

PUNISHER: MONSTERS

Written by

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Based on the Marvel Comics Character  
Created by  
Gerry Conway, Ross Andru, and John Romita, Sr.

Inspired by  
"Punisher MAX" by Garth Ennis  
And  
"Punisher" Vol. 9 by Nathan Edmondson  
And  
"Secret Warriors" by Jonathan Hickman

SUPER: TO THOSE WHO SERVE AND THE THINGS THEY CARRY

EXT. NIGHTMARE STREET - NIGHT

PEOPLE stand crowded on sidewalks looking into the street covered in DEAD SCUM. A lone light shines on FRANK CASTLE, 51, in a Skull shirt and jeans with a SAW.

He has white in his hair pulled into a wolf tail and a full beard. He stares at the bodies of MARIA, FRANKLIN, and LISA lying in a thick puddle of blood.

FRANK  
If my world ends...

He turns to one side of the street and brings up the SAW.

FRANK (CONT'D)  
...So does yours.

Frank shoots, the gun making a bright muzzle flash.

EXT. NIGHTMARE TIME SQUARE - DAWN

Frank sits on the hood of a destroyed police car beside the SAW. Wrecked cars, a helicopter, and DEAD PEOPLE surround him in piles. Buildings burn and Frank stares into nothing.

MARIA  
(distant)  
Frank...

He looks surprised and gets off the hood.

MARIA (CONT'D)  
(distant)  
Frank...

Frank looks around.

MARIA (CONT'D)  
(distant)  
Frank...

He turns and sees Maria, Franklin, and Lisa standing behind the police car holding hands.

MARIA (CONT'D)  
We're still dead.

SMASH CUT TO:

INT. PUNISHER VAN - NIGHT

Frank wakes up in the drivers seat, wearing a trench coat with a Skull shirt. He looks shocked before he goes calm neutral.

He checks his watch and gets out, grabbing a Model 1897 trench gun from the passenger seat.

SUPER: 2002

EXT. QUEENS SIDEWALK - CONTINUOUS

FRANK (V.O.)  
At the right hour, a dive in Queens  
is packed to the rafters.

EXT. QUEENS ALLEY - CONTINUOUS

Frank walks down the alley towards a dumpster. He pushes it toward a door to the right of the alley.

FRANK (V.O.)  
Rugby teams, fathers, and drunks  
converge to forget the world  
outside the swinging door. Little  
too late for the likes of them.

Frank puts the dumpster against the door, blocking it. Frank walks down the alley to the other end and turns right.

EXT. DIVE - CONTINUOUS

GANGSTER 1 stands outside the dive with hands stuffed in his jacket. Frank walks toward him. Gangster 1 turns and Frank stabs him in the throat and jerks him to the ground.

Frank puts his back to the side of the door and pulls out a flash-bang. He yanks the pin, cracks the door, and tosses.

FRANK (V.O.)  
Better safe than sorry.

The grenade goes off with a flash through the windows and Frank walks in, trench gun ready.

INT. DIVE - CONTINUOUS

6 GANGSTERS lie on the floor by the bar yelling and groaning.

GANGSTER 2

I can't see!

GANGSTER 3

What'd ya say!

Frank calmly shoots them in the head. After he kills 4, the door at the back of the dive bursts open. TERESA and NICKY CAVELLA, 20s, charge out guns blazing.

NICKY

Come an' get me, Castle!

TERESA

You fuck! You fuck!

More Gangsters pour out as Frank jumps behind the bar.

INT. DIVE BAR - CONTINUOUS

Landing on the floor, he finds BARTENDER cowering in the corner. Rounds from the other side destroy bottles on shelves above and tear through the wood.

Frank crawls to Bartender and jerks him flat to the ground. He kneels on top of him, pulls a frag grenade, and tosses it over the bar. Frank lays on top of Bartender.

The grenade goes off with the Gangsters screaming, shaking the dive. Debris and blood rain down on Frank. He kneels and readies another frag.

TERESA

You cock-suckin' piece of fuck!

NICKY

Kid! Wait!

Before he could pull the pin, Frank is tackled by Teresa leaping over the bar. She pushes him into the corner and stabs him in the chest with a small knife.

She pulls it out for another stab and Frank stops it with his hand, the blade through his palm.

TERESA

You fuck!

Teresa slashes the side of his face with her nails and tries to bite his throat. Frank catches her neck and drags her face through the broken glass on the shelf.

Frank shoves Teresa further away, pulls the knife from his hand, and draws his M1911. She charges, taking rounds in the chest, and doesn't stop.

He shoots her ear off before Teresa grabs Frank. As she tries to bite him, he stabs her heart, but Teresa stays up. She grabs the knife and digs her teeth into his neck.

Frank kicks her off, taking a small chunk of flesh with her. Frank dashes backwards into a kneel and grabs his trench gun. Teresa charges.

TERESA (CONT'D)

You fu--

Her head explodes in red mist, but her body keeps running. Frank stands just as her body falls. Frank starts to reload and looks at Nicky standing by the booths. Looking terrified.

He runs to the door and Frank follows.

EXT. DIVE - CONTINUOUS

Nicky runs left down the sidewalk when Frank shoots his knee, cutting his leg in half. He falls to the ground crying, holding the bleeding stump.

NICKY

I fuckin' got you!

Frank walks toward him before Nicky rolls over.

NICKY (CONT'D)

People are gonna remember me forever.

Nicky crawls away while Frank slings the trench gun.

NICKY (CONT'D)

Nicky Cavella? Whose 'at? He's the mother-fucker that figured it out! He's the guy that finally got to the Punisher! He changed the game!

Frank straddles Nicky and grabs his hair. Nicky fights back.

NICKY (CONT'D)

Everyone will remember --

Frank jams his fist into Nicky's mouth. His teeth dig into Frank's forearm as he goes well past his wrist.

CUT TO BLACK

INT. REC CENTER B-BALL COURT - NIGHT

SUPER: 2012

In a circle, under dim lights sit YOUTHS, 16-20s, and WIVES, 30s-50s. ANNA GORRINI, 43, black hair, gaudy, dabs her cheeks with a handkerchief.

Beside her sits JENNY CESARE, 32, very short blonde center part, glasses, and messenger bag on her chair. She wears a necklace with half a glow-stick between Amerindian beads.

Jenny twists the glow-stick, limbs close to her body.

ANNA

...I have so little family anymore,  
but I'm grateful he let us live so  
we could find each other.

The group claps. FATHER REESE, 48, short sleeve shirt, holds a clipboard.

REESE

Thank you for sharing, Anna.  
Friends like us are essential to  
healing as God is to salvation.

He glances at the clipboard.

REESE (CONT'D)

We have a new member to our circle.  
Jenny, would you like to share your  
experiences?

Jenny looks up, surprised to be noticed.

JENNY

I'm just here to support Anna. I  
really --

Anna takes her hand.

ANNA

-- She's had it rough. On top of  
losing our father and her husband,  
she's a cancer survivor. I blame  
the Punisher for everything she's  
gone through.

The circle reacts with sad shock.

DEVON

Dad started dealing to pay for Mom's leukemia. After the Punisher took him out, she didn't make it.

WIFE 1

Oh god.

ANNA

I'm so sorry, sweetheart.

REESE

Vigilantism makes more victims than heroes. Unchecked violence has taken everything from us. Would you like to share what you have lost, Jenny?

Jenny's cheeks go red. She takes a deep breath.

JENNY

We were at the Gnucci Mansion after he killed Dad. It was the same night of the massacre.

INT. GUEST BEDROOM - NIGHT

Jenny, 5, lies in bed clenching the blanket, eyes wide at the door. Under the bed hides Anna, 17, and COUSINS. bThumps, crashes, and shouting come from outside.

Jenny shudders at every sound. After a long silence come footsteps. Anna and Cousins scurry deeper under bed.

JENNY (V.O.)

He was the last thing I saw after waking up in the hospital. The night vision goggles made him look like a lobster.

The footsteps stop and the door knob turns. Frank, 33, winterized costume, NVGs over mask, steps in. Behind on the floor lay corpses. Anna and Cousins cry aloud.

Jenny hides under the covers and holds her breath, her cry a whimper. There comes a crack and a green light. Jenny peers out. Frank, mask off, smiles with a glow stick in hand.

He holds it out and Jenny snatches it before retreating under the covers.

FRANK

What's your name?

Jenny slowly peeks out, the blanket under her eyes.

JENNY

...Jenny.

JENNY (V.O.)

He was so scary and mean.

FRANK

I'm Frank. How old are you?

She shows him an open hand.

FRANK (CONT'D)

When my boy and girl were five, I took 'em hunting. They were still asleep when we got out there. I carried them into the woods and by the time they woke up, the deer were close enough to pet. We didn't take any home.

Frank stares blankly. Jenny watches him.

JENNY

Was my Daddy bad?

Frank looks at her.

FRANK

Very. I'm sorry I killed him.

JENNY

Am I bad?

FRANK

Not at all, dear. You'll always be a good person. Understand?

She nods.

FRANK (CONT'D)

Can you close your eyes for me, Jenny?

Frank reaches for a white spray can in his cargo pocket.

FRANK (CONT'D)

I'm going to count to three and at three, sniff really hard. Okay?

JENNY

Okay.

FRANK

One... Two...

BACK TO SCENE

INT. GNUCCI MANSION BEDROOM - NIGHT

MISTER, 40s, wakes up in bed with MISS, 40s. He gets up.

MISS

What's wrong?

MISTER

Gotta pee.

Mister walks to the bathroom in the dark.

INT. G.M. BATHROOM - NIGHT

Mister turns on the light and walks by the sink to the toilet. He fails to see NINJA 1, red ninja suit, ninjato on his back, reflected in the mirror.

Mister uses the toilet and goes to the sink, two more NINJAS present. Ninja 1 comes up behind Mister. The other two dart into the bedroom.

When Miss screams, Ninja 1 kicks out Mister's legs and puts him in a headlock.

INT. G.M. HALL - NIGHT

Ninja 1 drags Mister down the hall. From other rooms come Ninjas with crying RELATIVES and CHILDREN.

INT. G.M. FOYER

Relatives and Children sit huddled in a group surrounded by Ninjas. Ninja 1 puts Mister on his knees close to the front door next by Miss.

KYRII SHISHIDO, 40s, oni mempo mask, red ninja suit, and plated headband with horns, leans by the door. On his back he wears Blue Katana, white and blue hilt with no cross guard.

MISTER

Take whatever you want. Please  
don't hurt my family.

The doors open and Kyrii steps aside. THUG 1 and 2 push the doors and enters BILLY NERO, 50, black suit, blue shirt, grey tie, face hidden by the shadow of a fedora.

THUG 3 and 4 follow behind. The doors close and Billy walks around the group, looking around the foyer.

BILLY

I didn't come here often, mostly f'  
Mama G's birthday. Houses usually  
get old after a while, but no  
matter how many times I came here,  
know what I'd always say?

He comes back to Mister and throws his arms out.

BILLY (CONT'D)

What a mansion!

Billy laughs and puts his arms down.

BILLY (CONT'D)

Y'done good with the decor, mister -

-

Billy looks at Thug 1.

BILLY (CONT'D)

-- Who's this guy?

THUG 1

Thompson --

BILLY

-- Thompson! Place looks great. I  
bet y'have a couple more sittin'  
around you wouldn't mind movin'  
into, eh?

MISTER

The house is yours. We won't tell  
anyone --

BILLY

-- Oh, you might, but it won't  
matter. Then again...

Billy approaches Kyrii.

BILLY (CONT'D)

...In case you do.

He holds his hand out and Kyrii passes a dagger to Billy.

BILLY (CONT'D)  
Ever heard of a Glasgow Smile,  
mister Thompson?

MISTER  
No.

Billy walks back.

BILLY  
It's a trick I learned from the  
Westies at Rikers. Me and the guys  
used it on snitches.

He kneels before Mister.

BILLY (CONT'D)  
Know who I am?

Billy takes off his hat. Relatives and Children gasp at his  
smiling face made from a patchwork of skin.

MISTER  
Y- you're "Jigsaw" Nero! You killed  
the Punisher's family.

BILLY  
You'd think with what he did to me  
I'd hate the guy, but y'know what I  
figured out? After all the books  
were written about me and that  
interview with the FBI shrink? Know  
what I discovered?

Billy stands, grabs Mister by the hair, and places the knife  
from the corner of his mouth to his ear.

BILLY (CONT'D)  
I learned to take pride in knowing  
I made Punisher. And I need your  
house to help unmake him.

He drags the blade and Relatives, Children, and Miss scream.

EXT. REC CENTER - NIGHT

Jenny stands on the sidewalk with her messenger bag. Anna  
talks to WIFE 2 on the stoop with cigarettes. After they hug,  
Anna puts out her cigarette, and descends to Jenny.

ANNA  
Thanks for coming out.

JENNY

Sure.

ANNA

Sorry if it was weird opening up.  
It helps.

JENNY

...Yeah.

ANNA

Can you make it next Sunday? You  
could talk about Nicky and --

Jenny gets flustered.

JENNY

-- I'm swamped the whole month. I  
have a laundry list of press  
screenings and junkets.

Anna nods and smiles.

ANNA

Okay. Ready to go?

Jenny backs away.

JENNY

I'm fine. I'll walk. I have some  
errands to run.

ANNA

Y' sure? I can get a --

JENNY

-- I'd rather walk, Anna. Thanks.  
Good night.

Jenny turns and walks fast. Anna watches her.

EXT. SIDEWALK - NIGHT

Jenny walks alone. She goes from calm to panic. She  
hyperventilates and makes for an alley.

EXT. ALLEY - NIGHT

Jenny puts her back to the wall. Her face goes red and eyes  
tear up. She pulls open her jacket and grabs at her chest.  
When she tugs the glow stick, Jenny calms and smiles.

JENNY

Thank you.

SONG: "Night Call" by Kavinsky

EXT. SIDEWALK - NIGHT

Jenny walks past BYSTANDERS and BUMS. Neon signs paint her red and blue.

INT. HEALTH FOOD STORE - NIGHT

Jenny walks down the aisle with a basket in hand. She picks out a bag of almonds, dried fruit, and a bottle of organic apple juice.

INT. BASEMENT THEATER - NIGHT

Troll 2 plays to a crowd of laughing HIPSTERS. Between laughter Jenny scrolls in a notebook while eating almonds.

INT. JENNY'S APARTMENT - NIGHT

In the narrow one-room apartment sits a bed pushed to the end under the window. By the bed sits a couch, facing a TV, next to the kitchen bar.

To the left of the kitchen Jenny walks opens a door with multiple locks. She locks up, places her bag on the bar, and puts away her groceries.

LATER

Jenny lays on the couch in her underwear and shirt. She types on a laptop, glancing to her notebook. She wears earbuds in a phone on her chest.

INT. J. APT BATHROOM - NIGHT

Jenny takes a shower. She is skinny, but has a lot muscle from head to toe. She soaps her hair and runs it under the water. Mastectomy scars give her a flat, nipple-less chest.

INT. J. APARTMENT - NIGHT

Jenny walks to bed in a towel, lights and glasses off. She goes to her bag on the couch and pulls a Glock 17.

She drops the mag, ejects the round in the chamber, and loads it into the mag before reloading. Jenny puts the gun under her pillow, throws off the towel, and gets in bed.

SONG ENDS

LATER

An alarm wakes Jenny at 0500. She gets up, puts on dark grey sweat pants, and a black sports bra.

EXT. SIDEWALK - DAWN

Jenny runs in a group of RUNNERS. They stop and jog in place at a light before it turns green. Among them runs Frank, 61, full trimmed beard, hair in a wolf tail, grey at the sides.

INT. GYM - DAWN

Jenny does sit-ups on a bench with a barbell on her chest, then lifts a pair of heavy dumbbells to work her deltoids. Next she stretches with incredible flexibility.

INT. SUBWAY - DAY

Jenny wears her glasses, a vest over an untucked button down, and her messenger bag. She thumbs through her phone on a packed train.

INT. NEWS OFFICE - DAY

Jenny sits in a cubical, the office alive with noise. She types on a desktop, glancing at her notebook. DONNA, 20s, pops her head over the dividing wall.

DONNA

Hey.

Jenny keeps her eyes on the screen.

JENNY

Hey.

DONNA

JJ wants you at the *Gun Boats* junket.

JENNY

Okay.

DONNA

...Wanna trade me for *Shadow Games*?

JENNY

I have a screening for *Limited Vacancy* on the same day.

DONNA

C'mon, Jen! I wanna get Tyler Randalton's number. You know how he is with female journalists.

JENNY

Yep.

DONNA

You're really breaking my balls here.

JENNY

Then put some ice on 'em.

Donna scoffs and disappears. Jenny types on before the power in the office goes out. WORKERS make a collective awe, followed by vulgarity. Jenny angrily takes off her glasses

JENNY (CONT'D)

Fantastic.

She stands and stretches before a loud boom shakes the office. Workers gasp. They turn to a wall of windows and approach. Jenny keeps her distance.

Workers gather to look outside before the Windows shatter from Chitauri Chariot lasers. Some Workers die and the rest rush from the windows.

Jenny gets under her desk and yanks her messenger bag from her chair. She pulls out her Glock 17 and holds it close as Workers flee. More die when CHITAUURI infiltrate and shoot.

Jenny gets small in the corner, hand over her mouth.

LATER

Dead Workers dot the office. Jenny crawls out, looks at the bodies, and vomits. She wipes her mouth, takes her bag, and makes for the stairs, holding in her cry.

EXT. OFFICE ALLEY - DAY

Gunshots and explosions sound in the distance. Jenny comes out into the alley from a door, Glock 17 forward. She checks one side then the other.

She moves right, hugging the wall, then stops. Across the street Chitauri round up Bystanders. Jenny heads the opposite direction.

Across the street an office looks empty and Jenny steps out.

EXT. OFFICE FRONT - CONTINUOUS

Around the corner Jenny freezes. To her right Chitauri stand over COPS dead. CHITAUURI 1, closest to Jenny, turns. They stare at each other before Jenny puts three in it's chest.

Purple blood sprays out and gets on Jenny's face. She spits.

JENNY

Ew!

The other Chitauri turn and raise their rifles. Jenny darts across the street. Lasers sail past her, striking the buildings and cars.

Jenny holds up her arms to shield her face and blind fires as more Chitauri filter in from the alley. She makes for the opposite sidewalk, but trips on the curb.

She rolls then moves to cover behind a car. Lasers shred the vehicle. With shaking hands Jenny drops the spent mag and reaches into her bag.

JENNY (CONT'D)

Oh shit oh shit oh shit oh shit oh  
shit...

Jenny loads a fresh mag and runs for the corner up ahead.

EXT. OPPOSITE STREET - CONTINUOUS

Jenny comes upon KAT SOAP, 24, braided hair in a tail, cop uniform. She kneels by the corner reloading a Mossberg 500. They surprise each other.

JENNY

Oh shit!

Kat pulls Jenny behind her and shoots at the Chitauri. She shouts between shots.

KAT  
Are you okay, ma'am?

JENNY  
I'm --

Jenny gets up and shoots at them. Kat looks stunned.

JENNY (CONT'D)  
-- Fine!

Kat's radio screeches.

COP 1 (V.O.)  
Kat! Status!

Kat kneels and touches her shoulder radio.

KAT  
Rick's dead. Got a civi with me.

COP 1 (V.O.)  
Evac the hell outta there to the  
East Side!

KAT  
Rodger that!

Kat stands and gets close to Jenny's ear.

KAT (CONT'D)  
We're moving back to my car. I need  
you to --

JENNY  
-- Got you covered!

Jenny reloads and gets in front of Kat. She shoots and Kat  
rushes to the rear and takes cover behind a car.

KAT  
Move!

Jenny sprints to the rear and takes cover beside Kat. They  
repeat the movement tactic up the street.

EXT. MIDTOWN - DAY

Under fire, Jenny and Kat duck at the back of a cop car. Kat  
opens the trunk, hands Jenny a vest, then opens the floor.  
Inside lay two AR-15s with extra mags. Kat takes one.

JENNY  
Can I get one?

Kat loads the AR.

KAT  
I don't wanna get you in trouble.

JENNY  
We're already in trouble!

Kat leans round the car and shoots at Chitauri on the sidewalk. Jenny blind fires over the roof and reaches for the other AR. She loads and fires from the other side.

Kat pulls her phone from her pocket.

INSERT - KAT'S PHONE

A text reads:

Omw -C.F.

BACK TO SCENE

Kat stares at the text before IRON MAN flies over head, pursued by a CHITAURI WHALE. Kat and Jenny look in awe.

EXT. LENOX HILL - DAY

Kat and Jenny jog through a quiet street covered in debris. They pause, stopped by a fallen building in their path. Kat throws her AR down.

KAT  
Fuck!

JENNY  
Shhh. They might hear us.

Kat kicks the door of a car and speaks into her radio.

KAT  
Dispatch, this is Soap. Do you copy?

Static replies.

KAT (CONT'D)  
I'm trapped in Lenox Hill with a civilian. Does anyone copy?

Static gargles back and Kat scoffs.

KAT (CONT'D)

Well, we're just about screwed.

She sits on the car hood, lights up a cigarette, and takes out her phone.

JENNY

We need to get inside and hide.

Kat types on her phone.

KAT

Are you from here, ma'am?

Jenny comes to the back end of the SUV next to Kat and leans.

JENNY

Newark.

KAT

Then you know the last place you wanna be is inside a building when they're coming down.

Kat puts away her phone and presents Jenny her cigarettes.

JENNY

Thanks, but I've already had my share of cancer.

Kat tosses the pack away and smothers her cigarette.

KAT

So, you military?

Jenny shakes her head.

JENNY

I met a guy in Austin. An old vet who taught me how to defend myself... And I watch a lot of action movies.

KAT

That wasn't just defense. You handle yourself pretty well in a firefight. That doesn't come without experience.

JENNY

I guess.

KAT  
What were you doing in Texas?

JENNY  
After my husband died, I needed  
to...

Jenny shrugs.

JENNY (CONT'D)  
...Find myself? I dunno. Had to get  
away for a while. Anywhere but the  
city. Then I came back and started  
over.

KAT  
Sorry for your loss.

JENNY  
Don't be. You might've known him.  
He was Nicky Cavella.

A laser darts in from the south and misses Kat. Jenny gets low. Kat hops off the hood and reaches for her rifle on the ground before another laser hits it.

KAT  
Whoa!

She gets behind Jenny in cover of the SUV.

JENNY  
Take my Glock and cover right!

Kat grabs the gun in Jenny's waistband and moves to the hood of the SUV. Jenny moves to the hood of the opposite car and fires at Chitauri on the southeast corner.

They die as fast as more come in. Jenny ducks and drops the AR mag. She pats her vest and finds the pouches empty.

JENNY (CONT'D)  
I need ammo!

KAT  
Me too!

Jenny pulls a Glock mag, Kat an AR mag, and they trade. Jenny comes up to fire before a laser hits the rifle out of her hands. She drops and rushes to the side of the SUV.

Kat looks at her then resumes firing.

KAT (CONT'D)  
(whisper)  
God damn it, Frank.

The Chitauri move low, getting closer. Kat moves to Jenny.

KAT (CONT'D)  
Get under the car! I'll draw them  
away!

Kat shoots and pulls off her shirt and vest.

JENNY  
I can get your gun --

KAT  
-- I'm not putting you in anymore  
danger!

Kat takes out a few more Chitauri, now on the opposite sidewalk before she clicks empty. She hands Jenny the Glock.

KAT (CONT'D)  
Don't come out until the shooting  
stops.

Jenny opens her mouth before Kat turns her back and stands. She looks through the SUV window. Seven Chitauri approach. Kat's breath quickens, her body in a sprint stance.

She breathes harder and darts down the sidewalk. In the cluster of Chitauri lands an frag grenade. They turn to it before it explodes and Kat stops, crouching behind a car.

Three die immediately. Four survive with severed legs and arms, screaming. Jenny looks over.

Through a dust cloud comes Frank, modern costume, mask on, battle-worn, duffle on his back, and Uzi with a wood buttstock. He walks toward the Chitauri.

He puts a round in each one still moving, coming into the middle of them. CHITAUURI 2 crawls south, legs gone. Frank aims, but the weapon clicks empty.

He pulls a knife, grabs the head, and cuts its throat. Chitauri 2 gurgles until death. Frank stands and wipes the blade on his leg.

FRANK  
All clear.

Kat walks to him as Frank reloads.

FRANK (CONT'D)  
Sorry I'm late. Car exploded in my  
face.

KAT  
I'm just glad you showed up.

Kat pauses and kicks one of the Chitauri corpses.

FRANK  
How's Max and Jas?

KAT  
I don't know. I hope they weren't  
as close.

FRANK  
Me too.

JENNY  
I don't believe it.

Kat and Frank turn to Jenny walking toward them. She takes  
off the necklace and presents the glow-stick to him.

JENNY (CONT'D)  
Do you remember? At the mansion?  
It's been so long.

Kat tenses up. She glances between Frank and Jenny and  
reaches for cuffs.

KAT  
Uh, thanks for the save, Punisher,  
but I'm going to have to --

Frank walks past her and stops at Jenny. She is tiny compared  
to him. He takes the stick and stares at it in his hand.

JENNY  
My husband was Nicky Cavella. I  
wanted to thank you for setting me  
free.

He looks at her and they share a silence.

KAT  
I said, I'm going to take you --

FRANK  
-- Cut the theatrics, Kat.

Frank hands Jenny the necklace. She takes it and holds his  
hand, eyes locked.

FRANK (CONT'D)  
We're all friends here.

Kat sighs and puts away the cuffs.

KAT  
Well, if anyone asks, I tried to  
arrest you. Let's get moving before  
--

Iron Man's engines scream in the west. Through an alley they see Stark Tower in Midtown and the portal above. Iron Man flies into the portal carrying a nuke.

On the street, a pack of Chitauri appear on the fallen building to the north. Jenny and Kat get to cover. Frank takes aim. Neither shoot when the Chitauri go limp.

Frank looks puzzled. At Stark Tower, the portal closes with Iron Man's exit. Frank slings the Uzi to his chest as Kat and Jenny return.

FRANK  
Can you take it from here?

KAT  
Of course.

FRANK  
Good. I'm gone.

He comes up to Jenny.

FRANK (CONT'D)  
It was nice to see you, ma'am.  
Officer Soap will get you to  
safety.

Frank starts on his way out.

JENNY  
Wait!

He stops. Jenny fiddles in her bag and presents him a business card.

JENNY (CONT'D)  
I'd like to see you again.  
Please...

KAT  
I don't think --

Frank pockets the card. He and Jenny stare before he jogs away. She watches him leave.

EXT. EAST SIDE - DAY

A row of white tents sit in the middle of the street, a line of People at each. Jenny and Kat walk towards one tent from the south.

KAT

Let them know you're alive. If you need medical, now's the time.

JENNY

I don't know how to thank --

Kat stops in front of her.

KAT

-- You can stay away from him. Don't be an idiot. I couldn't forgive myself if something were to happen.

Jenny makes a half smile.

JENNY

He can't do what hasn't already been done... Take care, Officer.

Jenny joins the lines. Kat remains.

INT. J. APARTMENT - DUSK

Jenny gets inside, small bandages on her face. She pauses and stands in silence.

LATER

Jenny stands at the bar, laptop before her. She opens it and cracks appear across the screen. Jenny takes a deep breath and shuts her eyes.

JENNY

God... damn it.

LATER

Jenny undresses and talks on her phone.

JENNY (CONT'D)

I'm fine... No problems... Anna,  
please stop crying. I'm okay... I  
hid under my desk until the cops  
showed up.

EXT. MEMORIAL WALL - DAY

Photos of random people hang clustered above piles of flowers  
and candles on the sidewalk. Jenny, open-sided shirt,  
necklace, looks at a photo of Donna.

INT. COMPUTER SHOP - DAY

Jenny stands at the Repair counter as GEEK sits on the other  
side. Jenny's laptop sits to the side hooked up with wires.

GEEK

You really should've brought it in  
sooner.

JENNY

If the CDC didn't close off half  
the city for a week, I would have.  
How does it look?

GEEK

Hard drive's fine. Only problem is  
the screen.

Jenny's phone vibrates.

JENNY

Can you replace it?

She reaches into her bag.

GEEK

Not for this model. You're way  
outta date.

She looks at the Caller ID. It reads unknown.

GEEK (CONT'D)

I can list some recommendations  
that suit your needs?

She nods and answers the phone.

JENNY

Hello?

FRANK (V.O.)

Ma'am?

Geek tries to get her attention before she steps away.

FRANK (V.O.)

Hello?

JENNY

Yeah, sorry. I'm here.

FRANK (V.O.)

I apologize for not calling sooner.  
Had to go outta town. How have you  
been?

JENNY

Good... pretty good. I start work  
again soon.

FRANK (V.O.)

I'm glad you're alright.

Jenny smiles.

JENNY

Are you... watching me?

FRANK (V.O.)

No, ma'am. I'm underground.

JENNY

Oh, cool... cool. You don't have to  
call me ma'am, by the way.

FRANK (V.O.)

A hold over from the Corps. Hard to  
turn off.

Jenny chuckles.

JENNY

D-do you wanna get coffee today?

INT. CAFE - NOON

Hipsters sit with colorful mugs with laptops and books. Jenny sits opposite Frank, collared shirt and jeans. He sits up straight while she fiddles with her mug, staring at him.

JENNY

I'm surprised you don't drink  
coffee.

FRANK

Used to. Also smoked and drank.  
After 'Nam, wasn't fun anymore.  
It's all protein and smoothies now.

JENNY

With a little cocoa on the side?

FRANK

Yes, ma'am.

JENNY

After chemo, I turned into a health  
nut. I dropped so much weight I had  
to throw out my entire wardrobe.

FRANK

What all do you do?

JENNY

I eat organic, run, drink a ton of  
water, yoga, and spend my free time  
in the gym. If I didn't have a job,  
I'd stay there. I go to X-Fit in  
Midtown and run with their groups.

Frank pauses then cracks a smile.

JENNY (CONT'D)

What?

FRANK

We go to the same gym.

JENNY

...Really?

FRANK

I run at o'five-hundred, then I'm  
in the gym from six to ten. I  
didn't recognize you before. You  
can do laundry on those abs.

Jenny blushes and leans closer.

JENNY

Can I ask you a personal question?

FRANK

Go ahead, ma'am.

JENNY

Why the skull? Why a symbol in the  
first place?

FRANK

The Stars and Stripes were taken.

Jenny leans back.

JENNY

...That's a really cool answer.

She laughs. Frank joins in with a mild chuckle.

INT. HEALTH FOOD STORE - NOON

Jenny walks along the isles with Frank holding a hand cart.

FRANK

Where'd you train?

JENNY

A farm outside of Austin. This old vet invited me to stay after he floored this college kid that was coming on to me a little to strong. First time I ever shot a gun.

FRANK

Quite an experience.

JENNY

I'll say. Got me hooked after the first squeeze.

EXT. SIDEWALK - AFTERNOON

Jenny and Frank walk together, Frank carrying a canvas bag of groceries.

FRANK

How can a movie be good if it's bad?

JENNY

It's both.

FRANK

How?

JENNY

A good-bad movie is something made with good intentions that fails. The failure of acting, effects, and direction makes it fun to watch.

(MORE)

JENNY (CONT'D)

The Room was supposed to be a romantic tragedy. Samurai Cop a buddy cop karate film.

FRANK

...Like Starship Troopers?

JENNY

Kind of, but that was satire.

FRANK

Yeah, but the acting. Took a great book and destroyed it.

JENNY

The bad acting was intentional. For something like Plan 9, the crappy sets and writing was unintentional, but Ed Wood didn't see it that way. Do you get it?

Frank pauses and shrugs. Jenny laughs.

JENNY (CONT'D)

Sometime soon, I'm gonna sit you down with some Chuck Norris Cannon movies. You'll understand.

EXT. J. APT HALL - DUSK

Jenny walks to her door, Frank behind. She faces him.

JENNY

Thanks for meeting me. I had a great time.

FRANK

You're welcome, ma'am.

She stares at him.

JENNY

...I wouldn't be here without you.

Jenny takes his hand and presses it to her chest.

JENNY (CONT'D)

Nicky put his poison in me. I felt it in a lump.

QUICKFLASH - WEDDING (no audio)

Jenny, long brown hair, walks down the aisle with Nicky. SPECTATORS watch. Anna, a bride's maid, stands with Wives.

JENNY (V.O.)  
Anna didn't see it when she  
convinced me to marry him.

QUICKFLASH - HONEYMOON (no audio)

Nicky rips off Jenny's clothes and smacks her in the mouth.

JENNY (V.O.)  
Said it was all for the family.

LATER

Nicky holds her down on the bed by the neck with him on top.

QUICKFLASH - SHOWER (no audio)

Jenny sits in the shower with her knees to her chest. Blood flows into the drain.

QUICKFLASH - KITCHEN (no audio)

Jenny lies beaten and bloody on the floor. Nicky steps over her on the way to the refrigerator.

JENNY (V.O.)  
No matter how many bruises, how  
many times I wanted to leave, she'd  
be there to push me back in.

QUICKFLASH - HOSPITAL ROOM (no audio)

Jenny lies in bed with a swollen face. Anna sits to the side reading a book.

JENNY (V.O.)  
I wanted to hate her. Show her what  
she talked me into. I didn't know  
if she was naive or wanted to see  
me suffer.

QUICKFLASH - KITCHEN (no audio)

Jenny screams and cries with convulsions. Anna holds her.

QUICKFLASH - GRAVEYARD (no audio)

Flashlights shine on the tombstone of Maria, Lisa, and Franklin as Nicky and Teresa dig up the grave. A camera sits on a tripod looking at the scene.

JENNY (V.O.)

I don't mean to sound cruel, but I was thankful for what he did to your family.

LATER

Three skeletons lie in the dirt. Nicky pisses on their skulls with a smile.

JENNY (V.O.)

I knew he didn't have much time.

BACK TO SCENE

Jenny traces the teeth scars on Frank's forearm.

JENNY

I used to think you were a monster. It took being married to one to realize how gentle you are.

She brings his hand to her cheek and coos.

JENNY (CONT'D)

Wanna come inside?

Frank stares at her. Footsteps grow louder at his back down the hall. He glances ahead to the far corner and sees Maria, Lisa, and Franklin holding hands in shadow.

Jenny throws his hand down.

JENNY (CONT'D)

Hey, Anna!

She steps away from Frank and meets Anna. They embrace.

ANNA

Hope I didn't come at a bad time.

JENNY

No, no. I just got back from running errands.

Jenny lets go and turns to Frank.

JENNY (CONT'D)

Uh, this is my friend --

FRANK

-- Cha'lie! Cha'lie Fort. How ya doin' Miss...

ANNA  
Gorrini. Annabelle Gorrini.

Frank and Anna shake hands.

ANNA (CONT'D)  
So, you friends Jenny?

FRANK  
We go to the same gym. She does all  
the yoga stuff that makes an old  
mick like me look like a dry  
noodle, y'know what I mean?

Frank feigns laughter. Jenny chuckles.

JENNY  
Oh my god.

Anna smiles.

FRANK  
Well, I aught t' get going. See ya,  
Jen. Good to meet ya, Ann.

ANNA  
You too, Charlie.

Frank walks away before Jenny rushes to unlock her apartment.

JENNY  
Hold up, Charlie!

Anna goes inside as Jenny walks to Frank around the corner.

JENNY (CONT'D)  
(whisper)  
Can I see you again?

Frank speaks in character.

FRANK  
Yeah, sure. I'll be at the run  
group tomorrow morning like always.  
See ya there!

Jenny's eyes light up and she hugs him. Frank looks stunned,  
then pats her back. She lets go and he walks away, giving one  
more glance before walking downstairs.

INT. J. APARTMENT - DUSK

Jenny locks the door with a smile. Anna sits at the bar.

ANNA

Been a while since I've seen you  
like this. Guy's a real goofball.

Jenny walks to the kitchen.

JENNY

He has his moments.

She stops at the sink facing Anna.

ANNA

How old is he?

JENNY

About... 60.

ANNA

Jesus, Jen! He's half your age.

Anna crosses herself.

JENNY

I know how it looks, but he's a  
nice guy. And I feel comfortable  
being around him.

ANNA

Fair enough. If he needs viagra, I  
know a guy.

JENNY

Oh, stop. We haven't gone that far.

ANNA

...Does he make you happy?

SONG: "Right Back to You" by Electric Youth

Jenny looks down at the sink, then back to Anna with a smirk.

EXT. SIDEWALK - DAWN

Frank and Jenny race each other ahead of the running group.

INT. GYM - DAY

Frank spots Jenny as she lifts a bar. He helps a bit.

LATER

Frank attempts yoga with Jenny's assistance. When he fails they laugh.

INT. BASEMENT THEATER - NIGHT

Miami Connection plays on screen. Jenny takes notes while Frank sits beside her with a baffled look on his face. When she chuckles, he looks at her like she is crazy.

EXT. PLOT - DAY

On an empty hill side surrounded by a forest, mountains in the distance, Jenny shoots an AK-47 prone at a target on a tree. Frank kneels beside her with binoculars. She laughs.

EXT. PLOT CAMP - NIGHT

Frank and Jenny sit next to each other on a log in front of a fire. She watches him eat an MRE. He offers her a spoon full, but Jenny reels. He moves it closer and she falls off.

INT. CAMP TENT - NIGHT

Jenny strips down to her underwear with a tanktop on top of a single sleeping bag. She unzips the tent flap and looks at Frank staring into the fire. She lies down and waits.

INT. PARENT'S HOUSE FOYER - DUSK

Frank and Jenny come inside and meet DIANE, 40, silver hair, and DAN JOHNSON, 40s, clean cut. Diane hugs Jenny.

DIANE

So good to finally meet you, Jen. I hope Charlie had good things to say about me.

FRANK

What else I got, Di?

DAN

How are you, Jenny? I'm Dan.

Dan and Jenny shake hands.

JENNY

Fine, thank you. Is that Joey?

They turn and see JOEY, 12, sitting on the stairs.

DIANE  
Say hi to Miss Jenny, Joey.

Joey waves.

JOEY  
Hi.

DIANE  
Want some coffee before we go?

JENNY  
Uh, no thank you, Diane. I'm trying  
to go without it for a little  
while.

DAN  
Already turned her into a health  
nut, Charlie? When's the wedding?

Dan and Diane walk to the kitchen, Frank and Jenny follow.

FRANK  
I'll send ya the invitations.

Frank laughs.

INT. LOUNGE - NIGHT

Frank, Jenny, Diane, and Dan sit on couches before a coffee  
table surrounded by PATRONS. Frank and Dan move to the bar,  
leaving the two women.

DIANE  
I've never seen him so happy.

Jenny chuckles.

JENNY  
Charlie? When is he not?

Diane smiles and leans to her ear.

DIANE  
I mean, I've never seen him so  
happy.

Jenny looks a little stunned and Diane leans back.

DIANE (CONT'D)

All the years we fought together,  
some of the hardest moments of our  
lives, even when he's pretending,  
I've never seen him like this.

They look at Frank waiting by the bar with Dan.

DIANE (CONT'D)

You must be doing something right.

JENNY

...I hope. Never feels like it.

Diane moves closer.

DIANE

He's a good man in a lot of pain.  
You do so much just being around  
him... More than I ever could.

JENNY

I don't think he feels the same. Or  
he cares, but doesn't show it,  
y'know?

Diane half smiles.

DIANE

I've known him for years and all he  
needs is patience. You're on the  
right track. Don't change. He likes  
you just the way you are.

Dan and Frank return.

INT. CLUB - NIGHT

Lights flash and loud music blares in the room packed with  
CLUBBERS. Jenny does shots at the bar beside Frank. She  
cheers and Frank half smile.

She holds onto him, pressing her head to his chest.

EXT. CLUB ALLEY - NIGHT

Frank stands behind Jenny patting her back as she pukes  
beside a dumpster. She wipes her mouth and trembles. Frank  
catches her.

Jenny breathes heavily and squeezes his arm, one hand on his  
face. She tries to bring her lips to his before passing out.

INT. J. APARTMENT - NIGHT

Frank puts Jenny in bed, takes off her shoes, and pulls the blanket over. He turns the lights off and leaves.

SONG ENDS

INT. REC CENTER HALL - NIGHT

Wives and Youths talk by the door to the court. Anna stands to the side with Jenny on Frank's arm in character.

FRANK

Yeah, 'Nam was a mess, but I don't belong in there. It'd be disrespectful.

ANNA

Soldiers are victims too, Charlie.

FRANK

No, ma'am. My buddies on the wall in DC are... and I guess a bunch of VC too.

Reese comes in.

REESE

We've all experienced different kinds horror, but we're still victims.

Frank nods to Reese.

FRANK

Father.

REESE

If it's any consolation, it would be beneficial to our humble group if you shared your trials and tribulations in war.

Frank shrugs and smiles.

FRANK

I appreciate it, Father, but I can't tonight. Little busy.

Reese makes a modest smile.

REESE

Another day perhaps.

Reese goes into the court. Wives follow.

JENNY

I'll be with you in a sec.

Anna goes in. Jenny turns to Frank, still in character.

FRANK

I'll be back at 9. Call me if  
y'need me sooner, okay?

Jenny moves closer and hugs him.

JENNY

(whisper)  
How about a kiss this time?

Frank smiles and kisses her hand.

FRANK

See ya at 9.

He walks away. Jenny looks sad before going into the court.

INT. REC CENTER ENTRANCE - NIGHT

DEVON, 20, hoodie, comes into the Rec Center. Frank walks the opposite direction and Devon pulls out his phone. He brings the phone down after they pass.

INSERT - DEVON'S PHONE

On the camera setting, Frank is being recorded walking out.

BACK TO SCENE

EXT. REC CENTER - NIGHT

Jenny stands by the stoop as People file out. Jenny takes out her phone. The clock shows 9:31. She sighs and heads home before making a call.

INT. J. APT HALL - NIGHT

Jenny walks to her door, phone to her ear.

JENNY

Me again. Sorry I'm filling up your  
voicemail. I know you're probably  
working...

Jenny takes out her keys.

JENNY (CONT'D)  
...But... I don't know. I don't  
mean to act desperate.

She unlock and opens the door.

INT. J. APT - NIGHT

She turns on the light

JENNY  
I guess... I want more than you --

Jenny gasps and drops her phone. She pulls her Glock and points it at BALD BLACK MAN by the her bed with his hands up.

BALD BLACK MAN  
Last I checked, guns were illegal  
in New York City.

JENNY  
So's breaking and entering, smart-  
ass. Me going to jail is better  
than you six feet under.

Bald Black Man chuckles.

BALD BLACK MAN  
No wonder Castle likes you so much.  
You got an edge, Miss Cesare.

Jenny looks puzzled. Bald Black Man turns and reveals himself to be FURY and puts his hands down. Jenny lowers her Glock.

FURY  
Colonel Nicholas J. Fury. I was 18  
when Frank trained me. Wouldn't be  
alive without him.

JENNY  
...What happened?

FURY  
Couple friends of mine picked him  
up while you were out. I'd like you  
to come with me to see him.

CUT TO BLACK

INT. INTERROGATION ROOM - NIGHT

A light beams down on a table where Frank sits with his arms behind in metal braces. Fury sits opposite with an open folder, peeling through documents.

FRANK

Gonna do me like Bin Laden? Two in the face and toss me overboard?... That op took way too long.

Fury holds up a small photo of Mama Gnucci.

FURY

Remember her?

FRANK

Looked better last I saw her.

Fury rolls his eye puts the photo on the table facing Frank.

FURY

Isabella Victoria Gnucci was the daughter of Don Lorenzo Puzio, a major investor of Johann Schmidt, the Red Skull.

Fury puts a photo of Lorenzo and Schmidt beside each other above Mama.

FURY (CONT'D)

After coming to the States and marrying Don Gnucci, she appropriated a network of criminal syndicates. The major players in each enterprise included George Nero...

Fury puts a photo of Nero below Mama.

FURY (CONT'D)

...Matthew and Alfredo Cesare...

He puts two photos below Mama.

FURY (CONT'D)

...Her cousin Tommy DiGalbo, Rocco Luciano...

He puts two photos below those.

FURY (CONT'D)

...And then your Green Beret pal, Barrett Quintero, in Miami.

FRANK  
...Barracuda.

He puts one last photo down beside the last two.

FURY  
Others took their place as they  
like to say, but in the span of a  
decade, you and your partner  
Sablinova nearly wiped out an  
entire Hydra criminal network.

FRANK  
Nearly?

FURY  
26 years ago you asked me a favor.  
As an Italian, I assume you  
remember your debts?

Frank's braces open before the lights come on. On the walls  
stand OPERATORS, black gear, armed with FN-F2000s.

Behind Fury by a door leans BRAVO, 30s, white hair, black  
gear, sleeves rolled up, arms crossed.

INT. YAKUZA MEETING ROOM - NIGHT

The room consists of painted rice paper walls with a short  
long table down the center. At the front end stands an  
elevator on a patch of tile.

The doors open to Billy, grey suit, white shirt, among YAKUZA  
in shark skin suits. They step out onto the tile and bow  
before removing their shoes, placing them by the wall.

Billy steps out and looks out of place.

???  
How do you like your clothes, Mr.  
Nero? Do they fit well?

At the other end of the table before an open balcony sits  
YASHIDA, 70s, white shirt, black tie, black trousers, eating  
sushi. To the side sits Reese eating the same.

Behind him leans Kyrii in a red suit with black shirt and  
pants. He has a buzz cut, tan skin, and a scar across his  
nose and under his eyes. On his hip hangs Blue Katana.

BILLY  
Very DeNiro. You guys got good  
taste.

Yashida smiles while Reese stands.

REESE

How you doing, Billy? Been a while.

Billy looks puzzled as Reese walks up to him.

BILLY

Tanner? You stopped coming round the clink. What gives?

They embrace and Reese smiles.

REESE

Oh boy! We've been up to some big things, pal.

YASHIDA

Which is why we paid your way out of Rikers, Mr. Nero. We need your help to kill the Punisher.

INT. INTERROGATION ROOM - NIGHT

Frank rubs his wrists as Operators file out. Bravo comes to the table.

FURY

This is Agent Jenkowitz, codename Bravo. His team are wet work specialists.

Frank and Bravo shake hands.

BRAVO

Good to meet you, sir.

Bravo sits beside Fury. After the Operators exit, HENRY, 20s, blonde buzzcut, SHIELD jumpsuit, comes in with a tablet. He smiles and comes to other side of Fury.

HENRY

Aw, man! It so awesome to finally meet you, Mr. Punisher. Agent Henry Russo, at your service.

Henry presents his hand.

FURY

Russo is our resident Punisher expert and knows his way around computers like nobody's business.

Frank stares at Henry then shakes his hand.

FRANK  
Do I know you?

Henry shrugs.

HENRY  
I hope not. Last I checked, you  
don't kill hackers. I never did  
anything bad, by the way.

FURY  
So identity theft, fraud, and grand  
larceny aren't that bad, Agent?

Henry straightens up.

HENRY  
No, sir. Just making a joke.

FURY  
Might wanna work on your material.

Henry sits down.

FRANK  
So, gonna make me an Avenger?

FURY  
Despite his respect for you, I  
doubt Captain Rogers would be  
comfortable with a mass murderer on  
the team.

FRANK  
A man can dream... Wanna make me a  
spy? Turtle necks and eye patches  
aren't my thing.

FURY  
No one pulls it off better than me,  
Frank. We have something more  
suited for your skills. Russo?

Henry fingers the tablet and hands it to Frank.

HENRY  
I spent a whole week on it. Thank  
god for PicEdit.

Frank looks at the tablet.

INT. YAKUZA MEETING ROOM - NIGHT

Billy sits with Yashida and Reese as MAID pours sake into small glasses on the table.

YASHIDA

Punisher and the Silver Sable dealt a sizeable blow to our operations. I will not bore you with details, but we are once more in a position of relative power.

REESE

Only problem is Punisher is still out there. Sable's retired and they don't wanna touch her out of respect.

YASHIDA

Then we met Father Reese and his Punisher Victims Support Group. Vengeance is a strong emotion and a useful one. Do you not agree, Mr. Nero.

Billy eye's Yashida and sips his sake.

REESE

Billy, I got these widows and kids wrapped around my finger. It's like old times when we were working for Vinny, but we're in charge.

BILLY

Then you got scared into becoming a priest.

REESE

Paid off, didn't it? Dude, we got the backing, the numbers, and people that have the experience we need. Best part is it don't cost us shit.

INT. INTERROGATION ROOM - NIGHT

INSERT - HENRY'S TABLET

The screen shows the Howling Commandos PMC emblem in white on black. It consists of a jawless skull with wings, surrounded by a ring that reads "Nunquam Obliti-Nunquam Victi." Between the skull and ring is "Est '12" and on top of the skull a tab reads "HCPMC"

BACK TO SCENE

Frank puts the tablet down.

FRANK

What do the guys think?

FURY

Old Guard's dead or senile and your team scattered to the winds after the unit was disbanded.

FRANK

What about Cap? He was there at the beginning.

FURY

This isn't going through the proper channels. He'd stop me if he knew what we're up to.

FRANK

...What are we up to, Fury?

Henry takes the tablet and fingers it.

FURY

Like your typical parasite Hydra spread elsewhere, south to be exact, embedding itself in cartels and street gangs. They project power via proxy up here, making money in various trades.

BRAVO

South America's been holding it's own for years, but as far as we see it, Mexico and it's neighbors are failed states.

Henry passes the tablet to Frank.

HENRY

The Del Sol cartel owns the country mind, body, and soul.

INSERT - HENRY'S TABLET

The tablet shows mug shots of Guillermo and Hector del Sol. The first has a black beard and the other has a white eye with a vertical scar.

HENRY (CONT'D)

Guillermo runs trafficking in LA while his brother Hector oversees the whole show. This includes local government, law enforcement, and the military.

BACK TO SCENE

Frank puts the tablet down.

FRANK

If you have intel, I'll give you bodies.

FURY

Unfortunately, it's not as simple as we'd like it to be.

BRAVO

The Drug War's been a lost cause because we haven't fought it like a war.

INT. YAKUZA MEETING ROOM - NIGHT

BILLY

I see what this is. You want me to be the fall guy. Hunt down the Punisher and get killed while you do some sneaky shit. How friggin' convenient you got my buddy and his people to play soldier!

REESE

Show some respect, dude. These guys are the real deal and they put together a good plan --

BILLY

-- Yeah, a good plan to get us fucked! I was in the clink long enough to sniff out a double cross. I ain't playing this game.

Yashida smiles and takes up his sake.

YASHIDA

Surely you understand the meaning of gratitude, Mr. Nero?

He sips.

YASHIDA (CONT'D)

Getting you out was simple, but at great expense. We are the reason you are free and all we ask is you aide in a pursuit you no doubt share. Punisher took your face and put you in jail for most of your life. And you are content to let him live?

Billy stops himself from speaking.

YASHIDA (CONT'D)

There are wheels within wheels. Plans within plans and this project is but one of many. All we ask is you show gratitude and honor the Yashida Clan by killing our shared adversary.

REESE

It's a good deal, Billy. They'll give us everything we need to make it happen. All you gotta do is accept.

Billy slowly finishes his sake.

INT. INTERROGATION ROOM - NIGHT

HENRY

HCPMC is a front to build an army of Punishers. We have two years to gather funds and forces before we're set loose on the Del Sols. It's a big operation that'll take more than you and a bunch of guns.

FURY

You'll be contracted by a Mexican government official that doesn't exist. They're so corrupt the world will be none the wiser.

FRANK

When do we start?

BRAVO

A month from now. SHIELD will provide one time support, but my team and Russo will tag along. After that, we're on our own.

(MORE)

BRAVO (CONT'D)  
We have contacts at our disposal,  
but who we hire is up to you.

FRANK  
...What else is up to me?

Fury smirks.

FURY  
As long as you complete the  
mission, whatever you want.

INT. YAKUZA MEETING ROOM - NIGHT

Billy and Reese stand in the elevator talking to each other.  
Yashida and Kyrii watch them as the doors close.

KYRII  
(Japanese)  
Permit me to speak, sir?

Yashida turns and nods before walking to the other end of the  
room. Kyrii follows behind.

KYRII (CONT'D)  
(Japanese)  
Punisher is one thing, but using a  
man like Jigsaw is insane. He will  
cause more harm than necessary.

YASHIDA  
(Japanese)  
Kraken gave us a mission, Kryii.

KYRII  
(Japanese)  
At the cost of our honor? It is  
because of their lack of discipline  
and shame that our rivals were so  
easily wiped out years before.

YASHIDA  
(Japanese)  
Then you will accompany Nero as  
planned. If he acts against the  
Clan, open his throat, but let him  
do as he sees fit. Whatever his  
intentions, if he honors our  
arrangement, he may keep his life.

Yashida stops and turns. Kyrii goes to his knees.

YASHIDA (CONT'D)

(Japanese)  
And when we have Punisher's head,  
terminate Nero and his people.

Kyrii bows.

KYRII

(Japanese)  
Yes, sir.

YASHIDA

(Japanese)  
You may know true madness, my  
friend, but he is just a man. And  
all men die.

INT. HELICARRIER HALL - NIGHT

Jenny stands by a window looking out on the south end of New  
York City. CAP, in uniform, stands opposite Jenny.

JENNY

City looks nice at this angle.

CAP

It amazes me how bright it's  
gotten. I don't understand how  
anyone can sleep these days.

JENNY

Out west, it was so dark, felt like  
I was on an alien planet. No human  
noise either.

Cap smiles.

CAP

Next time I have R'n'R, I'll have  
to see for myself.

They share a silence.

JENNY

He's a big fan, you know. Told me  
you saved his dad at the Battle of  
the Bulge.

CAP

I wouldn't say saved. Just relieved  
him for the next guy. And I could  
tell. Sergeant Castle surrendered  
the moment we came to pick him up.

A door opens on the opposite wall and Frank walks out, followed by Bravo, Fury, and Henry holding his tablet. Jenny comes up and hugs Frank while the others stand by.

JENNY

I was so worried. Did you check your voicemail?

FRANK

No.

They let go.

JENNY

Oh. Good. You shouldn't.

Fury comes to Frank and Jenny, Henry beside him.

FURY

Agent Russo will take you back to the city. He'll get you up to speed on the situation.

JENNY

Yeah, what is going on?

HENRY

I got you covered, Miss Cesare. Follow me, please.

Henry starts walking but stops. Frank and Jenny remain while he shakes Caps hand.

FRANK

It was an honor to see you again, sir.

CAP

I hope we can meet under better circumstances next time.

Frank lets go and goes with Jenny. She takes his hand. Fury and Cap watch the trio depart.

CAP (CONT'D)

Mind cluing me in, Fury?

FURY

I made him an offer to join our spec ops team. It was that or jail.

CAP

I image that would have been worse given his record.

BRAVO

True that.

Fury, Cap, and Bravo walk down the opposite side of the hall.

CAP

...Sometimes I wonder what it'd be like if I was awake for his war. I don't understand how it could go wrong so fast after what we did in Europe.

???

There's a lot to consider.

WIDOW, in casual dress, appears behind Fury, Cap, and Bravo and walks with them. Bravo gasps.

BRAVO

Jesus, Romanoff!

WIDOW

The Cold War was the birth of asymmetric warfare. Imagine World War 1 in smaller packages spread across the globe.

CAP

Doesn't paint a pretty picture.

FURY

As much as I like being cynical, best not dwell on it, Cap. Frank Castle is a product of the times. Not everyone came out the way they went in. I'm still wrapping my head around what he is.

WIDOW

...I have an inkling.

INT. HENRY'S LOFT - DAY

Frank wakes up on a couch in front of a TV in a corner by a window-wall overlooking the street. To the right is the front door and a large computer set-up beside it.

Between the couch and kitchen at the other end stands the bed on the window. Jenny turns, standing by a bookshelf next to the TV with book in hand.

JENNY

Oh! You scared me.

FRANK

Sorry.

She sits on the couch by his waist.

JENNY

Sleep good?

FRANK

Yeah.

JENNY

He's got a huge bed. We could've shared.

Frank stares at her.

FRANK

...I know.

Jenny half smiles then turns to the book in her hands. Frank looks at the spine.

INSERT - BOOK SPINE

The title read "Valley Forge, Valley Forge: The Slaughter of a US Marine Garrison and the Birth of the Punisher, By Michael Goodwin."

BACK TO SCENE

FRANK (CONT'D)

I knew the author's brother.

JENNY

Really? Have you read it?

FRANK

I lived it. Stevie Goodwin was a good kid. Fresh and optimistic. Lasted right up until the end.

JENNY

Sounds about right. His brother goes a little crazy about Vietnam being a conspiracy, but I learned a lot about you. No as much as being with you, though.

She smiles and turns to him. Jenny looks concerned when Frank stares toward the book with no expression.

JENNY (CONT'D)

Frank?

Frank blinks and looks at her.

FRANK

Hmm?

Jenny touches his hand.

JENNY

Were you having a --

The front door opens to Henry, hoodie and jeans, carrying coffee and donuts.

HENRY

You're up! I brought breakfast.

LATER:

The trio stand at a center counter in the kitchen.

FRANK

Out of the question.

JENNY

Says who?

HENRY

He's technically in charge... but,  
not until next month.

FRANK

Doesn't matter. I'm not getting you  
involved.

JENNY

I was already involved after  
Colonel Fury picked me up. I'm  
meant to be here.

HENRY

We're gonna need employees to get  
started, anyway. Plus, you guys are  
together and the Director didn't  
wanna break you up.

Frank and Jenny look at him. Henry looks guilty.

HENRY (CONT'D)

Look, if she wants in, I say let  
her. She knows how to handle  
herself and there's plenty of time  
for more training. It's not like  
she'll deploy the moment we hit a  
trouble spot, y'know?

Jenny nods.

JENNY

He gets it.

She comes closer to Frank and leans in.

JENNY (CONT'D)

This is once in a life time and I'm sharing it with you. Couldn't ask for more.

FRANK

You didn't survive a monster just to --

JENNY

-- I won't and you're not one either. I don't wanna be a movie critic my whole life if it means leaving you... I want this.

She takes his hand.

JENNY (CONT'D)

Please.

They share a silence and Frank nods.

FRANK

Alright.

Jenny hugs him and kisses his cheek.

JENNY

Thank you.

Henry claps his hands once with a smile.

HENRY

Great! Let's get down to business.

Henry picks up his tablet and fingers the screen.

HENRY (CONT'D)

I have some ideas I think you'll --

FRANK

-- Did you buy this place with your black-hat money?

Henry pauses.

HENRY  
Uh, nope. Also, I was a grey-hat.  
Didn't do anything malicious --

FRANK  
-- So, SHIELD gave it to you.

HENRY  
Yeah, after they recruited me outta  
prison --

FRANK  
-- It's bugged.

Frank stands.

FRANK (CONT'D)  
We'll go to my place. I don't like  
Fury keeping tabs.

HENRY  
All my stuff is here.

FRANK  
You'll live.

Jenny stands.

JENNY  
I'd like to get some things  
together from my apartment if we're  
staying here for a while.

FRANK  
We'll stop on the way.

JENNY  
No, no. You guys need time to plan.  
I'll go to my apartment and hang  
out here until you get back.

Jenny comes closer to Frank and smiles.

JENNY (CONT'D)  
Maybe you can show me what you come  
up with after?

FRANK  
...Okay.

EXT. HENRY'S LOFT ENTRANCE - DAY

The trio stands outside. Jenny hugs Frank before walking down the sidewalk. Frank and Henry watch her leave.

HENRY  
Want a team to pick her up?

FRANK  
...Read my mind.

Frank starts walking the other direction. Henry follows.

HENRY  
That's why I'm the Punisher expert.

INT. DESERTED OFFICE - DAY

At a window overlooking Henry's Loft, HAWKEYE watches from the cover of a shade. He puts his finger to his ear.

HAWKEYE  
He made us.

FURY (V.O.)  
Hmm. Slower than I thought.

HAWKEYE  
Should I follow?

FURY (V.O.)  
Negative. Give him some room to  
breath. Once he re-surfaces, we'll  
pick up the trail.

HAWKEYE  
Roger that.

EXT. J. APARTMENT - DAY

Jenny walks down the sidewalk smiling. At the curb of her place sits a white van. Anna stands at the stoop with a cigarette. She throws it away, looking nervous.

JENNY  
Hey, Ann. Didn't expect to see you  
so early. What's up?

Jenny stops before her in front of the van side door.

ANNA  
Hey! You're lookin' happy.

JENNY

Yeah. I'm in a really good mood.

ANNA

Oh... Well, I'm real sorry about this.

Jenny looks puzzled before the van door opens. Devon and RICKY, 20s, come out with ski masks on. They grab Jenny by the arms and legs. She thrashes.

ANNA (CONT'D)

Careful, guys!

They put her in the van while Anna gets into the passenger seat.

INT. VAN - DAY

Devon and Ricky bind Jenny's wrists and ankles before taping her mouth. She thrashes before they sit on her.

DEVON

Get us outta here, bro!

MANNY, 20s, starts the engine and drives away. Anna looks at the rearview mirror and sees Jenny staring back.

ANNA

She... She okay?

DEVON

She's fine. What now?

Anna struggles to look away.

ANNA

We go to Ant'ny's and wait for Jigsaw. He's taking care of the other one.

INT. PARENT'S HOUSE BASEMENT - DAY

Diane does a load of laundry. After running the washer she makes for the stairs, but stops. She reaches under the first step and pulls a combination lock.

She looks at the lock and turns to a wall of stacked boxes at the left. Diane moves the boxes and reveals a black footlocker with the lock smashed away.

Diane kneels and opens it. Laid out in perfect order lies tactical clothes and ammo boxes. She moves the clothes away and reaches for the bottom.

Diane pulls out a white flight suit with adjustable sleeves and legs. She half smiles before putting it back and closing the footlocker. Up stairs there comes a rap at the door.

INT. P.H. FOYER - DAY

Diane opens the door to Billy in a black and blue shirt with sunglasses and a fedora with Thug 1. On the curb sits a Rolls Royce where Thug 2 stands.

BILLY

Morning, Sable. We have your husband and Frank's girlfriend. If I don't call in the next 10 minutes, we'll snatch your step-son.

Billy takes off his glasses and steps closer.

BILLY (CONT'D)

Feel like doin' business?

Diane pauses then opens the door wider.

DIANE

Come in.

INT. P.H. KITCHEN - DAY

Diane stands with her back against the counter while Billy sits at the table. Thug 1 stands behind him to the left. Billy talks on a cellphone. Diane watches Billy like a hawk.

BILLY

...It's at the 110 Street Station on Madison... On the south side, you walk into the tunnel, enter the maintenance room to the right, follow the hall all the way down to a manhole, and head north...

Billy looks at Diane.

BILLY (CONT'D)

Any traps?

She shakes her head.

BILLY (CONT'D)

You sure?

DIANE

Haven't lied yet.

Billy looks away.

BILLY

Should be clear... Alright. I'll  
see --

Billy scoffs and puts the phone down, peering to Thug 1.

BILLY (CONT'D)

I heard the Japanese were supposed  
to be polite. Load a' horse-shit.

Diane's eyebrow raises.

BILLY (CONT'D)

Hung up on me without saying  
goodbye. How friggin' rude.

Thug 1 shakes his head.

DIANE

You have what you want. Call off  
your boys.

Billy looks at his watch.

BILLY

We got a little bit more time. How  
'bout one more question? Got  
somethin' that's been bugging me.

Diane takes a tea kettle off the stove and fills it at the  
sink.

DIANE

I guess we're both getting what we  
want... Tell me how you found out  
about Jenny.

Billy smiles.

BILLY

Me first.

Diane puts the kettle on the stove and turns to him.

BILLY (CONT'D)

Frank's war-crazy, right? I get it.  
Lotta my friends who were in 'Nam  
came back all kinds of fucked up.  
It makes sense that he'd start  
killing people. But you...

Billy stands, pointing at Diane as he comes closer and stops.

BILLY (CONT'D)

...I heard you had it rough. The  
pinkos in Brighton were into some  
dark shit. Nobody I know is evil  
enough to dabble in sex slavery.  
Can't imagine what that musta been  
like. So, I'm wonderin', why did  
you quit? You're about as damaged  
as Frank, but you got outta the  
vigilante business. You have a much  
better reason for keeping at it.  
Why get out?

The kettle starts to boil.

DIANE

9/11.

Billy and Thug 1 look defeated. Billy scratches his head.

BILLY

...Oh.

THUG 1

Geez.

He moves back to his seat sits.

BILLY

You, uh... You lose family?

DIANE

About close as I could get over  
hear... They were Frank's parents.

The trio shares a silence.

DIANE (CONT'D)

Giovanni had Alzheimer's. Every now  
and then Katrina, took him to the  
North Tower. She said the heights  
reminded him of his Army days. He  
was in the 101st and feeling like  
he was in the air made him calm...

The kettle starts to whistle.

DIANE (CONT'D)

...After they didn't come home, I took a good long look at myself and what I've done. I realized that no matter the reason I chose to be a killer, the people I value will always die. It's just fate and what I did didn't count for anything. So, I gave up, got married, and moved on.

The kettle whistles louder.

BILLY

...What did Frank do?

DIANE

He helped the First Responders recover survivors while in uniform. Made the papers if you didn't know. Then he flew to Israel, got some names from an old Mossad friend... and went on a rampage.

The kettle whistles at its pique as the trio sit silently. Diane takes the kettle off the burner.

DIANE (CONT'D)

Now answer my question.

Billy clears his throat.

BILLY

What-uh, what?

DIANE

How did you find out Jenny was involved with Frank?

BILLY

I didn't. About three weeks ago, the day I got out, her sister Anna was spyin' on her. Her support group friends took pictures and tailed them while we were putting together our little scheme. So far, it's gone off without a hitch.

Diane pauses then nods.

DIANE

Okay... Want some tea while you  
call off your people?

Billy looks at his watch then gestures Thug 1.

BILLY

That'd be great. Thank you.

Thug 1 takes out his phone, dials, and brings it to his ear.  
Diane takes out three mugs from the cabinet. Her back to  
Billy, she closes her eyes and calmly exhales.

THUG 1

It's me. Get outta there. We don't  
need 'im... Did I stutter? Go to  
Ant'ny's and wait for instruction.

Thug 1 hangs up.

THUG 1 (CONT'D)

Unbelievable. Kids these days.  
Remind me to go back to jail when  
this is over, Jig.

Billy laughs.

BILLY

You and me both, pal.

Diane brings over two mugs and puts them on the table.

DIANE

Enjoy.

Thug 1 comes and sits with Billy in between him and Diane.

THUG 1

Thank you, ma'am.

Diane bobs the tea bag in her mug then tips it over on the  
counter and her dress.

DIANE

Dang it! And I just did the  
laundry.

Billy and Thug 1 look over.

BILLY

Shouldn't stain if you're quick.

Diane goes to the cabinet under the sink. Billy and Thug 1  
look away.

BILLY (CONT'D)

My mother would always freak out when we spilled something on ourselves. She'd make us strip and clean 'em real fast.

DIANE

Know what's easier to clean than a stain?

Billy brings his mug to his lips.

DIANE (CONT'D)

Brain matter.

Thug 1's head explodes toward Billy. He drops his mug and jumps backward out of his chair.

BILLY

What the shit!

He makes for the dining room. Diane, sawed-off in hand, cocks the second hammer and puts a hole in the wall just past Billy's head as he runs.

Diane walks fast toward him, blood on her face.

INT. P.H. DINING ROOM - CONTINUOUS

Billy wipes blood and brains from his eyes in a run. He bumps into a chair, but gains his footing toward the foyer.

INT. P.H. FOYER - CONTINUOUS

Half-way out the door, Billy's shoulder is blasted from behind. He falls forward with a shout.

EXT. PARENT'S HOUSE - CONTINUOUS

Billy rolls down the stoop and stops at the sidewalk. Thug 2 comes and pulls him to the parked Rolls Royce.

BILLY

Watch the fuckin' door!

Thug 2 draws a pistol then takes a shot to the face and goes down. Billy digs through Thug 2's pockets as Diane descends the stairs while she reloads.

Billy dives into the car, starts the engine, and speeds away. Diane walks into the street and aims at the car. She brings her gun down. Thug 2 twitches and gags on the ground.

Diane leaves him and goes back inside in a run.

INT. CHEVY - DAY

YOUTH 1 and 2 sit in the car. Youth 2 talks on his phone.

YOUTH 2  
Holy shit, bro! Calm down...  
Alright! Alright. We'll get 'im.

Youth 2 hangs up.

YOUTH 2 (CONT'D)  
We gotta go back.

YOUTH 1  
What?

YOUTH 2  
Mother-fucker was screaming at me  
to get the kid.

YOUTH 1  
We were just there, man.

YOUTH 2  
I know!

Youth 1 flips on his blinker and sighs.

YOUTH 1  
Better be worth it.

Youth 2 dials on his phone.

YOUTH 2  
Hopefully back-up's still ready.

EXT. BASKETBALL COURT - DAY

Joey plays basketball with KIDS. On the curb Youth 1 and 2 watch from the car on the other side of a chainlink fence.

INT. CHEVY - DAY

Youth 2 angles the side-view mirror down the sidewalk.

INSERT - SIDE-VIEW MIRROR

WIFE 1 and 2 lean against a parked car looking at the court.

EXT. BASKETBALL COURT SIDEWALK - DAY

Youth 2 puts a pistol in his waistband and walks to the court around the fence, keeping his eye on Joey.

EXT. BASKETBALL COURT - DAY

Youth 2 walks faster. He pushes through the Kids and reaches for Joey while drawing the pistol. Youth 2 raises the gun before Diane, in uniform, hair in a pony tail, rushes in.

She grabs his hand, pulls it down, and puts the muzzle under Youth 2's chin. The gun goes off and Youth 2 drops. Kids scream and scatter while Joey stands frozen.

Diane turns to Joey and smiles.

DIANE

Hey, honey! Are you winning?

Joey starts to cry before she kneels to hug him.

DIANE (CONT'D)

Oh, it's okay. It's okay. Mom's here.

Bullets spark around them, the court clear, as Youth 1 shoots from the sidewalk. Diane holds Joey tight.

YOUTH 1

Fuck you, bitch!

Diane presses Joey's ear to her chest, holding his other ear with her left hand, and turns to Youth 1. At the same time, she draws a chromed Mini Uzi.

She holds down the trigger and empties the magazine into Youth 1, some shots hitting the car behind him. Diane stands, grabbing Joey's hand.

DIANE

Close your eyes and don't open them until I say so.

Diane pulls Joey to the gate out at a brisk pace.

EXT. BASKETBALL COURT SIDEWALK - DAY

Diane opens the back door to her Impala on the street and guides Joey in.

DIANE

Don't touch the guns. They're loaded.

The window of the door shatters and Diane dives between two cars on the curb. Wife 1 and 2 walk and shoot at her.

WIFE 1

Murderer!

WIFE 2

They were children!

Diane draws a chromed Hi Power and aims, but retreats. Kids and People run away in the distance behind Wife 1 and 2. She waits for them to reload and charges.

Diane charges out to Wife 1. She reloads and points before Diane grabs her arms and spins about, putting Wife 1 in front of Wife 2 as she shoots.

Diane shoves Wife 1 into 2 and shoots them with 1's gun. They fall into the car behind them and slump to the ground. Wife 2 gasps with blood in her mouth.

WIFE 2 (CONT'D)

They were... children.

DIANE

Not any more.

Diane unloads the rest into her skull, then drops the pistol. She calmly walks back to her car, pushing a loose strand of hair behind her ear.

INT. SAFE HOUSE - DAY

Makeshift furniture like a bed and sofa sit in the middle of the main room. A workbench, gun racks, and work stations take up the remaining space.

Frank swipes through the tablet on a table while Henry looks at a gun rack on the other side like a kid in a candy store.

FRANK

How much will this cost?

HENRY

That's a part of SHIELD's support.  
They're also clearing some  
equipment from storage and hiring  
prior service people.

INSERT - HENRY'S TABLET

The screen shows blueprints for a Blackhawk style helicopter  
with two vtol rotary fans. The title reads "Seminole."

HENRY (CONT'D)

Tony Stark is helping put together  
the - Whoa!

BACK TO SCENE

Henry pulls a Famas off the rack and turns to Frank.

HENRY (CONT'D)

This is French, right? Where'd you  
get it?

FRANK

Scum have private collections. I  
indulge.

HENRY

I'll say. You got stuff from  
friggin' World War 2! This is the  
hypest shit!

Frank's takes out his phone as Henry ogles an MG-3.

FRANK

Yeah?

DIANE (V.O.)

He's out.

FRANK

What?

INT. IMPALA - DAY

Diane drives with Joey in the back seat.

DIANE

Billy. Nero. Is out. Of jail.

INT. SAFE HOUSE - DAY

Frank freezes. A ringing sounds and all noise is muffled.

DIANE (V.O.)

He came to the house, told me he's  
holding Dan and Jenny and  
threatened to take Joey if I didn't  
tell him where you hide out. Frank,  
I'm sorry, but I think they're  
sending the Hand. You need...

Frank drops the phone and looks to Henry, the ringing louder.

FRANK'S POV

Henry talks with a smile, then looks concerned with Frank  
staring. Everything blurs around him except his face.

BACK TO SCENE

INT. S.H. TUNNEL - DAY

The tunnel has brick walls with a stream of water in between  
two paths. Frank and Henry stand on one path carrying duffles  
next to a ladder.

Frank stands by a compartment dug into the wall while Henry  
talks on a phone. On the floor sits a panel of false bricks.

HENRY

...A block east from the Canal  
Street Station. The code's 50872...

INSERT - TUNNEL COMPARTMENT

A square of claymore mines sit on the wall. The mines are  
daisy chained by a thread of wire.

BACK TO SCENE

Frank ties a fishing line leading from a pipe in the  
compartment to the wire.

HENRY (CONT'D)

We'll meet you there.

Henry hangs up before Frank puts the panel over the  
compartment.

HENRY (CONT'D)

We're good. Sable's on her way to  
my --

Frank walks past him and climbs the ladder. Henry looks confused, but follows.

INT. 110 ST STATION - DAY

Frank and Henry stand at the edge of the tracks in the empty station. The subway squeals down the tunnel. Henry, behind Frank looks around as the train comes to a stop.

HENRY

Where'd all the people go?

Frank gets on first, followed by Henry, walking backwards. The doors close and the train rolls off.

INT. 110 ST STAIRWELL - DAY

Thug 3 hugs the wall and looks round the corner as the train moves away. Behind him stands a handful of Wives and Youths, armed with pistols and SMGs. Thug 3 talks into a radio.

THUG 3

All yours, ninja man.

INT. SUBWAY CAR - DAY

Frank stares out the window. Henry sits behind him with duffle on the seats beside him. His leg shakes as he holds the phone in his hands. The train is totally empty.

HENRY

We should get the Soaps in on this.  
We'll need as many guns as possible. Uh, what's their num --

FRANK

-- Your mother's name is Vicky.  
Vicky Russo.

Frank drops the duffle as Henry looks surprised.

HENRY

Yeah. How'd you know?

FRANK

...I remember where I've seen you.  
You look like your father...

Henry's leg stops shaking before Frank grabs his collar and shoves him into the window, feet off the floor. Frank puts his knife off to the side of Henry's neck on the glass.

HENRY

Holy shit, man! What the fuck!

FRANK

How convenient I'm paired with  
Jigsaw's bastard. Fury I trust.  
SHIELD I don't. For all I know  
you're stringing him along.

Frank inches the knife closer, cutting the glass. Henry  
breathes heavy.

FRANK (CONT'D)

Read all the books. Looked up my  
record. Analyze my methods. Break  
down every detail like a good  
little spy.

HENRY

Frank, please, I'm not a --

Frank drags the blade faster and puts the knife to his neck.

HENRY (CONT'D)

-- Okay! Okay! I know how it looks,  
but I swear to God I had no idea my  
dad --

FRANK

-- Do you people want to die? Tear  
my world apart over and over! Think  
you can stop me --

HENRY

-- If I was a bad guy, why would I  
gain your trust first? Why not kill  
you when you were in my apartment?  
It doesn't make any --

Henry peers to his right.

FRANK

You should've killed me in my --

HENRY

-- Where did she come from?

Frank looks right and sees GIRL, 20s, Japanese, sitting at  
end of the car. She wears jean shorts with leggings and a  
hoodie, resting a sheathed ninjato on her shoulder.

Frank lets go of Henry, looking at Girl. Henry steps onto the  
floor and backs behind Frank. Girl turns to Frank as he draws  
a 1911 from his back. The lights in the subway go out.

SLOW MOTION

Girl charges toward Frank, drawing her sword. Frank shoots, the flash from the muzzle lighting the car. With each flash Girl draws closer, her stance different.

At the second to last flash, she stands with sword raised. At the last, she falls to the floor with a hole in her head.

END SLOW MOTION

The lights come on. Henry sits at the front end of the car, freaked out. Frank looks at Girl on the floor then sees his 1911 cut in half.

FRANK

Fucking ninjas.

The windows beside Henry burst open as Ninja 1 and 2 roll in. 1 lands by Henry and puts him in a headlock. 1 backs up facing Frank while 2 remains.

NINJA 3 and 4 break in closer to Frank. 3 snatches up Girl and flies out the other side. 4 keeps his distance and moves toward one side door facing Frank.

At the back end of the car Kyrri comes in through the door in uniform with Blue Katana on his back. He walks slowly.

KYRII

Frank Castle.

He draws the Katana.

KYRII (CONT'D)

I have come for your head.

Kyrri turns and swings the sword in a circle before turning back and sheathing it. He stands still as the back of the car drifts away with a clean cut. Frank and Henry's eyes go wide.

Kyrri draws a dagger and holds it inverted, staring down Frank. Frank looks at the cut pistol then drops it. Henry tries to wriggle free from Ninja 1.

HENRY

Frank! Help me get free! They're gonna kill you!

Frank puts the knife in his right hand inverted. Henry reaches round his back.

HENRY (CONT'D)

For fuck's sake!

He grabs a snub-nose revolver in his waistband.

HENRY (CONT'D)  
I'm on your side!

Henry shoots through his jeans and hits Ninja 1 in the thigh. Ninja 1 goes to a kneel before Henry pops him in the head. Frank jerks round as Henry points down the car.

Frank steps aside before he shoots.

BULLET TIME

The bullet travels past Frank and Ninja 4 toward Kyrii. He draws the Katana and cuts the bullet.

REAL TIME

The bullet halves spark against the walls.

Song: "Death Wish" by Force of Nature

Kyrii sheaths the sword and charges. Frank meets him blade to blade. He slashes, but Kyrii ducks and goes to stab his side. He takes an elbow in the head and Frank grabs his collar.

Frank goes for the throat, but Kyrii grabs him back and throws Frank over his shoulder. Frank lands on his back and Kyrii comes down with a stab that Frank catches.

Henry shoots at Ninja 2 who flips out of the window as he makes for the duffle on the seats. He fumbles with the opening. Ninja 4 charges and Henry aims.

Ninja 4 throws a kunai that knocks the gun out of his hand. 4 charges with ninjato raised. Henry grabs the duffle and blocks the hit with the bag.

Ninja 4 kicks Henry to the floor and lands on his back. 4 rushes to stab him before Henry shoots him through the bag. 4 takes a hit in the shoulder, then flips out of the way.

Henry remains on the floor and pulls out an M-16 before Ninja 2 comes in from behind. Henry rolls forward and dodges a slash. 2 raises his sword before Henry unloads into him.

Kyrii, standing with Frank, blades locked, sees Ninja 2 fall.

KYRII  
Bastard!

Kyrii trips Frank and makes for Henry, drawing the Katana. On the floor, Frank grabs Kyrii by the ankle and jerks him toward the end of the car.

Kenin stabs the floor and lands in a kneel, the blade dragging through the metal. Frank stands and rushes to the duffle.

KYRII (CONT'D)

(Japanese)  
Kill the boy!

Frank drops the duffle and charges Henry as Ninja 3 and 4 flip back into the car, surrounding him with shuriken in hand. Frank shoves Henry to the floor just as they throw.

The shuriken stick in Frank's back, arms, and chest with a growl. He grabs Ninja 3 and shoves him head-first into the ceiling before throwing him out the window.

He hits the tunnel wall and catches on the edge of a window down the car. Ninja 3 flies back inside, spraying blood all over, and lands by Kyrii.

He sheaths the Katana and slides 3 out of the car over the end. Ninja 4 charges to stab Frank before he side steps and grabs 4's arms.

Moving toward Frank and 4, Kyrii throws Ninja 2 to the back. Frank takes a shuriken between his knuckles and brings his fist back. Kyrii grabs Frank's arm.

KYRII (CONT'D)

(Japanese)  
Retreat!

Ninja 4 darts to Ninja 1 and takes him out the window. Kyrii eyes Frank for a long second.

KYRII (CONT'D)

Give my regards to Sable.

He pushes him into Henry against the seats. Kyrii runs to the end of the car and leaps into darkness.

Song Ends

Frank and Henry move to sit, breathing heavily. Henry sits back as Frank pulls out the shuriken.

FRANK

Call the Soaps.

Henry reaches into his pocket for the phone.

HENRY

Read my mind.

INT. SUBWAY COCKPIT - DAY

Rigged to the control console sits a small screen with an antenna and wires in an open panel. Code scrolls on the screen when Frank and Henry walk in.

HENRY

Knew it.

Henry picks up the screen and examines it.

FRANK

Remote?

HENRY

Yeah. Whoever's on the other end could stop us where ever they --

Frank and Henry lurch forward as the subway hits the breaks. They catch themselves before Frank looks up.

FRANK

Aw, shit.

Frank pulls Henry to the floor. Out the window come flashes around the oncoming station and bullets rip into the cockpit.

INT. SPRING STATION - DAY

Thug 4 stands on the edge of the tracks with Youths and Wives shooting the train as it slows into the station. As it stops, they back away and shoot from the support columns.

They stop, the gun smoke settling. Thug 4 reloads and gestures two Youths to him. The three of them move to the subway while Wives and Youths sit in cover.

Thug 4, Youth 3 and 4 go inside the train. Seconds go by with no sound. There comes a short gasp then a crash. Youths and Wives point their guns.

There comes a gagging accompanied by footsteps. A large silhouette moves within the train to the door. Thug 4 steps out with a grenade in his mouth.

INSERT - GRENADE

The side of the grenade reads "WP."

BACK TO SCENE

Frank ducks behind Thug 4, holding him by the collar with an M4, mask on. Frank looks past Thug 4 at Youths and Wives around the station.

Frank reaches for the pin, pulls it, and kicks Thug 4 into the open before diving back into the subway. Thug 4 trips over himself, making a muffled scream. The grenade goes off.

White sparks shoot in all directions. Sparks bounce off the walls and stick to Youths and Wives. They scream. Frank comes back out, duffle on his back, and shoots at them.

He moves left to a column before they fire back. He shoots around the sides. Henry rushes out to the right into cover with a duffle and M-16. YOUTH 5 moves in on Frank.

He darts out and grabs 5 by the jaw, smacking away his gun. Frank uses him like a shield and moves up to the next column, shooting one handed. The floor and wall bursts around him.

Blood drips from his wounds. At the next column, Frank kicks Youth 5 into a spark on the floor. He screams before catching fire.

FRANK

Russo! Fire your weapon!

Henry aims around the column and reels back at incoming fire. On the floor, WIFE 3 lies burned to a crisp making a choking noise. She looks at Henry making panic breaths.

FRANK (CONT'D)

Fire your weapon!

Henry blind fires around the column. Youths and Wives shoot and run for the stairwell. They die as Frank steps out in a crouch-walk. WIFE 4 charges Frank with a fire axe.

He meets her with a stab in her nose. YOUTH 6 jumps out from behind the column with an Uzi and sprays Wife 4. Frank kicks 4 into 6. They fall down together before he kills 6.

When the last of the Youths and Wives escape, Frank reloads and jogs to the stairwell, gun forward.

INT. SPRING STATION STAIRWELL - DAY

Frank hugs the left wall and turns into the corner. WIFE 5 and YOUTH 7 stand on the stairs before the ticket area. Frank shoots them and their bodies roll down the stairs.

FRANK

Move up, Russo!

HENRY

Coming!

Frank keeps his eyes and gun on the top of the stairs as Henry comes up behind.

FRANK

Cover right.

HENRY

Okay.

Henry and Frank moves up the landing and hug the wall. Frank reaches round his back and pulls a flash-bang.

FRANK

Cover your ears.

Henry puts the M-16 under his arm to cover his ears before Frank tosses. Once it goes off, he moves up.

INT. SPRING STATION TICKET AREA - DAY

Scattered Wives and Youths look disoriented. A couple stumble around holding their ears. Frank shoots them from afar in cover of the stairs and moves up.

Some of them try to shoot, but hit nothing before Frank finishes them. Henry stops and watches in calm shock. From around a column behind Frank WIFE 6 pops out with an SMG.

Henry unloads into her, but Frank doesn't notice and follows. Close to the stairs out the remaining Wives and Youths flee, but are hit from fire up the stairs

Frank and Henry stop before the turnstiles when ARMOR COPS with vests and rifles storm in. They aim at Frank and Henry.

ARMOR COP 1

Put it down, shit-head!

ARMOR COP 2

Freeze!

Frank drops his gun down and puts his hands up. Henry copies.

ARMOR COP 3

Don't you fuckin' do it!

ARMOR COP 4

Make my day, ass-wipe!

They surround Frank and Henry, looking on edge.

ARMOR COP 1  
Oh no, guys! It's the Punisher!

ARMOR COP 2  
Holy shit, dude!

ARMOR COP 3  
No friggin' way!

ARMOR COP 1 (CONT'D)  
Quick! He's heading for the  
station!

ARMOR COP 4  
Get 'im!

They lower their guns and relax. Frank and Henry put their hands down and pick up their rifles while Armor Cop 1 digs through his pocket.

ARMOR COP 1  
I'm parked across the street on the  
side walk. Should be clear to move.

He passes Frank the keys.

ARMOR COP 1 (CONT'D)  
Don't forget to leave the siren on  
after ya dump it, m'kay?

FRANK  
Roger that.

Armor Cops move forward.

ARMOR COP 2  
See ya, Frank.

ARMOR COP 3  
Careful out there.

Frank and Henry cross the turnstile.

FRANK  
Give it a moment.

Armor Cops look back as Frank and Henry ascend the stairs.

FRANK (CONT'D)  
Popped Willie Pete.

They sniff the air and look repulsed.

ARMOR COP 2  
Jesus! Really?

ARMOR COP 4  
Where does he get this stuff?

Armor Cop 1 speaks into his shoulder radio.

ARMOR COP 1  
Hold up, guys. Crazy bastard turned  
the place into downtown Baghdad.  
Anyone bring gas masks?

INT. HENRY'S LOFT - DAY

Frank sits in the kitchen on a chair with his shirt and mask off. Among old scars are cuts from the shuriken. Diane, jumpsuit open to the waist with a tank top, stitches him.

By the window at the kitchen MAX SOAP, 27, hoodie, AR-15 on his back, watches the sidewalk. JAS SOAP, 21, jeans and t-shirt, sits with Joey watching TV.

Henry sits at his computer with wires rigged into the remote as he types on a keyboard.

DIANE  
Are you sure it looked like a  
demon?

FRANK  
Haven't forgotten since '98.  
Thought we killed all of them.

DIANE  
They had plenty of people back in  
Japan. It was only a matter of  
time. Yakuza's one thing, but the  
Hand is old... and dark.

Diane shakes his head.

DIANE (CONT'D)  
At least Kyrii is still in charge.  
Only ninja I know with a sense of  
honor.

At a rap at the door, Henry looks through the peep hole.

HENRY  
Black girl? Denim jacket?

MAX  
My sister.

JAS  
The hell took her so long?

Henry opens the door for Kat.

HENRY  
How you doing, Miss --

Kat walks past Henry, eyeing Frank. She punches him in the cheek. Frank doesn't move and keeps his eyes on hers.

DIANE  
Kat, what the --

KAT  
-- Just couldn't keep it in your pants, could ya, you ass-old guinea.

JAS  
Language!

FRANK  
I didn't touch her.

KAT  
Clearly you wanted some if you stuck to her like glue. Now we have two innocents in the hands of an ex-con and pissed off orphans. Great job, Frank.

Kat comes face to face.

KAT (CONT'D)  
If you gave a shit, you would've forgotten her.

She backs away and moves round the center counter.

KAT (CONT'D)  
So, the fuck we gonna do?

JAS  
Kat, there's a kid here. Watch it.

DIANE  
Thank you, Jasmine.

JOEY  
I'm okay, Mom.

Kat leans on the counter, arms crossed. Frank looks to Henry.

FRANK

What've you found, Russo?

Henry walks to the kitchen.

HENRY

Code started killing itself the moment I plugged in. It's a fail safe in case anyone broke in the wrong way, a signature of a lotta groups in Korea.

Henry comes to the center counter and folds his arms on top.

HENRY (CONT'D)

I traced the hardware and it was made local, but it didn't give me anything concrete. With the ninjas, I'm gonna assume it's Yakuza.

DIANE

But they weren't among the kids that tried to take Joey.

FRANK

Nor the ones sent to us... They're being used as cannon fodder.

MAX

Against y'all? Brutal.

DIANE

That means they're too small to mount a real offensive, using the kids as bait for Kyrii to do the real work.

KAT

So, we gonna track down Boss Yashida and blow 'im up?

DIANE

You forgetting those animals have my husband and Jen?

KAT

Maybe it'll lead us to them? I don't know. Have you guys ever dealt with a hostage situation?

HENRY

There was that one time with the Bulats back in '06.

FRANK

That was different. Jigsaw took family, strung along by an army of professional assassins. This requires precision.

INT. FRIDGE - DAY

Anna zip-ties Jenny's wrists to a vent at the back. Jenny stares forward, looking neutral but furious.

ANNA

It'll be okay, Jen. Once we get Punisher here, it'll be over quick.

Anna steps in front of her, but Jenny doesn't look at her.

ANNA (CONT'D)

I'm sorry, but I had no choice. We have a chance to finish him off and put to rest all the pain and anger we've suffered. Ya broke my heart when I saw how happy you were with him, but it's paying off.

Anna moves to the threshold and looks back at Jenny.

ANNA (CONT'D)

Once he's dead, maybe I can forgive you for betraying me.

When Anna closes the door, Jenny finally looks at her.

INT. KITCHEN - DAY

Anna closes the door and suddenly looks shocked. After a pause she makes for pizzeria proper.

INT. ANTHONY'S PIZZERIA - DAY

To the right from the entrance stands a bar with door to the kitchen behind it. To the left are booths leading to an alcove at the back. In the middle are square tables.

Wives and Youths sit around the pizzeria eating, cleaning their guns, and mending wounds. Thug 3 sits by Billy at one of the middle tables eating pizza.

WIFE 7 wraps Billy's bloody shoulder. Devon, Manny, and Ricky play on their phones at a table behind them. At the bar, STAN LEE, apron, hair net, cleans the counter top.

Anna comes out of the kitchen and stands by Billy.

THUG 3

I'm sorry, Jig. The whole place exploded an' we got the fuck out quick. Fuckin' Sable tricked us.

BILLY

We still got his people and his attention. Where we want him next is up to us.

THUG 3

Yeah. This time, we'll be layin' the traps.

BILLY

That reminds me...

Billy turns to Anna.

BILLY (CONT'D)

I need you back in Jersey. Make sure everyone's ready.

ANNA

I'd rather be here with Jen --

BILLY

-- She's fine, alright? It's the rest of the crew you should be worried about.

ANNA

Uncle Billy, I really --

Billy stands, eyes wide at Anna as he approaches her.

BILLY

-- Are you runnin' this show? Are you callin' the shots?

Anna looks terrified.

ANNA

No --

BILLY

-- Seems like you are. Got somethin' to say, better speak up.

ANNA

I don't, Billy. I got nothin'.

BILLY

Good. Get back to Jersey.

Anna wipes her eyes and runs out of the pizzeria just as Kyrii walks in with Ninja 5, 6, and 7, dressed casual. Kenin carries a guitar case, looking tired.

They sit at the front. Kyrii ignores Billy as he smiles.

BILLY (CONT'D)

Ya made it! How's my favorite  
ninja?

Kyrii avoids eye contact as Billy returns to his seat.

BILLY (CONT'D)

Aw, it's okay, pal. We lost a  
quarter of our guys inna subway.  
Big mess. But don't worry. Ball's  
still in our court.

Billy reaches into a bag on the table and pulls a box of condoms. He tosses it to Devon. Him, Ricky, and Manny look at it. Kyrii and Ninjas look over.

BILLY (CONT'D)

You three. 15 minutes. No weird  
shit, but you have to be rough.

The three boys look stunned and the pizzeria goes quiet. Devon puts the box on the table and shakes his head.

DEVON

No way, bro.

RICKY

Nope.

MANNY

You are out of your mind.

DEVON (CONT'D)

I'm here to kill the Punisher, not  
rape a girl for no reason.

THUG 3

Billy, she's ya friggin' niece.

BILLY

It ain't for no reason. This is how  
it works. When the mark disobeys,  
you rough up the hostage. Gets 'em  
to cooperate. We gotta do something  
after taking that hit in the  
subway. Making her feel like  
Punisher doesn't give enough of a  
shit to save her is a part of it.

Everyone looks mortified.

BILLY (CONT'D)

The fuck you lookin' at me like that? Better you kids than me or any of these ugly mugs. She might enjoy herself.

Devon looks utterly shocked. A long silence falls. Kyrrii eyes Billy and tightens his grip on the guitar case. Billy stands and points at the door to the kitchen.

BILLY (CONT'D)

Get in that fridge and fuck that whore!

Devon, Ricky, and Manny looks defeated. Devon slowly stands and takes the box, followed by the other two.

INT. FRIDGE - DAY

Jenny breathes steady and does heel raises, eyes closed. She stops when Devon, Ricky, and Manny come in, leaving the door open with a gap. They look nervous. Ricky nudges Devon.

RICKY

You do it, bro.

Devon steps forward to Jenny.

DEVON

Um... Jigsaw --

JENNY

-- Wants you to rape me.

The trio freezes.

DEVON

Y- yeah, but we don't want to.

RICKY

It's fucked up.

MANNY

Outta the question.

DEVON (CONT'D)

He's scary as shit, but we don't wanna hurt anyone except the Punisher.

MANNY

You ain't got nothing to do with this.

DEVON  
This whole thing is too much.

Jenny looks down to the side.

JENNY  
(whisper)  
...Not my first rodeo.

DEVON  
Look, we're just gonna make noise  
and pretend like we're actually  
doing it.

MANNY  
Yeah.

RICKY  
Fuck, Jigsaw.

Jenny half smiles.

JENNY  
...Thanks.

Devon takes a breath while Ricky hops in place and Manny  
clears his throat.

MANNY  
Hope you're ready, bitch!

DEVON  
This is what you get for fuckin'  
the Punisher!

The trio violently push and shake the shelves of food and  
stomp the floor.

RICKY  
Yeah! You love it, you slut!

As they shout, Jenny turns her back to the trio. She looks at  
the vent, places one foot on the wall, and yanks it from the  
wall. She swings the vent and hits Devon in the jaw.

He staggers back with a bleeding gash before Jenny kicks  
Ricky in the crotch. Manny cowers in the corner. Jenny raises  
for a hit before Devon shoves her into the food shelf.

Ricky punches her to the floor before they kick her.

MANNY  
The fuck!

RICKY  
We were trying to be nice!

DEVON  
Fuck you, bitch!

INT. KITCHEN - DAY

Kyrii leans on the wall beside the fridge door, arms crossed. He stares forward as the beating continues.

INT. PIZZERIA ALLEY - DAY

Ninja 5, 6, 7 stand with the guitar case as Kyrii paces, holding a shaking hand. From above comes Ninja 4, sliding down the building. He lands in a kneel and Kyrii stops.

NINJA 4  
(Japanese)  
I found them, my lord.

KYRII  
(Japanese)  
Catch your breath, boy.

Ninja 4 stands and pulls his face cover off.

NINJA 4  
(Japanese)  
I tracked them to a loft in the south. Punisher and his cohorts recuperate as I speak.

KYRII  
(Japanese)  
How many were left to watch?

NINJA 4  
(Japanese)  
Jube and Batou. They are prepared to strike.

Kyrii's hand stops shaking. He turns his back on Ninja 4.

NINJA 4 (CONT'D)  
(Japanese)  
Should we tell Jigsaw?

INT. REC CENTER OFFICE - DUSK

Reese sits at a desk writing on a paper, gun on the desktop beside the Bible. There comes a rap at the door and Reese puts his hand on the gun.

REESE

Yes?

Frank talks in character.

FRANK (O.S.)

How ya doin', Father. It's Cha'lie from last night. I met you at the victim's meeting?

Reese's eyes go wide.

REESE

Oh. Uh, hello, Charlie. What can I do for you?

FRANK (O.S.)

I don't mean to disturb ya, but Jenny, Anna's sister's gone missing.

Reese grabs the gun, stands, and points at the door.

REESE

Missing? Are you sure?

He makes for the window to the left, pointing at the door.

FRANK (O.S.)

I know it's a little weird, but I got a bad feeling somethin's up. So, I'm asking around town.

Reese tries to open the window one-handed. He pockets the pistol and tries with both hands, but comes up empty. Reese starts to sweat.

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

Know where I can find her, Father? I'd appreciate any information.

Reese pauses, draws the pistol, and approaches the door.

REESE

I'd be happy to help, Charlie. Let me get the door.

Reese points the gun and opens the door before it burst open. Reese stumbles back and drops the pistol as Frank walks in, in uniform. Frank grabs Reese and throws him into a bookcase.

He lands on the floor. Reese reaches for it before Frank stomps his hand with a crunch of bone.

REESE (CONT'D)  
Jesus Christ! You fucking maniac!

Frank digs through Reese's pockets for a phone. He presses a couple buttons then puts it to his ear. There comes a short ringing before an answer.

BILLY (V.O.)  
What's up, Tanner?

Frank puts the phone to Reese's mouth.

REESE  
Billy! He's here! He's gonna kill me! Help!

Frank brings the phone to his ear.

FRANK  
Give me Jenny and Dan or he dies.

Billy chuckles.

BILLY (V.O.)  
Your girl? I dunno, man. She's in pretty rough shape. Don't know if you'd want her after gettin' a good look at what we done.

Frank stares blankly and presses his boot onto Reese's throat. He chokes loudly.

BILLY (V.O.)  
Silver Sable's husband costs a little more than my buddy, but we can talk about it. Plenty of time. Why don't you stop by, Castle?

EXT. ACROSS FROM PIZZERIA - NIGHT

Jas, Kat, and Max kneel behind parked cars with AR-15s and black masks. Kat lies in the middle looking under the car.

KAT

I count 18. Mostly kids and some  
cougars. These guys've never been  
in a gun fight.

Through the window, Billy sits at a table before a wall of  
flipped tables. Behind the wall stand Wives and Youths with  
SMGs. At the bar stands Thug 3.

MAX

Small arms. They're packed in  
toward the back behind makeshift  
cover.

JAS

We got 'em at all angles.

FRANK (V.O.)

Moving in. Open up when they do.

KAT

Rodger that.

MAX

Keep your head down, Frank.

INT. ANTHONY'S PIZZA - NIGHT

A silver Walther PPK sits on the table by Billy. His head  
cocks up when they door open. Frank walks in with Reese by  
the collar.

He pulls along ???, black bag on his head, hands behind his  
back. Frank stops short of the door and stands with Reese on  
his right, ??? on his left. Frank puts ??? on his knees.

Wives, Youths, and Thug 3 point at him. Billy claps.

BILLY

Right on time. I'm so excited!

REESE

Billy, please, be nice.

BILLY

Relax, Tanner. Everything's under  
control.

Billy stands and points the PPK from his hip.

BILLY (CONT'D)

Take off the mask. I wanna see how  
ya look.

Frank takes off his mask and Billy looks stunned.

BILLY (CONT'D)

Oh, boy! Time was not kind to you.  
I may look like a flesh colored  
puzzle, but you can never tell my  
age by how I look.

Frank puts Reese in a headlock.

BILLY (CONT'D)

Alright, alright. Let's get down to  
business.

Billy stares at him for a long second with a smile.

BILLY (CONT'D)

Bet you're beatin' yourself up over  
this whole ordeal. Cavella hit a  
spot he shouldn't have, but me? I  
think I did better. After I'm  
finished, this city's mine.

FRANK

You can have it.

BILLY

Oh! Givin' up so easy, Castle? I  
must a' hit the jackpot if you go  
belly-up so quick. I thought ya  
cared about this city.

FRANK

This city. Their city. Our city...  
It's brick and mortar. Stone and  
glass. Steel and timber. But it's  
not a city... it's a battlefield.

Billy looks to everyone with smiling nod. He's impressed.

BILLY

I want ya to know I don't hate you.  
Lost my looks forever, but going to  
prison opened my eyes. You wouldn't  
exist if I didn't do what I did and  
neither would I. This power I have  
came from you. People want me in  
charge and do whatever I say  
because I'm the guy who created the  
Punisher. Don't like cliches, but  
there ain't much different betw --

FRANK

-- Are you finished?

Billy looks slightly crossed.

BILLY

I didn't expect you to care, but I figured I'd honest with where I'm comin' from. How I feel about --

FRANK

-- Maybe we are the same. Maybe we created each other in our moments of rage. Maybe I should've killed you after cutting off your face... but if we are the same...

Frank grasps the bag on ??? head.

FRANK (CONT'D)

...Why didn't you see this coming?

Frank pulls it off and reveals Henry, looking terrified. The color escapes Billy's face and he looks shocked.

BILLY

H-Henry?

FRANK

Priest wasn't enough. Had better leverage on file. His mother dies unless I say so.

HENRY

Wh- what the fuck ya do to him?

INSERT - HENRY'S BACK

Henry holds the snub-nose in both hands.

FRANK

Nothing. Give me Jenny and it'll stay that way.

Billy paces, hands on his head, and sweating.

BILLY

Fuck! Okay! Okay. Jus- just gimme a moment.

Billy goes to the bar and leans close to Thug 3.

BILLY (CONT'D)

(whisper)  
Where're the ninjas?

THUG 3

(whisper)  
I been trying to reach 'em, but  
they ain't answerin'.

BILLY

(whisper)  
Shit...

Billy glances to Frank then back to Thug 3.

BILLY (CONT'D)

Get her out here.

Billy grimaces.

BILLY (CONT'D)

(whisper)  
Fuck!

Billy comes back facing Frank as the kitchen door opens.

BILLY (CONT'D)

Everything's cool, man. We're  
cooperating. Please don't hurt my  
boy. He's- he's all I got.

Frank looks past Billy at Jenny flanked by Devon, Ricky, and Manny with bandages on their faces. Frank's neutral scowl slowly turns to shock.

Jenny's face is swollen with a black eye and blood on her shirt, walking with a limp. Frank breathes hard.

BILLY (CONT'D)

Okay. There she is. I'll take Reese  
and --

Reese starts to choke when Frank's grip tightens. Henry turns to Frank with a scared look. Wives and Youths look tense. Billy glances to Thug 3 not knowing what to do.

Frank clenches his teeth and face turns red. When Jenny sits down at the table by Billy, Maria, Lisa, and Franklin sit with her, and look at Frank.

INSERT - FRANK'S EYES

Franks pupils dilate.

BACK TO SCENE

CUT TO BLACK

INT. HOSPITAL ROOM - DAWN

Frank wakes with a gasp in bed. Jenny sleeps beside him with her arm across his chest in a gown with bandages on her face.

He wears a gown with bandages on his head, left bicep, and right hand in a cast. He looks around the room then relaxes.

CUT TO BLACK

INT. ANTHONY'S PIZZA - NIGHT

Frank snaps Reese's neck while throwing him to the right. Henry gets spooked and shows the snub-nose in his hand. Frank walks to Billy.

BILLY

Fuck!

Billy raises his pistol. Henry dives for the booths on the left while aiming.

HENRY

Jenny get down!

Jenny gets under the table. The kitchen door opens with Diane coming in with a chromed Uzi. Henry shoots at the gathered Wives and Youths while Diane takes out Thug 3.

The windows explode when the Soaps fire into the pizzeria. At the same time, Billy shoots at Frank, missing some shots before hitting him in the vest.

His second to last shot hits the left bicep and his last grazes Frank's temple. He grabs Billy's gun as he holds it, staring straight at him.

Billy struggles to get free as Frank aims his direction. Billy looks terrified before the final shot rings out.

SLOW MOTION

The bullet hits Billy's teeth and blows out the back of his neck, the pistol empty. Frank lets go and rushes Ricky, Devon, and Manny throwing up.

Diane is about to shoot them when Frank gets in the way. He punches Ricky and KOs him. Frank moves to Manny at the right, breaks his nose with a head-butt, and throws him into Devon.

Diane holds them at gun-point. Frank plows through the makeshift cover into Wives and Youths ducking from fire. Frank draws his knife and cuts off WIFE 7's head.

He shoves her corpse left and pushes YOUTH 8 into the back, pinning YOUTH 9 and WIFE 8 behind him. Frank stabs through 8 into 9 over and over, leaving Wife 8 safe.

When 8 and 9 die, Frank shoves the bodies away and rushes Wife 8. He punches her repeatedly with his right until her face caves in. YOUTH 10 shoots Frank in the back of the vest.

He spins about and rips 10's throat out with his teeth. The remaining Wives and Youths try to get away. Frank pulls WIFE 9 by the leg, snaps the knee, and stomps her neck.

Frank grabs YOUTH 11 and stabs him in the head before the knife gets stuck. Henry steps out of cover, watching Frank massacre the remaining Youths and Wives in horror.

END SLOW MOTION

Billy gags and chokes on the floor on his back. Jenny watches him from under the table, holding her ears. Billy looks to Henry and reaches before Frank stands over him.

Pupils still dilated, he stares at Billy, covered in blood.

HENRY (CONT'D)

Frank, let's get him bagged for interrogation. We should get you looked at too.

Frank looks at his right hand. The fingers are broken.

DIANE

He's right. You're woun --

Frank straddles Billy and starts biting chunks of his face off. Billy tries to scream while Henry turns away and vomits. Diane looks away. Jenny watches.

Frank exposes parts of Billy's skull as he tries to get free, gargling and choking. Frank tears with his only good hand, growling louder.

Frank brings Billy's face to his, now a skeleton, and screams at it. He breaks down, drops Billy, and cries over the corpse.

He looks up to Maria kneeling in front of him, Lisa, and Franklin behind her. She puts her hand on his cheek and he touches it.

FRANK

I miss you so much.

MARIA  
I know, honey.

In reality, Jenny kneels before him with her hand on his cheek, not saying anything.

MARIA (V.O.)  
I know. But you're not ready.

FRANK  
Why!

Jenny reels, taking her hand away, but Frank holds on.

FRANK (CONT'D)  
I'm not happy. I'm never happy. I can't be without you. Why did they take you away from me!

Maria, Franklin, and Lisa return.

MARIA  
The war's not over, but you have to carry on without us.

FRANK  
But I don't want you to go. I want to see you again.

MARIA  
We're not going anywhere, honey.

Maria embraces Frank, followed by Franklin and Lisa.

MARIA (CONT'D)  
...We're still dead.

Frank snuffles and buries his face in her neck.

FRANK  
...I know... I know.

FRANKLIN  
But we're always with you, Dad.

LISA  
We love you, Daddy.

Frank smiles.

FRANK  
...I love you too.

Jenny holds onto Frank, tearing up. Frank passes out and she falls to the side with him.

INT. HOSPITAL ROOM - DAWN

Frank stares at Jenny sleeping beside him and takes her hand.

FRANK  
Where are they?

Fury stands by the door at the end of the room.

FURY  
The mansion. They have Dan  
surrounded by a small army. Bravo's  
waiting for orders.

Fury opens the door.

FURY (CONT'D)  
A friend of mine sent you a get-  
well present. It's at the loft when  
y'all feel like moving. Those three  
kids you spared are at your lair.

He walks out. Frank remains stationary, holding Jenny.

INT. HENRY'S LOFT - DAY

Kat looks out the window while everyone eats breakfast. At the sidewalk a black SUV rolls up to the entrance. Frank and Jenny step out, helping each other walk.

INT. H. LOFT HALL - DAY

Kat waits before the elevator when it opens to Frank and Jenny. Kat opens her mouth, but stops and embraces them.

KAT  
I'm glad you're okay.

JENNY  
...Me too.

She lets go and walks with them to the loft door.

KAT  
You guys need the day to rest.

FRANK  
Can't. Fresh intel. Time sensitive.

Kat opens the door, but the two of them remain, looking towards the window at the end of the hall. Kat looks and sees a long wooden crate sitting against the wall.

INT. HENRY'S LOFT - DAY

Everyone helps move the crate in and opens the lid with butter knives. Frank and Jenny watch from the side. The lid comes up and everyone looks shocked.

HENRY

Whoa.

MAX

No way that's real.

DIANE

Are we allowed to have this?

JOEY

Cool!

Frank to the crate and picks up an envelope.

INSERT: ENVELOPE

Written in pen on the center is "Punisher."

BACK TO SCENE

Frank opens the letter and reads the card.

FRANK

To the man with lots of guns, from  
the man who made them. Stark.

Frank lowers the letter and cracks a smile.

FRANK (CONT'D)

Fury, you clever bastard. Must've  
had this planned for years.

HENRY

What're we supposed to do with  
that?

JAS

This is so dangerous --

A rap at the door grabs everyone's attention. Diane, the closest, opens it. Behind stands Kyrii in his suit with a long wooden case. Diane draws a chrome Hi-Power on him.

Everyone else with guns take aims.

DIANE  
I remember that scar.

KYRII  
How could you not? You put it  
there.

FRANK  
Kyrii?

KYRII  
I'm not here to fight.

FRANK  
That's what they all say.

Frank walks toward his duffle bag by the bed.

FRANK (CONT'D)  
Joey, under the bed. Everyone else,  
take --

KYRII  
-- I came alone. My men were sent  
back to Japan. Boss Yashida still  
thinks I am trying to kill you.

Kyrii slowly lowers to his knees, puts the case to the side,  
and angles toward Jenny.

KYRII (CONT'D)  
I have come to apologize to Miss  
Cesare before I commit hara-kiri.  
Suicide.

Kyrii bows low and everyone eases up.

KYRII (CONT'D)  
It was always my intention to kill  
you, Castle, but in my way. Loyalty  
stayed my hand when Billy Nero  
entered the fold. And as I  
predicted, the man has brought  
shame to Clan Yashida.

Kyrii sits up, but keeps his eyes to the floor.

KYRII (CONT'D)  
I do not ask your forgiveness, Miss  
Cesare, but I will pay for your  
assault with my own hand.

Everyone looks humbled. Frank lowers his Mac-10.

JENNY  
...Then fight with us?

Kyrii peers up.

JENNY (CONT'D)  
You can redeem yourself by helping  
us rescue Diane's husband.

Kyrii stares then bows only a little low.

KYRII  
I am beyond redemption, but I will  
help correct my mistake before  
ending my life.

FRANK  
Kill Yashida --

KYRII  
-- I am always loyal, Castle. I  
will not bring further shame by  
raising a hand to my master or any  
member of the Clan.

Frank nods.

FRANK  
Fair enough. We go to Jersey  
tonight.

Kyrii walks into the loft with the case.

KAT  
Hold on a minute. We gotta talk  
about this before we do anything  
else.

Kat gesture the crate.

FRANK  
Nothing to talk about.

Frank reaches in the crate and carries a thick book to Jenny.

FRANK (CONT'D)  
I can't use it with my hand and  
most of you aren't getting involved  
in what comes next.

Frank hands her the book.

INSERT: THICK BOOK COVER

On the white face it read "A.P.E.Suit Instruction Manual."

BACK TO SCENE

INT. G.M. LIVING ROOM - NIGHT

Wives and Youths sit at the TV on couches. They look bored. The TV plays the news showing the massacre at the pizzeria.

NEWS ANCHOR

...Among the dead was the Punisher's first victim, Billy Nero. Identifying his body proved difficult for investigators...

YOUTH 12 looks at his watch then sighs.

YOUTH 12

Anyone wanna get outta here?

WIFE 10

What?

YOUTH 13

Sure. I'm hankering for a burg.

YOUTH 12

No, man. I mean like let's go home. I'm tired of this shit.

YOUTH 14

The fuck you talking about?

YOUTH 12

Look, it's not worth it anymore. You saw what he did at the pizza place. I got a life, man, and the Punisher ain't gonna take it.

Youth 12 stands up and removes his pistol, putting it on the coffee table.

YOUTH 12 (CONT'D)

I'm out. Who's with me?

Half the Youths present stand up and disarm. Wife 10 dials on her phone as they leave.

INT. G.M. FOYER - NIGHT

Half the Youths walk to the front door when Anna comes up from a hall on the other side of the foyer.

ANNA  
What's going on here?

They stop and turn to her.

ANNA (CONT'D)  
Where the hell you goin'?

YOUTH 12  
Leaving.

YOUTH 14  
It's over, ma'am. We lost.

ANNA  
But we still have the husband. You leaving is gonna screw up the plan.

YOUTH 13  
Fuck the plan, lady! We don't give a shit.

YOUTH 12  
It ain't worth it. Let that dude go. He didn't do nothing wrong. Maybe Punisher will spare us.

ANNA  
You and I both know that's not true! This our last chance to --

A rap at the door silences her. Youth 14 opens the door and six Yakuza enter.

YOUTH 14  
The fuck?

ANNA  
What's going on?

YOUTH 12  
Who're you?

Yakuza 1 stops while the other five walk past the Youths.

YAKUZA 1  
Your employers and we are here to let you go.

ANNA

What do y --

YAKUZA 1

-- "Jigsaw" Nero, the priest, and half your original number are dead. You have become a liability. We are here to recover all weapons and ammo from the operation.

YOUTH 13

Fine by us, man.

YOUTH 12

Have at it. We out.

Half the Youths make for the door and shut it.

ANNA

But we still have the Silver Sable's husband and we're set up all over the mansion for a trap.

YAKUZA 1

The plan has changed, Miss Gorrini. Take me to Mr. Johnson at once.

ANNA

What're you gonna --

Yakuza 1 walks toward her.

YAKUZA 1

-- Whatever I feel like, you stupid whore. You should be thankful Boss Yashida sent me to collect guns and not your greasy he --

Yakuza 1 and Anna turn to the door opening. Youth 12 saunters in, staring forward before he falls forward. After hitting the floor, his head rolls from his neck.

Anna screams and runs. Yakuza 1 pulls a walkie and pistol.

YAKUZA 1 (CONT'D)

(Japanese)  
We got company, boys. Guns front.  
Every single one.

INT. G.M. HALL - NIGHT

Youths and Wives run down the hall with guns in hand. Some come out of rooms and join them.

INT. G.M. KITCHEN - NIGHT

YOUTH 15 pillages the fridge for a sandwich before running off to the foyer.

INT. GUEST HOUSE - NIGHT

Dan sits tied to a chair in a wall of over-turned tables and furniture. Ammo and guns sit on the wall. Those outside the wall duck under the windows with rifles.

Dan looks panicked as Youths and Wives rush all around him. Anna enters the house with four Youths. She walks Dan's way over the barrier.

ANNA

Make sure you got the right kind of  
ammo. Tell the crew upstairs to  
keep their eyes open for Punisher.  
We don't wanna hit our own people  
by accident.

Anna grabs Dan's chair and drags him into the pantry at the back.

DAN

What's going on?

Anna opens a door and continues.

DAN (CONT'D)

Please. What's --

ANNA

-- Shut up!

INT. G.M. FOYER - NIGHT.

Youths, Wives, and Yakuza stand with guns on the half opened door. Yakuza 1, flanked by Youths, approaches the door. He opens the other door and steps outside.

EXT. G.M. DRIVEWAY - NIGHT

Half the Youths lie on the driveway in bloody, clean cut pieces. Yakuza 1 suddenly looks terrified.

YAKUZA 1

(Japanese)  
God Killer.

White lights to his left grabs Yakuza 1's attention before he is blasted apart, pushing him back into the house.

INT. G.M. FOYER - NIGHT

Youths, Wives, and Yakuza open up and saturate the front entrance. They keep it up and gradually pause, terror on their faces. Jenny, wearing the APESuit, stands by the door.

The Suit is power armor with white boots, gauntlets, and Punisher Skull on chest and face on black. The helmet eyes's glow white.

It also has a tan harness with pouches of ammo on the abs and sides. The back holds a C-M60, M4, and one thigh holsters holds a Mac-10. In one hand Jenny holds an AA-12 at her side.

She stares at the Youths, Wives, and Yakuza before spraying those on the first floor. Incoming bullets spark against the armor before Jenny walks further in.

Some are splattered while the rest flee from the foyer. Jenny shoots until she is alone, surrounded by bodies.

FRANK (V.O.)

What do you feel?

Jenny looks at their dead faces.

JENNY

(Metallic)

Nothing.

INT. HENRY'S LOFT - NIGHT

Henry looks at his computer screen showing an infrared image of the Gnucci Mansion. Frank stands behind him wearing a headset, looking at a feed of Jenny's eyes.

FRANK

Natural. Keep your eyes on the mission and we'll talk about it after.

JENNY (V.O.)

I'd like that.

FRANK

Me too.

INT. G.M. FOYER - NIGHT

On Jenny's left and right enter Kyrii in uniform with bloody Blue Katana drawn and Diane in uniform with a chrome AK-74.

FRANK (V.O.)  
You two, back her up.

DIANE  
Probably best we divide and conquer. I don't wanna catch friendly fire.

KYRII  
Smart.

JENNY  
(Metallic)  
I'll take bottom floor. You go top.  
Radio if you spot Dan.

SONG: "Holding Out for a Hero" by Bonnie Tyler

Jenny shoulders the AA-12 and walks to the adjacent hall while Kyrii and Diane run up the stairs.

INT. G.M. BOTTOM FLOOR - NIGHT

Youths and Wives shoot at Jenny from behind corners and doorways. The bullets spark against her armor as she walks. She jogs, shooting them with quick, precise movements. Her shots rip through the walls and splash gore. Passing one closed door, YOUTH 16 appears behind with a M249 machine gun. He blasts Jenny in the back with a roar, the rounds sparking before she faces him. She aims the AA-12, but the gun clicks empty. He keeps shooting until she grabs the barrel and breaks it in half. The receiver explodes in 16's face, killing him. Jenny slides the AA-12 over her shoulder and little arms pull it to her back beside the M4 and C-M60. She reaches back with her left by her thigh and the C-M60 drops into her hand. Jenny turns back round and wipes out Wives and Youths still shooting at her. WIFE 10 in a room to Jenny's right shuts the door. Jenny dashes into the door, shattering it, and puts Wife 10 on the floor before blasting her. Jenny smashes through the wall back into the dwindling firefight.

INT. G.M. WEST WING - NIGHT

Kyrii rushes down the hall as YOUTH 17 and others shoot AR-15s. He swipes the bullets out of the air with sparks before he meets 17 and cuts him in half. The slice cuts a slash through the walls that causes the lights to flicker.

Kyrri dashes to WIFE 11 and cuts her down the middle, the slash cutting a small channel through the others. Kyrri charges in, cutting through more like butter. Among them YAKUZA 2 looks panicked. Kyrri stabs WIFE 12 then slashes horizontally with a shout. The cut kills everyone except Yakuza 2, the corpses falling around him. Blood sprays 2 as Kyrri runs past him.

INT. G.M. EAST WING - NIGHT

Diane walks briskly with AK-74 by the wall down the hall. At a corner she stops, pulls a frag grenade, and tosses it down. After it does off, she crouch-walks down the hall through thick dust under flickering light. She passes bodies and wounded Youths and Wives crying on the floor before shooting them. WIFE 12 wanders aimlessly with a missing arm before Diane kills her. YOUTH 18 shoots through the dust. Diane stops to kneel and shoots him. After standing up, muzzles flash down the hall. Diane dives left into a hole in the wall. The fire keeps up, followed by shouting. The shouting grows louder and Diane stands. YOUTH 18 runs into view in the hall and shoots him before moving in. Diane shoots down the hall until she runs out of ammo. Diane ducks back in cover as the shooting resumes and readies a grenade. Before she could throw it, WIFE 13 charges her with a scream. Diane drops the grenade after she is pushed further into the room. Wife 13 tries to choke Diane before the grenade goes off in the hall. They are unaffected, Diane getting the upper hand and shooting 13 in the head with her Hi-Power. 13 slumps on to her as YOUTH 19 comes into view aiming at her. Diane is about to fire when 19 drops in pieces. Diane pauses before Kyrri enters the room and helps her to her feet. He nods and they jog out of the room.

INT. HENRY'S LOFT - NIGHT

Frank stares at Jenny's feed as she destroys everyone in her path. Henry peers at him, looking concerned.

HENRY

She's very --

FRANK

-- Sorry I ate your dad's face.

Henry stammers.

FRANK (CONT'D)

Should've killed him years ago.  
Thought I was sending a message  
taking his face. Only made it worse  
for everyone that matters.

Henry slowly looks down at his keyboard.

HENRY

If you killed him, I wouldn't be here, man. At first I hated you. The guy was my father and you tortured him. Me and my mom couldn't go anywhere without people bring up the Jigsaw shit. I wanted to kill you and I did all this research and found out how dumb I was. He killed your kids and didn't give shit. I was wrong and he had it coming.

Henry and Frank look at each other.

HENRY (CONT'D)

I forgive you.

They turn back to their screens.

SONG ENDS

INT. G.M. KITCHEN - NIGHT

WIFE 14 crawls into the kitchen, her legs gone, before Jenny shoots her head. She scans the sides of the empty kitchen, muffled gun-shots sounding throughout the house.

Jenny two-hands the M60 before moving forward. She comes to the back windows when a .50 Cal round breaks the glass and hits her head.

The bullet sparks and Jenny screams, dropping her gun and falling to her knees. More bullets rip through the kitchen. Jenny holds her head, still screaming.

FRANK (V.O.)

What's wrong?!

JENNY

(Metallic)  
My ears!

FRANK (V.O.)

Get to cover! Move!

Jenny rolls to the right under the windows. She stops and her face plate opens. Her nose bleeds.

FRANK (V.O.)  
I can't see you --

JENNY  
(Metallic)  
-- Can't breath!

Jenny breaths hard, holding her armored head.

FRANK (V.O.)  
Let it pass and stay in cover.  
You'll be fine.

JENNY  
(Metallic)  
Okay!

INT. HENRY'S LOFT - NIGHT

Frank moves and looks at the infrared screen of the mansion.

FRANK  
Bravo, big gun in the open. You  
have eyes?

EXT. G.M. TREELINE

Bravo lays in the prone looking through a night vision scope beside OPERATOR 1 on the other side of a tree. Operator 1 fires a sup-M110.

BRAVO  
Sounds like a fifty.

Bravo scans the mansion through his scope.

BRAVO'S POV

He sees tracers coming from the top floor of the guest house.

BRAVO (CONT'D)  
Guest house. Top floor.

FRANK (V.O.)  
Get it's attention.

BACK TO SCENE

BRAVO  
Roger, Boss.

Bravo clicks his headset.

BRAVO (CONT'D)  
Close in, boys.

Bravo and Operator 1 crouch walk forward, Bravo with a sup-FN2000. Other Operators emerge from the treeline, shooting single shots toward the mansion.

Up the hill they pass corpses of Wives and Youths.

INT. GUEST HOUSE TOP FLOOR ROOM - NIGHT

YOUTH 20 sits behind a Browning M2 pointing out the window with 21,22, and WIFE 15. They shoot at the kitchen over the swimming pool.

EXT. GUEST HOUSE - NIGHT

Youths and Wives shoot out the windows toward the kitchen.

INT. G.H. PANTRY - NIGHT

Anna ducks behind Dan with pistol on his head. She sweats and looks terrified.

INT. G.M. KITCHEN - NIGHT

Jenny remains under the window. From the hall before the kitchen Kyrii and Diane peer around the corner. Diane crawls to Jenny while Kyrii dashes through the fire.

They stop on either side of her.

KYRII  
Are you alright, Miss Cesare?

JENNY  
What!

DIANE  
Are you --

JENNY  
-- What!

FRANK (V.O.)  
Ma Deuce tagged her in the head.  
Bravo's moving in to draw fire.

KYRII

There are more soldiers across the way. I will take care of them.

FRANK (V.O.)

Negative. Clear the rest of the main house. Bravo will --

JENNY

-- I got!

Jenny rolls to her front and staggers to a kneel.

FRANK (V.O.)

Stay down. Let them take --

Jenny looks toward the Guest House and wipes her bloody nose.

JENNY

-- I got it.

Her face plate comes down and Jenny charges through the wall.

EXT. G.M. BACKYARD - NIGHT

Jenny sprints across the courtyard. The M2 rounds almost hit, but she is too fast. One round clips her shoulder, but she doesn't stop. Jenny jumps over the pool and picks up speed.

Not far from the house she leaps toward the M2.

INT. GUEST HOUSE TOP FLOOR ROOM - NIGHT

Jenny crashes into the room, breaking the wall, and crushes Youth 20. Wife 15 runs for the exit while 21 and 22 engage Jenny. She rushes 21 and punches his head through the wall.

22 backs away while shooting her back. Jenny draws her M4 and kills him. She shoots at Wife 15 down the hall and exits the room in a jog.

INT. GUEST HOUSE TOP FLOOR HALL - CONTINUOUS

From the stairs at the end come WIFE 16. She gasps before Jenny tags her head twice. Jenny rounds the corner to the stairs and spots others on the steps coming up.

Jenny takes aim, but they are hit from below. She pauses and walks down.

## INT. GUEST HOUSE - CONTINUOUS

On the bottom floor, Bravo and the Operators clear the room, shooting Youths and Wives still standing or wounded. They look at Jenny in awe as she comes down the steps.

BRAVO

Holy shit.

JENNY

(Metallic)  
Any sign of Dan?

BRAVO

Still clearing. What about you?

JENNY

(Metallic)  
I didn't check upstairs.

Bravo gestures two Operators that move upstairs. Jenny stops short and looks around the room. She fixes on the door by the stairs and gestures Bravo.

He moves against the wall beside the knob. Jenny claws the door with one hand and rips it off its hinges. Bravo turns into the room and stops to the right of the door.

Anna stands behind Dan with a gun to his head.

## INT. G.H. PANTRY - NIGHT

ANNA

Not one more step, you piece of  
shit!

Bravo aims at her.

BRAVO

Hostage! Put it down, lady. It's  
over.

ANNA

Nothing's over! Nothing! Do you  
know how many lives that monster  
has ruined?

BRAVO

Plenty of monsters in the world and  
if you pull that trigger, you're  
one of them.

ANNA

I'm trying to stop him! He spoiled everything! All the men and boys in our families! Gone! I want my husband back!

Jenny lowers the M4 and slowly enters the pantry.

BRAVO

You kill that man, you do the same thing to his wife. You want her son to grow up without a father?

ANNA

At least she'll learn how I feel! How we all feel!

BRAVO

You won't be around to see it. Pull that trigger, I make you a real victim.

ANNA

Shut up!

BRAVO

Put. It. Down.

Two Operators enter the pantry and aim at Anna.

OPERATOR 2

Drop it, bitch!

OPERATOR 3

You're out of options.

ANNA

Fuck y --

Jenny drops her rifle and approaches Anna.

JENNY

(Metallic)  
What makes you better than me?

Anna perks up at the voice.

ANNA

...Jen --

JENNY

(Metallic)  
 -- What makes you think I would  
 kill an innocent man and cause so  
 much chaos for simple revenge?

Anna stammers.

ANNA

What?

JENNY

(Metallic)  
 You can't pull that trigger. I  
 could. It's who I am. You just want  
 the pain to stop and release that  
 anger in your heart. You want to  
 feel like you have power and it  
 cost your soul. It's easy for me  
 because mine's gone. It died with  
 my wife and children.

Tears pour from Anna's eyes before she sobs, moving the gun  
 from Dan's head. She holds it to her's, but drops it. Bravo  
 and the Operators relax before he pulls out zip-ties.

BRAVO

Luckily for you, Punisher wants --

Anna screams when Jenny grabs her by the hair and drags her  
 out of the pantry. Bravo shrugs and puts away the ties before  
 Diane walks in. She goes to Dan and hugs him.

DIANE

I'm so glad you're okay! I'm so  
 sorry, baby.

She lets go and cuts the bonds on his wrists and ankles.

DIANE (CONT'D)

Did they hurt you?

DAN

N-no. They were nice to me. Is that  
 lady going to be --

Diane kisses Dan.

DIANE

No one's ever going to hurt you or  
 Joey ever again. I love you.

Dan smiles.

DAN  
I love you too.

INT. SAFE HOUSE - NIGHT

Plastic sheets cover the floor on an open space where four chairs stand. Manny, Ricky, and Devon sit strapped to three of them with tape over their mouths.

Frank stands at a medical cart before them. On the cart sits a drill, hacksaw, bolt cutters, and a pistol. With his good hand Frank cleans them with a wipe.

Fury leans at the back of the room watching the scene. From the hall leading out come the echoes of crying and heavy footsteps. Jenny enters with Anna over her shoulder.

She carries her to the last empty chair where Frank helps strap Anna down before returning to the cart. Jenny stands by and watches Anna realize her situation.

ANNA  
Oh god. Oh god! No!

As she screams, Jenny comes to the cart and the back of the armor opens. She climbs out, wearing a tank-top and yoga pants, drenched in sweat. Anna pauses when she sees her.

ANNA (CONT'D)  
Why're you doing this? Please! Tell me why. What did I do wrong, Jen?

Jenny comes to Frank's side, keeping her back to Anna. She looks at him until their eyes meet. She puts her hand on his side and Anna suddenly goes quiet, whimpering.

Fury comes off the wall and looks at his wristwatch.

FURY  
About my bedtime, Frank. Don't stay up too late.

He walks out. Frank hands Jenny her phone and earbuds. She unravels the wires before he gives her a black cloth. Jenny stares at it then puts the cloth in her waistband.

ANNA  
Please let me go! I didn't mean for you to get hurt! It's not my fault!

Jenny grabs the bolt cutters and walks toward Anna, putting in her earbuds. Anna sobs.

ANNA (CONT'D)

I didn't want you involved. We just needed to get to him. I knew something would happen, so I tried to keep you outta it. Please forgive me, sister! I'm the only family you have left.

Jenny stops and stares at Anna.

ANNA (CONT'D)

I didn't mean to get you hurt. I-I-don't understand. Help me and I'll fix my mistake. I'll earn your forgiveness if you just tell me why. Please, Jen.

Jenny slips the phone into her waistband and takes the black cloth in both hands.

JENNY

...Nicky... it's because of Nicky.

Jenny pulls the cloth over her head, wearing the Punisher Skull on her face. Anna cries before screaming. Jenny taps her phone and the audio goes mute.

SONG: "Goodbye Horses" by Tone of Arc

Jenny presses Anna's right hand flat to the armrest and clamps the teeth over her index finger. Anna thrashes, but can't get free. Jenny holds position, staring at the finger.

Her hands shake before Frank comes behind and holds her hands on the grips. Jenny calms and clips off Anna's finger. Anna shrieks and thrashes.

Frank moves behind Anna and puts her in a headlock. With his good hand he forces her eyes open to watch Jenny clip another finger. Jenny finishes off the hand and moves to the next.

Anna cries and seems to give up. Jenny readies to clip, but raises the cutters, teeth pointing down. Frank lets go before Jenny stabs the cutters in Anna's stomach.

She stabs over and over until blood gushes with every hit. Then Jenny strikers Anna in the face. Frank watches her beat Anna until the chair falls back, blood splashing his face.

Jenny moves around for a better angle and continues to beat Anna. Jenny stops after Anna's head is reduced to bloody chunks. She goes to a kneel and drops the cutters.

The audio comes back with the song going on, her heaving audible. Frank returns to the cart, picks up the drill, and approaches Devon. He rips off the tape and revs the drill.

DEVON

Wait! Wait! We didn't touch her! We didn't touch her!

Frank pauses.

DEVON (CONT'D)

Jigsaw told us to, but we didn't! I swear! We couldn't do that to any female! We just roughed her up, okay! We're sorry, but that's all!

Frank brings down the drill and looks to Jenny. Their eyes meet and he returns to the cart. Devon starts to cry.

DEVON (CONT'D)

You killed my dad, you piece of shit! He was just trying to provide for us and you put him in the fucking ground! Fuck you!

He sobs, including Ricky and Manny. At the cart, Frank puts down the drill and stares at the tools.

FRANK

Work for the devil...

He picks up the pistol, pushes the slide down on the cart's edge, and walks to the three.

FRANK (CONT'D)

...You better be ready to die for him.

Frank shoots each one in the head. He stands motionless, staring blankly. Jenny stands and they share a silence.

SONG ENDS

CUT TO:

Jenny sits on Frank's makeshift bed, staring at the bloody mask in her hands. Frank sprays a hose across the floor behind her. Against the wall sit four bodies in plastic.

Frank turns off the hose, hangs it on a hook on the wall, then sits by Jenny on the bed.

JENNY

...Does it get easier?

Frank looks down and nods.

FRANK

Very.

Jenny puts the mask down to the side and rests her head against his arm. She traces the teeth scars on his wrist.

JENNY

Wanna jump my bones?

Frank says nothing and Jenny holds his arm tighter.

JENNY (CONT'D)

(Whisper)

Please. I just wanna feel something other than pain.

FRANK

...Might open my stitches.

JENNY

It's okay...

Jenny runs her other hand on the inside of his thigh.

JENNY (CONT'D)

You don't have to move.

Frank turns his face to hers, forehead to forehead, and hold there for a moment.

FRANK

We should shower.

JENNY

We should shower.

They chuckle, both smiling, then kiss.

SONG: "Horse Steppin" by Sun Araw

INT. S.H. BATHROOM - NIGHT

The room is narrow and tiled on all sides with a sink and toilet outside a large shower. The blue light flickers on when they enter, still kissing. Frank sits Jenny on the sink.

When he tries to pull her shirt off, Jenny grabs his wrists. She turns red before holding her chest like she's cold. Frank backs away and takes off his shirt.

Jenny's eyes go wide. Across his chest and abdomen are scars from knives and gunshots among fresh stitches. She daintily touches them before taking off her own shirt.

Frank traces her mastectomy scars, making her shiver before he kisses them. Jenny coos and holds his head, wrapping her legs around his waist. He carries her into the shower.

They make out in the corner while Frank turns on the hot water. Frank works his way down, moving to a kneel so she can stand, and pulls off her pants.

His head between her legs, Jenny gasps and giggles, gripping his hair as she trembles. When steam rises from the water, Frank takes her by the waist and lays her down.

He keeps going then moves back to her head. As they kiss he takes off his pants and slowly thrusts. They stare at each other as she moans louder.

Blood leaks from his stitches, covering both of them. Frank bites her shoulder and she pulls his hair. They go at it until Jenny goes to her hands and knees.

They continue before Frank pulls her to his chest. They hold a kiss while he thrusts, his hands on her chest and stomach.

INT. SAFE HOUSE - DAWN

Frank and Jenny sleep in bed holding each other. Frank has fresh bandages on his wounds. The clock on the night stand reads 0500. Frank stirs and Jenny smiles.

JENNY

Wanna go to the gym?

Frank pulls her close to his chest.

FRANK

It's my rest day.

She snuggles up to him.

JENNY

Can't remember the last time I slept this good.

FRANK

...My first night with Maria, I was on leave for Christmas and staying at her home. Her father would've killed me if he caught us in the same bed, but she snuck in and curled up next to me. We watched it snow through the window, first I saw since leaving New York.

(MORE)

FRANK (CONT'D)

She didn't plan on staying, but the next morning she was still in my arms because I couldn't let go.

JENNY

...Did you see --

FRANK

-- They're gone. They're six feet under in little boxes and I'm never going to see them again. No matter what I do, no matter what I want, they're still dead, and I'm not.

Frank strokes her head.

FRANK (CONT'D)

Until my time is up, I'm not going anywhere. I promise.

They kiss and go back to sleep.

SONG ENDS

INT. HENRY'S LOFT - DAY

Frank and Jenny hold hands at the center counter. Fury stands on one side with Bravo and Henry, and Diane, Kat, Max, and Jas on the other. Dan, Joey, and Kyrii wait in the back.

DIANE

'Course I'm coming along.

FRANK

You got out for a reason.

DIANE

Yeah and look where that got me. Peace or not, I can do a better job protecting my loved ones behind a gun than in front of it. I'm in.

DAN

Love you, honey.

JOEY

Me too, Mom.

Frank nods.

FRANK

Max, you have a family and Jas,  
you're too young. You stay. Kat?

KAT

Not a very flattering picture,  
Frank. How much does it pay?

FURY

You can retire after a year with  
the right contracts. Knowing Frank  
I imagine he can scare up plenty of  
work.

BRAVO

Lotta bad guys out there.

Kat scratches her head.

KAT

Can I quit any time?

FURY

Sure.

KAT

Okay then. Playing mercenary sounds  
a lot better than beat cop for the  
rest of my life.

Jas and Max hug Kat.

MAX

Don't die too soon, girl.

KAT

I ain't leaving yet.

JAS

What're we gonna do without you,  
Frank?

FRANK

Go back to work like nothing's  
changed. There are better heroes  
that need you once I'm gone.

Jas smiles.

FURY

Now that everyone's accounted for,  
let me tell you how this goes down.

EXT. PARENT'S HOUSE - DAY

A "For Sale" sign sits in the window as Diane, Joey, and Dan load up their car with luggage.

FURY (V.O.)

You have three days before we fly you to San Diego. You'll get acquainted with your starting personnel, headquarters, and equipment.

INT. SAFE HOUSE - DAY

Frank, Jenny, and Henry load duffles with guns.

FURY (V.O.)

After a month I want a two-year plan before I set you loose. Keep in mind the end goal.

INT. FRANK'S TRUCK - DUSK

Frank drives with Jenny in the passenger seat and Kyrii in the back with the wooden case.

FURY (V.O.)

We aim to bring justice to the unjust. I don't give a damn how you do it, but you better be ready. Otherwise, I won't be there to bail you out.

EXT. RIVER'S EDGE - DUSK

At sunset Frank, Jenny and Kyrii descend from the forest to the edge of the river facing the sun. Kyrii looks at the clouds, the others behind him.

FRANK

Told you it was better than Jersey.

Kyrii smiles.

KYRII

It is inappropriate to delay hara-kiri, but the wait was worth the change of scenery.

Kyrri takes a deep breath and goes to his knees. He opens the wooden case and pulls out a small knife before placing the case to his side.

KYRII (CONT'D)

The shipping label is already paid for. It's for my brother in Kobe. Once I pass, place this knife back in the case in its sheath. The blood stays on the blade.

Frank nods and comes to Kyrri's left, a new 1911 drawn.

JENNY

It was an honor to have fought at your side.

Kyrri peers over and nods. He turns back and looks at the setting sun before pulling his shirt out of his pants.

FRANK

Your brother will come after me?

KYRII

...Perhaps.

Kyrri opens the lower buttons of his shirt.

FRANK

Before you go, what's he like?

Kyrri goes statue then looks Frank in the eye.

KYRII

He is not human.

Kyrri looks ahead, sits up straight, and takes out the knife. He places the point on the right side of his stomach, stabs, and pulls across. He groans as blood gushes from his mouth.

When he cuts to the other side of his stomach, Frank holds the pistol up to Kyrri's temple.

CUT TO BLACK

CUT TO:

EXT. CARIBBEAN SEA - NIGHT

In the water sits a Tarawa Class Amphibious Assault Ship with a deck full of Seminole helicopters. A handful are black while the rest are dark grey.

On deck is the HCPMC emblem in white.

EXT. SHIP DECK - NIGHT

The Seminoles' rotors spin. From the control tower comes Frank in a black and tan uniform with a plate carrier, mask off, and an HCS-63 sniper variant.

Jenny follows in the APESuit with a handheld M134, face plate up. Behind her follows a line of COMMANDOS in black and tan uniforms and black masks. On their sleeves is a HCPMC patch.

Some stand out with Kat walking beside KRISTOFF, a pretty boy. HOWL, short, red beard, beside CHAPMAN, wearing a plate carrier painted in the Union Jack.

Diane in her Sable costume walks beside Bravo leading a line of Operators. Bravo and the Operators head to the black Seminoles while everyone divides among the rest.

Frank and Jenny board their own, Frank putting on a head set. They sit on the edge and hold hands before the Seminoles lift off and fly toward the horizon.

SONG: "Into the Night" by Big Black Delta

ROLL CREDITS

ENDING CREDITS SEQUENCE

INT. DOJO BEDROOM - DAY

SERVANT, short, red uniform, opens the sliding door and enters with the wooden case. He closes the door and makes for the open balcony.

Servant looks nervous and stares at the floor. Statues terrified women stand around the room, frozen in fear, like they were sculpted in the moment.

On the balcony sits TOMI SHISHIDO, 30s, long black hair, shirtless, muscular, white kimono skirt with red trim. Servant takes a knee before the balcony.

SERVANT

(Japanese)

A gift from your brother, Lord  
Gorgon. Sent from America.

Servant places the case beside Tomi and bows low. Tomi picks up a red and black domino mask by his side and ties it to his face. He moves the case before him and opens it.

In the case sits the Blue Katana and the knife. Tomi opens the knife, the blade brown with dried blood. He starts to laugh with two voices and tosses it aside.

With a delicate hand Tomi picks up the Katana and opens a small portion. He stares at the blade then quickly closes it. Tomi turns to Servant with a grin.

His mask as black lenses over his eyes and faux top eyelids in red. He talks with two voices.

TOMI

(Japanese)

Bring me a phone.