

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'll 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?

(CONTINUED)

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 OWSER

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)

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)

(CONTINUED)

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 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.

DANIELA

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.

DANIELA

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)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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 Owsler 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)

LINDO

Yeah but.

WARDEN OWSER

He said sit.

He looks at Owsers. 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 Owsers 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.

Owsers 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.

(CONTINUED)

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

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.

(CONTINUED)

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 to 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?

(CONTINUED)

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 plops 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.

(CONTINUED)

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.

(CONTINUED)

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)

(CONTINUED)

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.

(CONTINUED)

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

I got an idea. Got any paper? Wait.

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)

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.

(CONTINUED)

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.

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.

(CONTINUED)

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.

(CONTINUED)

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.

JESISCA

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?

(CONTINUED)

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

Help. Help.

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.

(CONTINUED)

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

Who? Dereck? No. Not at all.

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?

(CONTINUED)

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.

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 cluthces 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.

JESSIC  
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 archietecture. He strolls down a line of cells bared with heavy metal doors, and shivers.

INT. MANSION - A FEW SECONDS LATER

LIVING ROOM

Warden Owsler 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 OWSLER

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 OWSLER

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 Owsler.

(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.

(CONTINUED)

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)

(CONTINUED)

WARDEN OWSER (cont'd)  
alive' Take those words to the  
grave and beyond I will.

He sticks the shard in Owsers 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 OSWER  
Five four three.

He puts the shard in his pocket.

WARDEN OWSER  
Well I must be a godamn 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 Owsen 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

Hello? Hello? Ma? Tony? Anybody?

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.

(CONTINUED)

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

Godamn 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

Come. Come Missing. Come Missing.

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  
shiv against the skin on his neck. Tears stream down his  
eyes. The same cackling from before occurs. He puts the  
shiv back in his pocket.

(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.

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.

(CONTINUED)

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.

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.

(CONTINUED)

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 loses 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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

## JESSICA

Lindo.

A man in a soldier suit stands in front of Jessica with a gun. He looks at her with stern eyes, his pupils dialated. 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  
craftsmanship, 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 Owsen presses his foot against her bloodied hand.

WARDEN OWSEN  
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 OWSEN  
You know where he is.

JESSICA  
No. No.

Owsen spots the Rack behind her.

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

WARDEN OWSEN  
I'll have to stretch ya good.

She sees the Rack.

JESSICA  
(screams)  
No. No.

WARDEN OWSEN  
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. Owsler 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 Owsler's footsteps are louder. He crawls towards the door, pushes himself against it and lifts himself up. The door behind him slams open. Owsler 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  
(screams) Jess. Jess.

TORTURE ROOM

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

JESSICA  
Damn it. 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 knob and then 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?

(CONTINUED)

JESSICA

Oh my god. All those people.

LINDO

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

Owser's shuffles can be heard.

JESSICA

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

LINDO

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

JESSICA

What are you talking about?

LINDO

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

JESSICA

What are you saying?

He looks at her and smiles. An evil smile.

LINDO

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

Jessica opens the door.

HALLWAY

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.

JESSICA

What are you doing?

LINDO

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.

(CONTINUED)

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 emanate 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 Owsen 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. Owsen spots him.

(CONTINUED)

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 gott 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 Owsers shoulder. Missing is visible in the far distance. Lindo shakes his head. He pushes Owsers 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. Owsers gets up laughing maniacally. Lindo crawls to the mace.

He grabs the mace and smashes it into Owsers chest. He topples to the floor. He smashes it over and over and over again into Owsers 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 mans 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.

(CONTINUED)

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 twist it more to wrench it out. He smashes it again on her skull. He does it twice. Waits, than 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 spagehetti from tupaware.

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.

(CONTINUED)

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 tomorrow. And than, everything will be alright.

INT. COUTROOM

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.

(CONTINUED)

LINDO  
That's him? This scrawny 'pezzo di merda?'

DERECK  
Yeah.

HOLIDAY MANGLER  
Who are you?

LINDO  
None of your bussiness pal.

HOLIDAY MANGLER  
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.

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 saidit 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: