's one for you ... How many angels can dance on the head of a pin? ...

MULLIGAN

A quiz? ... Man, I just don't know!

ERIC

Depends on the tune ...

This makes them both laugh even harder ...

MULLIGAN

You know what the funniest thing about all this is? ...

ERIC

What's that?

MULLIGAN

That you think this is all about me! ... But it ain't ...

ERIC

Well then why don't you enlighten me Mister Mulligan ...

MULLIGAN

It's just Mulligan ... An' all I'm sayin' is ... I'm not the end game, here ... It's *really* about the man behind the man *behind* the man ... That's your end game, Casper ...

ERIC

And who's that? ...

MULLIGAN

Thought you were a good detective ...

BLAM! ... Mulligan's eyes glaze with confusion ... He looks down ... Blood pours from his chest ... He looks up ... Smiles wide ...

MULLIGAN (CONT'D)

Say goodnight to the bad guy ...

MULLIGAN DROPS out of FRAME ... RACK FOCUS to reveal JAMES standing behind MULLIGAN ... Smoke billows from the barrel of James' revolver ... He looks at Eric ... James' gun slides from his hand ... The Crow squawks! ...

JAMES

Eric? ...

Eric opens up his arms ...

ERIC

I told you I'd say goodbye ...

James stands there ... Staring at Eric ... Scared--shaking-- no reserve of emotion for what he's seeing and feeling ... Eric takes a step towards James who subconsciously takes a step back ... He's freaked the fuck out ... The Crow squawks again ... James eyes the carnage in the room ...

JAMES

Did you do all this? ...

Eric nods yes ...

JAMES (CONT'D)

By yourself? ...

Again a nod ... Yes ... James looks at Mulligan ...

JAMES (CONT'D)

(Off Mulligan)

That it? ... This over? ...

Eric nudges Mulligan with his foot ... He's dead ... Eric nods yes, slowly to James ... Then sighs ...

ERIC

It is ...

James looks up at Eric ... Can't take it ... Averts his eyes ...

JAMES

I can't-- look at you--

ERIC

It's okay ... I understand ... I'm just happy to be looking at you ...

JAMES

Ya know ... Even when I saw that sheet over your head ... At the scene ... Never really felt like you were gone ...

(Another moment)

I was the one ... With Shelly ... At the end ... She said to take care of you ...

ERIC

Nothing you could've done ...

Without even realizing it-- James has backed himself against the wall-- startled ...

ERIC (CONT'D)

Rethinking the whole atheist thing? ...

JAMES

You wanna tell me-- how-- how did you--

ERIC

Come back to life? ...

James-- nods yes-- slides half down the wall ... Still averting eyes from Eric's ... But, stealing glances ...

ERIC (CONT'D)

I made a deal ...

JAMES

What the hell are you talking about? ...

ERIC

Hell ... Exactly ... That's where I went-- to plead for Shelly's life ...

JAMES

(Hesitant)

To the devil? ...

ERIC

I assume so-- I never saw anyone-- just heard a voice-- And I presented my case-- Shelly was innocent-- I signed up for this but she-- didn't deserve to die ... So I was offered a deal ... To come back and claim the souls of the men responsible for our death-- condemning my own soul in the process ... And in turn ... Shelly gets to live ... I'm aware how ridiculous this sounds ...

JAMES

(It totally does)

No, no ... Not at all--

ERIC

Look ... Jimmy ... I know you're the one who's going to have to clean all this up--

(A moment)

I'm sorry ... You're my brother and I love you ... We didn't choose to lose our families and be stuck in an orphanage ... Alone and abandoned ... But ... Because of that ... We did get to choose our new family ... And we chose each other ... That's the good that came out of the bad.

JAMES

I still think this is one big dream ...

(Beat)

You're not coming back, are you? ...

ERIC

No ... But, Shelly is ... And when she does ... Look after her for me ... You're the only one I trust ...

If James a guy who cried-- he'd be doing so right now ...

ERIC (CONT'D)

Hopefully you'll do a better job than I did ...

Sirens in the distance ... James buries his head in his hands ... When he lifts it up ... Eric's gone ... James is alone ... He scans the room-- still shaking and terrified ... Did that just happen? ... Sound of a train engine over ... And we're ...

EXT. TRAIN TRACKS - PASSENGER TRAIN - MOVING - MAGIC HOUR

The train barrels towards us once again ... And we're ...

INT. PASSENGER TRAIN - MOVING - MAGIC HOUR

Eric sits alone ... Wearing his black tuxedo ... His face still painted ... The Crow perched on the seat ... Eric stares out the window ... ERIC'S POV - The same majestic, pale white horse from earlier-- runs alongside the train ... This makes Eric smile slightly ... As the train picks up speed so does the horse ... It's truly a beautiful sight pressed against a sky of purple haze ... Eric notices a wooden fence with jagged barbed wire ahead ... Directly in the horse's path ... Eric's eyes widen with horror at the impending carnage ... Nothing he can do ... The horse runs directly into the barbed wire! ...

A lone tear falls from Eric's right eye ... As the horse is now entangled within a mesh of razors ... The more the horse tries to escape ... The more he gets hurt ... Eric slams both his hands up against the window ... As the train continues past the horse ... Leaving it to it's destiny ... Eric slowly moves his gaze away from the window ... Hangs his head ... Acceptance mixed with sadness ...

EXT. TRAIN STATION - PLATFORM - MAGIC HOUR

The train grinds to a stop ... The Crow flies out followed by Eric ... He looks around ... He's alone ...

ERIC

Shelly? ...

Eric walks down the platform ... Anger swells ...

ERIC (CONT'D)

Shelly?! ...

He paces the other way ...

ERIC (CONT'D)

Where is she?! ...

His gaze turns to the near distance ... The high and dark gateway ... Barred across with iron bars ... Bolted and locked ... This time no dog sits guard ... Eric approaches ... Stalking over ... Dangerous ...

ERIC (CONT'D)

(Voice raising)

I did my part! ...

No answer ... Eric grips the bars ... Starts shaking them violently ...

ERIC (CONT'D)

We had a deal!! ...

Shakes the bars harder ... The ground beneath him begins to tremble ... The bars don't budge ...

ERIC (CONT'D)

We had a DEAL!! ...

The word deal ECHOES ... Eric emits a primal scream ... Lets go of the bars ... Sinks to the ground ...

ERIC (CONT'D)

(Softly)

We had a deal ...

Suddenly The Crow squawks ... Flies towards the train that still sits waiting in the station ... Eric looks to The Crow ... He rises ... Walks towards the platform ... As soon as Eric arrives the Crow flies back into the train ... Eric peers into the train ... Then back to the barred gate ...

ERIC (CONT'D)

(Sotto)

You've gotta be kidding me ...

He takes a deep breath ... Enters the train ... The door slides shut behind him ... MATCH CUT TO - A LATTICE SLIDING OPEN and we're ...

INT. CHILDREN OF CHRIST ORPHANAGE - CONFSSIONAL BOOTH

INTERCUT between Father Charles' compartment and the compartment of a MAN we see only in shadows ... The man makes the sign of the cross ...

MAN

Bless me Father for I have sinned.

FATHER CHARLES

May the Lord turn his countenance to you and grant you peace ...

MAN

It's been ... Twenty something years since my last confession ...

(Beat)

I've been responsible for the taking of a life ...

FATHER CHARLES

(A moment; Recognition)

James? ...

FLASH!

INT. PASSENGER TRAIN - MOVING

Eric stands over The Crow ...

ERIC

Why are you showing me this?! ...

FLASH!

INT. NIGHTCLUB - BACK OFFICE - NIGHT

Mulligan sits behind a desk ... He's staring at someone we don't see just yet ... Mulligan places several stacks of bank-tied cash into an envelope ...

MULLIGAN

Nothin' to be ashamed of ... We all need a little help sometimes ... Economy's horrible ...

He slides the envelope to ... James ... That's who's sitting across from him ...

MULLIGAN (CONT'D)

This isn't a you problem, Detective Malloy ... This is an everyone problem--

JAMES

And what do I gotta do for this? ...

Mulligan's lip curl ... An evil grin ...

MULLIGAN

I'm sure we'll figure out something ...

FLASH!

EXT. PARKING LOT - NIGHT

T-Bird's Thunderbird sits idling ... James' unmarked Crown Vic pulls in ... Parks right next to T-Bird ... James leans out his window ... T-Bird rolls down his ... James hands the detonator and a chunk of C-4 to T-Bird...

FLASH!

TIGHT ON THE TRAIN'S WHEELS - CHUGGING DOWN THE TRACK ...

INT. PASSENGER TRAIN - MOVING

Eric grabs hold of the seat The Crow is perched on ... RIPS it out of the floor ...

ERIC

No! ... I don't believe it! ... You're lying! ...

Eric tosses the chair across the car ... Blood-lust surging ...

FLASH!

INT. CHILDREN OF CHRIST ORPHANAGE - CONFSSIONAL BOOTH

James where we left him ... Father Charles' face is riddled with concern through the lattice ...

JAMES

... I'm responsible ... For killing Eric-- and Shelly ... I never meant for it to go this far ... But, he just couldn't leave it alone ... All he had to do was let it go-- But he couldn't ... That's why he's dead! ...

FATHER CHARLES

And Shelly? ... What did she do? ...

JAMES

That wasn't supposed to happen-- I told them specifically to leave her alone ... Know why? ... 'Cause I've loved her since the day I laid eyes on her ... Figured with Eric out of the way I'd finally have my chance ...

FATHER CHARLES

There is no forgiveness for what you've done, James ...

JAMES

What are you talking about? ... You don't get a *choice* ... You have to forgive me! ... If I remember correctly, doesn't John 1:9 say ... If we confess our sins, he is faithful and just to forgive us our sins and to cleanse us from all unrighteousness ...

FATHER CHARLES

And Revelations 21:8 says But as for the cowardly, the faithless, the detestable, as for murderers, the sexually immoral, sorcerers, idolaters, and all liars, their portion will be in the lake that burns with fire and sulfur, which is the second death ...

JAMES

(Getting angry)

Just forgive me! ...

FATHER CHARLES

I can not ... I *will* not ...

James smashes his fist into the lattice ... Breaking it!

JAMES

I'm not messing around, Father ...
 Forgive me or else I promise you I'm
 gonna add one more offense to my sin
 sheet ...

SCREECHING of the train's brakes ... James turns to look.

FLASH!

THE TRAIN'S WHEELS COMING TO A STOP ...

INT. PASSENGER TRAIN - MOVING

Eric rises ... Seething with anger ... Eric heads
 towards the exit ... The Crow flies out of the train ...
 Eric follows ... Descending the stairs and exiting in
 front of ...

EXT. CHILDREN OF CHRIST ORPHANAGE - DAY

Rain now pours ... Eric stands in front of the closed
 double doors ... The Crow flaps down and lands on his
 shoulder ... Eric takes a deep breath ... CLOSE ON Eric's
 eyes ... Animation inside - Flames rage ... ON ERIC ...
 The rain showers down on Eric like a gentle cloud as he
 looks to the sky then screams James' name like a
 supernatural Stanley Kowalski ...

ERIC

Jaaaaaaameees!!!! ...

He lifts his foot ... Cocks his leg ... WHOOSH! ... He
 kicks the doors open just as "The Gun Show" by In This
 Moment blasts ... The Crow flies in first ... Then Eric
 ... Just as James is exiting the confessional booth ...
 James sees Eric ... Smiles ...

JAMES

Knew you'd be back! ...

ERIC

Funny-- only thing I know is that I don't
 know shit ...

James glances up at The Crow-- perched on a rafter--
 Father Charles steps out of the confessional booth ...
 Before he can say anything-- James takes out his gun--
 POP! ... Blasts off a round in Father Charles' chest who
 drops to the floor ...

ERIC (CONT'D)

Nooo! ...

JAMES

(To Father Charles)

Add that to my list, padre ...

(To Eric)

I'm not that fat little kid from the orphanage anymore ...

Eric steps forward ... Smiles ... Faces James ... Raises his arms slowly over his head ... I surrender per se ... When he speaks his voice drips menace ...

ERIC

A handgun-tough-guy, huh? ...

(A moment)

Bring it ...

A beat ... James calmly plants himself in front of Eric-- two warriors-- their eyes lock ... Okay kids, hang onto your Red Vines because this shit is about to go down ...

JAMES

I like it ... But, whatta ya say we even the playing field first? ... See, Misty-- you remember her, right? ... Mulligan's girl? ... You shoulda killed her at the club when you had the chance ... But, ya didn't-- and she told me something very interesting right before I put a bullet in her head ... Know what she said? ...

James raises his gun ... At first it appears he's going to try and shoot Eric ... Then he trains it instead on The Crow like a finger of doom ...

JAMES (CONT'D)

Kill The Crow ...

(BLAM!)

Kill the man! ...

James' shoots ...

THE BULLET

SLOW MOTION as it travels past Eric and directly towards The Crow ...

ERIC

Throws a roundhouse-- connecting hard to James' hand as the gun goes flying ...

THE BULLET

Catches The Crow-- though we can't tell how badly-- it drops as a flurry of feathers spits into the air ...

ERIC

His legs buckle as he falls to the ground ... Empathy pain from The Crow ... He keeps himself propped slightly up with his hands ... Ladies and gentlemen let's get ready to ruuuuumble! ...

JAMES

Rolls up his sleeves and begins to circle Eric ...

ERIC

Matches James' circles using his hands to revolve ... Perfect concentration ... Round and round ... Their focus never breaks ... Not once as they circle ... Because, brotha, these guys know each other way too well ... What's interesting is that they're not looking into each other's eyes ... They're looking at each other's hands.

ERIC

Trying to muster strength ... With The Crow wounded he's struggling-- having lost a large portion of his supernatural abilities ... His biceps twitch ... Flex ... Supporting the weight of his torso as he makes slow, laborious-circles ...

JAMES

Shifting legs ... Floating his balance ... He averts his gaze for a moment to see his gun laying on the floor ...

ERIC AND JAMES

Sergio Leone Shot-- eyes-- just their eyes-- straining and focusing ... Scanning for a weakness ...

THE CROW

In the corner ... Squawks! ... Flutters to a ledge ...

JAMES AND ERIC

Both see The Crow is still alive ...

ERIC

Supernatural abilities slowly powering back up ... Manages to lift himself to his feet ... Still weak ... Wounds not self-healing ...

JAMES

Fakes towards Eric who backs up quickly ...

JAMES (CONT'D)

Still dropping your left I see ...

Eric shifts-- blocking the path to James' gun-- And ...

JAMES

Lunges ... His body jerking forward towards Eric like a slingshot ... Eric slides back-- inches-- And, Eric counters ... Tries a side kick ... Not happening ... Eric blinks ... James is no longer in front of him ... Where the fuck did he go?! ... Damn it! ... He's underneath him-- knees bent-- springs up ... Lands a resounding right into Eric's ribs ...

CRACK! ... The sound of Eric's rib shattering ECHOES throughout the sanctuary ... He growls ... Thrusts-- provoking a counter from James ... All ego-- James can't resist ... Counters-- and Eric snatches his wrist ... Jason Mothafuckin-Bourne up in this bitch-- Kicks James smack in the chest-- CRACK! ... James flies back from the sheer force ... Lands on his ass ... Grips his chest ... Ow! ... Eric lets him get up ... The two brothers-- both wounded-- begin to circle again ... Round two ...

ERIC

Eye for an eye, bitch ...

THE CROW

Manages to fly up ... Obviously wounded ... Heads towards the steeple and out of sight ...

JAMES

Watches The Crow go ... Stares at his gun ...

ERIC

En Fuego ... His wounds start slowly self-healing ... Not fully but it's happening ... He Still blocks James' path to the gun ... Waves James on ...

JAMES

Obliges ... Low kick to Eric's knee ... Who leaps-- avoiding it--

ERIC

Side steps to the outside of James' attacking leg ... And counters with a palm strike into James' nose ... Broken! James' moans-- knees buckle-- as blood pours ...

JAMES

Sees Eric drop his left ... Shoots in-- kidney shot! ... Kidney shot! ... Leg sweep! ... Eric drops ... James' immediately on top of him ... Knee pinning Eric's chest-- elbow to his throat ... Then leans up ...

Simultaneously swinging his leg over Eric's head and swiftly places Eric's arm in a kimura (arm bar) ... Applies pressure ... And kids ... You might wanna shut your eyes for this one ... Because, Eric's about to be in a clusterfuck of pain ... SNAP! ... Eric's arm breaks ...

ERIC

Primal scream ... Pain ... Anger ... Fighting through it as he bursts off four shots to James' already broken rib! ... THUD! THUD! THUD! THUD! ... RIBS SHATTERING ...

JAMES

Tongue out ... Hissing ... A snake in tremendous pain ... Releases the kimura ... Rolls back ... Eric rolls over clutching his arm in pain ... James grabs his chest ... Breathing cracked and wheezy ... He looks at Eric's arm which isn't healing very quickly at all ...

JAMES

What's the matter, buddy? ... Not recovering the way you're used to?

ERIC

Look at you ... Never did have much stamina ... You're gassed ...

JAMES

Bet my stamina's feeling a helluva lot better than your arm! ...

ERIC

(Shrugs)

What's a little compound fracture between brothers, right? ...

Round Three about to begin ... James sees a path open to his gun ... Launches at it ... Grabs it ... Starts to run upstairs after The Crow as Eric gets to his feet ... Heads after James ...

INT. CHILDREN OF CHRIST ORPHANAGE - STAIRWAY

Eric makes his way up ... James-- several flights above him leans down-- sees him-- fires several shots ... Eric ducks ... Continues after him ...

EXT. CHILDREN OF CHRIST ORPHANAGE - ROOF - NIGHT

Eric exits the stairway ... Rain falls ... The moon lights the rooftop arena ... Stalks towards James who stands-- gun in hand-- on the opposite end of the roof--

THE CROW

Wing bloody ... Perched on the brick chimney ...

JAMES

Gun trained at The Crow ... About to pull the trigger ...

ERIC

Launches himself at James ... Sloppy ... Misses as James lands a minor point ... Breaking Eric's jaw with his gun butt ... But, Eric-- though it obviously hurts like hell-- Doesn't give a shit ... 'Cause he sees James' weakness--

ERIC

Get on your knees and pray! ...

Boot-strike! ... CRAAACK! ... Shearing James' knee-- possibly shattering the cap ... James shrieks in pain like a little schoolgirl-- but who wouldn't? ...

JAMES

Falls to his other knee ... His gun flies back towards the chimney ... Answers with his elbow directly into Eric's arm-- twice! ... Then rapid fire with the same elbow into Eric's broken ribs-- twice! ...

ERIC

Howls ... Falls back ...

JAMES

Instead of going after Eric he rises ... Turns towards The Crow ... Dragging his bad leg with him across the roof ... Eyes trained on his gun ... Going for it ...

THE CROW

Sees James limping towards it ... Flies off the chimney directly at James ... Starts attacking him ... Pecking his face ... His throat ... His head ... Not pretty ...

JAMES

Trying to grab hold of The Crow ...

ERIC

Not quitting anytime soon ... Rises ... Moves to James--

JAMES

Gets his bearing ... Manages to wrap his hands around the bird's neck ... Squeezes--

ERIC

Drops ... Unable to breathe ...

JAMES

Continues squeezing ... Choking the life out of both, The Crow and Eric simultaneously ...

THE CROW

James' face directly in FRAME ... Maniacal eyes bulging as he senses victory ... Suddenly The Crow-- in a last ditch effort-- pecks James' eye ...

JAMES

Jerks back-- losing hold of The Crow who flies to safety--

ERIC

Rises ... Panting ... Strength coming back ... Lunges at James and lands a head-butt ... Directly into James' already busted nose ... BLAM! ... Once more-- BLAM! ...

JAMES

A human Bobblehead ... Grabs onto Eric's collar-- Gains some footing and starts hammering Eric's ribs-- SMASH! (Yelp!) SMASH! (Fuck!) It's supernatural that *either* of them is able to bear this level of pain let alone still be standing ...

Finally they both fall away ... Staggering ... Wrenching to a trembly cease fire ... The ground below dangerously looming ... They face each other ... Cain versus Abel ... They're both exhausted ... Limping ... Barely able to catch their breath ...

ERIC

Spits blood ... Leers directly into James' soul ... James stares back ... Several moments ... Then superspeed as Eric rushes forward-- stopping on a dime in front of James and BLAM! ... A devastating right hook to James' face ... Before he can even fall Eric's on top of him smashing his face in ... A right ... A left ... On and on each blow becoming more and more powerful ... As he punches he screams at James ...

ERIC (CONT'D)

Why?! ... Why'd you do it, James?! ...

He keeps punching and screaming ... Until he realizes that James' isn't even defending himself anymore ... Eric holds his right fist-- cocked in the air-- ready to deliver the final death blow ... Stares down ...

ERIC (CONT'D)
 (Almost sadly)
 Why'd you do it? ...

Several moments ...

JAMES
 (Weak)
 Because you had everything! ... You had
 everything and I had nothing! ... You had
 Shelly! ...

The mere mention of her name causes Eric to unclench his
 fist ... Relax his arm ...

JAMES (CONT'D)
 She loved you! ... Without that-- without
 her-- you woulda turned out exactly like
 me ...

He now looks at James-- nothing but pity ... Then slowly
 rises ... Turns his back-- begins to walk towards the
 exit to the stairs ... James' face fills with rage ...

JAMES (CONT'D)
 Where the hell do you think you're
 going?! ...

Eric keeps walking ...

JAMES (CONT'D)
 (Screaming after Eric)
 Who the hell do you think you are?! ...
 Get back here and let's finish this! ...

Eric doesn't even turn around ... With that-- James grabs
 his gun off the floor-- Unloads every bullet into Eric's
 back ... Eric absorbs the bullets-- still never looking
 back-- James throws the gun down violently ... He rises
 and begins revving his foot against the roof-- a bull
 seeing red--

JAMES (CONT'D)
 You don't turn your back on me! ...

He charges at Eric ... Just as James is about to reach
 Eric and slam him down-- Eric disappears ... James-- with
 far too much momentum-- can't stop himself and is about
 to plunge directly off the side of the roof ...
 Milliseconds before he does-- Eric reappears right behind
 him-- and enters James' body just before he flies off the
 roof ... ON JAMES' BODY - Flying through the air ... We
 see Eric inside ... Falling with James ... Who's half
 screaming-- half crying as he descends rapidly ...

ERIC
 (Whispers; Tears in his eyes)
 I forgive you, Jimmy ...

SPLAT!! ... James hits the pavement like a sack of grain ... A few moments ... Then Eric lifts himself out of James' mangled body ... Looks down-- tears still in his eyes ... Breathing spastic ... Saliva dripping from his lips ... He looks down at James ... Then remembers Father Charles and runs into the church ...

INT. CHILDREN OF CHRIST ORPHANAGE - SANCTUARY

Eric sees Father Charles on the floor ... Runs to him ... Falls to his knees-- cradling Father Charles in his arms--

ON GROUND

Eric looks at Father Charles ... Suddenly Father Charles' eyes blink ...

FATHER CHARLES
 Oh Jesus ... I need a cigarette ...

ERIC
 You're alive?! ...

Eric rips open Father Charles' robe ... It appears one of his crucifixes absorbed the major damage from James' bullet ...

ERIC (CONT'D)
 Just relax, Father ...

FATHER CHARLES
 Relax ... Good advice ...

ERIC
 Are you in pain? ...

Father Charles shoots him a look ... What are you, a moron? ...

FATHER CHARLES
 I've got good news and I've got bad news.

ERIC
 Give me the good news first ...

FATHER CHARLES
 Good news is, I'm still alive ...

ERIC
 And the bad news? ...

FATHER CHARLES

Bad news is, you're still dead ...

Sirens in the distance ...

FATHER CHARLES (CONT'D)

Go on-- get out of here-- I'll be fine--

ERIC

I need to thank you ... For everything--
I remember you said once how we all have
to dig deep into our souls to find the
better inside of us-- You were more than
just a Father ... You were *my* Father ...
Mine and Shelly's ...

Father Charles looks down at his wound ... Looks back up
... Eric's gone ...

FATHER CHARLES

(Softly)

Goodbye my son ...

EXT. TRAIN STATION - PLATFORM

The train pulls in ... Steam rises as it stops ... Eric
exits ...

ERIC

Shelly? ... Shelly?! ...

EXT. CHILDREN OF CHRIST ORPHANAGE - NIGHT

Cop cars ... Ambulances ... Sirens flashing ... Father
Charles is wheeled out on a stretcher by the two
Paramedics who worked on Shelly earlier ... Tooley walks
over ...

TOOLEY

I know you're hurt, Father-- But-- You
have any insight as to how Detective
Malloy ended up a bag of bones outside
your church? ...

FATHER CHARLES

He came in-- all beaten up-- Said he was
The Crow whatever that meant-- and that
he took vengeance on everyone who killed
Eric and Shelly-- asked for forgiveness--
asked if I'd hear his confession ... I
told him I couldn't-- that I didn't
believe he was truly sorry for what he
had done-- So he ran upstairs and-- well,
you know the rest ...

TOOLEY
 (Not totally buying it)
 Seems a little too-- neat-- for me ...

FATHER CHARLES
 (Shrugs)
 Just telling you what I know ... If you
 figure out a more plausible explanation,
 I'd love to hear it ...

With that the Paramedics load Father Charles into the
 Ambulance ... They SLAM the doors ...

EXT. TRAIN STATION - PLATFORM - NIGHT

Eric-- where we left him-- no Shelly ... He presses his
 back against the wall and slowly slides down ...
 Exhausted ...

ERIC
 I did it, Shel ... I finished ... I
 killed them all ... It's over ...

SHELLY (O.S.)
 It's not over ...

PAN UP to reveal Shelly-- in her crime scene clothes--
 standing over him ... He looks up ... Not sure if she's
 real or a hallucination ...

SHELLY (CONT'D)
 Not like you think ...

ERIC
 (Softly)
 Shelly? ...

SHELLY
 I'm right here, baby ...

His breath now vapor as he exhales ... Shelly smiles and
 bends down ... Grazes Eric's face with her fingers ...

ERIC
 Wasn't sure I'd get to see you again--

She doesn't let him finish ... Instead she leans in and
 kisses him ... Not any old kiss-- the kind of kiss that's
 going to win us the MTV Movie Award for best kiss, kind
 of kiss--

SLOW SEMI-CIRCLE DOLLY AROUND THEM AS THEY KISS ...

They finally break ... Staring into each other ...

ERIC (CONT'D)

I'm sorry ... I'm so, so sorry ...

SHELLY

For what? ...

ERIC

For killing all those people ... For
condemning my soul ... For ruining our
forever and ever ...

The sound of a humongous gate slowly CREAKING ... In the
distance we see the gate to hell-- now wide open ...

ERIC (CONT'D)

(Off the open gate)

Time for me to go ... One last soul to
turn in ... Mine ...

SHELLY

You don't have to--

ERIC

It's a small price to pay for you to live
your life ...

SHELLY

No ... I mean you don't have to turn in
your soul ... You're not going where you
think you're going ... James died-- that
fulfilled your deal-- I get to go back--
live my life ... But, if you found true
forgiveness in the process--

ERIC

Then my soul doesn't get condemned? ...

A warm smile as she shakes her head no ...

ERIC (CONT'D)

(Again off the gate)

Well then why's it open? ...

Shelly looks to the train ... Suddenly James exits ...
His body battered and broken as he slides his tattered
limbs down the passenger car's stairs ... Onto the
platform and towards the gate ... He doesn't see Eric or
Shelly as he moves-- zombie-like-- towards the entrance--
getting smaller and smaller in FRAME until he disappears
into the dark void ... The gate SLAMMING SHUT behind him.

ERIC (CONT'D)

So that's it? ...

SHELLY

We'll still get our forever and ever ...
Soon enough ... And in the meantime ...

(MORE)

SHELLY (CONT'D)

I know you'll always be around ...
Watching over me ...

She rises ... Turns ... Eric rises ... Looks at her ...
Tears fill her eyes ...

ERIC

Why are you crying? ...

SHELLY

Because ...
(Looks at the train)
I don't know that I want to live in that
world without you ...

He gently cups her face ... Wipes away her tears ...

ERIC

Go back ... Be happy ... You deserve that
... It's all I want for you ... God, I
love you, Shelly ... Forever ...

SHELLY

Only forever? ...

They clasp hands ... Their matching tattoos nearly
touching ...

ON THEIR TATTOOS

We watch CGI as Eric's puzzle piece tattoo raises up off
his skin and attaches to Shelly's forearm ... His puzzle
piece locking perfectly into hers ...

ERIC

Forever and ever ...

Shelly looks down at her forearm ... Both tattoos now
there ... The puzzle completed ... She begins reading the
quote from inside her puzzle piece out loud ...

SHELLY

I love thee with the breath,
Smiles, tears, of all my life ...
(She looks up at Eric)
Finish it ...

Eric looks down at his tattoo ... Then up at her ...

ERIC

... And, if God choose, I shall but love
thee better after death ...

SHELLY

I have to go now ... Look away ...

Eric doesn't want to ... But, turns his head ... As Shelly walks slowly onto the train ... The door slides shut behind her ... The train starts to pull away as the MAGIC HOUR begins ... PAN UP ...

EXT. SKY - MAGIC HOUR

We hear Eric's voice ...

ERIC (V.O.)

If the people we love are stolen from us--

The Crow flies through FRAME ... Following after the train as it heads down the tracks ...

DISSOLVE TO:

EXT. CITY SKYLINE - DAY

THE CROW'S POV - As it flies over the city which seems renewed ... A certain beauty restored within the ether--

ERIC (V.O.)

The only way to have them live on is to never stop loving them ...

The Crow lands atop the roof of ...

EXT. CHILDREN OF CHRIST ORPHANAGE - PLAYGROUND - DAY

The Crow looks down to reveal ... Shelly, Father Charles, Dru and Sherri standing behind a large table-- handing sandwiches to the needy ... Children play in the background ... Shelly smiles as The Crow-- perched high above-- watches over them all ...

ERIC (V.O.)

Buildings burn ... People die ... But true love is forever ...

As we FADE TO BLACK ... Then over it we hear ...

ERIC (V.O.)

Remember ... It's only death if you accept it ...

The Crow squawks and END CREDITS ROLL ...