



Dear Producers and Filmmakers,

This screenplay, The House of Skulls, is the result of months of tireless effort, deep reflection, and heartfelt dedication. I am currently a student, and despite academic responsibilities and personal limitations, I wrote this story with passion and perseverance.

I kindly ask that you do not pass over this screenplay without giving it a fair read. I truly believe that if you take the time to explore it, you will recognize its strong cinematic potential. I have faith that this story can become a powerful and unforgettable film.

With respect and gratitude,
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SYNOPSIS

In the shadows of Houston, a disfigured father named Liam scarred by betrayal, poverty, and society's cruelty turns to murder as a desperate means of survival. What begins as a single act of violence evolves into a series of grotesque killings streamed on the dark web, feeding the twisted hunger of anonymous viewers. After Liam's sudden death, his three sons are left in the wreckage of trauma and blood.

Seventeen years later, they reunite with a mission: to turn death into profit. Launching a brutal underground gambling ring, they stream real-time hunts of innocent victims chosen by the public. Crypto bets fuel the horror, and winners walk away rich while the losers die live.

ir next target is Nala the daughter of former special forces officer Malik the game changes. Malik, now living in exile, returns to the U.S., infiltrates the operation, and vows to burn it to the ground. As he descends into their nightmarish world, he uncovers the empire of horror they've built a fortress made of bones and blood.

Driven by vengeance and haunted by his past failure, Malik wages a one-man war against the brothers. In a fiery showdown inside the grotesque "House of Skulls," he delivers justice not just for his daughter but for every forgotten soul sacrificed for entertainment.

"The House of Skulls" is a chilling, high-stakes thriller about the legacy of pain, the spectacle of death, and the cost of silence in a world where violence has become a commodity.

Title: House of Skulls

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INT. NIGHTMARE / FRONT OF BURNING HOUSE â NIGHT â DREAM SEQUENCE

The sound of fire. Flames consume a wooden house.

Black smoke rises into the sky. The crackling of burning wood, screams, shattered glass.

A man with a half-burned face stands at the front door.

His clothes are gray, his breathing heavy. His eyes lifeless, staring into the flames.

across from him, neighbors stand. Silent. Just watching.

A few children hide behind their mothers.

A female neighbor, filled with fear and rage, shouts:

FEMALE NEIGHBOR (shouting)

Murderer!...

A man joins in. Then others follow.

CROWD (together, louder)

Murderer!âf Murderer!âf Murderer!

The voices repeat wildly. The image fades. The flames devour everything...

INT. DAMP ROOM â NIGHT â 2006 â MAGNOLIA, TEXAS

Liam jolts awake.

Sweat drips down his forehead. Heâ s gasping for air.

Water drips from the ceiling. A half-burned candle casts shaky shadows on the floor.

He sits in the dark, on a wobbly wooden chair.

He touches his faceâ where the skin is no longer smooth...

LIAM

(under his breath, shaken)

That damn dream again...

The flickering candle casts trembling shadows on the moldy walls.

The soft dripping of water from the ceiling breaks the silence.

ar the wall, partially hidden in the dark.

His eyes rest on his three sleeping sons:

AARON (9), IVAN (8), and LIO (6) â wrapped in thin blankets.

They sleep quietly, but hunger lingers on their faces.

Liam glances toward an empty plate lying nearby.

A dented, overturned pot rests beside it.

His breathing deepens.

He speaks softly â almost a whisper â to himself:

LIAM

(whispering)

My boysâf forgive me...

Itâ s all my fault you ended up like this.

I canâ t even bring you a piece of bread...

A pause. He lowers his head.

LIAM

I went everywhereâf begged for work...

But no one wants me.

Not with this face... this cursed face.

I donâ t know what to do anymore...

How to make money...

A single tear rolls down his cheek.

His breathing becomes shaky.

Soft, quiet sobbing.

CUT TO:

CLOSE-UP on LIO, the youngest.

His face is peaceful, but pale and thin.

He breathes softly, eyes closed.

Liamâ s voice continues faintly in the background,

but the camera stays locked on the child's expression.

. EMPLOYMENT AGENCY â MORNING

Fluorescent lights buzz above, casting a pale, sterile glow.

Outside noise filters faintly through the windows â cars passing, distant chatter.

LIAM, dressed in clean but worn clothes, sits silently in the waiting area.

He holds a plain file in his hands.

His face â scarred and partially burned â draws quiet stares.

His eyes are tired, filled with quiet desperation.

At the front desk, MR. HOLT (40s) flips through a stack of paperwork.

He reaches Liamâs file. Opens it. Reads.

Then glances upâ

His eyes lock on Liamâs face.

A pause.

Holtâs expression tightens.

A subtle recoil. He mumbles under his breath, mostly to himself:

HOLT

(quietly, to himself)

Jesus... that face...

If I give him a job here, heâll scare everyone off.

He sighs softly.

Closes the file with indifference. His voice shifts â cold, official.

HOLT

(cold, emotionless)

Sorry. We donât have any openings.

LIAM

(softly, hopeful)

But... the newspaper said you were hiring...

HOLT

Theyâre filled.

m nods faintly.

He picks up his file without a word... and walks out.

EXT. BEHIND THE RESTAURANT â DUSK (CONT'D)

Liam, in a worn coat and dusty pants, steps from the shadows.

Slow, heavy steps. Under the streetlight, his face looks tired and sunken.

He keeps his eyes on the trash bags. Moves forward, looks around, kneels.

With torn gloves, he opens a bag. Steam rises.

LIAM

(whispers)

Just something... anything...

Bits of bread, chicken, soggy rice.

He hesitates. Then eats â with desperation and shame.

A meow.

A skinny cat approaches and nudges the chicken.

LIAM

(harsh)

Back off... thatâ s mine.

The cat leaps away, vanishing into the dark.

Breathing heavily, Liam puts the rest of the food into a bag.

LIAM

(under breath)

Before they find me...

He stands. Scans the area. Then walks off, quick and quiet.

EXT. WEDDING GARDEN â EVENING

Golden sunset light bathes a garden filled with white flowers and string lights.

A gentle breeze stirs the petals.

Chairs are neatly lined on both sides of a simple aisle.

Soft music plays in the background.

Guests sit quietly.

At the far end of the aisle:

ZAIN, wearing a simple, elegant bridal gown and holding a bouquet, walks slowly beside her FATHER.

Waiting at the altar â MALIK (30).

Zainâs father gently places her hand in Malikâs.

The OFFICIANT steps forward, speaking warmly:

OFFICIANT

Zain, do you willingly choose to marry Malik?

ZAIN

(smiling)

Yes.

OFFICIANT

And you, Malik?

MALIK

(with certainty)

With all my heart â yes.

OFFICIANT

By the power vested in me, I now pronounce you husband and wife.

Warm glances from the guests.

Zain and Malik walk hand in hand down the aisle.

INT. RECEPTION HALL â NIGHT

Candlelight and simple hanging lights create a warm, intimate atmosphere.

Soft laughter and conversation fill the room.

Guests are dining.

ZAIN'S FATHER stands with a glass in hand.

ZAIN'S FATHER

Seeing my daughter smile â that means everything to me.

Malik, take good care of her.

Zain, never lose that smile.

To both of you â I wish love and peace.

Applause.

Zain gently squeezes her father's hand.

EXT. DANCE FLOOR â LATER NIGHT

String lights glow above.

MALIK and ZAIN dance in silence.

No words. No rush.

Guests watch â a pure moment.

Cheering. Others join in the dance.

TABLE â MOMENTS LATER

A three-tier cake, decorated simply.

Malik and Zain cut the cake together.
They feed each other with playful smiles.
Laughter echoes through the hall.

EXT. GARDEN â LATE NIGHT

Most guests have left. The lights have dimmed.

Zain and Malik stand near the exit.
Silent. Calm.

ZAIN
Everything... was perfect.

MALIK
And itâs only the beginning.

They walk off slowly into the night, disappearing into the dark.

EXT. BACKYARD â NIGHT

An abandoned house. Cracked walls.
The back door sways.

Liam approaches. Knocks three times softly.

M SAME TIME

Three children stir under a blanket.

IVAN

(whispers)

Maybe itâ s Dad...

LIO

Is Dad back?

AARON

(cautious)

Wait. Letâ s make sure.

Aaron quietly walks to the door, peeks through a hole Liam, holding a bag.

AARON

Itâ s Dad!

Door opens. Liamâ s tired face, a faint smile.

LIAM

Brought food.

He hands over the bag. The kids grab it eagerly.

They sit in a corner, eating silently.

Image: three skinny, hungry children quietly sharing food in a cold, silent room.

INT. POLICE BREAK ROOM DAY

MALIK, NADER, YASH, and MORSEL sit in a modest room, chatting casually.

NADER

h Zain?

MALIK

Good. Everythingâ s good, thankfully.

MORSEL

Then I should get married too!

YASH

(joking)

Count me in!

They all laugh. Suddenly, MERLIN rushes in with a laptop.

MERLIN

You have to see these videos!

They crowd around the screen: disturbing videos from the dark web.

MALIK

(cold, angry)

Theyâ re monsters...

But one day, weâ ll catch them.

CUT TO:

INT. LIAMâ S ROOM â DAY

Liam sits on a bed, exhausted and sad.
Dim light from the window falls across his face.

FLASHBACK:

INT. HOME â NIGHT â ONE YEAR AGO

ng the kids.

Liam enters.

LIAM

Hey kids, Iâ m home!

LIO

Daaad!

Liam pulls out some chocolate. The kids cheer.

INT. HOUSE â NIGHT

Liam gently speaks to the boys:

LIAM

Time for bed, boys.

Aaron, Evan, and Leo are taken to bed. Liam pulls their blanket over them.

LIAM

Good night... Tomorrow is a new day.

The nightlight is turned off. The door closes.

INT. LIAM AND GRACE’S BEDROOM â NIGHT

Grace is lying on her side, tired and listless. Liam enters quietly, puts his hand on her shoulder.

LIAM

ed you...

GRACE
(uninterested)

I'm tired... I need to sleep.

Liam gets up and silently leaves the room.

EXT. BACK OF THE HOUSE â NIGHT

Liam lights a cigarette, staring into the darkness.

INT. BEDROOM â A FEW MINUTES LATER

Grace lies motionless on the bed. Liam enters quietly, reaches his hand toward her.

Graceâs inner voice (whisper)
This isnât the man I fell in love with...

Grace sheds a tear. A heavy silence.

Cut to black.

INT. HOUSE â MORNING â KITCHEN/LIVING ROOM

Soft morning sunlight pours through the windows. Birds chirping are heard.

Grace is preparing breakfast. Liam, dressed in a coat and holding a briefcase, adjusts his collar in the mirror.

the children come from upstairs.

GRACE

(calling out)

Kids! Breakfast is ready!

The boys run down in their school pants. Leo is energetic, Evan more reserved.

LIAM

(gently)

Let them eat properly... No rush.

Sound of a school bus horn.

LEO

The bus is here!

The boys grab their backpacks and leave.

Liam looks at Grace.

LIAM

Iâ m off... Iâ ll be back by evening...

Grace says nothing. Liam leaves. The door shuts.

INT. FACTORY â MORNING

Cold morning light. Sounds of workers and machinery.

Liam enters. Gio greets him jokingly.

GIO

Youâ re late. Stayed up last night?

ys silent. He enters and starts his work.

The manager announces:
â Weâ ll be closing early today.â

Liam gives a faint smile.

EXT. HOUSE â AFTERNOON

Liam unlocks the door and enters the house.

LIAM
Kids! Daddyâ s home!

The boys come downstairs, Liam hugs them.

LIAM
(worried)
Grace... Where is she?

The house is silent. Aaron replies:

AARON
Mom went to Calebâ s house. Sheâ ll be back soon.

Liam silently looks at the clock.
He takes a deep breath, his shadow stretched on the floor.

Cut.

INT. LIAMâ S HOUSE â LIVING ROOM â DAY

ds on his thighs, worried.

LIAM
(upset)

Grace? Why Calebâ s house?
Itâ s been twenty minutesâf sheâ s not back yet...

His eyes are fixed on the clock.

EXT. STREET â IN FRONT OF CALEBâ S HOUSE â DAY

Liam walks briskly and angrily toward Calebâ s house. The sky is cloudy, wind blowing.

EXT. CALEBâ S YARD â DAY

Liam peeks through the keyhole. Sounds of laughter and intimate conversation come from inside.

LIAM
(under his breath)
No...

His gaze turns cold and suspicious. He peeks through the curtain.

INT. CALEBâ S HOUSE â NIGHT â MOMENTS LATER

The door bursts open with Liamâ s heavy kick. He enters, face enraged.

Grace and Caleb stand up in shock.

Hey man! Donâ t make trouble... Take your wife and get the hell out.

GRACE
(panting)

I just met him... Letâ s go home. Iâ ll explain everything to you.

Liam glares at them without a word, full of hatred.

CALEB
(raising his voice)

Listen buddy, if you donâ t leave, Iâ ll call the cops!

Suddenly, Liam grabs a bedside lamp and charges at Caleb.

Caleb throws a wheelchair toward Liam. Liam falls. Caleb quickly runs toward the living room.

He tries to open the door.

CALEB
(panting, anxious)

He locked the door?! You crazy bastard... I knew something was off about you. If Iâ d known, Iâ d never have gotten involved with Grace!

Caleb runs to the kitchen. His eyes catch the window.

He tries to escape through the window but Liam grabs his leg.

LIAM
(furious)

You bastard... Thought you could run from me? Not anymore!

Liam slams him hard to the ground. Caleb groans in pain.

CALEB
(voice trembling)

Look Liam... please... Let me go. It wonâ t happen again. I swear.

Liam ignores him and grabs a knife from the kitchen counter.

t of hot oil on the stove. With all his strength, he throws it at Liamâ s face.

LIAM

(screaming)

Aaaagh! It burns, you bastard!

Liamâ s face is partially burned. The knife drops from his hand.

Caleb runs toward the living room, but the door is locked.

He crashes into the couch and falls.

Liam, one side of his face scorched, screaming in pain, crawls toward him.

Grace, in the corner, screams for help.

GRACE

(screaming)

Help! Somebody help me! Please!

Liam, in uncontrollable rage, brutally attacks Caleb...

Calebâ s cries fade gradually.

Liam turns to Grace. He looks at her.

GRACE

(terrified, crying)

Please...

Liam wraps his hands around her neck... and strangles her.

Moments later... the house falls into a deadly silence.

Liam calmly walks to the stove, leaves it on, opens the valves.

He walks out of the house.

s later, an explosion. Flames shoot out of the windows.

EXT. ALLEY â NIGHT â MOMENTS LATER

Fire blazes from Calebâs windows. Thick black smoke rises into the sky. The fireâs glow reflects on the terrified faces of the neighbors.

NEIGHBORS

(panicked and shouting)

Fire! Call the police! The house is burning!

The sound of firetrucks and police sirens is heard in the distance.

Red and blue lights flash on the house walls.

INT. LIAMâS HOUSE â AFTERNOON â HOURS LATER

Yellow dusk light enters through the window. The house is silent.

Aaron, Evan, and Leo are huddled in a corner of the room. Theyâre scared. Leo clings to Evan.

Suddenly the door bursts open. Liam entersâ his face is half-burnt, his shirt stained and dusty.

LEO

(screaming)

Mom! Dad! A stranger is in the house!

AARON

(terrified)

Look at him! Thatâs not Dad!

ired voice)

Kids... it's me... I'm your father...

The kids back away in fear.

Liam pauses. He walks to the full-length mirror in the hall.

He sees his reflection. Half of his face is burned, disfigured, horrifying.

He freezes. Itâ s as if he doesnâ t recognize himself.

LEO

(childlike honesty, softly)

Dad... you werenâ t this ugly before...

Liam looks at Leo. His lips tremble. He tries to smile but canâ t.

LIAM

(quietly)

My face... itâ s burned...

A moment of silence. A distant siren is heard.

LIAM

(serious and urgent)

We have to leave. Right now.

EXT. STREET â SUNSET

The sky grows darker. Red sunlight filters through the trees.

Liam walks quickly and anxiously, leading Aaron, Evan, and Leo through the alley.

The boys are silent. From time to time, they glance fearfully at their father's face.

into the shadows.

INT. POLICE STATION â NIGHT

Malik answers the phone.

MALIK

Severe burn and house fire?
Iâm heading out immediately.

EXT. BURNT HOUSE â NIGHT

Firefighters extinguish the flames. Malik and his team arrive and discover the burned bodies.

EXT. NEIGHBORHOOD â MOMENTS LATER

Malik talks with the neighbors, taking notes.

INT. POLICE HEADQUARTERS â NIGHT

Malik gives orders seriously:

MALIK

Alert all checkpoints. Liam and his three children are prime suspects. Apprehend them immediately.

CITY ALLEYS â SUNSET â PRESENT TIME

Cold autumn air blows strongly. Leaves and trash swirl in the alley. Orange sunset light falls on the asphalt and brick walls.

NARRATOR (V.O.)

Liam eventually found a job, but with such low pay, he couldnât cover the household expenses.

Liam, wearing old, stained, and torn clothes, holds a wooden broom. His back is bent as he quietly sweeps the street. Grease stains mark his shirt. His plastic boots are torn.

People pass by. Some whisper. Others smirk.

PASSERBY 1

(whispering to his friend)

Is that Liam? Look what heâs become...

PASSERBY 2

(smirking)

He used to be somebody. Look at him now...

A gust of wind lifts dust and trash. It stings Liamâs eyes. He lowers his head and keeps working.

LIAM

(muttering, tired and humiliated)

All I can buy with this money is stale bread...

INT. LIAMâS HOUSE â NIGHT

The house is dark and cold. A dim yellow light dangles from the ceiling. The walls are cracked. Silence fills the house.

The door opens. Liam enters. His shirt is wet and dirty. Heâs out of breath.

Aaron, wearing torn clothes, runs up. His eyes are full of hope.

AARON

did you bring any food?

Liam drops his bag. Inside, thereâ s just a piece of stale, old bread.

LIAM

(tired voice)

Just... stale bread. Maybe tomorrow... will be better.

Aaron takes the bread and slowly chews it.

Liam leans against the wall. He quietly stands behind it. Closes his eyes and takes a few deep breaths. His breathing is heavy.

INT. LIAMâ S ROOM â NIGHT

A simple, dark room. Only the light from his phone screen illuminates Liamâ s face. Heâ s sitting on a thin mattress, hugging his knees.

He holds his phone up, scrolling through job ads. Theyâ re all low-paying or dangerous.

Suddenly, he sees a thumbnail:

â LIVE METRO MURDER â WARNING: SHOCKING CONTENTâ

Millions of views. Hundreds of thousands of likes.

Liam stares without blinking. Screams, blood, and panting are heard in the video.

Liamâ s eyes slowly begin to shine.

LIAM

(to himself, quietly and amazed)

People... make money off death?

(pause)

Maybe... I can too...

GHT

A small room at the end of the house, with a broken wooden table and an old desk lamp. Darkness surrounds it. The lampâ s light falls on Liamâ s face.

Liam sits on the floor with a pen in hand. Several pages are scattered before him. He writes:

Liamâ s Notes:
How to make shocking videos?
Secrecy
Low lighting
Who should the victim be?
Need a mask...

He stops writing. Looks up at himself.

LIAM
(voice trembling with doubt and hope)
If I have even a bit of luck...

He turns off the lamp.

INT. LIAMâ S HOUSE â NIGHT

Liam flips through his notebook in silence.

LIAM (shaking):
I canâ t... take someoneâ s life...

EXT. DARK SIDEWALK â NIGHT

Liam wears a cap and mask, holding a hidden camera. A drunk man approaches. Liam steps back, breathing heavily.

yet...

EXT. DARK ALLEY ~ NIGHT

Liam, furious, holds a trembling knife. He strikes. The man falls.

LIAM (shaken):

I... I didnâ t mean to...

INT. LIAMâ S HOUSE ~ MIDNIGHT

Liam uploads the video. His lips are dry and still.

LIAM (softly):

Itâ s done...

INT. LIAMâ S HOUSE ~ MORNING

Liam looks at his phone in disbelief.

LIAM

Twenty million views? You see? Now Iâ m someone.

INT. POLICE HEADQUARTERS ~ CONFERENCE ROOM ~ DAY

The room is dim. Several officers sit around a table. A whiteboard with victim photos and maps is visible.

Itâ s getting out of control. These murders and their live broadcasts must be stopped immediately.

MALIK
(thoughtfully, calmer)

Sir... I saw a murder like this a year ago. The killer... his name was Liam.
He brutally killed his wife, Grace, and Caleb, the neighbor she was having an affair with.
Then he ran away with his three young children.
I searched hard but never found him.
Now... I think heâ s back in this city.

The commander looks at Malik. A moment of silence.

COMMANDER
(resolutely)
Today. Right now. Form a team. We wonâ t let him escape. This case must be closed immediately.

Malik nods. The officers rise.

INT. DARK ROOM â NIGHT
Liam sits coldly and calmly, watching a murder video.
LIAM (V.O.)
Nobodyâ s any use to meâf but they want to see.
I gave them something theyâ ll never forget.

INT. DARK WEB INTERFACE â ABSTRACT
The video circulates on the dark web.
LIAM (V.O.)
The first kill was a testâf A sponsor showed up: â Keep going.â

M NIGHT

Liam behind his laptop, browsing encrypted messages and anonymous payments. His eyes are empty.

LIAM (whispering)

“Money is made of blood”

A new video pops up. Liam smiles coldly.

INT. ABANDONED HOUSE NIGHT

A corpse lies in the center of the room. Liam stands over it, unfazed.

LIAM (emotionless)

“I am the creator of nightmares.”

The three sons enter. Silent. They begin cleaning and packing.

LIO (whispering)

“If it’s clean, we get more likes.”

Liam adjusts the camera:

LIAM

“Smile” and action.

EXT. OUTSKIRTS DIRT ROAD DAY

A police car stops on a dusty, deserted road.

MALEK

(looking around)

Nader, we haven’t checked this area yet. It’s far from town. He might be hiding out here.

NADER

(doubtful)

Maybe...

Malek spots an old house in the distance and signals to stop.

MALEK

Let’s check that house.

USE MOMENTS LATER

The house looks silent and abandoned. Malek knocks. Silence.

NADER

(whispering)

No one's here Should we go?

Malek listens closely. A faint cough is heard.

MALEK

(firmly)

No someone's here.

EXT. LIAM'S HOUSE LATER

Three police vehicles arrive. A rescue team enters fully equipped.

MALEK (to Nabil)

 The kids know everything. But right now, we have to save them.

EXT. DARK ALLEY NIGHT

Malek walks alone, flashlight in hand, searching for Liam. A shadow moves.

MALEK (shouting)

 Freeze! Police!

Liam appears. A cold stare is exchanged.

Aaron sits in the police car, a blanket over his shoulders.

LIAM (calmly)

 Aaron's

Liam runs. Malek chases.

EXT. FOREST NIGHT

t, injured and wild. Malek enters, panting.

MALEK

â Liam! Stop running!â

Footsteps echo deeper into the woods.

EXT. BEHIND â A FEW METERS BACK

Malek, serious and shaken, follows. Gun in hand, flashlight sweeping trees.

Broken branches, fresh footprints â Liam is close.

Malek breathes heavily but doesnâ t stop.

MALEK (yelling)

â Liam! You canâ t run forever!

Surrender! This is the end of the line!â

Liam doesnâ t turn. Just runs. Faster.

EXT. DEEP IN THE FOREST â MOMENTS LATER

Malek stops briefly. Breathing hard. Raises his gun. Eyes locked on the dark ahead. Finger on the trigger.

He suddenly fires into the airâ

BANG!

The shot echoes. Birds fly off in panic. Wind whips through trees. Leaves fall.

But Liam doesnâ t stop. Doesnâ t even glance back. He runs, breathless and afraid.

EXT. NARROW PATH AMONG TREES â CONTINUOUS

Malek drops to one knee. Sweat runs down his face. His hands tremble.

in. Eyes full of doubt.

MALEK (muttering)
I have to stop him... just stop him...

He takes a deep breath. Squints. Pulls the triggerâ

EXT. FRONT â SIMULTANEOUS
Liam steps on a raised root. Slips forwardâ

BANG!

The bullet firesâ

Right as Liam stumbles, it hits him in the head instead of the leg.

Silence. Thenâ

Liamâ s body collapses to the forest floor with a heavy THUD.
The wind moves through the trees. Silence.

EXT. SAME SPOT â SECONDS LATER
Malek is frozen. The gun slips from his hand, landing in the leaves.

MALEK (in shock, murmuring)
Noâf I just wanted to hit his legâf
I was supposed to take him alive...

He drops to his knees, trembling, staring at Liamâ s body.
Blood trickles into the soil.

UTES LATER

Nader arrives. Flashlight hits the body.

NADER

Malekâf what did you do?

MALEK (broken)

I didnâ t mean to... Just a shot to his leg...

NADER (cold)

Heâ s dead, Malek.

EXT. FOREST â MOMENTS LATER

Police lights flash. Liamâ s body lies on a stretcher.

Malek stands motionless beside it.

CUT TO BLACK

Wind continues to blow.

INT. POLICE STATION â COMMAND ROOM â DAY

Malek sits. Commander Sohrab stands, cold and firm.

COMMANDER SOHRAB

Malekâf I told you: I wanted him alive. Not a corpse.

Malek breathes slowly.

MALEK

the legâf The gun slipped...

COMMANDER SOHRAB

Enough.

Youâ ll explain that to the court â not to me.

INT. MILITARY COURT â INTERROGATION ROOM â NEXT DAY

The investigator flips through the file.

INVESTIGATOR

Direct headshot. No ambiguity.

INVESTIGATOR

Do you deny pulling the trigger?

MALEK

Noâf I pulled it. But I aimed at his leg.

SECOND OFFICER (with a smirk)

You stopped himâf permanently.

Malek looks down.

INT. COURTHOUSE HALLWAY â MINUTES LATER

Malek walks with a document in hand.

His colleagues stare coldly. The silence is heavy.

EXT. POLICE DEPARTMENT â EVENING

Light rain falls. Malek opens the letter.

ng: Temporary suspension from duty until further notice.

Malek takes a deep breath. The paper slips from his hand.

He doesnâ t follow it.

He just stands in the rain, silently.

INT. MALEKâ S HOME â NIGHT

Malek enters. Soaked. Exhausted.

He silently sets his things down.

His bare footsteps echo across the floor.

INT. LIVING ROOM â NIGHT

Zain is sitting on the couch, eyes red.

Malek enters. They look at each other.

ZAIN

(smiling through tears)

You're... going to be a father.

Malek places his trembling hand on her belly.

MALEK

I don't deserve this...

ZAIN

You do... Just come back. Start over.

Zain pulls Malek's head into her embrace. He weeps softly.

ht grows warmer. A familiar and peaceful silence settles.

EXT. NORTH OF KABUL â DIRT ROAD â DAY (ONE YEAR LATER)

A military vehicle drives down a dusty road.

Malek sits seriously next to Kaweh.

KAWEH

Why did you agree to return?

MALEK

For a small reason... about the size of a tiny heart...

INT. BAGRAM BASE â COMMAND ROOM

Malek stands before a map.

Kaweh points:

KAWEH

This time, the mission is different, Malek.

Malek nods.

EXT. RED CLIFFS â SUNSET

Soldiers are training.

Malek runs with determination, fires his weapon, rolls in the mud.

The commander's voice is heard:

ER

Rest!

A soldier beside Malek says:

SOLDIER

You're here to rebuild yourself, not just train.

MALEK (breathing hard)

You're right... I'm here to bring myself back to life.

INT. MILITARY TENT â NIGHT

Malek is alone. He takes out a photo of Zain and a baby.

He quietly writes on it:

"I fight for you."

He kisses the photo and puts it in his pocket.

CUT TO BLACK.

EXT. WATER PARK â DAY

Seventeen years have passed. The city has drastically changed and has a new atmosphere.

Nala and her boyfriend Mason are enjoying themselves, laughing.

They slide down water rides and play near the pool.

Suddenly, two unknown men with professional cameras watch Nala from afar and follow her step by step.

Their gaze is suspicious and threatening.

EXT. LAKE â SUNSET

Nala floats peacefully in the water. A gentle breeze ripples the surface.

Suddenly, cold, unknown hands rise from beneath the water and grab her tightly, pulling her under.

She struggles to breathe but is dragged down.

EXT. LAKE â MOMENTS LATER

Mason stands by the water, terrified and desperate, screaming with all his might.

He digs through the water with trembling hands, but there's no trace of Nala.

His face is filled with hopelessness and fear.

EXT. SHORE â SUNSET

Police and rescue teams arrive with equipment.

Search operations begin. Divers enter the water.

But there is no sign of Nala.

The sunset is quiet and somber. The girl is gone.

INT. BAGRAM MILITARY BASE â DAY

Malek, a special forces officer, sits behind his desk, anxiously receiving the news of his daughter's disappearance.

His face turns pale.

MALEK (with tense determination)

I have to get to America... fast.

pproaches the base commander:

MALEK

Commander, I need to leave... I have to find my daughter.

COMMANDER (calm and approving)

Youâ re on emergency leave. Go, and come back quickly.

NARRATION (Voiceover):

Malek, a special forces officer at Bagram base, immediately heads to America to find Nala.

EXT. MALEKâ S HOUSE â DAY

The sky is overcast and a gentle breeze blows.

Malek, in military uniform with a suitcase in hand, walks to the door and rings the bell.

The door opens. Zain appears with red, tired eyes.

ZAIN (choking back tears)

Malek... Nala went to the lake... sheâ s gone...

Malek gently places his suitcase on the ground, holds Zainâ s hands, and looks into her eyes.

Both their voices break with grief.

MALEK (worried and eager)

When did she go? What did the police say? Are you okay?

Zain responds only with a trembling nod.

Malek gently embraces her.

C   HALLWAY   DAY

Dr. Aaron walks down the hallway in a white coat.
Patients look at him with hope.

INT. CLINIC   EXAM ROOM   DAY

Zain, pale and exhausted, sits on a chair, silent tears rolling down her cheeks.
Malek stands beside her, anxious and distressed.

The door opens. Dr. Aaron enters and looks at them with concern.

DR. AARON (worried)
What happened? Why do you both look like this?

Zain and Malek are silent. They say nothing.

Dr. Aaron gently checks Zain  s pulse and writes a prescription for a sedative.

DR. AARON (gently)
Ma  am, please talk to me. What  s wrong?

Zain takes a deep breath but still can  t speak.

Malek, voice heavy with pain:

MALEK (choking up)
My daughter... she  s gone missing...

Dr. Aaron looks at them with sympathy:

DR. AARON
I  ve seen Nala here a few times. She came with you too, Ms. Zain.
She was a sweet and kind girl.
I hope she  s found very soon.

USE MAIN ROOM DAY

The soft hum of electric lights.

CLOSE-UP on Leo's table:

Red pencil sketches on paper diagrams of the human body, marked for "sensitive nerves."

One diagram is stained with blood.

CLOSE-UP on Evan's face:

His soulless eyes stare at something on the table.

He slowly removes his leather gloves.

Dim light falls on his face.

His half-open eyes seem trapped in the past.

FLASHBACK INT. NORMAN FAMILY HOME NIGHT

A modest and warm home. A yellow light glows dimly.

Faint classical music plays from a radio.

Family portraits cover the walls.

Dinner is served.

Evan (16) and Leo (13) sit across from each other.

Mr. Norman, a middle-aged man, and Laura, a slender woman, sit at the head.

MR. NORMAN (calm and firm)

You have to learn control. Especially you, Evan.

EVAN (coldly, not making eye contact)

The world had no place for us. You're just pretending to understand.

LAURA (fragile and motherly)

We just want to help you. No one had to take you in.

EVAN (angry)

And how did you treat us? Humiliation? Punishment? Locked doors?

efensive)

We just wanted discipline. You became aggressive. You hit Leo!

EVAN (shouting)

He hit me first! You're just like the orphanagesâ you only want obedience!

LAURA (with hidden harshness)

Enough! Iâ m your mother, show some respect!

EVAN (merciless)

Youâ re not our mother.

MR. NORMAN (harsh)

If this continues, weâ ll have to report you to the authorities.

LEO (upset)

You promised you wouldnâ t send us away again...

LAURA (cold)

We have a right to protect ourselves.

Evan suddenly stands and walks toward the kitchen.

MR. NORMAN (worried)

Evan... where are you going?

Evan silently picks up a knife.

LAURA (terrified)

Evan! Put the knife down!

Mr. Norman steps forward.

EVAN (whispers)

Youâ ve spoken. Now itâ s our turn.

A swift attack. Struggle. Muffled screams.

Leo, terrified, watches. When Laura reaches for the phone, he hits her on the head with a vase.

ce. Blood on the floor.

LEO (breathing heavily)

Now what?

EVAN (emotionless)

We run.

INT. DARK ROOM â PRESENT â DAY

A dark room with faint light falling on Ivan and Liuâs faces.

Ivan stares blankly. Liu works on a complex device. Clicking of metal parts.

Only the ticking of a clock breaks the silence.

INT. WORKSHOP ROOM

Ivan and Liu experiment with tools and diagrams. The wall is covered with grim notes.

SCREEN CLOSE-UP â COMPUTER

Entering the dark web. Their eyes light up.

INT. HIDDEN WORKSHOP ROOM

Cameras, masks, code lines on screen. Theyâve launched a secret betting site.

. UNDERGROUND HOUSE â MAIN ROOM â NIGHT

A cold, nightmarish room with old surgical tools and hanging lamps.

Ivan and Liu stand next to a metal table.

A victim lies on the table, gagged and bound.

Liu picks up a metal instrument. Ivan gives a nod.

Cold, measured footsteps echo in the room.

CUT TO:

INT. UNKNOWN LOCATION â MONITOR ROOM â NIGHT

A dark room with multiple monitors showing live feeds. Shadowy figures sit behind laptops. The air is filled with clicking sounds, cigarette smoke, and expensive drinks.

MYSTERIOUS MAN 1 (whispers):

"The live stream has started. Ready?"

MYSTERIOUS MAN 2:

"Password confirmed."

One monitor shows Ivan and Liuâ s torture room.

CUT TO:

INT. TORTURE ROOM â CONTINUOUS

The trembling victim struggles. Liu, emotionless, raises a device. Ivan adjusts the light. A ceiling camera records it all.

sound of a blade on skin. Then silence. Cheers in the chatroom.

INT. CONTROL ROOM ~ SAME TIME

MYSTERIOUS MAN 1:

"These two work like machines."

MYSTERIOUS MAN 2 (cold smile):

"As long as the money flows, they keep going."

INT. WEBSITE SCREEN ~ CLOSE-UP

One hundred images of innocent people are displayed. Anonymous users discuss them and place bets.

INT. DIGITAL INTERFACE ~ WEBSITE HOMEPAGE

A flashing banner:

> ð · LIVE EXECUTION VOTE

"100 IMAGES ~ 1 WILL DIE"

The chatroom floods with betting messages.

INT. WEBSITE INTERFACE

100 images without personal info, only numbers and vote counters.

NARRATION (cold, calm):

"Here, no one asks why these people are here. The only thing that matters is which image gets the most views. Death is a vote a wager."

INT. LUXURY ROOMS AROUND THE WORLD

Men and women behind monitors, emotionless, placing bets.

NARRATION (contâ d):

"Death is not judgment, itâ s a statistic. For these gamblers, only winning counts."

INT. DIGITAL SPACE â VOTE RESULT

The voting screen closes.

> NUMBER 34 SELECTED â 232 VOTES

An image of a smiling man is outlined in red.

NY OPERATIONS CENTER

A screen shows the victim’s details:

> NAME: JASON MILLER
AGE: 27
LOCATION: BOSTON

IVAN:
"Number 34 confirmed."

LIU:
"Deploy."

EXT. Boston â Midnight

A group of plainly dressed people step out of a car and head toward Jasonâs house.

INT. Jasonâs House

Jason is asleep. Two people quietly enter, knock him out, and take him away.

INT. Site Command Center â Later

Message appears:

ct #34 is en route.â

â Winnings have been transferred to usersâ accounts.â

INT. Another House â Night

An anonymous user closes their laptop. A message pops up on their phone: â Congratulations! Youâ re the winner.â

They stare blankly into the distance.

INT. Password Entry Screen â Digital Space

A dark screen displays a warning:

> â â Limited Access â Selected Users Onlyâ

The anonymous user types in a code. The screen unlocks.

INT. Central Office â Security Room â Night

A large, dark room filled with advanced equipment.

Three men with hidden faces sit at a table.

Man #1 opens a metal box and reveals several metallic cards.

MAN #1

(firmly)

â Third-generation cards. Each one works for a single broadcast only. The code is sent to the phone and appears on the card.

No re-access.â

MAN #2

(spinning the card between fingers)

â These are for top-tier only. Not for just anyone.â

MAN #3

(cold, calm voice)

â We decide who watchesâf and who decides.â

MAN #1

â The codes are ready. One use per card.â

The camera zooms in on the cards; one emits a faint glow.

INT. Monitoring Room â Simultaneously

Five operators at monitors. Several live windows open. User logins, chats, and bets are being tracked.

OPERATOR 1

â User 72 logged in. Codeâ s valid.â

OPERATOR 2

â Top-tier class. Observation only for now.â

OPERATOR 3

â Assigned code: 4KX. Tracking enabled.â

INT. Analysis Desk â Same Moment

A digital world map shows glowing red dots.

ations. Eastern Europe, Asia, U.S.â

MAN #2

â Weâ ve gone global. Control must stay with us.â

INT. Command Hall â Night

Ten people in black uniforms and metal masks sit around an oval table.
Giant screens display user stats and control dashboards.

CHIEF MASKED MAN

(loud, commanding)

â Execute Operation #7. The votes just peaked.â

OPERATOR

â Target will be captured in thirty minutes.â

MASKED #4

(soft and menacing)

â #34 is still weakâf but that makes it fun.â

MASKED #7

(with a muffled chuckle)

â When he realizes heâ s been chosen, weâ ll hear his true voice.â

CHIEF MASKED MAN

â Betting is closed. Votes locked. Move to next phase.â

A technician in black coat types on a keyboard:

> â TARGET LOCKED â #34 SELECTEDâ

MASKED #5

is.â

MASKED #9

(feminine voice, almost delighting)

â I want to see the moment his eyes openâf and realize itâ s over.â

The chief masked man rises. Heavy silence fills the room.

CHIEF MASKED MAN

â We are the creators of choice. Death is no longer random. We decide when and how.â

All nod. Cold smiles hidden beneath their masks.

INT. Torture Room â Night

LIV in black clothing, cold face, twisted smile.

He places a sharp knife on the table.

Mercilessly removes the victimâ s scalp and places worms inside their exposed brain.

The victim screams, but LIV and IVAN continue unfazed.

The door closes. The horrifying screams echo.

A voice from behind the table:

MEMBER 1

(excited)

â Now douse him in gasolineâ burn him!â

LIV immediately splashes gasoline and strikes a match.

Screams of burning agony fill the air.

MEMBER 2

(with delight)

â Throw him into the lionâ s cage!â

eg into a cage.

The lion roars and savagely attacks.

Bone-crunching and screaming echo around.

MEMBER 3

(coldly)

â Pour salt and ants on the wounds. Make sure the suffering is complete.â

LIV obeys.

The victim is in utter torment.

The group watches with chilling laughter.

Sounds of screams, the lion licking, and ants crawlingâf

INT. Control Room â Simultaneously

The Chief Masked Man watches the monitor with satisfaction.

Blood smears the camera lens.

OPERATOR

â Is the operation complete?â

CHIEF MASKED MAN

â Yes. Liv and Ivan have outdone themselves again.â

INT. Bar â Night

MALIK enters. Eyes worried, face exhausted.

In the midst of music and noise, he approaches people.

Pulls out a photo of Nala from his pocket, showing it around.

MALIK

ter is missingâf Have you seen her anywhere? Recognize this girl?

Everyone looks at the photo. Responses come:

MAN 1

No, havenâ t seen her.

WOMAN 1

Doesnâ t look familiar.

MAN 2

Nope, first time lâ ve seen her.

MALIK

(carefully)

No suspicions? Anyone acting strange recently?

If you see anything, please let me know.

Everyone nods:

Yesâf weâ ll let you know.

UNKNOWN FIGURE

(quietly, whispering)

â Central base, this is Open Eye Twoâf

A man is looking for us. Heâ s alone, but his movements arenâ t subtle.

Precise. Calmâfâ

(pause)

His name is Malik.

A moment of silence.

A muffled voice responds from the other end.

UNKNOWN FIGURE

â Yeah, confirmed.

Id take out a few of us on his own.â

(pause)

â Orders?... Got it. Transmitting.â

He hangs up the call, looks at the two people beside him.

They quietly stand up.

CHIEF MASKED MAN

(calmly, staring at a monitor)

â Malikâfâ

(pause, to others)

â Confirmation received. Heâ s asking questions. Too manyâfâ

A digital map on the wall lights up.

A blinking point in a rural zone.

CHIEF MASKED MAN

(slow but firm)

â Send a mobile unit. No warning.

If he resistsâ permission to shoot.â

EXT. DESERTED ROAD â BY A RAVINE â DAY

Malek, a man with a strong posture and alert eyes, stands by the road. His clothes are simple. He carefully examines the tire tracks on the dirt.

The sound of two engines is heard in the distance. Without turning, Malek slowly moves his hand toward the back of his waist.

But heâ s not afraid. He doesnâ t step back.

. They stop a few steps before reaching him.

The doors open. Eight men step out. None of them speak. Their faces are serious, their movements precise.

Malek gives them a calm glance.

MALEK

(dry and direct)

â You guys were in a real hurry.â

One of the men approaches without a word.

MAN 1

(emotionless)

â Come with us.â

MALEK

(smiling calmly)

â Clearly, you're not here for small talk.â

Man 2 draws a weapon from his pocket. But before he can raise it, Malek moves...

A quick, calculated, brutal fight sequence:

A precise punch to the chest.

An arm twist and takedown.

One man charges with a knife. Malek kicks, the knife flies away.

The last one attacks with a baton, but before he can strike, Malek brings him down.

All are down. Malek breathes heavily but remains in control. No fear or anger on his face. Just focus.

MALEK

(softly, to himself)

â So itâ s begunâfâ

are defeated.

Seeing Malek’s power, they flee.

MALEK

(angrily, breathing heavily)

“Now I know you’re involved in my daughter’s disappearance...”

(to himself)

“You’ll come after me again? Next time I’ll get you.”

EXT. ROADSIDE “DAY

The air is heavy. The two vehicles are parked in the shade. The eight men, some injured and panting, sit inside. A heavy silence fills the air.

A phone rings, breaking the silence. The screen lights up their faces: an incoming call from Central.

MAN 2

(reluctantly, answers)

“This is the operations team. We got the call.”

A cold, merciless voice responds “the Senior Masked Man:

SENIOR MASKED MAN

“Report. Was the operation executed?”

MAN 2

(voice tight)

“No, we failed.”

A moment of silence.

MAN 3

(quietly, full of fear)

“He had skills. None of our tactics worked.”

N 4

â Eight men. Fully equipped. But he took us down one by one. We had to flee.â

Heavy breathing. Silence.

SENIOR MASKED MAN

(cold, threatening)

â Youâ re all useless.â

MAN 2

(worried)

â Sir, we tried everythingâfâ

MASKED MAN 3

(metallic voice, cuts him off)

â Return. A decision will be made.â

The call ends. The screen goes dark.

EXT. ROADSIDE â DAY

The cars drive away. Malek stands, sweaty and furious, breathing deeply. He scans the surroundings.

MALEK

(to himself)

â Thereâf in that house. I told them lâ m looking for Nalaâfâ

His eyes sharpen. His steps are firm.

INT. TAVERN â NIGHT

Soft music. A few men sit at tables. The door opens; Malek enters, scanning everyone with sharp eyes.

rious glances.

MALEK
(authoritatively)

â You three think youâ re good at hiding?â

Silence. They stand. One tries to run, but Malek blocks him.

MALEK
(harsh look)
â Where is Nala?â

No reply.

MALEK
(threateningly)
â I know how to get people to talk.â

He draws his gun. Everyone freezes.

MALEK
â Youâ re coming with me. Alive... or half-dead.â

They stand facing Malek, hands trembling.

MALEK
(calm but threatening)
â Where is Nala? Speak.â

MAN 1
(tired, looking at the ground)
â We canâ t talk.â

MALEK
â You canâ tâf or you wonâ t?â

k, the worst death awaitsâf not here, not from you, but from them.â

Heavy silence.

MALEK

(angrily)

â You wonâ t live now either if you stay quiet.â

Man 1 slowly twists his ring â a hidden compartment opens. He pulls out a poison capsule.

MAN 3

â Right nowâf itâ s either this or their torture.â

All three swallow the capsules. Malek lunges:

MALEK

â Noâ waitâ â

Too late. Their eyes fade, they fall to their knees, collapse.

Malek kneels beside them, checks their pulses: none alive.

MALEK

(under his breath, swallowing rage)

â They were willing to die to keep their secret.â

The camera zooms on Malekâ s cold, determined face. He now knows heâ s facing a far greater enemy.

INT. NALAâ S ROOM â NIGHT

Malek sits on the bed, holding a photo of Nala. His face is sorrowful, full of regret. He stares at the photo.

FLASHBACK â 5 YEARS AGO â NALAâ S HOUSE â DAY

Nalaâ s birthday party. Balloons, cake, joyful smiles. Nala runs excitedly into Malekâ s arms.

)

Malek enters Zainâ s room. Heavy silence. Zain gently holds Malekâ s hand. The lampâ s light slowly fades.

EXT. PARK â DAY (FLASHBACK)

Malek, Nala, and Zain play together, laughing and enjoying the good old days.

BACK TO PRESENT â INT. NALAâ S ROOM â NIGHT

Malek still sits on the bed. His face is mournful. Zain stands beside him, hand on his shoulder. Silent, but supportive.

INT. MALEKâ S ROOM â NIGHT

Malek takes a deep breath. Inside, heâ s burning. He makes a vow to find Nala.

INT. POLICE STATION â DAY

Malek enters, talks with officers, but receives no news.

EXT. CRIME SCENE â DAY

Malek visits the scene with Mason, reviewing every detail in his mind.

S FACE

The sun glows behind him. His face is filled with determination.

MEDIUM SHOT ~ INSIDE HOUSE ~ DAY

Malek stands by a framed photo of Nala, staring at it.

MALEK

(softly, broken voice)

~ I can't believe *f* my child *f* is gone.~

EXT. NIGHT STREET ~ NIGHT

Connor (20s, gambler) partying with friends. Laughing, drinking, joyful.

INT. CASINO ~ NIGHT

Connor at the gambling table. He has lots of money, cheerful. He bets, loses. Still laughing.

FRIEND 1

~ You're insane! Lost so much money and you're still smiling?~

CONNOR

~ I've got a lot of money. These losses won't end me.~

FRIEND 2

~ How did you get rich? You were broke!~

Connor laughs.

CONNOR

~ That's a secret.~

Friends insist.

FRIEND 3

anyone.â

Connor tells the secret. All four friends now know.

INT. COMPANY HQ â NIGHT

The company members find out Connor revealed the secret. Immediate action.

INT. CONNORâ S HOUSE â NIGHT

The door bursts open. Masked agents enter. Connor and his four friends are beaten. All are taken.

INT. COMPANY â MAIN HALL â NIGHT

The five victims (Connor and his friends) are tied up in the victim room. Lights shine on them. Cameras roll.

ROUND TABLE â MASKED FIGURES

The companyâ s masked leaders sit. Speaking to site users.

CLOSE-UP â WEBSITE SCREEN

Users are online. A video plays. One masked figure speaks to the camera.

voice)

â This is Connor. A user of our site. He won money but revealed the secret. We found out.â

CONTINUES

â Any user who reveals the secretâf weâ ll know. When a user speaks, they become the next victim. And whoever else hears itâf whether two or a hundredâf they all get punished.â

USERSâ REACTIONS â SILENCE, FEAR

MASKED MAN

â This is a warning to all users. This is the law of our company.â

INT. COMPANY â TORTURE ROOM â NIGHT

The five victims are taken to the torture room. Brutal torture begins...

A group of masked men sit around a table. The atmosphere is dark and mysterious. Monitors glow with users' activity.

One of the men (a young masked figure) looks at the monitor, then to the others:

YOUNG MASKED MAN

â lâ ve got a questionâf How do we know which user is about to leak the secret? They talk everywhere, in publicâfâ

Silence. All eyes turn to the Senior Masked Man â a man with a deep voice.

SENIOR MASKED MAN

â The cards we gave themâf the ones with engraved codesâf inside each card, a hidden aura is embedded. A micro-listening device.â

r their voices?â

Masked Leader (smiling):

Whatever they say â we already know.

The moment someone tries to speak, the company is notified.

Our response... is immediate.

Masked One 1 (seriously):

When we handed them the card, they were told...

"Never part with it."

Because the time of betting is never announced.

If the card isn't with them, theyâ ll miss the game.

Masked One 2 (curiously):

Well... they always keep it in their pocket.

But what if one day the card falls into the hands of the police? Then what?

Masked Leader (with an evil laugh):

Heh heh heh...

If it ever reaches the police,

that very second, the company blocks it â it burns.

The police wonâ t even know what it is...

Theyâ ll think itâ s just a useless piece of paper...

Everyone bursts into loud laughter.

Another Masked Member:

And that card must always be with them.

Because they never know when theyâ ll get the message.

Masked Leader:

The access code changes automatically...

Every time the betting begins, it appears on the card.

They have to enter that code to access the site.

Young Masked Member (smiling):

d this so smart...

Masked Leader:

We donâ t let anyone reveal the companyâ s secret and live.

CLOSE-UP â DAY â INSIDE MALIKâ S HOUSE

A newspaper on the table.

Big headline: â Another 5 Mysterious Disappearancesâfâ

Malik picks up the paper.

He reads.

CLOSE-UP â Malikâ s eyes

His eyes widen.

Malik (whispering):

â Disappearancesâf just like those yearsâfâ

FLASHBACK â YEARS AGO

Photos of victims.

Missing persons reports pinned to a wall.

Liamâ s face.

Videos of murder.

The past awakens.

Malik stands in front of a wall full of photos and maps.

Dim light. Silence.

His face is tense and worried.

Malik (to himself):

â Is someone carrying this project forward again... but who?â

INTERIOR â A ROOM â SECRET MEETING WITH FORMER COLLEAGUES

Malik:

â No one believes Nalaâ s disappearance was random.

Theyâ ve started up again.â

es sits across from him.

Malik:
â Have you heard anything?â

Colleague:
â No, nothingâf But I doubt these people are like Liam.â

EXTERIOR â QUIET ALLEY â MORNING

Malik, in plain clothes, leaves his house.
A bag over his shoulder.
His face determined and worried.

Narrator (V.O.):
â This time, itâ s just a father seeking the truthâf
with a heart full of rage â and hope.â

CLOSE-UP â Malikâ s face

His gaze is fixed forward.
His steps firm.

Malik (in his mind):
â I have to keep going... Nalaâ s disappearance is still a mystery to me.â

INTERIOR â POLICE STATION â DAY

Malik walks down the hallway.
He talks quietly with one of his former colleagues in a corner.

Officer:
â Some of these missing persons files... they were never followed up.
Just ignored.â

Malik frowns, nods firmly.

Malik (in his mind):

then I will.â

EXTERIOR â RESIDENTIAL ALLEY â DAY

Malik climbs the steps of an old house.
He knocks. The door opens.

INTERIOR â OLD HOUSE â DAY

A missing girlâ s mother sits across from Malik.
Her eyes filled with tears.

Mother:
â Itâ s been two years since my daughter went missing...
No one helps. No one.â

INTERIOR â ANOTHER HOUSE â DAY

A middle-aged man sits across from Malik.
His voice hoarse, eyes empty.

Man:
â My son vanished without a trace...
Even the police donâ t know what happened.â

INTERIOR â POLICE STATION â DAY

Malik storms in. Heâ s angry.
He raises his voice.

Malik:
â How do you call this doing your job?
People have been disappearing for years,
and youâ ve ignored every connection!â

Officers try to calm him down.
Some staff look on.
One officer forcibly escorts Malik out.

NTS LATER

One officer - Ethan - secretly working for the company, calls someone.

Ethan (quietly):

- Malik - s looking into the cases. I think he - s getting serious. -

INTERIOR - COMPANY HEADQUARTERS - DAY

A company member is on the phone.

Company Member:

- If you can kill that man...

you - ll earn a lot of money. -

EXTERIOR - WINE BAR - NIGHT

Malik exits the wine bar, walking down the road.

EXTERIOR - EMPTY ROAD - CONTINUOUS

Ethan, the cop, follows with a gun.

Ready to fire.

Malik notices through the reflection in a parked car - s mirror.

A shot is fired.

Malik hides behind the car.

In the background, Ethan appears.

Gun in hand, slowly approaching the vehicle.

His movement calm and calculated.

His footsteps softly echo on the asphalt.

CLOSE-UP - Ethan - s feet

His shoes slowly move forward.

His shadow crawls over the car - s body.

CLOSE-UP - Malik - s eyes

Alert. Waiting for the right moment.

throws it at Ethan.

The gun drops.

They fight.

Malik tackles Ethan to the ground and beats him.

Malik:

â Tell me where my daughter is!

I know youâ re with them!â

Ethan:

"I don't know! I only work with one of their peopleâf whatever needs to be done, he handles it. Iâ ll call him!"

Malik grabs the phone and writes down the number.

Ethan lunges for the gun. Malik moves faster, grabs the weapon, and shoots Ethan.

Malik:

"This country doesnâ t need traitors like you."

EXT. EMPTY STREET â NEXT DAY â DAY

Malik searches for the phone number. He finds a house and enters.

A manâ s body is lying on the floor. Heâ s dead.

Malik (V.O.):

"The company found outâf and once again, they were ahead of me."

EXT. EMPTY STREETS â NIGHT

city in disguise.

He looks around. The alleys are silent and dark.

He roams the empty streets at night.

CUT â ONE MONTH LATER

EXT. DARK ROAD â NIGHT

Headlights from a black car appear in the distance.

Malik stops and watches as the car slowly approaches.

The sound of the engine echoes in the quiet night.

CLOSE-UP â BLACK CAR

The car stops near Malik. The doors open.

Two armed men step out, dressed in dark clothes and black masks.

REACTION SHOT â MALIKâ S FACE

His eyes follow their movements carefully.

One of the men scans the area, seemingly searching for someone.

Malik quickly hides behind a tree.

LONG SHOT â ARMED MEN

They head toward a dark house by the roadside.

ROADSIDE â NIGHT

Malik steps out from behind the tree and quietly approaches the car.
He peers inside.

INT. CAR

The driver is slumped over the steering wheel.
His name: Jojo.

CLOSE-UP â MALIKâS HAND

He opens the car door. Silence.

QUICK CUT â MURDER SCENE

Malik kills Jojo.

EXT. RIVERBANK

Malik throws Jojoâs body into the river.
The splash echoes in the night.

INT â CLOTHES

Malik puts on Jojoâs clothes. He pulls the mask over his face.

HOUSE NIGHT

The two armed men return.

Malik sits behind the wheel, pretending to be sick.

Man 1 (worried):

"What happened?"

Malik (weak voice):

"I canât drive"

CUT INSIDE CAR

Man 1 takes the wheel. Malik sits in the passenger seat.

INT. MOVING CAR NIGHT

The car drives off.

Malik silently scans his surroundings, holding his breath.

INT. MOVING CAR NIGHT

Malik watches closely, eyes alert.

CLOSE-UP MALIKâS EYES

He looks around.

breath):

"I need to remember everything."

EXT. EMPTY ROAD

The car drives onto a deserted street.

The silence is broken only by the sound of tires on asphalt.

EXT. IRON BRIDGE â NIGHT

The car crosses a metallic bridge.

The clattering of iron echoes.

INT. CAR

The two armed men talk. Malik listens, saying nothing.

CLOSE-UP â MALIKâS FACE

Silent. Focused. Strategizing in his mind.

EXT. NEAR NARSA COMPANY â NIGHT

approaches the Narsa Company.

HIDDEN GATE TO THE COMPANY

An iron gate slowly opens. The car enters the compound.

EXT. NARSA COMPANY YARD â NIGHT

Several uniformed people stand by.

One of the armed men shouts:

Armed Man:

"Heâs not feeling well!"

A guard approaches.

Guard:

"Take him inside."

Malik slumps, pretending to be weak.

Two men grab him by the arms and lead him into the building.

INT. BUILDING HALLWAYS â NIGHT

They drag him through the building.

UP â MALIKâ S EYES

Sharp gaze. Silent.

NARRATION (V.O.):

"Malik had entered the headquarters of the betting company."

EXT. HOUSTON CITY â NIGHT

A view of the Narsa Company building among tall skyscrapers.

NARRATION (V.O.):

"Narsa Companyâf a massive organization."

"Over hundreds of employees work there."

"Itâ s a major company based in Houston, Texas."

EXT. MOUNTAINS â SUNSET

NARRATION (V.O.):

"And the hidden facility was calledâf Shadow Haven."

"It was a place of murder and crimes."

"This location was hidden deep within the mountains."

INT. UNDERGROUND TUNNEL â NIGHT

nnel.

NARRATION (V.O.):

"The access route to this company was a long underground passage."

"This path began within the city."

"The only way to reach the company was through this route."

INT. TUNNEL â NIGHT

Malik is moving forward.

NARRATION:

Malik managed to enter this path.

He infiltrated Narsa Company with a fake identity.

INT. NARSA COMPANY â SECURITY SECTION â NIGHT

Cameras rotate. Facial recognition systems active.

NARRATION:

The company had very high security.

Cameras and facial recognition systems were installed everywhere.

INT. NARSA COMPANY â MAIN ENTRANCE â DAY

enter one by one using special cards. The card reader is active.

NARRATION:

Everyone entered and exited using their cards.

INT. COMPANY HALLWAYS â DAY

Malik, dressed as Jojo, moves through. He swipes Jojoâ s card and passes.

NARRATION:

Malik used Jojoâ s card to go anywhere.

To avoid suspicion, he behaved normally.

INT. VARIOUS COMPANY SECTIONS â MONTAGE â PASSAGE OF TIME

Malik is seen in different parts of the company. Engaging in short conversations, watching employees, sitting in corners, and taking mental notes.

NARRATION:

He stayed in that place for a whole month.

During this time, he observed employees carefully.

He tried to collect accurate information.

One of his main goals was to understand the companyâ s structure.

And his main target was Nala.

He wanted to know who managed the company.

INT. SMALL ROOM â NIGHT

Malik reviews a list of names in solitude.

NARRATION:

Malik identified many people in the company.
He realized some were important and wealthy figures.

Malik:
All the fat cats were involved in this business.
I never imagined...
He obtained precise information about the locationâs security structure.

INT. SHADOW HAVEN FACILITY â NIGHT

NARRATION (Malik):

During this time, I avoided contacting my family. I didnât want anyone to find out about my mission.

[INT. DARK HALLWAYS OF SHADOW HAVEN]

Malik, disguised, silently passes along the wall.

NARRATION (continues):

Several times, I witnessed victims being brought to this place. I saw their pain and suffering with my own eyes.

[CLOSE-UPS â victimsâ faces, screams, struggles]

Some employees watched the torture with pleasure. This made me even angrier.

[INT. HIDDEN CONFERENCE ROOM â CCTV]

Malik observes senior membersâ meetings from afar.

NARRATION:

I uncovered the details of their plans. I drew maps of all floors and rooms.
I even obtained passwords for several systems.

[INT. MALIKâS SECRET ROOM â NIGHT]

the information in an encrypted notebook.

INT. SERVER ROOM ~ DIM LIGHT ~ NIGHT

Malik carefully examines the systems. Suddenly, he pauses, eyes fixed on a monitor.

CLOSE-UP ~ MALIK'S EYES

Fear, shock, and deep pain ripple through his eyes.

Malik
(voice trembling, hoarse)
No... no, this can't be... my daughter... Nala... she has to be alive.
(puts hand over mouth, gasping)
I came here to take you with me...
(tears fill his eyes)
This isn't real... I can't accept it...

INT. MONITOR

A video slowly plays showing the moment of Nala's murder.

Malik

ked up)

Why... why does it have to be like this?

CLOSE-UP â MALIKâ S EYES

Tears stream down his cheeks, but his gaze is full of anger and pain.

Malik

(voice full of grief and fury)

This isnâ t your end, Nala... I will avenge you... I swear I will take back whatâ s rightfully yours...

INT. COMPANY HEADQUARTERS HALLWAY

One of the company members notices Malikâ s suspicious presence.

Company Member:

"Who are you? What are you doing here?"

He calls his colleagues.

"Come here! Someone suspicious just entered!"

Malik

(removing his mask)

"Come here, bastard."

ik immediately attacks.

[A quick fight ensues.]

Using his combat skills, Malik knocks the man down.

[Continuation of Scene â Interior â Control Room â Night]
The cameras show Malekâ s image; engaged in a fierce fight.

Operator 1
(worried, staring at the monitor)
His face is clearâf Who is this? Why isnâ t he in the system?

Operator 2
(typing rapidly)
Iâ m searchingâf

[Close-up â Computer Screen]
Face search is in progress. After a few seconds, a message appears:
â No Match Found â Individual not registered in the system.â

Operator 2
(with a trembling voice)
Thereâ s no data on himâf Itâ s like he came out of nowhere!

Operator 1
(surprised)
How is that possible? Everyone is registered here!

[Operator 2 immediately picks up the radio]

Operator 2 (over radio)
Urgent to all units:
An unauthorized individual has entered the headquarters.
His face is not recognized by the system.
High possibility of infiltration â immediate action required!

rters â

The atmosphere is red. Sirens continue to wail in the background.

Malekâ s narration (calm and determined voice)

I have nothing to lose...

Only one goal: complete destruction of Narsa.

[Close-up â Hallways â Flickering red lights]

Blood flows on the floor. Bodies fall one by one.

Screams, moans, and gunshots shake the walls.

Interior â Large Corridor â

A vast underground hallway with thick walls and a suffocating atmosphere.

Flickering red emergency lights create an eerie mood.

Malekâ s footsteps echo through the vast silence of the corridor.

He moves slowly and relentlessly; weapon in hand, clothes and face stained with blood.

[Interior â Control Room â

Two operators sit before monitors.

On screen, Malek is seen taking down groups of company guards one by one.

Operator 1

(in awe, eyes fixed on the monitor)

Damnâf what the hell is this?

(mutters)

Crushing them like ants!

[Monitor view â Malek swiftly takes down three men.]

Operator 2

(serious, leaning forward)

Killing this one wonâ t be easyâf

From the fight, heâ s clearly a professional fighter.

g the call button)

We need to notify the upper floors immediatelyâf This isnâ t a simple breach anymore.

[Sound of several footsteps at the end of the corridor]

Guard 1 (running)

Heâ s there! Stop him!

Guard 2

(addressing others)

Anyone who comes close wonâ t live!

[Malek stops, picks up a weapon from a fallen enemy â ready for battle]

Malek stands at the corridorâ s end. His breath is heavy. He grips the weapon tightly.

Enemy footsteps draw near.

He glances briefly at the corpses, then shouts:

Malek

(shouting, angry and determined)

Come on!

Iâ ll send you all straight to hell!

[Action shot â Corridor fight]

Guards rush in shouting.

Malek reacts with swift and calculated moves.

[Quick cut â gunshot]

Guard 1 falls with a direct shot to the chest.

[Quick cut â punch and knife]

Malek elbows Guard 2 in the face, then grabs his knife and in a lightning move disarms and wounds him.

ard 3 runs and shoots, but Malek dodges, sticks to the wall, approaches from behind, and with a lethal strike takes him down.

Bodies fall one by one. Blood flows across the corridor floor.

[Close-up â Guard 3 (half-dead on the floor)]

Guard 3
(breathing heavily, broken voice)
Youâf damn itâf who are you?

[Low shot â Malekâ s feet calmly approaching, steps in the blood]

Malek
(cold, merciless)
Me?...
The end of your world.

[High shot â Corridor filled with bodies]
The camera slowly pulls back from above.
Corpses are scattered along the corridor.
Malek, alone amid blood, corpses, and flickering red lights, walks calmly.
His heavy breaths merge with the warning sirenâ s sound.
A deadly silence fills the space after the slaughter.

[Interior â Corridorâ s end â Night]
Bodies spread all over the floor.

ing breaks the silent atmosphere.

Heâ s wounded; blood runs from his arm and forehead, but he still stands.

From all sides, more footsteps approach.

Flashlights beam on the walls.

Enemy forces enter in groups from four directions, surrounding him.

[Close-up â Malekâ s face â sweat and blood on his skin]

Commander of forces

(shouting)

Surround him!

This one must not dieâf I want him alive!

[Interior â Encirclement ring]

Soldiers with weapons drawn form a circle around Malek.

Guns aimed directly at him.

Tense and suffocating atmosphere.

Soldier 1

Stop!

Move and we shoot. Last chance, stranger!

[Close-up â Bloodied face of Malek]

Malek takes a deep breathâf suddenly looks with a bitter smile.

int, tired smile)
You finally got here...

[Interior â Weapon in Malekâ s hand]
Malek slowly drops his weapon. The gun falls to the floor.
The sound of it dropping echoes in the silence.
He raises his hands.

[Interior â Forces approaching â arrest]
Four soldiers advance from different sides.
One firmly grabs his hands. Another forces him to his knees.

[Close-up â Malekâ s eyes]
His eyes still shine with anger and pain. But he has surrendered.

[Close-up â Commander to radio]

Commander
Heâ s arrested. Prepare for transfer. Activate the interrogation room.

Close-up â Injured and calm face of Malek
Malek, head bowed, quietly murmurs to himself.

Malek
(whispering, under his breath)
I wanted to get caught myself...
Otherwise, none of you ever could have...

Idiers surrounding Malek

A few soldiers cautiously approach him. A brief silence falls.

Sudden shot â Left side of the frame

One soldier, without warning, strikes Malek on the back of his head with the butt of his rifle.

Slow-motion â Malek falls to the ground

His semi-conscious body collapses to his side. His eyes gently close.

Close-up â Unconscious Malekâ s face on the ground, red flashing light casting over his face

Soldier 2

(mockingly)

That was too much mercy already.

Overhead shot â Forces stand around bodies and Malekâ s unconscious form. The siren continues to wail.

Close-up â Malekâ s wounded face

Closed eyelids. Dried blood streak on his forehead. Heavy breathing.

Silent narration, only distant sirens heard.

Short flashback â The moment of the strike

The scene of the rifle butt hitting Malekâ s head, bathed in flashing red light, replays in his mind.

Interior â Same room â Night

Same frame, now dark. A dim yellow light flickers from a ceiling lamp.

Malek slowly blinks. Opens his eyes. Looks around hesitantly.

Malek

(under his breath, dazed)

Where... am I?

Faint murmurs heard from afar â behind the walls

Whispers of several people, like a meeting underway.

â Night

A large, dark space. Cold, metallic light from above.

Malek sits on an iron chair; his hands are bound with heavy metal shackles to the chairâ s back.

Chains clink slightly with every small movement.

Close-up â Malekâ s face

Scratch marks on his face, lips partially bloodied.

His eyes scan the surroundings with controlled anger.

Narration (continuing):

â In this company, interfering with the sacrificersâf carries only one meaning: heavy, irreversible consequences.â

Close-up â Malekâ s injured face â night

Malek slowly raises his head. No fear in his eyes. Only hatred.

His gaze moves to the tools arranged by the wall. As if awakening memories of old pains.

Malek

(whispering, with suppressed rage)

Evan... Leo... youâ re still here?

Itâ s time to end this game.

Center frame, Malek sits bound on the metal chair. In a corner of the room, Evan and Leo quietly pace, talking.

Evan

(glancing at Malek, nervously excited)

Hey man... I wanna tear this guy apart myself.

Leo

(serious and determined, gaze fixed on Malek)

No way, buddy... lâ m doing it.

Because he changed a lot. I want this honor for myself.

lâ ve killed many before, but this oneâf brings a different kind of pleasure.

I want to enjoy this operation more.

Evan

(a bit dissatisfied but with a bitter smile)

Alright, you do it. lâ m going to rest. Go ahead.

Interior Wall opposite Malek

A large TV lights up on the wall. The image of ten masked figures appears; they sit behind a large table in another hall. Formal clothes and mysterious masks hide their faces. Their voices broadcast through speakers in the room.

Masked Figure 1

(voice distorted from the TV)

Hello young man... welcome.

Collective laughter echoes from the speakers.

Masked Figure 2

(sarcastic looking at the first figure)

Yes, he picked a good spot... came straight into death's mouth... poor guy didn't know his fate!

Masked Figure 3

(quiet and merciless)

Now, no matter how much you think you were wrong...

There's no way back... it's too late... this is the end of the line, young one...

Camera close-up on Malek's face

Malek stares at the TV. His eyes calm but full of hatred.

Malek

(under his breath, whispering with a cold smile)

I wanted to be here myself...

Now, I see you well...

Overhead Sacrifice room

Camera slowly pulls back. Malek sits alone, bound, in the middle of darkness. The laughter of the ten figures on the TV echoes, filling the cold, harsh basement...

alive and present.

Only the victim can see them.

Malek knew well if he refused to be the victim,
He would never see their faces.

Interior â Center of the room â Night

In the center, a platform is prepared.

Above it, a sign reads: "Next Victim."

Next to the platform, Leo stands.

Calm, emotionless, but holding a sacrificial knife. The red light reflects ominously on the steel edges.

Interior â Sacrifice room â Night

The masked figures sitting around the table speak to Malek one by one.

Each asks him a question.

Close-up â Each masked face

Voice altered for each figure as they ask:

Masked Figure 1: "Why did you come here?"

Masked Figure 2: "Did you think you could stop us?"

Masked Figure 3: "What mattered more to you, truth or revenge?"

Other figures continue with their questions in turn.

Close-up â Last masked figure

The last figure slowly removes their mask.

Close-up â Malekâ s astonished eyes

Malek looks. He recognizes him.

With a voice full of rage:

on... you bastard... so all this was your doing...!

Close-up Dr. Aaron

The doctor laughs.

Dr. Aaron:

Ha ha ha...

The large TV in front of him remains on. The ten masked figures are seen live. Suddenly, one removes their mask.

Close-up TV screen

Dr. Aaron appears before the camera, smiling devilishly. His face cold, but eyes full of anger and cruel laughter.

Dr. Aaron

(loud and sarcastic)

Hello fighter... how are you? Feeling alright?

(mocking)

Seeing you here is quite a pleasure...

Interior Hall other members behind the table

Several others slowly remove their masks. Mysterious, emotionless smiles appear on their faces.

Masked Figure 2

(surprised and sarcastic, to Aaron)

Doctor... you know this man?

Dr. Aaron

(straightening up, firmly)

Yes... I know him very well.

He's the one who killed my father.

TV shot Aaron steps forward

)

If this man hadnâ t interfered in my life,

Maybe I wouldnâ t be here today...

(devilish smile)

Thank you, Malek! Really, thank you...

Close-up â Malekâ s eyes

Malek stares heavily at the screen. Without a word, just staring.

Dr. Aaron

(mocking and threatening)

Here... weâ ll treat you well...

Laughter from the masked figures bursts out from the TV speakers.

All masked figures

(loud and chaotic laughter)

Hahahahaha...

Camera slowly pulls away from Malekâ s thoughtful, motionless face

Laughter echoes in the air, the bitterness of the scene amplified by red light, intensifying the cruelty of the characters...

Close-up â Malekâ s face

Malek breathes slowly. Eyes fixed on the screen.

Malek

(tired but firm voice)

Your death is near...

I will kill you all, one by one, in the worst possible way.

Interior â Life Room â Charactersâ reactions

Aaron

(with a smirk, leaning toward the camera)

Fool! In a few moments, youâ ll be torn apart, and the whole world will watch.

on, laughing)

Mr. Aaron... I think that blow to his head scrambled his brain!

He thinks weâ re hosting him here?!

All together

(loud, ruthless laughter)

Hahahahahaha...

Malek

(whispering, under his breath)

Nowâ s the time... do it... you can do it...

Wide shot â Sacrifice hall atmosphere

The ten masked figures still watch the scene live, eagerly. Their laughter echoes through the speakers. Some encourage Leo with hand gestures.

Interior â Room, low angle â Leo enters

Leo approaches with heavy, slow steps. In his hand, a sacrificial knife gleams. The red light reflects ominously on its steel edges.

Close-up â Knife in Livâ s hands

He slowly twirls the knife, as if enjoying the beauty of his weapon.

Close-up â Malekâ s eyes

His eyes are still but focused. A voice echoes in his mind. Maybe memories, maybe a plan about to unfold.

Wide shot â Liv stands facing Malek

He raises the knife. Takes a deep breath. Everything is ready. The room falls into silence.

Close-up â Malekâ s steady eyes

Suddenly...

en move

Malek forcefully raises his open hand and catches Livâ s wrist mid-air.

Malek
(in a firm, calm, and threatening voice)
â You got the wrong guy... Liv.â

Quick cut â Action shot

Malek mercilessly throws Liv away. Livâ s body crashes hard against a metal wall.

Liv
(shocked, gasping)
â How... is this possible? You were tied up!â

Flashback â A few minutes earlier

Interior shot â Same room â moments before

When Liv was preparing the murder tools and the masked figures were talking with Malek...

Cut â Close-up â Malekâ s hands

His bound hands move slightly. He quietly cracks his left thumb.

Voice-over (Malekâ s thoughts):
â An old technique from special forces training...
It hurt... but freedom was worth it.â

Close-up â Metal handcuff

Malek skillfully and subtly pulls his injured hand out of the handcuffs without anyone noticing.

Cut â Back to present time

Interior â Sacrificial chamber

. But Malek is ready.

Liv
(with anger)
â Fine... no problem...
Iâ ll kill you the same way!â

Malek
(stepping closer)
â Then come on, Liv... itâ s time to show you who still knows how to fight.â

Wide shot â Hand-to-hand combat

Knife, fists, blows. Two professional fighters in the dark, under flashing red lights, engage fiercely. The sound of metal hitting flesh, heavy breaths, fill the room.

Close-up â The strikes

Liv, with his bulky body and ruthless strength, attacks. Fists, kicks, and brutal blows exchanged between him and Malek.

The fight is intense and brutal; the sounds of gasping breaths, body impacts, and shouts echo throughout.

Quick shot â Livâ s attack with a deadly tool

Suddenly, Liv grabs a large deadly tool in the corner â an electric metal device with spinning blades and wires.

He furiously charges at Malek.

Malek â Quick reaction

Malek swiftly blocks the deadly strike, but the electric blade slashes his arm.

Malek doesnâ t give up.

Close-up â Critical moment

At the peak of the fight, Malek skillfully disarms Liv of the tool.

Then with precision, he breaks Livâ s right hand.

Dramatic shot â Livâ s roar

Liv screams in pain and anger, thrown backward.

But despite the pain, he remains standing.

Wide shot â Falling inside the sacrificial platform

Both fall into the platform where the victims are usually restrained. Now this place turns into Livâ s death arena.

Interior â Table of masked figures

Ten masked figures are in complete shock.

One of them shouts with a trembling voice:

Masked Figure 1 (terrified):

â Guys! Get here fast! Kill Malek! He canâ t... he mustnâ t get out of here!â

of the terrified figures

The masks tremble, voices quiver, everything spirals out of control.
Malek is no longer just a victim; heâ s a real threat.

.

Interior â Sacrificial platform

The fight continued; their sounds echoed in the room.
The masked figures watching from above were now in shock.

Interior â Sacrificial platform â Night

Liv attacks again, but this time Malek picks up a metal rod.

He hits Livâ s head with all his strength.

Liv collapses and doesnâ t move anymore.

Malek (with a strong and furious voice, facing the live camera):
â Now itâ s your turn...
You who have sat for years, laughed, watched killings...
You killed people like a game...
But now itâ s time for reckoning.
Youâ ve done many murders... now itâ s time to taste it yourselves.â

ked figures

A heavy silence fills the air. The masks no longer feel safe.

Masked Figure 2 (whispering fearfully):
â This is impossible... how did he get free?â

Masked Figure 3 (angrily and anxiously):
â Stop him! If he gets out of here, itâ s all over!â

Close-up â Malekâ s eyes

He doesnâ t take his gaze off the camera lens. Calm, but full of threat.

Malek (whispering to himself):
â This is just the beginning...â

Close-up â Sweaty face of Malek

Malek was panting. His body was tired but his mind awake and alert.
With sharp eyes, he carefully scanned around.

All the figures behind the masks, now unmasked, were recognizable.

Close-up â Faces one by one

The real faces of those who had been behind the scenes for years,
etched permanently in Malekâ s mind.

Voice-over (Malekâ s thoughts):
â Now itâ s not just Liv...
I know exactly who lâ m dealing with...â

kâ s hand

Malek walked toward the table. He picked up a heavy metal halo lying on it.

He took a deep breath, stood still, and stared at the door in front of him.

Interior â The barred door

A huge door stood at the end of the hall.
Its lock was designed to open only from the inside;
for maximum security, no one could enter from outside.

Close-up â Malekâ s hand on the lock

Malek pressed the halo onto the door lever with force.

The heavy metallic sound echoed through the space.

The door opens.

INT. CORPORATE HALLWAY â ACTION SEQUENCE

The heavy golden door creaks open.

A long corridor appears aheadâ
filled with heavily armed guards.

GUARDS (shouting):
FIRE!

from all directions.

CLOSE-UP â MALIK CARRYING LIU

Malik carries a half-conscious Liu in his arms, pushing forward.

Bullets pierce Liuâs body one after another.

SLOW MOTION â BULLETS HITTING LIU

Blood gushes from Liuâs mouth as he begins to fade.

But Malik presses forward without hesitation.

ACTION SHOT â MALIK WITH A HEAVY METAL HALBERD

With rage and strength, Malik charges at the attackers.

Each strike with the heavy halberd crushes bodies violently.

OVER-THE-SHOULDER â BLOOD SPLATTERS THE WALLS

NARRATION (Malikâs inner voice):

here alive... I swore Iâ d wipe you all out.

You made my life hell. You took my heart from me."

INT. COMPANY HALL â MOMENTS LATER

A heavy silence fills the space.

Corpses are everywhere.

Malik stands aloneâ surrounded by destruction and death.

CLOSE-UP â MALIK COLLECTING FILES AND FLASH DRIVES

He bends down and picks up critical documents.

MALIK (quiet but firm):

"Now, whoeverâ s still free out there, wherever they areâf
theyâ re next. This injustice ends now."

NARRATION (Malikâ s inner voice):

"Itâ s not over yetâf Now itâ s time for the masterminds.
The ones hiding behind screens, thinking they canâ t be found."

INT. UNKNOWN ROOM â CHARACTERS SPEAKING

CHARACTER 1 (nervous):

â Will he be able to find where we are?â

has ever seen this place.

No one knows where we are.â

CHARACTER 3:

â Donâ t underestimate Malikâf If he made it this far,
he can find this place too.â

CHARACTER 4 (terrified):

â Damn it... I have to leave!

If I stay, heâ ll come here and kill us all.

Iâ m leavingâ do whatever you want.â

AARON (serious):

â Donâ t be a fool. Thereâ s no way out.

Only one path exists, and Malik is on it now.

If we go out, heâ ll see us. Heâ ll kill everyone.

Weâ re not handing him our location.â

OTHERS:

â Doctor, Malikâ s right.

We wonâ t let you leave.

Weâ re not risking our lives for your cowardice.â

CHARACTER (whimpering):

â Okay, fine... I wonâ t go anywhere...

but he will find this place.â

DR. AARON (calm):

â Relax. Donâ t make too much noise.

Or heâ ll trace us. Iâ m going to the bathroom.â

INT. HALLWAY TO BATHROOM

Dr. Aaron walks to the bathroom and quietly shuts the door.

ows about it.

It leads directly to Aaronâ s private mountain home.

INT. BATHROOM â NIGHT

Aaron opens the secret door.

He looks back one last timeâ then enters and closes it.

Silence.

INT. SECRET FACILITY â MINUTES LATER

People glance at each other.

CHARACTER 1:

â Itâ s been too longâf Dr. Aaron hasnâ t returned.â

CHARACTER 2:

â Yeah, I was just thinking the same thing.â

CHARACTER 3:

â Fine, Iâ ll go check on him.â

INT. BATHROOM

The door creaks open.

Aaron? Are you okay?â

Silence.

CHARACTER (louder):

â Doctor! Can you hear me?â

No reply.

They begin opening all the stallsâ one by one.

No one is there.

CHARACTER (frightened):

â He tricked us... He ran... and didnâ t say a word.â

CHARACTER 2 (furious):

â That lying bastardâf Letâ s goâ
there must be a hidden door!â

INT. BATHROOM SURROUNDINGS â MINUTES LATER

They search everywhere but find nothing.

Fear and anxiety cloud their faces.

EXT. MOUNTAINS â NIGHT

Darkness looms.

A house sits high on the mountain ridge.

The camera slowly pulls back.

â SILENCE

The group is hiding in a different place. Everything is quiet. Suddenly...

HIDDEN CAMERA ANGLE â MOVEMENT IN THE SHADOWS

Malek has silently infiltrated the place.
Using military skill, he bypasses the cameras, disables the systems, and enters.

CLOSE-UP â SURPRISED FACES

Everyone is caught off guard.
Malek enters one by one, breaking the silence with violence.
He tortures them exactly as they tortured their victims.

NARRATION (LIVE):
"This is revenge for the victims... Now everyone will see, so no one dares repeat this again."

INT. LIVE STREAM ROOM â NIGHT

The torture scenes are being broadcast.
Fear spreads across viewers' faces all over the dark web.

NARRATION (Malek's soft voice):
"Justice... always finds its time."

INT. TORTURE ROOM â LOW LIGHT

Each of them is punished in a unique, horrifying way.

ng, dark scene unfolds.

None of them received mercy.

Every blow was filled with rage and pain.

Their screams echoed through the room.

Malek turned the place into hell.

He carried out justice with his own hands.

He put the files in his pocket and left.

EXT. DARK STREET

He decided to expose the crime.

He delivered the data to the media.

Government agencies were forced to react.

The world learned the truth.

NARRATION Malek's voice

Malek never revealed his face.

He remained in the shadows.

To the people, he became a hero.

But to himself, he was just a father avenging his daughter.

He never exposed his identity.

INT. COMPANY HALL AFTER THE MASSACRE

After the complete massacre, he collected all documents and files.

Then, quietly, wounded, he disappeared into the night.

ALEK’S HOUSE – NIGHT

Malek returned home.
He reviewed all the files.

INT. MALEK’S ROOM – DAY

From the files, Malek finds the location of Aaron’s house.
He returns to that underground place.

INT. UNDERGROUND HALLWAYS – MYSTERIOUS

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INT. HALL

Malek walks into the hall.
He looks around. Silence. A heavy, haunting silence.

Everything is empty.

The place that once was filled with corpses – now there’s no one.

Malek stands still. Breathing heavily. Carefully scanning the area.

MALEK (shouting, surprised and angry):
What the hell is going on here?!
Where did they go?!
I killed over a hundred people with my own hands!

ey were all here!

How is this possible?!

Thereâ s no one... no trace...

He steps forward, muttering:

MALEK (quietly, suspicious):

Theyâ re playing with me...

But lâ ll end this. No matter what.

EXT. MOUNTAINSIDE â DAY

Malek has found the house on the map.

Itâ s located in the mountain slope.

He opens the door and enters.

He sees that the house is strange.

Its walls are built from human skullsâ real skulls.

MALEK (loud, full of horror and anger):

What the hell are they doing here?!

What kind of psychos are these?!

I canâ t believe a place like this actually exists!

He touches the wall with his hand, breathing heavily, rage glowing in his eyes.

Malek cautiously moves forward, alert, ready for anything.

INT. GRAND CENTRAL HALL â CONTINUOUS

massive hall.

A tall ceiling, enormous stone pillars, and flawless but terrifying architecture.

On the walls, there are large, framed photographs:

Liam, with a cold, piercing stare.

Beside him, Ivan, Leo, and Aaron â his sons.

Faces that were once innocent, now with hollow, emotionless eyes.

Malek stares at the photos, eyes wide with shock.

Close-up â Malikâs face

He murmurs to himself softly; his voice is calm but filled with anger and sorrow.

Malik (whispering):

So... Liamâs sons really went crazy...

They followed that damn crazy path.

I never thought the day would come when theyâd choose the same way...

Interior â Large hall â continuing

Malik takes a step forward and surveys the surroundings.

Around the hall, strange paintings and sculptures themed on death and torture are arranged. In the center, a large table decorated with bloodstains and unknown instruments.

Narration (Malikâs inner voice):

What a strange place they made...

A huge palace, hidden deep inside the mountains...

Its design is incredible... but it reeks of death...

Beautiful, yet terrifying...

e shot â overview of the hall

The hall is built like a dark, sacred temple for killers;
a place for rituals, slaughter, and forbidden memories.

Liamâ s sons.

Inside each skull, a light is placed.

Interior â Hall â looking up at the ceiling.

Malik looks up inside the hall.

The ceiling is still covered with skulls.

Ceiling, floor, everywhere skulls.

Basically, every room is made from human skulls.

This is where Aaron, Ivan, and Leo lived.

They brought all the dead bodies from the hiding places here.

They only needed the victimsâ heads.

Interior â Large cauldron â

The victimâ s head is cut off.

Thrown into a large cauldron.

Some kind of substance is added.

All the facial skin and flesh dissolve.

Only the skull remains.

Malik reaches the end of the corridor and finds a room.

He opens the door.

Suddenly, his eyes fall on a pile of dismembered bodies.

Corpses without heads, severed limbs.

In a corner of the room, a trail of blood leads to another iron door.

Malik steps cautiously.

He approaches the door.

His hand touches the cold handle.

A sound comes from behind.

urns and raises his gun.

One of Liam's sons, Aaron, is there.

He wears a sinister smile.

Interior - Dark rooms - continuing

Malik approaches him.

He opens a door. No one is inside.

The rooms are strange.

Each room darker than the last.

Aaron runs around with evil laughter.

Malik listens to Aaron's footsteps.

He looks all around, alert.

Aaron's voice comes from ahead.

Malik moves forward.

From behind, someone stabs Malik's shoulder with a knife.

Malik spins around quickly.

But no one is there behind him.

The sound comes from the front.

Malik focuses.

He closes his eyes.

Steps forward.

He hears a faint sound from behind.

Malik hurriedly grabs that person's hand.

He was about to attack Malik with the knife.

Malik looks at it's Aaron.

Interior - Basement of the Skull House - night

Malik approaches Aaron angrily. Takes the knife from Aaron's trembling hands. Blood drips from Aaron's mouth corner. His face is bruised and terrified.

ting Aaron)

You stupid bastard... you did so much evil... itâ s over now, your tyranny is over...

Close-up â Malikâ s face â angry and wounded

Malik shouts with tears and hatred in his eyes:

Malik (shouting):

You fool... you killed my daughter!

Aaron, with a broken nose and bloody, smirks. His voice shaky but malicious.

Close-up â Aaronâ s face â cold and ruthless

Aaron wears an evil grin. Looking at Malik, he says calmly and spitefully:

Aaron (with a sinister laugh):

Yeah... it was me.

When she came to the clinic with Zain, I saw her fatherâ s nameâf â Malik.â

Right then I knew she was your daughter.

I told my men...

to bring her here.

And I have to sayâf watching her agony and screams gave me great pleasure.

Aaron

You killed my father.

I took revenge for him.

And this house you see here...

was my fatherâ s dream.

You wouldnâ t let my father build it...

but we fulfilled our fatherâ s wish.

Close-up â Malikâ s broken face

Malik (with anger and sorrow):

I didnâ t know youâ d become like your father...

If I had, I would have sent you to Liam back then!

So many killings, so much innocent blood wouldnâ t have been spilled...

Malik approaches with a knife. Aaron backs away step by step. His heartbeat is clearly heard. He doesnâ t plead. He only trembles.

Without hesitation, Malik slashes the knife across Aaronâ s throat. Sounds of choking and gasping. Blood spills onto the floor.

Aaron collapses. Silence. Malikâ s heavy breaths fill the room.

Malik raises his head. Holds the knife tightly. Takes a step forward...

Malik, with a bloodied knife, moves slowly and determinedly toward Ivan. The camera follows behind him. The sound of his footsteps echoes in the silence.

Interior â Fight with Ivan â continuing

Ivan attacks Malik with a sword-like large blade.

Malik does not allow it.

A fierce struggle ensues.

A breathless battle... Malik finally brings Ivan down.

Malik (loudly):

â Nala... my daughter... I avenged you!â

Exit shot â night â outside the Skull House

Malik leaves the horrific house.

Interior â Zainâ s house â night

Malik enters the house.

He moves toward Zain.

Malik

(softly):

Itâ s over...

rts to cry.

Tears gather in her eyes but she calms down in Malikâ s arms.

Malik, wearing a hat and mask, anonymously enters a secluded area behind the police building.

He hands over a large bag to an intelligence officer.

Exterior â Police building â morning

Montage shot â across all networks â daytime

All networks broadcast images of the Skull House.

Photos of those who committed the crimes are displayed.

The traitorsâ names are revealed.

Police arrest them one by one.

Scenes of traitors being detained by the government.

Those who cooperated with criminals are arrested one by oneâf

Close-up â Skull House â night / complete silence

Close-up â Ivanâ s face

Ivanâ s eyes suddenly open.

Red eyes, emotionless... yet alive.

Ivan (with a calm, terrifying smile, whispering):

Itâ s... not over yet...

A soft, evil laugh escapes his throat...

Cut to black.

The End...