Vacant Cell

By

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EXT. PRISON ISLAND

ROTTED MANSION

The remnants of an elegant building in shambles; a mess of black robes, bones and skulls on contraptions. Upside down crosses hang off the wall and cries and groans echo as a line of men cross the window frame and cracks in ceramic.

ISLAND LAND

Uniformed men, including loud mouthed and intimidating JOHN "WARDEN OWSER" OWSER, greet a line of cuffed men in prison garments at a building entrance.

WARDEN OWSER
Welcome. To your new home. Your suffering starts now. It will end when time ends.

The line extends to the building from the mansion. Tattoos, cuts and mean demeanor detail all prisoners but LINDO REA, a man of intellect and culture, and occasional moments of grit during heated moments.

WARDEN OWSER
Welcome to God’s pointless technicality.

The guards open the door, and the string of like men stagger into the entrance void.

INT. PRISON - EIGHTH FLOOR - CONTINUOUS

CAFETERIA

Owser faces the group of prisoners on bench tables getting handcuffs unlocked by guards. JESSICA MARIEB eyes Lindo as a guard slams him on a bench table against his shoulder.

WARDEN OWSER
My name is John. But you can call me Warden Owser. This here’s Bruce and this here’s Dereck.

He points to two other guards in the room, twenty-something kids on the block versions of him.

WARDEN OWSER
Now before we can get the last years of your worthless lives rolling we need to get formalities out of the way.

(CONTINUED)
Jessica keeps her eyes on Lindo as she moves to the next prisoner. Bruce bats the baton on his palm.

WARDEN OWSER
Murderers. Personal, five to ten victims.

The prisoners hold looks of confusion.

WARDEN OWSER
Come on now don’t be shy.

A few prisoners bow their head and fidget their collar. Owser counts those particular.

WARDEN OWSER
Now which of you, lost count?

A CRACK bursts from Bruce’s palm as Owser peers at the prisoners. Two men raise their hand.

WARDEN OWSER
I guess that just leaves out defilers. Which are the nasty p-word I dare not utter?

Nobody responds.

WARDEN OWSER
I’ll bring in a damn shrink and profile you all one by one if I have to. Or I can beat it out you. Third option’s the easy one.

Hands zip up from the crowd.

WARDEN OWSER
Good. Very nice. So the rest of you defilers of the fairer fully grown sex, please be kind.

The rest raise hands except Lindo.

WARDEN OWSER
Wait a minute. What category did I miss? (to Lindo) What is your crime?

LINDO
I don’t know.

Him, Bruce and Dereck laugh.
WARDEN OWSER
I disagree. You’re not a terrorist. You’re not a defiler of women or children. You didn’t kill a man. You wouldn’t be here for something that tame. So tell me, what the fuck did you do?

LINDO
I don’t know.

WARDEN OWSER
What is this man’s name?

BRUCE
Rea. Lindo Rea.

He locks angry eyes with Lindo.

DERECK
Careful Owser. Prison inspector’s coming in a few days.

WARDEN OWSER
Not now.

BRUCE
What do you want to do boss?

WARDEN OWSER
I’m not quite sure myself what the boss’ll want. Guess’l we’ll keep this little shit on this floor.

Warden Owser walks away. Bruce swings his hands up.

BRUCE
Alright. Everyone to their cells. Come on. Move.

INT. PRISON - EIGHTH FLOOR - A FEW MINUTES LATER

CELL BLOCK

Each cell has a prisoner in front of it. Owser stands behind Bruce, who traces a path in front of the prisoners.

BRUCE
Which one? Which one?
PRISONER 23
You mind speeding it the hell up already?

DERECK
I’d hate to agree but. I mean whatever it is we’re doing while we’re young come on.

BRUCE
Now this is a delicate operation. Can not be rushed.

Bruce walks up to the man with "23" on his prison garment.

PRISONER 23
What the fuck you looking at? Want to get cut?

He takes his eye off him and paces further down the line.

BRUCE
I’ll save you for later.

A scowl forms on sight and vicinity of prisoner 34.

WARDEN OWSE
Him?

BRUCE
Yeah him.

DERECK
Alright boys. Lights out.

All prisoners except Lindo enter their cell.

LINDO
I’m.

Bruce walks past him. He backs into his cell. A guard takes out his baton, and walks past several cages. He rattles the bars of prisoner 34’s cell specifically.

LINDO’S CELL
He sits on his cot and takes a deep breath.

CELL BLOCK

Another guard walks past several cells and rattles the bars of prisoner 34’s cell. Jessica walks past Lindo’s cell and stops. Lindo’s voice is slight.

(CONTINUED)
CONTINUED:

JESSICA
Pardon me?

She leans in closer.

JESSICA
Is that where?

DERECK
Time to go home Jess. Your shift’s over.

INT. REA MANSION RESIDENCE – LIVING ROOM

The room is sizable and lavishly decorated. On the couch are MIOLA REA and TONY REA. On the chair in front of them is JERRY STANDSFIELD.

JERRY
Look Mi I got to be honest with you here.

MIOLA
Look at my son. Look at his house, his job, look at how he carries himself. What on earth would make anyone think he’s capable of doing that?

TONY
She’s right you know. I mean did Jack the Ripper have a wine club membership? Come on.

JERRY
What you have to understand is that this has been going on for god knows how long. People were getting fidgety. Tired.

The doorbell rings.

MIOLA
These interruptions.

Tony gets up off the couch and exits the living room.

JERRY
Okay, so.

A sudden BURST of digital music. Jerry pulls a cellphone out his pocket and gets up.

(CONTINUED)
JERRY
I’m sorry, I got to take this.

Jerry gets up and walks to the wall. Tony and Jessica enter.

TONY
Hey ma. This is a friend of Lindo’s. Says she can help.

Jerry closes the flip. Miola’s view on her is momentary, her focus on Jerry.

MIOLA
Is that right?

Tony sits back down.

TONY
So you were going to say something about the trial?

JERRY
What? Oh right. Yeah well like I was saying. I have never in my years seen anything like that. That trial was absolute nonsense.

JESSICA
It was?

INT. PRISON - EIGHTH FLOOR - CELL BLOCK

LINDO’S CELL

Lindo huddles on the cot of his shadow smothered cell, sight to wall.

BRUCE (O.S.)
Thirty four.

His back is to the several dark figures that pass his door; he bites his fist and clenches his eyelids to the sounds of blunt force and muffled screams.

He stares back at the wall.

ANONYMOUS GUARD (O.S.)
Dude from New York looks familiar. Think I saw him on the news last Easter. Empty something killer.

(CONTINUED)
BRUCE (O.S.)
Kind of crime could a pencil neck
fuck like him pull off? He looks
like a pussy.

WARDEN OWSER (O.S.)
Didn’t any of you boys know? He
didn’t do anything.

The men laugh.

BRUCE (O.S.)
Him too?

An intimidating CLANK as a guard rattles his baton against
the bars, followed by a secondary clank, matched to a second
baton, followed by a third clank, but no baton.

INT. LINDO’S HOUSE – A MONTH AGO

LIVING ROOM

Television and classical music blare in a tidy room. Lindo
enters; otherwise fully clad in expensive formal attire, he
prepares his tie.

Next to the large shelf of media and two Nobel prizes, a
cabinet holds scientific and fictional literature and
bottles of fine wine with old dates on their labels.

TELEVISION

A duo of dead bodies are lined up on the floor. They’re
smothered in blood and gashes.

LIVING ROOM REPORTER (O.S.)
More on the Holiday Mangler tonight
at eight.

TELEVISION

The shot zooms in on a bloodied hand.

LIVING ROOM

Lindo lunges for the converter and turns off the television.
He looks at a digital clock on the table.
EXT. REA MANSION RESIDENCE - A FEW MINUTES LATER

Lindo rings the front doorbell to the mansion residence. Four chained rottweilers guard the front yard. He rolls his eyes and knocks on the door in a rhythmic way.

INT. REA MANSION RESIDENCE - LIVING ROOM - CONTINUOUS

Lindo hugs a girl. Behind him are pictures of people living in low income housing and conditions.

    LINDO
    So I heard you got an A in science.

He takes a fifty out of his pocket and hands it to her.

    LINDO
    Happy Easter sweetheart. Don’t tell your mother.

She kisses him and runs off. Lindo walks past a cross of Jesus on the wall, to Tony, slouched on the couch chair.

    LINDO
    (sharp whistle)Wake up. Time to eat.

Tony wakes up.

    LINDO
    Hard day at the office?

    TONY
    Office? Who chops meat in an office? Did I tell you I chop meat now?

    LINDO
    Is that so? Did you get fired from living at home?

Tony laughs.

    TONY
    What can I say? Kids like it here.

He places his coat on the chair back. He looks to the doorway next to them. It reveals a kitchen setting.

    LINDO
    Ah yes. Nothing gets me more gung-ho for the holiday festives.

(MORE)
LINDO (cont’d)
Practically the smell of my childhood wafting out of that room.

TONY
I’m use to it.

LINDO
Well when childhood ends for you you’ll miss it to.

He slaps his brother on the shoulder and laughs. The two hug.

INT. REA FAMILY RESIDENCE - DINING ROOM - HOURS LATER

Family, food and loud chattering over crowd the room and table. Lindo rushes past the line of people and pulls out a chair. He’s overdressed compared to most in the room.

A response from cousin DANIELA REA.

DANIELA
Is Sophia coming?

TONY
Daniela.

DANIELA
Is she busy?

LINDO
She’s busy, dating other men.

DANIELA
Oh I’m.

He raises his hand.

LINDO
It’s hardly the end of the world.
I’m still, sort of young.

Light blares from a doorway. He sits in an erect gentlemanly manner in front of the food and prepares the napkin on his lap. He rubs his hands together.

His sight momentarily fixed on Tony spoon feeding a baby. A cheerful expression, followed by a sigh.
INT. PRISON - EIGHTH FLOOR - PRESENT - MORNING

LINDO’S CELL

Lindo sits on his cot, bags under eyes visible, lost in contemplation. He gets off and sits sits on a stool in front of his cot, front of a tray of food on it. He sits in an erect gentlemanly manner and prepares the small serviette on his lap.

He rubs his hands together. He looks to his empty right, his empty left, shakes his head and gets up. He jumps to the sound of a CLANK.


BRUCE
Rea. Outside.

Lindo gulps and trudges to the bars. He looks behind him to the cloudless sky through the window.

CELL BLOCK

Bruce leads Lindo outside his cell. He bats his baton on his palm as he stands behind him while they walk. Lindo bites his lip. His view is on the cell of the man Bruce previously "chose." He’s huddled on the cot, back turned to Lindo, whimpering.

He looks down at the lower level of the block. He sees a group of prisoners cluttered together, in an area covered in smoke. His focus is on one smoking a cigarette.

INT. REA FAMILY RESIDENCE - A MONTH AGO

LIVING ROOM

Tony and Daniella sit at a table of cards and poker chips amongst other family members. They grip cigarettes and cards as smoke wafts above the table. Lindo leans on an empty chair and observes the game.

Daniela hands him a cigarette. He shows his palm.

LINDO
Not inside.

He unbuttons his Armani. His eyes focused on the television.

DANIELLA
You alright cous? You seem a little fidgety.

He walks over to the couch and folds his Armani on it.

(CONTINUED)
LINDO
Oh I’ve just been tearing myself to pieces the past few days. Real moral crisis no amount of pills can fix. One in a million patient.

DANIELLA
Wackado eighty two?

LINDO
Daniella.

DANIELLA
I saw one a few years ago. I was kidding. Lighten up.

LINDO
I know I know.

His view turns back to the television. His gaze focused.

DANIELLA
You know that’s not an award winning television show right?

REPORTER’S VOICE (O.S.)
We pray for the family of this year’s victim. As for everyone else, you can all breath easy this Easter.

LINDO
Those poor souls.

Miola does a sign of the cross, and Tony reacts to a boy standing in front of the television.

TONY
Ma pass me the converter.

Miola grabs the converter on the table and tosses it to Tony.

MIOLA
Don’t talk with your mouth full.

Tony gulps his food and turns off the television.

DANIELLA
What’s wrong?
TONY
I don’t want him watching that crap.

LINDO
Wouldn’t call it crap.

TONY
Than what do you call it?

LINDO
News.

TONY
What can I say you got me.

LINDO
Fucking disgusting news but.

TONY
Hey. Whoa my kid.

LINDO
Sorry. Sorry. (to boy). Son the correct term is (pause) ‘beautifully disgusting.’

DANIELLA
‘Beautifully disgusting?’ Look at you got a thirst for the red now. So what when you get a needle, you just prefer to have it lying down?

Tony and Daniella chuckle. Lindo offers a glance and Tony shoots up his hands.

TONY
Guilty.

DANIELLA
I’m sorry Lindo, I was just breaking, busting your, whatever. I went too far I’m sorry.

LINDO
That’s alright.

She further notices him focusing on the television.

DANIELLA
Oh my god. The patient. Is it?

She points to screen.

(CONTINUED)
LINDO
No it isn’t him. It’s a relative.

EXT/INT. 124 BAY AVENUE/ABANDONED HOUSE/CAR – AN HOUR LATER
Lindo parks on the sidewalk of the lot of the house with "abandoned" sign nailed to it.

DRIVER’S SEAT
Lindo looks to the house through the window.

LINDO
Nah.

FRONT YARD
A police officer patrols the perimeter. Lindo exits the car when the officer walks into the sideline. He sneaks over to the house and peeks inside. It’s rotted and dirty. A circle of yellow tape is visible through a doorway.

LINDO
Nice.

The cop walks out from the side of the house. Lindo twitches.

LINDO
I’m not suppose to be here aren’t I? Please, my apologies.

OFFICER #1
Doesn’t matter. You can go inside. Just don’t cross the tape.

Lindo nods and enters the house.

HALLWAY
Lindo scans the hallway as he treads down it. He looks to the window. The cop from previous and another converse.

MURDER SCENE
Lindo enters the room with the yellow tape. He circles it to see a glass of liquid blood with a piece of paper written "10 years," rested on the fireplace ledge.

LINDO
Amazing.

An officer enters.

(CONTINUED)
LINDO
Look officer I have something I need to confess.

POLICE OFFICER
I know. How do you want to do this?

LINDO
I have access to info that can nail this killer for you but I can’t tell you who.

OFFICER #2
You agreed on your letter.

LINDO
What the heck are you talking about?

He pulls a sheet of paper out of his pocket.

OFFICER #2
My confession would be in the form of me showing up here. Soon. The completion of the ritual.

He shows Lindo the written side.

OFFICER #2
Your words.

INT. POLICE STATION - HOURS LATER

Two guard cops lean on desk chairs next to the cell Lindo paces in.

LINDO
I confessed? To what? A crime I didn’t commit?

GUARD COP #1
You’re making me nauseous. Sit down.

LINDO
I’m trapped in a cage for something I didn’t do.

GUARD COP #1
Sit down.

(CONTINUED)
CONTINUED:

LINDO
Can I ask you a question? One graduate to another. When you went for that ‘worthless doughnut eating fuck’ degree, was it for three days or did you shoot for a five day honors?

He smashes his baton against the cage door.

GUARD COP #1
Sit down.

Lindo throws his arms up in the air and sits on his cot.

GUARD COP #2
Don’t think that religious ceremony crap is going to save you either kid.

LINDO
What? Look, give me my phone call.

The guard cops stare at him.

LINDO
I know my legal rights. Give me my phone call.

INT. POLICE STATION - AN HOUR LATER

Lindo lies on his cot. He gets up when he sees Tony enter the station and walk towards the guards at desk.

TONY
Lindo? Jesus. What the hell is going on?

OFFICER 1
Your friend here confessed to being the Wooden Shack Mangler.

TONY
Is that a joke?

OFFICER 1
Afraid not.

LINDO (O.S.)
Tony.

Lindo signals to Tony to come to him. Tony approaches the cell.

(CONTINUED)
LINDO
I didn’t want to call Jerry case he was busy. Only got one call.

TONY
Okay.

LINDO
Listen. I need you to dedicate the rest of your day to finding him. Tell him what’s going on.

TONY
Absolutely.

LINDO
All day. Alright?

TONY
I hear you. Just hang in there bro. We’ll beat this.

LINDO
What? Yeah. Yeah I know.

TONY
Excuse me?

LINDO
Cripes. If this gets out. I don’t want you telling anyone about this.

TONY
Course of course. Don’t worry no one needs to find out about this.

LINDO
Not just because of. Not even family. Not ma. Not gramps. Only you know this.

TONY
I don’t know if that’s a good idea man.

LINDO
I don’t care what you know.

TONY
Yeah but.
LINDO
Years from now, this’ll be something to laugh at. Funny story to tell to my kids. If I ever get them. You know it. I know it. Our family? That kind of hindsight? Up in the air.

TONY
You sure?

LINDO
Absolutely sure. This will all blow over soon.

INT. PRISON - EIGHTH FLOOR - CAFETERIA - PRESENT

Prisoners and gruel overcrowd the cafeteria benches. The guards patrol the bulk from the outside. Dereck nudges Jessica and points to a prisoner.

DERECK
Eight year old.

She cringes. The look of discern melts away when she spots Lindo hunched over on his lunch table, slender compared to others around him. She approaches him.

JESSICA
Can I take it now?

He nods. She grabs his tray.

JESSICA
I know. I know you story.

WARDEN OWSER
Let me give you a warning young lady. You make friends with a shit bag, you become an honorary one.

The guards laugh.

LINDO
It’s alright. You don’t have to make me feel better.

JESSICA
Alright but.
LINDO
When do I get to see my family?

Owser, Bruce and Dereck leave the room.

JESSICA
When you get the chance depends on behavior, but you go to the abandoned prison. The one on the shore.

LINDO
When?

JESSICA
I don’t know. They don’t really tell me about much around here.

LINDO
Yeah alright. Thanks.

INT. PRISON - EIGHTH FLOOR - CELL BLOCK - CONTINUOUS

Two guards carry forty nine to his cell. He’s large and muscle bound. He shivers and cries. Owser walks away from the trembling prisoner. Jessica approaches him.

JESSICA
Did you beat the snot out of this guy?

BRUCE
Do you see any bruises?

JESSICA
His pupils are dilated. What happened?

WARDEN OWSER
Nothing. Standard time out for behavior.

BRUCE
If they can’t take solitary confinement, they shouldn’t act up.

WARDEN OWSER
Words of wisdom.

She looks at forty-nine; a shivering ball on his cot.
JESSICA
Solitary confinement?

WARDEN OWSER
Most definitely.

JESSICA
Where?
The guards roll their eyes.

JESSICA (CON’T)
I don’t remember seeing one on this floor.

WARDEN OWSER
It’s in the basement. Due to a strange flaw in architecture.

INT. PRISON – EIGHTH FLOOR
TELEVISION ROOM

The prisoners sit in a group of chairs in front of a tiny television with barely visible output. Lindo sits outside the bulk crowd.

BRUCE (O.S.)
Prisoner three one. Your turn.

Lindo thrusts off the chair.

CAFETERIA

Warden Owser stands at the wall opposite to the entrance. Lindo and Bruce enter. Bruce points to a table with a cellphone on it.

LINDO
I’m not visiting them on the shore prison?

BRUCE
Not today.

LINDO
Why?

BRUCE
Sit.

(CONTINUED)
CONTINUED:

LINDO
Yeah but.

WARDEN OWSER
He said sit.

He looks at Owser. He sits down at the cellphone.

LINDO
Where’s the screen?

Bruce squeezes the baton. He grabs the cellphone.

INT. PRISON - EIGHTH FLOOR - CAFETERIA

Lindo sits at the table with the cellphone hoisted to his ear. He leans on the desk in a relaxed demeanor. Bruce stands next to him.

LINDO
Rules are rules. I’m the good guy and I don’t belong here. Rule of the universe. Bad guys stay in jail not me. It’s fate. It’s inevitable. Hope is imaginary.

DANIELLA (O.S.)
You are so weird. Here I am losing sleep and I don’t hear so much as a friggin crack in your voice. Just know-it-all crap.

He scoffs. He looks over his shoulder to see Owser in the corner. He quickly turns his back.

LINDO
(whispers) Than you haven’t been paying attention.

DANIELLA
Oh yeah?

LINDO
(whispers) No I know I’m getting out. I’m just praying (shakes head), hoping, it’s soon. Before.

Owser walks up to Lindo and rips the phone from his hand.

WARDEN OWSER
Time’s up.

He grabs Lindo’s shoulder and picks him up.

(CONTINUED)
LINDO
It was only three minutes.

Owser takes the baton off Bruce and smacks Lindo in the back of the head.

INT. PRISON - FIRST FLOOR - MORNING

FOYER

The first floor foyer component is a clean empty room with a hallway hidden from sight of anyone entering the front. Enter Bruce and a prison inspector.

PRISON INSPECTOR
Prison elevator?

BRUCE
First two floors are guard posts and empty space.

They go inside the elevator.

ELEVATOR

Bruce and the inspector enter the elevator.

ELEVATOR

Bruce and the inspector enter the elevator.

PRISON INSPECTOR
I chatted with him a few days back. He’s quite the good man that Warden.

Bruce brushes his finger against the "2" button, but presses the "8" button. He blocks the button pad from the inspector’s sight.

INT. PRISON - EIGHTH FLOOR - AN HOUR LATER

LINDO’S CELL

Lindo lies awake on his cot. Sunlight leaks through the window.

CELL BLOCK

Owser and the inspector stroll down the cell block.
PRISON INSPECTOR
Everything so far seems up to speed.

They pass an empty cell.

WARDEN OWSER
Just a momentary time out for behavior.

PRISON INSPECTOR
The nerve of these men. Doing what they do. And than refuse to stay down.

WARDEN OWSER
What else can you expect from the worst of the worst?

PRISON INSPECTOR
Well to be fair, this isn’t technically a supermax prison, but it by all rights should be.

LINDO’S CELL
Jessica walks in and places the tray on his lap.

JESSICA
Rise and shine.

Lindo sits up.

LINDO
You again?

He looks at her.

LINDO
I’m just kidding.

JESSICA
Owser has control over the shift.

LINDO
Oh yeah?

She looks out the cell at the prison inspector.

CELL BLOCK
Warden Owser pats the prison inspector on the back.

LINDO’S CELL

(CONTINUED)
JESSICA
Could you believe that guy? First
inspector in years and he tells him
to only inspect the top
floor. (Owser impression) Well,
eight floor’s a hell of a lot.

Lindo laughs.

JESSICA
Makes me ill.

LINDO
Well aren’t they really all the
same?

She nods and leaves the cell.

CELL BLOCK
Jessica walks past two guards.

BRUCE
One of the prisoner’s acting up.
Number fifty six.

DERECK
That toothpick?

She grabs her baton and pulls out her gun.

JESSICA
Let me have him.

A light chuckle from Bruce and Owser.

DERECK
Let her take it.

She runs down the cell. The two laugh.

LINDO’S CELL
Lindo observes the outside of his cell as the prison
inspector walks past him.

LINDO
Hey.

He whistles. He sees the inspector stop.
LINDO
You don’t have to get close to the gate. Just listen. You can’t just inspect this floor.

PRISON INSPECTOR
What do you mean?

LINDO
I know it’s a big place, but you have to inspect the other floors. Something’s going on down there. You have to do it. You understand? Just do it.

CELL BLOCK
The inspector speeds away from the cell. Warden Owser sees him. He looks at Lindo and follows the inspector.

LINDO’S CELL
Lindo backs up to the wall.

INT. REA FAMILY RESIDENCE
Tony is near the door when the doorbell rings. He opens it and Jerry rushes in.

JERRY
Okay. Apparently I was a little off before.

TONY
Did you have to barge in? You could have knocked me over.

JERRY
Well, hold onto something because I’m going it do it again. You ready? K. They caught the actual mangler a. B, Judge Peterson called, he found out a lot of things went wrong with the trial. Of which, he said he had no intention of dragging out further.

TONY
How’d they catch him?
JERRY
The damn cousin. Got his hands on all the proof but been holding out.

TONY
What happened at the trial? Jury tampering?

JERRY
Wasn’t jury tampering, jury bribing. It was just lies.

TONY
What do you mean? What lies?

JERRY
Oh voodoo nonsense. Didn’t have their heads with them or something. All malarkey.

TONY
Nice. Oh man if hope hasn’t showed up now, than it’s nothing but an urban legend.

JERRY
Yeah, the wheels are in motion my friend.

INT. PRISON – EIGHTH FLOOR – NIGHT

LINDO’S CELL

Lindo sits on his cot. He sees Owser rattle the baton against the bars from the outside.

JERRY (V.O.)
It’s all just a matter of time.

He clasps his hands in a prayer position. He unravels them and lies on his cot.

INT. PRISON – EIGHTH FLOOR – DAY

LINDO’S CELL

Lindo wakes up on his cot. He gets up and turns to notice the cell door hangs open. He slowly gets up off the cot and walks over to the door.

CELL BLOCK

(CONTINUED)
Lindo jets his view in several directions of the empty cell block.

LINDO
Hello? Anyone?

Lindo walks past an array of empty cells.

LINDO
Hello?

INT. PRISON - EIGHTH FLOOR - A FEW SECONDS LATER

CAFETERIA

Lindo plods around the empty room. He sits on a bench, chuckles and shrugs.

LINDO
Guess I’m out of here.

FEMALE VOICE (O.S.)
(shouting) Help. Help me.

He leaps off the bench and runs out of the cafeteria.

JESSICA’S OFFICE

Head on desk, behind on seat, Jessica screams in her sleep. Lindo runs into the room and shakes her awake.

LINDO
Wake up.

Jessica leaps off her chair and plops to the ground. She wrestles with Lindo and screams herself awake.

JESSICA
What the heck’s going on?

LINDO
You’re okay now. Everything’s alright. Just a dream.

The heavy breathes subside in a few seconds as Lindo pats her back and hoists her up.

JESSICA
Thanks for waking me from that. Wait a minute. You should be in your cell.
LINDO
Yeah I should be.

JESSICA
Lindo. Go back to your cell before you get in trouble.

LINDO
By who? The invisible guards?

JESSICA
What? What are you talking about?

LINDO
Ain’t anybody here. Just me and you.

INT. PRISON - EIGHTH FLOOR - CELL BLOCK - CONTINUOUS

HALLWAY
Lindo and Jessica stand alone.

JESSICA
Any idea?

He shrugs.

LINDO
Freaked out?

JESSICA
A little.

LINDO
Well my dear. It was nice meeting you, but I’m afraid this is where we part.

He walks away. Jessica grabs his shoulder.

LINDO
What? What?

JESSICA
What are you going to do on the outside? You’ll still be a wanted convict.

LINDO
I don’t know.
JESSICA
I’m sorry, but I can’t let you go.

LINDO
What? Why?

JESSICA
You are still technically a criminal.

LINDO
What is this? What are you doing? You knew right from the word ‘go’ I was innocent.

JESSICA
It doesn’t matter what I know. The law’s the law.

He scoffs and shakes his head.

LINDO
This. This is a joke. Clearly.

He pauses, a look of contemplation. He looks at her and nods. He shows his palms and smirks.

LINDO
You’re right. Rules are rules. Let’s go come on. Just don’t cuff me please. I’m not a fast runner.

JESSICA
Well, I don’t think there’s any need for that.

LINDO
Oh yeah? (scoffs) Right.

INT. PRISON - EIGHTH FLOOR - A FEW MINUTES LATER

OTHER CELL BLOCK

Lindo and Jessica stroll down the path of cells.

LINDO
What were you dreaming about back there?

JESSICA
Well it was dark. There were people but too much shadow make them out.

(MORE)
JESSICA (cont’d)
There was someone with, looked to be an animal on their head.

LINDO
What’s it like having to plow a three hours back and forth every day?

JESSICA
More like two hours. And you don’t think about it. Heck I wish it was three hours.

LINDO
How do you think?

JESSICA
Sometimes the journey to the destination is worth prolonging.

She makes ghostly noises and laughs whilst twiddling her fingers. Lindo chuckles.

LINDO
I’m sorry I’m a little?

Her face turns red. She clears her throat and twirls her hair. Signs she’s conscious of how socially awkward that was.

JESSICA
I have sort of a reputation here believe it or not.

LINDO
Oh yeah?

JESSICA
I’m the only one who’s worked here for over a year. Well of the guards. Warden’s been here since his twenties.

LINDO
Is that right?

JESSICA
It looks like the power’s gone. We’ll have to take the stairs.

(continues)
LINDO
Is that a problem?

JESSICA
Nah. Just a lot of floors to walk.

He looks into a cell and stops.

JESSICA
Lindo?

His gaze is fixed on the cell.

LINDO
Whoa.

He leaps back.

JESSICA
Are you okay?

LINDO
Yeah I’m fine. Lets go. This place is scarier empty.

INT. PRISON - EIGHTH FLOOR - OWSER’S OFFICE - CONTINUOUS

Jessica picks up the cellular phone used previously by Lindo, connected to a charger on a desk. She picks up and presses on the number pad as Lindo walks back and forth behind her.

JESSICA
Don’t worry. I’m not going to tell him to come over.

She places the phone on her ear.

JESSICA
Dereck? Dereck?

DERECK (O.S.)
Jess? Jess how’s it going?

Lindo spots a picture of Owser. His demeanor is welcoming, his smile warm. He’s a normal man with his arms around wife and kids.
INT. PRISON - EIGHTH FLOOR - OFFICE - CONTINUOUS

Jessica places the phone down on the desk. Lindo stands behind her.

JESSICA
Okay. Reception gave out.

Lindo pulls out hand-cuffs from a drawer and stuffs them into his pocket.

LINDO
So what’s going on? Why are we here?

JESSICA
No idea. I asked and than no voice.

LINDO
Two minutes you were talking to him, you didn’t think to ask if he knew what was going on?

She shrugs.

LINDO
Come on let’s go.

He grabs the cell and rockets out the office.

INT. PRISON - SEVENTH FLOOR - A FEW MINUTES LATER

Jessica and Lindo exit from a stairway into a tight empty room.

LINDO
So there’s no one single stairway? What kind of loony fuck built this place?

HALLWAY
The hallway is tight, suffocating. Subtle smears of red taint parts of the walls.

LINDO
This is a prison? Feel like a rat.

They traverse a bend in the hell and walk deeper into the complex structure. It’s a tiny hallway branch, lots of doors. Jessica opens one.

CAGE ROOM

(CONTINUED)
She peaks inside. There exist only a shelf and scattered cages with shelves of food inside.

HALLWAY
Lindo zips past Jessica. She takes her head out the doorway.

LINDO
Come on. Lets go.

JESSICA
I’m sorry. I just. Why is this floor so different from the last one?

LINDO
Beats me. Let’s go.

JESSICA
You can’t tell me you’re not curious about that.

Lindo accelerates down the hall. Jessica struggles to follow.

LINDO
This place looks like a damn hospital. Feel like a rat in a hospital.

Jessica follows Lindo down the hall. She peeks into a room, tiny enough to be nearly consumed by the bed.

JESSICA
Amazing.

LINDO
What’s amazing? People suffering?

JESSICA
The creativity of it I guess. And, what would go through their heads? Knowing this is the rest of their life.

LINDO
They’d only spend fifteen hours a day in those. That’s a plus.

JESSICA
I remember Owser mentioning that about this floor off hand. How do you know that?
LINDO
I don’t know. Just guessed it. Also you mind not bringing him up?

JESSICA
Owser? You know I heard he wasn’t always like.

LINDO
What’d I say?

JESSICA
Sorry.

They encounter a fork.

LINDO
Damn it.

JESSICA
So now what?

LINDO

He takes a piece of serviette out of his pocket.

JESSICA
Hasn’t been used?

LINDO
Give me your cellphone. Did you bring your cellphone?

She takes the cell out of her pocket and hands it to Lindo.

LINDO
Hope this works.

He flips open the phone. He tears the tissue in two and gives one half to Jessica.

LINDO
We’ll both trace a path out. If one finds the exit, we’ll cellphone each other than meet back here. Understood?

JESSICA
Totally.

(CONTINUED)
CONTINUED:

LINDO
Just need to know your number.

INT. SEVENTH FLOOR - A FEW SECONDS LATER

Lindo treads the maze-like hallway. He creates a path of small pieces of ripped paper. He passes a picture of a man over the word "founder."

LINDO
Alexander Mackinnon.

The name is absent from the picture.

LINDO
Must have read his name in a newspaper. Seeped it into my subconscious. Perfectly sound theory.

He walks past another room. He takes a quick look: empty save for cages.

LINDO
Whoa.

His legs wobble. He backs up and trips into the wall behind him.

He continues his path down the hall, tearing tiny bits of paper and making a trail. He makes a sudden jerk and turns around. There’s nothing but a paper trail.

LINDO
Get it together.

He circles around a corner ahead as he expands the paper trail. He notices an earlier part of the trail ahead crossing his path.

LINDO
Shit.

He looks at the piece of paper in his hand, now small. He turns back and grabs piece after piece. His legs become more wobbly. He falls to his knees.

He opens the cellphone and dials a number.

LINDO
Jessica. Jessica?

He leans his back on the wall.

(CONTINUED)
JESSICA (O.S.)
Did you find the exit?

LINDO
No it’s just.

JESSICA (O.S.)
You know what to do when you find it.

LINDO
No no no. Don’t hang up.

JESSICA (O.S.)
What’s wrong?

LINDO
I’m getting a little.

JESSICA (O.S)
Are you okay?

LINDO
I need you to find it for me.

JESSICA (O.S)
Is everything alright?

LINDO
Yeah it’s just.

JESSICA (O.S)
You’re just getting a little claustrophobic. Calm down.

LINDO
I, I.

JESSICA (O.S)
Lindo. Good news I found the exit.

LINDO
Oh thank god.

He struggles back to his feet.

INT. PRISON - SEVENTH FLOOR - A FEW MINUTES LATER

Lindo returns to the beginning of the split paper trail. Jessica shows up from the other bend.
JESSICA
What’s going on? Are you okay?

LINDO
I’m fine. I just got a bit of the shakes.

She places her hand on his shoulder.

JESSICA
Lindo.

LINDO
Did. Did have the shakes.

JESSICA
Are you sure?

LINDO
Yeah yeah. All gone. Just a weird one in a million (pause), panic attack.

Jessica laughs.

JESSICA
Okay. I believe you.

The two walk down the other hall.

JESSICA
Just one more time.

LINDO
I’m fine. I’m good. Stop asking. Isolated incident. Won’t happen again. Whatever. Let’s talk about something else.

They pass another doorway.

LINDO
What do you think that would have been like? Kind of emotions do you think those poor souls felt in those?

JESSICA
I don’t know. Closed in I guess. Trapped. Forever.

(CONTINUED)
LINDO
Yeah. Once you know this is the rest of your life. Complete insanity. The feeling’s sort of palpable. You can almost feel it off the bars.

Lindo fidgets his collar. A door with the word exit is in sight.

LINDO
The founder of this place. Did we ever talk about him? His name?

JESSICA
I didn’t even know there was a founder. I mean I do know there are privately owned prisons. Some.

LINDO
It was never mentioned in passing?

JESSICA
Not as far as I know.

Jessica walks into the floor exit.

JESSICA
Just a few more to go.

Lindo looks back at the vacant hall.

INT. PRISON - SIXTH FLOOR - HALLWAY - CONTINUOUS
Jessica and Lindo exit the staircase to a floor with the look of an aged miniature factory. Full of grease and dirt.

LINDO
After you.

JESSICA
Are you sure?

LINDO
Yeah yeah. After you. Come on.

JESSICA
Alright.

Lindo follows Jessica from behind.
JESSICA
I really don’t see the difference though.

LINDO
More walking.

JESSICA
Okay.

Lindo looks around and shakes his head.

LINDO
Disgrace. And these people run our country.

JESSICA
Okay.

LINDO
The government. Couldn’t keep a tighter eye on this place after how many, what, centuries? Nobody deserves to live like this. Animals.

JESSICA
Well. That’s debatable.

LINDO
It’s not a supermax prison remember? I mean you’d have to be lower than scum to deserve a fate this horrific. Is there a reason this went unnoticed?

JESSICA
Well no. If this were a supermax prison I wouldn’t be here. Even though it’s technically discrimination.

LINDO
That’s not really what I was.

JESSICA
I don’t know. I really don’t.

He walks up to her and observes her face.

LINDO
You’re lying.
JESSICA
Okay isn’t a lady suppose to be better at that? Alright I do remember over-hearing rumors if you want to know. But they’re just silly.

Lindo takes a peek at a cell. It’s laden in muck and mice. He gags.

JESSICA (O.S.)
You coming?

LINDO
Just a second dear.

He sees a shadow stretch from under his legs into the cell.

LINDO
Are you crying?

He turns around. Jessica is well ahead of him. He looks back into the cell. The shadow is gone. He takes a few steps back.

JESSICA
Lindo. Come on. Don’t trail off.

LINDO
Would you please mind not treating me like a kid?

JESSICA
All I’m saying is that it’s easy to get lost here.

LINDO
And so what if I get lost? Just an empty cave.

Lindo fidgets his collar and looks over his shoulder.

LINDO
You know what maybe it’s a good idea if we stop.

JESSICA
What?

LINDO
Feeling a little uneasy. That’s all. Just need a minute.

(CONTINUED)
JESSICA
Are you sure? Twenty minutes ago you were energetic and ready.

LINDO
Well now I’m cautious and ready.

JESSICA
Cautious to what?

EXT. PRISON ISLAND
A jet boat approaches the shore. A man gets off and lands on the foot. It’s Warden Owser.

INT. PRISON - SIXTH FLOOR - HALLWAY - A FEW MINUTES LATER
Lindo follows Jessica down the depressing area. Most of the cell doors are closed, except for a few. One is broken, a sign of a past struggle.

JESSICA
Geeze. Wonder what the next one’s going to be.

LINDO
Jessica I need to ask you a question.

JESSICA
Shoot.

LINDO
You said you’ve been here for more than a year, when you were giving that tough girl speech a few floors ago.

JESSICA
Yeah okay. It’s three.

LINDO
Not that I’m implying this is the sort of place you’d want to venture out to, but, you never got curious?

JESSICA
Curious?
LINDO
What I mean is. I find it sort of hard to believe this is the first time you’ve been here.

JESSICA
I just assumed the whole place looked the same.

Lindo looks down at the ground. The floor is smeared with grease and dirt.

LINDO
The hell did this come from? No I mean. The first floor looked different didn’t it? Assuming there isn’t some cunning architecture going on.

She scoffs.

JESSICA
I was told, ordered, only the foyer of the first and eighth.

LINDO
That didn’t set off any alarms?

He looks down to see their path parallels a line of footprints.

JESSICA
Boss’s orders. Simple as that.

LINDO
Oh you’re a real idealist. Not cuffing a technical serial killer cause he asked you to.

JESSICA
No I just like not being jobless.

She stops and turns to Lindo.

JESSICA
Look what if I did sneak around one day. Found something terrifying? Than what? It’s dragging a rock around, like it’s cuffed to my ankle. Ignorance is bliss.
LINDO
Well. It’s not like we’ve found anything terrifying anyways.

He looks down, the line of footprints becomes more scattered. It leads into a tight area, overwhelmed by shadow.

JESSICA
Not afraid of the dark are you?

LINDO
Why would I be?

The chains hung from the ceiling, with cuffs at end, are barely visible in the darkness. Lindo’s breathes deepen.

LINDO

A faint sound of a dread riddled voice. Crying.

JESSICA
Lindo are you alright?

LINDO
Help. Please. Get me out of here.

JESSICA
Lindo?

The two part from the shadow.

LINDO
Holy shit.

He lets go of her.

JESSICA
Wow, Lindo calm down.

She leans him against the wall. He talks the moment his breathing returns to normal.

LINDO
I can’t believe I’m saying this but I think there might be something wrong with this place.

JESSICA
Well no offense, but, duh.

(CONTINUED)
LINDO
No no no, not just that. Something else.

JESSICA
There’s a lot of things wrong with this place. Be more specific.

Lindo sighs and looks at Jessica for several seconds as he struggles to get his words out.

LINDO
Something, something, I don’t know, beyond. Beyond human perception.

JESSICA
What are you saying? That it’s haunted?

LINDO
Haunted? No no no. That’s just a word you use to spook children. No I mean, something. Something, off.

JESSICA
I hear you. Place like this is a goldmine for spook stories. My imagination can get a little wonky when I’m here too.

LINDO
Patronizing. Lovely.

Lindo gets up.

JESSICA
I’m just trying to make you feel better.

LINDO
You want to make me feel better? Promise not to tell any of my friends at work what I said here. (scoffs). Haunted.

She points to a doorway of stairs leading down.

JESSICA
That didn’t take too long. Well, almost home free.
LINDO
That’s what you meant?

JESSICA
Pardon me?

LINDO
What you said about myths and rumors. That ties into what we talked about a few minutes ago doesn’t it?

JESSICA
Yeah. When the inspector comes, they wave their authority around, act like tough a guy, than leave less than a minute.

LINDO
Yeah? Every grown ass one of them? That’s funny. Bunch of panzies right?

He bolts past her.

LINDO
Hey did I tell you I’m one of them?

JESSICA
Oh come on Lindo. Not you too. How old are you?

LINDO
Well I hardly think maturity has anything to do with it.

They approach the exit. Lindo looks behind him, and sees a bunch of rats and lice crawl out of a cell.

JESSICA
You know none of this effects you physically. It’s all in the mind.

LINDO
I’m going to do everything in my power to believe you.

She walks ahead of him. He looks out the window.

LINDO
He’s coming here isn’t he?

(CONTINUED)
JESSICA

LINDO
Trying to remember how that conversation went. No wait. I remember. You had a tone about you like you couldn’t make sense of things. You don’t know if he’s coming. You have no clue.

Back to Lindo, she bites her lip.

JESSICA
Dereck trusts me to take you. I know for a fact he’s not coming.

LINDO
You’re telling the truth?

JESSICA
Absolutely.

INT. PRISON - SIXTH FLOOR - CONTINUOUS

CELL BLOCK

The floor is a smaller version of the eighth, with cells padded off by metal doors. Lindo wiggles his collar as they press further on.

JESSICA
Are you okay?

LINDO
Yeah I’m fine. Just a little damp in here.

Lindo’s forehead is shined in sweat, but Jessica’s is dry.

LINDO
Christ it’s like a boiler room in here.

JESSICA
It’s not that hot.

He trips over a wire.

LINDO
What the?
He traces the wire into a cell with his eyes. Jessica follows it and opens the cell door. Jessica makes harsh coughs and takes a large step back.

JESSICA
Wow that’s scolding.

LINDO
I can practically see the air in there.

JESSICA
This is sick. I thought this was suppose to be a place of reform. It’s looking more like a torture chamber.

LINDO
Reform?

JESSICA
Let’s get out of here.

SECOND CELL BLOCK

JESSICA
I told you, he’s not coming.

LINDO
But you didn’t tell him not to specifically. And what makes more sense to you? What do you think his immediate reaction’s gonna be?

JESSICA
Okay, I never thought of it like that.

LINDO
Nah sure, course you didn’t.

JESSICA
He’d tell me he’s coming over. And he trusts me to take you.

He rubs his forehead.

JESSICA
Oh my god. Lindo. You’re dripping like a fountain. And your skin. We have to get you out of here. To a doctor. Quick.

(CONTINUED)
LINDO
It’s not the heat. It’s this elephant I’ve been dragging. Floor to floor.

JESSICA
What?

He peaks into a cell. He groans and grabs his arm.

LINDO
I’m.

JESSICA
Lindo?

LINDO
Enough’s enough. I’m not going to end up facing two people like this.

JESSICA
How many times do I have to tell you?

LINDO
Don’t you take one step further.

JESSICA
Lindo.

He clinches his eyes and takes a heavy breath.

LINDO
You take one more fucking step. Go ahead. Take one more step and see what kind of bad luck happens.

She pauses to catch her breath. She scoffs.

JESSICA
You know if you talk to me like that.

ECHOE the sound of footsteps.

LINDO
That’s the next floor.

He walks over to the window and sees two jetboats.

LINDO
Damn it.

Lindo runs away.
CONTINUED:

JESSICA
Get back here.

INT. PRISON - SIXTH FLOOR - A FEW SECONDS LATER

EXIT HALL

Lindo walks down the hallway. A tear falls from his clinched eyes as he covers his mouth with his palm. He sees a door opening with stairs leading down. His breathes become rapid and shallow. The skin on his hands are dry and red.

He pushes himself down the hallway. His breathes become quicker. His eyes roll to the back of his head. He clutches his chest and falls to his knees. He faints.

CELL BLOCK 3

Jessica walks down the cell block. The sound of footsteps stop.

    JESSICA
    Dereck?

A crashing BANG and the sound of slamming doors.

    JESSICA
    Dereck?

The sounds get louder.

    JESSICA
    Dereck? Where are you?

She runs down the hall.

    JESSICA
    Dereck? Dereck?

HALLWAY

Lindo’s eyes open.

INT. PRISON - FIFTH FLOOR - CONTINUOUS

Lindo enters the next floor. It’s a cave etched with spots of man made architecture. He strolls down a line of cells bared with heavy metal doors, and shivers.
INT. MANSION – A FEW SECONDS LATER

LIVING ROOM

Warden Owser scrolls down the house. Papers lay on the floor with indiscernible language. A picture of the founder in front of an upside down cross and people in black gowns hangs off the wall.

WARDEN OWSER
Now. Where did I leave you?

He walks past a shelf that stands out from the mess; it’s tidied with books. The words "black magic" and "hail," are clear despite the scratches of age. His feet step on aged paper. He steps off it to reveal a blueprint for a large building over "Hall of Wicked Unbelievers."

WARDEN OWSER
Stay tidy.

He walks up to a hatch on the floor. He opens it to reveal a mass of weapons covered in dry blood. He pulls out a gun. He opens the barrel to reveal only one shell.

INT. PRISON – FIFTH FLOOR – A FEW SECONDS LATER

Lindo swats his collar as he crawls past cells. His face still covered in sweat. Almost all the cells contain mice, muck and bugs. Some are lined with spilled bottles of bleach, others with nooses.

He grabs a rock with dried blood on a pointy edge. He pushes it against the skin of his neck as subtle laughs, cries and moans ECHO.

LINDO
All in my head.

He let’s it down. He struggles more and more to walk. He stumbles. He gags. He doesn’t notice the boils and warts on the back of his hand, or the bags under his eyes. He stuffs the shiv in his pocket.

LINDO
All. In. My head.

He pushes himself further, hands leaned on the wall. His coughs become raspy. He manages himself up, barely. He runs into Owser.

(CONTINUED)
WARDEN OWSER
Prisoner three one. What are you
doing out of your cell?

LINDO
Owser?

He backs away from Owser and trips.

WARDEN OWSER
How long has it been since we’ve
seen each other, and this is how
you greet me? By butt fucking the
floor? Get the fuck up.

Lindo crawls to his feet.

WARDEN OWSER
Oh, this place did quite the number
on you, didn’t it? Amazing what a
man can do to another man, with
just a few chants and silly words.

Lindo puts his hand in his pocket.

LINDO
You’re not taking me in.

WARDEN OWSER
Take you in? You’d think I’d come
alone if I wanted to, ‘take you
in?’ Dangerous murderer? Nah, I
don’t want to take you in.

He takes a gun out of his pocket.

LINDO
No.

He points the gun to Lindo.

WARDEN OWSER
Don’t take it personally boy. Oh I
hate you. I’ve hated you from the
get go, make no mistake. Especially
for stealing me of my living. But
job’s a job.

Lindo tip-toes backwards, but Owser keeps the gun pointed to
him. Lindo turns around and runs. Warden shoots. Blood
sprays out the side of his arm. He falls to the floor and
screams.
WARDEN OWSER
You’re a hard headed fuck you know that? Guess I’ll have to beat you to death.

He turns Lindo around and grabs him by the collar.

WARDEN OWSER
Could have been nice and quick.

He takes the shiv out of his pocket and slices Owser’s face. He gets up and slices Owser in the leg. Owser falls to the ground. Lindo makes puking noises, looks away and drops the shard.

WARDEN OWSER
You godamn, fucking worm, fucking shitbag.

INT. PRISON - SIXTH FLOOR - CELL BLOCK
Jessica strolls down cell block as she fidgets her neck collar.

JESSICA
Hello?

She approaches a window. She sees Owser’s jet boat outside.

INT. PRISON - FIFTH FLOOR - CONTINUOUS
Owser sits leaned to the wall in front of Lindo as he grips his bloodied ankle.

LINDO
What the hell are you doing here?
Tell me.

WARDEN OWSER
I’m just an innocent man, carrying out the good one’s will. Year after year.

LINDO
What?

WARDEN OWSER
’Make sure sure an innocent soul dies here. Walks here. Within a thousand years. To keep the world below alive. To keep the curse
(MORE)
WARDEN OWSER (cont’d)
alive’ Take those words to the
grave and beyond I will.

He sticks the shard in Owser’s mouth.

WARDEN OWSER
I’m every bit as innocent as you.
Use to be.

Owser laughs.

WARDEN OWSER
Come on. Kill me.

LINDO
You want me to kill you? You’re
sick.

WARDEN OWSER
No I cherish life more than you
know. But I know, (laughs) men,
like you. You’re going to tell me
to leave and let karma do its job.

LINDO
You don’t know me.

WARDEN OWSER
Than kill me.

He squeezes the rock.

WARDEN OWSER
Five four three.

He puts the shard in his pocket.

WARDEN OWSER
Well I must be a goddamn psychic.

He pushes him up against the wall. He pulls the cuffs out of
his pocket and tosses him to the ground.

WARDEN OWSER
You could have done this the easy
way. Lived a good life. And rot to
death at, what I’d call a bearable
rate. Now it’s fifty years cramped
to a day.
LINDO
Why didn’t you just kill me on sight?

WARDEN OWSER
You have to suffer a feasible amount before a soul can stick. Or have some regret related to love. It’s real technical stuff. I never quit got it myself.

LINDO
When will this stop?

WARDEN OWSER
When the right, pre-ordained conditions are met. When Ignus Aternus gets what its told to. One. Innocent. Soul.

He grabs Owser by the hand and drags him to a pipe.

WARDEN OWSER
What the hell are you doing?

He cuffs Warden to a pipe.

WARDEN OWSER
You don’t believe it huh? Well I’ll make you believe it soon enough.

INT. PRISON - FIFTH FLOOR - A FEW SECONDS LATER

Lindo walks down the row of cells. He staggers. He falls to his knees, than crawls to a wall and leans his back on it. He takes the cellphone out of his pocket, dials and places on ear.

LINDO

TONY (O.S.)
Who is this?

LINDO
Tony? Is that you?

TONY (O.S.)
Yeah this is Tony Rea. Who’s this?

(CONTINUED)
LINDO
It’s me. It’s Lindo.

TONY (O.S.)
You think this is funny? Whoever you are, drop dead.

LINDO
Tony please for the love of god don’t hang up.

TONY (O.S.)
Lindo? Oh my god. It is you.

LINDO
Tony? (yells) Tony.

TONY (O.S.)
No I’m sorry I just can’t believe it’s you.

LINDO
What are you talking about?

TONY (O.S.)
I thought, I thought you were gone. I thought you were gone that’s all.

LINDO
Who told you that?

TONY (O.S.)
Government sent him.

LINDO
Where’s ma?

TONY (O.S.)
She’s not here.

The phone spouts static sounds as Tony talks.

TONY (O.S.)
We were going to free you man.

LINDO
What?

TONY (O.S.)
They didn’t believe you were guilty at all. They lied. Flat out lied.

His eyes bulge. He peaks down a hallway.
TONY
He was ready to re-open the case and free (static) get you out. We had. (cuts out).

LINDO
Tony? Tony?

He smashes the phone against the floor.

LINDO
Goddamn it.

Tears stream down his eyes as he rubs his hand through his hair. He looks down the hall. His eyes bulge.

INT. PRISON - FIFTH FLOOR - A FEW SECONDS LATER
Lindo approaches Owser still chained to the pipe.

LINDO
You.

Owser shows a drunken stupor, his head sways side to side.

WARDEN OWSER

Lindo quivers, his eyes fixed on Owser.

LINDO
You did this.

WARDEN OWSER
Come Missing.

He sees the foyer leading into the exit followed by a long hallway of cells. His legs wobble as he lands on all fours.

LINDO
I got to get out of here.

He gets back up but falls to his knees, falls to his hands and emits puking sounds. He falls on his back.

LINDO
No.

He takes the shiv out of his pocket and looks at it. He stares into the darkness. He closes his eyes. He pushes the shard against the skin on his neck. Tears stream down his eyes. The same cackling from before occurs. He puts the shard back in his pocket.

(CONTINUED)
CONTINUED:

LINDO
No.

He rolls over to his stomach and looks up to see a doorway with stairs leading down at a far hallway. He crawls towards it.

INT. PRISON - FOURTH FLOOR - OUTER HALL - A FEW SECONDS LATER

It’s a single room divided by a maze of barred walls. There’s nothing aside from scraps, plates of spilled gruel, and bags surrounded by flies. The exit is in sight, but on the far end of the large room.

He peaks at the shiv he takes out the pocket. He looks outside to the cloudless sky. He puts the shiv back in his pocket. He uses all his effort to take one step, and another, and a third. It takes it out of him, he falls against a barred wall.

LINDO
I can’t do this.

Jessica enters from behind.

JESSICA
You’re coming with me.

LINDO
You’re friggin kidding me.

JESSICA
I said you’re coming with me.

He puts his hands in the air and laughs.

LINDO
Oh shit you got me? You got a gun? You got a gun right?

JESSICA
I don’t need a gun.

LINDO
Where’d Dereck go? I though he’d be here by now.

JESSICA
Enough.

(CONTINUED)
LINDO
You know who showed up in his place? You probably missed him.

JESSICA
I don’t know what you’re talking about.

LINDO
It was Owser. He wanted to kill me.

He turns around and joins glance with her.

JESSICA
Oh my god.

She catches him on the shoulder before he falls.

LINDO
I need your help.

JESSICA
But, but.

LINDO
Can’t do this on my own Jess. I can barely stand.

JESSICA
What am I doing? You poor thing.

She catches him on her shoulder before he falls.

JESSICA
What’s happening to you?

LINDO
I can’t tell you. I don’t even have the strength to explain it.

She sits him against the wall.

LINDO
Sorry for, talking shit to you back their.

JESSICA
No. It’s okay.

She looks at his sweaty face.

(CONTINUED)
JESSICA
You need my help.

LINDO
Yeah, yeah, it’s not touching you.

Lindo clutches his chest. He closes his eyes and pinches them. He opens them, the ground is overstuffed with moaning prisoners huddles together in a mass.

LINDO
Jesus.

Lindo covers his eyes with his hands. Jessica shrieks and covers her face with hers. Lindo opens his eyes. The floor is empty. He grabs Jessica.

LINDO
Jessica. It’s alright.

She uncovers her eyes. Her face is tear soaked.

JESSICA
What did, I just see?

He laughs.

LINDO
Do you believe me now?

JESSICA
What did I just see?

LINDO
We, we, we, have to get out of here. Come on. Let’s go. Let’s go. You have to help me out of here Jess please.

He tries to shake her: she’s rigid.

JESSICA
I. I. I.

LINDO
Jessica, come on pull yourself together.

She snivels.

JESSICA
Don’t worry. I won’t let you down. You’re going to get out of here.

(CONTINUED)
She scans the back end of the room.

JESSICA
Okay. I think I figured out how to get out of here.

INT. PRISON - FOURTH FLOOR - A FEW MINUTES LATER

OUTER HALL

Lindo and Jessica traverse the maze; open and close several cell-like doors. Lindo hangs off Jessica’s shoulder, a slight puking noises bursts out from him.

JESSICA
Come on.

He looks outside, and gets up.

LINDO
He won’t win.

Coughing and crying wheeze through out the room.

JESSICA
Do you hear that?

LINDO
Forget about it. Just remnants to you.

She plugs her ears, closes her eyes and walks into the next cell-like area with Lindo.

LINDO
Jessica. Listen to me. You need to lead me. I can’t do this on my own.

JESSICA
I can’t. The sounds get louder.

JESSICA
Oh my god.

LINDO
They’re just sounds. They can’t hurt you.

JESSICA
I know I know.

(CONTINUED)
LINDO
They’re.

Lindo grabs his chest. He falls to his knees and pukes.

JESSICA

Lindo.

She grabs Lindo by the waist and carries him on her shoulder. She sees an extension of the wall jutting out with a door. They enter...

KITCHEN
Jessica drops Lindo on a chair.

JESSICA
Are you okay buddy?

LINDO
I just need a few seconds.

JESSICA
Take all the time you need.

LINDO
The second cellphone. How’s that holding up?

JESSICA
I’d hate to tell you but.

LINDO
Of course.

He uses all his strength to get up. He walks up to the door and opens it.

OUTER HALL

Jessica and Lindo enter into the second bend of the prison. It’s a straight line to the exit. He closes his eyes and walks on his toes. He takes the shiv out of his pocket.

JESSICA
Lindo. Lindo, put that down. Lindo. They’re gone it’s okay.

LINDO
They ain’t gone. I can feel them in my bones now.

He holds the shiv to his neck.

(CONTINUED)
JESSICA
Lindo.

He presses it harder against his skin.

JESSICA
Put it down.

LINDO
Why?

JESSICA
Listen to me.

LINDO
Why should I?

JESSICA
If you do this. You’ll be trapped here. Forever. Don’t listen to them.

LINDO
You think it’s voices telling me to do this? You think it’s just voices ripping through me? Nobody’s talking to me but you.

JESSICA
It’s going to be so much worse. Don’t let them win.

LINDO
Maybe it won’t be so bad.

JESSICA
You know you’re smarter than that.

He shakes his head and closes his eyes.

JESSICA
Think of your son.

He opens his eyes and takes the shiv off his neck.

LINDO
I don’t have a son. But thanks.

He puts it in his pocket.

LINDO
Just two more floors. Two and a half.
Jessica pats Lindo on the back.

    JESSICA
    Come on let’s go.

INT. PRISON - FIFTH FLOOR - A FEW SECONDS LATER

Warden Owser wakes up and notices his cuffs unlocked.

    WARDEN OWSER
    So I’m guessing he’s been driven
    over the edge by now. Right boss?
    His soul is, etched? I just got to
    free it from the body?

An entity is barely noticeable in the distance, mostly in
shadow. It’s proportions are human-like, but distorted,
slender. Owser gets up and stretches.

    WARDEN OWSER
    This won’t take long.

INT. PRISON - THIRD FLOOR - A FEW SECONDS LATER

FOYER

Jessica has her hand behind a staggering Lindo as they enter
the next floor.

    JESSICA
    We’re almost at the finish line.

    LINDO
    Just two more floors.

Jessica places her hand on the doorknob.

    JESSICA
    Oh my god.

She places her ear on the door. She backs up.

    JESSICA
    We got to go back. Now. We got to
    go back to the top floor.

    LINDO
    No. No way.

(CONTINUED)
JESSICA
We can retool. Re-plan.

LINDO
How? Both phones are dead. Nobody knows where we are. What? Is it too scary for you?

JESSICA
But it’s just.

LINDO
What?

Her face becomes tear soaked.

JESSICA
I. I. I

Lindo rolls his eyes. He pats Jessica on the back.

LINDO
Look. I’m.

She wipes the tears off her face.

JESSICA
I have to get something off my chest.

LINDO
You can tell me when we get out.

JESSICA
I’m part of the reason you’re here.

LINDO
What?

JESSICA
Remember when I told you about my so called dream? I never had that. It was yours. Do you remember?

LINDO
Now that you mention it. Yeah but vaguely.

JESSICA
Do you remember someone with a bump on the back of the head?

She points to the bun on her head.

(CONTINUED)
JESSICA
It needed a woman. I don’t know the specifics but, it was a ritual that keeps people momentarily invisible.

LINDO
No.

He places his hand in his pocket.

JESSICA
When the government came, I corroborated with Owser’s story. I let him manipulate me because I’m, terrified of him. You don’t know the kinds of connections he has and what he can do to me. I stayed behind to help you because I felt guilty. I thought I could give you a fighting chance.

LINDO
Fighting chance? Fighting chance would have been taking this to court, exposing this case as a complete fraud. You’re part of the reason I’m stuck here.

JESSICA
I’m sorry. I don’t know what else to say.

LINDO
Oh I got a lot to say.

He turns around. He sees Jessica wipe more tears from her eye. only to get replaced by new ones.

LINDO
You stayed back to help me?

She nods. He looks at the shard for several seconds.

JESSICA
What are you?

LINDO
I don’t need this.

He tosses it.
LINDO
Probably never did.

Jessica smiles.

LINDO
Okay. Fine. I forgive you.

Lindo wipes the sweat off his forehead. The door behind him swings back and forth slightly.

JESSICA
Lindo.

Lindo’s body sways. He looses balance and falls back through the door.

HALLWAY
Lindo squirms and screams on the floor, his hands cover his ears.

VOICE (O.S)
Oh, the pain.

VOICE 2 (O.S)
Someone, someone kill me. Kill me.

VOICE 3 (O.S)
Oh god no. Please no.

Jessica runs into the room, picks Lindo up and leans him on her shoulder.

JESSICA
Don’t give up. Come on.

She drags him down the manufactured and messy hallway full of chambers, hooks, chains hanging from the wall and ceiling, oddly colored food on the floor and sharpened items.

She looks to the side. Through the window: a smear of gas and an outline of someone pounding on the window.

LINDO
Can’t.

JESSICA
Hang in there.
VOICE 4 (O.S.)
This will kill them.

VOICE 5 (O.S.)
They’ll live. In this place.
They’ll live.

HALLWAY MAZE
Jessica carries Lindo down the hall. Screams emanate from the line of doorways.

JESSICA
I’ll find the way out. Don’t worry.

He squeals and screams.

JESSICA
Where’s the exit?

LINDO
Get me out. Get me out.

She scrambles down another hallway. Jessica’s strength gives way, and Lindo falls to the ground.

JESSICA
Get up.

Lindo points to a door ahead of them. The window reveals an office setting.

LINDO
In there. In there.

She picks him up and the two run into...

OFFICE
Jessica plops Lindo on a chair.

JESSICA
Hang in there.

LINDO
I’m okay.

JESSICA
You, you are?

Lindo grabs his shoulder and rotates his arm.
JESSICA
How?

LINDO
Well, nobody suffered in here. So, why should I?

JESSICA
Gotcha.

LINDO
Got to rest. Need time. Got to re-tool.

JESSICA
How?

LINDO
I don’t know. Is there a map?

An audible CREAK. He looks up to the ceiling.

LINDO
No. No. Jesus fucking christ.

He gets up and looks out the window. The hallway is nothing but cells and weapons hanging off walls.

Lindo paces. He stops.

LINDO
I got no choice. I have to kill.

JESSICA
How are you going to pull that off?

He looks through the window again. The hallway end is tipped with a door.

LINDO
Okay. Pray to god that’s another office down there.

He closes his eyes and opens the door.

INT. PRISON THIRD FLOOR - HALLWAY

Lindo falls to the ground yelping. Jessica picks him up and leans him on her shoulder, same motion as before. Once more, her strength gives way and the two fall.
A man in a soldier suit stands in front of Jessica with a gun. He looks at her with stern eyes, his pupils dilated. He walks away. Jessica backs up against a wall and slides down it.

Tears fall from Lindo’s baggy eyes as he grips a weapon in front of him. He traces the skin on his throat with the item. Jessica covers her eyes with her hands and gets back up.

Lindo tosses the item away. He puts himself in a plank position and shuffles away from Jessica. He pushes through and drags himself into a hallway fork. He gets up and exits into a doorway.

TORTURE WEAPON CONTAINMENT ROOM

Lindo enters a room where torture weapons hang off the wall.

He looks up to a shelf above him. He runs to the other side of the room and peaks out a door window: Owser is spotted approaching the room.

LINDO

No. No.

He jets his view into different directions of the room. He looks up and attempts to jump onto the ledge of the cabinet and slips off.

LINDO

Godamn it.

He jumps up again, and slips. He waits a few seconds. He takes one larger jump and latches, he coughs and pulls himself into the cabinet. Owser enters.

CABINET

Lindo peaks through the crack. He sees Owser look around the room. He exits his sight.

WEAPON’S ROOM

Lindo falls out of the cabinet and onto the floor. He fails to land on his feet. He crawls back up. He looks around. There are several doors. He walks towards one.

KITCHEN

(CONTINUED)
Boxes labelled poison are some of many things lining the shelf of an otherwise standard kitchen. Lindo pounces through the door. He clutches his chest.

LINDO
Oh no.

He faints. His grip causes a flood of things to fall off the shelves.

HALLWAY
Jessica leans against the wall, sitted to the floor. Her eyes are closed. She opens them. Her view meanders around the empty hallway.

JESSICA
Lindo? Lindo, where are you?

She gets up and opens the door next to her.

OTHER WEAPON’S ROOM
Jessica enters. It’s similiar to previous. Several weapons hang off the wall.

JESSICA
Lindo? Lindo?

She turns around, runs and collides into Owser. She shrieks.

WARDEN OWSER
I was about to ask you the same question.

JESSICA
Owser?

KITCHEN
Lindo wakes up. He staggers to a standing position. He limps across the room and peeks into the doorway, making sure not much of his face is exposed. It shows Owser and Jessica in the weapons room. He ducks.

SECOND WEAPON’S ROOM
Jessica shakes. She keeps her back close to the wall. Owser strokes the weapons in front of her.

JESSICA
You saw me calling him. I don’t know any more than you.

(CONTINUED)
WARDEN OWSER
If you are telling the truth, than
my severe apologies.

But I just plain don’t believe you. He grabs a mace from the
wall.

WARDEN OWSER
Now that is a mighty fine piece of
crafstmenship, don’t you think?

He inches towards her. She inches away.

JESSICA
I told you, I don’t know where he
is. You have to believe me.

WARDEN OWSER
What did I just say?

JESSICA
No.

She grabs a weapon. He smashes the mace into her hand. She
falls to the ground and emits a pained shriek. He licks his
chops, grabs her good hand and pulls it away to step on her
broken one.

KITCHEN
He sneakfully peers into the weapon’s room through the door
window. He sees Jessica on the ground in front of Owser
clutching her hand. He puts his hand over his mouth.

SECOND WEAPON’S RO

JESSICA
I, can’t, tell you anything.

He grabs her by the hair.

WARDEN OWSER
Let me hold onto that.

He opens the door and the two exit.

KITCHEN
Lindo bites his fist. He gets up. He opens the door.

SECOND WEAPON’S ROOM
Lindo enters the room. He walks to the other side and peaks
through the crack.

(CONTINUED)
LINDO
Shit. Shit.

He looks around and walks towards the door on the left.

CIRCULAR HALLWAY

He sees a door next to him. He peaks into it.

TORTURE ROOM

Jessica’s screams pierce the air, as Owser presses his foot against her bloodied hand.

WARDEN OWSER
Let’s see what other weapons they got.

CIRCULAR HALLWAY

Lindo ducks.

TORTURE ROOM

JESSICA
I, I, I, don’t....know. Please, I, can’t take this anymore.

WARDEN OWSER
You know where he is.

JESSICA
No. No.

Owser spots the Rack behind her.

WARDEN OWSER
Fine. He grabs her by the hair and drags her.

WARDEN OWSER
I’ll have to stretch ya good.

She sees the Rack.

JESSICA
(screams)
No. No.

WARDEN OWSER
Hasn’t even been used by the looks of it.

CIRCULAR HALLWAY

(CONTINUED)
Lindo circles the perimeter of the weapon’s room. He sees a guard with a gun stand in front of him. He falls on his behind. He looks at with eyes devoid of pupils. He carries a prisoner with a chain attached to his neck.

Lindo collapses on his back and muffles his scream with his hand. The guard tazes the prisoner in the back.

TORTURE ROOM

Owser pulls her closer to the Rack. He drops her to floor.

   JESSICA
   Please no.

She gets up but Owser wraps his arms around her and carries her to it.

   JESSICA
   He left. He got out a long time ago
   I swear.

   WARDEN OSWER
   No. Ain’t no way to find the exit cleanly. And the manner of pain
   they offer on that floor. The body
god a gave him won’t be any use.

   JESSICA
   I don’t know.

   WARDEN OSWER
   I don’t hear any screaming
downstairs do you? He’s hiding
somewhere.

CIRCULAR HALLWAY

The guard and prisoner are gone. Lindo goes into a planking position and crawls to the other end of the torture room in the hallway. He gets up and peaks inside. He looks behind him. There’s a door. He looks inside.

TORTURE ROOM

He chains her arms and legs up.

She sees Lindo in the window next to her. She sees him lip the words "tell him." She shakes her head. He lips it once more.

(CONTINUED)
WARDEN OWSER
You’re putting this pain on yourself girl.

She nudges her chin towards the door next her. He turns around and spots him.

CIRCULAR HALLWAY
Lindo backs up and runs away.

He falls to his feet, coughs and wheezes, shakes his head and runs on.

WARDEN OWSER (O.S.)
You’re mine.

He looks behind him. Owser limps toward him with mace in hand. He runs towards a door and opens it.

BATHROOM
Lindo enters a room where toilets line both walls.

LINDO
Fuck. Fuck.

He looks both ways. There is a door on both sides. He takes a sheet of toilet paper from the roll and stuffs it in his pocket. He runs towards the left door and opens it.

CELL BLOCK
This cell block is typical of this floor. Lindo enters, and collapses.

WARDEN OWSER (O.S.)
I can hear you boy. You ain’t getting away from me.

He clutches his chest. He crawls on the floor towards a door on the right. He crawls and screams, crawls and screams. The shuffle of Owser’s footsteps are louder. He crawls towards the door, pushes himself against it and lifts himself up. The door behind him slams open. Owser appears clutching the axe.

WARDEN OWSER
Walk the halls forever.

He limps towards him and hoists the axe. Lindo opens the door and closes it just as the axe collides.

CIRCULAR HALLWAY

(CONTINUED)
The edge of the axe pokes through the door. It rotates as the point goes up and down. Lindo stands in the hallway that surrounds the torture room. He peeks inside through the window and slams on the door.

**LINDO**

**TORTURE ROOM**
Jessica clutches her bloodied hand with her good one, rested on the Rack.

**JESSICA**
Damnit. Go around.

**CIRCULAR HALLWAY**
Lindo leaves the door and circles the weapons room.

**THIRD WEAPON’S ROOM**
She moans and struggles as she rolls off the Rack. She gets to her feet. She exits.

**CIRCULAR HALLWAY**
Lindo appears from around the corner to catch a collapsing Jessica.

**LINDO**
You’re suppose to be helping me.
Come on get up.

He balances her on her feet and grabs her shoulder. She’s light headed.

**LINDO**
Come on let’s go we got to go.

She nods and the two run to a door.

**BATHROOM**
Jessica and Lindo enter. He lets go of Jessica’s arm, takes the toilet paper out his pocket and tosses it Jessica’s way.

**LINDO**
Here. Wrap your wound.

The two run, as Jessica wraps her wound up.

**EXIT FOYER**
(Continued)
In front of them is a hallway segment leading to a door with a staircase.

    LINDO
    Alright. I got one last hope to get out of this floor.

    JESSICA
    Run?

    LINDO
    Hold onto me and run with me as fast as you can. Eyes closed. Run straight.

    JESSICA
    Alright.

Jessica leans him on her shoulder. She runs with Lindo down the hallway, eyes closed, until they crash into the wall. Jessica feels around the wall for a nob and than opens it.

INT. PRISON - SECOND FLOOR - A FEW SECONDS LATER

FOYER

This floor has stained stones and castle-like architecture. Lindo slams on the ground, back to the wall. Jessica bends down and pats Lindo on the shoulder.

    JESSICA
    We can do it. Last floor. There’s two identical doors. One of them leads outside. The other leads to the basement.

    LINDO
    That where forty nine was sent?

Jessica nods.

Lindo drags himself to his feet. Jessica walks past him and peeks through the peephole.

    JESSICA
    It’s just a hallway.

Jessica places her hand on the door. Her eyes bulge.

    LINDO
    What’s wrong?
Oh my god. All those people.

Oh there you go again, acting like the innocent victim. You know I should cave. (pause) Innocent.

Owser’s shuffles can be heard.

You’re right. It’s just one more floor. I can’t coward out now.

All this time, I was making this hard for myself.

What are you talking about?

I keep thinking, this prison, it sees me as something special. It doesn’t need me. Not particularly. Just. Innocent soul.

What are you saying?

He looks at her and smiles. An evil smile.

Nothing. Don’t put too much thought into it. Just yammering through my head.

Jessica opens the door.

Jessica walks into the snake-like hallway. Lindo follows behind her. There are SCREAMS that resonate from down the hall. He grabs her by her collar and smashes her against the wall.

What are you doing?

You’re thinking of bailing again aren’t you? You’re the fucking reason I’m here and you keep trying to make me feel sorry for you.
He pulls the gun out of her belt. She grabs his hand. The two struggle for several seconds, until he pistol wips her to the ground.

JESSICA
Please, please. Lindo. Don’t.

She crawls towards the door. He pulls the trigger. The gun makes a click noise.

LINDO
Well. So much for memory.

He tosses the gun and cracks his nuckles. He walks over to Jessica and grabs her by her collar. Footsteps emenate from the entrance point.

LINDO
No.

He grabs the gun, runs back, away from Jessica, past the entrance door and hides behind a bend. Jessica snails her way out of sight.

TORTURE CHAMBER
Jessica lies on the floor of a room where large men cary, strap and torture prisoners on devices. The room is filled with bruised bodies and screams. She plugs her ears and huddles on the ground.

HALLWAY
Lindo hides behind a bend in the hallway, Warden Owser emerges from the entrance, axe hoisted.

WARDEN OWSER
Where are you boy?

Lindo breathes heavily behind the bend. His faces strains as he drops the gun and his legs wobble. He covers his ears to tortured screams.

WARDEN OWSER
I can hear your breathes. I can smell your fear.

Lindo gets to his knees.

WARDEN OWSER
No hope for you. No hope.

Lindo quickly runs out of the way and attempts to run deeper down the other end of the hall. Owser spots him.
LINDO

No.

WARDEN OWSER
Walk the halls, forever.

Lindo runs, twists his foot and trips.

WARDEN OWSER
Too late.

He grips his foot. Warden Owser limps towards Lindo. He crawls backwards and pushes himself back to standing position by leaning his back to the wall. Owser gets closer and closer.

WARDEN OWSER
You don’t deserve this. You don’t deserve this at all. Lindo leans himself further way, but Owser closes in.

WARDEN OWSER
Makes you think don’t it? Only way to spare the one innocent is to, get rid of places like these entirely. Let the evil men walk. But you gotta ask yourself is it worth it? It’s just the world we live in. You got to play the cards you were dealt. Some people just gotta take one for the team.

LINDO
I know.

Lindo leans against the door, but it gets pushed open and he falls through.

MINI ROOM

Lindo leaps up and pushes the door against Owser. Owser pushes forward, Lindo pushes back and pushes Owser out of the way. He peeks outside and sees Owser get up.

LINDO
Shit. He lets go and runs into...

HALLWAY EXTENSION

He sees a large device and pushes it against the door. He runs into...

PRIVATE TORTURE CHAMBER

(CONTINUED)
Lindo falls to the floor and emits a high pitched scream. In front of him, a man turns a wheel attached to a device: a steel ring surrounds a prisoner and tightens against his rib cage. He looks up and sees a mace hanging on the wall. He uses all his strength to get up but he can’t. His screams become greater. A quite bang echoes.

WARDEN OWSER (O.S.)
When I get a hold of you boy, I’m going to make your death as slow as humanely possible.

Tears fall from Lindo’s reddened face. He grabs his shins, as the device tightens on the prisoner. He crawls to the wall. He places his hands against the wall, and crawls up, pressed against it.

The bang is crashing and large.

WARDEN OWSER (O.S.)
You’re mine.

He screams and strains himself to the other end of the room. He gets up.

HALLWAY 2

Lindo regains composure, takes a large breath as he enters the hallway extension. He hears the footsteps of Owser and his shadow extends out from the hallway curve. He leaps into the fork against the wall with the door to the torture chamber. He runs down it with a mace. He runs down victorian style cells. Prisoners in ragedy garments sit, moan and cry in their cells. He finds a door, opens it, leaps inside and closes it.

CLOSET

He peeks through the crack. Owser’s footsteps are as loud as ever. He’s close.

HALLWAY 2

Warden Owser approaches the door. He peeks at it, than peeks to the one in front of him.

CLOSET

Lindo shoves the door open.

HALLWAY 2

Closet door slams into Owser. He attempts to strike Owser, but Owser grabs the handle and the two struggle.

(CONTINUED)
WARDEN OWSER
Don’t get mad at me.

Just following orders. Lindo looks over Owser’s shoulder. Missing is visible in the far distance. Lindo shakes his head. He pushes Owser far from him and trips him to the floor. Lindo is delirious; from his view, reality starts to blur. He cascades down to the floor. Owser gets up laughing maniacally. Lindo crawls to the mace.

He grabs the mace and smashes it into Owser’s chest. He topples to the floor. He smashes it over and over and over again into Owser until a bloodied stump. He catches his breath and stares into the shadowy hallway.

LINDO
You. You’re the reason I’m here? What are you?

He runs into the shadows with the mace. There’s nothing; no Missing. Lindo screams and smashes the mace into the wall. He catches his breath and pulls the mace out the wall.

HALLWAY
He drags the mace down the hallway until he’s at the door of the torture chamber. He smiles and drops the mace to the floor.

TORTURE CHAMBER
The room is filled with men being tortured on devices. Jessica huddles in the corner. A device tightens around a man’s ribs. Lindo grabs his rib-cage, emits a sharp scream and topples.

LINDO
Please. Please. For the love of god, help me.

She stares at him.

LINDO
Please.

She shakes her head.

LINDO
I’m sorry. I didn’t know what I was saying. Please get me out of here. The...pain.
Blood pours out of Lindo’s mouth. She runs towards him and grabs him by his hand. She grunts, uses all her strength and pulls him out of the room.

WEAPON’S SHACK

She drops him on the floor. Jessica runs to the door. Lindo grabs her foot. She struggles to get out. Lindo pulls on her and trips her.

JESSICA
No. No. Please.

He grabs the mace. She screams and cries, her face soaked and red.

JESSICA
Please. Please no.

LINDO
I’m sorry. It’s the only way.

A tear falls down his eye.

He smashes the mace into her stomach. The yelp is high pitched. He twists and turns it in her stomach. She screams. He twists it more to wrench it out. He smashes it again on her skull. He does it twice. Waits, then does it again. He collapses on his behind next to Jessica’s dead body.

He falls on his back. He looks at his hand. The sores are gone. He’s not sweating anymore. His eyes are no longer baggy.

TORTURE CHAMBER

Lindo enters the room. It’s empty save for the devices. He breathes a sigh of relief.

EXIT FOYER

Lindo enters the room. There are two identical doors and an elevator.

LINDO
Alright, which one is freedom?

He looks at both the doors. He observes the bottom. There’s no crack and no light that shines through either. They’re flat against the floor. He crosses his arms and scoffs. He walks up to a door and places his ear against one. He shakes his head. He places his ear against the other and shakes his head.

(CONTINUED)
LINDO
This isn’t helping.

He stands still for a minute. He looks at one door and backs away.

LINDO
Whoa.

He walks towards the other door and walks into the sunshine.

EXT. PRISON ISLAND - CONTINUOUS

Lindo takes a deep breath to the fresh air, and the sounds of birds chirping and crashing shores.

ISLAND

Lindo looks over the fence. He peeks down to the shore below. He grabs Owser’s body and tosses it over the fence. He grabs Jessica’s body and tosses it over the fence.

MANSION YARD

He looks to the mansion yard, gorgeous if slightly rotten. He notices on the inside the portrait of Alexander Mackinnon.

EXT. ISLAND - A FEW MINUTES LATER

He dumps a load of aged paper on the jet boat and hops on it.

INT. REA FAMILY RESIDENCE

HALLWAY

Lindo limps down the hallway. He rubs his hand against the family photos.

LIVING ROOM

Smoke emanates from a doorway. He smiles. Tears fall from his eyes. Lindo’s mother walks out the doorway. She stops in his tracks.

MIOLA
Lindo? He extends his arms.

(CONTINUED)
LINDO
Mamma.

They hug each other.

INT. REA FAMILY RESIDENCE
KITCHEN

Lindo, his mother and Tony sit across table. Lindo munches spaghetti from tupperware.

TONY
We thought you were dead.

LINDO
What can I say?

TONY
I mean, you legally are now right? What are you going to do?

LINDO
I don’t know. Show my face to public. Show up on the courthall. Than not be dead no more.

MIOLA
I’ll do what I can. Anything I can to help you.

TONY
We’ll have another trial. Get you declared innocent. Done.

LINDO
And than it’ll all be behind me?

TONY
Course.

LINDO
Yeah alright.

He gets up from the table, hugs and kisses Miola.

LINDO
Hey ma. Is it alright if I stay here? Until I get back on my feet?

(CONTINUED)
MIOLA
Absolutely. We still got your bedroom from when you were small.

LINDO
Thanks.

He walks to the coat rack next to the door.

MIOLA
Where are you going?

LINDO
Got a big a family to reunite with ma. Too little time in the day.

MIOLA
Let me phone them.

LINDO
No. Let me see them face to face. I want to see the surprise. And I wanna talk to them personally.

INT. APARTMENT ROOM

Daniella sits on a couch. Lindo sits on a couch chair front to her. He places the cup of tea on the table between them.

LINDO
Remember the sixth grade? You had Mrs. Policelli after I did right?

DANIELA
Yeah.

LINDO
I remember a project we did. Essay on, fleeting happiness. Happiness based on a lie. How would it make you feel if you were to see it happening to a loved one. Seeing it from the outside.

DANIELLA
I did that too. I think I got an A.

LINDO
I thought about that the other day. And I wondered how I’d write that if I was given that now.
DANIELLA
An assignment from the sixth grade?

LINDO
My mother. The tears that fell from her face, when she saw me. I know it’s based on a lie. She’s happy because when I came back home she thought she saw her little boy again.

DANIELLA
Lindo? What are you talking about.

LINDO
The only reason I’m free. Is because I had to let someone selfishly take my place. Someone had to be trapped, same way I was trapped. Or worse actually. And for the life of me, I have no idea how to free her.

He pinches his nose.

LINDO
I loved her. I still do.

DANIELLA
Oh Lindo.

The two hug.

DANIELLA
We’ll get you free tommorow. And than, everything will be alright.

INT. COURTROOM

The judge sits at the podium, in front of Lindo and Jerry at the front desks and his family on pews behind him.

JUDGE
The court would like to ammend your suffering with a sizable compensation fee. There are silent cheers and whispers of his family behind him.

JUDGE
On grounds of jury corruption and insufficient evidence, I hereby declare Lindo Rea innocent.

(continued)
He slams the hammer on the gavel.

JUDGE
Case dismissed.

The family cheers. His back is patted with hugs and slaps on the shoulder. His blank expression is hidden from them. He places his hand on his mother’s.

LINDO
Yeah. It’s all over.

He gets up and pulls a cigarette from his jacket pocket.

LINDO
Here comes that craving.

He pulls a pack of cigarettes out of pocket.

LINDO
You don’t mind camping out in the car a minute or two do you? Not to be rude.

EXT. COURTROOM

Lindo stands outside, a cigarette in hand, blowing smoke. He’s approached by Daniela.

DANIELA
Lindo. Are you okay?

LINDO
Never been better. I’m free. Guess there’s no reason to complain.

DANIELA
Is it true?

LINDO
What did you hear?

She doesn’t respond.

LINDO
He held back information. All I wanted to know was where his fucking cousin went.

DANIELA
Pardon me?

He clears his throat.

(CONTINUED)
LINDO
Do you mean? Did that idiot blab?

DANIELA
Why? All those years.

LINDO
Daniela. I’ve spent so many years trying to help people understand their own mentality. I have some soul searching of my own I have to do.

DANIELA
You were only there for a few weeks. What happened to you?

LINDO
Nothing. Sat back. Let karma do its work. Now I’m here.

DANIELA
That place. You said its called Ignus Aternus?

LINDO
Yeah that’s right.

DANIELA
That sounds pretty interesting.

LINDO
Oh yeah. Me and my cell buddies talked about it for days.

DANIELA
So where do you want me to drive your grown ass to mr. soul searcher? Back home?

LINDO
Prison.

INT. REA FAMILY RESIDENCE

LINDO’S BEDROOM

Lindo’s mother dusts the room.
INT. OTHER PRISON
CELL BLOCK

Dereck and Lindo approach a thick metal door with a window.

DERECK
Happy to hear you got out man.

LINDO
Thanks. Don’t feel bad though. No one’s omnipotent you know.

DERECK
It’s just the fact they were doing that right under my nose. Blows my mind.

LINDO
Well, guys like that. The kinda guys that go to a place like that. They deserve what’s coming to them.

DERECK
Yeah but what if they got the wrong guy? What if it happened to you?

LINDO
What can I say? That would have sucked.

They approach a detention cell.

DERECK
What’s this guy’s name again? The Haunted House Mangler?

LINDO
Fuck if I know. Wait. Wait I think it’s the, Empty Shack Killer.

DERECK
Well it doesn’t matter. He’s the guy.

He takes a key off his belt and uses it to open the cell door.

DETENTION CELL

The Empty House Mangler leans against the concrete wall. Lindo and Dereck enter.
LINDO
That’s him? This scrawny ‘pezzo di merda’?

DERECK
Yeah.

HOLIDAY M昂GLER
Who are you?

LINDO
None of your bussiness pal.

HOLIDAY M昂GLER
Wait a minute. You’re the unfortunate gentleman who took my place. Aren’t you. The psychiotrist my cousin saw.

He laughs. Lindo turns view to Dereck.

LINDO
Gimme me your baton.

DERECK
Are you crazy?

Lindo stares directly at him and pauses.

LINDO
Give me your baton.

DERECK
No way.

He grabs the Mangler and tosses him to the ground. He grabs him by his collar and pummels him until Dereck pulls him away.

DERECK
You’re going to get in trouble.

LINDO
What you’re going to report me?

DERECK
I have to.

LINDO
But I’m innocent.

Dereck lets go of him without speech.

(CONTINUED)
LINDO
He deserved it. You know that.

DERECK
I’ll tell them we got into a fight.

CELL BLOCK
Lindo and Dereck exit the detention cell. Dereck closes the door behind him.

LINDO
I don’t even know why I’m here. I thought he might have an answer. Just because he’s a religious nut.

DERECK
Answer to what?

LINDO
Nothing.

He grabs Dereck’s hand and shakes it.

LINDO
Thank you for bending the rules a little for me.

DERECK
Hey after what you’ve been through. What else could I do? See you my friend.

LINDO
Ciao.

Lindo walks away.

EXT. OTHER PRISON
DRIVEWAY
Daniela leans on the car as Lindo shows up from behind.

DANIELA
Lindo, there’s a reason why I said it was interesting earlier.

LINDO
Yeah? Spill it.

(CONTINUED)
DANIELA
Years ago. I heard there were
terrible urban legends and spook
stories. But now that I. I mean you
said someone is stuck there because
of you.

LINDO
Yeah.

DANIELA
A friend of joey’s cousin is a
paranormal investigator. Real you
know, spirualist guy. I can get
him, together we can do research.
Find out what the heck that place
is. How to free her.

LINDO
Why are you so keen on knowing that
all of a sudden?

DANIELA
Lindo we’re family. I just want to
help you.

LINDO
Alright. Well got nothing to say
but, thanks.

The two hug.

INT. REA FAMILY RESIDENCE
BEDROOM
Miola dusts a credenza. She notices the mass of withered
papers on the bed. One reads: "to my dear friend and now
Warden of just reward for the unbelievers, Jebbediah Owser."

INT. PRISON - SECOND FLOOR
EXIT FOYER
Missing in the far distance, visible above her shoulder,
Jessica centers the room. The door in front of her opens a
few seconds after the thing points, as tortured shrieks and
yells emanate. She approaches, and vanishes into the pitch
black void. The door closes.
FADE OUT: