

Lockdown Shadow 2

Written By

Otis D. Blaxton

Otis Blaxton 166052
Florida State Prison
7819 N.W. 228th St.
Raiford, Florida 32026

INT. PRISON BUS - DAWN

Treatment: Juan, a chicano was in prison. Juan, meets Sho-jo an asian prisoner and Bantu an Afro American. They meet on the Bluebird.

ESTABLISHING SHOT: A) Before sunrise. Prisoners board a bus. The bus is parked in a lighted garage.
B) The bus backs out of the garage. [SFX: Beeping of reverse gear]
C) The bus stops at a checkpoint. An officer gets off to register weapons.
D) Once the officer returns from the checkpoint, the bus sets off

CLOSE UP:

JUAN [listens as another chicano speaks over his shoulder.]

CHICANO: "Hombre, el policia donde nosotros fitulo malo. Caer a plamos montar todo."

JUAN: "Yale."

WIDE SHOT: The man sets back down behind Juan. They all, prisoners ride the morning in silence. Bantu, seated across the aisle from Juan and Sho-jo seated behind them.

MATCH CUT: INT. PRISON BUS - MORNING

BANTU: "Man we been riding for hours!"

JUAN: "That's okay because it will be along time before we see the outside world again."

SHO-JO: "How far away is the prison?"

JUAN: "I don't know, but I here the police are bad."

BANTU: "Here I go stuck on a got damn prison bus going God knows where. Child support."

JUAN: (Looking back at Sho-jo.) "Yea what they call you?"

SHO-JO: "Little General; Sho-jo."

JUAN: "Call me Juan."

SHO-JO: "Alright. Hey, what they call you?" (He directs his question to Bantu.)

BANTU: "Bantu."

MONTAGE: A) The bus continues along the highway in the morning sun, countryside.

B) The guard stands at the entrance of the bus holding a shotgun as they travel.

SMASH CUT:

EXT. ENTRANCE GATE PRISON - NOON

ESTABLISHING SHOT: A) The officer turns his guns over at the checkpoint of the prison before they enter.

B) The bus parks in the perimeter fence and the gate closes behind it. Prisoners get off.

WIDE SHOT: The prisoners lined up at attention to the officers standing outside of the bus.

CLOSE UP:

OFFICER (spits tobacco spit on to the ground.) [Big Team of officers]

"Okay, you boys listen up! This is my damn prison and I call the shots.

You aint checking into no got damn hotel here. This is hardtime, My hardtime.

Damn, what you think. You will do and act like I tell you to act. If I say hit the bitch standing next to you, you better hit the son of a bitch!"

MONTAGE: A) The prisoners file out directed by the team of officers. They walk into the prison.

B) They enter an orientation room. They begin to sit down in the seats that are arranged.

SMASH CUT:

INT. ORIENTATION ROOM - AFTERNOON

ESTABLISHING - SHOT: A) Officer's ~~sit~~ sit down and opens a file on a table before him, studies it.

B) Juan, Bantu, and Sho-jo are seated next to one another.

C) The officers begin to call prisoners to the tables for inventor.

CLOSE UP:

JUAN (standing at the table in front of the officer.)

O.C.: [OFFICER] "You tomato picking son of a gun are you in a gang?"

JUAN: (shakes his head.) "No."

OFFICER: (A white male.) "Yeah, I reckon that's what they all say. Do you have any visable tatoos?"

CHARACTER ARC: Juan, had alot of tatoos. That was how he expressed his pain of incarceration. by getting tatoos.

MATCH CUT:

BANTU (standing before an officer at a table)

O.C.: [OFFICER] "Is you a muslim boy?"

BANTU: "No sir."

MATCH CUT:

SHO-JO (standing in front of an officer at a table.)

O.C.: [OFFICER] "What the hell are you? Chinese, Japanese, Kong, or what the hell? You all look alike?"

MONTAGE: A) An officer comes around the table and punches the prisoner in front of the table in the gut. The entire staff rushes to the scene and begin to assault the prisoner.

B) Bantu, looks from Sho-jo to Juan and shakes his head as they sit and watch.

SMASH CUT:

INT. BARRACKS - EVENING

ESTABLISHING SHOT: A) Leaving the orientation room all of the new arrives take up a bag from a pile next to the exit. They file out - the door.

B) They walk past several buildings on their way to their barracks, dorm.

C) The prisoners unpack the bags at bunks in the open bay housing. The bags are filled with ~~streets~~ clothes, clothing, and towels. They make there bunks on the mats provided by the housing.

CLOSE UP:

JUAN (Talks with several hispanics at his bunk. They stand as he's seated.)

MALE: "EL proteger apagar golpe. Hacia alquilar tū saber." [The guards put out hits. To let you know.]

JUAN: (Exchanging handshakes before the group departs.) "Bien."

MALE: "Cana vez!" [Dinner time.]

JUAN: "Yo voluntad alcanzar a algn. contigo algún día." [I will catch up with you sometime.]

WIDE SHOT: As the group walks away. Bantu and Sho-jo walk up.

CLOSE UP: BANTU [b.g. Empty bunks.]

"Juan, it's feeding time. You going?"

JUAN: (Stands.) "Yeah."

SHO-JO (Silently observes the scenery.)

MONTAGE: A) They walk across the compound in a line to the diner. [big. A line coming back.]

B) In the serving line trays are being filled by prisoners at work.

C) Sho-jo, Bantu, and Juan seated at the same table in the diner.

MATCH CUT: INT. BARRACKS - NIGHT.

WIDE SHOT: The trio play a game of pluck. [Three-way card game.] They are seated on Sho-jo's bunk assignment, a bottom bunk.

CLOSE UP: JUAN (picking up his hand of cards.)

"They told me the C.O.s put out hits."

BANTU: (Smirks and sucks his teeth.) "The C.O.s told you that shit at the gate!"

SHO-JO: (Dealing cards.) "You seen how they jumped that man that came with us?"

JUAN: (Arranging his hand.) "And aint a law that can stop them."

BANTU: "Law they is the law. The police known to give beatdowns."

JUAN: (Studying his hand.) "Yeah well."

BANTU: "Yeah well what?"

JUAN: "I got a boat load of time and aint scared to take it out on one of them."

SHO-JO: (Picks up his hand.) "One of them. Look at the odds, IF you touch one you better be ready for them all."

BANTU: "Yeah partner. You aint got no win with them."

JUAN: "Listen. as long as one feel me they all gone feel me."

BANTU: "Yeah where they do that at?"

O.C.: [SFX: Intercom] "Lights out. Let's go bedtime! Go to your assigned bunk!"

JUAN: "Nap time fellows."

SHO-JO: "We will talk in the morning."

BANTU: (standing up.) "Yeah say you'll prayers."

MONTAGE: A) Bantu gets on his bunk and lays down.

B) Sho-jo, looks up at the bottom of the bunk above him the lights go out.

C) In the emergency night light Juan sits up conversating in spanish with his neighbor.

"Reloj tu espalda aqui." [Watch your back here.]

D) Officer walking around in the dark of the barracks with a flashlight.

SMASH CUT:

INT. PSYCHOLOGIST'S OFFICE - MORNING

ESTABLISHING SHOT: A) A crew of prisoners mowing grass with flintstone mowers; no motors.

B) A crew of prisoners picking up trash off the lawn.

C) Recreation yard prisoners jogging, playing basketball, standing, etc.

CLOSE UP:

PSYCHOLOGIST (Behind his desk studying a file at his seat.)

"Tell me Juan, have you ever committed a murder?"

JUAN: "No."

PSYCHOLOGIST: "Do you think you have what it takes to commit a murder? Killing?"

JUAN: "No sir, I don't believe I do."

PSYCHOLOGIST: "Are you a violent man?"

JUAN: (Annoyed.) "No I'm not."

PSYCHOLOGIST: "You have several armed traffickings. That is a violent offense."

SMASH CUT:

INT. PHYSICIAN'S OFFICE - MORNING

CHARACTER ARC: The physician is a asian woman. Her name is Me-me. She likes Sho-jo from first sight.

CLOSE UP:

Me-me (Attractive woman)

"Do you have any physical conditions you feel we should know about?"

SHO-JO: "No I don't. Not that I need immediate attention for. We will all die someday."

Me-me: (Smiles) "Well to be sure I have some questions I need to ask you. You wouldn't lie to me about your health would you?"

SHO-JO: "No I wouldn't."

Me-me: "Good. Now if you would please lay back on the examination table. I will also be performing some test."

WIDE SHOT: Sho-jo, lays back on the examination table. Me-me stands nearby checking a chart.

SMASH CUT:

INT. CLASSIFICATION'S OFFICE - MORNING

CLOSE UP:

COUNSELOR (Watching a computer screen.)

"Bantu, are you a foreign citizen?"

BANTU: "No I'm not."

COUNSELOR: "Then what the hell kind of name is, Bantu?"

BANTU: "It is African. A tribe in Africa."

COUNSELOR: "A damn colored nationalist."

SMASH CUT:

INT. DINER - NOON

ESTABLISHING SHOT: A) Prisoners seated in the diner eating.

B) Prisoners loading a dishwasher. Making sure that all the food is dumped off of the tray into trash cans.

C) A line of prisoners in the serving line. It leads outside.

WIDE SHOT: Sho-jo, Bantu, and Juan stand in line for feeding.

CLOSE UP: SHO-JO

"Man they got a hot nurse here. Sweet talks like she's a geisha."

BANTU: "Sweet talks? You better watch yourself. It was asian slaves too."

SHO-JO: "What's that suppose to mean?"

BANTU: "These rednecks will rope you too."

JUAN: "Sho-jo, what the hell is a geisha?"

SHO-JO: "She's asian, you wouldn't understand."

MONTAGE: A) They eat at a table together. Someone whispers in Juan's ear.

B) They turn in their trays at a disposal window to another prisoner dumping trays.

SMASH CUT:

INT. BARRACKS - NOON

ESTABLISHING SHOT: A) Sho-jo, use a stall in the bathroom to urinate.

B) Bantu, sips water at a water fountain.

C) A group of prisoners in a corner pass around a joint. Juan, is in the group.

CLOSE UP: JUAN (standing defensively against the group) [Fist balled]

WIDE SHOT: Sho-jo walks into the bedding area and sees the situation. He catches Juan's eye. The prisoners start to jump Juan.

CLOSE UP: JUAN (Defense himself as best he can.)

[He boxes with the lead offender. He is struck several times.]

WIDE SHOT: Sho-jo moves into action. He runs to Juan's aid.

CLOSE UP: SHO-JO (He grabs a man by the back of the shoulder and he claws him in the spinal cord. Making him to collapse to the floor.)

WIDE SHOT: Bantu, coming into the area seeing Sho-jo and Juan runs up to help.

CLOSE UP: BANTU (Lands a punch in a man's jaw.)

WIDE SHOT: The scuffle last a few seconds. Then the rivals begin to pull out weapons. Shanks, razors and belt buckles.

CLOSE UP: JUAN (Shifty eyed looks and considers odds.)

RIYAL : (Holding a weapon standing off defensively.) "Juan, what the fuck is this?"

JUAN : (Holds his hands up.) "Man I don't know? I don't got nothing to do with this."

RIYAL : "Yeah, you do this your boys. You not even fully recruited yet, and you already violating. You got it bad man."

JUAN : (Motioning Sho-jo and Bantu away.) "Yo, Sho-jo and Bantu back up man! Let them do this."

RIYAL : "Yeah, family business!"

WIDE SHOT: Bantu looks at Sho-jo then at Juan who is waving them away.

JUAN : "Get back it's gang related. It's the jump off."

CLOSE UP:

JUAN (He balls up as the group begins to freely beat him.)

SMASH CUT:

EXT. RECREATION YARD - AFTERNOON

ESTABLISHING SHOT: A) Juan, comes out of the barracks with a group of men. He wears sunglasses to hide bruises that are around his eyes. Other chest bruises are visible.

B) Men play a game of basketball.

C) Sho-jo and Bantu walk to have a seat at the bleachers. Overlooking the baseball diamond.

D) Prisoners work out in a weight cage.

CLOSE UP:

BANTU (Anger on his face.)

"Man Juan went out like a sucker."

SHO-JO : (Leaning back in his seat.) "Maybe it was something he had to do."

BANTU : "You don't got to go get in no damn gang. Gangs are for bitches that need protection."

SHO-JO : "So, just because he in don't mean we have to quit talking to him."

BANTU : "That's how that shit work. No love for outsiders. Sho-jo he down to stab you in the back man."

SHO-JO : "I didn't come to prison to make no friends."

BANTU : (Pauses in thought.) "Yeah, well you look like you know how to fight."

SHO-JO : "I know a little about the art of fighting."

BANTU : "The streets raise you to fight. So, I know how to throw hands a little bit."

SHO-JO : "Juan, is his own man. He get to do what he want to do. Don't you?"

BANTU : "Yeah, a bitch and they mama ain't gone tell me what to do."

SHO-JO : "We got to respect his decision."

BANTU : "You right. If he want to play that role that's on him."

SHO-JO : "As said by Galileo Galilei. All truths are easy to understand once they are discovered, the point is to

(cont'd) discover them."

SMASH CUT:

INT. BARRACK - EVENING

ESTABLISHING SHOT: A) Lines going to and from the diner.

B) Sho-jo and Bantu, eating at a table together.

CLOSE UP:

BANTU (He holds a hand of cards. Seated on Shojo bunk.)

WIDE SHOT: Juan, walks over with a cup. Prisoners are seated all around the barracks.

CLOSE UP:

JUAN (Sits down on the bunk.)

"Yo, what's up with you two?"

SHO-JO : (Holds his hand of cards down) "What's up Juan."

BANTU : "Yo, what's up with you!" [spoken in a serious tone.]

JUAN : "You'll want a drink? It's bux. Here smell."

BANTU : (Juan, puts his cup to Bantu's face. Bantu pushes it away.) "Man get that stuff away from me."

JUAN : [Laughs.] "What about you Sho-jo? You want a drink?"

SHO-JO : (Sniffs the cup.) "No thank you."

JUAN : "Come on why the hard feelings after I saved your lives."

BANTU : "What?"

JUAN : "My brothers was ready to kill you two for getting in our business."

SHO-JO : "Yeah, and you too."

JUAN : "It's not like that."

BANTU : "Then what is it like then?"

JUAN : "It's how the police do things around here. They pick who they want."

BANTU : "Who they want? What the hell do that mean?"

JUAN : "Respect it or die. I had to get in."

SHO-JO : "Juan, can't nobody make you get in no gang."

JUAN : "Yeah, well neither one of us can be the law. It's what got us here in the first place. They say get in or be buried I got to get in, because we can't beat them. We already lost when we came to jail."

BANTU : "Man you can tell somebody if the police did you that."

JUAN : (Raises his hands, cup in one.) "Who the hell care about a convicted felon? What they say goes."

SHO-JO : "Somebody will find out about it."

JUAN : "Who? I got to much time for anybody to care about me."

BANTU : "This shit the guillotine. Above the courts and the laws. Garrote."

SMASH CUT:

EXT. VISITATION PARK - MORNING

ESTABLISHING SHOT: A) Bantu, walks to the administration building. An officer greets him at the door.

B) Inside Bantu complies with a scrip search.

C) Once he enters the room he meets and embrace with a hug and a kiss a beautiful woman.

WIDE SHOT: Bantu and his wife walk the grounds of the visitation park outside, conversating.

CLOSE UP:

BANTU (Concerned.)

"Liberty, baby you know I ain't try to come to prison behind this."

LIBERTY: "Yes, honey I know, but you have a child to take care of outside our marriage."

BANTU: "I ain't about to be paying that lady. That's all she want to do is use my child as a pay check."

LIBERTY: "You really think so? Why didn't you find ~~you~~ the lawyer and go throw a custody battle?"

BANTU: "It's to late for that now. I'm here in this hell hole."

LIBERTY: "Well, when you get out? It's better then coming back here."

BANTU: "Yeah."

SMASH CUT:

EXT. RECREATION YARD - MORNING

ESTABLISHING SHOT: A) Sho-jo, walks the track in the yard eating a honey bun and sipping soda.

B) Sho-jo, throws his trash away in a trash bin under a pavilion.

C) Sho-jo, cuts across a field and finds a place to sit in the grass.

CLOSE UP:

SHO-JO (Meditates.)

FLASHBACK: [M.O.S.] Sho-jo thinks back to the freeworld. He thinks of the night he was arrested. He was at a night club partying. He was the best break dancer around. He could spin on his head, elbow, shoulders, bottom, etc. He was showing off for a girl when it brought him to much attention. A group of boys step to him picking a fight. The leader punched him in the face. He didn't backdown. He fought them geri jutsu. He took a few strikes that caused him to lose his cool. He fought the crowd furiously, Sweeping his oponents off their feet stepping all over them on the floor. When it was all said and done he found himself in jail for man slaughter. Someone had had respiratory failure, asthma attack, and fallen dead on the dance floor.

WIDE SHOT: Sho-jo, sat in the field meditating. Nasso.

SMASH CUT:

INT. DINER - NOON

ESTABLISHING SHOT: A) Sho-jo, walking in line to the diner.

B) Sho-jo, takes his tray up and has a seat.

CLOSE UP:

JUAN (Comes to Sho-jo's table and sits briefly.)

"Yo, Little General where is Bantu?"

SHO-JO : "He had a visit."

JUAN : "From who?"

SHO-JO : "His wife I guess."

MONTAGE: A) Juan, gets up and dumps his meal without eating. Sho-jo, continues to eat.

B) After disposing his tray Sho-jo walks out of the diner into the sunlight day.

SMASH CUT:

INT. BARRACKS - EVENING

ESTABLISHING SHOT: A) Bantu, takes a shower. Group showers

B) Juan, hangs out in the corner with his gang members, smoking drinking.

C) Sho-jo, watches television with other prisoners.

CLOSE UP:

BANTU (At his bunk, continues to dry and dress from his shower)

JUAN : [Fig Bantu, seated on his bunk.] (Juan, comes up on the other side and lays down on the bunk smiling.) "Bantu, man how was your visit?"

BANTU : (Looks back at Juan on his bunk.) "Oh, you. It was alright."

JUAN : "Who came to see you?"

BANTU : (Smiles.) "My wife."

JUAN : (Pats him on the back.) "Bantu, my man I got work for you to do."

BANTU : "Work! What kind of work you got for me to do?"

MATCH CUT: Bantu, joins Sho-jo in the television room. He has a seat next to him.

SHO-JO : "Bantu, what's going on?"

BANTU : "Juan, he on that gangland shit. He stepped to me on some no mercy shit."

SHO-JO : "No mercy."

BANTU : "He told me that the order was that I got to set up shop, and get my wife to smuggle dope into the prison."

SHO-JO : "What? You can't do that. No!"

BANTU : "I know."

SHO-JO : "What he said gone happen if you don't?"

BANTU : "He looked at me and sliced across his throat."

SMASH CUT:

INT. PHYSICIAN'S OFFICE - MORNING

TREATMENT: Me Me, had got Sho-jo the job of Medical orderly. During the week when he worked he worked with her.

TRACKING SHOT: Me Me, walks from one room to the other pass Sho-jo who is buffing the floor.

ME ME: "Convicts act just like babies. Nurse I got a bo bo."

WIDE SHOT: Sho-jo, continues to buff the floor.

CLOSE UP: ME ME (Peeping her head out of one of the doors.)
"Hey you buff boy!"

SHO JO: (Stops the buffer to acknowledge her.) "Yes madam?"

ME ME: "Don't yes madam me. You make me feel old when you say that."

SHO JO: "Well I'm sorry."

ME ME: "You should never make a woman feel old. Are you hungry?"

SHO JO: "Is it lunch hour?"

ME ME: "No, I brought in too much for me to eat. I'm trying to diet. Do I look fat?"

SHO JO: "No, not at all miss."

ME ME: "There you are again sweet talking the old lady. When you get finish with what you are doing it will be in here." (She left the room and went into another.)

MONTAGE: A) Sho-jo, continues to buff the floor.

B) Sho-jo, seated at a table in the office eating oriental fried rice and egg rolls.

SMASH CUT:

INT. BARRACKS - NOON

ESTABLISHING SHOT: A) Sho-jo, lays out on his bunk coming back from the diner.

B) Heats up a dish at the water fountain using steaming hot water.

P.O.V. [Sho-jo] (Opens his eyes to see Bantu standing over him eating.)

CLOSE UP: BANTU (Eating standing up.)

"Man you can't sleep your time away."

WIDE SHOT: Sho-jo, sits up. Bantu, sits down on the bunk.

CLOSE UP: BANTU

"Man you usually wide awake around this time."

SHO-JO: "I wasn't sleep I was just thinking."

BANTU: "About what? Don't even lie you was sleeping. You got slob on your chin."

SHO-JO: "I might have dozed off a little bit."

BANTU: "Man you was snoring."

SHO-JO: "Day dreaming. It's a difference." [Laughs]

SMASH CUT:

INT. LIBRARY - AFTERNOON

ESTABLISHING SHOT: A) Juan, hanging out with gang bangers. On the side walk.
B) Bantu, walks the path that leads to the library.

WIDE SHOT: Bantu, enters the library. [Fog. Books on shelves] He walks behind the counter.

TREATMENT: Bantu, is assigned to library orderly. He checks in and arranges books.

CLOSE UP: BANTU (Squats behind the counter arranging books)

JUAN: (Leaning against the counter top.) "Bantu, homes. Man we need to talk."

BANTU: (P.O.V.: Looking up at Juan.) (Bantu, stands.) "Juan, what's up."

JUAN: (Bogo Backed up by gangsters.) "Yo, we need to talk business."

BANTU: "What's up I'm listening."

JUAN: (Touches Bantu's chest with the back of his hand.) "How soon can you have visits?"

BANTU: "Juan, man that's a personal question. I ain't trying to let you know all of that."

GANGSTER: (Steps up.) "Juan, what's up with fool?"

JUAN: (Holds up a hand.) "Just chill I got this. Bantu, dang you know me better than that. You can tell a friend something like that. When?"

BANTU: "Juan, hommie. You already know I told you it ain't nothing. I ain't putting my wife's freedom on the line."

GANGSTER: "Juan, your boy tripping. Come on lets get out of here before we make a scene."

JUAN: (Smiles at Bantu.) "Yeah, I'll get at you later homeboy."

MONTAGE: A) Juan, walks out with the gang.

B) Stands, watching with his hands on his hips then squats back behind the counter.

SMASH CUT:

INT. BARRACKS - EVENING

WIDE SHOT: Bantu, leans back on Sho-jo's bunk. Sho-jo is sitting up on the edge of the bunk.

BANTU: "Juan is a bug. He keep bugging trying to get me to tell him about my wife."

CLOSE UP: SHO-JO (Looking at the ceiling.)

"Carl Jung, said, when there is a light in the darkness which comprehends the darkness, darkness no longer prevails. Juan, talks out of spite with us. We have been in the dark, This is the guiding light."

BANTU: "Maybe so and maybe not."

SHO-JO: "There is nothing wrong with second guessing. Anything is one of a million paths. Don Juan."

BANTU: [SFX: Intercom; "Dinner time!"] "Remember this is guillotine. Police corruption."

MONTAGE A) They get up to leave and walk out of the barracks.

B) Shojo and Bantu having a goodtime at the table eating.

MATCH CUT: When Bantu returns to the barracks he goes into the bathroom to urinate.

WIDE SHOT: Bantu, is surrounded by gangsters in the bathroom.

CLOSE UP: GANGSTER (Wraps a belt around his fist.)

"Yo, Bantu we gone spank you. Bad boy."

WIDE SHOT: The gangster swings at Bantu who blenches away. The punch misses. Bantu, had his fist up ready to fight. The gang rushes him. He try's to fight them off throwing blow after blow. He holds them off. He is hit a few times before they run away.

CLOSE UP: OFFICER. (walks into the area.)

BANTU: "Hey, what the hell you'll doing in there!" [f.g. Men running away - Past the officer.] (Sits down on the toilet to hide.) "What the fuck." (His lip is busted. A lump is on his forehead.)

TRACKING SHOT: The officer walks into the bathroom checking the stalls. Stops when Bantu is spotted.

CLOSE UP: OFFICER

"What's going on? What you doing back here."

BANTU: (Holding his hand to his face.) "Nothing. I'm just using the bathroom."

OFFICER: "Well, you need to hurry up mister. It look like it was a whole lot of people in line just a minute ago." (The officer walks away.)

WIDE SHOT: Bantu, stands up and walks to the sink. He turns on the water and dashes his face. He scrubs it with his hands.

CLOSE UP: BANTU (Looks at his reflection in the mirror, the bruises.)

MATCH CUT: Bantu, calls out on the phone. The phone was located near the officers station.

SPLIT SCREEN: Bantu on the prison phone / Liberty, studying on the sofa of her home, reading picks up the telephone. Listens as the operator tells her who's calling. [SFX: Operator] "You have a collect call from 'Bantu.' To accept the call please say yes to..."

LIBERTY: "Yes!" [SFX: Your phone call is subject to monitoring and recordings.] "Baby I was just sitting here thing about you."

BANTU: "Then we are both jinxed I was thinking about you too. What's up?"

LIBERTY: "Studying, on my doctors degree. With you away I'm taking night classes to advance in the field of medication. How about you? What have you been up to?"

BANTU: "Boo, it's this prison life getting to me. This place is all wrong."

LIBERTY: "Bantu, honey whats going on? Whats wrong?"

BANTU: "Nothing baby this shit is the guillotine. The police are corrupt. Prisoners are down with it."

LIBERTY: "Down with what Bantu? Are you okay?"

BANTU: "No, baby I'm not okay. I got jumped, because the gangs here want to know when you are coming back to visit. They want us baby."

LIBERTY: "What are you talking about want us? That's crazy."

BANTU: "They want you to bring in some dope from off the streets for them through our visits."

LIBERTY: "Bantu, baby I can't do that!"

BANTU: "I know girl."

LIBERTY: "You have to let the warden or someone know that this gang is extorting!"

BANTU: "Believe me I want to, but this is guillotine. The officers are calling the shots. The prisoners are the footsoldiers."

LIBERTY: "You know what? I'm going to call around about this!" (Tear strikers)

BANTU: "I know it ain't fair. But, that's the way it is baby."

LIBERTY: "What they need me to do to make sure you safe and sound?"

BANTU: "No, girl you ain't gone do this."

LIBERTY: "I have to do something. Maybe they will take money. Ask them if they want money."

BANTU: "No, baby this is something I have to deal with as a man." (He hangs the phone up.)

LIBERTY (Begins to sob with the phone in her hands.)

WIDE SHOT:

BANTU (Walks to his bedding assignment and lays on his bunk.)

MATCH CUT: INT. BARRACKS - MORNING

TREATMENT: Bantu, had fallen asleep on top of his covers he opens his eyes to the light of a new day.

CLOSE UP:

BANTU (Face battered and bruised from the night before.)

SMASH CUT:

INT. CAPTAIN'S OFFICE - MORNING

ESTABLISHING SHOT: A) Prisoners hang around the exit of the barrack waiting on work call.

[SFX: Intercom: "Work call! Work call all prisoners report to work!"

Prisoner Bantu Wilson report to the captain's office.]

B) Prisoners walking all over the compound to get to their job areas.

CLOSE UP:

CAPTAIN (Seated at a desk.)

"Boy, my bossman got a call this morning saying you causing trouble on my compound. Some woman by the name of Liberty called up."

BANTU: "Yes, sis that's my wife." [bg. Officers all along the walls of the office.]

CAPTAIN: "Son, I know very well who that is. We been watching you boy. They got this thing called monitoring and recording on the phones. So, I know. What you don't know is you and your wineh done disrespected my compound. (He comes around the desk and slaps Bantu hard across the face.)

WIDE SHOT: All the officers in the room grab a hold of Bantu to restrain him.

CLOSE UP: CAPTAIN (Pointing his finger.)

"Here's your chance to get on that phone ~~yonder~~ and call that woman before things get out of hands between me and you. You got that?"

BANTU (Disbelievingly stares in shock.)

CAPTAIN: [Laughs.] "Look at you! ~~Yea~~ or nay boy I ain't got all day. Do you want to make that phone call or don't you?"

BANTU: "I'll call sir."

SMASH CUT:

INT. PHYSICIAN'S OFFICE - MORNING

WIDE SHOT: Shojo sits in a empty lobby. Rows of chairs. Me Me, walks in from another section of the office. She stops when she sees him.

CLOSE UP: ME ME

"Are you going to sit around doing nothing ~~this~~ morning?"

SHO-JO: "No I'm just thinking."

ME-ME: "Like Viktor Frankl said, Everything can be taken from a man but one thing the last of the human freedoms to choose ones attitude in any given set of circumstances, to choose ones own way."

SHO-JO: "Free on the inside. Let me ask you something. Why hasn't this prison been reformed? The staff is prejudice and runs gangs on the compound. Why hasn't anybody stepped in to stop what goes on on the compound? These people are suppose to be officers of the peace."

ME ME: (Walks to stand directly in front of him.) "Hello, you. Look around, this is prison. A place full of bad guys. Most of these people deserve the treatment they receive. If they had the chance they would do it to society."

SHO-JO: "So, you are okay with what goes on around here? Listen there are people here who had no choice, but to do what they did to get here. You shouldn't prejudice people."

ME ME: "When I first got employed here I didn't believe the stories ~~bad~~ people with injuries came in and told me what had happened, about the officers. Then the coincidents continued to happen and I had no other choice but to secretly believe. But, then you have to think this is what the bad deserves."

SHO-JO: "No your belief is wrong. Bruce Lee, wrote 'The mind must be emancipated from old habits, prejudices, restrictive thought processes even ordinary thought itself... scratch away all the dirt your being has accumulated and reveal reality in its isness, or in its suchness, or in its nakedness. What about me what do you think about me? Do you feel the same?'"

ME ME : (Shakes her head no.) "No you are different."

SHO-JO : [Flashback: Club scene.] "You know why I'm here? Because someone accidentally died when I was attacked at a club. Just me against the entire club it seemed. I fought and got punished big time. Masaki Hatsumi, said 'In every encounter or experience, there is the potential for gaining our enlightenment, the possibility of finding that one missing piece of the puzzle that brings about illumination. It is our own mind that determines the experience. The actual, not the magical, should be the challenge.' Never pre-judge people."

SMASH CUT:

INT. BARRACKS - NOON

ESTABLISHING SHOT: A) Prisoners report back to their barracks. Officers stand off in a zone for guard duty.

B) Juan, and the gang are last making it to the barracks, joking and kidding.

CLOSE UP:

BANTU (Laying on his bunk.) [Fig. Sho jo seated on bunk.]

SHO-JO : "Dr. Martin Luther King, Jr. once said, 'Injustice anywhere is a threat to justice everywhere.' I don't like this place. They can kill you and no one will ever know. You know, Lock you in a cell somewhere and leave you there to die."

BANTU : "That has happened before. It's people without a release date walking around dying out similar to that, way."

SHO-JO : "I realize that."

BANTU : "What can we do about it? Nothing."

SHO-JO : "One who is supposed to be a warrior considers it his foremost concern to keep death in mind at all times, everyday and every night, from morning of New Year's Day through the night of New Year's Eve. Yuzan Daidoji."

WIDE SHOT: Juan, walks over alone.

JUAN : "Yo, damn Bantu I'm sorry it had to be like this homes. I feel bad for you."
(Juan, haves a seat at the corner of the bunk.)

CLOSE UP: BANTU

"Some people are like little children. They want it, because they see it there, and will throw a tantrum just to get it. Messing over everybody."

SHO JO : "Juan, road day I thought you was down with it?"

JUAN : "When it came down to Bantu's family I backed off. I wouldn't want nobody to do it to me. I'm screaming mercy. I had nothing to do with him getting jumped."

SHO JO : "Holding this chain in my hands. The same chain that has me locker up, I think I discovered the weakest link. A real person in this situation, Someone with a heart."

BANTU : (Blows steam.) "Who?"

SMASH CUT:

INT. PHYSICIAN'S OFFICE - MORNING

CLOSE UP:

SHO-JO (Me Me kisses him on the lips.) [Face shot]

WIDE SHOT: The couple are in an empty examination room.

FACE SHOT:

SHO JO

"What will happen if they ever catch us?"

ME ME: "I don't care. I'm living for the moment of now."

SHO JO: "What do you think will happen to me?"

CLOSE UP:

ME ME (Turns her head away at the thought.)

"I don't know. I wouldn't let anything bad happen to you."

SHO JO: (Puts his hands in his pockets.) "That's what we need to talk about."

ME ME: "What?"

SHO JO: "How could all of the corruption here be stopped?"

ME ME: "I don't know. For what?"

SHO JO: "We prisoners are human just like any others. We are grown men that bleed, sweat and shed tears too. We don't deserve to be ran over. We are forced to live among one another, And they not caring how we feel or respect each other take all control of our lives."

FACE SHOT:

ME ME

"Inspection. When they come for inspection - The warden doesn't let the prisoners see the inspectors when they come."

SHO JO (Kisses her passionately.)

SMASH CUT:

INT. PSYCHOLOGIST'S OFFICE - MORNING

CLOSE UP:

PSYCHOLOGIST

"Mr. Bantu, I called you down here to ask you somethings."

BANTU: (Nods.) "Oh, okay." (He's seated in front of the desk.)

PSYCHOLOGIST: "How good is your relationship with your wife?"

BANTU: (Holds his hands out to halt the conversation.) "Woe, my wife is not for discussion here."

PSYCHOLOGIST: (Smiles.) "Well well well. It seems you are mighty proud of the gal."

BANTU: (Nods, frowningly.) "So, what is it you need to talk about?"

PSYCHOLOGIST: "Do you have any youngens?"

BANTU: "Yeah, not from my wife though. That's why I'm in prison, child support."

PSYCHOLOGIST: "Children are the rewards of life. Children not taught by their parents will be taught by the world."

BANTU: "I understand that."

SMASH CUT:

INT. BARRACKS - EVENING

CLOSE UP:

SHO JO (Blank gaze standing back against a wall.)

"Only in quiet waters do things mirror themselves undistorted. Only in a quiet mind is adequate perception of the world. Are the words of a wise man Hans Morgenthau. The warden doesn't let anybody talk to the inspector, so that the compound looks legitimately lawful, but the corruption of overreach is hidden out of site."

BANTU: (Squatting in the corner.) "The testimony of nobodies. They keep us locked in the closet. Away from everybody."

JUAN: (Leaning against the wall head resting in the corner.) "The story you tell is like Samson and Delilah. Only she's Samson and you are Delilah." [Laughs]

SHO JO: "It's not funny. How funny is life in the end, or when accidents happen?"

BANTU: "When will the inspector come again?"

SHO JO: "Next week."

JUAN: "Which means we got all weekend to tell everybody."

BANTU: "How do we know everybody will react?"

JUAN: (Shrugs.) "I don't know we got to ask around to see."

SHO JO: "Remember you are all people and all people are you. Remember you are this universe and this universe is you. Joy Harjo."

JUAN: [Claps his hands together nonchalantly.]

SMASH CUT:

INT. VISITATION PARK - MORNING

ESTABLISHING SHOT: A) Sho jo, meditating in the grass.

B) Juan, playing dominos at a table on the recreation yard with gangsters. Joking and smoking.

CLOSE UP:

BANTU (Upset seated across the table from Liberty.)

"Liberty what are you doing here? Why did you come here? You shouldn't be here. I thought I told you that. It's dangerous."

LIBERTY: "Bantu, these people are the police. They are not going to hurt you or me. What happened to you was just random gang violence. You can't put it on the police. They had nothing to do with it."

BANTU: "Have you ever heard of the guillotine? How they treated prisoners there?"

LIBERTY: "No, Bantu! What the hell is the guillotine?"

BANTU: "It was a prison where Europe sent their notorious prisoners down in South America and officers would kill them and they never made it back home."

LIBERTY: "They cannot kill you. I won't let them kill you. I'll talk to the warden or somebody to have you protected from the gang violence."

BANTU: "Liberty, that's just it. The phony cops rule the gangs. They pass down the hits here. It's like we they toy soldiers. They stage the battlefields and give the commands to attack."

SMASH CUT:

EXT. RECREATION YARD - MORNING

CLOSE UP: SHO JO (Mediating.)

SPEFX: (Dream state of mind) He pictured himself practicing his fighting skills. He sparred with a sensei that he was just as good as. The teacher counter his every attack, and he did likewise on the defense. *Geri, butosan kempo - wu thang shan, Isshin ryu, tsuki.* [kicks, lightning fast fist fight, karate, ninja fist]

SENSEI: (stands at attention.) "Kinjiru!" [stop!]

SHO JO: (stops and has a seat on the ground.)

SENSEI: (Walks to a table and picks up two swords.) "Desu, shunjin. Wa karimasu ka. Isogi ima daisho. Iaijutsu shinkan shobu." [You are prisoner. Do you understand. Hurry now your swords. Draw them a fight to the death.]

TREATMENT: The sensei attacks him barely missing him as he rolled to his feet. He made for the table to select swords. He pick two as his teacher was on top of him with another attack. With the swords he guarded himself against the assaults. *Keiko, free sword play; windmills, eight sided attack; zig zag, cross, waterwheel figure eight, interlacing, and the reverse dragonfly.* The old man slipped to the floor as he was not as fast as his youth. He sat there, momentarily. Then he got on his knees.

SENSEI: "Jenshia." [follow me into death.] (The old man committed seppuku, cutting his intestines out with his swords.)

TREATMENT: The sensei had ask Sho jo his servant to follow him into death by killing himself after he the master died. Looking at the old man he realized that the man was himself at an old age.

SHO JO: (standing there sword's in hands.) "Wisdom, I must be wise."

SMASH CUT:

EXT. RECREATION YARD - MORNING

CLOSE UP: GANGSTER (Puffing and passing a joint to Juan as they sit on the bleachers.)

"Romeyo and Reponso, is trying to fuck up our compounds, and we can't let them."

JUAN (smoked in silence, leaning back against bleachers.)

SMASH CUT:

INT. PHYSICIAN'S OFFICE - MORNING

FACE SHOT:

ME ME (Kissed by Sho jo pulls away.)

"Sho jo, the inspector should be here today. We shouldn't."

SHO JO: "I don't care I got ears like an animal. I can hear them before they get to ~~us~~."

CLOSE UP:

ME ME (Sho jo, pulls her uniform shirt down her shoulder to expose her bra and breast. He kisses her chest. He pulls out ~~her~~ breast and kisses it.)

WIDE SHOT: Sho jo, picks Me Me up and puts her on the examining table, she undoes his pants.

CLOSE UP:

ME ME (Sho jo, pulls her pants and panties down below her

hips. Pushing her legs up to her chest he cradles her picking her up.)

WIDE SHOT: Sho jo and Me Me, have sex. Me Me cradled in Sho jo's arms as he stands beside the examination table.

MATCH CUT:

ESTABLISHING SHOT: A) Sho jo, mopping the floor.

B) A team of officers enter the office.

C) They take Me Me into a room, an office.

CLOSE UP:

OFFICER [b.g. other officers.]

"What do you think you call yourself doing?"

ME ME: "What?"

OFFICER: (Hands on hips.) "Don't what me. I'm talking about the warden has the inspector coming and as I understand you are running your mouth."

OFFICER: (Another officer arms folded.) "Yeah and whoring around with the clean up boys."

ME ME: (Turns away.) "I don't know what you are talking about. I'm no whore."

WIDE SHOT: The officer furiously draws back and slaps Me Me across the face.

CLOSE UP:

ME ME (stunned.)

"Ah."

OFFICER: (Grabs her by the shoulders, and shakes her.) "You little bitch if you don't like the way the compound is ran you walk away."

OFFICER: (Another.) "I think we better tie her up. The inspector will be through today." (He pulls out some handcuffs.)

OFFICER: "Turn arounds"

WIDE SHOT: Me Me, looks at the officers shocked. She kicks the lead officer in the groin.

He grabs the spot. She roundhouse kicks him in the cheek. The other officer step in, but she was not overcome. She sweep one off of their feet. with a low sweeping kick. Another in her crouching squat she went behind his back and chopped his kidney one two times.

The other she did a split to avoid as he charged. She punched him in the groin.

INTER CUT: Shojo, in the halls hears the commotion and comes running holding the mops

CLOSE UP: SHO JO (Opens the door.)

"What's going on?"

[SFX: Outside the physician's office building prisoners could be heard rallying as they walked towards the warden's office.] "We want reform!"

SMASH CUT:

EXT. OPEN COMPOUND - DAY.

WIDE SHOT: Officers, running trying to control the crowd, trying to hold the crowd from advancing.

CLOSE UP: OFFICER (Bull horn.)

"Knock it off! You prisoners knock it off!"

WIDE SHOT: A fight breaks out. Then another as the crowd begins to brawl against one another and officers.

CLOSE UP: JUAN (Boxing against the gang. He dances a boxers dance throwing blow after blow.) [He started the fighting.]

BANTU (In the crowd throws punches in self defense. Pushing people to the ground.)

WIDE SHOT: Holding Me Me's hand Shojo and Me Me come out of the building. Seeing the fight Shojo runs into it. Me Me, ~~hatched~~. He reaches Juan who is fighting the gang who is armed now with weapons.

CLOSE UP: JUAN (Dirty scratched and roughed up stands his ground against the gang. They stab at him with shanks, throw bricks at him. He does his best to dodge the assaults.)

SHO JO (Enters the fight with a jumping kick into one of the gangsters, who falls from the impact. He was fast at his Koppo jitsu. Offensively and defensively he broke joints in the crowd of gang bangers. He was a master at geri as he mixed his kicks with Koppo fighting the armed gang.)

BANTU (Fought to stay on his feet.)

WIDE SHOT: The crowd ~~rioted~~ fighting one another and officers. The warden walking onto the compound stared on in disbelief as it looked like chaos. He ran for the crowd.

CLOSE UP: WARDEN (Waving his arms high.)
"Stop! You got damn faggots stop! Stop right now! It's an order!"

WIDE SHOT: The warden is struck by a punch that knocks him to the ground. The crowd stumps him, in their rampage.

CLOSE UP: WARDEN (Balls up to protect himself from the assaults)
JUAN (Faces off with a gangster holding a knife.)

[The gangster takes a stab at him. Juan, jumps away. He stabs again, and Juan is just as fast to dodge. The gangster charges. Juan, tries to back away, but is too slow. He lands a punch to the side of the gangster's head. The gangster stabs him before he falls.]

WIDE SHOT: Me Me, stands in front of the medical unit watching the brawl. Medical personnel begin to run out to her.

CLOSE UP: PSYCHOLOGIST (walks up behind Me Me furiously)
"What the hell is going on!"

Me Me: (Looks at him then at the fight again then back at him; double take.) [She turns to him and kicks him in the groin.]

WIDE SHOT: Other personnel classification officers, etc all begin to come out. Me Me, fights them with karate kicks.

CLOSE UP: ME ME (Gritting her teeth.)
[Using sweeps and kicking at knees she fights her corrupt co-workers. They being caught up in the scene are unsuspecting and easily overcome by her tantrum. They try to contain her rather than fight her, however fall victim.]

P.O.V.: SHO-JO (Roundhouse double kicks an opponent.)
[Sho-Jo] watches the foe fall to the pavement after the kick. Then he sights Me Me, who is fighting with co workers.

CLOSE UP: BANTU (Street fighting)
[Running around punching unsuspecting people.]

P.O.V.: [Bantu] He sees Sho-Jo run by in a hurry.

TRACKING SHOT: A) Sho-Jo, runs through the brawl.

B) Bantu, gives chase after Sho-Jo after seeing he was not really being chased.

CLOSE UP: ME ME (Karate)

[She combination kicks at her now aggressive co workers.]

WIDE SHOT: Yoku-aruki; walking sideways rapidly Sho-Jo, joins Me Me's fight. He unleashes an array of geri; kicks on the six or seven men who Me Me challenged, Sho Jo, stronger than ~~Sho~~ had more effect and not only downed the men, but knocked the fight out of them.

CLOSE UP: ME ME (stood ready to fight as Bantu ran up.)

SHO JO: (Completing his task grabs Me Me's arm.) "Come on."

WIDE SHOT: They run into the building. Bantu, runs behind them.

MATCH CUT:

INT. PHYSICIAN'S OFFICE

CLOSE UP:

SHO JO [Fogo, Me Me and Bantu standing at the door.]

(Out of breath,) "You have to call someone to stop this!"

BANTU: "Yo, where is Juan?"

SHO JO: "I don't know he got stabbed. I think he's dead."

ME ME: (Looks at both of them,) "Who is Juan? I could help him!"

SHO JO: "Yeah, call the police or somebody to stop the riot."

MONTAGE: A) The fighting continues amongst the prisoners.

B) Me Me, is on the telephone explaining the situation. Receptionist phone. Sho Jo and Bantu sit waiting in the lobby.

C) Riot march at a double time through the gates. Shields, stun guns, bean bag guns, and chemical guns, and bombs

D) A mist rises as the chemicals are released in the crowd.

E) The prisoners begin to gage and cough from the poison, falling to the ground in surrender.

SMASH CUT:

INT. ORIENTATION ROOM - AFTERNOON

ESTABLISHING SHOT: A) A prisoner is loaded onto a tomahawk

B) An officer is zipped up in a body bag at the scene.

C) A prisoner is zipped up in a body bag.

D) A prisoner is put into an ambulance.

CLOSE UP:

PRISON INSPECTOR (Paces back and forth in front of Me Me.)

"Do you mind telling me what the hell is going on?"

ME ME: (Seated at one of the tables.) "Well sir this is the consequences of correctional officer overreach. It has been a corruption at this prison since I began work here."

PRISON INSPECTOR: (Throws his hands to his head.) "Fuck!"

MONTAGE: A) Sho Jo, in a holding cell, laying on a bunk.

B) Bantu, in a holding cell, standing at the bars.

C) A hazard team surveys the grounds of the fighting, wearing yellow hazard suits.

SMASH CUT:

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IN THE THIRTEENTH JUDICIAL CIRCUIT COURT
FOR HILLSBOROUGH COUNTY, FLORIDA
Criminal Justice Division

STATE OF FLORIDA

CASE NO.: 04-CF-002760

v.

OTIS BLAXTON,
Defendant.

DIVISION: F

2012 JAN 11 AM 11:31
HILLSBOROUGH COUNTY
CIRCUIT COURT
CLERK OF COURT
MAY 11 2012

ORDER DISMISSING DEFENDANT'S PETITION FOR WRIT OF MANDAMUS

THIS MATTER is before the Court upon Defendant's "Writ of Mandamus Alleging Violation of the 8th Amendment Cruel and Unusual Punishment per F.S. 951.23(10)," filed on September 26, 2011. After considering the Defendant's motion, the court file and record, the Court finds as follows:

In his motion, the Defendant asserts his sentence in case 04-CF-002760 violates the eighth amendment prohibition against cruel and unusual punishment. The Defendant asserts he was a victim of false imprisonment at the time of the alleged offense and he never left his assigned work area, and therefore, he should not have been convicted of Escape from Confinement. The Defendant further alleges the Hillsborough County Sheriff's Office framed him with narcotics.

To be a facially sufficient petition for writ of mandamus, it must show that "the petitioner has a clearly established legal right to have the respondent public officer perform a nondiscretionary duty." *Davis v. State*, 861 So. 2d 1214 (Fla. 2d DCA 2003). The Court finds that Defendant has failed to demonstrate a clearly established legal right. It appears the Defendant is attacking his conviction. However, the Court is unable to treat the Defendant's



04-CF-002760 F10-0100000586-008
BLAXTON, OTIS DANORE 2 PAGES
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motion as one filed pursuant to rule 3.850 because it is untimely.¹ See Fla. R. Crim. P. 3.850(b). The Court notes that even if the Defendant's motion were timely, his Eighth Amendment claim would be procedurally barred because it should have been raised on direct appeal. See *Gore v. State*, 964 So. 2d 1257, 1276 (Fla. 2007).

It is therefore **ORDERED AND ADJUDGED** that the Defendant's motion is hereby **DISMISSED**.

Defendant has 30 days from the date of this Final Order within which to appeal. However, a timely filed motion for rehearing shall toll the finality of this Order.

DONE AND ORDERED in chambers in Hillsborough County, Florida this 9 day of January, 2012.


KIMBERLY K. FERNANDEZ, Circuit Judge

CERTIFICATE OF SERVICE

I HEREBY CERTIFY that a copy of this Order has been furnished to Otis Blaxton (DC# 166052), Florida State Prison, 7819 N.W. 228th Street, Raiford, Florida 32026-1000, by regular U.S. Mail, and to the Assistant State Attorney for Division F, 419 North Pierce Street, Tampa, Florida 33602, by inter-office mail, on this 10 day of January, 2012.


DEPUTY CLERK

¹ On December 7, 2005, in case 2D04-5536, the Second District Court of Appeal issued its Mandate affirming the Defendant's conviction and sentence.