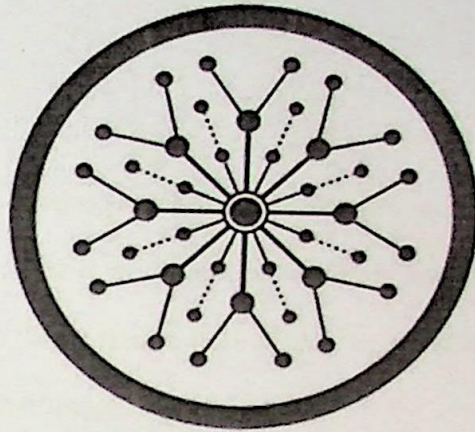


The Silent Killer



MASTER OF PHILOSOPHY

IN

MASS COMMUNICATION

Submitted by

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Supervised by

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DEPARTMENT OF MASS COMMUNICATION

THE SUPERIOR UNIVERSITY OF LAHORE, PAKISTAN

Candidate Declaration Form

I solemnly declare that the production file submitted by me in fulfillment of M.Phil. Mass Communication degree, is my original work, and has not been submitted for any other degree or published earlier. I also declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my production file at any stage, Even after the award of degree, the work may be cancelled and the degree revoked.

Signature of Candidate

Date

Name of Candidate

Certificate by Supervisor

Date: _____

This research/project has been carried out under my direct supervision. It has been read/previewed by me and has been found to be satisfactory regarding content, language, format, citations, bibliographic style, and consistency and thus fulfills the requirements for the award of degree MPhil. It is ready for submission to the Department of Mass Communication Management, Superior University, Lahore, for internal and external evaluation.

Supervisor Name:

Signature of Supervisor

Head of Department Signature

The Silent Killer

By Khubaib Bin Shahid

(Course Instructor/ Supervisor: Mr. Mujeeb Riaz)

Format: Short Film

Genre: Drama / Short Film

Duration: 13 min

1. Industrial Quotation

- In contemporary cinema, the short film has become one of the most powerful ways to talk about invisible social wounds. Fictional stories about ordinary people allow filmmakers to explore harsh realities like poverty, depression and addiction in a very intimate, emotional way. Through carefully constructed scenes, performances and visuals, a short film can reveal how a "silent" psychological issue destroys a whole life, long before society notices it. "Silent Killer" follows this tradition by treating depression and drug abuse as a creative, cinematic exploration of a very real social crisis

2. Introduction

- The "Silent Killer" is a character-driven Urdu short film about a poor university student who lives in a hostel and silently drowns under the weight of financial pressure, family illness and broken relationships. Unable to find a respectable job, humiliated in interviews, and watching his mother's illness and his father's debts hang over him, the protagonist slowly slips into depression. In search of quick money and emotional escape, he starts smoking, then selling drugs, and eventually becomes a small-time drug dealer. The film highlights how untreated depression, social humiliation and economic stress can push a young man from being a hopeful student to a criminal, showing depression as a "silent killer" of dreams, relationships and identity.

3. Proposed Topics of the Programs

- Actual 1. Silent Killer – A Story of Depression and Drugs
- 2. Broken Future – Ek Ghareeb Talib-e-Ilm ki Kahani
- 3. Hostel ke Andheray – Depression, Poverty and Crime

4. Topic Justification

- The title "Silent Killer" is chosen because depression does not always appear with visible signs; it grows quietly inside a person and slowly destroys their confidence, relationships and moral boundaries. In our society, especially in lower and middle-class families, financial pressure, parental illness, unpaid loans and social comparison create intense mental stress, but mental health is rarely

discussed. Young students like the protagonist of this film are expected to “be strong” and “just earn money”, and when they fail, they are shamed instead of supported. This silent suffering often leads to substance abuse and crime. The film justifies its topic by exposing how depression and poverty together can turn a victim into an offender, and how society, family and system all share responsibility.

5. Objective

- To portray the psychological journey of a poor hostel student from hope to depression and from depression to drug dealing.
- To highlight how financial burden, family illness and social humiliation can silently damage a young person’s mental health.
- To show the link between untreated depression, addiction and street-level crime, especially drug selling.
- To create empathy in viewers for students struggling with fees, loans and family responsibilities, instead of only judging their “wrong choices”.
- To encourage families, institutions and society to recognize depression early and provide emotional and practical support rather than taunts.

6- Target Audience

- University and college students (age 17–30), especially those living in hostels or away from home.
 - Young job seekers facing rejection and financial stress.
 - Parents and family members of students from low-income backgrounds.
 - Teachers, counsellors, social workers and NGOs working on youth, mental health and addiction.

The film is also relevant for the general urban audience who consume Urdu short films on television, YouTube and social media and are interested in realistic, issue-based stories

7-Program Concept

The concept of "Silent Killer" is a realistic, psychological drama that follows one central character, Majid, through a series of key turning points in his life. The film begins with Majid as a struggling but hopeful student, then gradually reveals how he is crushed by unpaid fees, his mother’s illness, his father’s debts and repeated job rejections. His engagement breaks due to his poverty, which becomes a major emotional shock. With no support system, Majid falls into depression, seeks temporary escape through smoking and drugs, then starts selling drugs for quick money. The film uses his inner monologues, phone calls and reactions to show how depression silently kills his morals, relationships and dreams, until he is finally arrested by the police. The narrative is built to make the audience feel that this “criminal” was first a victim.

▪ **8-Program Format/Design**

- Format: Fictional short film (single-story, narrative drama).
- Structure: Linear storytelling with 10 main scenes: hostel room, hostel gali, university campus, office/job, rooftop (break-up), montage of addiction, hostel confrontation, dark street deal, arrest, and police van/thana climax.
- Visual Style: Realistic, handheld and gimbal shots to keep the audience close to the character; warm tones for family/hopeful moments, cooler and darker tones as Majid enters depression and crime.
- Sound Treatment: Natural location sound with subtle background score. Music will be minimal and used mainly to underline emotional highs (break-up, first drug deal, final arrest). Voice-over inner monologues of Majid will be used to express depression and thoughts that he cannot say out loud.
- Performances: Acting will be naturalistic, grounded, and rooted in everyday language and behaviour of hostel and lower middle-class families.
- Editing: Moderate pace at the beginning to establish character and situation, then slightly faster intercutting (especially in the addiction montage) to reflect psychological turbulence and loss of control.

9-Duration

Total duration of the short film: 12–13 minutes

(Approx. 1–1.5 minutes per major scene, with slightly longer opening and final scenes.)

10-Channel Justification

The "Silent Killer" is designed as a socially relevant short film suitable for:

- Television: Youth and issue-based slots on local entertainment or educational channels.
- Digital Platforms: YouTube, Facebook and Instagram for short films, where youth audiences actively watch realistic Urdu content.
- Film Festivals / University Screenings: Mental health, student life and social issue festivals or academic screenings, where discussion around depression, poverty and drugs is encouraged.

Because the film addresses depression and drug abuse among students, it can also be used by NGOs, universities and counselling centers as a conversation starter in awareness sessions.

11-Language

- Primary language of the film: Urdu
(With some natural code-mixing of Roman Urdu/English as commonly spoken by university students.)

12-Synopsis

- Majid, a 23-year-old university student from a poor family, lives in a small hostel room in Lahore. He is constantly worried about his sick mother's medical expenses and his late father's outstanding debts. Despite his hard work, he cannot find a job; every interview demands experience he does not have, and one humiliating office encounter makes him feel completely worthless. At the same time, his fiancée Ayesha is pressured by her family to break the engagement because Majid has "no income and no future". The break-up on the hostel rooftop shatters his last emotional support.

Alone, ashamed and financially desperate, Majid slips into depression. To numb his pain, he starts smoking and then meets Rashid, a street-level drug dealer who offers him quick money and an easy way out of poverty. Majid slowly becomes involved in drug selling and begins earning, but the money does not give him peace—only more guilt and emptiness. His personality grows darker; he fights with hostel boys and loses control over his anger.

In a final night-time deal in a dark, broken street, a police raid catches Majid while Rashid runs away. Handcuffed in the police van, Majid remembers his mother's dreams and his own lost innocence. The film ends with his voice-over admitting that he never wanted to be a criminal; he only wanted to live with dignity. But depression, loneliness and poverty became the silent killers that pushed him towards crime.

▪

13-Table Format Treatment

Short Film Objectives

- To show how depression can grow silently inside a young man facing financial and emotional pressure.
- To depict how continuous job rejection and social humiliation can lead to addiction and drug dealing.
- To highlight the emotional cost of broken engagement and family expectations on a poor student.
- To discourage youth from seeking "quick money" solutions like drugs and crime.
- To start a discussion about mental health, support systems and early intervention for students.

Audience Profile:

Age group: 16–40 years

- Gender: All
- Urban and semi-urban viewers, especially:
 - University and college students
 - Hostel residents and out-of-city students
 - Parents and guardians of low-income families
 - Teachers, psychologists and social workers

They are active consumers of Urdu dramas, web-series and short films on TV and digital platforms, and are familiar with issues like unemployment, depression and drugs in their surroundings.

Sequence of Events

1. Hostel Room – Night: Majid struggles with job portals and fees; receives a call from his mother and lies that everything is fine.
2. Hostel Gali – Morning: Hostel boys make fun of his job hunt; he hides his frustration and walks away with his file.
3. University Campus – Evening: Ayesha calls; she loves him but worries about his job and family pressure.
4. Office – Day: Majid faces class bias and humiliation; he is hired as an office boy with low respect, then later insulted and fired in front of others.
5. Hostel Chhat – Night: Ayesha breaks the engagement due to his poverty and lack of stability; Majid emotionally breaks down.
6. Montage – Nights: Cigarette, late-night roaming, meeting Rashid, first small drug deal, money coming in, guilt and tears hidden in smoke.
7. Hostel Gali – Night: Confrontation with hostel boys; they continue to mock him; he reacts violently, showing his internal change.
8. Dark Gali / Khandar – Night: Bigger drug deal with Rashid; police sirens are heard; panic.
9. Police Raid – Night: Rashid runs away; Majid stands, tired and resigned; he is arrested by the police.
10. Police Van & Thana – Night (Climax): Majid's final monologue about depression, poverty and loneliness as "silent killers"; he is taken inside the thana as his mother's hopeful words echo in the background.

Concept and Tone

Concept: Realistic, issue-based fiction drama focusing on one protagonist's psychological downfall due to socio-economic pressure and lack of support. Depression is treated as an invisible character that follows Majid everywhere.

Tone:

- Emotional, serious and introspective.
- Visually dark and gritty in later scenes to reflect mental state.
- No melodramatic over-acting; controlled, realistic performances.
- The film does not glorify crime or drugs; it shows their consequences and tragedy.

14-Estimated cost

Production Activity	Main Budget Heads	Estimated Cost
Pre-production	Story development, script writing & printing, basic recce, meetings with cast & crew)	2000 PKR
Production	Travel Charges, (food/car rentals etc.)	7000 PKR
	Equipment rentals, film stock and misc. Supplies etc.	15,000 PKR
	Cameraman, Voiceover, Director, Producer etc.	15000 PKR
Post-production	Digital and video editing, post-production sound, licensing of archival footage, music rights, titles and visual effects.	10,000 PKR
	Editor's charges, sound mixer's charges etc.	10,000 PKR
Total Budget = 59,000 PKR		

15-Technical equipment

Director: M. Khubaib Shahid

Producer: Hassan Khan

Location: Lahore

Cameraman: Rana Sadeem

Equipment List:

- Camera: Sony A7s III (for low-light performance and cinematic look)
- Collar / Wireless Microphones (for clean dialogues in hostel, rooftop and street locations)
- Gimbal (for smooth moving shots following Majid in streets and corridors)
- LED Lights / Basic Lighting Kit (for hostel room, rooftop and interior office scenes)
- Tripod (for stable interview-style and locked shots, especially in emotional scenes)

16-Production Schedule

Proposal Approval: July 2025

- Scripting and Data Collection: August 2025
 - Final script draft, character breakdown, casting.
- Recce of Locations: September 2025
 - Hostel, university campus, small office, streets, rooftop, police-station-like location.
- Shooting at Locations: October 2025
 - 4–6 shooting days distributed between hostel, campus, office, streets and thana set.
- Editing & Post-Production: November 2025
 - Rough cut, feedback, final cut, sound mix and color grading.
- Submission: December 2025
 - Final export, screening copy and submission of production book and film.

17-Shooting schedule

General Shooting Plan (Reference):

- Day 1: Hostel room (night scenes), hostel gali (morning), small inserts of Majid alone.
- Day 2: University campus (evening scenes), rooftop break-up scene with Ayesha.
- Day 3: Office interiors – job interview, office-boy work, humiliation and firing.
- Day 4: Night street / khandar location – first deal montage shots and final raid.
- Day 5: Police van and "thana" interior, final monologue, additional pick-ups and cutaways.

18-Reece Report

Recce Date: July 2025

Production Genre: Film Drama (Short Fiction)

Topic: Silent Killer

Main Locations:

- Hostel Building & Room (Lahore)
- University Campus Lawn / Walkway
- Small Private Office Space
- Rooftop with City View
- Narrow Gali / Khandar type location for night drug deal
- Simple Room dressed as Police Thana / Lock-up

Positive Aspects:

- Locations are realistic and match the socioeconomic background of the character (low-budget hostel, basic office, ordinary streets).
- Most locations have existing ambient light that can be enhanced with portable LED lights.
- Access to hostel and rooftop gives strong visual symbolism of "height vs. fall".

- University campus and streets provide natural crowd and movement for establishing shots.

Negative / Challenging Aspects:

- Hostel and street locations can be noisy (traffic, students, vendors), which may affect sound quality.
- Rooftop scenes are weather-dependent (wind, possible rain) and need careful mic protection.
- Night scenes in gali/khandar require extra safety and lighting arrangements.
- Permissions may be required for shooting at or near any real institutional building, so a controlled private space may be dressed as a police station.

Technical Notes:

- Lighting: Day interiors okay with windows + LED support; night exteriors need portable LEDs and careful placement for dramatic shadows on Majid's face.
- Sound: Lavalier/wireless mics recommended for dialogue; check for hums and traffic noise; consider ADR for very noisy scenes.
- Power: Ensure access to sockets or carry charged batteries and power banks for camera and lights.
- Safety: Crew should be briefed about night shoots and equipment safety in streets and isolated locations.

20-Script and shooting script of short film

--Detailed Script --

MAIN CHARACTERS

*** *MAJID*** – 23 saal ka university student, hostel mein rehta hai. Ghareeb background, zimmedariyon ka bojh, andar se toot chuka lekin zidd abhi zinda.

*** *AYESHA*** – Majid ki fiancée. Middle-class, practical, pyar karti hai lekin stability uske liye bohot important hai.

*** *AMMI*** – Majid ki maa. Thake hue haath, umeed bhari awaaz, hamesha dua deti rehti hain.

*** *ASAD, BILAL, IMRAN (Hostel Boys)*** – Class fellows / hostel mates. Shuru mein mazaak banate hain, baad mein Majid ka badalta roop dekhte hain.

*** *BOSS (KAMAL)*** – Chhota office owner, rude, logon se ghulam jaisa bartao karta hai.

*** *RASHID*** – Gali ka chhota drug dealer. Majid ko andheray raste par utaar deta hai.

*** *POLICE INSPECTOR*** – Thandi, formality wali soch. Uske liye Majid sirf “ek aur case” hai.

*** *CONSTABLE(S)*** – Inspector ke sath.

SCENE 1

INT. HOSTEL ROOM – Raat der tak

Characters: Majid (on screen), Ammi (voice on phone)

Chhota sa hostel room. Chaar deewar, upar ek purana FAN jo “girr girr” ki halki si awaz kar raha hai. Ek single BED, side par RACK jahan do-teen kapray latak rahe hain.

DESK par bikhre hue NOTES, rumpled CVs, laptop screen par baar baar “NO VACANCY / APPLICATION CLOSED / EXPERIENCE REQUIRED” jaisi tabs.

Majid chair par jhuk kar baitha hai. Aankhon ke neeche halka sa kaala pan, chehra thaka hua. Cursor blink kar raha hai, jaise mazaak uda raha ho.

Uska PHONE vibrate karta hai:

SCREEN: “Ammi calling...”

Majid thoda seedha ho kar saans leta hai, jhooti energy jama karta hai, call receive karta hai.

MAJID

(halka sa jhoota cheerful)

Assalam o alaikum Ammi... haan haan, sab theek hai.

Haan... mess ka khana bhi theek hai, roti bhi garam hoti hai ab to.

Main sambhaal raha hoon sab.

Cut to: Laptop screen – ek aur tab par likha hai: “Minimum 2 years experience required”.

AMMI (V.O.)

(arzaam se, pyaar se)

Beta, apni sehat ka khayal rakh... paise ki fikr tu na kar.

Allah bara kareem hai, sab theek ho jayega.

Majid ki aankhen thodi nam ho kar screen pe tik jati hain.

MAJID

(andar se toot ke, lekin halka hans ke)

Ammi... bas dua karna. Is baar job mil jaaye.

Mujhe na... fees se zyada chinta aapke ilaaj ki hoti hai.

Chhoti si silence. Fan ki awaz tez mehsoos hoti hai.

MAJID

(andar ka dard nikalta hai)

Har ad mein likha hai "experience chahiye"...

koi yeh nahi batata ke experience ke liye pehla munda kaun dega.

AMMI (V.O.)

Beta, tu mehnat karta hai, Allah mehnat ka phal zaroor deta hai.

Tu bas himmat na haar.

Majid dheere se laptop ki screen ko band karta hai.

MAJID

(jhoot bolte hue)

Ammi, main aglay mahine tak kuch na kuch zaroor kar loon ga.

Aap tension mat lo, theek ho jayega.

AMMI (V.O.)

Bas beta, sehat ka khayal rakhna. Baaki Allah pe chhor de.

Majid call cut karta hai. ROOM andhere mein chala jata hai jab woh LIGHT OFF karta hai. Sirf PHONE ki screen ki roshni uske chehre par padti hai.

MAJID (V.O.)

Degree ke pannon se pet nahi bharta...

yeh sheher CV ke peeche daudta hai, insaan ke peeche nahi.

FADE OUT.

SCENE 2

EXT. HOSTEL KI GALI – SUBAH

***Characters:* Majid, Asad, Bilal, Imran, Hostel boys**

Subah ka waqt. Hostel ke bahar ki GALI. Deewar par PHATE HUE POSTERS, cricket ball idhar-udhar ghoom rahi hai, gutka ke rappers zameen par. Kuch larkay hanshi-mazak kar rahe hain.

Majid tez qadam se nikal raha hai, haath mein ek FILE (CVs). Shirt suthri hai, lekin purani.

Door se awaaz aati hai.

ASAD

(taana maar kar)

Aray Majid bhai! Aaj phir “future CEO” interview pe jaa raha hai?

Larkay hanshi se phoot padte hain.

BILAL

(hans ke, cigarette mooh mein)

Interview nahi, sir... chai paani ka order lene jaayega, dekh lena.

Majid ek second ke liye rukta hai, thoda fake smile deta hai.

MAJID

(andar hi andar)

In ko lagta hai mazaak hoon...

par ek din meri kami mehsoos hogi inhi galiyon ko.

Asad uske kandhe pe halka sa thapka maarta hai.

ASAD

Acha acha, serious mat ho. Waise... job mili?

Majid sirf seedha dekh ke chalna shuru kar deta hai.

MAJID (V.O.)

Haan bhai, Majid hi to hai...

jisko duniya job nahi deti, usko taanay free mein milte hain.

Camera uske peeche peeche chalta hai, larkon ki hansii background mein rehti hai,
dheere dheere low ho jati hai.

CUT.

SCENE 3

EXT. UNIVERSITY CAMPUS – SHAAM

Characters: Majid, Ayesha (voice on phone), students (background)

Shaam ka waqt. CAMPUS ka lawn. Orange suraj dhal raha hai, halki hawa chal rahi hai. Door kuch students selfies le rahe hain, kahin couple baithay hain.

Majid ek BENCH par akela baitha hai, haath mein MOBILE. Screen pe WhatsApp / Call screen – “Ayesha calling...”

Woh thoda hesitate kar ke call receive karta hai.

MAJID

(soft)

Hello Ayesha... haan batao, kaisi ho?

AYESHA (V.O.)

(thaki hui lekin control)

Main theek hoon, tum batao?

Job ka kuch bana?

Majid ek lamha chup rehta hai, nazar neeche.

MAJID

Main koshish kar raha hoon

job aasaan nahi hoti bina sifarish ke

lekin main haath nahi ch

Pause.

AYESHA (V.O.)

Majid, main tumse pyar karti hoon...

lekin pyar pe ghar nahi chalta.

Mere ghar wale bhi poochte hain: “uski income kya hai?”

Main kya jawab doon?

Majid door dekhta hai jahaan kuch ladke car mein baith kar jaa rahe hain.

MAJID

(bohot halka, dard chhupa kar)

Tum kehti ho pehle kamao phir shaadi...

par mujhe dar is baat ka lagta hai ke kahin paisa aate aate

main khud khatam na ho jaaun.

AYESHA (V.O.)

(sigh)

Majid, waqt hi to nahi hai.

Sab log aage nikal rahe hain.

Tum bhi kuch kar lo, warna... sab mushkil ho jayega.

Majid ke chehre par dard saaf nazar aata hai.

MAJID

Thoda waqt do mujhe...

main kuch na kuch zaroor karun ga.

Chhota sa silence.

MAJID (V.O.)

Meri ghareebi meri beizzati ban gai hai...
jaise mere paas dil nahi, sirf khaali jeb hai.

AYESHA (V.O.)

Bas... dekh lo, der na ho jaaye.

Call cut ho jati hai.

Majid kuch der blank sa aasman ki taraf dekhta rehta hai, uski aankhen suraj ke
dhalne ki line follow karti hain.

FADE OUT.

SCENE 4

INT. CHHOTI SI OFFICE – DIN

***Characters:* Majid, Boss, Peon, 1–2 staff**

Chhota sa private OFFICE. Purani ALMARI, ek DESK, ek purana COMPUTER,
corner mein PAN ka dabba, chai ka cup.

Boss – KAMAL – kursi par tik kar baitha hai, haath mein pen ghuma raha hai.

Majid door se file haath mein pakad ke enter hota hai, thoda ghabraya hua.

BOSS

(dekh ke, thandi nazar se)

Haan, bolo. Kis liye aaye ho?

MAJID

(izzat se, bilkul seedha)

Sir, main job ke liye aaya tha.

Office boy bhi theek hai... main kuch bhi kaam kar loonga.

Bas mujhe mauka chahiye.

Boss file ko sirf upar upar se dekh ke side pe rakh deta hai.

BOSS

Experience?

Majid halka sa muskurane ki koshish karta hai.

MAJID

Mera background strong nahi hai...

lekin mera iraada kisi degree se kam nahi, sir.

Boss nazar utha kar use seedha dekh kar thoda assess karta hai.

BOSS

(deal ki tarah)

Dekho, salary zyada nahi hogi.

Tum sirf chai, file, daud dhoop ka kaam karoge.

Office boy matlab office boy, samjhe?

MAJID

(jaldi se)

Ji sir, main sab karunga.

Boss sir hila deta hai.

BOSS

Kal se aa jao.

Late mat hona, warna gate se hi wapas.

Majid ki aankhon mein halki si umeed ki chamak aati hai.

MAJID

(sachche dil se)

Shukriya sir... aap ne kam az kam mujh mein insan dekha, sirf CV nahi.

Boss koi response nahi deta, sirf doosre kaam mein busy ho jata hai.

Majid file se CV nikal kar fold karta hai, pocket mein daalta hai, halki si muskurahat ke sath bahar nikal jata hai.

FADE.

SCENE 5

INT. OFFICE – “1 HAFTA BAAD” – DIN

***Characters:* Majid, Boss, Coworker(s), Peon**

Same office. Ab rush zyada hai. Phone baj rahe hain, log awazain laga rahe hain. Boss loud tone mein kisi par chillaa raha hai.

Majid ek TRAY mein *chai ke cup* lekar ja raha hai. Shirt par thoda pasina, chehra thaka hua, ankhen red.

Ek CUP halki si hil kar tray mein girne lagta hai, woh mushkil se sambhalta hai.

BOSS

(tez awaaz mein)

Majid! Kitni dafa bola hai, chai garam lao!

Tum se ek kaam theek se nahi hota!

Coworker side se hans kar Boss ko dekh raha hai.

COWORKER

(halka taana)

Leave it, sir... ye log aise hi hote hain.

Majid sir jhukata hai, chup.

MAJID (V.O.)

Main ne sapna dekha tha cabin ka...
aur yahan main cabin ke bahar ke dustbin saaf kar raha hoon.

Boss logon ke saamne aur tez ho jata hai.

BOSS

Sab ke saamne bol raha hoon –
Is liye ghareeb rehte ho tum log!
Mehnat nahi, bas kaam chhota samajh ke karte ho.

Majid ki muthi band hoti hai, lekin woh kuch nahi kehta.

MAJID (V.O.)

Ghareeb ke liye naukri nahi, zanjeer milti hai...
aur har “yes sir” ek naya taana ban jata hai.

Boss finally haath hila ke decision leta hai.

BOSS

Kal se tumhe aane ki zaroorat nahi.

Tum jaise logon ki line lagi hai bahar.

Office mein halki si silence. Sirf FAN ki awaz aur door ka traffic.

Majid dheere se TRAY table par rakh deta hai, corner se apni purani FILE uthata hai.

Ek lamha ke liye woh Boss ki aankhon mein aankh daal kar dekhte hue sochta hai.

MAJID

(andar hi andar, kasam ki tarah)

Aapke liye main sirf office boy tha...

lekin yaad rakhna sir...

ek din main khud ka boss banunga,

aur kisi ko itna chhota mehsoos nahi karunga

jitna aaj aap ne mujhe kar diya.

Woh bina kuch bole office se bahar nikal jata hai.

CUT TO BLACK BRIEFLY.

SCENE 6

EXT. HOSTEL KI CHHAT – RAAT

***Characters:* Majid, Ayesha (voice), distant hostel sounds**

Shehar ki roshni door door CHAMAK rahi hai. Chhat par hawa tez chal rahi hai.
Majid chhat ke kinaare par khada hai, mobile haath mein. Aasmaan ka colour dark
blue.

Phone ring: "Ayesha calling..."

Majid thoda der tak ring bajne deta hai, phir receive karta hai.

MAJID

(thaka hua)

Ayesha... haan bolo.

AYESHA (V.O.)

(awaz thandi, almost decision liya hua)

Majid, main thak gayi hoon.

Tumse waade sun sun kar.

Mere ghar wale keh rahe hain ke main rishta tod doon.

Mujhe lagta hai woh sahi keh rahe hain.

Majid aankhen band karta hai, saans rokta hai.

MAJID

(dard se)

Toh tumhe ab sirf meri jeb dikh rahi hai...

mera dil nahi?

Chhota sa pause.

AYESHA (V.O.)

Main sapno pe shaadi nahi kar sakti.

Tum achay ho... lekin ghareeb ho.

Main rishta khatam kar rahi hoon.

Majid halka sa hans deta hai, woh hansni toti hui hai.

MAJID

Theek hai...

agar ghareebi itni buri lagti hai na...

to main is se dosti kar leta hoon.

Kam az kam dhoka to nahi degi.

Aas paas ka shehar ka noise suddenly low ho jata hai, sirf hawa ki awaaz.

MAJID

Aaj jo toot gaya na mere andar...

uski awaaz kisi ne nahi suni.

Bas kal se ek naya Majid utre ga is shehar mein.

Call cut ho jati hai.

Majid phone ko tight hold karta hai, phir dheere se zameen par rakh deta hai.

MAJID (V.O.)

Jab izzat se roti nahi milti...
to aadmi izzat chhor deta hai.

Camera uske chehre se dur ja kar puray shehar ka WIDE shot dikhata hai.

FADE OUT.

SCENE 7

MONTAGE – AWARGARDI / CIGARETTE / DRUGS

***Characters:* Majid, Rashid, random gali boys**

Fast cuts, dark gritty mood.

1. ***SHOT 1*** – Majid pehli baar CIGARETTE jala raha hai. Haath halka sa kaanp raha hai.
2. ***SHOT 2*** – Raat ki gali, NEON lights, phate hue posters, damp walls.
3. ***SHOT 3*** – Majid Rashid se mil raha hai, Rashid ke haath mein chhoti PACKETS.
4. ***SHOT 4*** – Note aur packet ka EXCHANGE, sirf haath dikhte hain.

5. *SHOT 5* – Majid kisi corner mein akela baitha, cigarette ka dhuaan, dhuaan ke peeche aansu, roshni kam.

RASHID

(smug, asaan tareeke se)

Dekho Majid, kaam saaf hai.

Tu shareef lagta hai, isliye police tujhe kabhi doubt nahi karegi.

Thoda maal rakh, thoda bech.

Paison ki line lag jayegi.

Majid halka sa thanda smile deta hai.

MAJID

(thak ke)

Paisa hi to chahiye na...

izzat ka bill koi nahi deta.

MAJID (V.O.)

Pehle main nasha sapnon ka karta tha...

ab cigarette ka dhuaan kam se kam sach bolta hai.

Aankhein jalata hai... jhoot nahi.

Quick shot: uski JEB mein crumpled notes, smartphone pe new clothes / bike ka ad open, par woh sirf dekh ke band kar deta hai.

MAJID (V.O.)

System ne mujhe seedha raasta nahi diya...

to maine tedha raasta chun liya.

Ab jo bhi hoga... seedha mere naam pe likha jayega.

Montage thoda intense ho jata hai:

– Majid kisi ko packet de raha hai.

– Kisi aur se cash le raha hai.

– Hostel ke washroom mein akela mirror ke saamne khud ko ghurtay hue.

MAJID (V.O.)

Kal tak main job search karta tha...

aaj log mujhe dhoondh rahe hain “maal” ke liye.

Yeh sheher sirf successful aur criminal ko yaad rakhta hai...

beech wala Majid kabhi nahi.

Last shot: Majid ka chehra half shadow, half light.

MAJID (V.O.)

Ghareeb jab pighalta hai na...

to sirf aansu nahi banta... don bhi ban sakta hai.

CUT.

SCENE 8

EXT. HOSTEL GALI – RAAT

Characters: Majid, Asad, Bilal, Imran, Hostel boys, Warden (voice)

Wahi purani GALI. Lekin is baar mood alag hai.

Majid ka LOOK badal chuka hai – thodi rough beard, aankhon mein neend kam, gussa zyada. Casual kapre lekin andaz heavy.

Asad aur Bilal corner pe kharay hain. Jaise hi Majid nazar aata hai, woh mazaak ke mood mein aa jate hain.

ASAD

(hansi mein)

Aray wah, Majid bhai ka new look!

Lagta hai don banne ka full plan hai.

BILAL

(smirk kar ke)

Job mili... ya gali ki “posting” lag gayi?

Majid paas se guzarta hai, rukta hai. Unke kareeb aakar unki taraf seedha dekhta hai.

MAJID

(thandi awaaz, dangerous calm)

Ab bhi mazaak hi banao ge...

ya thoda darr bhi aa raha hai?

Larkay pehle hansne ki koshish karte hain, phir dheere dheere serious ho jate hain.

MAJID

Jis Majid pe tum hansi udaate thay na...

woh mar chuka hai.

Ab jo khada hai...

uska hisaab shehar se bhi mehenga padega.

Asad halka sa push karta hai, situation ko halki lene ki koshish mein.

ASAD

Bas kar yaar, itna filmy na ho.

Hum mazaak hi to kar rahe thay.

Majid achanak usko zor se DHAPPA (push) deta hai, Asad peechay girta hai.

Ladai start – pushes, gaali galoch, thoda rough fight.

Bilal beech mein aata hai, Majid usko bhi jhatka deta hai.

Door se ***HOSTEL WARDEN*** ki awaaz aati hai.

WARDEN (O.S.)

(chillate hue)

Majid! Bas karo!

Warana police bulaun ga!

Majid ek second ke liye freeze hota hai. Aankhon mein aag aur thakan ka mix. Woh phir seedha piche mudh kar chala jata hai, larkay shock mein reh jate hain.

MAJID (V.O.)

Tum logon ne sirf meri ghareebi dekhi...

kabhi mera gussa nahi dekha.

Aaj dono saath dikhaunga.

FADE.

SCENE 9

EXT. ANDHERI GALI / KHANDAR – RAAT

***Characters:* Majid, Rashid, Police Inspector, Constable(s)**

Andheri, suna sunaa area. Aadhi tooti DEEWAR, ek purana LIGHT POLE jo flicker ho raha hai. Door se KUTTE bhonk rahe hain.

Majid aur Rashid ek kona saaf kar ke kharay hain. Rashid ke haath mein chhoti packets, Majid ke paas ek chhota bag.

MAJID

(ghusse se thaka hua)

Rashid, aaj ka maal jaldi nikalna hai.
Mujhe zyada der andhere mein bhi acha nahi lagta ab.

Rashid hansi se shoulders hilata hai.

RASHID

Relax yaar.

Paisa dekh, darr apne aap bhaag jata hai.

Majid halka sa door shehar ki lights dekhta hai.

MAJID (V.O.)

Maine socha tha paisa aayega to dard kam ho jayega...
lekin jitna jeb bhari, utni rooh khaali lagne lagi.

Door se POLICE VAN ki halki si awaz aati hai. Rashid pehle notice karta hai.

RASHID

(thoda panic)

Sssh... police ki awaaz lag rahi hai.
Tu maal sambhaal, main dekh ke aata hoon.

Woh hilta hi hai ke VAN ki light un par padti hai.

Police wale jaldi se aage badhte hain.

RASHID

(ghabra ke)

Police aa gayi, bhaag!!

Rashid bhaag jata hai andheron mein. Majid ek second ke liye khud ko ready karta hai.

MAJID

(andar hi andar)

Lagta hai aaj kismat bhi mujh par raid maarne aa gayi hai.

Woh bhaagta nahi, wahi khada reh jata hai.

POLICE INSPECTOR aur **CONSTABLE** uske paas pahuanchte hain.

Constable uski jeb se packet nikalta hai.

CONSTABLE

Sir, packet mil gaya. Seedha thane le chalte hain.

INSPECTOR

(sukhi, routine tone)

Naam?

Majid uski aankhon mein dekh kar kehta hai:

MAJID

Seedha

Majid... ghareeb ghar ka, ameer ghalatiyon ka.

Inspector ko farq nahi padta, woh bas sign karta hai.

Constable uske haath mein HANDCUFF daal deta hai.

MAJID (V.O.)

Chalo theek hai...

aaj main bhaagna nahi chahta.

Bhaag ke bhi kya hota...

ghareebi se to kabhi nahi bhaag saka.

Police Majid ko VAN ki taraf le jati hai.

FADE TO:

SCENE 10

INT/EXT. POLICE VAN & THANA – RAAT – FINAL MONOLOGUE

***Characters:* Majid, Police Inspector, Constable(s), Ammi (echo V.O.)**

Police VAN ke andar. Majid side ki LOHE ki grill se bahar shehar ko dekh raha hai.
Haath handcuff mein bandhe hue. Bahar se lights guzar rahi hain jaise waqt bhaag
raha ho.

MAJID (V.O.)

Main bachpan se sunta aaya hoon:

“Mehnat karo, kamyab ho jao ge...”

Kisi ne yeh nahi bataya ke
mehnat karne ke liye pehle zinda rehna parta hai.

Cut to: Flash of a memory –

Majid bachpan mein school uniform mein, bag pehne, Ammi uska bag theek kar rahi
hain.

AMMI (MEMORY V.O.)

Mera beta afsar banega.

Back to VAN. Majid ki aankhon mein koi aansu nahi, sirf khaali nazar.

MAJID (V.O.)

Mere ghar ki deewar pe abhi bhi ek purani tasveer lagi hai...

jahan main uniform mein school ja raha hoon.

Ammi kehti thi, “mera beta afsar banega”.

Dekho Ammi...

afsar nahi bana, afsos ban gaya.

Van RUKTI hai. Constable door kholta hai, Majid ko neeche utarne ka ishara karta
hai.

Walk towards THANAY ka gate.

MAJID (V.O.)

Is shehar ne mujhe do raaste diye:

ek degree ka, ek drugs ka...

Degree ne mujhe reject kiya,

drugs ne open arms se accept kar liya.

Inside thana, ek bench, ek purana fan, corner mein aur 2-3 arrested log.

MAJID (V.O.)

Log kahenge Majid gunda tha, Majid chor tha, Majid drug dealer tha...

koi nahi kahega ke Majid pehle beta tha...

student tha... fiancé tha.

Inspector table pe baith kar FILE par kuch likh raha hai.

INSPECTOR

(thandi awaaz mein, routine)

Utaaro isko.

Aur report mein likhna:

“Ek aur young ladka, drugs ke chakar mein barbaad.”

Bas. Case closed.

Constable sir hila kar likhne lagta hai.

Majid bench par baith gaya hai. Uski nazar seedha camera ke direction mein.

MAJID (V.O.)

Agar kisi din koi pooche ke Majid kyun bigar gaya...

to unse kehna,

“uski ghareebi se zyada uska tanhaapan uska dushman tha.”

Short pause.

MAJID (V.O.)

Main don banne nahi nikla tha...

main sirf insaan ki tarah jeena chahta tha.

Lekin jab insaniyat ki naukri khaali nahi hoti...

to aadmi jurm mein permanent job le leta hai.

Slowly, background mein uski *AMMI ki awaaz echo* hoti hai:

AMMI (ECHO V.O.)

Beta... apni sehat ka khayal rakhna...

Camera dheere dheere Majid ke chehre se zoom out karta hai, phir thana ke bahar se
poora frame dikhata hai.

FADE OUT.

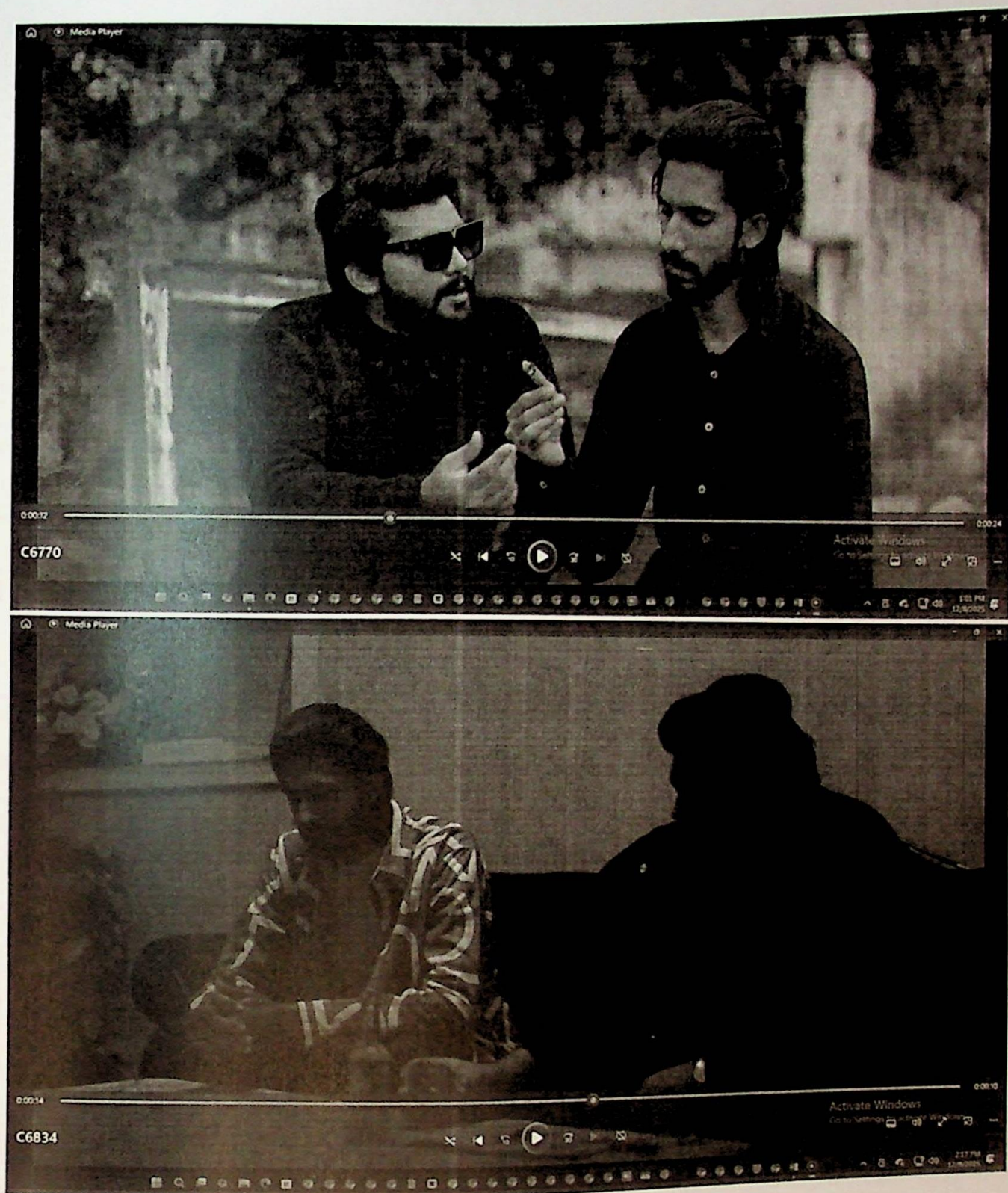
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27-Ending Credits

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Project Supervisor:

Sir Mujeeb Riaz, Faculty Member, Department of Mass Communication, The Superior University, Lahore.

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M. Khubaib Shahid (if required)

Research and Script:

M. Khubaib Shahid

Transportation:

Private

Cameraman:

Rana Sadeem

Audio Man:

Rana Sadeem

Production Facilities:

Self / Rental (Lahore-based studios and equipment houses)

Graphics and Montage:

Hassan Khan

Non-linear Editing:

Hassan Khan

Facilitator:

Department of Mass Communication Labs & Staff, The Superior University, Lahore.

Producer:

Hassan Khan

Director:

M. Khubaib Shahid

Produced and submitted:

As a part of the Professional Track (Production Project) in Mass Communication at The Superior University, Lahore.

28-Enclosures

You can list here, if required:

- Final Script of Silent Killer
- Continuity Sheet / Shooting Schedule
- Call Sheets and Location Permissions
- Storyboard / Shot Breakdown (if any)
- Production Stills / Behind-the-Scenes Photographs
- Final Edited Short Film (Soft Copy / Link / USB)

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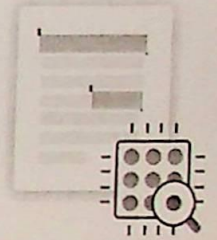
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