

JAMES O'BARRS
THE CROW



JAMES O'BARR'S THE CROW
WITH DAVID ULLMAN COREY STEELE KEN STARCHER
CURTIS LAMBERT RICK MOSS HEATHER POPA AND MATT JACKSON
MUSIC BY GRAEME REVELL AND JOHN BERGIN
BASED ON THE COMIC SERIES AND COMIC STRIP BY JAMES O'BARR
EDITED BY DAVID ULLMAN
PRODUCED AND DIRECTED BY DAVID ULLMAN AND MATT JACKSON

IN-D
FILMS

JAMES O'BARR'S
THE CROW

Starring

David Ullman
Corey Steele
Ken Starcher

Curt Lambert
Rick Moss
Heather Popa

Bob Hevener
Andy Peterson
Matt Jackson

Produced and Directed by
David Ullman & Matt Jackson

Edited by
David Ullman

Adapted from the Pages of
THE CROW
By James O'Barr

Associate Producers
Jim & Sara Ullman

ADDITIONAL CAMERA WORK	BRIAN ULLMAN
ADDITIONAL PROPS	CURTIS LAMBERT MIKE RAMSIER
SOUND/FOLEY/MUSIC EDITOR	DAVID ULLMAN
SLOW MOTION TECHNICIAN	KEN BUCK
SPECIAL LOCATION MANAGEMENT	ADAM DHEEL
PRODUCTION ASSISTANCE	BRIAN ULLMAN
TRANSPORTATION COORDINATORS	JIM ULLMAN SARA ULLMAN CHRIS HARTLAUB DENNIS JACKSON
STUNT DRIVERS	JAMES MILLER MIKE GLUCK
ADDITIONAL GIDEON'S CLEAN UP	LOGAN RAMSIER JOSH OLSZEWSKI
GIDEON'S CATERING	DAN DASO
RESIDENT ARTIST	MATT JACKSON
POLICE CONSULTANT	JIM FOSTER
CRIME SCENE PHOTOS	BRIAN ULLMAN

DOLLY COURTESY OF FRANCEY MORRIS

POST PRODUCTION
FACILITIES PROVIDED BY
WADSWORTH COMMUNITY TELEVISION

CAST
(In order of appearance)

ERIC	DAVID ULLMAN
SKULL COWBOY	MATT JACKSON
TOP DOLLAR	CURT LAMBERT
T.J.	JEREMY JARRELL
SHELLY	HEATHER POPA
TOM TOM	ANDY PETERSON
T-BIRD	KEN STARCHER
FUN BOY	COREY STEELE
TIN TIN	RICK MOSS
RATSO	ALEX MEADE
FAT EDDIE'S BROTHER	BILLY WILLIAMS
SHELBY	ROB RININGER
MR. JONES	JOSH POMEROY
SANCHEZ	JAMES LOVE
THUG #1	CHRIS PREATLLE
MAD JACK	BRENT HIGGINS
THUG #2	SCOTT VALENTINE
THUG #3	ROBERT "KUNG FU" BUCY
GABRIEL	SUZI
"RETARD"	BRIAN ULLMAN
SKANK	SEAN KAMMER
GIDEON	DOUG LENGACHER
CAPTAIN HOOK	BOB HEVENER
ALBRECT	DAN DASO
SHERRI	AMY ULLMAN
SANDY	JULIE DECK
THUG #4	NATHAN KRUMMEL
THUG #5	JASON STARCHER
THUG #6	JAMES MILLER
BARKEEP	ADAM SCHADE
THUG #7	STEVE THOMPSON
THUG #8	BEN HAMILTON
FIREMAN #1	ADAM DHEEL
FIREMAN #2	JOSH OLSZEWSKI
LADY DEATH	TRISHA IMHOFF

ADDITIONAL VOICES

SEAN KAMMER	LOGAN RAMSIER
NICK ROBINSON	MATT BAUMAN
COREY STEELE	DAN DASO
MATT JACKSON	DAVID ULLMAN

MUSIC

FOREVER NOW

Performed by Trust Obey
Courtesy of Grinder Recordings
Written by John Bergin
Copyright 1993 John Bergin/Grinder Recordings

THE CROW

Performed by Trust Obey
Courtesy of Grinder Recordings
Written by John Bergin
Copyright 1993 John Bergin/Grinder Recordings

BELIEVE IN ANGELS

LAST RITES

CAPTIVE CHILD

ON HALLOWED GROUND

RETURN TO THE GRAVE

BIRTH OF A LEGEND

INFERNO

RAIN FOREVER

“HER EYES... SO INNOCENT”

Varese Sarabande Records Inc.
Composed by Graeme Revell
Copyright 1994 Crowvision, Inc.

TEMPLE OF PAIN

THE CROW RISES

LA MASQUERA

A MURDER OF CROWS

SANTA MUERTE

LAMENT FOR A LOST SON

CAMERA OBSCURA

DIAS DE LAS MUERTES

Miramax/Hollywood Records, Inc.

Composed by Graeme Revell
Copyright 1996 BadBird Productions, Inc.

SONGS

SHE

Performed by Misfits
Caroline Records
Copyright Hell-bent Music

DAY OF THE LORDS

Performed by Joy Division
Warner Bros. Records, Inc.
Copyright 1979 Factory Communications Limited, ASCAP

SOMETHING I CAN NEVER HAVE

Performed by Nine Inch Nails
TVT Records
Written by Trent Reznor
Copyright 1989 TVT Music, Inc.

SIAMESE TWINS

Performed by The Cure
Elektra/Asylum Records
Written by Robert Smith, Simon Gallup, Laurence Tolhurst
Copyright 1982 APB Music, Ltd.

JUMP THE CLIMB

Performed by Big Black
Touch and Go Records

FUNTIME

Performed by Iggy Pop
Virgin Records America, Inc.
Written by Iggy Pop and David Bowie
Copyright 1977 Bug Music/James Osterberg Music (BMI)/
Jones Music (ASCAP)/ Mainman/ Fleur Music (BMI)

NOTHING LEFT INSIDE

Performed by Black Flag
SST Records
Written by Henry Rollins, Greg Ginn
Copyright 1984 Cesstone Music

GRITTER
Performed by Pitch Shifter
Courtesy of Pitch Shifter Management
Earache Records
Copyright 1992 Earache Records

THE ETERNAL
Performed by Joy Division
Warner Bros. Records, Inc.
Copyright 1980 Factory Communications Limited.

RAYMOND CHANDLER EVENING by Robyn Hitchcock

CAT IN THE HAT by Dr. Seuss

“BACK TO THE FUTURE 3” MCA Home Video, Inc.
“BEFORE SUNRISE” Castle Rock Entertainment
“THE CROW” Buena Vista Home Video, Dept.
“THE CROW: CITY OF ANGELS” Miramax Home Entertainment
“CYBORG” Cannon Video, Inc.
“HOW TO MAKE AN AMERICAN QUILT” Universal
“IT’S A WONDERFUL LIFE” Liberty Films Inc.
“JESUS OF NAZARETH” RAI/IC Entertainment, LTD.
“THE KILLER” Circle Releasing
“NATURAL BORN KILLERS” Warner Home Video
“NIXON” Buena Vista Home Video, Dept.
“TAXI DRIVER” Goodtimes Home Video
“UNIVERSAL SOLDIER” Carolco Pictures, Inc.

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REV. DON MARANVILLE
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JULI KNIGHT
JULIET LILL
DAN BLAKE
STEVE THOMPSON
CHRISTA JACKSON
BRIAN ULLMAN
ADAM DHEEL
DAN DASO
RICH BARNETT
JOHN MADDING & THE WCTV STAFF

And a very special thanks to
everyone who participated in this project

TAPED AND EDITED ON PANASONIC EQUIPMENT

DIGITALLY MASTERED ON THE MEDIA 100

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in this motion picture are fictional. Any similarity to any actual persons
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thereof, are trademarks of James O'Barr. The producers claim no credit for Mr. O'Barr's
story line or characters and do not intend to use them for their own financial gain. This movie was
produced for creative and educational purposes. No profit shall be made from its circulation.

Running Time: 58 Minutes 40 Seconds.

IN-D FILMS

*“A year ago... A cold October night... A broken down car on a dirt road... A man...
A girl... Madness... Pain... And shadows... My God, the shadows...”*

JAMES O’BARR’S THE CROW

Production Notes

JAMES O’BARR’S THE CROW tells the story of a young man who, a year after his own tragic, death rises from his grave to seek vengeance for the brutal murder of his fiancée. Through painful flashbacks, he relives their deaths and remembers their life together. Then, donning a sinister mime-like visage, he stalks the murky alleyways and rain-slicked city streets, determined to exact a terrible and bloody revenge upon the gang that killed them.

Starring a cast of talented unknowns, including the directing/producing team of David Ullman and Matt Jackson in the lead roles, this is THE CROW that fans have always hoped to see. For them, Ullman and Jackson have created the most faithful screen adaptation to date of artist James O’Barr’s gothic masterpiece.

A near panel-for-panel re-creation of the once underground comic book, JAMES O’BARR’S THE CROW is a product of IN-D FILMS, the combined effort of up and coming filmmakers David Ullman and Matt Jackson. Formed just prior to the completion of their first cut of THE CROW, IN-D FILMS was the new name chosen by Ullman and Jackson to represent this and future collaborations. In the years preceding their work on THE CROW, the two young men worked together on several original projects under the moniker SKYLARK PRODUCTIONS (*Watchful Eyes, A Dying Breed*).

In addition to starring in the movie, Ullman and Jackson wore many hats behind the scenes. “A crew there never really was,” Ullman states. “It was just myself and Matt. That was the crew.” With Ullman often in front of the camera playing the lead role of Eric, Jackson found himself framing and composing most of the shots, a task he quite enjoyed. “I really got into it,” he says. “Actually, most of the shots came from the comic book which we used as our script.” Jackson will be the first to tell you, though, that it was Ullman who would most readily assume the various positions they needed filled in lieu of

their non-existent crew. “I knew it was his thing. He was more serious about it than I was, so at times I’d step back.”

It’s interesting to note, however, that it was only at Jackson’s urging that the project was ever undertaken. A week or so after attending two opening weekend screenings of Miramax’s stunning film adaptation of *THE CROW*, starring the late Brandon Lee, Jackson convinced his partner that their next project should be a remake of *THE CROW*. Ullman was skeptical at first about remaking a movie with such dark themes and extreme settings, but after reading James O’Barr’s comic, he was inspired to collaborate with Jackson on a new, more literal, adaptation of O’Barr’s haunting work.

“There’s this aura to the book,” Ullman begins. “When you look at it, you feel something. There’s blood on the page, and you can sense that. It’s very affecting. I think they captured that beautifully in the Miramax film, and it was our intention at first to make a hybrid of the existing movie and the comic book. But the more serious we became about the project, the more we wanted to really delve into the book, explore its themes and characters, create something more our own.”

With the decision made to go ahead with the project, the young filmmakers began approaching friends and family about appearing in the movie. “We were not in a position to hire professional actors. Matt and I assumed two of the larger roles and, fortunately, being still in high school at that time, we had a student body to draw from as well.” First stop: the drama club, where they found their Fun Boy (Corey Steele) and T-Bird (Ken Starcher) as well as other supporting players. This proved to be a wise move. Fun Boy and T-Bird were the most demanding parts being portrayed by persons not otherwise involved in making the movie.

“When I first caught wind that David Ullman wanted to do *THE CROW*, I thought ‘OK, this’ll be just another stupid, throw-it-together high school flick’.” Starcher said. “But, as time went on and people that I knew got involved, and I learned more about David Ullman, started talking to David Ullman, I really wanted to be in *THE CROW*. I wanted as big a part as I could get. And, because of my previous acting experience, David could say to me ‘this is what I want,’ and I would understand it.”

In his attempt to best portray the complex and deranged Eric, Ullman began reading books on Method Acting. “I started to grasp what an inspired and interesting character Eric was, and I became very interested in doing the best job I could. Brandon Lee’s performance and approach inspired me immeasurably. In fact, for the first month of production, I was doing little more than mimicking his work. But once I recognized that, and we started to focus more on the book, I began searching for a more personal interpretation of Eric.”

During this time, it was obvious to those around him that Ullman had slipped a little too far into the skin of a very morose character. “There was a period where, probably on purpose, I really let it affect me,” he said. “Playing this character became an

outlet for some pain I was going through at the time in real life. I could identify with Eric's feelings of loss, longing, and also anger. Plus, I was really going for this Method Acting thing. I think that I thought it was cool, and it wasn't trivial to me at the time. I couldn't be a basket case on the set, I had to keep the production together, but I let myself be a basket case in other areas of my life. The movie was an easy scapegoat for the troubles I was having in real life. I would blame my behavior on the stress of making the movie, but people were kind of on to that and on to this little self-indulgent kick that I was on. At that time, though, it was something that was pretty real for me. There also came a time when I had to let that go and just do the work."

About The Production

JAMES O'BARR'S THE CROW began shooting on June 11th 1994, not one month after David Ullman and Matt Jackson saw the premiere of the Miramax/Brandon Lee film. The young filmmakers were so inspired by the movie that much of their early footage resembled the Miramax adaptation far more than the O'Barr comic. "Our original intent was to do it from the comic book," Jackson recalls, "but we were also taking scenes from the movie that we thought were cool. We tried doing a rooftop running scene that looked terrible. We completely re-created Gideon's. We did a lot from the movie that we ended up cutting out or re-filming." Ullman concurs: "In the beginning, we did veer more towards re-doing the Miramax version. But, after certain point, we really began to focus on the comic. The comic was our script. We took a few liberties here and there for narrative purposes, and there were a few things that, with our *very* meager budget, we simply could not do; however, in spirit, and largely in content as well, our movie *is* the comic."

The filmmakers went to great lengths in their attempts to recreate the world that O'Barr depicts in THE CROW. Only 14 years old when they began the project, Ullman and Jackson had very few resources, and even fewer funds, at their disposal. Ullman says it was evident very early on that there would need to be some sets created for a project of this stature. "We were used to making movies in and around our homes. So when it came time to construct sets, my basement was quickly drafted as the room that we would time and again dress up according to the various indoor locations called for in the book."

Prior to production, Ullman, with the help of his family, cleaned out the cluttered basement of their Ohio home, a task that turned out to be quite an undertaking, because for years the Ullman basement had served as a junk room of sorts, but after a few full days spent cleaning, there was ample room in which to construct sets.

The first of these to be built was the Gin Mill, the bar where Eric confronts a dozen or so of T-Bird's gang members whom he quickly dispatches in a particularly gruesome gun battle. With absolutely no prior experience in woodworking, Ullman and Jackson managed to create a suitable bar for the scene in the confines of the Ullmans' basement using only found wood from their equally cluttered attic. Other sets constructed in the basement were Top Dollar's lair, Fun Boy's Bedroom, and T-Bird's kitchen, each

making use of the same two corners. "It was somewhat constricting" Ullman remembers, "but it forced us to be creative." Jackson adds: "it was fun to make one little room into so many different sets. One day it was Fun Boy's room, the next day we'd have a bar up, then it'd be the kitchen of T-Bird's house... But, actually my most vivid memory from making the movie was making Gideon's Pawn in *my* basement.

"The basement of my family's house had a mini-bar. There was so much stuff, family decorations and things, on this counter, and, to do this scene, we had to take everything off, the microwave, all the decorations and stuff and replace them with the pawn shop props. It was such an ordeal, and by the end of the day the place would be covered in blood, covered in detergent, which was supposed to be gasoline, and my dad was so pissed off. During the making of this movie, I think my family turned on me for a very long time."

When their comic-book-script called for outdoor locations, Ullman and Jackson utilized the more urban portions in their hometown of Rittman, Ohio, to convey the grittiness of O'Barr's asphalt apocalypse. "O'Barr was almost documentarian in his portrayal of Detroit as it was in the early eighties," Ullman says. "The buildings, the street names, and even the nicknames of the villains all existed at one time. We shot our exteriors in the parts of Rittman that most resembled the architecture and style of O'Barr's Detroit. Largely, this meant shooting in and around the factories that provide jobs for much of the city's scant population."

Even with written consent from the property owners and prior notification given to the local dispatch operator, police officers would regularly interrupt shooting to inquire what was going on. "The problem with shooting a no-budget feature on location is the simple fact that you are not on a set," Jackson says. "You're also not 'on location' in the same respect that bigger budget films are where there's a crew, lights, and equipment. You're just in some public place where, people think you're really arguing or fighting. They don't know what's going on. They might not even see the camera. They just see two people fighting, so they're calling the cops. We talked to so many cops! The biggest issue is that we had to deal with people who didn't know what was going on. People were hassling us, bothering us, people driving past, things like that."

While much of the location work for JAMES O'BARR'S THE CROW was done on a shoot and run basis, there were scenes that required more than one day at a particular location. The most often visited site was a stretch of country road where the murder of Eric and Shelly was to have taken place. "During that scene we never had more than one actor there at the same time," Ullman explains. "I had to shoot most of that scene one-on-one with whichever actor I could get on a given evening and bring them together later in the editing. It was sort of tricky, but it worked out well in the finished product. When Matt and I were shooting my part of that scene, where Eric has been shot in the head and he's just lying, bleeding, on the road, people were stopping their cars to see if I was all right. Matt would just flash the camera and wave them past."

Another frequented location was a condemned house, on the edge of town that was used by the filmmakers for the exteriors of Eric and Shelly's abandoned home. In the book, before offing the last few gang members responsible for his fiancée's death, Eric sets fire to the remnants of their home, burning with it all that remained of his former life. When Ullman discovered, through a friend involved in the fire department, that a local, dilapidated house was to be burned down for fire practice, he seized upon the opportunity to incorporate it in the movie.

In order to firmly establish the building as the doomed lovers' abode, exterior shots of the house were filmed prior to its scheduled demolition, as well a scene in which Ullman enters through the basement and begins climbing the stairwell to the attic. This scene had to be shot, not only at night, in a removed and unlit portion of land, but in the rain. This put a damper on Ullman's plan to light the action with the headlights of his car.

"We needed light, and there was no light at all. I drove my car around back with hopes of using the headlights for our lighting, but because it was raining, which it needed to be in the scene, the car got stuck in the mud. The sequence also called for me to fall in a nearby creek and subsequently shed my wet burial clothes. So it's forty degrees outside, and I'm wet, barefooted, and half-naked, trying to push my car out of the mud! We ended up walking home completely covered in mud and having to get the car towed. But, if you discount the tow fee, that location and its on-camera demolition were one hundred percent free."

That was not the first time Ullman finished a night's work covered in mud. For the movie's opening scene, in which his character rises from the grave, he had to be buried alive. "We dug a big hole," Jackson says "but not quite big enough for him to lay in without crunching himself up into some sort of ball. Then we actually buried him in the dirt with sort of a mock, half-coffin lid over top of him. He did have a snorkel at some point, so that he could breathe a little bit of air, which I would plug up from time to time to piss him off. We actually pulled it off, surprisingly well, just by burying him with that lid over top of him and showing it from the right angles."

JAMES O'BARR'S *THE CROW* shot for five months in 1994, before closing down due to lack of participation. "There's a great big massacre at the end of the book," Jackson notes "where all the remaining bad guys come to confront Eric, and he kills all of them except for T-Bird. We were going to film as much of this as we could." Ullman handed out thirty-five fliers inviting people to come be part of the scene, which was to take place behind their high school on a Saturday night. Of the thirty-five individuals that received fliers, thirty said they'd be there. Only one showed up.

"Perhaps the most evident disadvantage of using friends in the movie was their lack of commitment to the project," Ullman said. "We had that scene all worked out, and when such a magnitude of people didn't show up for something that we'd put so much planning into, we just decided to hang it up."

“I could understand people not wanting to do it,” said Jackson, “but the fact that they told us they would. They said ‘Ok, I’ll be there at this time,’ and they just wouldn’t, for no good reason. It happened every other night throughout the making of the movie, but when it came down to that big night it was so bad that it was almost worth quitting for.”

Production closed down for two months to give the filmmakers a much-needed break from the stress of such a demanding project. When principal photography resumed in January of 1995 it was with a renewed sense of purpose and dedication to completing the movie. “We shot for six more months and wrapped on the one-year anniversary of our first day of shooting,” Ullman said. “I then spent the remainder of summer editing between two VCRs, and that fall we held a cast-screening and made the movie available to our high school, which consisted of about 300 people.”

In the months that followed Ullman became increasingly dissatisfied with their finished product. “I started to dislike a lot of things here and there, and I watched it a bunch of times, making extensive notes on what I wanted cut out, re-shot, or added. And, at my behest, in January or February of 1996 we *again* resumed production.”

This decision, largely Ullman’s, was met with disinterest on Jackson’s part. “I was satisfied with the first version. I thought we did an excellent job. It was better than most could do, and it was better than I thought it would be. We had music, it was shot well, in black and white, which was kind of different. I was impressed with it and surprised that Dave wanted to actually go back and fix it. I remained involved, but not nearly as much as before. I just gradually did less and less. I no longer had the time or interest. I was done with it, ready for something else, a change.”

Ullman, however, was determined to re-shape their movie into something bigger, better, and more in-step with O’Barr’s original vision. Though it would ultimately take him two more years of shooting, researching, and editing to complete JAMES O’BARR’S THE CROW, he remained focussed and inspired. “It became my baby. I saw something in it, or felt there were enough good things about it to warrant its completion. I had higher and higher aspirations for how good I wanted it to be. I approached it one scene at a time, one shot at a time, and one element at a time to ensure that the finished piece was the best work that my limited capabilities and resources could yield. “I had never before considered myself a patient person, but I think I learned a measure a patience doing this. I gained the ability to look beyond just the here-and-now and to say ‘Well maybe I can’t film this tomorrow or the next week, but sometime, somehow, I can get this and get it good or I can do it again and get it better and ultimately get what I want’.”

About the Filmmakers

David Ullman (Director/Producer/Editor) was born and raised in Northeastern Ohio, where he began making movies at age seven. During his adolescence he collaborated with his friend Matt Jackson on a series of homemade movies that culminated with their work on JAMES O'BARR'S THE CROW. During high school Ullman was active in the Drama Club, where he appeared prominently in numerous stage productions along side co-stars Matt Jackson and Corey Steele. It was also in high school that he created his award-winning short, "*Prison Cell of Circumstance*." Ullman now works at Wadsworth Community Television (which awarded JAMES O'BARR'S THE CROW Best Public Access, 1998) and is pursuing an education and career in filmmaking.

Matt Jackson (Co-director/Producer) is a celebrated visual artist with interests ranging from still photography to animatronic special effects. Upon graduating with Honors from Rittman High School, where he received great attention for his award-winning and crowd-pleasing performances in the school's dramatic productions, Jackson enrolled in the Art Institute of Pittsburgh. Now in his final semester, Jackson (a Special Effects major) has worked, as a stage hand, in local theater and, as an extra, on the major motion picture INSPECTOR GADGET. He now spends his waking hours regretting all the time he's wasted not fishing.



(Top) David Ullman as Eric in his adaptation of James O'Barr's 'The Crow,' a gothic tale of love and justice set in an urban apocalypse. (Bottom) Rick Moss as Tin Tin is cornered by David Ullman's Eric in IN-D Films's stunningly faithful adaptation of James O'Barr's 'The Crow.'

IN-D
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(Top and bottom, respectively) Matt Jackson, in his role of Co-Director/Producer and in character as the mysterious Skull Cowboy, pictured here with Corey Steele's Fun Boy, in IN-D Films's stunningly faithful adaptation of James O'Barr's urban gothic romance, 'The Crow.'

IN-D
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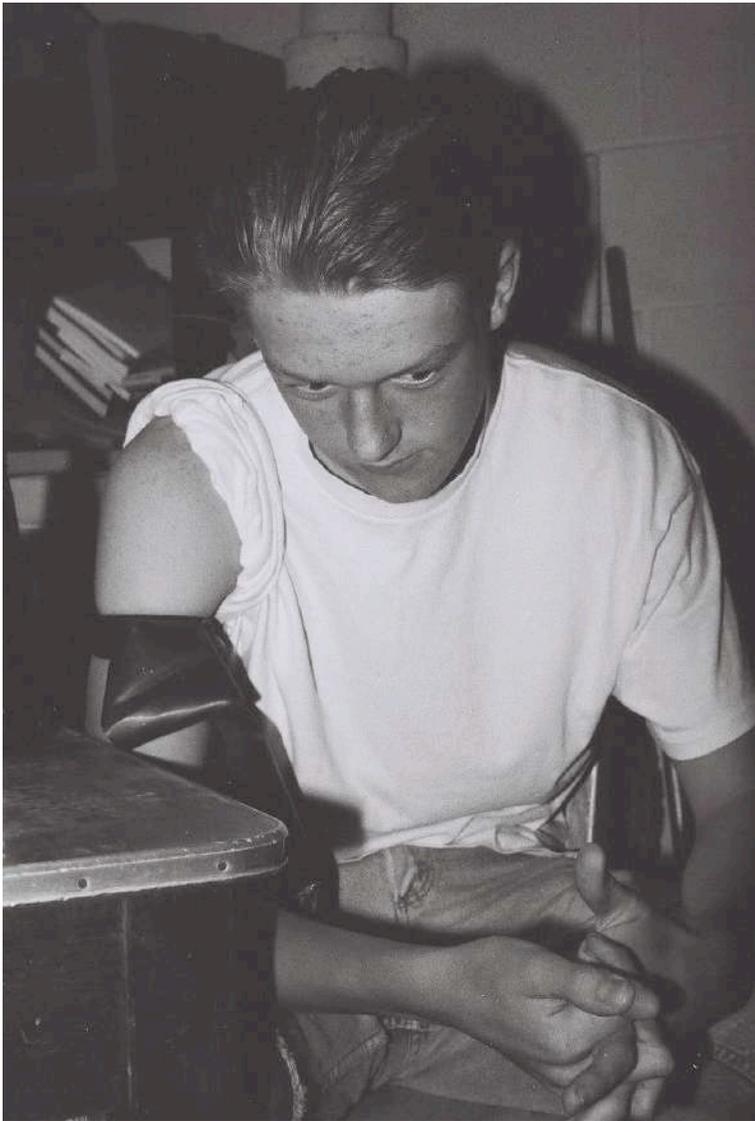
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(Top) Heather Popa as Shelly in the IN-D Films adaptation of James O'Barr's cult comic classic, 'The Crow.' (Bottom) Heather Popa and David Ullman as Shelly and Eric, the doomed lovers of James O'Barr's urban gothic romance, 'The Crow.'

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IN-D FILMS

(Top) Corey Steele as morphine addicted psychopath, Fun Boy in IN-D Films's inspired adaptation of James O'Barr's grim tale of loss and retribution, 'The Crow.'
(Bottom) Bob Hevener as Captain Hook in James O'Barr's The Crow.

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(Top) Co-Director/Producer, Matt Jackson prepares to tape a scene in which Director/Producer David Ullman (Bottom) as Eric rises from his own grave in their supernatural thriller based on James O'Barr's acclaimed comic series, 'The Crow.'

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