

WHAT HAPPENED TO BRADLY STARR

Written by

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FADE IN:

EXT. DUBAI DESERTS - AFTERNOON

Overlapping bronze and brown sand dunes beneath the late afternoon's RED ORANGE and YELLOW sky.

The autumn wind's unique HUMMING and WAILING sound pierce the oppressive and uncomfortable silence of the desert.

We are on the top of a sand dune.

In the distance, we see a CARAVAN of CAMELS, silhouetted against the glow of the sun, following a man in an ARABIC THAWB, and KEFFIYEH wrapped around his head, waving a CANE in his hand.

The foreground comes to focus now, and close to the dune's edge, we see a WILD lonesome DESERT BUSH, cleaving to a FLUFFY FEATHER.

Every gust of wind RUSTLES the bush's tiny leaves and caresses the fluffy feather.

A FRINGE-TOED LIZARD crawls into the frame and stops under the bush.

The wind stops, and a prolonged silence follows.

But suddenly WRRRRR ZZZZZZ

The undercarriage of two QUAD BIKES appear as they both rocket over the edge of the dune and fly over us.

The WHIZZING sound of bike engines and the BUZZING sound of their exhausts FADE IN as the bikes appear on the screen.

The two bikes will be landing behind us. But we TILT up and then backward, 180 DEGREES, ROTATING the camera CLOCKWISE, at the same time.

The BLUE and the RED, futuristic-looking, road-legal, two-seater quad bikes land on the sand, and the sound of LAUGHTER and SHOUTING with pure joy chimes in.

There is a couple on each bike. It is easy to figure out that both drivers are male and the pillions female, as their hair is sticking out from beneath their GIRLY COLOR HELMETS.

The bikes make a u-turn and head towards the two SURFING BOARDS and BACKPACKS that can now be seen near us, close to the dune's edge.

But the driver of the blue bike signals to the people on the red bikes by forming a circle using his finger, saying they will drive around and come back.

The driver of the red bike shows him his thumb, meaning okay.

The Male driver of the red bike has a RED helmet and the female pillion has a ROSE PINK one on.

The Male driver of the blue bike has a blue helmet, and the female pillion has a LAVENDER one.

The Red bike stops by the surfing boards. The couple gets down and takes off their helmets.

The driver is BRADLY STARR, 15, athletic, medium-height, BLOND, and hazel eyes. Bradley is in a LIGHT BLUE SHORT, a WHITE SHIRT, and CROCS. His shirt buttons are all open to show off his SIX-PACKS ABS.

The female passenger is AIDA ROSS. A 14-year-old, blue-eyed, fair-skinned, and BRUNETTE teen. Aida is biracial, with a Saudi Arabian father, and a British mother. Her beauty is beyond praise and her smile, captivating. Aida is in SHORT JEANS, a WHITE TOP, and a MULTI-COLOR FLIP-FLOPS. She also has a RED and WHITE CHECKERED SHIRT WRAPPED AROUND her waist.

Bradly and Aida's faces have turned red and are sweaty. But they look happy and exuberant.

We can see the Blue bike making a u-turn in the distance as Bradley takes a TALL CAN of BEER out of his bike's FRONT STORAGE TRUNK and takes a long sip while Aida is trying to fix her hair.

BRADLY

(laughing)

Phew...! That's what I call fun? I love safari. Even more than sand surfing now?

AIDA

Yeah. It was fun. But sand surfing is safer you know! I was scared to death before we made the last jump. I though we might get hurt after hitting the ground.

BRADLY

(confident)

What? You'll never get hurt when you are with me.

Bradly steps closer to Aida. He wraps his hands around her waist and pulls her forward roughly and lustfully.

BRADLY (CONT'D)

I know, this is the 4th time we are going out. But remember, you are now Mr. Bradley Starr's girlfriend.
(head bumps her softly)
Oh, you lucky pretty little thing.

Aida pushes Bradley and frees herself. She frowns and rolls her eyes. Aida does not seem to have liked what Bradley said.

The blue quad bike is approaching in the background.

Aida rolls her eyes, shakes her head, and is about to respond. But the other couple on the blue bike arrives, and Bradley's attention gets directed toward them.

BRADLY (CONT'D)

(Shouts happily)
Lets surf.

Aida stares at Bradley in disbelief. She is pondering.

Bradly takes another sip and holds the Beer Can towards Aida as the other couple stop and turn off the engine.

Aida shakes her head and refuses the drink.

Bradly bursts into laughter.

BRADLY (CONT'D)

I know you don't drink. Just hold it for me please.

Aida takes the beer can with hesitation.

Bradly walks to the surfing boards, picks one, and waits.

SHERIN MAKKI, 14, petit, takes her helmet off as soon as the bike stops and reveals her beautiful brown eyes and highlighted hair. Sherin is truly blessed with a LEBANESE BEAUTY. She is in a WHITE LINEN TROUSERS, a TURQUOISE T-SHIRT and a FLIP-FLOP.

She gets her CELL PHONE out and responds to a text message while still seated on the bike.

A 15-year-old slim Caucasian teen, ABDULLAH AL MAJED, steps down the bike while taking off his helmet. Abdullah is in a traditional WHITE ARABIC THAWB and BLACK SANDALS.

ABDULLAH

(with an Emirati accent)

I bet you had never done this back
in the US. Huh?

(to Aida)

You had fun too?

BRADLY

(impatiently)

Come on, dude. Lets rock n roll.

Abdullah joins Bradley. He picks the other surfing board, and they both surf down the dune, two rounds, yelling, laughing, and enjoying the adrenaline rush.

Bradly and Abdullah return to Aida and Sherin, who are now seated on the top edge of the dune, watching the sunset.

The sun will meet the horizon in a short while.

Bradly takes his beer can from Aida and offers Abdullah. But Abdullah refuses to drink beer.

He instead picks a bottle of water from his bike's FRONT STORAGE TRUNK, opens the cap, and quaffs as much as he can.

BRADLY (CONT'D)

(to Abdullah)

Lets go one more...

SHERIN

(adamant)

No no no. Please. Its enough.
I need to get back home
before dark. I was just
responding to my mum, telling
her I was on the way back
home.

AIDA

Me too. I promised my mom to be
home before dark. We better go or
she'll not allow me to get out of
the house any time soon.

BRADLY

Come on guys. What can your
parents do if you are late?
What's the worse...

ABDULLAH

They'll be in trouble, man.
We better go. We can come
back tomorrow, or any time
you want.

Aida and Sherin pick one backpack each, stand up and prepare to leave.

Bradly seems unhappy and disappointed. He lays the surfing board he was using on Abdullah's bike and then sits on his own bike.

Bradly takes the last sip of his beer and throws the can away on the sand.

Abdullah, Aida and Sherin look at Bradley in disbelief.

AIDA
(disbelief)
Seriously? Why did you do that?

BRADLY
What?

SHERIN
You are littering. We don't do that.

BRADLY
What??? Its just desert.

Abdullah grabs a plastic case full of garbage from his bike, and steps down. He walks towards the empty can on the sand.

ABDULLAH
(softly)
Yeah. Its our home and respect it.

Bradly does not seem ashamed of what he did. He is undoubtedly ill-mannered, a narcissist, and a spoiled young man who does not care about anyone or anything except himself.

How everyone stares at Bradley indicates that they have begun to realize this, too.

Bradly sits on his bike. Aida sits behind him on the bike.

Abdullah picks up and throws the can into the garbage case.

He changes the subject to save Bradley from further embarrassment if he is.

ABDULLAH (CONT'D)
(to Bradley)
Did you listen to the song I sent you? Its an amazing song. Listen to it on the way home.

BRADLY
(nods)
See you tomorrow? You'll pick me up for the Gym?

ABDULLAH

I will. But why see you tomorrow?
Aren't we all going to the movies
later this evening?

BRADLY

(laughs)
Oh yes. Yeah yeah yeah. You'll pick
us up.

Abdullah nods and smiles. He and Sherin put their AirPods and helmets on. They switch the engine on.

Bradly and Aida, too, put their AirPods and helmets on. Bradly switches the engine on.

The Whizzing and buzzing sound of their engines replace the HUMMING and WHALING sound of the wind.

An upbeat Arabic song starts.

The bikes, carrying the couples leave the frame, and the foreground comes to focus. Again, we have the same wild lonesome desert bush in the foreground.

The bush is still cleaving to the feather. A gust of wind whips off the fluffy feather from the bush.

Camera chase the feather, going up and high.

Titles appear on the screen.

The weightless fluffy feather drifts through the air going upper and upper until the skyline of Dubai city is revealed and comes to focus in the background.

SERIES OF SHOTS -- EXT. DUBAI CITY - CONTINUOUS

- Shimmering lights of high-rise buildings, office blocks, skyscrapers, and the ICONIC BURJ KHALIFA in distance.

- The brightest stars and planets that are slowly emerging in the sky and flickering.

- Aerial shot of famous Burj Al Arab.

- Aerial shot of Dubai Creek.

- Aerial shot of Palm Islands

- Aerial shot of Jumeirah Mosque

- Aerial shot of Dubai Heritage Diving Village

- The glittering trail of light left on the gulf waters by the sun that is drowning into the horizon.

END SERIES OF SHOTS

The camera looks down.

EXT. DUBAI'S JUMAIRAH AERA - NIGHT

Below, a quiet TWO-LANE ROAD and a waterfront promenade separates the seawater from a luxurious residential district.

Not many vehicles are traveling on the road. Bradley's bike and their RED and ROSE PINK GLOW-IN-THE-DARK helmets are distinguishable.

The quad bike weaving within the lane and its unsteady movement on the road makes us suspect whether Bradley is driving under the influence. Or he feels like going in a zigzag.

As we TAIL the bike, GLIDING above it, the bike takes an exit and goes towards the sandy beach berm of a quiet beach.

The beach is weakly lit by dispersed SMART POWER POLES that emit enough light to dimly illuminate the sandy area of the beach in its close proximity.

The upbeat Arabic music's volume gets lower and lower as the RINGING of a CELL PHONE FADES IN, and we gradually descend, drawing closer and closer to the bike.

We reach the bike at eye-level synchronously with the bike stopping on the middle of the sand on the beach.

Bradly and Aida take their helmets off and their red faces, sweaty skins, and messy hair can be seen again.

Bradly seems tipsy. He switches the bike's engine and headlight off as Aida reaches for her cell phone in her pocket.

Bradly stands on the footrest of his bike, with his arms wide open, and HOWLS like a wolf a couple of times. His shoulders go back every time he looks up at the sky and howls.

Aida pulls him back down on his seat and is ready to touch the screen and answer.

AIDA
(annoyed)
Shhhh. Quiet. Its my mum.

Bradly takes a tall can of beer out of his bike's front storage trunk again and drinks while Aida speaks to her mother.

AIDA (CONT'D)

(into phone)

Hi mom. I'm on my way back.

(beat)

I know its getting dark, mom. I'm sorry. Anyways, I'll be home in a bit. I'm very close.

(beat)

I don't know mom. Like five minutes tops.

(beat)

Love you too. See you soon. Bye.

Aida disconnects the line.

AIDA (CONT'D)

(shakes her head)

Lets go. She is mad at me.

Bradly laughs, turns back towards Aida and offers her to drink.

AIDA (CONT'D)

(pissed)

No. I don't want.

(rolls hers eyes)

Enough drinking already.

(impatient)

Why did you drive us to the beach?

Lets go.

BRADLY

Ok. We are going. The beach is on our way and I want to drive on the sand while listening to that cool Arabic music Abdullah sent me. I loved it. We'll take the next exit out of the beach.

AIDA

Fine. Just take me home.

Bradly finishes the beer by swigging it in one last gulp and throws the can away, again, in Aida's disbelief.

AIDA (CONT'D)

(angry)

Come on, man. Are you serious? Stop throwing garbage...

BRADLY

(entitled)

Why do you care? Sanitation workers get paid to clean our garbage.

Aida sees no point in responding. She gets down from the bike, picks up the can, and throws it into a garbage bin near the can. She gets back on the bike and remains quiet.

Aida seems to have lost hope in Bradley. She appears to be thinking of ending her newly formed relationship with him.

Bradley switches the engine on. They both put their AirPods in their ears and are wearing their helmets when we hear the sound of AZAN or Islamic CALL TO PRAYER coming from a nearby mosque's loudspeakers.

Bradley plays the music loudly. But Aida shakes his shoulder.

AIDA (CONT'D)

(calmly)

Please stop the music.

BRADLY

(annoyed)

Why? What again?

AIDA

It's Azan time. Call to prayer.

BRADLY

So?

AIDA

We stop the music during the Azan.

BRADLY

(Pissed)

I don't give a Sh..

(beat)

I don't know about your culture, but I feel like listening to my music. I'll disconnect your AirPods so you won't hear it.

(confrontational)

Wait a minute. You are not a Muslim. Why do you care?

AIDA

I'm not a Muslim. But My father is. I respect his religion and beliefs. Besides, we are a guest in an Islamic country and we must respect their traditions and beliefs.

Bradley ignores Aida and wears his helmet.

Aida takes her AirPods off and puts them in her shirt's pocket. She wears her helmet.

Bradly starts driving as the loud upbeat Arabic music plays again.

The bike's rear tires spray the beach sand backward as it takes off and moves forward.

The longer the music plays, the faster Bradly drives. Whether under the influence of alcohol, trying to annoy Aida, or impress her, Bradly SWERVES to his left and right, MANEUVERS, tries to DRIFT and do WHEELIES. Aida, on the other hand, is scared. She has her hands locked around Bradly's waist and is watching the open sandy area ahead.

That is when a BLACK KITTEN appears on the sand further ahead, running from left to right.

BRADLY'S P.O.V - THE SANDY AREA AHEAD

The kitten changes direction as soon as seeing the bike, gets scared, and runs in the same direction as the bike.

BACK TO SCENE

Bradly's facial expression suddenly changes. He frowns, revs up the engine, and accelerates, chasing after the animal instead of avoiding it.

AIDA'S P.O.V - OVER SHOULDER OF BRADLY AND THE KITTEN RUNNING ON THE SANDY AREA AHEAD.

Bradly runs the kitten over.

BACK TO SCENE

AIDA (CONT'D)
(screaming)
No.
(crying)
Stop the bike.

Everything happens within a span of a few seconds.

Bradly slows down and stops the bike immediately.

Aida takes her helmet off and drops it on the sand.

Bradly takes his helmet and AirPods off.

The music stops.

Aida is crying. She's overly sad, mad and disappointed with Bradly. She takes an angry step towards him.

AIDA (CONT'D)

(crying)

Why did you do that?

(shouts)

You asshole.

She runs back towards the dead baby kitten.

Bradly is holding his helmet in his hands now. Aida's reaction seems to have brought him to his senses. Bradly has a remorseful expression.

Immediately sorry for what he has done, Bradly places his helmet and AirPods on his bike's seat and runs after Aida, leaving the engine running.

Aida reaches the dead kitten and kneels by it on the sand.

AIDA'S P.O.V - THE KITTEN

The motionless black kitten is lying on the sand. One of its eyes is open, its mouth is half shut, and its INCISORS and FANGS are BLOODY red.

BACK TO SCENE

Not sure whether to touch the dead kitten. Aida is pitifully crying over the kitten's motionless corpse when Bradly reaches her.

BRADLY

(remorseful)

I'm sorry baby. I just. I don't know. Err. I'm sorry. Lets go.

Bradly reaches for Aida's arm to help her stand up. But Aida pulls her arm away.

AIDA

(screams)

Don't touch me you son of a bitch.
Don't even fucking...

Bradly takes a step back.

BRADLY

(trembling voice)

I said I was sorry. It was an accident. I don't fucking know what came over me...

AIDA

(furious)

Oh shut up. Accident? You always do
shit like this.

(stands)

Urinating on people's graves back
in Ohio was an accident, too? Oh,
swatting innocent people was
accident, too? Littering deserts,
beaches the nature! Accident too?

(beat)

Killing a black cat is a bad omen.
Fuck that even. You killed a little
kitten. You are an asshole Bradley.
An evil son of a bitch.

Aida flounces towards the bike, grabs her backpack, and
heads towards the road. Bradley follows her.

BRADLY

(imploringly)

Aida. Come on. I said I...

Aida stops and turns back towards Bradley. She holds both her
hands up and flashes her palms to Bradley.

AIDA

(stern)

Just shut up. Just... stop
following me. I want to be alone.

(beat)

Don't bother picking me up for the
movie.

Bradley, too, loses his temper after hearing what Aida says.

He stops following her. He pauses for a moment while staring
at Aida walking away.

BRADLY

(shouts)

Fine. Walk home. I don't give a
shit.

Bradley turns and staggers toward his bike while in the
background, Aida is getting farther away.

Bradley is mumbling and cursing when he suddenly feels sick.
He stoops forward and throws up.

Bradley is only three steps away from his bike when its
engine turns off on its own, which makes him even more
exasperated.

Bradly stops. He stares at his bike in disbelief for a moment. He glances at Aida, who is now walking way down the road. She can be seen in the distance and is getting farther and farther away.

Bradly picks up the Rose Pink helmet Aida had on earlier. He hangs their helmets on the bike's handlebars, sits on the bike, and attempts to re-ignite the engine. But he is unable to.

He gets angrier and angrier with each failed attempt.

Disappointed and inebriated, Bradly shakes the bike's handlebars fiercely and yells loudly. He gives up. Just like someone taking a nap behind his desk, Bradly lays his hands on the handlebars and lays his forehead on his hands.

He raises his head a moment later and looks in the direction in which Aida was going.

BRADLY'S P.O.V - THE STREET

There is no sign of Aida anymore.

BACK TO SCENE

Bradly lays his forehead back on his hands.

EXT. MEADOWS STREET - NIGHT

The street is lined with old and matured palm and Lote trees. Parallel rows of STREET LIGHTS elucidate big beautiful houses and embellished yards that are separated by driveways and tall shrubs.

Bradly is at the end of the street, approaching. He walks in the middle of the road, and the closer he gets, the clearer we see his exhaustion and weariness.

EXT. STARR RESIDENCE - CONTINUOUS

The stunning LUXURY VILLA, with its exterior and LANDSCAPE LIGHTING, is a pleasant blend of classic Arabic and Mediterranean-themed mansions. The house has somehow pulled off the trick of feeling impressive and yet welcoming at the same time.

A WOODEN VINTAGE YARD SIGN reads: 1205 - Starr Family House

The VAST PARKING SPACE shelters a DARK BLUE MAYBACH MERCEDES, A WHITE X5 BMW, a BOAT, which is covered, and two JET SKIES. A YELLOW and a BLUE one.

By looking at the villa's well-maintained yard and the number of SECURITY CAMERAS installed around the house, it becomes clear that Starrs know how to take care of their house and keep themselves secured. The yard looks scenic and well-manicured, yet DULL and MONOTONOUS at this hour.

The house is peaceful and calm until Bradley arrives at his porch. We hear his LABORED BREATHING as he takes his KEYCHAIN out and inserts a key into the door lock.

INT. STARR RESIDENCE - CONTINUOUS

THE FOYER - CONTINUOUS

A CLICKING sound before the door opens. Bradley enters the house and closes the door behind him.

He throws a KEYCHAIN in the BOWL, which is on the FOYER TABLE.

He pulls a tissue from the TISSUE BOX on the foyer table and wipes his sweaty face.

BRADLY'S P.O.V - STAIRCASE

The house's Nepalese live-in maid, BINA JOSHI, 25, light-brown skinned and slim, is carrying the LAUNDRY down the stairs.

BINA
(with accent)
Hello Bradley.

BACK TO SCENE

BRADLY
Hi Bina. Are they my clothes?

Bina stops on the stairs as Bradley gets his face very close to the MIRROR above the foyer table and examines his eyes.

BINA
(with an accent)
Everybody's. Do you have anything
in particular?
(squints)
You look sick. Are you ok?

BRADLY
Yeah. No. I'm fine. Where's
Taral? I need to...

BINA (CONT'D)
(pointing down)
Down at the basement. Getting
something for dinner.

Bradly takes the stairs up. He runs past Bina going upstairs to his bedroom.

Bina walks down the stairs at the same time.

We follow Bina as she exits the foyer and enters the living room.

THE LIVING ROOM - CONTINUOUS

The villa's spacious living room has big WINDOWS on the front, back, and left sides. But Bina keeps the WINE RED VELVET CURTAINS shot during the night time.

The living room and the open kitchen share a HARDWOOD FLOOR and a GLASS WALL with windows that provide lots of natural light during the daytime.

The kitchen and living room have a view of the beautiful garden. The made room's lighting too can be seen at night.

Bina and her husband sleep in the made's room at the back of the garden.

The living room has a modern style of furniture. But the WOODEN TABLE in the middle of a COSY SOFA set and ARMCHAIRS around the CARPET is pretty noticeable as soon as we enter. They're all facing the WIDE-SCREEN TV/Home cinema. A 12-SEATER DINING CHAIRS and TABLE near the glass wall, too, catch your eyes as soon as you enter the house.

KATHY-MAY STARR, 46, blond, innocent-looking, and sexy, is on the sofa. Kathy has a WHITE TOP and JEAN SHORTS, WATCHING the ANIMAL PLANET channel on the TV with her daughters. EMILY and HAILEY STARR, 6 and 4, both blond with blue eyes and in their cute PAJAMAS.

Bina is headed to the kitchen. Kathy turns her head towards her.

KATHY
(curious)
Was there anyone at the door? I
heard you talking to someone just
now?

BINA

Yes Madam. It was Mr. Bradley. He came in and went upstairs immediately.

Kathy smiles and nods.

Bina starts setting the table in the kitchen.

KATHY

Don't put a plate for Robert. He will not be having dinner at home tonight. The hospital car picked him up when you were out.

BINA (O.S.)

Oh! Ok madam .

HAILEY

Why is Dad not eating with us again? Is he going to surgen...

(ponders)

Surgening... Surg....

EMILY

(laughing mockingly)
Surgery.

Kathy glances at Emily sideways, scowling, also cracking a smile, giving her a disapproving facial expression for mocking her little sister.

KATHY

(Slow and calm)

Yes your father is busy
(articulating-enunciating)
Performing-a-surgery, a-surgical-procedure or an-operation
(normal)

On a lady who got hurt. He will eat in his office because he is busy.

Hailey, who is now staring at her mom's mouth and lips, paying extra attention to her every word, gets distracted by her sister.

EMILY

(points at tv)

Oh look. Pendas.

BRADLY'S ROOM - CONTINUOUS

The spacious master bedroom, WEAKLY LIT by the BEDSIDE LAMPS, is furnished with WOODEN FURNITURE. The room's LARGE WINDOW opens to the street. But it is partially covered by BROWN SHADES matching the furniture color.

A CAMERA DRONE and its REMOTE CONTROL are sitting on the edge of window.

A SINGLE BED, BEIGE VELVET BED SHEET, and BROWN PILLOW COVERS. TWO NIGHT STANDS and a BEDSIDE TABLE LAMP on each. A SQUARE FRAMED MIRROR is installed on the ceiling, facing the bed.

We hear water running in the bathroom. A coughing sound interjects with it occasionally.

AN APPLE WIRELESS PHONE CHARGER, CHARGING BRADLY'S CELL PHONE, A TICKING VINTAGE-LOOK TWIN BELL ALARM CLOCK WITH GLOW IN THE NIGHT HANDS AND HOUR MARKERS, AND A TV REMOTE ARE ON ONE OF THE NIGHTSTANDS, AN ARABIC STYLE TISSUE BOX COVER AND A ROTATING LIGHT PROJECTOR ON THE OTHER.

A WIDESCREEN TV is on the wall facing the bed. A TV TABLE with a PlayStation, its ACCESSORIES and JOYSTICK are all on it and two ARABIC DESIGN CERAMIC VASES on each side.

A PRINTER, an IPAD and a PC SET are on a COMPUTER TABLE.

BRADLY'S CLASSICAL GUITAR, AIR RIFLE AND FISHING ROD ARE LEANING AGAINST THE WALL BETWEEN THE BATHROOM'S DOOR AND THE CLOSET.

Different ACTION MOVIE POSTERS are dotting the walls, plus one LARGER POSTER that is on the CLOSET'S door.

BRADLY'S BATHROOM - CONTINUOUS

Crouched on the floor next to the BATHTUB, Bradley vomits into the TOILET BOWL one last time and stands up.

Water is running in the sink.

Bradley bends over the SINK and stares at himself in the MIRROR for a moment. He is pale, and his lips have lost their color.

He washes his face and examines his eyes. He does not seem fine.

BRADLY'S ROOM - CONTINUOUS

Bradley exits the bathroom and walks to his bed with the palm of his hand on his forehead.

He sits on the edge of his bed for a moment. He runs his fingers through his hair and sighs.

Bradly seems a bit unwell.

It is obvious that his health is deteriorating. We can see from this point on that his condition gradually gets worse.

He takes a deep breath and looks up before he lets himself collapse backward on the bed.

Bradly gazes at himself in the ceiling's mirror for a moment.

He feels cold all of a sudden and shivers. He pulls the corner of his bed sheet and covers his upper body with it sloppily.

Bradly remains still on his bed, gazing at himself in the ceiling mirror.

CLOSE UP -- BRADLY'S FACE

Bradly is sweating. His eyelids close and open a few times before he falls asleep.

BLACK.

A very weird faint CHANTING SOUND begins to FADE IN gradually.

Foreboding.

CLOSE UP -- BRADLY'S FACE

Bradly's eyes flutter.

His micro nap suddenly ends with a HYPNIC JERK. He is startled up in a terrified state.

He sits on his bed in a confused state as soon as he opens his eyes. He swallows his saliva and slowly realizes there's nothing to fear. He pulls himself together.

BINA (O.S.)
(loud)
Mr. Bradley. Dinner.
(beat)
Mr. Bradley...

BRADLY
(shouts)
Yeah, yeah, ok.

THE KITCHEN - CONTINUOUS

A SPOTLESS kitchen, equipped with HI-TECH APPLIANCES and GADGETS.

The SIX-SEATER ISLAND TABLE is away from the cooking area and near the glass wall and LARGE WINDOW with a view of the garden.

Kathy sets an iPad on the table in front of Emily and Hailey. She helps her daughters to sit comfortably next to one another at the table.

KATHY

Remember you two promised watch and eat. If you don't eat, I will turn it off until you've finished your dinner.

Bina is in a COLORFUL APRON and is putting BREAD, SALAD, JUICE JOG, etc., On the table, preparing to serve the dinner.

29-year-old TARAL JOSHI, Bina's tawny, dark-haired and lean, also Nepalese husband, enters the kitchen, carrying a BOX OF MINERAL WATER.

Taral places the box in the cabinet.

TARAL

(to Bina)
Anything else?

BINA

(shakes her head)
No.

TARAL

(to Kathy)
Madam, do you need me for anything?
I need to go out for a few minutes.

KATHY

No no. We are fine. You can go.

Taral and Bina smile at each other, and Taral leaves the kitchen.

Bina and her husband speak in ENGLISH in the presence of Starrs. But they have an ASIAN ACCENT.

Bina serves the food. She places the GLASS PAN OF LASAGNA in the middle of the table.

EMILY

(smells)
Hmm. Yummy.

BINA

Bon a petit.

Kathy is serving the girls, filling their plates.

Bradly shuffles into the kitchen moments later.

BRADLY

Hey everyone.

KATHY

(welcoming)

Well hello Mister Bradley Starr. How was your day, sir?

Bradly pulls a chair to sit. He is across from his mom, on the other end of the table.

BRADLY

Fine I guess.

(pauses)

Well,

(shakes his head)

I don't know really. Its difficult getting used to new cultures.

Bradly looks at Emily and Hailey affectionately and cracks a smile at them with disinclination.

BRADLY (CONT'D)

(sweet)

And how are my two minions?

Emily and Hailey are watching a BIRTHDAY PARTY film on the iPad. They glance at him and burst into laughter.

Bradly changes his position on his seat, and bends sideways to see the film on the iPad. He remains in this position for a moment.

Bina puts some lasagna on Bradley's plate.

Bradly sits upright and notices his father's empty chair.

BRADLY (CONT'D)

And of course dad is at the hospital, again.

Kathy smiles at Bradley and nods.

Almost everyone is now eating, watching, and occasionally laughing at what they see. Except for Bradley who has been playing with his food. He does not seem to have an appetite.

Bina seems to have noticed that.

BINA

You are not hungry? You haven't even touched your food.

BRADLY

Yeah. Yeah I know. I'll eat.

Kathy's attention now is towards Bradley.

KATHY'S P.O.V -- BRADLY

Bradley deeps his fork into the lasagna and puts it in his mouth. But he immediately feels disgusted and spits the food back onto his plate. He puts down his cutlery and holds his head between his hands with his elbows on the table.

BACK TO SCENE

Kathy is staring at Bradley with a motherly curiosity and concern.

KATHY

(to Bradley)

What's wrong? You like Lasagna.

(squints)

Why do you look pale? Are you ok?

BRADLY

(minimizing)

No. Its not the food. I guess I have contracted a stomach bug.

(to Bina)

Thank you, Bina. I'm sure its delicious. I just.. Just can't eat right now.

Bradley stands up.

BRADLY (CONT'D)

I guess I'll just go back to my room if its ok..

KATHY

Of course honey. Go and lye down. Take a rest. I'll have your dad take a look at you later.

Bradley is exiting the kitchen.

KATHY (CONT'D)

Oh, by the way

Bradley stops and turns his head.

KATHY (CONT'D)

We will be visiting Khalfans, the next door neighbor, in a few minutes. Call if you need anything. They've invited us and Watsons for coffee and cake. You'll have the house to yourself. Take advantage of the peace and quiet to rest. Get well soon.

Bradley nods, tries hard to smile and leaves the kitchen.

SECOND FLOOR LANDING - CONTINUOUS

Bradley is coming up, taking the stairs slowly and heavily. He has reached the middle of the staircase when we faintly hear the RINGING SOUND of a cell phone.

To make sure he heard a ringing sound, Bradley pauses and pricks up his ears. The ringing sound continues.

Despite feeling weak and unwell, Bradley rushes towards his room upstairs.

BRADLY'S ROOM - CONTINUOUS

The room is now WELL LIT. Aside from bedside lamps, the ceiling lights are also on.

Bradley bolts into the room and goes to his cell phone to check who called.

BRADLY'S P.O.V -- CELL PHONE SCREEN

There are no missed calls. Finger taps on the screen's icons. No missed calls in the call log.

BACK TO SCENE

Bradley looks confused. He picks up his AirPods, puts them into his ears, and dials a number.

The RINGBACK TONE can be heard. But no answer. Bradley notices a bad smell.

With a bit of disgust showing on his face, he starts sniffing, turning his head to the sides, searching for the direction the bad smell is coming.

Bradley dials another number.

The ringback tone ends with Abdullah answering the phone.

ABDULLAH (V.O.)
(filtered)
Hey bro. Wassup?

BRADLY
Did you just call? Just a few
seconds ago?

ABDULLAH (V.O.)
(filtered)
No. I wanted to call you though.
But you called first. Why?

BRADLY
I'm sure I heard my phone ringing.
I even called Aida to ask if she
did. But she didn't answer. I don't
see any missed calls though.
(sniffs)
Anyways,
(mumbles to himself)
I don't know where is this damn
smell coming from.

ABDULLAH (V.O.)
(filtered)
What? What are you talking
about.

BRADLY (CONT'D)
(annoyed)
There's this foul odor in my
room all of a sudden I can't
find what the fuck is exuding
it.

Bradly goes to his window and opens it.

BRADLY (CONT'D)
You said you wanted to call me?

ABDULLAH (V.O.)
(filtered)
Yeah man. I wanted to tell
you we are not going to the
movies tonight. Sherin says
she's exhausted, I'm also...

BRADLY (CONT'D)
Yeah. Better. Because I'm
also not feeling well. I
started feeling sick before I
arrived home.
(Beat)
I'll text you later bro. Let
me see where's this smell
coming from. I'll text you
later.

Bradly sits on the edge of his bed and takes his AirPods off.
He stretches his back by placing his hands behind his head,
interlocking his fingers.

This is when Bradley realizes he himself is the source of the
foul odor.

BRADLY'S BATHROOM - CONTINUOUS

Bradly enters the bathroom, plugs the TUB DRAIN and turns the water on.

BRADLY'S ROOM - CONTINUOUS

Bradly exits the bathroom, totters to his computer table passively, grabs his iPad, and heads back to the bathroom.

BRADLY'S BATHROOM - CONTINUOUS

Bradly is in the bedroom and is coming towards the camera in the bathroom. He is carrying the iPad with his left hand and uses his right hand to unbutton his shorts. In the same shot, we see Bradley's air rifle leaning against the wall, between the fishing rod and the classical guitar, as he enters the bathroom.

Bradly stands next to the tub, undresses, and throws his clothes into the LAUNDRY BASKET near the door. There is a COIN-SIZE X-SHAPE RED SPOT on the middle of his chest and a few PALE YELLOW SPOTS of different shapes on his upper torso. But he does not notice them and can't see them unless in front of a mirror.

He places the iPad on the SHELVE next to the tub, pours some SHOWER GEL into the water, steps in the tub, sits, and releases his body in the water but loosely holds the side of the tub with one hand and the GRAB BAR with the other.

From his body language and facial expressions, we can see that he is having symptoms of some mysterious disease. Bradley seems to be in the early stages of whatever it is.

Merely moments after his body touches the water, yellow spots on his body start itching.

Bradly lays his head on the tub and closes his eyes for a moment. He still seems unsettled and uneasy.

He tries to relax by closing his eyes for a moment.

Initially, he scratches his body every now and then without paying much attention to the itching. He takes his iPad from the shelve to play a MUSIC VIDEO.

BRADLY'S P.O.V -- IPAD SCREEN

Bradly taps and scrolls the screen until he finds a link, taps on it, and a MUSIC VIDEO starts playing.

But the screen freezes after 3 seconds. Bradley's finger keeps on tapping the screen. But nothing works.

BACK TO SCENE

Bradley gets truly irritated and frustrated. He tosses the iPad back on the shelf with anger and deeps his entire body into the water and back up.

He grabs his loofah sponge, rubbing it all over his body. But the itching is increasing.

The itchiness bothers Bradley to the point that he is vigorously rubbing his itchy area only. But this seems to exacerbate the itchiness.

Bradley feels indisposed to continue and is losing more and more of his strength. He gives up and throws the loofah sponge distressingly.

Bradley massages his temporal zone. He is also suffering from a severe headache.

He massages his neck, spins his head clockwise and counterclockwise, and finally decides he should end his bathing session.

He unplugs the drain, pours some SHAMPOO on the palm of his hand, and starts washing his hair while the water flows down the drain. He has foam all over his head, but his face and eyes are clear.

Bradley lays back on the tub and waits for the remaining water to flow down the drain so he can stand, turn on the SHOWER and rinse his head and body.

BRADLY'S P.O.V -- HIS FEET UNDER THE WATER

The water level goes lower and lower until Bradley's toenails appear. The cuticles and under the edge of his toes nail have changed color to GREY BROWN.

BACK TO SCENE

Panicked and anxious, Bradley examines his toenails. He compares them with his fingers.

BRADLY'S P.O.V -- HIS FINGERS

Bradly's fingernail colors and cuticles, too, are changing. But unlike his toenails, his fingers seem to be in the early stages of color change. One should focus on and examine them to notice the transformation.

The water has completely drained, and Bradley sees his legs. There are many small ACNE SIZE PIMPLES all over his legs.

BACK TO SCENE

Bradly pinches random toenails, and his facial expression portends the slight pain he feels when doing that.

He stands up, turns on the shower, and is rinsing his head when suddenly BANG, DING DONG. The loud bang triples Bradley's panic and anxiety.

He turns the shower off and clears his eyes immediately. The bathroom door is closed now.

Bradly shakes his head, Thinking it has been the wind, he shrugs it off, turns on the shower, and continues.

KNOCK, KNOCK, KNOCK. Three distinctive knocking sounds can be heard.

BRADLY

(loud)

Yeah?

There's no answer. Bradley turns the shower off again.

BRADLY (CONT'D)

(shouts)

What? Bina?

(beat)

Emily? Hailey?

There's no answer.

Angry and pestered, Bradley finishes rinsing himself, grabs and wears his BATHROBE, and takes two long quick steps towards the bathroom door.

Bradly yanks the door open and pulls it quite hard and fast, but there's no one at the door.

BRADLY'S P.O.V -- THE FLOOR

Bradly's air rifle is now on the BROWN AREA MAT outside the bathroom on the floor, with its barrel pointing inwards at Bradley.

The window is open. It is not windy today, and it is evident that a gust of wind was not culpable for this incident.

The fishing rod and the guitar are still leaned against the wall where they were.

BACK TO SCENE

The air rifle can't fall or slip off the wall without pushing the fishing rod or the guitar on its way. Especially considering the angle, it was leaning on the wall.

CLOSE UP ON BRADLY

Bradly's eyelids and eyes are gradually turning red. He is pondering and looks confused. He realizes something is not right and is beginning to get spooked.

BACK TO SCENE

Bradly picks his air rifle from the floor and leans it back on the wall where it used to be, between the fishing rod and his guitar.

BRADLY'S P.O.V -- THE WINDOW

The lamp pole's probing lights transpire within the highlighted leaves and twigs of the trees outside the window, trying to reveal their curiously dark and iridescent spots. Leaves dance with light and the occasional breeze. But there's no wind.

KATHY

(loud)

Honey, we are leaving. Your dinner
is in the fridge when you feel
hungry.

BACK TO SCENE

Kathy's voice interrupts Bradley's disbelief gaze at his window.

BRADLY

(loud)

Ok mom. Thanks.

BRADLY'S P.O.V -- THE WALL BETWEEN HIS BATHROOM AND CLOSET

Bradly's air rifle is where he placed it.

KATHY

Call if you need anything. Get well soon.

BACK TO SCENE

Kathy's voice interrupts Bradley's disbelief gaze again.

BRADLY

(loud)
Yeah mom...

A TLIK KLAK sound of the door closing before Bradley finishes his sentence.

BRADLY (CONT'D)

(rumbling)
I will.

Bradly shakes his head and shrugs off the incident.

He takes his bathrobe off and wears his PAJAMA SET, a BLACK SLEEVELESS T-SHIRT, and a SHORT.

He grabs his TV remote and sits on his bed. He takes his cell phone from the nightstand and glances at it to see whether there are any new notifications. It seems there are none.

He places his cell phone back on the nightstand, lays his head on the bed's HEADBOARD, and points the remote at his TV.

DISEMBODIED FEMALE VOICE

Bye.

BRADLY

Bye mom...

But suddenly, Bradley remembers he heard the door close seconds ago.

CLOSE UP ON BRADLY

Bradly's face drop. He genuinely looks frightened now.

BACK TO SCENE

Unnerved and in disbelief and shaky, Bradley jumps out of his bed.

BRADLY (CONT'D)
(quavering)

Mom.

But the moment Bradley says the word mom he hears the same TLIK KLAKE sound of the door again.

Bradley is still not sure what he heard was his mom. He looks out the window to see if anyone exits the house.

BRADLY'S P.O.V -- THE PORCH AND THE STREET

There is no one at the porch. No one can be seen exiting or around the entrance.

BACK TO SCENE

Bradley is gazing at his porch. He is pondering.

A prolonged silence.

Suddenly the SOUND OF MUSIC gives him a JUMP SCARE.

Bradley traces the sound back to his bathroom. His iPad suddenly started playing the music video he was trying to watch while in the tub.

He grabs his iPad, stops the music and places it back on his computer table.

Symptoms of Bradley's illness, whatever it is, are worsening every minute that goes by and these unnerving incidents are now making him feel on edge and high alert.

Bradley switches his playstation on and takes the joystick.

He sits on his bed and lays his back on the headboard. He switches his TV on with the remote and holds his joystick between his hands, ready to play.

The NEED FOR SPEED GAME introduction screen appears on the TV. Bradley selects a few GAME OPTIONS using the joystick. A car appears on the TV along with a RACE TRACK TRAFFIC LIGHT.

The RED light changes to YELLOW, then to green, and the word: GO. Bradley presses the button on the joystick to start the race. But the TV screen freezes, just like his iPad did earlier. Exactly the moment Bradley drops the joystick, he leans forward and crouches in pain. He suddenly feels excruciating pain in his stomach.

He remains in this position for a moment before sitting up slowly. His eyebrows lowered, squeezing his eyes, wrinkling his nose, raising his upper lip with his mouth open.

Bradly stands up moments later, rubs his hands on his stomach, and decides he must eat something.

He exits his room.

SECOND FLOOR CORRIDOR - CONTINUOUS

Bradly shuffles out of his room and walks down the stairs.

A car is passing the street.

We hear the sound of the passing car and A BARELY AUDIBLE DISEMBODIED MOANING SOUND that ends with a LOW AND ANGRY GROWL.

Bradly does not hear the sound. So he continues down the stairs, obviously, without showing any reaction.

THE LIVING ROOM - CONTINUOUS

The living room is dimly lit by a SMALL LAMP above the open kitchen's half wall that separates the kitchen from the living room.

ALL THE CURTAINS IN THE LIVING ROOM ARE SHUT.

Bradly enters the kitchen, opens the FRIDGE, and takes his PLATE AND a BOTTLE OF COKE out. He pushes the plate into the MICROWAVE and takes sips of his coke while waiting for his food to warm up.

BEEP BEEP BEEP

Bradly takes his plate out and carries it to the living room.

He sits on the COUCH facing the TV and puts his feet on the GLASS-TOP COFFEE TABLE.

The tv is off and reflects the kitchen light on its screen like a mirror because the TV is facing the lit kitchen.

BRADLY'S OS SHOT

The TV is off. Bradley and the kitchen's reflections are on the TV'S black screen.

Bradly switches the TV on, and a BLACK PANTER in an AFRICAN LAND, a scene from the animal planet channel, appears on the screen and replaces Bradly and the kitchen's reflection.

Bradly changes a few channels until he finds a CLASSIC MOVIE CHANNEL showing BLACK CAT, TALES OF TERROR, a 1962 movie, and starts eating while watching.

INSERT - CLOSE ANGLE - TV

A black cat is walking on a wall. The cat finds its way to a kitchen through an open window.

BACK TO SCENE

It is apparent that Bradly has no appetite and only eats to ease his stomach pain.

Bradly is almost done eating. He is focused on the movie while having the plate on his lap.

A few moments go by just like this.

BRADLY'S P.O.V -- TV SCREEN

TV turns off on its own, and the outline of A BALD AND SLIGHTLY ELONGATED HEAD, WITH LONG POINTED CAT-LIKE EARS, reflects on the TV screen next to Bradly's head. As if an entity is squatted behind Bradly and the couch with its elbows resting on the top edge of the couch and its chin on its knuckles, watching TV with Bradly.

BACK TO SCENE

Bradly gets so terrified that he jumps up immediately, drops his plate, and turns his head, all while gaping to see what is near him.

But there is no one or nothing around.

Bradly freeze's in terror and confusion. His heart is beating out of his chest, his legs are shaking, and the hair on the back of his neck is standing on end. He is shaking.

The tv switches back on, on its own again, but Bradly is weirdly frozen, gazing at nothing.

BRADLY'S P.O.V -- THE LIVING ROOM (BEHIND THE COUCH)

There is no one or nothing there. The entire room distorts.

BLACK.

A prolonged EAR-RINGING SILENCE. Absolutely quiet.

The image of a man FADES IN. The picture becomes clearer slowly, and the man appears concerned. His lips are moving. Reading his lips, we figure he is calling Bradley's name. The man is Medium-height, fit, grey-haired 58-year-old NEUROSURGEON Dr. ROBERT STARR, Bradley's father, in a DARK BLUE SUIT, LIGHT BLUE SHIRT, and PINK NECK TIE.

Robert's voice FADES IN.

ROBERT
(worried)
Son. Hey buddy. Look at me.

Bradley opens his eyes in his room now.

BACK TO SCENE

BRADLY'S ROOM - CONTINUOUS

Bradley is now in his room, lying on his bed and under his bed sheet. Still shaken by his horrifying experience and suddenly seeing someone in front of him, Bradley panics again, thinking it is the entity he saw earlier.

He looks away and pulls himself back while holding his hands to stop his father from getting closer. He pushes his father back.

BRADLY (screaming) No. No. No...	ROBERT (loud) Calm down, relax son. Its dad. Its just me.
--	--

Bradley realizes it is his father and quiets down. He looks around him in confusion. He is unwell and frightened.

ROBERT (CONT'D)
What happened to you? Why are you
panicked?

BRADLY (trembling) There was a.. A ... There was... I saw... (looks around) I was... Down.. Downstairs..	ROBERT (CONT'D) (calm) Wait wait wait. Take a deep breath. Relax for a moment, then we'll talk.
---	---

Robert helps Bradley drink from a GLASS OF WATER he has in his hand. He helps his son lay back.

Bradly closes his eyes, takes a few calming breathes and tries to relax. His dad measures his body temperature and checks his pulse.

ROBERT (CONT'D)

I brought you to your room. Don't you remember? Well, its not unusual. You have a high fever.

(presses Bradley's arm)

Why are your muscles so tense?

(Beat)

Your mom was right. You look pale and ill. She called and told me to check on you when I get back.

(beat)

Now, You want to tell me what happened and how you feel?

Bradly changes his position by sitting upright and resting his head on his bed's headboard. He takes another sip of water.

BRADLY

There was... I think I saw somebody, I don't know! Something... was behind me...

ROBERT

(skeptic)

You were most probably hallucinating, son. Like I said, you have a fever and hallucination...

BRADLY

(defensive)

It was not a hallucination, dad. I know what I saw...

ROBERT (CONT'D)

That's how hallucinations are supposed to be, son. Vivid and real.

Bradly is hesitant to believe his father. He knows he saw what he saw. But his father might be right, too.

BRADLY (CONT'D)

(swallows)

What about... Ah...I was taking a shower. My air rifle fell down on itself.

(Motioning at his rifle)

(MORE)

BRADLY (CONT'D)

It is impossible for it to fall forward because of the angle it is laid on the wall, and impossible for it to fall from any side without pushing the fishing rod or the guitar on its way. Just look at it.

ROBERT

(smiles)

That could have easily been the wind, or something. What are you trying to tell me? What? Paranormal?

BRADLY

And all my electronic devices, even my TV freezes.

Robert is smiling and shaking his head in disbelief. He grabs the remote and switches the TV on.

THE TV SCREEN COMES UP SHOWING BRADLY'S GAME WITHOUT FREEZING.

Bradly is staring at his TV in disbelief now.

ROBERT

When did your fever start? Do you know?

(stands)

Wait. Tell me how you feel after I get you some medicine. Be right back.

Robert walks out of the room. Bradley is staring at himself in the ceiling mirror.

Bradly looks at his TV and shakes his head.

Robert returns to the room, holding a PILL and a SYRINGE.

ROBERT (CONT'D)

The pill will reduce your fever.
(holds the Syringe up)
And this, will help you relax. I'm all ears, son.

BRADLY

The vomiting started as soon as, wait, before I got home around sunset. I couldn't eat.

(MORE)

BRADLY (CONT'D)

But then I felt pain in my stomach
and I decided to eat something. I
have a severe headache.

Robert hands the glass back to Bradley. Bradley swallows the pill and turns his body on the bed so his father would give him the injection.

ROBERT

Don't get out of the bed till
morning, son, because the medicine
is going to make you feel drowsy
and sleepy. You'll be just fine by
the morning.

(sniffs)

And you can take a shower
(jokingly)
Because you stink.

Robert gets up and closes the window.

BRADLY

I thought you were coming home
later. Mom said you were busy at
the hospital.

ROBERT

Well, the surgery didn't take as
long as I thought. So, I came back
to have a look at you and then pay
Khalfans a visit. I had promised to
go.

(ponders)

You will fall asleep in a bit. I'll
check on you again when we come
back. I'll be next door, son. Just
call if anything.

Bradley nods. Robert leaves the room. Bradley takes a deep breath.

Bradley slides himself down on a laying position, grabs his joystick and starts playing.

INT. KHALFAN'S RESIDENCE - CONTINUOUS

Khalfan's house is a fruitful combination of Arabic and Mediterranean styles, with a sweeping courtyard, large arches with Pishtaq (tall gateway) and an Iwan (terrace) along with the arcades and the porch, and an open space, displaying a grand and majestic architecture.

The interior has MAROON AND GOLD theme.

Kathy, ANA and SHARON WATSON, Khalfan family and some of their relatives have circled around at their spacious living room and are playing HUNT A KILLER GAME.

ANA WATSON, 36, petit, blond and good-looking is Khalfan's neighbor on the other side and Kathy's good friend.

Her 6-year-old daughter, SHARON WATSON, is Emily and Hailey's best friend.

Some are seated on the sofas and some on the carpet. Everybody is discussing the case, laughing, joking and making comments.

The hosts are KHALIFA KHALFAN, 48, dark-haired, dark-skinned and tall police chief, in a TRADITIONAL ARABIC THAWB, His wife, 38-year-old NOOR MOKRI, their 7-year-old daughter FARAH KHALFAN and Khalifa's 83-year-old mother KHADIJAH MA-AN who is seated away from the rest.

Khadijah has been mumbling something with a MUSLIM'S ROSARY in her hand.

But there are also JAMILA and HUSSAM, Khalifa's brother and sister-in-law, AISHA AND NAJEEB, their wives and husbands.

Aside from Kathy, Emily and Hailey, Ana and Sharon, everyone has dark hair and skin, and everyone is in their traditional Arabic clothes. Women have covered their hair.

Bina and AVA, Khalfan's Nepalese live-in-made, are in Farah's room, talking while having the children under supervision. But they can be seen from the living room.

Robert enters the living room and surprises everyone. He's holding to a bottle.

ROBERT

(smiling)

You guys are not in the habit of locking your doors, huh!

Everyone says hello and welcomes Robert. Khalifa bursts into laughter after hearing what he said, stands up and shakes Robert's hand.

KHALIFA

(Happy)

You made it. Very welcome.

Robert hands the bottle to Khalifa, takes a step back and checks Khalifa head to toe.

ROBERT

This is the first time I see you in civilian clothes, chief. I've always seen you in your police chief uniform.

Khalifa and Robert burst into laughter.

Robert kisses Kathy and notices Khadijah.

ROBERT (CONT'D)

(to Khalifa)

And she must be my new patient.

(to Khadijah)

Hello Ma'am. How are you?

Khalifa gets closer to his mother's ear and tells her something in Arabic language.

KHALIFA

(English subtitle)

Mom this is the good doctor I told you about. Our new neighbor. He said hi.

Khadijah smiles at Robert and says something in Arabic.

KHALIFA (CONT'D)

She says hello too. And welcomes you.

Robert smiles at Khadijah, places his right hand on his chest and bends slightly.

ROBERT

(to Khalifa)

She certainly looks healthier than I thought. Just bring her to hospital, actually come with me in the morning. We will go together and I'll have her tested first, then treat her accordingly.

KHALIFA

Thanks my friend. We'll be at your door exactly at seven thirty.

Robert nods.

Ava carries a big CAKE in the room. Bina and the children follow her into the living room.

KHALIFA (CONT'D)

Cake time.

INT. STARR RESIDENCE - CONTINUOUS

BRADLY'S ROOM

Bradly is on his bed, in the same position we left him. He is playing his playstation game.

CLOSE ANGLE OF BRADLY'S FACE

Pale and faded, Bradley's red eyelids are getting heavy and difficult to hold open. He seems like he will fall asleep any moment now.

He gets up and sits on the edge of his bed for a moment. He seems to be lazy standing up. But he finally does and goes to his bathroom and disappears behind its wall. He leaves the door open.

He reappears moments later, brushes his teeth very quickly, washes and dries his face, switches the light off and exits the bathroom.

Bradly switches his rotating night light on. Colorful lights appear, moving on his walls .

He switches his bedside lamps on, dims them down and switches the main light off.

He crawls into his bed, covers himself with his bed sheet, switches the TV and playstation off with the remote and picks his cell phone.

Bradly is faced up, checking his cell phone.

CLOSE UP ON BRADLY'S FACE

The cell phones's screen light REFLECTS into Bradley's pupils.

His eyes are red.

The medicine is finally taking effect. Bradley's tries to keep his eyelids open for a short while. His eyelids close a few times. But he opens them again.

BACK TO SCENE

Camera is on the side of Bradley's bed, on the Knee level looking at him who is facing the ceiling mirror and looking at his cell phone screen.

Bradly switches the bedside lamps off, turns to his side and faces the camera. To rearrange his head's position on the pillow, Bradly uses his elbow to lift his head and shoulders up so he would use his free hand to rearrange his pillow.

But as soon as he does that, we see the OUTLINE of the same entity we saw reflected on the TV screen earlier, with a bald and slightly elongated head and long pointed cat-like ears.

The entity even appears to be in the same position as seen earlier. It is squatted behind the bed, with its elbows resting on the edge behind Bradly and its chin on its knuckles, facing us.

The entity's facial features cannot still be seen as it is in darkness.

Bradly does not initially notice the entity's presence. Until rotating night light casts a spot of red light on the entity and we see the most terrifying creature in our lives, GLARING at Bradly.

This entity does not look anything like the cliché scary-looking entities we see in other horror movies.

The entity looks a lot like a human. But it has POINTED EARS, WRINKLED DIRTY SKIN, snake-like eyes, GLOWING BIG ORANGE PUPILS AND BLUE-GRAY SCLERA, YELLOW-BROWN HUMAN-LIKE TEETH, but its teeth are much longer than humans. Its hands are short, its FINGERS CHUBBY and its nails are not too long, but longer than women's artificial nails and pointed back inwards, just LIKE PARROT'S BEAK.

A SPIDER is crawling up the entity's ear, two COCKROACHES are moving around its neck, a few BOTTLE FLIES are walking all over its face.

Unlike its outline indicated, the entity does not have a elongated head. But is wearing an UNUSUAL AND WEIRD CAP, which appears to be made of skin of some sort.

Everything happens in a span of two or three seconds.

While rearranging his pillow, Bradly notices something near him. He turns his head towards the entity.

Bradly screams.

Camera is near Bradly's feet looking at him. Bradly is on the bed, faced up.

He snaps out of sleep in a heightened state of distress. His body changes from laying to sitting position in a quick and unusual way. He is hyperventilating, perspiring and his heart rate is dramatically elevated.

The sound of his HEARTBEATS can be heard.

It takes a few seconds for him to realize he has been dreaming and recover from the negative emotions invoked by the nightmare.

He grabs the glass of water and drinks. He takes a few deep breaths.

BRADLY
(angry)
This fucking fever.

Bradly lays back on the bed. He searches for his phone with his hand and finds it.

Without moving any other part of his body, Bradley puts his phone back on the nightstand and gazes at himself in the ceiling mirror.

BRADLY'S P.O.V - THE CEILING MIRROR

Bradly is on his bed as seen in the ceiling mirror. Movement of various colorful lights projected on the ceiling and the mirror by the rotating night light. Black bars of the top and bottom of the screen extend towards the center and cover the entire frame (Bradly's eyelids close and he falls asleep).

Black.

Bradly's nightmares begin.

SERIES OF SHOTS - VERY QUICK FLASHES, ALL WITH A BLACK BACKGROUND AND IN A DARK SURROUNDING.

A) Ritualistic chest-beating and SCARY CHANTING of men who are standing in a circle, all in BLACK UNUSUAL CLOTHING.

B) An unidentifiable woman is WAILING, making LONG, LOUD, HIGH-PITCHED AND VERY CREEPY CRIESM as if expressing intense sorrow and pain.

C) ASHES fall down like snow. A WOMAN'S VOICE that is SCARILY AND LOUDLY SCREAMING.

D) Long scary NAILS of unusually short fingers scratch at a wall, scraping the paint.

E) A DARK SHADOW, so black that is even visible in the darkness of the night, darts from one side to the other with a superhuman speed.

E) A few men and women have clasped their hands and CHANTING HOOO HAYYY HOOO HAYYY LOUDLY.

F) The same dark fast shadow zigzags in a dark place, suddenly stops and throws something at Bradley, which jump scares us all.

BRADLY'S ROOM - LATER

CLOSE UP ON BRADLY'S FACE (IN DAYLIGHT)

Vividly realistic and disturbing dreams rattle Bradley awake from deep sleep. With one side of his face on the carpet, Bradley's eyes suddenly open, gasping for air.

His heart is pounding and his face sweaty wet. His upset and anxious facial expression gradually changes to relieved after realizing it was all a nightmare.

Bradley is on the floor next to his bed. He is in an unusual and strange position. His bed sheet and red pillow are near the window on the floor.

BRADLY'S P.O.V -- THE FLOOR

A dead SPIDER, two DEAD COCKROACHES, a few DEAD BOTTLE FLIES and some BEACH SAND scattered on the floor UNDER the bed. His bed sheet and red pillow are in the background, on the floor near the window.

CLOSE UP ON BRADLY

Bradley's facial expression changes from sleepy to terrified. So what he saw the night before was not a nightmare.

BACK TO SCENE

He gets so frightened that he wants to jump up but his muscles are stiff and sore because of his strange sleeping position.

To avoid the pain, Bradley sits up gingerly, cautiously and slowly.

Bradley is on this side of the bed and oddly, his bed sheet and pillow are on the other side of the bed near the window now.

The SUNLIGHT casted into Bradley's room has divided the room into two halves.

Bradley's rotating light projector is off now.

Bradley's clock is showing 7:23 AM

The house is eerily quiet.

He stands up, stretches his muscles and heads to the bathroom without paying extra attention to the changes around him.

BRADLY'S P.O.V - THE FLOOR

The fishing rod is on the floor now, laid in front of the bathroom door.

BACK TO SCENE

Bradley clears his path by kicking the fishing rod aside incuriously and enters the bathroom.

There is no happy family commotion emanating from downstairs today and this makes him appear curious.

There is no sound except for the usual ambient humming sounds.

Bradley washes his face, changes to a DARK BLUE TRACK SUIT and exits the bathroom.

He does not look tired, pale and dehydrated like the night before. But his lips are still colorless, dry and cracked. His hair looks disheveled, his eerily expressionless face looks a bit swollen, and his eyelids droopy. He certainly does not look healthy and normal.

FOYER/STAIRCASE LANDING - CONTINUOUS

Bradley is drying his face with his TOWEL while coming downstairs slowly. He looks curious why is his house strangely quiet.

The low and muffled sound of a calm conversation FADES IN gradually as Bradley approaches the living room.

Bradly reaches the foyer and heads towards the living room. He inquisitively bends his head to see who is talking and what is going on.

BRADLY'S P.O.V

Robert, in a formal DARK SUIT and Khalifa in his POLICE CHIEF UNIFORM are standing near the window on the far end of the living room and quietly talking to each other. They seem to be discussing something critical. Kathy is in her RED SHINY SLEEPING ROBE, two steps away from Robert and Khalifa, looking out at the garden.

Khalifa dials a number on his phone.

Everyone's heads turn towards Bradley. Everyone looks anxious, concerned and baffled.

BACK TO SCENE

Bradly approaches them. But he tries not to get too close because he knows he smells bad.

Hi... BRADLY
ROBERT
(inquisitive)
You have anything to do with this, son?

BRADLY (CONT'D)
(taken aback)
What do you... Do.. err... Do with what?

Kathy is shaking her head in disbelief and worry.

Bradly's eyes follow the direction his mom's eyes are looking in.

All curtains have LONG VERTICAL CLAW TEAR MARKS on them. As if some angry hungry wild animals were unleashed in the house and wanted to claw their way out. Curtains have been shredded into pieces in certain areas.

Bradly turns around slowly and looks at the curtains with incredulity.

Khalifa's voice can be heard talking into his phone in Arabic.

KATHY
(to Robert)
I told you. He doesn't feel well, baby.

(MORE)

KATHY (CONT'D)

(motions head at Bradley)

He can barely stand.

(to Khalifa)

It was definitely an intruder.

ROBERT

(to Kathy)

But who would do something like this? While everyone is at home sleeping. As far as I know, we don't have any enemies. What the hell is...

KHALIFA

(to Kathy)

I'm going to put our houses under surveillance. Please have your security cam's footage ready.

(to Robert)

My detective is on his way here to collect them. I'll catch whoever who did this. I'll get to the bottom of it. I promise.

Bradley and Khalifa exchange a nod and smile.

KHALIFA (CONT'D)

(to Bradley)

About your bike, don't worry. Your dad sent Taral to get it from the parking.

Bradley eyes close in embarrassment. He remembers his bike and shakes his head.

Khalifa starts sniffing with an abhorrent expression. He seems to be sensing a bad odor. But he does not mention anything.

KHALIFA (CONT'D)

(kind)

You cannot just leave it on a public beach. But anyway, traffic police took it to the parking. They called your father earlier this morning and asked him to go get the bike. Of course, they had his number, because the bike is registered to his name...

ROBERT

And I sent Taral to fetch it, drive it back home.

(confrontational)

Why did you just abandon it there on the beach? Why didn't you say anything?

(interrogational)

Were you drunk last night?

BRADLY

(annoyed)

I'm sorry. I forgot to....Eh...But it stopped working. I mean it died and I could not switch it back on and get it running.

To change the subject and save her son from becoming confronted by his father and getting more embarrassed, Kathy interferes.

KATHY
(to Robert)
You better go now. Khalifa's mother has been waiting in the car for how many minutes already. Poor woman.

Robert glances at his Wristwatch.

EXT. STARR RESIDENCE - SAME TIME

A WHITE BRAND NEW LAND CRUISER is parked on the street directly across from Starr's residence. All car windows are closed.

Khadijah is on the back seat. She is staring at Starr residence in a curious peculiar way.

ROBERT (O.S.)
Oh my God. You are right. Lets go Khalifa.

KHALIFA (O.S.)
Its ok. She's fine...

ROBERT (O.S.) (CONT'D)
No. No. Its not right. Lets go.
(to Kathy)
Bye baby. Don't worry about this. Our police chief friend will find the culprit.

The sound of footsteps and laughter is heard

INT. STARR RESIDENCE - CONTINUOUS

THE LIVING ROOM

Robert kisses Kathy goodbye and leaves the house with Khalifa.

Bradly steps into the kitchen.

THE KITCHEN - CONTINUOUS

He starts making himself a SANDWICH.

KATHY

You don't want to wait for your sisters so we can all have breakfast together? Bina will bring them down in a bit.

BRADLY

(not in the mood)

I can't, mom. Abdullah will pick me up for gym soon.

Bradly pours himself some JUICE, sits at the table and starts eating.

Bradly glances at his mom. Kathy is gazing at the curtains.

DING DONG. The doorbell RINGS.

Kathy rushes towards the door. The sound of the door opening can be heard.

A MAN'S VOICE (O.S.)

Good morning Ma'am. I'm here to collect the security cam's recordings.

KATHY (O.S.)

Yes. Yes. I'll just get it. Give me 2-3 minutes. I'm sorry I didn't think you would arrive this quick.

MALE VOICE (O.S.)

No problem, madam. Take your time.

Laughing and noisy, Emily and Hailey run into the living room and then enter the kitchen.

EMILY

(laughs)
Good morning.

HAILEY

(laughs)
Good morning.

BRADLY

(smiles)

Good morning to you, too, my little minions.

Emily and Hailey sit at the table. Bradley stands up at the same time and places his PLATE and juice GLASS in the SINK.

He messes his sister's hair and makes them scream and laugh at the same time.

BRADLY (CONT'D)
(walking out)
See you later, alligator.

Emily and Hailey burst into laughter.

BRADLY'S ROOM - CONTINUOUS

Bina is cleaning Bradley's room when he walks in.

There are a MOP, a BUCKET, the vacuum, and CLEANING AGENTS and PRODUCTS on the floor.

Bina has arranged his bed and is covering the bed top with the velvet sheet.

BRADLY
Good morning, Bina.

BINA
Morning.
(sniffing)
You know there are dead bugs and flies under your bed.

Bradly does not know what to respond. He notices Bina sniffing. He knows his body is exuding the bad odor.

He takes his DEODORANT from the bathroom, takes it under his sleeveless t-shirt and sprays it all over his upper body.

He exits the bathroom, grabs his SUNGLASSES and cell phone, takes his DUFFEL BAG and wears his SNEAKERS.

He dials Abdullah and while waiting for him to answer, he is looking at Bina.

The RINGBACK TONE can be heard.

BINA IS RUNNING A BRUSH OVER THE VELVET BED SHEET TO MAKE ITS PILE ON ONE DIRECTION ENTIRELY AND ON NAP TO MAKE IT LOOK WELL-GROOMED WITH NO HAND PRINT OR ANY OTHER PRINTS ON IT.

ABDULLAH
(Filtered)
I'll be there in like
(beat)
Actually, you can come out now.

BRADLY
(into phone)
Yup.

EXT. STARR RESIDENCE - MOMENTS LATER

A CONVERTIBLE CORVETTE stops in front of Starr residence concurrently with Bradley exiting the house.

The RED BRAND NEW vehicle's roof is retracted and windows are all down.

Abdullah has a RED BASEBALL HAT on, which matches his sunglasses having a RED FRAME.

ABDULLAH
Feeling better? All well?

BRADLY
Not completely. I don't know what it wrong with me. It catches and lets go. Again catches and lets go.

Bradley throws his duffel bag on the back seat, sits next to Abdullah and wears his sunglasses.

Bradley and Abdullah fist bump. Abdullah pumps up his CAR STEREO's volume and a TECHNO MUSIC plays LOUDLY.

The vehicle takes off.

I/E. ABDULLAH'S CAR - CONTINUOUS

The vehicle is in motion and the music is playing loudly. Abdullah and Bradley seem to be really feeling the music in their whole body.

The vehicle is passing by HIGH-RISE TOWERS, LUXURY HOTELS and huge SHOPPING MALLS.

Abdullah has a big smile on his face and is dancing with his head.

Bradley is playing drums on the dashboard while motioning his body to the left and right.

Abdullah suddenly reduces the volume.

ABDULLAH
Bro, what happened to your hand?

Bradley holds his fingernails up and looks at them.

CLOSE ANGLE ON BRADLY'S HANDS

Bradly's fingernails are in a darker color now. It seems whatever condition is causing that, is worsening.

BACK TO SCENE

BRADLY	ABDULLAH (CONT'D)
I don't know, dude. I saw it last night. But I forgot to ask my dad. He will...	I'm not talking about your nails, which look weird also. I'm talking about your elbow.

Bradly looks concerned. He stretches his left hand forward and turns it to look at his elbow.

There are LIGHT BROWN SPOTS between his elbow and armpit.

This is the first time he sees the spots on his body.

Bradly checks his right hand and sees the same spots.

He opens his collar to check whether he will see similar spots on his chest.

ABDULLAH (CONT'D)	BRADLY (CONT'D)
Oh my God, bro. They're all over your chest. (joking)	(loud)
This must be contagious? I hope its not some dangerous...	Shut the fuck up. I don't even know what the fuck they are.

Bradly pulls down the SUN VISOR and checks his chest in the mirror.

Those pale yellow spots we saw on his body earlier, are now in light brown color.

He gets so anxious and troubled that he loses his skin color.

ABDULLAH (CONT'D)
Or it might be sunburn. I don't know. Ask you dad.

EXT. DUBAI'S LOCALS NEIGHBORHOOD - MOMENTS LATER

Abdullah's vehicle stops in front of an old-looking Arabic style house.

BLACK FABRIC with ISLAMIC/ARABIC VERSES and SYMBOLS imprinted on them are hanging from the house's exterior walls. There are two MEDIUM SIZE SPEAKERS installed on the walls, too.

A few men and women we see walking on the street and around the house are all in traditional Arabic clothes.

BRADLY

I thought we were going to the gym.
Why are we stopping here?

ABDULLAH

We will. In a moment. I just need to deliver something to them. The father of this family died the other night. My dad knew him. I'll just pay them a quick visit and we'll be on our way.

Abdullah exits his vehicle, stops by the house's entrance door, knocks and says something in Arabic.

The two speakers begin emanating the loud sound of a man reciting QURAN. Just like any other Islamic country's tradition.

Bradly's facial expression begins to change. He is FIDGETY and IRRITATED. He begins feeling cold and SHIVERING. Bradley is getting ANGRY for no reason. His entire body STIFFENS. His arms and legs JERK and has MASTICATORY MOVEMENTS in his mouth.

Suddenly, Bradley's hands clench up into a fists, both pointing to the ground, his jaw gets locked and his head leans back, looking up. Bradley shakes for a moment before he collapses on the asphalt.

BRADLY'S P.O.V

Grey.

Shapes begin to form and move.

The sound of Quran being recited stops.

Shapes get clearer gradually, until it gets clear within a second and a terrifying WITCH-LOOKING Arabic old woman's face appear. She is holding a BOWL OF WATER IN HER HANDS, using her CRABB-LIKE fingers to splash water on Bradley's face.

BACK TO SCENE

Bradly gets scared witless seeing the old woman. He goes backwards, pushing himself with his hills and hands.

But people have apparently brought him to the sidewalk and laid his back to the wall. So, he just goes to his side a little bit despite all his efforts.

Bradly notices Abdullah amongst a few Arabic men and women who have gathered around Bradley, concerned, trying to help him come to.

Every one of them are speaking in Arabic. Abdullah tells them something in Arabic, scatters them around with his hand motion.

ABDULLAH (CONT'D)

(relieved)

Ah... bro, you scared the fuck out of me. What happened to you?

Bradly picks himself up and dusts himself off.

BRADLY

(lethargic)

I don't know, man. Lets go.

Bradly goes towards the vehicle languidly, with his on his neck.

ABDULLAH

Go where? Gym? Are you out of your fucking mind.

(shakes his head)

Hell no. You're going home. To have yourself checked by your dad. Or to fucking rest until you are, I don't know, well again.

Abdullah opens the passenger side door.

Bradly enters and sits unenthusiastically.

Bradly looks ill and unwell again. He looks tired, pale and dehydrated, his lips are colorless, dry and cracked. His hair is disheveled, his eerily expressionless face looks even more swollen than before, and his eyelids are droopy. All in all, Bradley look worse than earlier last night.

Abdullah closes the door.

INT. STARR RESIDENCE - LATER

THE FOYER

Bina seems to have finished cleaning upstairs and is now cleaning the foyer. The vacuum is on the floor. It is off and its cable plugged into the electricity. Bina is about to finish mopping the staircase when we hear a car stop outside momentarily, a car door open and close and the car leaves.

The CLICKING sound of the entrance door getting unlocked is heard seconds later.

Sweaty, inebriated and drowsy, Bradley enters and as if in some sort of trance, takes the stairs up, walking past Bina.

SECOND FLOOR LANDING - CONTINUOUS

Bradley is climbing up the stairs. He has reached the middle of the staircase when his muscles give up on him and make him pause and bend over.

Bradley realizes he is walking on the freshly cleaned stairs with his dirty shoes.

He glances at Bina who is staring at him in disbelief.

BRADLY	BINA
(apologetic)	No. Its ok. I got this. Go
I'm sorry, Bina. I'm...	on.
(takes a stair down)	
Let me mop...	

Bradley continues up on the stairs despite finding it unbelievably fatiguing.

Bina walks upstairs after Bradley to clean the stairs again.

BRADLY'S ROOM - CONTINUOUS

Bradley enters his room and throws his duffel bag near his closet.

He takes his cell phone out of his pocket and plucks off his track suit eagerly.

He enters the bathroom.

BRADLY'S BATHROOM - CONTINUOUS

Bradley pulls his t-shirt collar down a bit and sees the brown spots. He has not still seen the rest of his body though and doesn't know there are more spots on his skin.

He checks his elbows also and gets panicked. He sniffs his armpits and does not sense a bad odor. He realizes that the bad odor is being exuded by the brown spots on his torso.

BRADLY'S ROOM - CONTINUOUS

Bradly exits his bathroom and sprays deodorant all over his body.

He walks to his bed and drops his cell phone on the nightstand when he sees something shocking.

THERE ARE SCARY HAND PRINTS ON THE VELVET BED SHEET. THE PRINTS ARE PRODUCED BY DISTURBING THE NAP OF THE VELVET. THE PRINTS SEEM TO BE OF A SMALL HAND WITH LONG NAIL. EXACTLY THE SIZE AND SHAPE OF THE ENTITY'S HAND.

Bradly is terrified. He stares at his bed sheet for a moment before symptoms of his undiagnosed illness worsen suddenly and make him feel sick. He suddenly feels like puking.

Bradly crouch runs to the GARBAGE BIN under his computer table as it is closer to him than the bathroom. He deeps his head into the bin and PUKES a few time.

He sloppily wipes his mouth with the back of his right hand and returns to his bed.

He yanks his bed sheet hard while cursing furiously.

He collapses himself on his bed.

THE FOYER - CONTINUOUS

Bina is mopping the last three stairs. She mopped the entire staircase again.

She is done now. She unplugs the cord, presses the vacuum's button with her toe and the vacuum retracts it.

She is carrying the vacuum out of the foyer when she hears a barely audible HISSING sound.

She stop and glance behind her. Doubtful and uncertain whether she heard what she thinks she heard, Bina pauses for a moment and tries to listen attentively.

BINA'S P.O.V -- THE FOYER

There is no one or nothing that could have produced that sound.

BACK TO SCENE

Bina begins to have an eerie feeling. Getting more and more spooked, she's still scanning the foyer with her eyes when a mild, but cool DRAFT of air gives her chills.

BINA'S P.O.V - THE FOYER

Leaves of two INDOOR HOUSEPLANTS that are on both sides of the entrance door move slightly. A SHEET OF TISSUE, which is out of its box moves simultaneously.

There are no open windows or any other hole to have let air in.

BACK TO SCENE

The Inexplicable movements scare Bina to the point that she starts mumbling prayers in her NATIVE LANGUAGE.

Bina cannot ignore her eerie feeling. She gets so scared that she flounces out of the foyer.

THE KITCHEN - LATER

Aside from Bradley, all family members are at the kitchen.

Everyone seems to be still shaken by what happened to the curtains. The house's depressing and frightening atmosphere is evident.

Waiting for the food to be served, Robert is in his WORK SUIT at the head seat, watching a RELIGIOUS CLIP, which had taken place during a CHURCH SERVICE on his IPAD. The SERMON is based on passages from the BIBLE.

Kathy is in a FLOWERY HOUSE DRESS standing across from Robert on the other side of the table, helping their little daughters to sit at the table comfortably next to one another.

Emily and Hailey are in their COLORFUL STRIPE OVERALLS.

Bina and Taral are preparing to serve the lunch.

Robert scans the kitchen over his GLASSES.

ROBERT
(smiles)
Where's his highness, king
Bradly the first? Is he
joining?
(to Kathy)
Didn't anyone call him to the
table or...

BINA
He must be in his room. I'll
call him right now.

FOYER - CONTINUOUS

Bina walk in to the foyer, stops on the landing and looks up
the stairs.

BINA
(loud)
Mr. Bradley, lunch
(waits)
Mr. Bradley, everybody is...

BRADLY (O.C.)
(annoyed)
Yeah. Ok.

After hearing Bradley's muffled voice, Bina walks back towards
the kitchen.

She pauses for a moment before exiting the foyer, turns her
head back and looks around with suspicion and mistrust.

Bina exits the foyer.

But the eerie feeling can still be felt in the empty foyer.

THE KITCHEN - CONTINUOUS

Bina places a TRAY of AIR FRIED CHICKEN PIECES and VEGGIES on
the middle of the table and leaves the kitchen.

BINA
(singing)
It's hot. Be careful.

ROBERT
(sniffs)
Thank you. Love the smell.

KATHY
It looks yummy, Bina. Thanks.
(to her daughters)
Girls!

HAILEY
(to Bina and Taral)
Thank you.

EMILY
(to Bina and Taral)
Thank you.

Bradley lumbers into the kitchen and his presence casts a pall over the kitchen momentarily. Everyone freezes gawking at him because of how sick he looks.

ROBERT
Ah. He shows up.

BRADLY
(expressionless)
Good morning.

Emily and Hailey burst into laughter.

KATHY
(mockingly)
Good afternoon to you, too, Mr.
Early riser.

Robert pauses the clip, takes his GLASSES off before glancing at his WRISTWATCH. He lowers and shakes his head.

ROBERT
Its 01:16 PM, son.

Robert looks Bradley over head to toe.

ROBERT (CONT'D)
(concerned)
Aren't you feeling any better? You
look terrible, son.

Bradley struggles to respond. He has difficulty constructing sentences. He is not focused and certainly not in the mood to talk.

BRADLY
(mumbles)
I... Err... I... I don't.. Never
mind.

Robert and Kathy give a meaningful look at each other.

Bradley takes a seat farther than everyone to prevent others to feel his bad odor.

Robert plays the clip and INCREASES ITS VOLUME, so Kathy and probably others can hear it, too.

Bradley's mood begins to gradually change.

Taral's facial expression says it all. He is trying to figure out what is going on with Bradley.

Kathy hands a BOTTLE OF MINERAL WATER over to Bradley.

KATHY

(Kind)

Drink some water. You look
Dehydrated. Have your lunch first.
I think you should remain in bed
until you are perfectly fine.

Bradly takes the bottle from his mother. But it slips off his hands before he can drink it. Bradly's hands are shaky.

Taral flounces towards Bradly, picks up the bottle and places it on the table in front of Bradly.

Taral smells something. He gets his head closer to Bradly for a quick moment and discovers Bradly is the source of the bad odor.

Bradly's bad mood is getting worse and dropping the bottle gives him an excuse to get even angrier. Instead of thanking Taral, Bradly nods at him.

Everyone on the table is looking at Bradly from the corner of their eyes, scrutinizing and observing.

Bradly starts serving himself some food. But his shaky hands drop the SERVING SPOON. The spoon hits Bradly's PLATE and breaks it's edge, making a loud JING KLINK SOUND.

Bradly lowers his head. He is furiously irritated. His Eyebrows drawn together, he bangs both his fists on the table.

BRADLY

(angrily shouts)

Fuck. Mother fucker.

KATHY (CONT'D)

(strict)

Hey. Language young man.

Before Kathy is finished expressing her anger, Robert pushes his seat backwards in a sudden move, stands up and points his finger at the door while glowering at Bradly. Robert looks serious, exasperated and disappointed.

DR. STARR

(stern)

Go to your room. You will not
behave like this in this house. I
will not tolerate such behavior.

ROBERT'S P.O.V - BRADLY

Bradly pulls up his chin scowling. BLOOD flows down both his nostrils.

BACK TO SCENE

Bradly wipes his nose with the back of his hand. He looks at his bloody hand and drops of blood on the table with a blank and cold face.

The room's angry atmosphere suddenly changes to concern and worry.

Everyone is staring at Bradley, expecting him to do something about his bleeding nose. But he does not show any reaction or concern at all. His face remains expressionless.

Bina takes two long and quick steps towards the KITCHEN COUNTER, pulls a few sheets off the PAPER TOWEL ROLL and rushes towards Bradley.

But Bradley flashes his palm to Bina in an agitated manner to stop her from getting any closer.

Bina looks despondent. She freezes the moment she sees Bradley's reaction.

Bradley covers his nostrils with his bent elbow and trudges out of the kitchen.

Kathy gets concerned and stands up. She wants to follow Bradley and attend to him. Kathy glances at Robert.

Robert shakes his head.

ROBERT

Its just a simple nose bleed.

Kathy sits back on her chair.

Robert is still standing. Not more than 3-4 seconds after Bradley leaves the Kitchen, somebody's FOOTSTEP can be heard upstairs, running from one side to the other.

It cannot be Bradley as he just left the kitchen and has certainly not reached upstairs.

Robert glances at the ceiling and then at his wife who is now assuring Emily and Hailey that everything is ok.

Emily and Hailey have lowered their heads. They look scared, distraught and worried.

Robert sits back at the table. He shakes his head in disappointment.

Everyone seems to have heard the running footsteps. But nobody gives it much attention.

ROBERT (CONT'D)

(to Bina)

I'm sorry, Bina. I don't know what's got into him! He never behaved like this before!

BINA

(becalming)

It's ok, sir. I'm fine. He's probably not feeling well.

KATHY

(to Bina)

I guess you are right. He didn't look himself.

Bina gives Kathy a soothing smile.

Bina's eyes scan the table.

BINA

(to Kathy and Robert)

If you don't need anything else, we will just watch our Buddhist ceremony.

ROBERT

(to Bina)

Of course. Go on.

KATHY

(to Robert)

Did you tell her about Abu Dhabi though?

Robert just remembers something. He closes his eyes and shakes his head.

ROBERT

(to Bina)

We will not be here tonight. We are leaving for the capital, Abu Dhabi, this afternoon. Emily and Hailey will stay with you guys and of course Bradley at home. I have a medical seminar tomorrow in the morning.

KATHY

(continues)

So, we'll stay at a hotel in Abu Dhabi for the night instead of driving for 90 minutes early in the morning. We will be back early in the afternoon.

BINA

Ok. Do you need me to help you pack?

KATHY

No. Not really. We're not taking much for one night.

Taral and Bina are exiting the kitchen.

BINA

Just leave the table after your lunch. We'll take care of it in a few minutes.

Kathy waits for Bina and Taral to leave the kitchen.

KATHY

(eating)

They're still shaken by what happened to the curtains. Bina is a bit superstitious and thinks paranormal might be the...

Robert clears his throat to get Kathy look at him. He then motions his head towards their little girls and shakes his head to imply not to talk about this in the presence of their daughters.

Kathy swallows the rest of her sentence.

HAILEY

(innocent)

What is panamormal, dad?

Robert gives a blaming look to his wife.

ROBERT

(calm and slow)

Its Pa - ra - nor - mal.
Paranormal. Means beyond the scope of normal. Something that is...Err.

Kathy is staring at Robert with a meaningful expression on her face for his way of explaining the definition of paranormal for a 6-year-old child.

KATHY

(slow)

That means something not normal sweetie. Not normal. Unusual.

Everyone is almost finished eating when Robert's cell phone rings.

Robert wipes his hands with a TISSUE quickly. He takes a look at his PHONE and looks at Kathy.

ROBERT
Its Khalifa.

Robert answers the phone.

ROBERT (CONT'D)
(friendly)
Hello Mister Khalifa. How are you?

Kathy wipes her daughters hands and leads them out of the kitchen.

BRADLY'S ROOM - CONTINUOUS

Bradly is laid on his bed faced up, staring at himself in the ceiling mirror. His fists attached to his hips and his toes go up and down.

CLOSE UP ON BRADLY

Bradly looks furious. He is glaring at himself in the ceiling mirror, clenching his jaws, grinding his teeth and is fixated on the ceiling mirror. His eyes have turned red again and eyelids look inflamed.

BACK TO SCENE

Bradly's breathing is quite unusual. He breaths normally, but his breathing suddenly changes into hyperventilating.

THE LIVING ROOM - CONTINUOUS

Kathy is drying Emily and Hailey's hands with a TOWEL after they finish washing their hands in the WASHROOM.

Robert walks in the living room, holding his cell phone. His face portend he's in disbelief.

Kathy and Robert wait for their daughters to exit the living room and start talking after they see them taking the stairs up, going to their room.

ROBERT
(pondering)
He says they've watched hours of security cam footage. But nobody entered or exited our houses.

KATHY
(disbelief)
What... What is.. how is.. I mean.

ROBERT (CONT'D)

He wanted to see us this evening to talk about this. But they're invited to a wedding tonight. Also, I told him we'll not be here ourselves. So, he'll drop by after they come tomorrow evening.

KATHY

How is this even possible?
Think about it...

ROBERT (CONT'D)

The only possibility is
(stares at Kathy)
You know!

KATHY (CONT'D)

What... Bradley?
(rolls her eyes)
Come on. He wont do such a thing!
(motions at curtains)
This! No way. And why?

Hailey steps back in the living room. Kathy and Robert stop talking. Kathy approaches Hailey and waits for her to talk.

HAILEY

(innocent)
Our room is windy. We cannot draw.

KATHY

Then close the window, honey.

HAILEY

I did. But it opens by itself.

ROBERT

Because you did not close it properly, my princess. Lets go. I will come with and close it for you.

BRADLY'S ROOM - CONTINUOUS

Bradly is now laid on his side, sweating profusely. His body is strangely straight and stiff. We can see from his sleepy eyes that he's falling asleep.

His cell phone starts RINGING. But he does not show any reaction. As if he is in a trance and does not even hear the ringing sound.

CLOSE ANGLE ON BRADLY'S CELL PHONE

On the screen we see Abdullah is calling. Bradley's Clock is showing 01:53 PM

BACK TO SCENE

The ringing stops and starts again moments later.

CLOSE ANGLE ON BRADLY'S CELL PHONE

On the screen we see Aida is calling. Bradley's Clock is showing 04:58 PM

BACK TO SCENE

The ringing stops.

THE LIVING ROOM - LATER

Kathy and Robert are getting ready to leave. Taral and Bina are helping and are there to send them off. Bina has Emily and Hailey with her.

Robert has a BLUE JEAN and a WHITE T-SHIRT on and Kathy is in a WHITE LINEN TROUSERS and a PINK SHIRT.

BRADLY'S ROOM - CONTINUOUS

Bradly is asleep. We hear a soft KNOCKING SOUND.

The room's door opens slowly and quietly and behind it appears Robert.

Robert is holding his SUIT which is on a HANGER. He sees Bradley asleep, he closes the door and leaves.

THE FOYER - CONTINUOUS

Taral is carrying TWO SMALL SUITCASES out when the doorbell RINGS.

Taral opens the door and sees Abdullah, Aida and Sherin. Abdullah is carrying a MEDIUM-SIZE GIFT-WRAPPED BOX.

Kathy appears behind Taral. Robert is walking down the stairs.

KATHY

(happy)

Oh hi guys. Good to see you.

Everyone smiles and responds saying hello. Robert now reaches the door and exchange greetings with them, too.

AIDA

We're here to see Bradley. Abdullah said he was not feeling well.

ROBERT

I just checked on him. He's asleep.

KATHY

You want to come in and wait?

SHERIN

No thank you. I guess we'll come by another time.

They say goodbye and leave.

EXT. STARR RESIDENCE - CONTINUOUS

Taral places the suitcases in the Mercedes's trunk. Robert hangs his suit on the back-seat's CLOTHES HANGER.

Kathy and Robert kiss their daughters good by.

KATHY

(to Emily and Hailey)

Be good girls and listen to Bina. Don't forget to brush your teeth.

(to Bina)

Don't let them stay awake till late. Call me if something urgent come up.

Bina smiles and nods. Kathy sits in the car and Robert drives away.

BRADLY'S ROOM - LATER

Bradly is faced down on his bed. He is still asleep. His clock is showing 05:48 and the sun is setting. It is TWILIGHT and getting dark. The house is eerily quiet.

Foreboding.

Suddenly, every electronic device in Bradley's room and bathroom, Lights, the TV screen, Bradley's cell phone, Ipad, computer's monitor screen, the small light on the camera drone, flash on and off.

Bradley's bed starts shaking. It starts lightly and the shaking is getting worse gradually.

THE KITCHEN - SAME TIME

Bina has Emily and Hailey sat on each side. They are at the kitchen table with the iPad open in front of them, watching cartoons.

There is no shaking in the kitchen and other rooms.

BRADLY'S ROOM - SAME TIME

The shaking gets worse to the point that objects start moving on the nightstands and tables.

But Bradley does not wake up. The shaking of the room stops and now Bradley's bed starts shaking.

He finally opens his eyes and sits on the bed. But the shaking has stopped. Bradley is both ill and terrified. But unsure whether he was dreaming or his room was really shaking.

Bradley sits on his bed for a while without moving his body. It is now almost dark and getting darker.

Bradley uses all his power to switch one of his bedside lamps on, which gives the room a GLOOMY ATMOSPHERE.

Bradley is hunched and looking down when an invisible force pushes him back and holds him down making his body form a CROSS on the bed. His legs straight and big toes touching, his hands are open, each stretched towards a different side.

Bradley's bed starts shaking.

TOP VIEW OF BRADLY

Bradley can't move a muscle. He is so terrified that his entire body is shaking. He tries to yell for help. But he cannot make a sound. We know he is yelling for help only because we can read his lips. But no sound can be heard. Bradley's eyes look to his left and right as his head is being held steadily and he is not able to turn it to the sides.

BACK TO SCENE

The shaking of the bed suddenly stops and Bradley is still being held down, peering at the ceiling.

BRADLY'S P.O.V - THE CEILING MIRROR

A menacing and paralyzingly horrifying entity's head and its glowing red eyes appear in the ceiling mirror, peeking in the room. As if the ceiling mirror is a window and its frame is a window frame, and someone peeks inside.

The entity crawls in the room through the mirror, clinging to the mirror's frame and staring at Bradley.

BACK TO SCENE

The entity's body is terrifyingly thin with long dark fingers and toes. Its breast skin is hanging and its entire body seems to be WAVING, like HEAT HAZE or HEAT SHIMMER.

Bradley's body begins to LEVITATE VERY SLOWLY. BRADLY is shaking. He pees in his shorts.

BRADLY'S P.O.V -- THE CEILING AND THE ENTITY

Bradley gets closer and closer to the entity.

BACK TO SCENE

Bradley's body stops midair and is suddenly released. As soon as Bradley's body hits his bed though, the entity lets go of the mirror's frame, jumps on Bradley, sits on his stomach and attacks him.

The entity claws all over Bradley's body, scratching him wildly. With his body and hands free now, Bradley tries to stop the entity from hurting him while looking away. But he begins having DEFENSE WOUNDS.

Bradley's body is once again held down on his bed.

The furious entity stops scratching at him, it presses Bradley's cheeks and forces his mouth open. It then gets his head closer to Bradley's head and spits into his mouth a few times. It then pulls Bradley's TONGUE-BONE up and down a few times so he will swallow its SALIVA.

Bradley's entire body is vibrating and his breathing is loud because of fear.

In one quick and strong move, Bradley releases himself from under the entity and runs to the door. But its locked and Bradley cannot open it.

Bradley runs into his bathroom

BRADLY'S BATHROOM - CONTINUOUS

Bradley closes the bathroom door and locks it immediately.

Black.

CLICK CLICK. CLICK CLICK. CLICK CLICK.

It sounds like Bradley is trying to switch the light on but to no avail.

TFO TFO. TFO TFO.

Bradley keeps on spitting. He is shaking, breathing heavily and swallowing constantly.

The sound of a DRAWER SLIDING OPEN can be heard followed with the sound of Bradley's hand searching for something in it.

Bradley's sweaty and panicked face appears and disappears twice after a SMALL FLASHLIGHT flashes light on and off. As if the flashlight being out of battery.

THUNT. THUNT. THUNT.

Sound of flashlight being hit on Bradley's hand as he is trying to switch it back on. It finally lights on and Bradley's face appear again.

But the flashlight's light dims lower and lower and before it goes completely off, we see the entity's head behind Badly's head.

THE ENTITY
(creepy voice with Arabic
accent)
I will come later.

The flashlight goes on, the entity has disappeared and Bradley faints on the floor.

Black.

The sound of Azan (Muslims call to prayer) can be faintly heard coming from a Mosque nearby.

All of these happen concurrently after the entity talks.

BRADLY'S ROOM - NIGHT

The bathroom's door open by itself and a bit of light casts on Bradley.

He is on the bathroom floor with his knees bent and lifted towards his chest and his hands around both his knees.

Like someone in a trance, Bradley stands up slowly and peeks out. Nobody and nothing there. His room's door is open.

He steps out of his bathroom and lumbers in the bedroom. He now looks more confused than scared.

Claw tear marks can be seen all over his t-shirt and shorts. There are scratch marks on his hands, legs, neck and face.

He pauses in the middle of his room and stares out the window for a long while.

INSERT SHOT - CLOCK

It is 03:00 AM.

BACK TO SCENE

Bradley's window opens by itself. Bradley turns his head and looks at his window.

Foreboding.

Bradley can sense that something horrible is about to happen. As if remembering what happened to him earlier, his expression changes. He starts shaking. He keeps on turning his head to any side he thinks he heard a sound coming from.

Suddenly, every electronic device in his room and bathroom flash on and off again. Bradley knows what it means. So, he bolts for the door. But the door shuts by itself. Bradley freezes, standing in the middle of his room.

A LOUD ARABIC RELIGIOUS RITUALISTIC CHANTING SOUND starts in the entire house.

The NIGHTLIGHT DIMS DOWN AND UP a few times and then, another entity peeks out of Bradley's TV this time.

AN OLD AND DEBILITATINGLY FORMIDABLE WITCH-LOOKING WOMAN'S head, with one GLOWING WHITE EYES and one eye shut, peeks in the room. As if the TV is a window and its frame a window frame, and someone peeks inside.

Bradly does not initially notice the old woman. She begins finger-wagging at Bradley.

Jumpy, sensitive, terrified and unwell, Bradley turns his head and sees the scary-looking old woman and starts screaming loudly while trembling backwards and tears roll down his cheeks.

Suddenly all electronic device's screens switch on, on their own. Bradley's camera drone switches on by itself at the same time.

EXTREME CLOSE ANGLE -- BRADLY'S CELL PHONE SCREEN

The battery icon is a bit less than full. The battery gets drained and the battery bar on the screen goes empty in a second.

BACK TO SCENE

CLOSE ANGLE -- BRADLY'S CAMERA DRONE

All FOUR camera drone's PROPELLERS begin SPINNING.

BACK TO SCENE

The sound of from Bradley's game MUSIC is now mixed with the sound of a religious ritualistic chanting in Arabic.

The energy in Bradley's room make the drone's propellers spin faster and faster until it LIFTS OFF. It is hovering for a moment before it begins flying higher and higher.

Taral opens the door in and hurried state.

TARAL
(panicky)
What? What is it? Bradley!

TARAL'S P.O.V -- BRADLY

Bradly's hands are clench up into a fists, both pointing to the floor, his mouth unusually and strangely open and his head leaned back, looking up and yelling.

BACK TO SCENE

Bina can be seen in the background, leading Emily and Hailey down the stairs. The females all look nervous and hasty.

Taral switches the TV off quickly and wants to approach Bradley and calm him.

Bradley passes out. But Taral takes a long and quick step and catches him.

The drone is going upper now. But Taral does not notice that.

The camera drone hits the upper edge of the window, exits the room and flies higher and higher.

EXT. STARR RESIDENCE - CONTINUOUS

The drone is going higher and higher.

DRONE CAMERA P.O.V -- STARR RESIDENCE AERIAL SHOT

Starr residence gets smaller and smaller in the frame as the drone flies higher. The porch light of a few neighboring houses, in Starr residence's close proximity, switch on as the loud sound emanating from the residence is waking them up and scaring them.

The drone stops midair. Starr residence appear to be small now and in the middle of neighboring houses. But it looks darker than other houses surrounding it. From above, the residence seem to be covered by a dark fog.

BACK TO SCENE

The drone's propellers stop spinning. It falls down, but the camera remains up there, looking down and moving further.

The camera reaches a two-lane road, not too far from Starr's residence. Hardly any moving vehicles at this hour. Except for an EMS AMBULANCE, which appears in the frame, scooting on the road.

The loudness of Starr residence suddenly stops and a female emergency medical dispatcher's voice can be heard on the RADIO instead, announcing a medical emergency and pre-arrival information to all units.

FEMALE DISPATCHER (V.O.)

(over radio, filtered)

No. 1205 , Meadows street 11 west.
We have an unresponsive 15-year-old male in critical condition. He lost consciousness after a hysterical episode. Shortness of breath.
12A, respond when copy.

MALE VOICE (O.C.)
(over radio, filtered)
Copy dispatch. Heading to the
address. Carry on.

FEMALE VOICE (V.O.)
(over radio, filtered)
His symptoms indicate hysterical
seizures that resemble epilepsy -
With no history of allergies,
illnesses, surgeries,
immunizations, etc. No medical
history like, at all. Copy?

MALE VOICE (O.C.)
(over radio, filtered)
Copy dispatch. Will update. Un
route. Thank you.

The ambulance, which has now reached an opening in the middle of the road, makes a sudden u-turn, its FLASHING BLUE AND RED EMERGENCY WARNING LIGHTS and it accelerate towards the given location.

As we tail the ambulance, gliding above it, we gradually descend, drawing closer and closer to it until we reach eye-level, synchronously with the vehicles slowing down in front of Starr residence, and Bina running out of the house hastily.

EXT. STARR RESIDENCE - CONTINUOUS

Three UNIFORMED paramedic staff, all GEARED UP and on high alert, rush out of the vehicle and follow Bina inside the house.

NICK ODEJAR, A dark-haired and short Filipino man is carrying an ADVANCED LIFE SUPPORT BAG. AMIN MASHADI, a middle-aged, healthy-looking man, has a light STRETCHER in his hand and SAMAR TOUFIQ, a 20 something-year-old female rookie paramedic, with her hair completely covered in a MUSLIM UNIFORM SCARF, carrying a lighter EMS MEDICAL EQUIPMENT BAG follow Bina inside the residence hurriedly.

JUMP CUT TO:

INT. STARR RESIDENCE - CONTINUOUS

BRADLY'S ROOM

Paramedics have just arrived and are immediately disgusted by the overpowering stench.

Everyone is holding their hands or elbows up and covering their noses.

SAMAR

What is this Smell? Phew... Oh my God.

Amin opens the ADVANCED LIFE SUPPORT BAG, which is on the side of Bradley's bed, takes a few MASKS out and distributes them to everyone. The bag is open and various MEDICAL EQUIPMENTS in it exposed.

Bradly is unconscious, laid on his bed.

Samar is checking Bradley's vitals. Bradley looks strange. He looks older than we saw him last. Furrows have formed on his forehead. His hair looks thinner and his facial skin looks like having a mild shade of turquoise.

Nick has a CLIPBOARD in his hand and is interviewing Taral.

TARAL

(quavering)

He started yelling on the top of his lungs. We first heard some sort of...

SAMAR (CONT'D)

He's shaking.

Bradly's body is shaking mildly in the beginning, but it gradually shakes harder and harder.

Everything happens quickly from this point and the movie gets a faster pacing.

Bradly opens his eyes, his head goes backwards and his eyes roll to the back of his head.

Bradly stops shaking suddenly. All the lights go off and on very quickly. The room rumbles for two second and stops. Everyone is in disbelief and suspects what is, really, going on.

In a quick and superhuman move, Bradley changes from laying to sitting position and makes a horrifying GROWLING sound that ends with MOANING. Lights go off and on quickly and in darkness, Bradley's GLOWING ORANGE eyes can be seen. Bradley's eyes are orange and his eyelids are BROWNISH YELLOW now.

Everyone gets terrified. They have realized that Bradley is not suffering a medical condition only and paranormal is certainly involved.

Samar and Amin are scared, discouraged and looking at each other. Nick notices them and him being an honest paramedic and despite being extremely scared too, pulls himself together.

NICK

(encouraging)

Guys. Ignore the strange things and help him. Don't let anything stop you. He is a patient. Our patient. And he is relying on us.

Amin comes to Taral's help to get Bradley to lay back down. But Bradley starts yelling and resisting.

Nick replaces Taral. Bradley is now being tightly held down by Nick and Amin.

The commotion increases as the paramedics order Bradley to lay down and tell each other what to do.

Bradley is resisting. He is using all the force left in him to release his hands and legs from being held steadily. He shouts and yells constantly.

Everyone is trying hard to defuse BRADLY'S hostility and agitation.

NICK (CONT'D)

(to Samar)

Prepare a tranquilizer.

SAMAR

Yup. On it.

Samar begins preparing a NEEDLE to give Bradley an injection.

Taral sits next to Bradley on the bed caressing his forehead. He's trying to harness Bradley and convince him to let the paramedics do their job.

Bradley loses consciousness again.

Amin notices Bradley's scratch marks.

AMIN

(curious)

What are these scratch wounds?

Camera is looking down at Bradley who is held down on his bed.

He pulls Bradley's t-shirt all the way up to his neck, exposing his belly.

Everyone is shocked after seeing Bradley's body. Bradley's body does not look like his body anymore. His six pack abs are gone. His skin looks OLD, CRAMPLED and there are DARK BROWN SPOTS, CLAW MARKS and RED SPOTS all over his body. Bradley's NAILS and TOES NAIL now have completely BROWNISH BLACK color.

Nick looks closer at Bradley's body. He gives Taral a meaningful look.

TARAL
(claiming innocence)
This did not happen here. This is
the first time I see this.

Nick looks back at Bradley.

NICK
(pity)
Who did this to you?

SAMAR
(compassion)
Poor boy.

NICK
(to Amin)
Call dispatch to send the police.
Normal procedure.

Amin walks away from Bradley's bed, gets closer to the window and talks into his WALKIE-TALKIE.

Bradley's body starts shaking uncontrollably and stops again. This happens a few time.

Everything is happening very fast.

Bradley opens his eyes and starts yelling again.

Amin jumps back towards Bradley's bed to help Nick hold him down.

Everyone looks exhausted yet concerned. Bradley's behavior has drained everyone's energy.

Nick frowns at Bradley and gets serious.

NICK (CONT'D)
(serious)
Stop resisting, man.
(MORE)

NICK (CONT'D)

We just want to help you. Shhh..
Why are you yelling?
(to Samar)
Give it to him. And prepare to
transfer him.

Samar approaches Bradley to give him the injection.

Bradley stops yelling. He stares at Nick eerily for a moment and responds to him with a SCARY HIGH-PITCHED VOICE, which we know it is not his.

BRADLY

(furious)
I said no. Don't touch me.
(Blowing a raspberry)
No. Leave me alone.

Hearing the strange scary voice coming out of Bradley's mouth, everyone pauses for a moment, looking at each other in fear, again.

Samar starts whispering a short verse of Quran while tears roll down her eyes. She keeps on humming the same verse over and over.

Amin and Nick look at Bradley in disbelief. But they still try to talk Bradley into letting them give him an injection.

As if becoming another person entirely, Bradley starts yelling, resisting and trying to release himself from the grasp of paramedics. Everyone is trying to calm Bradley but to no avail.

AMIN

(quavering)
We just want to help you...

SAMAR

(frustrated)
That's it. Push him to his
side and hold him tight.

Bradley is screaming on the top of his lungs. Everyone helps pushing Bradley to his side. They pull his short down a bit and Samar injects him with the sedative.

Bradley continues to be loud and resistant. But the sedative seems to be having its effect on him. Bradley is getting calmer gradually.

EXT. STARR RESIDENCE - SAME TIME

In their cute NIGHTDRESSES, anxious and scared, Emily and Hailey are with Bina, standing at the porch next to their PORCH SWING.

Bina is standing close to the girls. She's scared and frustrated. She keeps on redialing a number while murmuring a RELIGIOUS verse. But she seems unable to establish contact.

Bina has her eyes on the girls when something invisible yanks Hailey's ponytail from behind and drags her head back a few inches. Hailey makes a short scream-like sound and stumbles backwards. But she manages to grab hold of her sister and regain balance. The terrorized little girl clings to her sister tightly.

Hailey looks confused. Bina retreats and pulls the girls back two steps.

Emily seems scared, but it is obvious she is being brave for her sister. Emily is trying to comfort Hailey by holding her and gently running her tiny fingers through her little sister's hair. Little Hailey has her head on her older sister's chest.

I/E. POLICE VEHICLE (MOVING) - CONTINUOUS

In their police uniforms, the dark-haired brown-skinned medium-height officer, the 26-year-old masculine AHMED JUMA is behind the steering wheel while his colleague, 28-year-old SABER ABED, a serious-looking dark-skinned and medium-height police officer is entering data into the laptop, doing in-car documentation.

OFFICER JUMA'S P.O.V (THROUGH THE VEHICLE'S WINDSHIELD) --
MEADOWS STREET

Starr's neighbors, an old, white-skinned, grey-haired chubby male, a young Asian couple in their late 20's, and another Arabic middle-aged couple in their pajamas are standing outside their houses, peering at the Starr residence curiously to find out what is going on.

An ambulance is parked on the street.

BACK TO SCENE

EXT. STARR RESIDENCE - CONTINUOUS

The police vehicle stops in front of Starr residence. Officers Juma and Officer Abed exit the vehicle and see Bina and the girls on the porch.

Bina seems to have finally dialed and spoke to whoever she was calling. She disconnects the line, squats down by the girls and pulls them into her arms. She holds them both tight to allay their fears and alleviate their stress.

Both officer approach her.

OFFICER JUMA
(to officer Abed)
You do the interview. I'll see
what's going on inside.

OFFICER ABED
Yup. Lets do that.
(looks around)
Isn't it chief's house though?

OFFICER JUMA
No. Its the next house.

Officers reach the porch.

OFFICER JUMA (CONT'D)
(to Bina)
Where's the teenager, the boy?

BINA
Just take the stairs up and you'll
see them.

Officer Juma nods and enters the house.

OFFICER ABED
What's going on? Tell me
everything.

Officer Abed looks at the girls.

OFFICER ABED (CONT'D)
Don't be afraid. We are here to
protect you.

Officer Abed notices a lady appearing on the front yard of
the neighboring house, approaching Starr's residence. Officer
Abed looks back at Bina.

OFFICER ABED (CONT'D)
Is she coming here?

Bina looks at her and releases a sigh of relieve.

BINA
(Relieved)
Oh. Its Ana. Madam Starr's best
friend. She's our neighbor.

ANA
(Worried)
Bina. Kathy called.
(MORE)

ANA (CONT'D)

She's on her way back. I'll take the girls.

(nods at officer Abed)

Hi.

(to Bina)

What is happening? Is Bradley ok?

(to the girls)

Come on sweeties. Sleep over night. Your friend Sharon is waiting for you.

(to Bina)

Call me and tell me what's going on.

Bina nods. Seeing Ana, the two little girls run to her crying. Sherry kisses them both on their heads, holds their hands, nods at officer Abed and Bina. She takes the girls away quickly.

INT. STARR RESIDENCE - CONTINUOUS

Nick, Amin and Samar are preparing to take Bradley to a hospital.

Bradley is still on the bed with his eyes half open. He is gulping for breath. He suddenly starts shaking again. But he is no longer loud and yelling.

Officer Juma enters the room and says hi. But after he sees Bradley and before he says anything, he covers his nose and rushes back out.

Amin takes a mask and gives it to him. But Officer Juma is about to puke. He swallows a few times and has difficulty preventing himself from vomiting.

Bradley's nostrils begin exuding a WHITE AND ORANGE FOAM-LIKE SUBSTANCE. His Body stops shaking. But his toes and fingers begin vibrating.

CLOSE ANGLE -- BRADLY'S FINGERNAILS

Hundreds and hundreds of DOT-LIKE MITES CRAWL out of bradly's finger nails and move all over his body. We now know what caused his nails to change color.

AMIN

(shocked)

Scabies!

NICK
(disbelief)
No. Its something else.

CLOSE ANGLE -- BRADLY'S TOE NAILS

Hundreds and hundreds of DOT-LIKE MITES CRAWL out of bradly's toe nails and move all over his body.

BACK TO SCENE

Officer Juma pukes finally while darting out of the room.

JUMP CUT TO:

EXT. STARR RESIDENCE - CONTINUOUS

Bradly is on a stretcher, covered in special BODY BAG and isolated in a TRANSPORTATION CAPSULE. Nick and Amin are carrying him to the ambulance.

Taral is following them.

Officer Abed and Officer Juma finish talking to Bina and walk towards Bradley quickly.

Some of the neighbors have now walked towards the ambulance to see what's going on.

But officer Abed and Juma keep on reminding them to keep distance.

The ambulance's rear double doors are wide open. They slide the stretcher into the ambulance.

TARAL
Which hospital are you taking him?

AMIN
American hospital.

Nick, Amin and Samar sit in and the ambulance takes off.

Officer Juma and Abed, too, sit in their vehicle and follow the ambulance.

Neighbors head back towards their house.

Bina is crying. She goes back in the house. Taral cannot be seen.

The camera stays in the porch for a few seconds.

INT. DUBAI'S AMERICAN HOSPITAL - LATER

GENERAL WARD

The lift doors open. Robert and Kathy scurry out of the lift and see Taral, speaking with the hospital's management and staff who look sleepy and panicked. Officers Juma and Abed are seated on a row of chairs a few feet away from them.

There is no one moving in the corridor and is quiet at this hour.

TIMOTHY LAUREN, the hospital's 64-YEAR-OLD director, LILIAN TRUMAN, 41, his assistant are in JEANS and T-SHIRTS. 39-year-old DR. MOHSEN MIRZAEI, the emergency doctor on shift is in a WHITE SCRUB.

Everyone looks nervous, twitchy and flustered. They seem to have just been woken up and called to the hospital because of an emergency and unusual situation.

Timothy sees Robert and Kathy and approaches them. He is so nervous that he does not want to wait for Robert to reach him.

TIMOTHY
He is fine... But I need
too..

KATHY
(relieved)
Ah. Thanks god.

Kathy and Robert let out a sigh of relief. Timothy continues.

TIMOTHY (CONT'D)
We are keeping him on the
last floor, temporarily. I
mean the private and empty
ward, which is not ready. He
had symptoms of Rabies and
Scabies and Mental...

(serious)
But its none of those,
Robert. We cannot keep him
here... The staff can't work
like this...

KATHY (CONT'D)
What do you mean you cannot
keep him here?

ROBERT
(to Kathy)
Hun, let him finish... Please...

Timothy glances at Kathy and decides it is best to talk to Robert alone.

TIMOTHY
(to Robert)
Can we talk in private.

ROBERT

(to Kathy)

Hun, Just give me a second, please.
I'll tell you everything later...

LILIAN

(to Kathy)

Let me get you a glass of water.

Lilian guides Kathy towards the end of the corridor.

Robert and Timothy go and sit on WAITING AREA's SOFAS, near the EMERGENCY EXIT STAIRCASE.

TIMOTHY

TIMOTHY (CONT'D)

Robert, we've done everything
we could for him

(emphasizes)

Medically

(desperate)

Considering his symptoms and
test results. We've done the
scientific part. But I've no
doubt you know his problems
are paranormal in nature. The
paramedics....

ROBERT

(incredulous)

What are you talking about? I
did not expect you to be this
superstitious. You are a
scientist.

TIMOTHY (CONT'D)

(pissed)

Superstitious?

(whisper shouts)

Have you even seen him? Have you
smelled him? Have you seen his
eyes? Heard him talk? The boy is
downright possessed. The staff are
scared shitless. Nobody has the
courage to enter his room. Doors
close and open by themselves as
soon as he was taken to the ward. A
poor nurse was held against the
wall, choking. Its all in cctv
footage

(emphasizes)

Recorded

(shakes his head)

The staff didn't know what to do.
They had to call a priest. Go take
a look at him for yourself and tell
me what disease causes a man's eyes
turn glowing orange.

Robert is looking down. He is very stressed and worried. He has his hands on his head.

TIMOTHY (CONT'D)

(calmer)

Robert, you are my friend and a colleague. You must know that I would do anything in my power to help your son. But I'm also responsible for other staff's safety. This? Is beyond science and technology, Robert. I cannot keep him here and put everybody's well being in jeopardy. Please find a place to keep and the right approach to help him. But I cannot keep him here, Robert. I'm sorry. I can only give you till noon to get him out of here. Please try to..

Timothy is interrupted when a black man in security uniform opens the emergency exit's door and rushes in. The man looks terrified. He's shaking, breathless and WHEEZING. He stops by Timothy and Robert.

THE SECURITY GUARD

(fumbles)

Sir. Sorry. Its happening, again. I cannot... I don't want to...

Timothy and Robert glance at each other and stand up quickly. Timothy looks at officers who are also standing now.

TIMOTHY

(to officers)

You coming?

Timothy, Roberts, officer Juma, officer Abed follow the security guard, going upstairs using the emergency exit.

PRIVATE WARD - CONTINUOUS

Every one exits the emergency exit door slowly and cautiously. They are all hit by a stench despite ventilation working.

All doors are closed and TWO ROWS of BRAND NEW CHAIRS, with their PLASTIC COVERS still on them can be seen on both sides.

Some WIRE ROLLS, SMALL BUILDING MATERIALS and EQUIPMENTS can be seen in the corridor outside some of the room. It is obvious that the ward is being repaired and remodeled. The only sound is the HUMMING of ventilators.

The corridor's lights are sporadically FLICKERING and dimming down and up.

ROBERT
(to the guard)
Where's my son?

TIMOTHY
(to Robert)
Last room on the right.

Timothy, Roberts, officer Juma, officer Abed and the security guard are approach a room at the end of the corridor when EVERYTHING seen in the corridor is pushed by an unknown unseen force and slid towards the center of the corridor violently.

Everyone stops.

Robert begins to realize that Timothy was right about his son's case being paranormal In nature.

Plastic covers on chairs start to get torn apart and thrown up.

All doors suddenly open and close all together.

Robert is now convinced that Timothy was telling him the truth. Robert is now horrified, too.

Everyone is apprehensive to walk any further except for Robert who is concerned for his son. He continues approaching Bradley's room despite all thats happening.

ROBERT
(to Timothy)
No other patient on this floor.
Right?

Timothy nods yes.

Everyone is too scared to go forward. They all stop. Robert goes forward. He's now three rooms away from Bradley's room.

ROBERT (CONT'D)
(clears his throat)

Bradly. Buddy, its dad.
(beat)
Son. I'm coming to see you.

Robert reaches Bradley's room.

ROBERT'S P.O.V -- BRADLY'S HOSPITAL ROOM

Robert is about to peek in the room.

BACK TO SCENE

But the sound of the lift's door opening distracts him and he turns his head towards the lift, like any other person in the corridor.

In Robert's background, we see the lift door opens and a priest accompanied by a very short and slim middle-aged dark-skinned brunette woman step out.

The corridor's Light go off all together and a few emergency lights, light the corridor dimly. Robert decides it is safer to enter his son's room along with a priest. So, he does not enter Bradley's room. Instead, he waits for the priest and the lady to come towards him.

The camera, which has not moved, remains on the same spot and in Robert's background we see

Father ARTHUR MILES, 66, white hair and medium size in a black VESTMENT and 44-year-old HANNA SUBHAN are approaching slowly. They take a few feet towards everyone else when father Miles stops, bends and places his hands on his knees. Hanna Begins pulling father Mile.

Father Miles takes a cross out and holds it in front of him. But he starts feeling pain in his knees as soon as entering the corridor. Hanna is trying hard to pull father Miles back out of that corridor.

The camera pans to the left, continuing Robert's previous P.O.V to the room.

ANGLE ON THE ROOM

The right half of the frame is covered by the bradly's room door frame and Bradley in left half and in an impossibly strange position. Bradley is in a squatting position, with the soles of his feet on the top rail of the bed's headboard. He's hugging his knees, looking straight with his glowing orange eyes and is grinning, literally from ear to ear as his lips are terrifyingly stretched from below one ear to below the other. The furrows on his forehead are even more noticeable now.

Timothy, the guard, Taral and officers have now reached father Miles and Hanna, and are standing beside and behind him.

HANNA

(to Miles)

Its not safe. Lets go before
something worse happens.

TIMOTHY

(to officers and the
guard)

Help him out of here.

Officers help the priest and everyone else except Robert follows father Miles out of the corridor. They take the lift to go downstairs.

Light turn back on by themselves and doors stop opening and closing.

Robert looks around and enters Bradley's room cautiously.

BRADLY'S HOSPITAL ROOM - CONTINUOUS

Bradly is on the bed and under a special MEDICAL BLANKET. He's motionless and looks more human than the last shot we had on him.

Robert walks to Bradley's bed prudently. He stands by his son's bed and holds his hand.

ROBERT

(sad)

I know you are still somewhere in
there. Can you hear me?

(beat)

Everything is going to be fine,
son. I'll do anything to save you.
You know that.

Robert's tears roll down. He bends and kisses Bradley on his forehead.

ROBERT (CONT'D)

I'll come back and get you out of
here. I'll make some arrangements
and come back. See you soon, buddy.

Robert glances at Bradley before exiting his room.

GENERAL WARD - MOMENTS LATER

Father Miles is on the sofa next to Hanna. Timothy, Kathy, Taral and Lilian are seated across from and around them. Everyone is quiet and pondering.

Robert exits the emergency door and joins them.

KATHY

Miss Hanna was waiting for you to start giving us some information. Lilian told me what's happening.

ROBERT

(to Timothy)

I guess you are right. I don't know what to say.

(looks at Kathy)

We'll get him out of here. I guess we'll take him home.

HANNA

(looking down)

Its dangerous.

TARAL

(to Kathy and Robert)

Bina said something invisible pulled Hailey's hair on the porch earlier.

Kathy and Robert give each other a shocked look.

HANNA

(to Robert)

You'll put your family members in danger, Dr. Star. I'm a medium and

(looks at Miles)

This is father Miles. I usually company him to paranormal cases. But your son's case is...

KATHY

(worried)

But what is effecting our son? A ghost?

FATHER MILES

Its not a ghost. Hanna would tell you.

HANNA

Its a ... Not one. Actually two, very, very angry entities. A Demon and a Jinn. I couldn't figure out much in one session. But all I know for now is, that a mad demon followed your son from your home country, America, and a Jinn is trying to take some sort of revenge from your son for something he did.

Kathy bursts into tears. Robert side hugs Kathy and assuages her.

ROBERT
What did he do?

HANNA
I'm not sure yet. But I can come visit him again, wherever you take him, and find it out if you want.

KATHY
Of course we want that. And we are so grateful. Thank you for coming at this hour.

ROBERT
(looking down)
Where can I take my son except home?
(to Kathy)
We don't have any family here in Dubai.

KATHY
(to Hanna)
But what should we... How can we save our son?

FATHER MILES
You can't. You need an exorcist. I'll make some phone calls and see what I can do.

Officer Juma and officer Abed are still in the corridor. They are a few yards away from the others. Officer Juma gets Robert's attention with his hand gesture and calls him.

ROBERT
Thank you father.
(to Kathy)
Please give the lady and father our number and address. I'll be right back.

Robert goes to officers.

OFFICER JUMA
Our shift is over and we are leaving. Is there anything we can do?

ROBERT
Oh thank you guys for sticking around. Your chief is our neighbor and friend. I'll certainly tell him how considerate you gentlemen were.

OFFICER ABED

We actually owe you and your wife an apology. First, when we saw the scratches on your son's body, we thought we were dealing with a child abuse case.

OFFICER JUMA

But we saw it first hand what caused them. We are sorry for that.

ROBERT

You are doing your job and are doing it well. There's no need to apologize.

The two officers leave.

Father Miles and Hanna say goodbye and leave too.

Robert, Taral and Kathy are thanking Timothy before leaving.

TIMOTHY

(helpless)
I'm sorry, Robert. You know I have no ...

ROBERT (CONT'D)

I know my friend. I'll get him out before noon.

TIMOTHY (CONT'D)

No. You don't need to come get him. I'll have the ambulance drop him...
errr. Where? Home?

KATHY

Yes home. And thank you.

Robert and Kathy talk to Taral while Timothy walks away.

TARAL

I guess I'll see you at home. I'm going home.

KATHY

Yeah. We're coming.

I/E. ROBERT'S CAR - DAWN

Kathy and Robert sit in the car. They're both quiet. Robert puts his forehead on the steering wheel and takes a deep breath. He burst into tears.

Kathy rubs her hand on Robert's shoulder and pulls his head and holds it in her shoulder.

ROBERT

He doesn't look anything like our boy. This thing is killing him. You should have seen his motionless body.

(wipes his tears)

And I'm supposed to protect you guys. But how? Against what?

(shakes his head)

Doors opened and closed shut, lights went on and off, things moved.

(ponders)

Here's how I think this should go. We'll get Bradley home. I'll book you guys a a hotel, somewhere comfortable, and you'll stay there for a while if we felt any threat, towards the girls especially. You'll just stay at the hotel with the girls until I figure this out.

KATHY

I was thinking we could stay with Anna or even at Khalfans. But I guess they'll get scared and uncomfortable after hearing what was going on in our house last night.

ROBERT

Yeah.

(ponders)

That is if they believe, when we tell them what we're dealing with.

INT. STARR RESIDENCE - DAY

THE KITCHEN

Kathy is at the kitchen's table. Taral and Bina are seated across from her on the table. Everyone looks tired and lack of sleep is evident in their faces.

Robert can be seen in the living room. He's on the phone.

ROBERT

(into the phone)

Sure. We'll do that. You have no idea how thankful we are.

(beat)

Ok.

(MORE)

ROBERT (CONT'D)

(beat)

Sure. Do we have to do anything in particular or prepare...

(beat)

Ok. See you in the evening.

Robert disconnects the line and ponders for a moment. He joins the others in the kitchen.

ROBERT (CONT'D)

(to Kathy)

It was a conferenced call. So, I was speaking to both FATHER LARSEN AND MULLA AHMED the RAQI, or the Islamic exorcist at the same time. They'll be here this evening.

Robert sits next to Kathy.

ROBERT (CONT'D)

(to Bina and Taral)

Bradly is coming home. You guys know what is going on and I don't need to sugarcoat anything for you. Our son is targeted by entities or

(ponders)

Demons for some reason. You saw what those demons are capable to do. The reason Kathy and I wanted to talk to you is because what happened last night might happen again

ROBERT (CONT'D)

Or even worse and we feel responsible for your safety. You can leave for a few days

ROBERT (CONT'D)

(nods)

Until we can fight off these things and get things back to normal. I've booked a hotel for Kathy and the girls in case the house became unsafe to be in. Because we are expats here and we don't have any relatives for them to stay with. I can book you guys a hotel for the time being If you don't have any relatives...

KATHY

Or even worse

KATHY (CONT'D)

You'll still be paid

BINA

We are not going anywhere Mr. Starr. Please don't continue. You've been very kind to us.

TARAL
You are like family and
Bradly is like our own son.
We don't leave family. We
will be right here with you
no matter what the danger. No
matter...

BINA (CONT'D)
No matter what. We are not
scared of no demon. We are
not very religious couple.
But we have faith.

Tears of happiness roll down Kathy's cheeks. She stretches
her hand, places it on Bina's hand and whispers thank you.

ROBERT
A priest and an Islamic scholar
will come here this evening.
We should prepare a bed for Bradley
downstairs so we can have our eyes
on him all the time. Besides, this
is what both the RAQI, and the
priest suggested.

BINA
Yeah. Ok. I'll take care of it
immediately.

KATHY
I'll help you.

THE LIVING ROOM - LATER

Kathy, Bina and Taral are preparing a bed for Bradley in the
living room. Taral helps rearrange the couch in front of the
TV and converts it into a bed. Bina and Kathy are laying
bed sheet and pillows on it.

KATHY AND ROBERT'S BEDROOM - SAME TIME

Robert stands in front of his BIG BOOKSHELF, which has
covered one of the huge master bedroom's walls.

He sits on the edge of the KING-SIZE BED.

The camera is looking at Robert who can now be seen both
inside and outside of the VANITY MIRROR.

Robert cleans the dust on a black book with his hand
indicating that the book has not been touched for ages.

CLOSE ANGLE ON THE BOOK

The text on the book reads: Holly Bible

BACK TO SCENE

Robert closes his eyes and lowers his head for a moment.

He feels tired. He lets himself go backwards and collapses on the bed. He places the bible on his chest and closes his eyes for a moment. But he hears a weird whispering sound. As if several people are talking.

He opens his eyes and looks around. He stands up and exits the room.

THE FOYER

Robert is coming down the stairs when the doorbell rings.

ROBERT

(loud)

I'll get it.

Robert reaches downstairs, opens the door and to his disbelief, Bradley is at the door. Robert is speechless.

Bradley looks better but obviously weak and slow. He's in the PATIENT'S DRESS, a SHIRT a PANTS, provided by the hospital. But his entire upper body is wrapped in a special bondage. He Acts normal and seems to be in a good spirit.

BRADLY

(quietly)

Hi dad.

Tears form in Robert's eyes. He pulls Bradley inside and takes him into his arms.

Kathy, Bina and Taral appears behind Robert.

KATHY

Welcome your highness.

Kathy takes her turn of hugging Bradley. Everyone says hello and welcomes Bradley.

KATHY (CONT'D)

(to Robert)

Timothy called you. But you were asleep and I answered your phone. He said our son was feeling much better and he was sending him home.

Robert cannot believe he had fallen asleep for such a long time.

BRADLY
I want to be alone for a
while if you don't mind guys.
I'll just be in my Room...

KATHY (CONT'D)
Sweetie, we think it is best
if you rested downstairs.
Bina and I made you a bed in
front of the TV. We can get
your playstation down too if
you want.
(pauses)
Are you hungry?

BRADLY (CONT'D)
No mom thanks. Had lunch at the
hospital. But sure. I'll rest
downstairs. Just a few minutes
alone please.

Kathy and Robert look at each other.

Bradly takes the stair. He is going up.

KATHY
Aida called by the way.

Bradly pauses on the staircase and looks back.

KATHY (CONT'D)
I told her you were coming home. I
told her... Err.. That you... errr.
Anyways, she said she might pay you
a visit.

Bradly smiles and continues upstairs.

Robert looks at Kathy. He cannot believe all those calls
happened during his very quick rest.

ROBERT
Jesus christ. How long was I
asleep?

KATHY
(laughing)
Even Khalifa called. But you were
asleep. I explained everything to
him briefly. He said they'll be
home early in the evening. He said
he will take his mom, Khadijah, to
a clinic for an injection before
coming here to tell us about our
security footage. But I told him to
come here directly. I said you will
do his mom's injection.

Robert rolls his eyes and smiles.

BINA

Let's go to the kitchen. I'll serve
the lunch.

BRADLY'S ROOM - CONTINUOUS

Bradly enters his room. He closes the door and shuffles
towards his window.

BRADLY'S P.O.V -- THE STREET

A RED CONVERTIBLE MASERATI vehicle passes. The passengers are
two men on the front seats and three young ladies on the
back, all in their early 20s.

BACK TO SCENE

Bradly steps back and sits on the edge of his bed. He looks
at his hands and feet, and bursts into tears.

The doorbell rings and moments later, we hear Kathy's
muffled sound.

KATHY (O.S.)

Oh hi Aida. Good to see you.

Bradly wipes his tears, stands up and changes to a WHITE
SHIRT AND PANTS. He sprays some deodorant and perfume.

KATHY (O.S.) (CONT'D)

(naughty)

Bradly, Aida is here.

BRADLY

(loud)

Coming.

THE FOYER - CONTINUOUS

Excited and happy, Bradley tries to reach downstairs faster.
Bradly and Aida say hi.

Awkward.

AIDA

How are you feeling?

BRADLY

Well, not normal and definitely not myself.

(pause)

Have a seat. You wanna go to my room?

AIDA

Lets just sit in the garden for a second. I don't have time to stay for long.

THE BACKYARD/GARDEN - CONTINUOUS

Bradly and Aida sit next to each other on GARDEN CHAIRS.

BRADLY

I called you, several times.

AIDA

I know.

Aida takes a MINIATURE LEATHER BAG, smaller than as a matchbox and hands it to Bradly.

AIDA (CONT'D)

This will help you fight this thing whatever is attacking you. There are amulets and prayers inside. Don't open it. Just carry it with you all the time.

Bradly wants to say something when a BIRD CRASHES into the WINDOW near them and falls on the ground, FLAPPING its wings quickly and lightly.

Despite feeling weak, Bradly goes towards the bird, picks it up and caresses it.

Aida is staring at him. She smiles. She appears to be receiving a confirmation that Bradly is really not the monster she thought.

The bird flies away seconds later. Bradly returns to his seat. Aida stands up, HOLDS HIS HAND and helps him sit.

BRADLY

Look, that night, with that kitten incident. I didn't have, still don't have control over my body sometimes... I was

AIDA

(kind)

I know. Your mom told me everything.

(pauses)

I should go. My mom's waiting outside.

Aida stands up. Bradley stands too.

AIDA (CONT'D)

Stay strong. I want a fighter boyfriend.

Bradley is beaming with joy and happiness after realizing that Aida has not dumped him.

AIDA (CONT'D)

Get well soon so we can go biking again.

Aida hugs Bradley and they kiss.

She leaves the garden. Bradley stays in the garden. He is happy, staring at the gift Aida gave him.

THE KITCHEN - SAME TIME

Kathy is in the kitchen, at the table.

Robert walks in holding Emily and Hailey's hands.

KATHY

(happy)

Look who came home. How was your sleep over girls?

Emily and Hailey look scared seeing Bradley. They can see him through the glass wall.

HAILEY

We want to go to our room.

Robert, sends off the girls upstairs to their room.

Taral is helping Bina clean the table.

KATHY

(to Bina and Taral)

Leave everything in the sink for now. You guys need to get some sleep. Go and take a rest.

(to Robert)

(MORE)

KATHY (CONT'D)

You too. You can barely keep your eyes open. Go take a rest. I'll stay with Bradley. Don't worry.

Robert and Taral leave the room next.

THE LIVING ROOM - MOMENTS LATER

Bradley enters the living room from the garden. He sits on the bed his mom and Bina prepared for him.

Kathy joins him. She sits on a couch and switches the TV on.

KATHY

Wanna watch something? Lets watch a classic movie?

(easily convinced)

Yeah. Ok.

Kathy and Bradley start watching a movie when Kathy falls asleep. Bradley notices her and stares at his mother with a compassionate look on his face.

Bradley lays down and falls asleep, too.

The camera has them both on the couches during the transition, when the garden in their background changes from day to night.

Everyone starts waking up and appearing in the living room.

Bina is making tea when the doorbell rings.

Taral rushes towards the foyer. Taral, Khalifa, pushing Khadijah on WHEELCHAIR enter the living room. Khalifa.

Everyone greets Khalifa and his mother. Khalifa seems uncomfortable establishing eye contact with Bradley.

Robert gives Khadijah her injection on her arm while Khalifa prepares to play the security footage on the TV.

KHALIFA

(to Bradley)

I heard you were not feeling well. But I see a strong and healthy man in front of me.

BRADLY

Thank you, sir. I'm getting better.

Khalifa looks at his mother and says something to her in Arabic.

Khadijah nods and mildly smiles and says something to Bradley in Arabic.

KHADIJAH

(English subtitle)

I pray for you to get well soon.
You're young and strong thanks god.

Khalifa plays the footage, pauses it and asks Robert and Kathy to come and see.

Everybody, including Taral and Bina gather around Khalifa and curiously wait for Khalifa to continue.

Khalifa plays the footage on a fast speed.

ON TV SCREEN

Robert arrives home at night time, parks his car and enters the house.

BACK TO SCENE

KHALIFA

This is before the night of the incident. But look, from the time your lights go off until morning, no one, not a single soul enters or exits the house.

Khadijah asks Khalifa something in Arabic and he responds in Arabic.

KHALIFA (CONT'D)

Sorry. My mother is curious what we are watching. I told her.

Khadijah looks around at the curtains.

ON TV SCREEN

The tv screen is divided into four squares, showing the four sides of the Starr residence. No one enters or exits the house as Khalifa keeps on playing it back and forth, in fast speed and slow motion. The only movements that can be seen are the tree leaves and a BLACK CAT that walks on the wall. But no one is detected.

BACK TO SCENE

Khadijah too, is now watching the footage curiously. She suddenly raises her hand.

KHADIJAH
(English subtitle)
Wait. Wait. Rewind it.

Khalifa rewinds and plays the footage again.

KHADIJAH (CONT'D)
(English subtitle)
Stop. here. Stop it.

Khalifa pauses the footage.

ON TV SCREEN

The footage is paused with the black cat on the wall.

BACK TO SCENE

Khadijah becomes pale. Her facial expression changes. She looks horrified. She begins mumbling a prayer.

KHADIJAH (CONT'D)
Here. This is it.

Everybody look at each other confused.

Khadijah shivers all of a sudden. She is staring at Bradley.

KHADIJAH (CONT'D)
(English subtitle)
What did you do?

ROBERT
(to Khalifa)
What's she saying? She is scared of something. She sounds agitated.

KHALIFA
She's sensed something and is confronting your son about something he has done. She is asking him what he has done. She says the cat in the footage is a Jinn, which might be. Because Jinn are shape-shifters. They can change to other animals, too.

Every time Khadijah repeats the Arabic sentence, she gets louder and angrier.

Bradley in the other hand gets more and more bothered and feels more uncomfortable.

KHADIJAH

(English subtitle)

What did you do?

(louder)

What did you do?

(louder)

What did you do?

(louder)

What did you do?

Emily and Hailey are peeking downstairs from the staircase. They look terrified now.

EMILY

(Loud)

Mom! Someone is scratching on our door.

KATHY

Honey go to your room and wait for me there. Everything is fine sweetie.

Kathy wants to go to her daughters when the floor VIBRATES for a second and stops.

Khadijah looks at Khalifa. She is terrified.

KHADIJAH

(English subtitle)

Get me out of here. Danger.

Dangerous.

(to Bradley)

Tell them you killed a baby Jinn.

They want revenge. You are doomed.

KHALIFA

(shocked scared)

You killed a baby Jinn?

(to Kathy and Robert)

He killed a baby Jinn. Now they want to torture and ... They want revenge.

(to Bradley)

You should beg them for forgiveness.

(hurries out)

I'm Sorry. We have to go.

Khalifa begins mumbling a verse of Quran while pushing his mother's wheelchair out of the house hastily.

Bradley's behavior and appearance begin to change again. He's gradually becoming what he had become back in the hospital. Sick, possessed and scary.

After sending Khalifa and Khadijah off, Kathy and Robert confront Bradley.

KATHY

What is she talking about?

ROBERT

You killed a baby...

BRADLY

(shouts angrily)
Aida and I were driving the quad bike back home. A black small kitten appeared on the beach, on our path. Something took control of my actions for a moment and made me run it over. I didn't even know it was a baby Jinn! I don't know what came over me and I run it over. Ok?

KATHY

(to Robert)
Now we know the reason. What Hanna couldn't figure out...

TARAL

I don't think this is the reason. Jinn? I don't think they even exist. Maybe something else is..

Suddenly, a COLD BREEZE blows through the house and MOVES the lightest objects. The house jolts and a machine gun-like sound WHOOP KLICH. WHOOP KLICH. WHOOP KLICH. WHOOP KLICH can be heard, all happening within the span of two seconds.

An invisible force begins pulling the curtains down, tearing and separating the curtains from their RODS and RAILINGS.

Taral is not in the frame when this happens to the curtains.

Everybody is panicked, goggling at the curtains.

ROBERT'S P.O.V -- TARAL

Taral is holding his neck with both his hands. As if he is trying to chock himself. His face is red and turning blue.

BACK TO SCENE

Bina and Robert rush to stop Taral.

TARAL (CONT'D)

(chocked voice)

It is chocking me.

Now we realize Taral is trying to prevent an invisible hand from chocking him.

BINA'S P.O.V -- TARAL

Taral's fingers start being pulled away from his neck one by one. Taral levitates a few centimeters and

CRACK.

One of Taral's fingers break. He lets go of his neck. His hands are hanging, he's choking and levitating higher.

BACK TO SCENE

Bina screams, steps forward, stretches her hand to reach her husband. But her hair gets pulled and she hits the floor quite hard.

At the exact same time, Taral is pushed and held against the nearest wall. He has almost lost consciousness when he is released. His body hits the floor, too.

Kathy is in shock, staring at Taral when Robert's voice snaps her out after Robert yells calling her a few times.

Bina seems ok. She manages to stand up.

ROBERT	BINA
(to Kathy)	I'm not leaving you guys
Grab the girls and get them	alone.
out of here.	
(to Bina)	
Get your husband out of here.	
This is getting too	
dangerous.	

ROBERT (CONT'D)
I'll call you when I need you... I
don't know... errr. Or when the
exorcists come.

Kathy is running upstairs. She glances at Bradley,

KATHY'S P.O.V -- BRADLY

Bradly's eyes are shut. He is opening and closing his mouth constantly and in a weird and scary way. His mouth opens unbelievably wide every time he does that.

BACK TO SCENE

Everything quiets down all of a sudden.

Kathy to walks the girls down the stairs.

She looks at Bradley and at Robert.

KATHY

Be careful.

Robert nods. Kathy and the girls exits the house.

Bina helps Taral stand. She helps him out towards the garden door.

All the lights go off and the TV switches on by itself. The TV's blue screen has now lit the room weakly.

Now the windows reflect everybody in them as there are no curtains to block them any more.

Bina suddenly screams on the top of her lungs.

BINA'S P.O.V -- THE BACKYARD/GARDEN GLASS DOOR

Bina, Taral and Robert's reflection on the glass door and walls. A few OTHER PEOPLE'S REFLECTION can be seen standing all around the room with folded hands. As if they are there as witnesses to something important. BRADLY HAS NO REFLECTION despite being near Robert.

BACK TO SCENE

Robert is turning his head and seeing the same thing reflected in the glass walls and windows. Robert loses it.

ROBERT

(angry)

Who are you? Why are you here in my house? Leave us alone.

Everybody is so distracted and scared that no one pays any attention to Bradley. He is not on the couch. But He hears an EERIE AND WEIRD GARGLING mixed with SNORING sound. Fear kicks in again.

Robert looks for Bradley. He bends his neck and sees Bradley on the floor, by the couch.

CLOSE UP ON BRADLY

Bradley is foaming on the mouth. A yellow brownish thick foam keeps on coming out of his mouth and nose. Bradley opens his eyes. His eyes' sclera has turned orange again.

Robert rushes to his son's aid. But

Suddenly a loud BANG. All the lights, both inside and outside the residence go on and start FLICKERING followed by a DISEMBODIED LOUD BLOOD-CURDLING SCREAMS. The COMMOTION inside the house re-ignites at this point.

In shock and terrified, Robert lets out a huge gasp and smatters. His thoughts are interrupted by a strong gust of wind blowing across his face.

EXT. STARR RESIDENCE - SAME TIME

A TOYOTA CAB stops in front of Starr's residence. Hanna steps off the car from the front seat. Dark-skinned, 59-year-old Mulla Ahmed, the islamic scholar, in an Arabic Thawb and a religious ABA on the top, steps down from one side of the back seat and father LARRY LARSEN, 67, fare-skin and tall steps down from the other side. Father Larsen is in a Black vestment and is carrying a bag.

The cap takes off. Hanna, Mulla Ahmed and father Larsen approach the residence. They are on the porch.

HANNA

Do you feel the energy?

MULLA AHMED

(heavy accent)

Yes. Very negative.

The door is open.

The trio take a few anxious and cautious steps forward and see the foyer table pulled away from the wall. The mirror frame above it is crooked. One of the two plants on the sides of the entrance door is broken and its SOIL is scattered on the parquet flooring.

INT. STARR RESIDENCE - CONTINUOUS

THE LIVING ROOM

Bradly opens his eyes. He's calm, but has begun to look scarier.

Seeing Hanna, Father Larsen and Mulla Ahmed, Robert welcomes them and invites them inside the living room. They says hi to him and begin looking around.

All the Sofas, the coffee table, chairs and side tables in the living room suddenly slide towards the center of the room.

The sound of CHAIRS SCRAPING AGAINST THE FLOOR is annoying.

The furniture are all cluttered now, in disarray and gathered in the center of the room.

The chandelier is swinging.

Mulla Ahmed stands on the top of Bradley, looks at him and says something in Arabic. He prick up his ear as if listening to Bradley who is quiet.

Hanna is walking around, looking at every corner curiously. She walks up the stairs. As if something is pulling her upstairs.

In the meanwhile, Father Larsen is preparing to perform an exorcism.

ROBERT

He has apparently killed a Jinn.

Mulla Ahmed listens to Robert carefully. Father Larsen takes out FOUR CANDLES, lays them on the kitchen's counter and lights them while listening.

ROBERT (CONT'D)

He said something made him run a black kitten over. Apparently everything started from that point on...

HANNA (O.S.)

Not from that point. He went to a cometary with his friends, to do ghost hunting when you were still in Ohio.

Hanna is on the staircase, walking down now.

HANNA (CONT'D)

He had been drinking that night. He peed on a few graves. Spirits got so angry that they called a demon on him.

(ponders)

And I think the demon had control over him when he ran over and killed the... Jinn, the black kitten.

(looks around)

His entire family is here I guess.

Father Larsen takes a deep breath, shakes his head in disappointment and lowers his head after hearing what Hanna said.

FATHER LARSEN

These teenagers.

(to Robert)

Lay him on the couch please.

Mulla Ahmed helps Robert lift Bradley and lay him on the couch.

MULLA AHMED
(to father Larsen)
I guess you get rid of the demon
first. Then I'll fight off the
Jinn.

Father Larsen nods.

Lights go off as soon as Mulla Ahmed talks to Bradley.

MULLA AHMED (CONT'D)
(to Robert)
Leave him. This is not your son.
(to Bradley)
Get out, you enemy of Allah.

Father Larsen stands below Bradley's couch.

FATHER LARSEN
(to everybody)
Hold him tight when I tell you and
repeat the prayer after me.

Father Larsen starts his prayer. He opens the BIBLE and the exorcism starts.

Bradley makes scary sounds, he spits, pukes, shouts and he tries to interrupt the priest. But Father Larsen ignores all of these and continues.

Bradley's body shakes. Hanna, Robert and Mulla Ahmed are holding his hands when Bradley opens his mouth eerily wide and BURPS LOUDLY. He then laughs and mocks the priest.

Bradley gives Mulla Ahmed a mischievous smile and Blows a raspberry to his face.

Everything quiets down.

HANNA
(to father Larsen)
I guess you got rid of the demon. I
can feel it.

FATHER LARSEN
Yes. For now. But the Jinn has him
open to other entities. Only when
the Jinn is gone.

Bradley appears to have fallen asleep.

Mulla Ahmed replaces Father Larsen while singing a verse of Quran LOUDLY. He plays an special Islamic prayer on his phone loudly before he continues. But Bradley opens his Scary Orange eyes, glaring at Mulla Ahmed.

Suddenly, CLINK, KKKZZKKZKZKZKZKZ, CLINK CLINK KKKZZKKZKZKZKZKZ. The sound continues.

EXT. STARR RESIDENCE - SAME TIME

THE BACKYARD

Glasses are cracking. A crack line that has started on one end of the glass walls/windows of the house, is expanding towards the other end. Like someone drawing a line on the glass.

THE PORCH

A CRACK LINE FORMS on All glass walls/windows of the residence.

BACK TO SCENE

INT. STARR RESIDENCE - THE LIVING ROOM - CONTINUOUS

Bradly's body starts levitating. Bradley's body is bending backwards. This scares Robert and Hanna.

MULLA AHMED
Ignore the Jinn's stunts.

Bradly's body lowers on the bed. Mulla Ahmed sits next to Bradley and SLAPS HIM on both sides of his face.

MULLA AHMED (CONT'D)
(to Bradley)
Tell me your name you enemy of
Allah and the profit.

Bradly opens his eyes and sticks his tongue out. His tongue stretches longer and longer, until the tip of Bradley's tongue can touch his forehead.

MULLA AHMED (CONT'D)
(to Bradley)
I said tell me your name.

Bradly starts Talking with a very SCARY DEEP AND GRAWLY VOICE.

BRADLY

Aboud. I'm Aboud you shit.

Mulla Ahmed slaps Bradly twice, again.

MULLA AHMED

Why are you in his body? Why are you doing all these? Making this family's lives miserable?... Why

BRADLY (CONT'D)

He killed my son. Now I want to kill him. We will kill him.

Robert bursts into tears and sits on a sofa.

MULLA AHMED (CONT'D)

It was an accident. You want to burn in hell? God must give you justice. You cannot be a judge and.

BRADLY (CONT'D)

I can. I can. I can. I can. He must kill himself. Or we will.

Hanna an father Larsen pity Robert who has his head between his hands.

MULLA AHMED (CONT'D)

Look at his father. How do you think he's feeling right now? You want to torture him? Leave his body. He did not mean to kill your son. Some other demon was controlling his actions.

The demon is quiet. Bradly farts and laughs with that gut wrenching voice.

MULLA AHMED (CONT'D)

Who's with you here now? Alone or..

BRADLY

All my family and relatives.

MULLA AHMED (CONT'D)

Are you a Muslim? Do real good Muslims do this? Aren't you fearing Allah's punishment?

BRADLY

He must Die. Die. Must be dead. Dead.

Bradly gets quiet. He closes him mouth and eyes, as if he falls asleep.

Foreboding.

Everybody is staring at Bradley.

Bradley starts having a seizure. His body is shaking profusely. He begins foaming on the nostrils and his mouth.

A very loud JINNNNGGGG KLING. All the glass walls and windows EXPLODE into powder.

Bradley begins choking. He is turning blue.

Mulla Ahmed gets scared and calls Robert

MULLA AHMED
Doctor. Something wrong.

Robert rushes to Bradley and checks his vitals.

ROBERT
(to everyone)
Help me get him on the floor.

Everyone helps placing Bradley's body on the floor. Robert begins CPR. He looks at Bradley.

ROBERT (CONT'D)
(crying)
What did you do to my son. Please.

Robert's efforts and CPR seem to be futile as Bradley's condition seems to be worsening. He cannot breath.

Robert gets tired. Father Larsen replaces him and continues the CPR.

Robert stands. He is crying and yelling.

ROBERT (CONT'D)
(begging)
Please don't take my son. Take me instead. He's just a teenager. We are guests in your country. Kill me instead. Please.

Robert feels pain on his chest all of a sudden. He grabs his chest and finds it difficult to breath. Robert stumbles backwards until his back touches the wall. He slides down, going to a sitting position, motionless, with his mouth open and his eyes half open.

Father Larsen and Hanna are trying to revive Bradley to no avail.

Mulla Ahmed is with Robert trying to help.

ROBERT'S P.O.V -- BRADLY

Its BLURRY. Bradley takes his last breath. His chest stops moving. It stops going up and down.

It is quiet.

BACK TO SCENE

Hanna and Father Larsen give up. They cannot do anything for Bradley. Bradley is gone.

Hanna runs to the kitchen.

Robert is motionless. Tears roll down his cheeks. He's string at his son's dead body.

The ambient hum fades in gradually.

ROBERT'S P.O.V -- BRADLY

Hanna runs towards Robert. She's holding a glass full of water.

Suddenly, Bradley gasps for air and surprises everybody. He's alive.

Bradley sits as Father Larsen and Mulla Ahmed rush towards him.

Bradley is back to normal. He looks normal. With normal human eyes, face and expression.

Pan to the right

Khalifa and three paramedics hurry into the living room.

BACK TO SCENE

Robert's facial expression changes. Now tears of joy roll down. We can read his lips saying: Thank you.

FADE OUT.