

JAK FROSS

Action | Adventure | Sci-Fi | Fantasy | Supernatural

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THE YEAR 2053.

1 EXT. OUTER SPACE

1

Silence. A beautiful celestial system colored by luminescent gases -- We travel through it, crossing the vast universe while hearing...

MOTHER BOONE (V.O.)
*He's a dark soul. A merciless killer
consumed by the enemy. An unforgivable
one.*

The sounds of radio signals beneath her words as we quickly approach Earth. It's a satellite -- a logo on it reads "THE CHAPTER"

We see DESCEND -- PLUMMETING through POLLUTED skies -- a glimpse of the bright city of Chicago just before entering one of its morbid ghettos -- passing through the rooftop of an old warehouse where our descent ends...

2 INT. WAREHOUSE -- CONTINUOUS (NIGHT)

2

We are square behind JACK MULLEN's head, a 6'3 massive gangster wearing an overcoat and wool hat. He bites into an apple. Just then --

CAMERA slowly REVEALS the backs of FRANK DUNBAR, the 51-year-old callous mob boss dressed like a Wall Street tycoon to Jack's left -- TITUS, the 34 year-old henchman beside Frank -- and WALLACE, six gangbangers to Jack's right with six more to Titus' left.

They are forming a wall of intimidation, facing GIAVANI, 45, who's flanked by an Italian crew equal in numbers.

WALLACE, the 25-year-old gang leader, is inspecting the open suitcase of cocaine between the groups men. The drugs shimmer from the headlights of a nearby SUV.

WALLACE
(to Titus)
Primo shit, man. All good.

GIAVANI
I didn't expect company, Wallace.
Who's the suit and the stiff? And
what's with the old guy?

Titus nods for Wallace to take the drugs. Wallace reaches --

GIAVANI (CONT'D)
Hey! Wow!... Show me the money!

Titus gives Wallace the okay. Wallace gives a gangbanger the okay. The gangbanger reveals cash in a duffel bag.

TITUS
 You're not gettin' it though.
 (off Giavani's
 confusion)
 You're leaving empty handed.

CLICKING & CLANKING of guns from both crews. It's a standoff, and Jack's swift maneuver puts Dunbar safely behind him -- but Giavani already pulled his trigger. His gun jammed. I failed attempt to shoot Dunbar. Big mistake.

GIAVANI
 (to Dunbar)
 They say kill the general and the
 soldiers fall. You kinda got that
 whole general thing goin'. ...Bad
 idea, huh?

We see Jack's face for the first time as he takes another bite of the apple -- while flashing a CPD Narcotics badge.

GIAVANI (CONT'D)
 You gotta be kidding me!

Wallace and his bangers are confused -- surrendering -- till a nod from Titus instructs them to stand their ground.

But Giavani and his crew already dropped their guns.

Jack goes to Giavani -- knocks him to his knees -- BANG!
 Executes him. Cold -- no hesitation.

Disbelief and shock on every face.

Giavani's crew -- looking down at his body. Their eyes dash to their guns. Inches away. Contemplating! Another bad idea!

BANG! BANG! BANG! Jack kills 3 of them. The others look away -- one pissing himself.

Wallace nervously tosses the suitcase to his bangers when...

BOOM! An explosive blows a whole through the wall. -- Red beams piercing through the dust -- a NARC UNIT rushing in!

The AGENT IN COMMAND flashes his badge -- stumped when seeing Jack.

Jack turns his gun on Dunbar.

JACK
 (to agent)
 It's about time.

AGENT IN COMMAND

About time!? We didn't know you were on this case!

Cold and quick, Jack fires a perfect shot killing the agent.

Mayhem is unleashed -- bangers against Italians -- Jack against the entire Narc unit.

Jack is merciless and unstoppable -- punishing combinations and gunplay.

Over his shoulder, while breaking an arm and putting a bullet in another's head, he sees Titus getting Dunbar safely out the warehouse. They have the drugs and the cash.

Jack grabs small explosive devices from his pockets -- "BEEP-BEEP-BEEP" -- tosses them in opposite directions while kicking ass. And then...

3 EXT. WAREHOUSE -- CONTINUOUS

3

Jack CRASHES through the window as the warehouse EXPLODES. Tuck and roll -- back on his feet. A towering inferno behind him. Fiery debris falling everywhere.

FADE OUT:

FADE IN:

4 INT. SECRET ROOM -- NIGHT

4

An old photo of a newborn baby -- REVEAL Dunbar holding the photo with a grieved look that passes when his focus goes to Jack, who's on the other side of a one-way mirror.

5 INT. MEETING ROOM -- CONTINUOUS

5

ON JACK: carrying the duffel bag while handing bundles of cash to happy MOB TYPES sitting at a roundtable. Among them are the Henchmen; DEACON, VANCE, TAZ, SPOON, Q, and BARS.

Wallace is also at the table, out of place but Titus, proudly patting his shoulders from behind, makes him feel accepted.

Jack crosses Titus to hand Wallace the last bundle.

TITUS

(condescending to
Jack)

How's the chauffeur gig goin'?

Jack gives a cold look, that leaves Titus and goes to the mirror. Dunbar is waiting. He exits...

6 INT. SECRET ROOM -- CONTINUOUS 6

Jack enters. Dunbar gives him a pat on the back, and then a hug. They exit through a different door, which leads too--

7 INT. BAR & GRILL RESTAURANT -- CONTINUOUS 7

Entering from a back door, they pass through the busy bar and grill restaurant and exit out into the street --

8 EXT. BAR & GRILL RESTAURANT -- CONTINUOUS 8

Jack tips the valet and opens the car door for Dunbar when --

FRANK DUNBAR
You saved my life, Jack.

9 INT. DUNBAR'S CAR, THROUGH TRAFFIC -- CONTINUOUS 9

Jack gets behind the wheel and --

JACK
Just keeping my end of the deal.

They pulls off into traffic.

FRANK DUNBAR
You're the best ...no doubt about that. Maybe it's time for bigger and better things.

JACK
No, Frank. I'm fine where I am.
(holds up a cigar)
You mind?

Jack lights up.

FRANK DUNBAR
Did you have to kill every cop?

JACK
DEA Agents. I had no choice.

TIGHT ON FRANK: through the rear view mirror. Staring a beat. Betrayal brewing in his mind.

FRANK DUNBAR
We've had some good times, Jack. It was a good run.

TIGHT ON JACK: Jack can see Frank plotting something in his head ...and it isn't good.

FRANK DUNBAR (CONT'D)
I need you with me tonight.

10 INT. SARA'S HOUSE - KITCHEN -- NIGHT

10

Jack enters, well dressed in black, carrying groceries. The weathered house is as unattractive as its poverty stricken neighborhood. He stops at the table, looks out of the window, where we see Q and Spoon posted out front beside a parked car. He then looks down the hall through Sara Mullen's open bedroom, where we can see her covered feet in bed and beeping medical machinery everywhere.

JACK
I got you a few things.

His words stop short. He puts the groceries down and tries to get it together. He doesn't want his somber mood to be obvious. He goes to her.

11 INT. SARA'S BEDROOM -- CONTINUOUS

11

Jack enters, finding SARAH MULLEN, 60, in bed with an open book in her lap.

JACK
This old place is no good, Ma. Pop is long gone and... You can stay with me. Or I can set you up somewhere nice.

A live-in NURSE enters.

NURSE
(fluffing Sarah's pillows)
All she needs is someone to love. Isn't that right, Mrs. Mullen? Would you like me to read a little more to you?

We see Sara staring aimlessly, void of emotion.

Jack struggles to keep a lid on the pain of seeing her like this.