

Rising Star III tackles a strong range of adult crime-thriller subjects. The strongest point is that the subjects are not decorative; most of them are embedded directly into the plot engine. The warehouse massacre, Rising Star shipment, corrupt police network, Malik's persecution, Logan's trauma and Tilly's infiltration of the Ford household all dramatise different forms of social and personal collapse.

1. Police corruption and institutional rot

This is the central subject of the script.

The corruption is not presented as one "bad apple" but as a network: Jackson, Todd, other officers, Hanley, and the wider silence of the department. The opening immediately makes this clear by having masked armed men carry out a massacre, then linking them to a police dispatch call moments later. That creates the central dramatic idea: the people meant to protect the city are actively destabilising it.

This gives the film a strong thematic spine. The villains are not outsiders attacking the system; they are the system abusing its own authority.

2. The badge as protection and weapon

The script tackles how power changes meaning depending on who holds it. For Logan and Malik, the badge should represent investigation, duty and protection. For Jackson's crew, it becomes cover, intimidation and immunity.

That is especially clear in the way Jackson can commit violence, harass Malik, manipulate procedure and still move openly through the precinct. Later, Hanley publicly frames Malik as dangerous, using a press conference to turn public perception against him. That is a strong subject because it shows corruption not only through violence, but through narrative control.

3. Public narrative and scapegoating

Malik's arc tackles how institutions protect themselves by choosing a convenient target.

He is not simply hunted because he is near the truth; he is turned into the story. Hanley's press conference does not just make Malik a suspect — it makes him an object of public fear. That is a very relevant thriller subject: the machinery of authority can manufacture guilt before justice has any chance to function.

This also gives the story a noir quality. Malik knows the truth, but the official version of events is stronger than he is.

4. Homophobia and vulnerability inside masculine institutions

Malik's sexuality is not used as token detail. It becomes part of how Jackson and the corrupt officers attempt to humiliate, isolate and control him.

The raid on the gay club is one of the clearest subject-led sequences in the script. It tackles police abuse, homophobia, intimidation and the vulnerability of private life in a hostile public culture. Jackson's behaviour toward Malik and Geoffrey turns Malik's identity into something the corrupt officers can weaponise.

This is important because it gives Malik's jeopardy more than physical stakes. His life, career, dignity, relationship and safety are all threatened.

5. Trauma and male emotional repression

Logan's subject is trauma: not simply "a troubled cop," but a man whose survival mechanisms are breaking down.

The script tackles this through drinking, flashbacks, avoidance, marital strain, therapy and the difficulty of admitting damage. Logan is not emotionally articulate at first. He deflects, drinks and keeps functioning until the cost becomes impossible to ignore. His session with Evelyn Tiago directly frames his symptoms as traumatic stress, while his home life shows the damage spilling into marriage and fatherhood.

This subject works because it is not abstract. Logan's trauma affects his reliability, his family, his judgement and his partnership with Malik.

6. Family under pressure

The Ford household gives the thriller its domestic counterweight.

Audrey's frustration, Logan's absence, Callum being let down, and Christina/Callum living around tension all show the cost of police work on family life. Then Tilly's infiltration turns the family from emotional pressure point into direct danger. The subject here is not just "family in jeopardy"; it is the idea that Logan's past and profession have made his home unsafe. Tilly entering the house with keys, cookies and a hidden gun is a strong image of domestic trust being corrupted.

7. Revenge and inherited consequence

Tilly represents consequence.

Her return means the past is not buried. Logan may think previous cases are over, but the emotional and violent aftermath continues. This is useful in a third film because it gives the story franchise weight: events from earlier entries still have a human cost.

The subject tackled here is revenge as delayed trauma. Tilly is not just a plot threat; she is the past entering Logan's home through the front door.

8. Drug economies and criminal capitalism

Rising Star remains a key subject, but in this film it functions less as a mystery drug and more as an economy.

The warehouse shipment makes clear this is beyond street-level supply, and Conti's discussion with Jackson frames Rising Star almost as a brand to be protected. That is a strong escalation from simple narcotics trafficking into criminal business strategy.

The script therefore tackles drugs not only as addiction or contraband, but as market control, territorial power and institutional compromise.

9. Loyalty, betrayal and moral testing

The Logan/Malik relationship is central to this subject.

The script repeatedly asks who can be trusted. Malik doubts Logan. Logan appears to be drifting toward Jackson. Jackson tests Logan. Hanley appears to be authority but is compromised. Geoffrey is loyal to Malik but becomes collateral damage. This gives the story its emotional uncertainty.

The strongest version of the subject is this: in a corrupt system, loyalty becomes dangerous because trust itself can be manipulated.

10. Masculinity, violence and dominance

Jackson's world is built on domination: physical intimidation, sexual humiliation, racist/homophobic aggression, loyalty tests and violence as status. His crew's barbecue, gym culture, mob alliances and precinct swagger all create a version of masculinity based on force and entitlement.

Logan and Malik offer contrasting models. Logan is damaged and rough-edged but still capable of conscience. Malik is controlled, intelligent and principled under pressure. That contrast gives the script a meaningful masculine conflict: brutality versus restraint, swagger versus dignity, corruption versus honour.

11. Poverty and invisible witnesses

Billy Roberts, the boy collecting bottles, introduces another subject: the invisible poor who see what the city ignores.

He is not part of the police world or the mob world, but he witnesses the event that can expose both. His presence in the alley gives the film a street-level realism and shows that violence lands hardest in neglected spaces. The fact that the detectives initially read the cleaned-out dumpsters as a clue also makes poverty part of the investigative texture, not merely background detail.

12. Justice versus survival

At its core, Rising Star III asks whether justice is possible when the system itself is compromised.

Malik wants to pursue the truth, but doing so makes him a target. Logan wants to protect his family, but cannot abandon Malik. Hanley wants to preserve the institution, even if that means sacrificing the innocent. Jackson wants power without consequence.

That makes the central moral subject very clear: when official justice collapses, personal honour becomes the last remaining line of defence.

Overall assessment

The script tackles a mature and commercially strong set of subjects:

police corruption, institutional betrayal, trauma, homophobia, family breakdown, revenge, drug economies, masculinity, loyalty and the manipulation of public truth.

The strongest subjects are police corruption, Malik's persecution, and Logan's trauma/family cost. These are the areas where the script feels most specific and emotionally alive. The only caution is that the film tackles a lot, so the cleanest thematic hierarchy should be:

Primary subject: corruption inside law enforcement.

Secondary subject: the personal cost of surviving that corruption.

Emotional subject: whether Logan and Malik can still protect each other, their loved ones and their own sense of honour.

That gives the film a clear thematic identity: a police thriller about what happens when the institution meant to uphold justice becomes the thing justice must defeat.