

THE CROW: CITY OF ANGELS

Written by

David S Goyer & James O'Barr

FADE IN:

EXT. LIMBO - DAY/NIGHT

A heavy mist hangs before us - endless and impenetrable. And out of that primordial fog a CROW materializes, flying toward the camera in slow motion.

SARAH (O.S.)

I believe there's a place where the restless souls wander. Burdened by the weight of their own sadness, they cannot enter Heaven...

Presently a second shape materializes - a FIGURE ON HORSEBACK. A warrior whose baleful eyes shine behind the familiar irony mask war paint.

SARAH (O.S.)

And so they wait, trapped between our world and the next, endlessly searching for a way to rid themselves of their pain - in the hopes that somehow, some day...

The figure on horseback sweeps past us, disappearing once again into the mists of time.

SARAH (V.O.)

... they will be reunited with the ones they love.

DISSOLVE TO:

EXT. DOCS, COMMERCIAL WATERFRONT - NIGHT

Present day. The Crow settles on a shipping container, tilts its head, watching...

SUPER TITLE:

"CITY OF ANGELS - OCTOBER 29TH - LA NOCHE DE SAN LUCAS"

envelope

CLOSE ON A PAIR OF HANDS tearing open a tiny glassine

with

filled with powder - our drug du jour - Trinity. The face of the envelope has been stamped with an image - a cartoon imp

a shit-eating gring giving us the thumbs-up sign.

A MAN lowers his face to the envelope, snorts up the powder. The man discards the glassine envelope...

FOLLOWING THE ENVELOPE

as it flutters to the ground, landing "imp-side" up. Let the rush begin.

PULL BACK TO REVEAL

of

Garbage-poisoned waters wreathed in fog. Although once part

these

a thriving shipping industry, decades of decline have seen

docks become a hellish dumping ground. Case in point:

A FATHER AND HIS YOUNG SON

CORVEN

are kneeling next to one another at the end of a pier, their arms linked together, then tied behind their backs. DANNY

frightened

(8) is quietly sobbing. ASHE (late 20s), tries to calm the

boy.

DANNY

I'm sorry, Dad...I'm sorry... I didn't mean to look...

ASHE

It's okay, Danny. It's okay...

NEMO (O.S.)

Lights...

avoid

A bright light comes on. Ashe and Danny turn their heads to the glare.

NEMO (O.S.)

...camera...

CLOSE ON

distorted

A camcorder lens as it auto-focuses, bringing Danny's face into view via the lens' reflection.

NEMO (O.S.)

...action.

SPIDER

CAMERA FINDS Ashe and Danny's executioners, CURVE, KALI, MONKEY, and NEMO.

with NEMO, a post-modern sleaze-hound, circles Danny and Ashe
a camcorder. He Pats Ashe's face.

NEMO

Make-up.

holding SPIDER MONKEY, lean and gangly, crouches next to Ashe,
a marigold in his hand.

SPIDER MONKEY

Flowers for the dead, Senor?

CAMERA POV (CLOSE ON ASHE'S EYE)

Ashe stares directly into the camera.

SPIDER MONKEY

No? Suite yourself, then.

praying Spider Monkey tucks the flower behind his ear. Danny is
now, MUMBLING a Catholic School litany.

SPIDER MONKEY

listening. You're wasting your breath, angelito. Nobody up there's

WHOOSH!

We cut to an extreme high-angle shot - God's omniscient POV,

perhaps.

CURVE

leans up against his motorcycle a few yards away - big,
burly,
shaved head, a ciggie hanging from his lips. He's got a
custom
paint-job on his pearl drop gas tank - a buxom blonde doing
the
"wild thing" with the Grim Reaper. Curve's also the one who
just
dusted himself

CURVE

(hyped on drugs)

Let's get this over with. Judah's waiting.

Kali, a cold-eyed heavy-metal femme with a killer's casual
stoicism,
is methodically loading bullets into her revolver. She's
taking
her own sweet time, in defiance of Curve. There's a tension
between
them. Finally, she flicks her wrist, snaps the revolver
shut.
Kali walks up to them...

DANNY

I'm scared, Dad.

ASHE

I know...

Ashe turns to his executioners, pleading with them...

ASHE

hurt Listen to me, please. He's just a kid. Let him go. He can't
you. He doesn't even know who you are...

...and puts a bullet through Danny's chest. Ashe SCREAMS.

ASHE

NO!!!

Danny's body slumps forward, dragging Ashe down next to him.
Ashe stares into his son's lifeless eyes.

cigarette Curve saunters over, stares down at Ashe, flicks his
butt off into the water.

CURVE

place Nothing personal, sport. Guess you were just in the wrong
at the wrong time.

Ashe BANG! BANG! BANG! Curve FIRES a gun into Ashe's back. As
crumples...

CURVE

Dump 'em. Let's get this cluster-fuck on the road.

CURVE

them motions to Kali and Spider Monkey. Together, the three of
heave Ashe and Danny into the ocean.

CURVE

Bon voyage, shitheads.

EXT. OCEAN DEPTHS - NIGHT

their
Ashe and Danny sink down into the murky underworld, taking
place amongst a thousand other deep-sixed dreams.

ASHE'S POV

surface
falling further and further away from the light of the
world. Bit by bit, Ashe's struggles subside. All we hear now
is an ever-slowng HEARTBEAT. Darkness begins to close in
around
us, womblike, peaceful...

...AND OUT OF THE DARKNESS,

dream-like
something takes shape - a CROW. Winging its way from Ashe's
death up through watery depths into a smog-bound
cityscape...

EXT. CITY OF ANGELS - NIGHT

city's
The Crow flies over a bridge with spans the Styx - the
polluted, man-made river.

THE CROW

floods,
rides the thermals above an urban sprawl riven by fires,
and earthquakes. Smog hangs in the air like an army of ever-
present
ghosts. We pass over a roof where someone has painted a
smart-ass

BACK".
welcome mat for the benefit of anyone flying overhead - "GO
Nevertheless, we continue on.

SARAH (V.O.)

Eight
later
They say that time cancels pain. I don't know about that.
years ago I lost two of my best friends. Two thousand miles
I find I'm still living in the past...

THE CROW

and
silent
sweeps down into man-made caverns of pigeon-shit concrete
grimy glass. Through the bird's eyes we glimpse the city's
HOMELESS. Automobile hulks littering the streets like insect
husks. The shifting searchlights of police helicopters...

WE PASS OVER SARAH'S ROOFTOP

The Crow circles downward...

SARAH (V.O.)

are
Every night when I close my eyes the dreams come. That's how
the dead talk to us, I guess. In the dark, when our souls
off wandering...

INT. SARAH'S LOFT - NIGHT

edge,
The Crow lands next to an open window. It perches on the
looking into the loft.

SARAH (V.O.)

I just wish I understood what they were telling me.

CROW'S POV (ANAMORPHIC)

SARAH, early 20s, lies asleep in bed. She stirs, troubled by uneasy dreams, rolls over, opens her eyes...

INT. SARAH'S LOFT, SLEEPING AREA - NIGHT

Sarah's
cat
of
As Sarah rises the Crow flits away like yesterday's memory.
not sure whether or not she dreamed the bird. GABRIEL, the
Sarah inherited from Eric and Shelly, is perched on the end
the bed.

SARAH

Hey, Gabriel...

then
Sarah gives the cat an obligatory behind-the-ear scratch,
climbs from bed, making her way across the loft.

SARAH'S ARTIST LOFT

earthy
half-circle
the
is furnished in thrift-store treasures. The loft has an
warmth to it, in stark contrast to the urban decay outside -
an island amidst a sea of unrest, dominated by an arching
window through which Sarah can view the local wildlife on
streets below.

ON SARAH'S CANVASSES

painters.
Turbulent oils reminiscent of history's brooding symbolist
Give Sarah's childhood inspiration, the subject matter is no
real surprise.

woman CAMERA ISOLATES a work-in-progress. The painting depicts a
resembling Sarah being cradled in the arms of her pale-faced
lover, surrounded by a sea of watchful dead.

SARAH

upper reaches the shower, strips off her clothes. Her back and
black arms are decorated with graceful tattoo work - a pair of
ring angel wings sweeping over her shoulder blades. She's got a
in her navel, another in a nipple...

here In short, the skate-waif we knew back in Detroit has matured
quite a bit since that fateful Devil's Night. Sarah shuts
we eyes, turns her face up into the spray. For a brief second
see a flash of...

EXT. DOCKS, COMMERCIAL WATERFRONT - NIGHT

darkness. Ashe's death. Plunging into the icy waters, down into
Just as suddenly we are back in...

INT. SARAH'S LOFT - NIGHT

wall, Sarah's eyes snap open. She holds a hand out to the shower
takes a moment to collect herself.

clothes. Troubled, Sarah climbs from the shower, shrugs on some
ankh, Among her accouterments is a necklace featuring a silver
the symbol of eternity.

irony As Sarah sits in front of her vanity we catch sight of the

is mask that used to hang by Shelly's mirror. Next to the mask
a...

TARNISHED WEDDING RING

Once Shelly's. There's an inscription inside - "FOREVER".

Sarah fingers the ring a moment, glancing at the irony mask.
Lots of memories. Lots of ghosts.

Gabriel creeps up, MEOWING forlornly.

SARAH

(WISTFULLY)

Me too.

Sarah She threads the ring onto her necklace, letting it fall next
to the ankh, then slips the silver chain over her head.
stands, pulls on a jacket, heads out.

EXT. SARAH'S LOFT, STREET - DUSK

Dozens An ill-wind kicks up trash and grit. Sarah glances down.
of the glassine imp envelopes swirl around Sarah's feet like
confetti. One of the envelopes has stuck to her heel. As she
peels it off, she catches sight of...

A PALE FACE

out in a shadowed entryway. It's a TEENAGED GIRL (16), strung
herself, on drugs. The girl cowers in a narrow stairway, hugging
shivering from withdrawal.

sachets Sarah draws closer, notices some of the grinning imp drug

at the girl's feet. The girl shies away, frightened,
suspicious.

SARAH

(DRYLY)

Nice place you've got here.

GRACE

(a muttered whisper)

No place else to go.

lost

Sarah can't help but recognize a part of herself in this
soul.

SARAH

Gotta name?

GRACE

Grace. So what?

SARAH

little

Listen, Grace, how does some hot coffee sound? Maybe a
food?

GRACE

What do you want?

SARAH

Nothing. Guess you just remind me of someone I used to know.

her After a moment, Grace offers a reluctant nod. Sarah helps
from the entryway, into the warmth of the dying light. Grace
blinks, shields her eyes.

As they walk away down the street, camera rises up to
include...

THE CROW

perched on a nearby rooftop, watching them.

CUT TO:

EXT. GRAY GARGOYLE TATTOO SHOP - NIGHT

light the Gargoyle is an unassuming ink shop - the sole oasis of
warehouse in an otherwise desolated block populated by derelict
buildings. Flickering neon BUZZES in the window.

has Nearby is a battered road sign - "END CITY LIMITS". Someone
the spray-painted "OF THE FUCKING WORLD" over "city limits". In
mist distance, the bridge of the River Styx rises through the
like a skeletal dinosaur.

SUPER TITLE:

"OCTOBER 30TH - LA NOCHE DE LA SANTA MUERTE"

INT. GRAY GARGOYLE TATTOO SHOP - NIGHT

travels CLOSE ON a sparking tattoo "gun", the needle WHIRRING as it
over a patch of Vaseline-smear skin.

SARAH (V.O.)

Almost finished. Doing okay?

CUSTOMER (V.O.)

Yeah, stings a little.

SARAH (V.O.)

That's why they call me the Mistress of Pain.

wearing
chair.
its
then
picks
covered
with
proto-punk

PULL BACK TO REVEAL Sarah expertly guiding the needle,
glasses, surgical gloves, concentrating.
Sarah's buzz-headed CUSTOMER sits in a ratty dentist's
Sarah is finishing coloring a Japanese dragon which winds
way over the man's forearm. She makes another line of color
sits back, smoothing more Vaseline over the man's arm. She
up a jeweler's loupe, makes an adjustment on her needle...
Behind Sarah we glimpse the cluttered tattoo shop - walls
with sheets of flash (ready-made art), bookshelves crammed
reference works. Sarah's partner, NOAH, a chain-smoking
Brit, consults with a YOUNG GRUNGE COUPLE.

LATER -

Noah is closing up shop, while Sarah sterilizes some needles
in an autoclave.

NOAH

reading

What a downer - this kid wanted me to tattoo "If you're this, you're too close" on his bleedin' bum!

Sarah smiles. Noah fires up a fag, flops down into a dentist chair. The two slip into a familiar, good-natured banter.

NOAH

Christ, I'm knackered.

SARAH

Beats pushing ink in Detroit.

NOAH

That it does, Princess, that it does.

(REMEMBERING)

Oh, I bought you a little present...

It's
glued

Noah reaches into his shirt pocket and pulls something out.
a handmade candy sugar skull with a little strip of paper
to the bottom - a fortune.

NOAH

They do 'em for the Day of the Dead.

(tossing the skull to Sarah)

Nice, huh? Necrophagia, Princess. Eat the dead.

SARAH

(reading fortune)

"Life is just a dream on the way to death." I like that.

Sarah studies the skull, then pops it in her mouth, nodding.
Noah rises, stretching.

NOAH

Want to grab a beer, then?

SARAH

No, I gotta go home. Haven't been sleeping much lately.

NOAH

So, what's the dirty dog's name?

SARAH

I've just been having some weird dreams.

(REFLECTING)

You ever dream that you're dying someone else's death?

Outside we hear a MOTORCYCLE pulling up, then someone KNOCKS
on the front door.

NOAH

(calling out)

Sorry, we're closed.

CURVE

appears outside. He POUNDS harder on the door.

CURVE

Open the fucking door!

NOAH

stands, moves to the door.

NOAH

Look, I said we're...

Noah

BANG! Curve kicks open the door and storms in. He PUNCHES
in the nose, then heads straight for Sarah.

CURVE

You think what you did to me is funny? Some kind of joke?

SARAH

What are you talking about?!

CURVE

I'm talking about the fucking tattoo you gave me! I took off
the bandages. Look...!!!

Curve rips open his shirt, revealing his chest.

CURVE'S TATTOO

Upon
demons
the
seen

It's a crow, rendered in bold slashes of black. Or is it?
closer examination the crow looks like something else - two
fighting. The design is a classic ambiguous figure - like
picture of the woman in front of a vanity which can also be
as a skull.

SARAH

A crow...

Damn right, it's a crow. And did I ask for a fucking bird on
my chest? Did I?!

Sarah shakes her head.

CURVE

Then what-the-fuck is it doing there?!

SARAH

I don't know, I was just going from the design you gave
me...

SMACK! Curve backhands Sarah across the face. Noah rushes
forward,
blood still running from his nose.

NOAH

Stop it!

gun
Curve pulls an automatic from his waist-band and points the
at Noah. Noah freezes...

CURVE

What's it going to be, hero? Ready to kiss your faggot-ass
good-bye?
I think so. I think you're shitting yourself you're so
goddamn
ready.

Curve snaps open an imp bag of his favorite drug, snorts up
the
contents. He presses the gun against Noah's forehead.

SARAH (O.S.)

Over here, ass-hole...

As Curve turns, Sarah squeezes a bottle of tattoo ink into
the
killer's eyes, blinding him.

CURVE

Agh!!! SHIT!!!

He
grasp
Sarah plants one of her Doc Marten boots in Curve's groin.
SCREAMS, doubles over. Sarah pulls the automatic from his
and trains it on him.

SARAH

Get up.

with Curve cups his balls, slowly rises. His eyes are glowing
manic intensity. A slow smile creeps across Curve's face. He
backs away towards the front door.

CURVE

seeing Shoulda killed me while you had the chance, sugarplum. Be
you.

thedoor. Curve smashes his fist into the neon sign, then ducks out
off, Moments later we hear his motorcycle ROAR to life. He takes
ENGINE SCREAMING away into the night.

Sarah lowers the gun, takes a deep breath, looks to Noah.

SARAH

You okay?

discarded Noah wipes his bloody nose, looks to the floor where Curve
the drug sachet, shakes his head in disgust.

NOAH

Fuck me, wonder what they'll be snorting next?

Sarah shakes her head, at wits end.

SARAH

I just can't do this anymore... I'm so tired of this.

Noah pulls Sarah toward him, gives her a big hug.

NOAH

Easy there, luv. It'll all work out.

EXT. GRAY GARGOYLE, - NIGHT

500

Sarah, still clutching Curve's gun, hurries to her Galaxy which is parked along the nearby train tracks.

INT. SARAH'S GALAXY - NIGHT

Sarah moves behind the wheel, dumps the gun on the seat, and rests her head in her hands. As Sarah raises her head...

SARAH'S POV (THROUGH WINDSHIELD)

horn

The Crow is perched on the hood of her car. Sarah HONKS her in frustration. The Crow doesn't move.

EXT. GRAY GARGOYLE, ALLEYWAY - NIGHT

Sarah rushes out of her car, screaming at the bird.

SARAH

Get out of here! Go!!!

into Sarah FIRES a wild shot into the sky. The Crow files off
and the night. Sarah collapses against the hood of her Galaxy
starts to cry.

CUT TO:

EXT. CITYSCAPE - NIGHT

lights The Crow soars away from the Gargoyle, toward the beckoning
draws of Downtown. In the distance, a flashing "JESUS SAVES" sign
our attention to a monolithic tower.

EXT. JUDAH'S TOWER, CAMPANILE - NIGHT

crowned The Crow makes its way towards the decaying tower, which is
arabesque by a weather-worn campanile. The campanile is a complex
conjured of rusted iron scrollwork, like something Antonio Gaudi
up from an art nouveau fever-dream.

away. Just as the Crow is about to reach the campanile, it banks
the We, however, continue to rush onward, right through one of
dark openings in the scrollwork...

INT. JUDAH'S TOWER, CAMPANILE - NIGHT

shiny SCRITCH! SCRITCH! All we see is black, then some vague,
reflections...

tight CAMERA PULLS BACK to reveal a stag beetle, imprisoned within
a box, leashed to a nail with a piece of thread. We were

moving on its shiny carapace. The beetle strains at its leash,
in a perpetual circle around the nail.

CAMERA MOVES UP

this over the side of the box. Although mere inches in height,
little enclosure might as well be the Great Wall as far as our
member of the Coleoptera is concerned.

AS THE CAMERA CONTINUES TO PULL BACK

glory... we see crime lord Judah Earl's lair in all its sepulchral

ruinous Dark, filled with shadows. The decor is a cross between
The palatial splendor and a SoHo industrial art installation.
network upper reaches of the campanile are laced with a spiderweb
of steel girders.

supporting Look close enough and you might see PEOPLE bound to the
pillars, like the half-glimpsed shapes crouching at the foot
of your bed in the middle of the night.

chain-mail VOICES draw our attention to an area partitioned off by
We curtains. CAMERA MOVES IN towards a break in the curtains.
linger there for a tantalizing moment...

JUDAH (V.O.)

Talk to me, Sibyl. Tell me what you see.

SIBYL (V.O.)

name I see Death returning from the veil of tears. He has your
on his tongue.

Now we plunge in through the curtains...

which
The "camera" consists of a series of lenses and mirrors
project images from the outside world onto a circular table,
offering the ultimate voyeuristic view of the crumbling
cityscape.
camera's
TWO FIGURES stand with their backs to us, studying the
view. The first is...

JUDAH EARL,

voice.
A sinewy, slash-mouthed Byronic figure with a guttural
Old before his time, touched by childhood visions of his own
death. The tower is Judah's prison in more ways than one.
SIBYL, Judah's blind oracle, waits by his side. Attractive,
though
of indeterminate sex. His/her dour features are hidden
beneath
a black cowl.

JUDAH

(FATALISTIC)

It's finally beginning, isn't it? What mask will Death wear,
can you tell me that?

SIBYL

I see the face of one of your victims.

for
Judah lifts his head up and we see his luminous amber eyes
the first time. A kind of madness dances within them.

JUDAH

All my sins remembered.

CUT TO:

INT. SARAH'S LOFT - NIGHT

filled
the
lying

Sarah sits in bed, cigarette burning in one hand, a half-wine glass in the other. She turns out her light, looks to window and the cityscape beyond - as if the answers were out there in the steam-cloaked streets.

CUT TO:

on
day

SOMEONE'S SPEED-INDUCED POV. Performers flaunt their flesh a raised stage. CROWDS OF SEXUAL LIBERTINES and CUTTING EDGE FETISHISTS writhe as one on the dance floor. Lots of rubber, latex strap bodices, Victorian hoop skirts - it's a modern-De Sade's wet-dream.

REVERSE ANGLE

tangle

on Curve as he pushes his way upstairs and through the of flesh.

CLICK

He pulls up to a bar, takes a seat alongside Kali and Spider Monkey (who's amusing himself with a Viewmaster). CLICK,

- we see

MONKEY'S POV - as the 3-D tableaux rotate into position

THE BARTENDER,

Curve,
Spider

a barrel-chested Samoan, sets a drink down in front of nods a greeting. Curve sits back, opens his shirt, nudges Monkey.

CURVE

Spider Monkey, what's this tattoo look like to you?

SPIDER MONKEY

This a test?

CURVE

Come on, man, just tell me what you see.

Spider Monkey inspects Curve's chest.

SPIDER MONKEY

A bird.

CURVE

(ANNOYED)

Think about it a minute. Don't you see two demons?

SPIDER MONKEY

Nope. I see a bird.

CURVE

Ah, fuck you, then.

Curve lifts up his beer bottle. ECU from within the beer as
the
amber liquid rushes towards us...

DISSOLVE TO:

EXT. UNDERWATER REALM - NIGHT

orbs
SCREAM
Air bubbles escaping, blood. Ashe is drowning again, the
of his eyes bulging outwards. Over this we hear a WOMAN'S
and...

INT. SARAH'S LOFT - NIGHT

is
Sarah bolts up in bed, knocking her wine glass to the floor,
SHATTERING it. She's choking, gasping for breath. Her heart
hammering within her chest.

SARAH

...ohgodohgodohgod...

her
Suddenly she catches sight of a shadow on the wall before
- a GIANT BIRD slowly spreading its black wings.
Sarah turns to the window. The Crow is perched just outside.

SARAH

What do you want from me?!

The Crow CAWS, then takes flight.

CLOSE ON SARAH

Calm now, realization and a sense of purpose dawning.

CUT TO:

EXT. DOCKS, COMMERCIAL WATERFRONT - NIGHT

We descend towards the empty docks, pushing out into the mist-shrouded water, then down into the ocean's murky depths.

PRESENTLY THE BODIES OF ASHE AND DANNY

come into view, caught up in a tangle of razor wire.

CLOSE ON ASHE'S FACE

Unaltered by the ravages of time. His eyelids flicker, dreaming.
INSIDE A SINGLE TEAR escapes, flowing down his cheek. We push on
HIS HEAD...

We see brief MEMORY FLASHES of he and Danny together...

INT. ASHE'S GARAGE - NIGHT/DAY (MEMORIES)

Danny stretched out on the floor of their garage, painting a picture...

Danny and Ashe rough-housing, having a water fight...

Danny sitting in Ashe's lap as Ashe reads aloud from a story.

ASHE

(READING)

within "...midway through our life's journey I came to myself a dark wood where the straight way was lost..."

Danny asleep, curled up next to his father. Ashe reaches out

and strokes Danny's hair...

CLOSE ON ASHE'S FACE

His dead eyes suddenly open. Confusion. Pain. Fear. A stream of bubbles rushes from his mouth, obscuring our view.

ASHE'S POV

As the bubbles clear, Danny's face comes into focus just a few inches from his own.

Ashe panics, jerks back. The razor-wire barbs cut into his flesh.

The more he struggles, the tighter the coils become, slashing his hands and face, shredding his clothes. He's caught in his son's embrace, the two of them thrashing about in a grotesque underwater ballet.

CUT TO:

EXT. RIVER STYX BRIDGE - NIGHT

The headlights of Sarah's Galaxy cut through the fog. She pulls up just in time to see the Crow disappearing into the mist which cloaks the bridge. Sarah follows, trying to keep up with the bird.

CUT TO:

EXT. UNDER WATER - NIGHT

Ashe's struggles become more and more violent. He thrashes, churning up a cloud of bubbles. We are intercutting quickly now, between

Ashe's turmoil and...

CUT TO:

EXT. DOCKS, COMMERCIAL WATERFRONT - NIGHT

She Sarah reaches the pier where Ashe and Danny were executed.
climbs from her car...

THE CROW

into flies on ahead, landing atop one of the piles, staring down
the water.

AND AS SARAH

starts toward the bird we...

CUT TO:

EXT. UNDER WATER - NIGHT

barbwire, Ashe tears his hands free, clawing his body away from the
swimming to the surface in a storm of bubbles...

FLASHBACKS

marching of subjective POVs. The killers walking down the jetty,
Ashe and Danny to their deaths and...

EXT. DOCKS, COMMERCIAL DISTRICT - NIGHT

through We are beneath the jetty now in the present, looking up
the slats as a FIGURE (Sarah?) makes its way to the water...

standing Camera CRANES UP from beneath the jetty to reveal Sarah
there in silhouette...

EXT. UNDER WATER - NIGHT

Ashe is propelled towards the surface.

EXT. DOCKS COMMERCIAL WATERFRONT - NIGHT

Ashe suddenly bursts from the sea with his arms
outstretched.
A hellish Venus on the half-shell. Gasping, full of terror
and rage. He lets loose a TORTURED HOWL.

ASHE

claws digs his fingers into the wood-rot pulp of the pilings and
slats. his way up to the jetty. He collapses down onto the wooded

ASHE

out crouches before us, his face hidden from view. He reaches
blood his hand, touching an unmistakable BLOOD STAIN... Danny's
stain. This triggers more painful memories...

EXT. DOCKS, COMMERCIAL WATERFRONT - NIGHT

Kali Images from Ashe and Danny's execution assault him. BANG!!!
forward FIRING her gun. Ashe SCREAMING. Danny's body slumping
like a marionette whose strings have been severed.

CUT TO:

EXT. DOCKS, COMMERCIAL WATERFRONT - NIGHT (PRESENT)

in
smear
make-up.
barbs

Ashe lifts his head, WAILING. He's covered from head to toe
ocean-bottom silt. Blood from the razor-wire wounds has
across his face in patterns which eerily recall the Crow
Strips of the wire still cling to his arms and chest, the
buried deep in his flesh.

Ashe's
even

Reliving the violent moment is more than his mind can bear.
eyes roll up into his head. The world spins around him. But
as the lights are going out, Ashe glimpses...

A DARK FIGURE

before

standing in front of him. It's the last thing Ashe sees
consciousness escapes him.

SARAH

emerges from the shadows, staring down at Ashe in wonder.

CUT TO BLACK:

SUPER TITLE:

"OCTOBER 31ST - ALL HALLOWS EVE"

INT. SARAH'S LOFT - DUSK

dried

Ashe opens his eyes. The mud-silt which covers his face has
and cracked, causing it to crumble away in flakes.

scattered
trinkets,

Ashe is lying on a cot in the middle of the loft. We see
images: candles burning, a religious altar overflowing with
mirrors, mannequins, canvases, and finally...

GABRIEL

perched at the end of the bed, watching Ashe intently.

SARAH

sits on the other side of the loft in a paint-smearred work-shirt,
brush in hand. She's studying a half-finished canvas, contemplating her next move.

CANVAS

The eerie scene depicting a woman on her death-bed being cradled in the arms of her ghostly lover.

Sarah tenses, feeling Ashe's eyes burning into the back of her neck. She turns around, sees Ashe.

ASHE

(DISORIENTED)

...who are you?

SARAH

My name's Sarah. I had a dream about you. I saw them shoot you and your son...

(BEAT)

...I saw you drowning.

Ashes shuts his eyes a moment, trying to recall the imagery.

EXT. DOCKS, COMMERCIAL WATERFRONT - NIGHT (FLASHBACK)

crumples BANG! BANG! BANG! Curve FIRES a gun into Ashe's chest. Ashe
and we are back at...

INT. SARAH'S LOFT - DUSK

area Ashe looks down at his chest, tracing his fingers over the
indented where bullet holes should be. Instead, he finds a series of
welts.

ASHE

How did I survive?

does Sarah suddenly comes to the terrible realization that Ashe
not know he has died.

SARAH

(coming towards him)

You didn't.

Ashe looks up at Sarah, uncomprehending.

SARAH

You're dead.

ASHE

No...

Ashe stands, enraged. He starts toward Sarah. She backs away...

ASHE

Stop looking at me that way -- stop looking -- this isn't real, none of this is real! I'm dreaming this.

SARAH

(shaking her head, frightened)

No.

Sarah reaches for him, trying to restrain him, trying to somehow keep his rising terror in check... she's not getting through to him, he can't be made to listen...

Finally, Sarah grabs a kitchen knife from the counter and plunges it into Ashe's chest.

Ashe gasps. He stares down at the incongruous sight of a knife-handle stickout out from his sternum, then he yanks the knife back out.

No pain. No wound. A moment of shock, then...

ASHE

(looking at her, a tortured whisper)

I'm dreaming this.

Sarah tries to reach for Ashe again. He tears away from her, flinging her back and running for the door.

EXT. SARAH'S LOFT - NIGHT

rushes
Ashe stumbles from the doorway out onto the sidewalk. He
blindly up the street.

CAMERA WHIP-PANS

outside,
from the fleeing Ashe to Sarah's window. On a pillar
the Crow is waiting...

INT. SARAH'S LOFT - NIGHT

Crow
Sarah rushes to the window, watching Ashe run. She SEES the
perched below her. It takes wings, flying after Ashe...

CUT TO:

EXT. BRIDGE/GARAGE - NIGHT

corrugated
Beneath the arching span of a freeway bridge is a series of
iron sheds. CAMERA FOLLOWS as Ashe, exhausted fro his run,
makes
his way towards them. The Crow flies on ahead, landing next
to
one of the doors, beckoning...

Ashe slides one of the RATTLING doors open...

INT. GARAGE - NIGHT

repair
As light spills in, we catch a glimpse of the humble auto
garage - tools, a few wrecks-in-progress, a motorcycle...

executed
CAMERA ISOLATES a tempera painting on the floor that's been
canisters
on construction paper. A brush and a collection of paint
primary
are scattered around it, like the kind you might find in a
school art class. Ashe kneels next to the painting...

CLOSE ON PAINTING

crude
An image rendered by a child's optimistic imagination - a
FOOTPRINT
father and sone, respectively labeled "DAD" and "ME". A
labeled
mars the otherwise perfect memento. Ashe touches the figure
"ME", which triggers...

INT. GARAGE - NIGHT (FLASHBACK)

floor.
Ashe is working beneath a car. Danny is sprawled on the
He holds up the painting in question.

DANNY

Hey, Dad...what color should I make the sun?

ASHE

Blue.

DANNY

There's no such thing.

ASHE

(PLAYFUL)

No. Well there should be.

Just then we hear a GUNSHOT coming from outside.

DANNY

(wide eyed)

What was that?

Danny climbs to his feet, moves outside...

ASHE

Danny, wait!

Ashe slides out from under the car.

EXT. GARAGE - NIGHT (FLASHBACK)

and
Curve's

From the back doorway, Ashe and Danny catch sight of Curve
his crew executing someone beneath the freeway overpass.
face is splattered with blood. He turns and sees them...

CURVE

See no evil.

EXT. DOCKS, COMMERCIAL WATERFRONT - NIGHT (FLASHBACK)

faster
Now we're back at the pier. The memory flashes are coming
and faster. Danny is sobbing once again.

DANNY'S VOICE

I'm sorry, Dad...I'm sorry...

Ashe
We see Kali raise her gun. BANG! There's the muzzle flash!

SCREAMS...

ASHE

NO!!!

CURVE'S VOICE

Nothing personal, sport.

SMASH CUT TO:

INT. GARAGE - NIGHT (PRESENT)

racks
Ashe is tearing the place apart, sobbing, knocking over
of tools. Finally, he sinks to his knees, his face a mask of
tears.

animal,
Ashe spins, murderous rage in his eyes. Never startle an
right?

SARAH

stands in the doorway.

ASHE

Why are you here?

SARAH

I don't know.

admit She stops herself -- she does know, she just didn't want to
it to herself.

SARAH

I want to help you. I need to.

painting Sarah approaches, dropping by Ashe's side. She sees Danny's
which Ashe cradles protectively.
Ashe looks up at Sarah, his eyes full of questions.

ASHE

Everything's so confused...

(anguished, touching the drawing)

Danny...

SARAH

He's not here anymore.

reaches
eyes
Sarah draws closer, touched by Ashe's inner struggle. She
out to him, drawing him into her arms. He stares up at her,
distant.

ASHE

There's no moon...

through
Sarah touches Ashe's face, calming him, trying to reach
his pain.

SARAH

things
You've been given another chance, Ashe -- to put the wrong
right...

scattered
the
Sarah's eyes drop to the canisters of paint which have been
nearby. She reaches for the canister of white and unscrews
lid, dipping her fingers inside...

ritualistic
palpable.
Sarah's re-creation of the irony war mask has an oddly
feel to it. Yet the act is also quite erotic, for the mutual
attraction between these two battered souls is almost

As Sarah continues to speak, she begins to paint Ashe's face
using Danny's art supplies.

being
We see this transformation in bits and pieces - an eye here,
fingers dipping into the canister of white there, ruby lips
smeared with black...

different
...the face that is taking shape is both similar to and

through from Eric's. It's the legacy of the Crow, as funneled
Ashe's own, unique pain.

SARAH

I believe there've always been people like you...

Sarah has finished. She sits back, surveying her work...

SARAH

again. It's the pain that brings people back. It makes us strong

light
Crow
CLOSE ON ASHE'S FACE as he turns towards us. A slash of
illuminates the signature black and white war-paint of the
in all its glory. Ashe looks like a dark saint.

CUT TO:

EXT. FREEWAY OVERPASS - NIGHT

overpass
flapping
Ashe rockets beneath the gothic arches of the freeway
on his motorcycle, hellfire burning in his eyes, his coat
behind him like a fallen angel's wings.

THE CROW

flies alongside Ashe.

THE CROW

lands on a telephone wire, studying the warehouse.

Presently we hear Ashe's MOTORCYCLE approaching, then we see

the front wheel of his bike pulling into the foreground.

CROW'S POV (ANAMORPHIC)

sign... Ashe turns to the Crow, slyly giving the bird the thumbs-up

MATCH CUT TO...

INT. SPIDER MONKEY'S WAREHOUSE LAB - NIGHT

drug CA-CHUNK, CA-CHUNK, CA-CHUNK. CLOSE ON a sheet of glassine
producing bags as a hand-powered printing press comes down, mass-
the image of the imp giving us the thumbs up...

The PULL BACK TO REVEAL the lab set up in a maze of barrells.
sweat walls are stained from the toxic fumes. Blacked-out windows
and with moisture. There are heating mantles rigged with flasks
battery condensers, vacuum pumps - along with ingredients like
50-gallon acid, paint thinner, and Epsom salts. Nearby are dozens of
drums containing the finished product.

Spider Monkey is working away at the printing press, pausing
to snoot some of Judah's drug. Nearby is an old TV featuring
participant lurid videos of amateur bull riding - we watch as a drunken
gets gored.

sputters Suddenly the power in the lab goes out, the TV screen
and goes dark.

SPIDER MONKEY

Ono!

ASHE (O.S.)

'My mother was accursed the night she bore me and I am faint

with envy of all the dead'.

Spider Monkey whirls around, startled. Ashe is sitting
cross-legged
on one of the tables, grinning like a black leather Buddha.

ASHE

Tell me, Monkey. Does the corpse have a familiar face?

SPIDER MONKEY

Who the fuck are you?

ASHE

You have to learn to look beyond the mask.

Spider
Ashe jumps down from the table, walking into the light.
Monkey's eyes widen in recognition.

SPIDER MONKEY

nosed
No way, man...we put you under...you and that little snot-
kid...

Monkey,
searching
Ashe dips his hand into one of the 50-gallon drums. He blows
a handful of the Trinity dust at Spider Monkey. Spider
terminally spooked, reaches back to the counter behind him,
for something...

ASHE

Looking for this?

Ashe holds up a pistol and puts it to his head.

ASHE

(an evil grin)

Don't try this at home, kids.

BOOM! ASHE

backward puts a bullet through his own forehead. His head snaps
forward and his body collapses onto the floor. Spider Monkey creeps
toward Ashe's body...

ASHE

table springs from the ground, SLAMMING Spider Monkey against a
toxic of chemicals. Bottles SHATTER on the floor, spilling their
contents.

SPIDER MONKEY

What are you?! What the fuck are you?!

Ashe leans in so he's eye to eye with Spider Monkey.

ASHE

Monkey. I wasn't sure at first. Now I know. I'm the boiling man,
All I'm the plague of Darkness and the death of the first-born.
your nightmares rolled into one.

scrapes Ashe removes a wooden match from his inside coat pocket. He
his thumb-nail over the head, igniting it.

SPIDER MONKEY

Whoa...this shit's flammable! Look, look, what do you want?

ASHE

The others. Who are they?

SPIDER MONKEY

Nemo. Kali. Judah. And Curve.

ASHE

Where I'll start with Nemo, then work my way up the food chain.
is he?

SPIDER MONKEY

Rama Nemo? Nemo's an old gash-hound. He hangs out at the Peep-O-
on Deacon Street!

WHOOSH! Ashe blows the match out.

ASHE

Congratulations, monkey. You just bought yourself a fighting
chance.

cards. Ashe reaches into his coat pocket, pulling out a deck of

He fans them out, points...

ASHE

Pick a card, monkey.

Spider Monkey slowly extends his hand, half-expecting Ashe
to pounce on him. He pulls a card out.

Spider Monkey tosses the card down, face up. He's got the
Jack of Hearts. he smiles tentatively. Ashe pulls out a card of
his own and flips it around - the King of Clubs.

ASHE

Lady Luck's a bitch.

Ashe produces another wooden match.

SPIDER MONKEY

Aw, Jesus, c'mon, man!

ASHE

You're wasting your breath, angelito. Nobody's up there
listening.

CLOSE ON MATCH

as Ashe scrapes his thumb-nail over the head...

EXT. SPIDER MONKEY'S WAREHOUSE LAB - NIGHT

roiling
SHATTER
An EXPLOSION rips through the front of the lab, spilling
CLOUDS OF FIRE out into the street. The blackened windows
OUTWARDS in a HAIL STORM OF GLASS... ASHE

glassine
emerges from the raging conflagration, walking right through
the flames, indifferent to the heat. A flurry of the tiny
drug bags swirl around him like snow.

THE CROW

handlebars
spirals down from a telephone wire, landing atop the
of Ashe's motorcycle.

ASHE

still
lifts his head to the night sky, laughing. His clothes are
smoking.

CUT TO:

INT. GRAY GARGOYLE - NIGHT

mixing
Sarah is working at one of the drawing tables. Noah is
pigments.

SARAH'S SKETCH PAD

She's working on a rendering of Ashe. She sits back...

SARAH

...and all the world will be in love with night...

SARAH STARES AT THE DRAWING.

SARAH

Do you believe in fate, Noah?

NOAH

(CONSIDERING)

Seems to me it's more a question of fate believing in you.

exit,
Sarah rises, reaching for her bag. As she heads for the
Noah reaches for the sketch. He smoothes it out, studies the
image awhile as we...

CUT TO:

EXT. SPIDER MONKEY'S WAREHOUSE LAB - NIGHT

arrives
The demolished building is still burning strong. Curve
on the scene, dismounting his motorcycle.

CLOSE ON CURVE

chest.
as he studies the shattered glass which litters the asphalt.
The fire is reflected in the fragments. With a growing sense
of dread, Curve looks from the glass to the tattoo on his
He touches the Crow tattoo.

SCENE FROM ABOVE -

that
Now we see that the glass shards have fallen in an array
is anything but random. The shards have taken the shape of a
large crow.

CUT TO:

THE CROW

flies past a line of palm trees which burst into flames.

CUT TO:

INT. JUDAH'S TOWER, CAMPANILE - NIGHT

an
TWO ZIPPER-MASKED WOMEN are frolicking on a bed, acting out
elaborate bondage fantasy. Pull back to include...

A VIDEO CAMERA

back
recording the pornographic act for posterity. Pull further
to include...

JUDAH

women
sex
lounging on a couch a few dozen yards away, watching the
on four video monitors, detached and twice removed from the
play.

CURVE

enters from out of the shadows. Judah looks up to him.

CURVE

Bad news.

JUDAH

Illuminate me.

CURVE

fucking
Someone torched the lab on Manchester. Spider Monkey's a

crispy critter.

JUDAH

Monkey I could care less about. What about our merchandise?

CURVE

A total loss.

SIBYL (O.S.)

He left a sign, didn't he?

Judah looks to Sibyl who is standing nearby.

CURVE

(rising, uneasy)

I don't know what you're talking about.

SIBYL

Yes you do. You've seen it.

Sibyl points an accusing finger at Curve's chest.

SIBYL

You've been marked.

CURVE

(even more agitated)

Jesus Christ, Judah, why the fuck do you listen to her?!

JUDAH

Because she speaks the truth.

Curve's

Judah rises swiftly from his chair. He snags a handful of shirt and rips it open, revealing the Crow tattoo.

JUDAH

What's this, Curve? A beauty mark?

SIBYL

Your enemy wears the mask of the Crow. The bird of ill-omen.

floor,

obscura.

CLOSE ON Judah as the words sink in. He strides across the sweeping aside one of the curtains surrounding the camera

JUDAH

The Crow. Death's avatar. I've heard the legends.

JUDAH

looks down at a view of the seething landscape.

JUDAH

Let him come, then.

CUT TO:

EXT. PEEP-O-RAMA PORN SHOP - NIGHT

The Peep-O-Rama occupies an old Japanese movie house. A
geisha-girl sign flashes over the marquee. Beneath that is a blinking
neon eye which opens and closes. Other signs offer enticements
like "ONLY 25 CENTS A PEEP!" and "REAL GIRLS WORKING THEIR WAY
THROUGH

COLLEGE!"

As Nemo approaches, a laconic HINDU with a throat microphone
sits outside, reciting his tired schpiel.

HINDU

Tokens for the buddy booths, live girls. Tokens for the
buddy booths, live girls...

Nemo hands the Hindu a twenty.

INT. BUDDY BOOTH - NIGHT

Nemo enters a cramped booth, clutching a handful of tokens
embossed with the Peep-O-Rama eye logo on them. There's a seat, a box
metal of Kleenex, a phone, and a grimy Plexiglas window with a
shutter over it.

Nemo starts popping tokens into the slot next to the window,
pockets the rest of them.

With a WHIR the metal shutter rises, revealing a WOMAN in a
garter-belt

even get-up perched on a stool. In a forgiving light, she might
be beautiful.

An LED display starts counting down from sixty - the seconds
remaining on the metered shutter. Nemo picks up the
receiver.

NEMO

You got a name?

WOMAN

Holly Daze. Do you want me, baby?

NEMO

I need to see some sugar.

heels Holly shrugs out of her bra, plants her scuffed-up high
on either side of the window, runs her hands up and down her
body, utters some tired-ass MOANS.

NEMO

Right on, sister...

Nemo unbuckles his belt, drops his drawers...

HOLLY

(eyeing his endowment)

Mmmm. Is that for me?

NEMO

Yeah, we're gonna celebrate Christmas a little early this year.

HOLLY

Keep doing that, honey, you'll go blind.

CUT TO:

INT. PEEP-O-RAMA BUDDY BOOTH - NIGHT

Holly is still MOANING. Over on the LED display, Nemo's time has just about expired.

HOLLY

Time's almost up, lover. Better hurry up with those tokens.

NEMO

Shitfire...

Nemo fumbles with his pants, scoops out some more tokens...

Too late, the shutter is already closing. Nemo feeds some more tokens into the slot. Nothing happens. Nemo punches the LED display.

NEMO

Come on, fucker!

The shutter starts rattling up again, only this time...

ASHE

splits
is standing on the other side of the Plexiglas. His mouth
into an evil grin.

ASHE

"Do you want me, baby?"

Nemo's eyes just about pop from his skull.

NEMO

You.

ASHE

Me.

reaching
CRASH! Ashe slams his fists through the Plexiglas window,
for Nemo's throat.

INT. PEEP-O-RAMA, HALLWAY - NIGHT

A
from
Nemo comes flying out the booth door. He struggles to rise.
CHORUS OF ORGASMIC SIGHS and cheesy SURF MUSIC drifts out
the other booths.

ZEKE

(o.s.)

Hey, mime boy.

AT THE FRONT COUNTER.

ZEKE, the Peep-O-Rama's corpulent manager, is cradling a sawed-off shotgun. BOOM! He blows a blast into Ashe's chest!

Ashe starts toward Zeke, unfazed. Zeke moves to fire again...

Ashe snatches the shotgun from the fat man's grasp, smashing him in the face with the butt-end. Zeke falls back into a video display, sending an avalanche of porno tapes raining down on top of him.

Seizing the moment, Nemo rushes for the exit...

Ashe spins, pumps the shotgun, blows out one of Nemo's kneecaps. Nemo collapses on the floor, wailing like a child. Ashe strides over to him.

ASHE

One crow sorrow...

He HEAVES Nemo through a glass display booth filled with sex toys. Ashe punctuates each line of the nursery rhyme with a new assault on Nemo.

ASHE

...two crows joy...

finds
sex

Nemo starts dragging his broken body across the floor. He himself face to face with an anatomically-correct blow-up doll - the kind with a built-in pre-recorded memory chip.

DOLL

Ooh, oh baby, I like it like that. You're so good. You're so good...

ASHE

Three crows a letter, four crows a boy...

into
and

Ashe HEAVES Nemo back the other way, sending him SMASHING the front counter. Peep-O-Rama tokens go flying, bouncing and spinning every which way...

CLOSE ON A SPINNING TOKEN

closed

On one side of the coin the eye is open, on the other it's - this creates the illusion of the eye blinking.

ASHE

Five crows silver, six crows gold...

the

Nemo utters a half-sob and rolls over, feebly wiping away blood which is clouding his eyes.

ASHE

Seven crows a secret never to be told.

NEMO

...please, please just stop...

Ashe pries open Nemo's eyes with his fingers.

ASHE

light
You killed my son, Nemo. You took away the only piece of
left in my soul.

NEMO

didn't
We had to! Judah's orders. Never leave any witnesses! We
have a choice!

ASHE

We always have a choice.

camera.
Ashe plunges his fingers into Nemo's eyes - killing him off-
He lifts up his now blood-covered hands and turns...

Ashe
wrist,
Just then, Holly Daze bursts out into the hall. She sees
and YELPS, certain her number's up. Ashe grabs her by the
spinning her around.

HOLLY DAZE

(CRINGING)

...no...

Ashe touches her face and sees a split-second FLASH of...

HOLLY DAZE DANCING

faces
palms
and...
Jump-cut bump and grind, CAT-CALLS, LAUGHTER, the distorted
of men leering with their hungry eyes, tongues and sweaty
and heavy breath and I wanna be your fucking dog, baby,

BANG! ASHE

shuts his eyes, reeling...

burn
Ashe looks up at Holly - one victim to another. His eyes
a laser beam into her soul.

ASHE

place
If you value what you've lost, you'll walk away from this
and never look back.

bolts
Holly Daze nods with conviction. Ashe releases her. She
like a rabbit flushed from cover.

CUT TO:

EXT. PEEP-O-RAMA - NIGHT

car-load
porno
shop...
Curve ROARS UP on his motorcycle, followed by Kali and a
of ENFORCERS. The team grab their weapons, head for the

KALI

Inside!

Curve
Kali leads the crew of killers into the porno shop. But
stops, sensing something. He spins around...

THE CROW

is sitting atop one of the cars, watching him.

INT. PEEP-O-RAMA, BACK CORRIDOR - NIGHT

but
Kali and Curve move down the dark corridor. The PORN ACTRESS
VOICES from the vid-booths continue their ORGIASTIC MOANS,
one voice in particular stand out.

KALI

Nemo?

DOLL'S VOICE

Ooh, oh baby, you're so good...

CAMERA FINDS NEMO'S BODY

doll
been
at the end of the corridor, lounging in the arms of the sex
doll which is still repeating its tinny refrain. Nemo's neck has
been snapped and his head hangs at an awkward angle.

DOLL

...oh! Oh yea, that's the spot. Do me, baby. Do me.

Curve
cut-outs
There's a folded piece of paper shoved into Nemo's mouth.
pries it out. The paper unfolds like one of those snowflake
we used to make in grade school - only this cut-out is of a
crow.

Written across the paper crow are the following words:

" I KNOW WHY JESUS WEPT"

Finally,
A phone on the wall is RINGING. RINGING and RINGING.
Curve leans in, snatches up he receiver...

ASHE'S VOICE

Do you know what they call a gathering of crows, Curve?

At the sound of Ashe's voice, Curve's eyes widen with fear.

ASHE'S VOICE

A murder. A murder of crows. Think about it.

from
CLICK! The line goes dead. Furious, Curve tears the phone
the wall, HEAVING it across the porno shop.

CUT TO:

EXT. STREET/CHURCH - NIGHT

DOG
Ashe
Ashe exits a phone booth, leaving the receiver dangling. A
BARKS nearby, followed by the sound of CHILDREN LAUGHING.
turns and sees...

receding A GROUP OF CHILDREN running away, giggling, their FOOTSTEPS
into the night.

plastic A BLACK DOG trots toward Ashe. The children have tied a
street skull mask to the dog's head. The skull dog trots up the
towards...

A SMALL, INNER-CITY LATINO CHURCH

open sandwiched between two derelict buildings. The doors are
steps. - there's a path of marigold petals leading up the front
The skull dog trots up the steps and enters.

INT. CHURCH - NIGHT

entranced. Ashe moves into the sanctuary. He watches from the rear,
PEOPLE are scattered amongst the pews.

drink At the altar is a lavish offrenda - an offering of food and
floral for the wandering dead decorated with sugar skulls and
loved garlands. Amidst the decorations are photos of departed
of ones. There are tiers of candles surrounding these, scores
them.

Ashe An ELDERLY PRIEST emerges from a confessional, looking to
with a raised eyebrow..."Next?".

PRIEST

Can I help you?

ASHE

I'm sorry, Father, I was just watching...

PRIEST

Our doors are open.

The Priest moves to a candelabra and lights some tapers.

ASHE

What is this for?

PRIEST

candles
to
Dias de los Muertos, the Days of the Dead. We light the
for our loved ones - so that they might find their way back
earth and share in the pleasures of the living.

Ashe watches an OLD WOMAN place a toy motorcycle in front of
a picture of a child.

PRIEST

sing...
Tomorrow night we will celebrate. The people will dance,

(indicating Ashe's makeup)

...many will wear masks.

ASHE

Why?

PRIEST

mistaking Some spirits linger here too long. They become confused,
themselves for the living. They have to be frightened away.

The priest nods to Ashe and moves down the aisle to the next candelabra.

A LITTLE BOY

striped is watching Ashe from one of the back pews. He clutches a
ball. He drops it.

The boy rolls the ball across the floor to Ashe. Ashe kneels and catches it, rolling it back. The boy smiles.

BOY

Santa Muerte.

night's Unnerved, Ashe retreats out of the sanctuary, letting the
shadows swallow him up once more.

CUT TO:

INT. SARAH'S LOFT - NIGHT

arching Sarah sits by her paintings. Gabriel suddenly stands,
his back, hair standing on end.

ASHE

like appears on the ledge of the broken window, crouching there
a gargoyle in silhouette.

SARAH

(hesitant, but relieved)

You came back...

ASHE

place
Heaven wouldn't have me and Hell was afraid I'd take the
over.

Ashe drops into the loft.

ASHE

I needed to see you again.

one
Ashe moves towards Sarah's paintings, pausing to study the
of the woman being cradled in the arms of her ghostly lover.
He touches the woman's face.

ASHE

She looks like you.

After a long moment, Sarah responds.

SARAH

I paint what I see.

hands
Ashe approaches Sarah. He points to the wedding ring which
from her neck.

ASHE

Were you married?

SARAH

It belonged to a friend.

ASHE

Where are they now?

SARAH

A better place.

Sarah turns the ring around her finger, fidgeting with it.

SARAH

What about you?

ASHE

Danny's mother left after he was born. She was a drug
addict.

SARAH

(NODDING)

I lost my mother the same way.

ASHE

Small world.

drag. Sarah reaches for a cigarette and lights up, taking a long

Ashe notices a number of scars on her forearm, possibly some track marks...

back. Sarah catches him looking, self-consciously pulls her hand

SARAH

(meeting his gaze)

I left Detroit because I wanted to put the past behind me.

(STRUGGLING)

The problem is, I know how it ends. Blood. Violence. I don't want a part of it anymore.

Gabriel approaches Ashe. He crouches, runs his fingers along the cat's back.

ASHE

here? What happens to me when I finish what I'm supposed to do

SARAH

You go back.

ASHE

What if I don't want to go back?

Sarah looks away.

SARAH

Then you're damned

INT. JUDAH'S TOWER, CAMPANILE - NIGHT

CLOSE ON A VIDEO MONITOR. We're watching the tape documenting Ashe's death. We see Ashe's face sinking beneath the water's surface. The image freezes.

CURVE (O.S.)

It was him. It was that son of a bitch we dumped off the pier.

I know it.

PULL BACK TO REVEAL Judah, Curve, and Kali gathered around the monitor. Sibyl waits nearby. Curve is snapping open an envelope of Trinity, sniffing up the contents.

JUDAH

I thought you killed him.

CURVE

I shot him in the head!

KALI

He's a ghost.

CURVE

No such thing as ghosts.

KALI

(POINTEDLY)

Then who killed Spider Monkey and Nemo?

Curve starts pacing, growing more apprehensive.

CURVE

right?
All I know is, he's fucking with us. The Crow's his symbol,
That means I'm marked. It means he's coming for me now!

KALI

I thought you said you didn't believe?

flash,
Curve turns on Kali, furious, ready to strike her. In a
Kali has one of her katanas out.

Curve backs away, bristling.

CURVE

that's
target
Look, you want to tell yourselves some bullshit fairytales,
your business. But i'm not gonna sit here with a fucking
on my chest. I'm going to take this motherfucker out!

SIBYL

pain.
He's
You won't stop him with bullets or knives. He doesn't feel
He doesn't bleed. Don't you see? His soul has crossed over.
come back from the other side.

and
Curve looks like he's going to be sick from fear. But Kali
Judah are listening intently.1

JUDAH

So how do you stop a man who's already dead?

SIBYL

Can you look destiny in the eye without flinching?

Judah studies Sibyl's shadowed face.

JUDAH

You tell me.

A stare-down ensues. Judah doesn't avert his gaze.

SIBYL

world
next
The Crow is the source of his power - his link between this
and the next. Sever that link and he's as vulnerable as the
man.

CUT TO:

INT. SARAH'S LOFT - NIGHT

--
Ashe pushes through a curtain, turns towards Sarah's vanity
reaching
SEES the knick-knacks and mementos gathered there, then SEES
the ceramic irony mask which hangs above. Ashe approaches,
a hand out to trace its features.

tucked
At the bottom of the mirror, a FADED POSTCARD has been
studying
between the frame and the glass. Ashe pulls it free,
it...

CLOSE ON POSTCARD

the
A carnival midway set on the beach, people strolling along a
boardwalk, golden sand and blue skies. WORDS at the top of
picture read: "WISH YOU WERE HERE".

ASHE

I've been here.

Ashe stares at the picture, entranced, caught up in a moment
of wistful nostalgia for the life he's lost.

ASHE

the
I took Danny last summer. We went up on the bike, rode all
way up the coast...

(BEAT)

breath.
It was cold up there. I remember we could see each other's

his
emotion.
Ashe catches himself, setting the postcard down. He turns
back to Sarah, hiding his face from her, overcome by

touching
understands
Sarah stands, drawing near. She reaches out to console him,
his shoulder. She alone, among all the souls of the world,
the isolation that is consuming Ashe.

SARAH

Look at me.

But Ashe won't.

SARAH

Ashe. Look at me.

Ashe finally turns around, a sense of deep and profound loss
in his eyes...

Ashe,
Something unspoken passes between them. Sarah leans into
tentative, eyes searching. It's one of those fragile moments
where things could go either way. And then...

ASHE

(pulling back)

No...

(turning away)

We can't do this...

The spell has been broken. Ashe starts away from her.

ASHE

I have to finish what I started. I have to find the others.

SARAH

I know.

longing
Ashe moves to the door, hesitant, a terrible sense of
gnawing at his heart.

SARAH

I wish I'd met you before.

Ashe nods, then turns to leave. There's nothing else to say.

INT. SARAH'S LOFT - NIGHT

Sarah watches from her window as Ashe strides to his
motorcycle.

She raises her hand up, as if to say good-bye.

EXT. SARAH'S LOFT - NIGHT

in
As Ashe climbs aboard his bike, he catches sight of himself
the...

DISPLAY WINDOW OF A BAKERY

Within the bakery are mountains of sugar skulls, candy skeletons,
and pan de muerte (bread of the dead). Ashe's reflection is superimposed
over this morbid tableau.

Ashe fires up the bike's engine. He takes off down the street...

CUT TO:

INT. JUDAH'S TOWER, CAMPANILE - NIGHT

Judah moves back to the stag beetle, watching its Sisyphean efforts.

SCRITCH! SCRITCH!

JUDAH

So the Crow is Ashe's familiar...

(to Sibyl)

Can his power be taken?

SIBYL

The bird is the key, the life-force that flows within it...

JUDAH

(UNDERSTANDING)

The blood of the Crow.

Judah whirls around, his eyes glowing with a manic fervor.

JUDAH

(to Curve)

The tattoo on your chest, who gave it to you?

CURVE

Some bitch down at the Gargoyle, but what's that got to do with...

Judah grips Curve's shoulders tightly, shaking him.

JUDAH

Everything, you idiot! Find her. If she gave you his mark, then she's connected to him in some way. She can lead us to him.

CUT TO:

EXT. DOCKS, COMMERCIAL WATERFRONT - DAWN

Ashe stands at the end of the pier, staring down into the silent waters where his natural life ended. He takes something from his coat...

THE PAINTING

which Danny had been working on. It's got bullet holes in it now.

Ashe throws his arms back and lifts his face to the heavens, SCREAMING, cursing his fate.

ON ASHE,

as seen from afar. A tiny figure dwarfed by the endless expanse of ocean and sky.

CUT TO:

INT. GRAY GARGOYLE TATTOO SHOP - MOMENTS LATER

SUPER TITLE:

"NOVEMBER 1ST - NOCHE DE LOS MUERTOS"

Curve and Kali have duct-taped Noah to one of the dentist
chairs
- even his mouth and nose have been sealed shut. Curve lets
Noah
thrash a moment, then violently rips the tape from Noah's
face.

NOAH

(frightened, gasping)

Look, what do you people want?

CURVE

A house in the country, a dog, a wife and two kids...

(GRINS)

...your fucking head stapled to my saddlebags.

KALI

We're looking for Sarah. Where is she, Noah?

NOAH

I'm not going to tell you that...

KALI

Oh, but I think you are...

Kali sits astride Noah. She reaches for one of the tattoo machines.

Noah She motions to Curve, who hits the treadlight foot switch.

eyes the sparking tattoo machine with rising apprehension as Kali moves it towards his face.

CLOSE ON THE NEEDLE

with a vibrating blur just a few centimeters from Noah's blinking eye. Noah tries to shut his eyes. Kali forces an eye open

the thumb and forefinger of her other hand.

BACK TO SCENE

KALI

Last chance, "love".

NOAH

(DEFIANT)

Get bent, you dried-up bitch.

Noah's From behind, we see Kali lower the vibrating needle towards eye. His SHRILL SCREAMS split the night as we...

CUT TO:

EXT. GRAY GARGOYLE TATTOO SHOP - NIGHT

Curve and Kali are leaving the shop. Suddenly Curve clutches at his chest, wincing in pain. He opens his coat, looks down

at his chest...

THE CROW TATTOO

is dripping blood from its beak and talons.

Curve staggers back, horrified. Kali is watching him.

CURVE

No...no...

KALI

What is it?

hits But Curve isn't listening. He leaps onto his motorcycle and
the ignition. He takes off with a ROAR...

KALI

Curve!

It's no good. Curve is long gone.

CUT TO:

in NOTE: The following scene appears here in the script, but
the film it appears in Chapter 12.

INT. SECOND COMING FETISH CLUB - NIGHT

of Curve makes his way to the bar. He rips open a glassine bag
as Trinity and vacuum snorts it. His eyes roll up in his head

Curve the chemicals flow. Another wave of pain washes over him.
claws at his chest, falls against the bar...

CURVE

...goawaygoawaygoawaygoaway...

TIME SLOWS TO A CRAWL

feeling The MUSIC fades to a muted echo of distant WAR DRUMS. As a
and of inexorable doom settles over him, Curve lifts his head
sees...

ASHE

narcotic reflected in the bar mirror, materializing out of the
paint haze. He's wading through the ocean of bodies. In his face
the and black leather Ashe looks like he's just another part of
him twisted scene. people are stroking him, brushing up against
- like they can leech off some of his morbid angel charisma.
sawed-off Ashe lifts his hand - he's clutching House o' Peep Zeke's
shotgun.

the Curve DIVES to the floor as Ashe's shotgun blast shatters
climbs bar mirror, taking out his own reflection. Curve rolls,
to his feet, starts running...

Ashe. The Samoan bartender grabs a semi-auto pistol, opens up on
Now some of the other ARMED DOORMEN are FIRING too...

GUNFIRE. ...but Ashe keeps on coming, trudging through the HAIL OF
is Bullets are EXPLODING over his body at an insane rate. Ashe
reaching a human roman candle. Nothing is going to stop him from

Curve, nothing.

still The Samoan stops firing. He takes one look at Ashe, who's
coming at them...

Fuck this. He turns tail and run.

EXT. SECOND COMING FETISH CLUB - NIGHT

Hell. Curve comes storming out the back door like a bat out of
couple He takes the rear stairs three at a time, spilling into a
scatters of back-alley JUNKIES. He stumbles into a pile of garbage,
some rats...

Curve makes for his bike, which is parked nearby. He fumbles
with the key, hits the starter switch...

landing Ashe comes flying off from a second story fire escape,
atop a car roof on all fours, popping the windows.

ASHE

Time's up, Curve.

CURVE

Fuck you, bird-dick!

Curve jerks his bike towards the street and guns it...

EXT. STREET - NIGHT

Curve zooms by a bridal shop-sees his own reflection in the window.

EXT. STREET - NIGHT

Curve SHRIEKS, turns into the Alley, tachometer red-lining.
He glances behind him...The crow flies by.

THE CROW

plunges down from the night sky, wings flapping madly,
quickly gaining on Curve like the breath of death.

EXT. CITY STREETS - NIGHT

Ashe, in a dream-like state, races along.

EXT. OVERPASS - NIGHT

Curve leans in low, trying to urge his bike on by will-power alone. He races by a warehouse, veering off the road onto the railroad tracks.

UP ABOVE,

Ashe appears on the overpass, riding on his own motorcycle, matching Curve's speed.

THE CROW

soars higher for a bird's eye view, tracking Curve's progress as it sweeps past chimneys, swerves around billboards, ducks under laundry lines...

ON ASHE

as he ROCKETS along the overpass. The Crow lands on his
shoulder.
Ahead is a break in the guard rail. Ashe cuts sharply to the
right, taking the motorcycle airborne through the break in
the
rail and...

ASHE

...lands on the surface street some thirty feet below! Ashe
is
now just behind Curve.

CUT TO:

INT. SARAH'S LOFT - NIGHT

Sarah is back at work on the painting of the woman being
cradled
by her lover. Gabriel, who's lounging nearby, suddenly looks
up and HISSES.

UP ABOVE THEM

the Crow lands on the skylight, staring down at Sarah,
watching...

There's a KNOCK at her door. Sarah approaches, looks through
the peephole...

SARAH

Who is it?

SARAH'S POV (THROUGH FISH-EYE PEEPHOLE)

Kali stands there, cradling an automatic. She's flanked by
TWO
IDENTICAL TWIN THUGS. Kali FIRES into the lock...

EXT. TUNNEL MOUTH - NIGHT

past The chase continues. Curve approaches the bridge doing well
ninety. Abruptly, he cuts down a roadway which parallels the
tunnel. river. There's a chain-link running across the mouth of the

spillway. Up ahead is a hole in the fence leading down to a tunnel
Curve guides his bike through the hole...

INT. TUNNEL - NIGHT

the Curve speeds into the dark tunnel, splashing through puddles
of water, whipping past graffiti. As he nears the mouth at
down... other end, Curve brakes hard, TIRES SQUEALING, almost going

CURVE'S POV

The We are now beneath the bridge. It's a stone-cold dead-end.
concrete roadway slopes sharply downward, spilling out into the
waters. river bed which is filled to capacity with rushing flood

BACK TO SCENE

engine We hear the ROAR of an approaching motorcycle, then an
cutting out. Curve looks back the way he came...

AT THE OPPOSITE END OF THE TUNNEL

clutching Ashe's silhouette steps into view. He's on foot now,
Curve the sawed-off shotgun. He lets loose a LAUGH which chills
to the bone.

ASHE

battered "I have a rendezvous with Death, on some scarred slope of
hill..."

weeping Ashe starts into the tunnel. His WET FOOTSTEPS echo off the
walls...

ASHE

in "God knows, 'twere better to be deep where love throbs out
blissful sleep, pulse nigh to pulse and breath to breath..."

gloom As Ashe draws closer, his death-like face emerges from the
- a ghastly visage floating in the ether...

ASHE

word "But I have a rendezvous with Death. And I to my pledged
am true..."

Ashe stops some twenty feet away, grinning like the Cheshire
Cat.

ASHE

"I shall not fail that rendezvous."

Curve Silence like knives. Ashe and Curve facing one another.
is tense, dry-mouthed...

CURVE

I'M You think i'm afraid of you, you fucking freak?! YOU THINK
AFRAID?!!

throttle Curve SCREAMS and guns his cycle forward, rolling the
all the way open - a kamikaze run aimed straight at Ashe.

customized Ashe stands his ground, lifts the shotgun, FIRST at Curve's
with teardrop gas tank. There's the woman doing the wild thing
Death and...

BOOM! CURVE'S MOTORCYCLE

COMET disintegrates beneath him, breaking apart into a RUSHING
SPEWING OF FLAMING WRECKAGE. Shrapnel skids along the tunnel walls,
SPARKS.

CURVE

of lies on the garbage-strewn tunnel floor in a spreading pool
his blood - burnt, battered, a barb of steel sticking up from
thinks chest. Still, Curve has one glorious, giddy moment where he
he's actually succeeded in defeating Ashe, then...

CURVE'S POV

as Ashe steps through the gasoline flames.
Curve's elation vaporizes.

ASHE

Can you hear me, Curve?

Curve offers a weak nod.

ASHE

You're going to die now.

places

Curve tries to speak, blood spills from his mouth. Ashe
places a finger to his lips.

Ashe drops down, kneeling over Curve's chest.

ASHE

know
river

People used to put coins in the mouths of the dead. Do you
know why? So they could pay the ferryman to take them across the
river Styx.

(reaching to Curve's ear)

What's this?

In a parody of a stage magician, Ashe retrieves one of the
Peep-O-Rama tokens from Curve's ear. The embossed eye logo flashes.

ASHE

Open your mouth, Curve.

Curve's eyes are wide, filled with terror. He MOANS.

ASHE

Shhh. It's not so bad. Trust me. I've been there.

places
Holy
Curve slowly opens his mouth. Tears run from his eyes. Ashe
the coin on Curve's tongue, like a priest administering a
wafer.

back
Ashe stands, grabs Curve by the coat collar. He pulls him
towards the end of the tunnel...

EXT. TUNNEL MOUTH/RIVER - NIGHT

Ashe drags Curve down the sloping end of the spillway to the
waters edge.

ASHE

me
I want to thank you for showing me my pain, Curve. You made
what I am.

ON ASHE

Ashe
As he releases Curve, letting the current carry him away.
stands, tracking Curve's progress.

ON CURVE

fading
as he floats downstream, limbs outstretched, consciousness
fast.

CURVE'S POV

who
stretches
GHOSTLY FACES stare down at him from the girders - people
have made their home in the underbelly of the bridge which
overhead.

down
A WOMAN lets loose a cloud of marigold petals. They flutter
around Curve, swirling in the currents.

PULL BACK TO REVEAL

of the petals have clustered around Curve's body in the shape
estuary, a Crow. Curve continues to float downstream towards an
borne away on the wings of the bird.

END OF MOVED SCENE

INT. TUNNEL - NIGHT

kneeling Ashe starts back into the tunnel. He pauses a moment,
down, lowering his head. Whether out of respect for the dead
or his own condition, we'll never know.

time After a minute, Ashe lifts his head again and stands. It's
to see his mission through to the end.

CUT TO:

INT. TUNNEL - NIGHT

Ashe is heading back from the river when he's struck by...

A VISION OF THE CROW'S POV OF SARAH

ASHE

is seeing what the crow is witnessing - Sarah in danger.

ASHE

Sarah!

Ashe starts to run, back toward his bike...

CUT TO:

EXT. CITY STREETS - NIGHT

Ashe is on the motorcycle, racing through the streets. He takes a corner on a skid, zipping past the Gray Gargoyle and the neighboring train tracks.

CUT TO:

EXT. SARAH'S LOFT - NIGHT

Ashe pulls up on the motorcycle, SCREECHING to a stop. He leaps from the bike, rushing into Sarah's building.

INT. SARAH'S LOFT - NIGHT

Ashe stumbles through the doorway into the loft...
The loft has been trashed. Furniture turned over, paintings slashed, the ceramic irony mask smashed into pieces...

ASHE

(alarmed, desperately looking for her)

Sarah?!

KALI (O.S.)

Sarah's gone, ghost man.

Ashe whirls around

KALI

from who had been standing still amidst the shadows, now moves
behind Sarah's paintings.

ASHE

Where is she?

KALI

Judah's tower. He's waiting for you there.

katana As Kali steps closer we see that she's dressed for war -- a
bandoleer secured in a black scabbard, twin daggers on each hip, a
of throwing stars.

ASHE

You took my son's life.

KALI

(GASPING)

Some people are born victims.

ASHE

It takes two to make a murder.

Kali unsheathes her katana. The blade edge catches the
streetlight's

glare coming in from the window.

KALI

Shall we dance?

Kali comes at Ashe blindingly fast. She spins and cartwheels
end over end, somersaulting. As she lands, Kali shifts into
Ginsu-mode,
her blade a whirling blur...

Ashe ducks under the blade, trapping Kali's sword arm. He
twists
his hands, SNAPPING her arm...

As Kali CRIES OUT, Ashe pivots, THROWING HER towards the
half-moon
window looking out over the street...

CUT TO:

INT. CAMPANILE - JUDAH'S TOWER - NIGHT

Sarah's eyelids flutter open with a start. She's waking on
the
heels of a dream.

PULL BACK to reveal Sarah curled up on the cold tile floor,
a
number of candles burning nearby. Sarah sits up,
disoriented.

Upon moving her arm she finds that it's been shackled to one
of the pillars via a long chain.

Sarah wastes a few moments tugging at her tether, trying to
snap
one of the links, but it's no good.

Frustrated, Sarah looks around, trying to get her
bearings...

SIBYL

bowed. is standing a few yards away, cloaked in darkness, head
Sarah didn't notice her at first.

SARAH

Where am I?

SIBYL

The Tower. Everyone finds their way here eventually.

towards Sarah rises from the floor, a little unsteady. She moves
abruptly Sibyl, reaches out to touch her shoulder. The prophetess
lifts her head, causing her hood to fall back. Sarah takes a
step back, GASPING...

SIBYL'S EMPTY EYE SOCKETS

have been sewn shut with black thread.

SARAH

My God. What happened to you...?

JUDAH (O.S.)

Fate happened to her.

Sarah spins...

JUDAH

from emerges from the gloom, almost as if he were materializing
the shadows themselves.

JUDAH

things Sibyl's been cursed with the gift of prophecy. She sees
that are fated to happen...

(BEAT)

She cut her eyes out with a carving knife because she wanted
to make the visions stop...

Sibyl's Judah brushes the back of his hand affectionately against
cheek.

JUDAH

...but that only made the visions stronger, didn't it, dear?

Sibyl turns her head away from Judah, shunning his caress.

SIBYL

I've learned to live with my affliction.

JUDAH

Don't we all.

Sarah backs away from Judah, wary.

SARAH

Judah Earl.

JUDAH

My reputation precedes me.

SARAH

(DISGUSTED)

I've seen what your drugs have done to this city.

JUDAH

(SHRUGGING)

Supply
I saw a need, I exploited it. It's all economics, Sarah.
and demand.

SARAH

Why did you bring me here?

JUDAH

part
capture
I'm glad you asked that, Sarah. You've got a very important
to play in this little drama of ours. You see, I intend to
the Crow...

USING
Judah draws near, devouring Sarah with his hungry eyes.

A JAGGED FINGERNAIL, HE INCISES A CROSS INTO HER FOREHEAD.

JUDAH (O.S.)

... and you, my dear, are the birdseed.

CUT TO:

EXT. SARAH'S LOFT/ALLEY - NIGHT

Kali comes CRASHING through the window, falling down to the sidewalk below. She lands atop a wrecked car, snapping her back in two...

CLOSE ON KALI

lies on the ground, her limbs twisted at awkward angles. She MOANS, somehow still alive.

KALI'S POV

as Ashe approaches. The Crow flits in from off-screen, landing on his shoulder. Watching Kali with it's curious golden eyes.

As Ashe draws near, Kali tries to rise. The most she can do is lift her head.

KALI

(GASPING)

I...can't...move...

Ashe stares at her, dispassionate.

KALI

Kill...me, then...finish...it...

Ashe simply shakes his head.

KALI

You...have to.

ASHE

My job is to send you to hell. You're in it.

quickly
Kali stares at Ashe in disbelief, her stoic warrior's mien evaporating.

KALI

There's no...honor in this. It's my...death. I've won it..

Ashe turns and starts away.

ASHE

Me, too.

KALI

can't
Wait! Where are you going?! Wait! You can't...do this! You do this!!!

street,
But Ashe doesn't turn back. He leaves Kali in the cold, wet ignoring her pathetic laments.

Ashe continues on to the end of the alley...

THE CROW

lands on Ashe's outstretched hand.

Sarah's
The Crow takes wing, lifting its way up into the night.
Ashe fires up the motorcycle's engine, tearing away from
apartment in a cloud of smoke.

CUT TO:

INT. JUDAH'S TOWER, CAMPANILE - NIGHT

The scene resumes. Sarah stares at Judah, horrified.

SARAH

Why are you doing this?

JUDAH

true
it
Have you ever read Dante's Inferno? It says that the only
path through Hell lies at its center. If you want to escape
-- you have to go further in.

Judah lowers himself into a chair.

JUDAH

remember
touch.
stopped
When I was a boy I fell through the ice of a lake. I
seeing the sky through the ice above me, close enough to
The world grew cold around me. Dark. Eventually my heart
beating. And in that moment, I died.

trails
Judah sweeps his hand through one of the candle flames, then
pinches the flame out of existence. A tiny wisp of smoke

up into shadow.

for
Judah settles back in his chair, overcome by a memory that
him has never lost its vibrancy.

JUDAH

returned
back
A half-hour later I awoke on an operating table. I had
to the world of flesh and bone -- But I brought a knowledge
with me...

(tapping his forehead)

Forbidden knowledge.

hangs
Judah leans in close to Sarah, his lambent eyes glowing like
hot coals. As Judah continues, Sarah fingers the ankh which
from her neck.

JUDAH

known
I've been living on borrowed time ever since. I've always
Death would be coming for me.

(BEAT)

I see now that your friend is the one I've been waiting for.

SARAH

You can't stop him.

JUDAH

You're wrong, Sarah.

(RISING)

There is a way to defeat Death... and that's to trade places with him.

Sibyl turns her head towards the east.

SIBYL

The Crow is coming.

Judah looks back at Sarah.

CUT TO:

EXT. CITY STREETS - NIGHT

image
Ashe comes screaming over a hill on his motorcycle, the
of Judah's face burned into his mind...

A HORSE-DRAWN CARRIAGE

of
piloted by a man in a devil mask suddenly looms up in front
wooden
Ashe. The street ahead has been cordoned off with flashing
barricades. There's some kind of street fiesta going on...

Ashe's
Ashe swerves, BRAKING HARD to avoid hitting the carriage.
the
bike slips out from under him and Ashe goes CRASHING into
occupants
barricades. But even as the carriage's skull-faced costumed
rush up to help him...

... Ashe is up and running, leaping over the barricades into the crowd beyond...

CUT TO:

EXT. JUDAH'S TOWER - JESUS SAVES SIGN - NIGHT

The Crow lands atop the buzzing "JESUS SAVES" sign. It cocks its head, as if considering its next move, then flies toward the campanile.

INT. JUDAH'S TOWER, CAMPANILE - NIGHT

The Crow enters through one of the openings in the grillework, settling on one of the rafters.

CROW'S POV

Sarah sits within one of the pools of illumination far below, still bound to the bed by the chain. Judah and Sibyl are nowhere in sight.

THE CROW

flies down from the rafters, landing on the floor at Sarah's feet. It CAWS at her, trying to communicate.

SARAH

...go...please go...

The Crow tilts its head as if trying to understand...

SARAH

(shaking her chain)

GO!!!

down
within
cage

WHOOSH! A steel cage on a wire and pulley system CLATTERS from above, SLAMMING to the floor and trapping the bird it. The bird CAWS angrily, flitting from one side of the cage to another, but its efforts are futile.

CROW'S POV (ANAMORPHIC)

floor

as Judah emerges from the darkness, crouching down on the floor to study the Crow. He grins.

JUDAH

Look who's come home to roost.

CUT TO:

EXT. STREET - DAY OF THE DEAD CELEBRATION - NIGHT

Muertos
Masked
are
torches

A massive street festival is under way with Dia de los CELEBRANTS mobbing the area. Paper "BIENVENIDOS" banners are strung overhead. CHILDREN light strings of firecrackers. MUMMERS in garish costumes dance, MUSICIANS stroll. People are holding giant papier-mache skulls on sticks along with and calavera placards.

beeswax
azucar.

There are stalls offering marigolds and cockscomb, black tapers, dangling toy skeletons, mountains of calaveras de

ASHE

carnival
crowd.

pushes through the throng of revelers, invisible amidst the atmosphere. In his makeup he's just another face in the crowd.

CUT TO:

INT. JUDAH'S CAMPANILE/CAMERA OBSCURA - NIGHT

Judah, now carrying the cage which contains the Crow, sweeps
aside the curtain of the camera obscura. He reaches up to a
lever
camera
which opens the camera's lens. Moonlight shines down on the
table. With another lever, Judah adjusts the camera's view.

CAMERA TABLE

The camera lens is now trained on the night sky. A churning
landscape
creating
of night-sky clouds drifts across the table's surface,
an eerie effect.

JUDAH

sets a package wrapped in velvet on the camera table. He
peels
tapered
back the cloth, revealing a set of ornately decorated,
daggers. He looks back at Sarah.

JUDAH

Do you know what these are called? Misericords. Wonderful
name,
isn't it?

Judah removes one of the blades from its sheath, running the
glinting edge along his finger.

JUDAH In the Dark Ages, these were used to deliver the death
stroke to the mortally wounded. They were considered tools
of
mercy.

trapped. Judah turns to the steel cage in which the Crow has been

He pulls on a leather falconer's glove and opens the door to the cage. The Crow flaps his wings madly, desperately trying to strike at Judah with its beak and claws...

pulling ... but Judah secures his grip around the bird's throat, it out. He pins the Crow to the focusing table of the camera obscura with his gloved hand.

CUT TO:

EXT. STREET - DAY OF THE DEAD CELEBRATION - NIGHT

WOMAN Ashe fights his way through the crowd. A drunken, MASKED
her grabs hold of him, spins him around, dancing. Ashe shoves
aside, making his way to...

EXT. JUDAH'S TOWER, STREET LEVEL - NIGHT

only The black sky beyond shimmers with turbulent yellow
thunderheads.
The entry way to the tower has been gated and chained. The
way in is up.

EXT. JUDAH'S TOWER, STREET LEVEL - NIGHT

crowd Ashe grabs a hold of one of the ornamental statues which
daunting the building's facade. He pulls himself up, starting the
task of scaling the tower.

CUT TO:

INT. JUDAH'S CAMPANILE/CAMERA OBSCURA - NIGHT

the
at
Crow's
bird

Back to Judah and the Crow. The clouds being projected onto camera table (and subsequently the Crow itself) are rushing at an unearthly speed. They create a surreal backdrop for the frenetically beating wings - in effect, a mockery of the flying.

JUDAH

Easy, little wing. It will all be over soon.

EXT. JUDAH'S TOWER - NIGHT

startled

Ashe continues to climb. A cluster of PIGEONS take wing, from their roost...

there

Ashe pulls back, one of his hands slipping free. He dangles for a moment, hanging by the tenuous grasp of his fingertips.

SIBYL

who has been lurking in the shadows, suddenly lifts her head up...

SIBYL

(full of portent)

Ashe is here.

Judah grins. This moment has been a long time coming...

JUDAH

Not for long.

Judah raises the misericord up high. Sarah turns her head
away
as...

...Judah plunges the weapon down, pounding it straight
through
the bird's right wing!

CUT TO:

EXT. JUDAH'S TOWER - NIGHT

Ten stories up now. Ashe suddenly loses his handhold. He
SCREAMS
in agony as he suffers the pain of the Crow through their
symbiotic
link. Ashe stares down at his hand in disbelief...

CLOSE ON ASHE'S HAND

Blood seeps from a stigma-like wound on his palm.

INT. JUDAH'S TOWER - CAMERA OBSCURA - NIGHT

Judah plunges a second misericord into the Crow's left
wing...

EXT. JUDAH'S TOWER

back Ashe CRIES OUT again as his left hand is seemingly twisted against his will. A second stigma wound appears.

himself He slips, tumbling to the next ledge down but catching on his fingertips. He hazards a look down...

ASHE'S POV

Day of the Dead CELEBRANTS crowd the streets far below.

BACK TO SCENE

ASHE

(in agony)

...oh God...help me...

It takes every ounce of Ashe's strength to keep from letting go. He tightens his white-knuckled grip on the ledge above.

continues Shaking terribly, trying to fight back the pain, Ashe to climb. He reaches up to a...

STONE MAIDEN

face which protrudes from the building's facade. The maiden's has been all but worn bare by the harsh elements.

lover's Ashe clutches the back of the maiden in a parody of a embrace. Using the statue for support, he drags himself back up to relative safety. Now Ashe is face to face with the maiden, staring into its blind stone eyes.

ASHE

Sarah.

on. Ashe whispers the word like a mantra, using it to urge him

resumes Steeling himself again, fighting the burning pain, Ashe his climb. He's on autopilot now, just trying to reach the campanile, which at this point, seems hopelessly unattainable.

THE SKY ABOVE

about seems to churn and roil. A storm of epic proportions is to break.

CUT TO:

INT. JUDAH'S CAMPANILE - CAMERA OBSCURA - NIGHT

misericord The Crow has now been crucified to the camera table, a staked through each wing.

CROW'S ANAMORPHIC POV

above as Judah reaches for a third misericord. He raises it high his head, preparing for the coup de grace.

JUDAH

(WHISPERING)

Ashes, ashes, we all fall down...

As the dagger comes down we hear...

SARAH

(SCREAMING)

No!!!!

CUT TO:

EXT. JUDAH'S TOWER - NIGHT

Ashe Cries out a final time as a GAPING WOUND appears on his chest, BLOOD BLOSSOMING outward.

CITY STREET

Tower
challenge
Everyone

The Day of the Dead celebrants swirl around us, Judah's rising up behind the mob - an unholy ziggurat built to the gods. The CROWD has been worked up into a frenzy. Everyone is singing and dancing. MUSIC blasts from loudspeakers...

ASHE

comes CRASHING DOWN atop a small vending stall filled to the brim with flowers and sugar skulls. Time slows as a flurry of golden marigold petals flutter down around his still form.

INT. JUDAH'S CAMERA OBSCURA - NIGHT

Blood

The Crow is dead, transfixed by the gleaming misericords. Blood is pooling beneath black flight feathers.

Judah steps back, momentarily overwhelmed by the enormity of his crime.

JUDAH

It's done.

the
filling
Judah looks to the camera obscura's table. The blood from
Crow has completely covered the table's concave surface,
it to the brim like liquid in a shallow bowl. The end result
is an eerie reflecting pool.

AS WE WATCH, THE IMAGE OF THE CLOUDS

dissolve,
cast by the camera lens onto the table begins to ripple and
only to be replaced by Judah's own, shimmering reflection.

BACK TO SCENE

one
With a shaking hand, Judah dips his fingers into the pooling
blood and begins to paint his face. A swatch of blood over
eye, then a swatch over the other. A long, bloody smear over
his lips...

Ashe's
The action harkens back to the moment when Sarah painted
face - a parallel ritual turned on its head.

CUT TO:

INT. JUDAH'S CAMPANILE - CAMERA OBSCURA - NIGHT

see
Judah turns towards us, his transformation now complete. We
that he has painted himself a parody of Ashe's irony mask in
the Crow's own blood.

SARAH

curiosity.
watches with a mixture of mounting horror and morbid

JUDAH

scoops up a handful of the Crow's blood and brings it to his
lips.

CLOSE ON JUDAH'S LIPS

chin
as he drinks, letting the overflow trickle down over his

and neck.

CLOSE ON JUDAH'S FACE

his once-pallid features now glow with a kind of beatific radiance.

WE RISE UP

from Judah, up and up into the darkest reaches of his tower. Judah is LAUGHING, laughing in the face of Death itself.

CUT TO:

EXT. JUDAH'S TOWER - STREET

Ashe lies amidst a field of shimmering glass shards and flowers.

THE MASKED CELEBRANTS

slowly gather around Ashe, craning their necks for a view of the fallen angel.

CLOSE ON ASHE'S FACE

Relaxed, peaceful, even. For a moment, we aren't sure whether or not Ashe's soul has fled.

The peripheral noise from the street festival dies away. We're in the eye of the hurricane now. Once again, time seems to shudder to a stop. And the only thing we hear are...

THE CROWS

Thousands of them, filling the heavens with their KEENING WAILS.

Ashe slowly opens his eyes, tentative. When you're this deep in the bosom of bliss, the last thing you want to do is waken, but waken he does...

ASHE'S POV - THE SKY ABOVE JUDAH'S TOWER

swirling is black with crows. And endless army of carrion-creatures,
madly about.

BACK TO SCENE

Then Ashe sits up, stares at the crows, fascinated, frightened.
in his eyes fall to the faces of the people around him. We are
dream-time now, blurring the edges of reality.

A CHILD

stares wearing a skull mask pushes to the front of the crowd. He
at Ashe a moment, then lifts the mask from his face...
It's Danny.

ASHE

(CONFUSED)

Danny...?

disbelief Ashe rushes to Danny's side, holding him tight, his
again. overpowered by the unfettered joy of seeing his son once

ASHE

What are you doing here?!

DANNY

It's time to go back, Dad.

Ashe looks up at the screaming crows above them.

ASHE

Is that why they're here?

DANNY

(NODDING)

They're the souls who came before you. They're crying for
the people they've lost.

(BEAT)

Now they're crying for you.

ASHE

But Sarah still needs me.

DANNY

You don't understand, Dad. You work for the dead, not the
living. Your work here is done.

Ashe reaches for his son's shoulders, all but pleading with
him.

ASHE

I can't go, not yet, not now...

DANNY

You have to.

ASHE

Danny, I can't leave her like this...

The CRIES of the crows grow louder as the sky above becomes darker.

A shadow passes over Danny's face. He Seems Saddened. For a moment, it seems as if another entity creeps into Danny's voice.

DANNY

If you turn your back on the dead now, you'll be trapped between the worlds. You'll never be allowed to cross over.

(BEAT)

You'll be alone, Dad. Forever.

Ashe hesitates a moment, realizing the enormity of what he is about to do. It's an agonizing choice.

ASHE

I have to stay.

Danny nods.

DANNY

I know.

Danny reaches out to touch Ashe's painted face...

DANNY

(FORLORN)

Good-bye, Dad.

As Danny says his parting words, the SOUNDS of the world
around
to
them come rushing back with startling clarity. Danny starts
turn away...

ASHE

Danny, wait...!

WHAM! Ashe bolts up from the bed of flowers and glass. The
spell
is broken. Was he dreaming...?

No, there's Danny slipping back into the crows, the mask
pulled
down over his face once again.

Ashe reaches for Danny, spinning him around, pulling off the
mask...

...only it's not Danny! It's a drunken DWARF with fucked-up
teeth
then
who's laughing his ass off at Ashe. Ashe recoils, horrified,
spins around, suddenly finding himself face to face with...

JUDAH

standing just a few yards away, emerging from the doorway of
his tower. He got the anti-Crow blood mask on his face. His
eyes
a
his
are glowing like twin stars and his lips are curled back in
feral snarl. In his hands, he holds one of the chains from
campanile.

close
beath

Judah grabs Ashe by the lapels of his coat, dragging him
so they're eye to eye -- close enough to breathe the same
-- two sides of a coin.

JUDAH

dead

Tell me, Ashe. Do you every get the feeling we're all just
men on leave?

ASHE

(seething with hatred)
Judah.

JUDAH

In the flesh.

Judah flings Ashe backwards...

FIRES

Ashe reaches his hand into his coat, pulling out a .45. He
into Judah's chest - once, twice, thrice...

Judah doesn't even stagger, he just keeps on grinning. Wisps
of smoke rise up from the holes in his chest.

Ashe stares at Judah, dumbfounded.

ASHE

What...are...you?

JUDAH

I'm your shadow, Ashe. Every angel's got a devil. Didn't you

know that? Or maybe you just slept your way through Sunday school?

Judah lashes out with the rope. Ashe spins and falters. Incredibly, he finds himself feeling pain.

Judah follows with a series of blows, each more savage than the next, driving Ashe back...

Ashe stumbles, falls to his hands and knees. He reaches to his mouth, his hand comes away spattered with blood. Ashe shakes his head to clear it.

Judah kicks Ashe in the face, knocking him onto his back... Judah. ...but Ashe springs back to his feet. He tries to strike Judah. Judah catches Ashe's hand and squeezes tight. We hear bones snapping.

CRACK! Judah smashes out with his other fist, Ashe spins around and collapses...

Ashe tries to push himself up by his hands. He coughs, spitting up more blood, crawls forward...

ASHE

What... did you do to me...?

JUDAH

I've tasted the blood of the Crow and taken your power.

Ashe's WHOOSH! Judah whips the rope about, snapping the end around neck, dragging him off his feet.

ready

Judah pulls Ashe forward, crouching over him like a spider to devour its prey.

JUDAH

You're flesh and blood now, Ashe. You can die like any other man.

ASHE

Go to hell.

JUDAH

Already been there. And I must confess, I liked what I saw.

CUT TO:

INT. JUDAH'S TOWER - NIGHT

suddenly

Sarah sobs quietly, still chained to the pillar. A figure appears at her side -- Sibyl. Sarah looks up...

SARAH

What...?

key

Sibyl produces a key from within her robes. She places the in the lock on Sarah's manacles. With a turn of the key, the manacles fall away and Sarah is free.

Sarah looks back at the blind oracle, uncertain.

SARAH

Why are you doing this?

Sibyl fixes Sarah with her blind stare.

SIBYL

Ashe needs you now. More than ever.

Sibyl raises her other hand. She's holding one of the
misericords
which she extends to Sarah.

SIBYL

Go to him.

Sarah takes the misericord and races for the end of the
campanile,
on towards a beckoning doorway and a stairwell beyond. Printed
on a grime-smearred placard nearby are the words...

"THIS IS NOT AN EXIT"

Sarah rushes through the doorway, heedless.

CUT TO:

EXT. JUDAH'S TOWER, CITY STREETS - NIGHT

Judah plants his foot on Ashe's chest, tightening the chain
around

Ashe's throat.

JUDAH

Looks like the dead have forsaken you, my friend.

flesh,
Ashe clutches at the rusty chain links which bite into his
choking.

JUDAH

precious
Look at you, bleeding like a stuck pig. Where's your
strength? Where's your power?

(drawing closer, whispering)

You're nothing now, Ashe, not even a ghost.

Judah rises. He grabs a hold of the chain, pulling...

ASHE

the
down the street. Ashe SCREAMS as his body is dragged across
asphalt...

CUT TO:

INT. JUDAH'S TOWER, ELEVATOR - NIGHT

its
Sarah rushes into a rickety old elevator, pulling the
accordion-style
security gate shut. She punches the "DOWN" arrow on the
tarnished
control panel. With a lurch and HUM the elevator car starts
journey downward.

EXT. CITY STREET, MOVIE PALACE - NIGHT

in
vending
Judah has dragged Ashe over to the East side of the street,
front of an old movie palace. He leaps atop one of the
stalls and clambers onto the marquee itself.

JUDAH

shouts to the crowds below, his eyes on fire.

JUDAH

You want death?! Here he is, people!!! Take a good look!!!

loops
Even as Ashe fights to free himself of the chain, Judah
one end of it over a street lamp. He jumps from the marquee,
using his body weight to pull Ashe from the ground...

ASHE

crowd.
is dragged up into the air, dangling above the faces of the

EXT. CITY STREET, JUDAH'S TOWER - NIGHT

Day
Sarah rushes out the front entrance of the tower, into the
of the Dead crowd which swarms below. She pushes through the
mob, trying to fight her way across the street.

EXT. CITY STREET - MOVIE PALACE - NIGHT

Ashe swings like a puppet from Judah's improvised hangman's
noose.

His coat and short have been all but torn to shreds.

Judah drags down on the chain harder, lifting Ashe even
higher,
then
grinning
tightening the noose. He secures the chain on a hydrant,
strolls forward, inspecting his work. Judah circles Ashe,
like the cat who swallowed the canary.

JUDAH

Now don't we look pretty...

Ashe struggles, choking, causing...

THE TATTERED PAINTING

of Danny's that Ashe had kept in his coat pocket to fall
free.

It flutters to the ground, landing at Judah's feet.

Judah kneels, picking it up. As he unfolds the painting, we
see
this
of
that it has been stained with Ashe's own blood. He tilts it
way and that -- as if he were appraising the craftsmanship
the piece.

JUDAH

Nice. If you prick him, does he not bleed?

Judah looks up at Ashe, his eyes full of crazed humor, then
he
pieces
very deliberately tears the painting to shreds, letting the
fall away into the night wind.

Judah reaches for metal rod, lashing out at Ashe's bare,
bloodied

back...

WHACK! Ashe SCREAMS. Judah is hell-bent on beating Ashe into oblivion. With every stroke of the switch the crowd CHEERS.

CLOSE ON ASHE

His eyes are rolling to whites as consciousness begins to recede...

ASHE'S POV

The swirling faces of the masked celebrants, with Judah front and center. Mob mentality, everyone drunk and LAUGHING, jeering at Ashe, the dangling fool. It's a scene out of Hell...

.. and behind Judah, a familiar figure pushing her way to the front of the crowd...

SARAH

lunges forward, clutching the misericord, shoving a reveller aside...

SARAH

Get away from him!

Judah, Judah turns. Sarah drives the misericord into Judah's eye. momentarily blinded, falls back...

Sarah unlashes the end of the chain from the hydrant...

ASHE

falls to the street as the chain CLATTERS over the street lamp.

He unravels the chain from his throat and drags himself back up...

ASHE

Sarah, get back!

rushes
Too late. Judah has torn the misericord from his eye. He
up to Sarah and...
...THUNK! Drives it deep into her chest.

ASHE

SARAH!!!

handle.
Sarah gasps, drops to her knees, clutching at the dagger's
the
She pulls the misericord out. Blood begins to well up from
then
wound. She stares at her blood-covered hands in disbelief,
falls back.

shifted.
Silence now as the crowd begins to back away. The mood has

wide
Ashe drops by Sarah's side. She stares up at the sky, eyes
with wonder...

SARAH

The crows...I can see them coming...

SARAH'S POV

Once again, the crows are wheeling around the ceiling of the sky.

BACK TO SCENE

been
reason
Ashe looks up at Judah, fueled by a righteous rage that's
burning since the moment of his resurrection. He rises. All

is gone. The only think that remains for Ashe is an
unbridled animal fury.

Ashe launches himself at Judah, sending the villain tumbling
back into a nest of scaffolding. One of the pipes punches
clear through Judah's chest, impaling him!

Judah hangs there, transfixed like a butterfly with a pin
stuck through it. He struggles to pull himself from the piping,
but even so, he's laughing hysterically...

JUDAH

You can't stop me anymore, Ashe. You don't have the power.

Ashe's eyes boil with hatred.

ASHE

If it were just me, you'd be right, Judah. But I have an
eternity of pain to call upon...

Ashe lifts his hands up, exposing his bleeding palms.

ASHE

And the pain gives me strength.

ASHE'S PALMS

As we watch the stigmata close themselves up, blood drawing
itself back into the wounds.

which

Ashe raises his arms to the sky, gesturing to the crows spin high above his head.

ASHE

TAKE HIM!!!

EXT. JUDAH'S CAMPANILE - NIGHT

tidal
from

The murder of crows spirals down from the sky like a black wave. They descend on Judah as one entity, SCREAMING down the heavens like a storm of razor blades.

JUDAH

NO!!!

wide
him.

We get one final glimpse of horrified Judah's face, eyes with terror, before the tidal wave of black wings engulfs

JUDAH

lets loose a DEATH-SHRIEK that all but splits the sky as the myriad beaks and talons rend him limb from limb.

DOWN IN THE STREET,

and

Ashe returns to Sarah's side, lifting her up off the ground cradling her in his arms.

ASHE

You can't die, Sarah... I stayed for you.

SARAH

(GASPING)

cross
There's a balance that needs to be kept...someone had to
over...

washes
Sarah takes a ragged breath, wincing as a wave of pain
over her.

SARAH

I didn't want it to be you...

Her
Ashe's
Sarah looks up at Ashe, tries her level best to smile. She's
at death's door now - one foot already over the threshold.
face is pale, having lost so much blood. Tears spill down
cheeks, causing the war-paint makeup to run in rivulets.

ASHE

(in anguish)

I can't go with you, Sarah. I have to stay here now.

(cursing his fate)

I have to stay.

SARAH

Do you love me?

Ashe nods.

neck
holds
Sarah reaches down to the wedding ring which hangs from her
on the chain. She tugs at the chain, snapping it apart. She
the ring out to Ashe.

SARAH

Take...this...

around
Ashe takes the ring from Sarah. She closes Ashe's hand
the ring, gripping his fist tightly.

SARAH

I'll wait for you. Forever, if I have to.

She shuts her eyes, riding through another wave of pain.

ASHE

Oh God...

SARAH

Listen...if two people really love each other...

now.
She inhales sharply. Breathing has become a labor for her

SARAH

...nothing can keep them apart.

(her voice fading)

...nothing.

Ashe nods, trying to let this thought reassure him. It's the only thing he has left to cling to.

SARAH'S POV

away
FLUTTERING
OF WINGS.

Ashe's face, surrounded by a nimbus of light. We're falling from him. Down, down, down. And as we fall, we hear a

ON SARAH'S FACE

She's
gone.

Her eyes lose focus. Her head goes slack in Ashe's arms.

Ashe lowers his lips to her, kissing her one final time.

rocking
back and forth, tears streaming down his cheeks.

Ashe cradles Sarah's lifeless body in his arms, gently

mirrors
dying
masked

And as we pull back from them, we realize that the scene the prophetic image from Sarah's own painting - the woman in the arms of her lover, surrounded by a gallery of skull-celebrants.

Ashe stands, lifting Sarah in his arms. He turns to leave...

THE DAY OF THE DEAD CROWD

leading
consensus,

slowly part for him, revealing a path of marigold petals away down the street. It's almost as if, by silent the crowd has come to understand what has happened here this night.

ASHE

people

moves through the crowd carrying Sarah in his arms. The

close ranks behind him and we...

CUT TO:

INT. JUDAH'S TOWER, CAMERA OBSCURA - NIGHT

focusing
Sibyl stands over the camera obscura. On the table's
surface we see the street below.

ASHE

silent
is carrying Sarah in his arms, moving through the crowd of
witnesses.

SIBYL

a
nods to herself, satisfied. We see what might be a trace of
smile cross her lips.

Sibyl turns and exits the camera obscura.

INT. JUDAH'S TOWER, CAMPANILE - NIGHT

tethered.
Sibyl approaches the table where the stag beetle is
cuts
Removing a pair of scissors from within her robes, Sibyl
the thread which binds the beetle.

THE STAG BEETLE,

free at last, quickly scurries out of the box and across the
table, disappearing into the shadows.

stepping
Sibyl follows suit, gathering her robes about her and
on into the darkness.

DISSOLVE TO:

EXT. INNER-CITY CHURCH - DAWN

carrying
The same church we visited the night before. Ashe, still
Sarah in his arms, enters the sanctuary.

down
The church is aglow with candles. Ashe lays Sarah's body
in front of the offrenda, folding her arms across her chest,
leaving her in a state of repose. He stands, taking in one
last
look.

spoken
As Ashe moves to leave, he sees the elderly priest he had
to earlier.

PRIEST

Why are you still here?

ASHE

Because I have nowhere left to go.

the
Ashe steps past the priest, moving towards the doorway and
daylight beyond.

PRIEST

What will you do, then?

ASHE

(looking back)

This city is filled with shadows. One more won't make it any
darker.

EXT. CHURCH - DAWN

Ashe exits the church, finding haven in a shadowed doorway.
He reaches into his pocket, removing the wedding ring Sarah had given to him...

CLOSE ON THE RING

as Ashe turns it over in his hands, seeing the word
"FOREVER"
inscribed on the inside of the band. He slips it on his
finger.

GRACE (O.S.)

(CONCERNED)

Are you all right?

Ashe looks up to see...

GRACE,

the drugged-out girl that Sarah helped at the beginning of
the film. She's looking good now, clean of the poison that once
possessed her. And damned if she isn't holding Gabriel in her arms.

GRACE

Long night, huh?

Gabriel MEOWS to Ashe. Ashe reaches out and scratches the
cat's ear.

GRACE

take
Isn't he cool? I found him on the street. I was going to
him home with me.

ASHE

You should. Looks like he needs a home.

GRACE

Well, see ya.

turns
She smiles at him and starts off down the street. Gabriel
around in Grace's arms and peers back at Ashe from over her
shoulder.

light,
Ashe moves out from the shadows into the steadily growing
watching them. We see just a hint of hope in his eyes - hope
that someday he and Sarah will be reunited.

As we hold on Ashe's face, Sarah's VOICE-OVER begins.

SARAH (V.O.)

I believe there's a place where the restless souls wander...

DISSOLVE TO:

EXT. LIMBO - DAWN

circle.
The same scene as the beginning of our film. We've made a
A heavy mist hangs before us - endless and impenetrable. And

towards out of that primordial fog a CROW materializes, flying
the camera in slow motion.

SARAH (V.O.)

enter Burdened by the weight of their own sadness, they cannot
Heaven...

HORSEBACK, Presently a second shape materializes - a FIGURE ON
galloping after the Crow.

SARAH (V.O.)

endlessly And so they wait, trapped between our world and the next,
searching for a way to rid themselves of their pain - in the
hopes that somehow, some day, they will be reunited...

Sarah As the dark rider comes towards us, we realize that it's
whose baleful eyes are now shining behind the irony mask war
paint.

SARAH (V.O.)

...with the ones they love.

CUT TO:

EXT. FREEWAY OVERPASS - DAWN

arches Ashe is back on his bike, racing beneath the cathedral-like

of the overpass. As he sweeps past a concrete pillar we...

CUT TO:

EXT. LIMBO - DAY/NIGHT

sweeps Sarah on her horse, galloping in parallel action. As she
last a tree we...

CUT TO:

EXT. FREEWAY OVERPASS - DAWN

lovers, Ashe on the bike. Now we intercut between the two doomed
somehow each on their respective steeds. Worlds apart, and yet,
traveling the same road.

HOOFBEATS We are intercutting faster and faster, until the sound of
and the MOTORCYCLE'S ROAR are indistinguishable.

Until the two figures themselves begin to blur.

Faster and faster and faster until we...

CUT TO BLACK.

Over the darkness we hear Sarah's final words to Ashe:

SARAH'S VOICE

apart... If two people really love each other, nothing can keep them

(BEAT)

Nothing.

THE END