

AMITYVILLE: THE POSSESSION

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A Screenplay

by

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Director:

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1. FADE IN: (TITLE SEQUENCE)

Darkness, thick and black.

Gradually a shape defines itself; the most famous haunted house in the world. Barnlike, grimly familiar, forbidding.

A whispering of wind, a smattering of rain.

Music; strange and disturbing. Primitive drumming suggests a heartbeat. A million faraway voices whisper an eerie chant.

SUPERIMPOSE:

AMITYVILLE: THE POSSESSION

The interior of the house begins to glow. Softly at first, then with greater intensity as we BOOM UP AND IN toward the third floor. Here, two fan-shaped windows stare out like eyes.

TITLES CONTINUE as we float through the window into the house. Our journey is intense and abstract, through keyholes and under doorways, through walls and floors; a feast of graphic, distorted shapes and twisted shadows.

We float out of another window, take another vantage point. The house stands towering against the night sky. TITLES OFF.

Suddenly the light dies; like a candle being blown out.

DISSOLVE TO:

2. EXT. SAME ANGLE - DAY (MONTAGE)

The house is ominous, silent, waiting.

In the front yard, a "FOR SALE" sign. Over this, another sign; "SOLD."

Dead flowers. Wilted bushes.

A long back yard, unkempt. Beyond it, a marina lined with expensive homes and manicured lawns.

Through the windows, empty rooms. Dark corners.

Inside now. Bare, dusty floors with long shadows falling across them. Peeling wallpaper.

Windows nailed shut.

(CONTINUED)

## 2. CONTINUED:

An ominous, overwhelming silence.

We move up flight after flight of stairs to the top floor, and over to the fan-shaped windows.

We focus our attention down onto the street below. A shiny Cadillac appears and pulls into the driveway.

## 3. EXT. FRONT YARD

A man hops briskly out of the car. ANTHONY MONTELLI, 44. Large, muscular. He looks like a former Marine.

One of his sons, MARK (7), climbs out behind him.

They stare at the house.

MONTELLI  
(proudly; to himself)  
This is it.

The boy spots the water at the end of the back yard.

MARK  
Hey neat! A lake!

Montelli is lost in thought. He gazes at the house, the land, at his dream come true.

Mark starts to move off. He is stopped by his father's voice.

MONTELLI  
(without turning  
around)  
It's the Amityville River, son.  
It's dangerous. I don't want to  
see you near the edge. Understand?

MARK  
Yeah.

MONTELLI  
What?

Montelli's manner has a cool, military edge to it.

MARK  
Yes sir.

The boy moves off.

(CONTINUED)

## 3. CONTINUED:

A second car pulls in. Smaller but just as expensive, it belongs to Montelli's wife DOLORIS. Blonde, full-figured.

She hops out, rapturously smiling. She is followed by her two daughters, DONNA, a pretty fifteen and JAN, awkward at ten. They all link arms and march up the sidewalk SINGING:

DOLORIS & GIRLS  
BE IT EVER SO HUMBLE, THERE'S NO  
... PLACE LIKE HOME!!

They break into peals of laughter. Montelli's voice cuts them short.

MONTELLI  
(to his wife)  
Where is Sonny?

DOLORIS  
He was right behind us all the way, honey ... I'm sure he must be --

MONTELLI  
(angrily)  
I told you to stay together!

He turns on his heel and strides out to the street.

DONNA  
(sarcastically)  
Home sweet home ...

JAN  
Daddy's such a creep.

DOLORIS  
Don't be disrespectful, sweetheart.  
(brightly)  
Let's go look at our river!

They all head around back.

A third car pulls in past Montelli, this one a low slung sports model. Rock and roll music blasts from its radio. The lone driver steers it into the yard and shuts it off.

SONNY MONTELLI gets out. His father comes over. Sonny is 17, handsome, a bit scruffy. Not a hoodlum, but with his stubble of beard, not clean-cut enough to please his father.

(CONTINUED)

## 3. CONTINUED:

MONTELLI

Where the hell were you? I told  
you to stay with your mother.

SONNY

She knows the way.

MONTELLI

(dangerously)

Don't get smart, Sonny. You're  
not too big for a whipping.

SONNY

You proved that last week.

MONTELLI

Just keep it up. You're right  
on the edge.

SONNY

(exasperated)

Dad, I just stopped at the corner  
for cigarettes!

MONTELLI

STOP WHINING, Big Man! You smoke  
cigarettes, you grow a beard ...  
you want to be a man? Then learn  
to follow orders. Do you read me?

Sonny nods sullenly.

MONTELLI

(continuing)

I can't hear you ...

SONNY

(through clenched  
teeth)

Yes sir.

Montelli starts away, then he turns back.

MONTELLI

-- and get that car off the lawn.  
This isn't the Bronx.

(glancing about  
the neighborhood)

It wouldn't hurt to wash all the  
cars. Here ...

Montelli digs into his pocket and pulls out a wad of  
money.

(CONTINUED)

## 3. CONTINUED:

SONNY

I've got plenty.

MONTELLI

Go on, take it. It never hurts  
to have a little extra ...

It is an awkward moment, almost as if Montelli is trying to apologize. Sonny takes the money.

Montelli takes another look around. The tree-lined street, the spacious lawns, the large houses, all speak of a well-to-do "country club" neighborhood, a vision of American affluence Montelli is obviously not accustomed to.

He stares across the street at the other houses and cars, a look of defiance creeping into his eyes.

MONTELLI

(softly)

Rich bastards ...

(to Sonny; proudly,  
amiably)Definitely not the Bronx, huh?

SONNY

(without feeling)

It's great, Dad.

Montelli's brief flash of amiability fades instantly.

MONTELLI

I'm in debt up to my neck for  
the next thirty years and that's  
all the enthusiasm you've got?  
Jesus ...

SONNY

I said it was --

MONTELLI

I heard what you said! God, I  
wish you had some --

(fey; a cruel imitation)

'It's great, Dad. Put me in,  
Coach.' Now I know why you didn't  
make basketball.

Sonny lowers his eyes, stung by the words. Montelli glares hard at him for a moment, then stalks off toward the back yard.

(CONTINUED)

## 3. CONTINUED:

MONTELLI  
 (to no one; voice  
 trailing away)  
 Where's the goddamn moving van?  
 That's what I'd like to know ...

Sonny watches his father with a glare of unwavering hatred. Finally alone, he takes a look around. Turning slowly in the yard, his attention is drawn inevitably to the house.

## 4. SONNY'S POV

From this angle the house has a positively sinister presence about it. The high windows stare down forbiddingly.

## 5. ANGLE FROM WINDOWS

It is as if the house itself is looking down. Sonny stares back for a long moment before going to his car.

CUT TO:

## 6. INT. THE HOUSE - DAY (LATER)

Darkness. Then, WHAM! The front door flies open, flooding daylight into the dim foyer. Montelli comes in, rubbing his shoulder.

MONTELLI  
 Have to get a carpenter to work  
 on that.

The rest of the family troops in behind him. Sonny is last. He stops in the doorway.

WE PULL BACK to take in more of the house. No one says anything. For a moment, each is lost to his own wanderings. Montelli hurries about, trying windows and checking light switches. Donna crosses the bare living room to stare at a huge stone fireplace.

DONNA  
 Wow! This is a mansion!

Sonny stands firmly rooted in the doorway, holding his stomach.

## 7. DINING ROOM

Montelli and Doloris come into the dining room.

(CONTINUED)

## 7. CONTINUED:

DOLORIS  
(wrinkling her nose)  
What is that smell?

Montelli goes to a small object in the corner.

## 8. INSERT

A dead squirrel lies there, decaying. Montelli picks it up by the tail.

## 9. BACK TO SCENE

Montelli holds it out to Doloris.

MONTELLI  
It's a squirrel.

DOLORIS  
(backing away)  
My God ...

MONTELLI  
Don't worry about it! It just  
got trapped in here. That's a  
good sign. Means this place is  
tight as a drum!

He turns, almost bumping into the youngsters, who have trickled into the dining room. They scatter as Montelli holds the squirrel out to them playfully.

DOLORIS  
That's not funny! Those things  
carry disease! Get it out of  
here.

She goes to a dining room window, tries to open it. It won't budge. She tries another.

DOLORIS  
(continuing)  
These windows are stuck ...

## 10. EXT. FRONT DOOR

Montelli comes over to Sonny. He holds out the squirrel; it dangles grotesquely in front of Sonny's face.

MONTELLI  
Here, big man. Take it. Go on,  
take it!

(CONTINUED)

## 10. CONTINUED:

Sonny slowly takes the dead animal by the tail.

MONTELLI

(continuing)

Get rid of it. And wash your hands after.

Montelli goes back inside. Sonny stands in the doorway holding the squirrel.

MONTELLI

(continuing; off-screen)

All right! Who wants to see their bedroom?

There is a chorus of "I-do" and "Me-me-me" from the children, followed by footsteps going upstairs.

Sonny steps out onto the porch. He checks to make sure no one is watching, then he flings the dead squirrel into the next yard.

## 11. INT. KITCHEN

Doloris enters by way of a large swinging door. The kitchen windows are open, letting in a strong breeze.

DOLORIS

(calling)

These windows are O.K. ...

The kitchen is huge, brightly painted, well laid out -- but something is amiss. Doloris goes along the row of cabinets. Each delicate cabinet door has a huge ugly lock on it.

Doloris goes to the sink and turns on the faucet. The pipes clatter. Then a reddish-brown liquid gushes out. For a split-second it looks like blood.

Doloris gasps, then laughs at herself as the rusty pipes clear and fresh water comes out.

## 12. DINING ROOM

Doloris comes back through, grimacing at the smell. Montelli is coming down the stairs.

DOLORIS

Anthony, try those windows, please.

Montelli goes to a window, tries it, goes to another one.

(CONTINUED)

12. CONTINUED:

MONTELLI

Goddammit, every one of them is nailed shut. Same thing upstairs. I've got a good mind to call up and -- Sonny!

DOLORIS

There are locks on all the kitchen cabinets ...

Sonny comes in.

MONTELLI

(to Sonny)

Go get my tools out of the car.

He glances at Sonny sharply.

SONNY

Yes sir.

Sonny leaves. Montelli turns to his wife with a scowl.

MONTELLI

All right, now what's wrong in the kitchen?

DOLORIS

Honey, let's sit down, have a drink and relax before we --

MONTELLI

Sure! Just as soon as the goddam movers bring us our goddam chairs and our glasses and our booze and our goddam refrigerator!

DOLORIS

(irritably)

Where are they?

There is a commotion overhead. Little Mark runs downstairs shouting.

MARK

It's here! It's here!

Through the front window the big orange moving van lumbers into the front yard. Montelli heads for the door.

MONTELLI

Two hours late! I swear to God I'm going to --

(CONTINUED)

12. CONTINUED:

DOLORIS  
(taking his arm)  
Honey, don't make them mad.

Montelli shakes her off and swaggers outside.

DISSOLVE TO:

13. EXT. THE HOUSE - DAY

The sun sets on the pretty marina. WE SEE the house from a new angle. The moving van has been backed up to the front door.

14. EXT./INT. FRONT PORCH - DAY

The moving van is almost empty. Our TWO MOVING MEN meet on the porch. POLK, a muscular black, is coming out empty-handed while B.J., a blonde hippie, is going in, his arms full. Polk looks into the van with dismay, where the few remaining items lie in one corner.

POLK  
Ah, shit! Why didn't you get  
all of it?

B.J.  
Lighten up. I ain't Hercules.

Polk is edgy; B.J. is easygoing.

POLK  
Where does she want this stuff?

B.J.  
Basement.

Polk glances around, lowers his voice nervously.

POLK  
Listen. If you'll get the rest,  
I'll settle up with Mr. Sunshine  
in there.

B.J.  
Suits me.

B.J. sets his load down inside the front door and heads back toward the truck. He notices Polk's uneasiness.

B.J.  
Hey. This guy's nothing. Just  
be cool with him.

(CONTINUED)

## 14. CONTINUED:

POLK

He don't bother me. I've dealt with plenty of jerks before. I just -- I just don't like it in there.

B.J.

You don't like it? Big deal. Who says you're supposed to like it?

POLK

I don't mean that way. It's got -- a bad feeling. Something in the air. Something in every damn room ...

B.J. snickers, amused by his friend's ominous tone.

B.J.

(moving off toward  
the van)

You're too much, brother. Sometimes I just can't figure you out.

POLK

(pausing at door;  
to himself)

All I know is, there's something in there ...

## 15. INT. SECOND FLOOR - SUNSET

Sonny is at work on one of the windows. He pulls the long nails out with a claw hammer. Finishing up, he moves down the hallway past boxes and crates and furniture.

In a corner room David, Mark and Jan are hunkered down around a gameboard.

SONNY

What are you kids doing?

JAN

It's a Ouija board. Donna let us play with it.

MARK

We're gonna talk to spirits with it!

(CONTINUED)

## 15. CONTINUED:

SONNY

(amused)

Great. Say hi for me ...

He moves to the stairway. The third floor steps are dark and narrow. Sonny tries the lights. They don't work. He steps up carefully.

## 16. TOP FLOOR

In the waning light the top floor is aglow with flaming orange light and deep purple shadows. Sonny reaches the landing. He moves through a doorway into the large room with the fan-shaped windows. Suddenly a dark shape looms up behind him!

Sonny strikes out instinctively. There is a yelp of pain. Donna.

DONNA

Ow!

SONNY

What do you think you're doing?

DONNA

Scaring you. And I did, didn't I?

SONNY

Hell, no. You didn't scare me.

DONNA

Come on! Tell the truth. A little bit?

SONNY

Maybe.

Donna dances over to the windows.

DONNA

Isn't it wonderful?

SONNY

It's all right.

He comes over to the windows, starts pulling nails out, opening windows.

DONNA

I love it!

(CONTINUED)

## 16. CONTINUED:

She puts her arms around Sonny. He backs away awkwardly.  
Donna lets go.

SONNY

Cut it out!

DONNA

(hurt)

You used to hug me all the time  
... until you got so damn old  
and snotty.

(continuing; after  
a moment)

Why do you think the windows are  
nailed shut?

SONNY

They probably didn't want every  
little shit in the neighborhood  
busting in here.

DONNA

Most normal people use locks.

SONNY

Every one of the locks is ripped  
out ...

## 16A. SECOND FLOOR BEDROOM

Jan positions her brother's hands on the Ouija planchette.

JAN

Donna says you have to concentrate  
real hard ...

The children screw up their brows in deep concentration.

## 16B. BACK TO TOP FLOOR

DONNA

That's weird.

(shivering)

It got cold in here all of a  
sudden.

Sonny closes the window.

DONNA

(continuing)

Don't you get the feeling that

(CONTINUED)

16B. CONTINUED:

DONNA  
(continuing)  
a lot has happened in this house?  
I mean, you can tell ...

SONNY  
Tell what?

DONNA  
Oh, you know, vibrations.

The sun streams in on Donna's face, giving her the benefit of its final glow. She is soft and beautiful.

Outside, on the lawn below, Montelli's loud voice starts up. He argues heatedly with Polk, the moving man.

DONNA  
(continuing)  
What's the matter with Daddy?  
He's so grouchy.

SONNY  
(wryly)  
He seems about normal to me.

Sonny picks up his hammer and moves off.

17. INT. BASEMENT

Montelli's voice filters through the basement windows. Still arguing. Doloris comes down the stairs, followed by B.J., the moving man. He carries several long boxes.

DOLORIS  
Just put those down here, please.

B.J. staggers past her to the basement floor.

B.J.  
Anywhere?

DOLORIS  
They're my husband's guns. Better put them in there.

She indicates a walk-in closet under the stairway.

18. INT. CLOSET

B.J. enters and moves to set the heavy load down.

(CONTINUED)

## 18. CONTINUED:

The things get away from him and crash against the wall, making a large, vertical crack.

B.J. manhandles his load safely to the floor.

DOLORIS

(from the steps)

Are you all right?

B.J.

Yeah, but I think I screwed up  
your wall -- wait! It's a  
door ...

B.J. pushes against the crack. Hinges squeak as part of the wall opens wider. Doloris comes in as B.G. gets out a flashlight and shines it through the opening. MOVE IN.

SEE a small cubicle. Earthen walls, slimy, oily mess on the floor.

DOLORIS

The realtor didn't show us that ...

B.J.

(wrinkling his nose)

You got a problem in there, lady.  
Must be a busted sewer line or  
something.

The odor reaches Doloris. She covers her mouth and backs away.

DOLORIS

Oh dear! That's horrible! Close  
it, quick!

B.J. reaches in to pull the door shut. It won't come.  
He gingerly pokes his head inside, trying to avoid the  
smell.

B.J.

Damn thing's stuck ...

He shines his flashlight at the top of the door.

## 19. INSERT

The stark beam of the flashlight picks out the problem:  
The top of the door is lodged tightly into the dirt  
ceiling.

(CONTINUED)

## 19. CONTINUED:

B.J.'s hand reaches out to pull it loose.

## 20. BACK TO SCENE

A faint noise reaches B.J.'s ears. A thin, buzzing sound. B.J. looks down, pointing his flashlight.

The slimy, oily floor of the cubicle is covered with thousands of flies.

B.J. backs out in horror, tugging at the door. An odd noise makes him look up. Suddenly a handful of dirt spews from the ceiling into his eyes and mouth!

B.J.

Nggaaaaaaahhh!

He comes away from the cubicle in obvious pain, coughing and spitting dirt. Doloris stares at his mud-speckled face.

DOLORIS

Oh my god, what is it? You'd better stay right there! I'll --

B.J.

No. It's just mud. Stung for a minute, that's all.

(nervously eyeing  
the cubicle)

I've got to go now ...

He heads for the stairs. Doloris follows.

DOLORIS

Don't you want to wash up?

B.J. pauses, daubs at his face with a sleeve. He brushes the damp dirt from his shoulders.

## 20A. INSERT

The dirt leaves dark stains on B.J.'s shirt.

## 20B. BACK TO SCENE

B.J. wipes his hands on his pants.

B.J.

I can do the rest at home.

(CONTINUED)

20B. CONTINUED:

Doloris and B.J. both notice the sound of Montelli's strident voice, chewing out Polk upstairs.

DOLORIS

(embarrassed)

Listen -- I think you and your friend did a fine job. Split this with him. O.K.?

She hands B.J. a twenty dollar bill. His eyes brighten.

B.J.

O.K. pretty lady, I'll do that.  
Thanks!

B.J. goes upstairs. Doloris moves past the walk-in closet, goes to a stack of boxes and begins to unpack. PAN OVER to the closet, and the cubicle inside:

The wall-door is still ajar. Flies have appeared on the wall near the crack. As we watch, more and more of them collect there, buzzing faintly.

21. SECOND FLOOR BEDROOM - DUSK

Jan and Mark are still at the Ouija board, squinting through the semi-darkness.

Mark laboriously pushes the planchette around the board.

MARK

(disappointed)

It doesn't work.

JAN

You're supposed to hold it this way.

Takes the heart-shaped piece of porcelain and sets it gently in the center of the board. Places fingertips on it.

JAN

(continuing)

-- and you're not supposed to push it.

Suddenly the planchette begins to move.

MARK

But you're pushing it!

(CONTINUED)

## 21. CONTINUED:

JAN  
(mystified)  
No I'm not ...

It goes slowly at first, then faster and faster around the board, starting and stopping, jerking violently!

JAN  
(continuing; frightened)  
I can't stop it!

Abruptly it flies across the room and hits the window with a loud BANG! The window cracks. The three children stare at each other, frightened.

MARK  
Ummmm, you broke the window.

JAN  
I did not! It did it by itself --

DONNA (O.S.)  
What's going on in there?

JAN  
(calling innocently)  
Nothing!  
(continuing; in a  
whisper)  
If you tell, I'll kill you.

He goes to the window and picks up the planchette, looking at it curiously.

## 22. INT. BASEMENT

Doloris rummages through a box, pulling out a set of curtains. She hums quietly to herself.

## 23. ANGLE ON CLOSET

The door to the secret room stands open, as before. There are flies all over the door. Their buzzing is louder now.

## 24. SHOT

Now we are inside the secret room looking out. We begin to move. Through the big closet, past the gun boxes, through the open door.

(CONTINUED)

## 24. CONTINUED:

Toward the humming voice. Past the steps. Around the corner.

Doloris is just ahead, bending over a box. We glide in close.

Closer. She turns suddenly and stops singing.

DOLORIS

Who's there?

## 25. NEW ANGLE

Looking over Doloris' shoulder, SEE the empty, silent basement.

SUDDENLY Doloris' blouse creases; her hair moves, as if invisible hands are touching her!

She spins around and backs away.

## 26. SHOT

From another corner. Camera glides quickly over, right up to Doloris' face

She hurries to the steps, genuinely frightened. The shot clings to her, unnaturally, uncomfortably close.

She stumbles up the steps and collides with Sonny, who suddenly opens the door. Doloris gasps in surprise.

SONNY

Scare you?

DOLORIS

Someone ... touched me! I felt a hand on my shoulder ...

Doloris glances fearfully down the basement steps.

SONNY

Everybody's upstairs. Maybe it's a prowler.

Sonny makes as if to go downstairs. Doloris grabs him.

DOLORIS

No! I -- It must have been my imagination. I'm just tired, I guess. Really, it was nothing ...

(CONTINUED)

26. CONTINUED:

SONNY

You sure you're all right?

DOLORIS

(nervously)

It's getting late. Want to  
help me start dinner?

She moves off. Sonny stands framed in the doorway, looking down the dark steps for a second; then he moves away.

After a moment, CAMERA backs slowly, deliberately down the steps and into the shadows.

FADE OUT.

27- EXT. LONELY ROAD - NIGHT

28.

B.J.'s car drives past. No other cars are on the road.

29. INT. B.J.'S CAR (MOVING)

Loud rock and roll on the radio. B.J. re-lights a joint. Taking a huge lungful of smoke, he reaches over and turns up the music. He sits back and cruises in stoned comfort.

Then, abruptly, the music is swept away by an ugly wave of STATIC. B.J. tries to re-tune, but the static only gets worse. He glowers out the window to see what can be affecting the reception, but can see nothing. Annoyed, he switches the radio off.

Then in the silence, a new sound: the BUZZING of a FLY. Then a couple of them -- loud, insistent, irritating. But nowhere to be seen. B.J. looks about him, a hand poised to swat them.

What he sees instead is something that makes his mouth fall open in amazed alarm:

Something is happening to the mud stains on his shirt. They glow red, and begin to smolder.

A little SPIRAL OF SMOKE curls up from his breast pocket. SEE the eerie imprint of the twenty dollar bill, burning its image into the cloth!

The shock has barely registered when he gives a yell of

(CONTINUED)

## 29. CONTINUED:

pain. A small bluish FLAME shoots out from the charred spot, burning like a gas jet about one inch high!

B.J.  
Jesus Christ!

He beats at the flame with his hands, steering the car crazily onto the shoulder. It bumps to a stop against a retaining wall.

B.J. beats frantically at the flame, then screams in anguish, grabbing the back of his neck, then his shoulder, then his leg.

The man's whole body is erupting into smoldering flame!

He tries the door, but a spasm of pain paralyzes him. In stark disbelief he stares at his HAND: The skin on it begins to blacken and burn.

He screams -- but his voice takes on a thickened, clogged sound. Blood dribbles from the corners of his mouth. The burning hand goes to his throat. A sickening, gurgling rattle comes out.

B.J.'s body bursts into a raging fireball!

## 30. EXT. CAR

The inside of the car is an inferno. It burns viciously for a few seconds. Then, abruptly, it goes out. The car is filled with dense, dark smoke.

## 31. CLOSER ANGLE (OPTICAL)

Like soupy fog, the smoke drifts eerily out of a barely-open window, spirals into the air and disappears.

WE DOLLY over to the door. B.J. is gone without a trace. Not an ash, not a cinder. The car's interior is undamaged.

## 32. WIDE SHOT

The empty car, motor still running, sits quietly at the side of the lonely road.

CUT TO:

## 33. INT. DINING ROOM - NIGHT

The family is gathered here. Doloris darts in and out of the kitchen, laying out food for the evening meal.

(CONTINUED)

## 33. CONTINUED:

Sonny holds a large, heavy mirror while Montelli leans over a sideboard, hammering a nail into the wall.

Donna moves among them, setting small precious heirlooms onto the sideboard: Silver candlesticks, a large silver tray, silver pitchers, bowls, etc. The two youngest children set the dining room table.

JAN

You put the fork here, stupid.

MARK

Shut up!

JAN

(moving toward him  
threateningly)

Don't tell me to shut up ...

DOLORIS

(coming in)

Children, that's enough.

(to the others)

Sit down, everybody! It's getting cold.

MONTELLI

(to Doloris)

Well, what do you think?

Montelli steps back as Sonny and Donna hang the mirror in place. They all survey their handiwork. This corner of the room seems complete. The expensive silver pieces gleam in the light. Doloris smiles at the sight, pleased.

DOLORIS

I think we're a very lucky family.

(a beat)

Now sit down, all of you.

Everyone takes a seat. They all start serving themselves. All but Doloris. She clears her throat loudly.

DOLORIS

(continuing)

Haven't we forgotten something?

They all bow their heads.

DOLORIS

(continuing)

Heavenly Father, bless our new

(CONTINUED)

## 33. CONTINUED:

DOLORIS  
(continuing)  
home. Watch over us as we  
become a part of this community.

WE DOLLY around the table. Donna raises her eyes and looks across the table at Sonny. Sonny's eyes are open. They dart around the table furtively, glance at Donna and then away.

DOLORIS  
(continuing)  
We thank thee for this food.  
Bless it to the nourishment of  
our bodies, and us to thy --

A loud scraping noise. Suddenly the huge mirror breaks loose from the wall!

## 34. MIRROR (SLOW MOTION EFFECT)

The huge mirror seems to hang in midair for an instant before CRASHING down onto the sideboard amidst the silver pieces!! Candlesticks, trays, pitchers fly into the air, clattering noisily! The big mirror lands face-down on the sideboard!

## 35. BACK TO SCENE

Everyone sits in frozen shock for a moment.

MONTELLI  
Goddammit ...

He glares at Sonny.

SONNY  
Don't look at me! I didn't put  
the nail in!

MONTELLI  
You hung the damn thing!

DONNA  
(cutting in)  
It wasn't his fault any more  
than --

DOLORIS  
(almost screaming)  
Stop it!!!

(CONTINUED)

## 35. CONTINUED;

Everyone falls silent, stares at Doloris. In tears, she gets up and goes to the sideboard, picking up the silver objects.

DOLORIS

(continuing)

Couldn't we -- get through our first meal in this house -- without fighting? Everyone's been arguing since we got here -- I've heard enough of it!

No one moves. Doloris rights the mirror, propping it against the wall.

DOLORIS

(continuing)

It's not even broken. Everything's just fine ...

In the silence that follows she composes herself and sits back down. She bows her head. One by one, the others do likewise.

DOLORIS

(continuing)

Bless this food to the nourishment of our bodies ...

## 36. CLOSEUP - SONNY

Sonny's eyes dart to the sideboard. We PAN to the mirror. In one corner is a small jagged crack.

DOLORIS (O.S.)

(continuing)

... in the name of the Father,  
the Son and the Holy Spirit.  
Amen.

CUT TO:

## 37. INT. THE HOUSE - NIGHT (MONTAGE)

Bedtime. The youngsters are asleep.

Montelli, Doloris, asleep. Donna, asleep.

Sonny lies in his room. Cigarette. Portable TV. Unopened boxes all around.

Downstairs, all is quiet, but for the ticking of a clock.

## 38. DINING ROOM

Bathed in moonlight, the table looks at once eerie and strangely elegant: A linen tablecloth, two silver candelabra, a silver bowl of fruit.

A squeak. A click. The basement door swings open.

## 39. CLOSEUP - MIRROR

The mirror makes a groaning noise as the tiny crack grows, knifing raggedly across the surface.

## 40. CLOSEUP - KITCHEN FAUCETS

The faucets come to life, blasting water into the sink and over its sides.

## 41. DINING ROOM TABLE

The linen tablecloth begins to slide off the table!  
The bowl and candlesticks don't move!

The tablecloth slides free, floats away from the table and down the hallway toward a large crucifix, newly hung in the hall.

The tablecloth flies over the crucifix, covering it up.

## 42. SHOT

Suddenly we are on the stairs, moving upward. Past the second floor, toward the third.

At the top of the stairs, SEE Sonny cross the landing on his way into the bathroom. WE FOLLOW.

He enters the bathroom and begins to brush his teeth. He leans into the mirror, inspecting his beard.

WE MOVE IN CLOSE. So close we are perched on his shoulder; so close we can count every hair on his face.

Suddenly he turns, looking for the presence. WE cling to him, unnaturally tight, uncomfortably intimate.

The electric shaver on the shelf in front of him abruptly comes to life, buzzing noisily; Sonny picks it up, eyeing it curiously.

## 43. SECOND FLOOR - MARK'S ROOM

A soft tearing noise wakes Mark up. He looks around. His eyes lock on the ceiling.

## 44. HIS POV

The old wallpaper is slowly peeling, layer by layer,  
off the wall

## 45. BACK TO SCENE

The boy sits up in bed, watching in fascination.

## 46. ANGLE ON FRONT DOOR

Suddenly THREE KNOCKS on the front door echo through the hallways. Montelli appears, pulling on his pants. He heads downstairs.

## 47. INT. FOYER

Montelli comes down the stairs and storms over to the door. He flings it open.

MONTELLI

You better have a hell of a  
good --

No one is there. Montelli stares out for a moment; then he steps onto the front porch.

MONTELLI

(continuing; to  
the darkness)

Listen up! I've got a twelve-  
gauge shotgun waiting for anybody  
I catch trespassing!

He comes inside and slams the door. He is no sooner across the floor than THREE MORE KNOCKS shake the house! Montelli hurries up to the basement door and goes down.

Doloris appears on the stairs, clutching her bathrobe around her. She notices the tablecloth draped over the crucifix. Montelli appears again, carrying a shotgun.

DOLORIS

What on earth --

Montelli notices the tablecloth for the first time. He spins toward the dining room as if there might be a prowler in the house.

## 48. INT. MARK'S ROOM

Wallpaper peels off the wall in wide scrolls!

(CONTINUED)

## 48. CONTINUED:

On a shelf, a giant box of crayons overturns, spilling the crayons into the air! The fly against the wall, dancing crazily, making wild, demented words and obscene figures.

Mark watches, speechless.

The windows fly open! The door slams shut! A wild banging commences in the walls!

## 49. SECOND FLOOR HALLWAY

Montelli and Doloris hear the commotion and run upstairs into the boys' room. Montelli puts down the gun and switches on the lights.

SEE the tattered wall, SEE crayons on the bed all around little Mark. Doloris goes over.

MONTELLI

(to Mark)

What the hell's going on around here?

The boy stares back, terrified. Tears roll down his cheeks; he begins to sob quietly.

Montelli grabs Mark and faces him against the wall.

MONTELLI

(continuing)

What is this? Huh? What do you think you're doing?

Montelli takes off his belt.

DOLORIS

(grabbing his arm)

You're not going to use that!

MONTELLI

(dangerously)

Get out of my way, Doloris. I'm only going to warn you once.

DOLORIS

You're not going to --

WHAP! Doloris reels backward from Montelli's vicious backhand. She stumbles to the floor.

Montelli turns back to Mark.

(CONTINUED)

49. CONTINUED:

Something strange happens. The lights pulse and dim. All movement slows ever so slightly, putting a surrealistic edge on the action.

Doloris' face darkens. Her eyes go cold. She moves in toward Montelli's back, holding her hands like talons, her clawlike fingernails splayed out.

She grabs Montelli's face from behind! Her fingernails dig in! Montelli releases the child instantly, groaning, tearing away from his wife. Then he attacks with his belt, beating Doloris to the floor.

MONTELLI

(slowed down)

Don't you ever -- ever -- do  
that again ...

A dark, oppressive aura fills the room as the entire family is drawn into this eerie ballet of violence:

Little Jan comes in screaming. Donna appears and runs to her mother's aid. Sonny steps into the doorway. His eyes are glazed over. As if guided by an unseen force, his hand finds the shotgun leaning against the wall!

As if underwater, he takes the few steps across the room and jams the barrel against Montelli's neck! Everything stops. Montelli stares blankly up the barrel at his son. Doloris, Donna, the others all freeze, looking on in horror.

The spell breaks. All sound, all movement becomes normal again. Sonny trembles, as if coming out of a dream. He eyes the shotgun, puts it down awkwardly, backs toward the hallway.

Montelli laughs, a laugh of nervous, crazy relief. The others look back and forth between father and son. Montelli nods nervously up and down, smiling a demented smile at Sonny.

PULL IN TIGHT on Doloris as Donna helps her to her feet.

DOLORIS

(to herself; in  
a whisper)

My God, what is happening to us?

CUT TO:

## 50. INT. SONNY'S BEDROOM - NIGHT (LATER).

Sonny is lying in darkness on his bed staring at the ceiling. A shadow falls on the door. Montelli. Sonny closes his eyes.

Montelli's face is etched with a mixture of curiosity and new-found respect; and fear. He stares at Sonny for a long moment, then he moves away.

Slowly, Sonny opens his eyes again.

CUT TO:

## 50A. INT. MASTER BEDROOM - NIGHT

Montelli enters the darkened room and slides under the covers next to Doloris. She is on her side, her back turned to him, her eyes open.

Montelli puts his hand on her shoulder. He begins to slide the covers back.

MONTELLI

You awake?

Doloris says nothing. In one swift, sudden movement, Montelli rolls her onto her stomach. His hand runs down her back and disappears beneath the covers. Doloris grunts in surprise.

MONTELLI

(continuing; softly)

You like that? I want to make you feel better ...

DOLORIS

(alarmed)

Anthony, what are you --

MONTELLI

Something new.

(singsong)

Something new in the new new house, the new new room, the new new bed ...

Montelli's hand moves rhythmically, under the covers, down below Doloris' waist.

DOLORIS

Don't --

(CONTINUED)

## 50A. CONTINUED:

Her objection is squelched by Montelli's other hand pushing her forcefully against her pillow. Then Montelli shifts his weight, rolling on top of her. He purrs:

MONTELLI

You're going to like it; you're  
going to like it; you're going  
to like it ...

PULL IN TIGHT on Doloris' face, distorted against her pillow.

Her face is a mixture of fear, humiliation, pain and excitement. Tears roll down her cheeks.

Montelli's fingers take a large fold of skin at Doloris' shoulder. They squeeze and begin to twist slowly. She winces in pain, then winces at an even greater pain. She moans, her eyes open wide. HEAR Montelli's heavy breathing.

FADE OUT.

## 51. EXT. THE BACK YARD - MORNING

Montelli rides a large power lawn mower across the grass. He casts occasional glances toward the third floor windows.

## 52. INT. SONNY'S ROOM

Sonny is in bed dozing. The TV is on.

## 53. EXT. CHURCH - DAY

A stone church looms among some trees. Organ music drifts across the lawn. In foreground a marker:  
BABYLON CATHOLIC CHURCH.

## 54. INT. CHURCH

The congregation is singing a hymn. We find the rest of the Montelli family in attendance: Doloris, Donna and the two youngsters stand together, singing listlessly, their faces pale and strained.

CUT TO:

## 55. INT./EXT. CHURCH

Church is over. Through the open front doors the Montelli

(CONTINUED)

55. CONTINUED:

children play and run on the church lawn. Donna stands nearby watching them; a few other CHURCHGOERS stand in groups talking, or making their way to nearby cars.

PAN AROUND to find Doloris standing alone in the vestibule. She genuflects and moves down the aisle toward a priest who is talking quietly to two altar boys.

FATHER FRANCIS ADAMO is fortyish, handsome and serene. He notices Doloris approaching, sends the boys on their way.

DOLORIS

(whispering)

Excuse me, Father. May I talk to you? I -- we just moved to Amityville. I was told that we are in your parish.

FATHER ADAMO

That's correct. What is your name?

DOLORIS

Oh, I'm sorry! Doloris Montelli. I have four children.

FATHER ADAMO

Splendid! Welcome, Mrs. Montelli, welcome!

DOLORIS

(working up to something)

Father, I've never been a big churchgoer, but ...

FATHER ADAMO

(smiling)

But you plan to come more often now?

DOLORIS

Yes. I brought my children this morning. They're all baptized.

FATHER ADAMO

Good. And ... Mr. Montelli?

DOLORIS

(lowering her eyes)

My husband is a good man, Father, but he ...

(CONTINUED)

55. CONTINUED:

Talking becomes difficult. Doloris' eyes fill with tears. Pain crosses her face.

DOLORIS

(continuing)

Father, can you come to our house?  
And bless it?

She thrusts a card into Father Adamo's hand.

DOLORIS

(continuing)

Please ... if you can ...

There is a note of urgency in her voice, a sliver of fear in her eyes. She backs down the steps and hurries over to her children. The priest watches them go.

CUT TO:

56. EXT./INT. MONTELLI FRONT DOOR - EVENING

The door opens. Montelli looks out, scowling. Father Adamo smiles.

FATHER ADAMO

Mr. Montelli, I presume? I'm  
Father Adamo.

He holds out his hand. Montelli shakes it tentatively.

FATHER ADAMO

(continuing)

Your wife asked me to stop by.  
May I come in?

Montelli seems to hesitate, to consider the possibility of refusing, when Doloris appears, smiling.

DOLORIS

Father! You came!

She leads him into the living room. WE FOLLOW. The two youngest children are in here watching TV. Doloris goes over and switches it off. This is greeted by a chorus of disappointed wails.

DOLORIS

(continuing)

Children, this is the man we saw  
at church today, Father Adamo.  
Father, this is Mark and Jan.

(CONTINUED)

56. CONTINUED:

FATHER ADAMO

It's a pleasure to meet you.

Silence. Mark and Jan would rather be watching the rest of their program.

DOLORIS

-- and you met my husband?

Montelli stands to one side, looking darkly at Doloris. It is clear he's not pleased.

FATHER ADAMO

Yes.

DOLORIS

(to Montelli)

Where are Donna and Sonny?

MONTELLI

(to the priest)

Excuse us for a minute.

He leads Doloris by the arm into the hallway. WE FOLLOW.

MONTELLI

(continuing; hissing)

What the hell is this? You can't get me to go to church, so you bring it home with you?

DOLORIS

He's going to bless the house.

She moves to the stairway. Montelli grabs her arm.

She removes it and goes upstairs. Montelli goes grumpily back to the living room. Father Adamo has his briefcase before him. The children watch in silence as he withdraws his vestments, his holy water and his bible.

Montelli adopts a phony-cordial attitude. He grabs a box from the mantel and holds it under Father Adamo's nose.

MONTELLI

Cigar?

FATHER ADAMO

No thank you.

MONTELLI

You don't mind if I do ...

(CONTINUED)

56. CONTINUED:

MONTELLI  
(continuing, taking  
one, lighting it)

Jan?

JAN

Yes sir.

MONTELLI  
Find out what the Father would  
like to drink.

FATHER ADAMO  
A glass of water would be fine.

MARK  
I'll get it!

JAN  
I'll get it.

She moves off to the kitchen. Mark follows her.

57. INT. KITCHEN

Mark and Jan troop into the kitchen.

There are boxes everywhere except the counter, where  
dishes have been uncrated.

Stacks of glasses, cups, saucers and plates stand along  
the counter waiting for their new home.

JAN  
(going to the  
refrigerator)  
Get me a glass, Mark.

Mark brings a glass over to the refrigerator.

58. INT. LIVING ROOM

Father Adamo and Montelli stand awkwardly, saying  
nothing. Doloris comes in with Donna on one arm, Sonny  
on the other.

DOLORIS  
Father -- these are our oldest.  
Donna ...

FATHER ADAMO  
(shaking her hand)  
Didn't I see you at mass today?

(CONTINUED)

58. CONTINUED:

DONNA

Yes sir.

DOLORIS

... and Sonny. He ... hasn't  
been feeling well.

Sonny shakes hands, his head lowered, his eyes cast down.

DOLORIS

(continuing)

What would you like to drink,  
Father?

FATHER ADAMO

I believe the refreshment committee  
has taken care of that.

Doloris smiles and heads toward the kitchen.

59. INT. KITCHEN

Jan is just closing the refrigerator. Mark starts across  
the floor with the glass of water.

Suddenly, with the force of an explosion, all the dishes  
fly off the counter! They soar through the air, breaking  
on the far wall, the floor, the ceiling! The noise is  
deafening! The refrigerator disgorges itself of its  
contents with a crash!

Doloris bursts in.

DOLORIS

Children! What on earth --

The children begin to cry. Mark runs to his mother.  
Montelli runs in, followed by the others.

MONTELLI

(grabbing David)

Jesus Christ! What in hell do  
you think this house is? A  
goddam playground?

DOLORIS

Anthony, please!

JAN

(terrified)

Daddy! We didn't do it!

(CONTINUED)

## 59. CONTINUED:

MONTELLI

Don't lie to me!

He slaps the child. Jan begins to cry loudly -- as does Mark. It's chaotic; everyone talking and crying at once.

FATHER ADAMO

Perhaps there's some other explanation. After all, the boy said --

MONTELLI

(viciously)

You stay out of this, mister!  
I raise my children my way.  
Now go do what you came for.  
And then get out.

DOLORIS

Anthony!

Stung, Father Adamo stares hard at Montelli. For an instant, his eyes flash in anger. He controls himself visibly and leaves the room. Doloris follows him.

## 60. LIVING ROOM

Father Adamo gathers up his things. Doloris runs in. From the kitchen come the sounds of spanking and more crying.

DOLORIS

Father, I'm so sorry. Please forgive --

FATHER ADAMO

I think another time would be better for this, Mrs. Montelli.

DOLORIS

Yes. Of course. I'm sorry, Father.

FATHER ADAMO

(putting his hand  
on her shoulder)

It isn't your fault. Perhaps one day your husband and I can meet as friends.

He goes out the door. Doloris closes it behind him and breaks into tears.

## 61. EXT. THE STREET

Father Adamo backs away from the house. His breathing is labored. His steps falter. He is deeply disturbed; his face betrays a hint of fear.

He reaches his car, some distance from the house. Breathing easier, he starts to get in when he notices the Bible he has been carrying.

Its pages have been ripped to shreds!

The priest senses something, looks up. Sonny is standing at one of the third-floor windows, looking down at him.

Father Adamo gets hurriedly into his car and pulls away.

CUT TO:

## 62. INT. KITCHEN - NIGHT

Donna helps the youngsters clean up the mess. Jan and Mark go tearfully about their duties as a stern-faced Montelli looks on. Doloris appears at the kitchen door.

DOLORIS

(evenly)

Anthony, I need to talk to you.

She goes away. After a moment, Montelli follows.

## 63. INT. TOP FLOOR - NIGHT

Sonny is at the stairwell, peering down into the darkness. A light comes on below. Footsteps. His parents' voices drift up.

ALL OFF-SCREEN:

DOLORIS

Anthony, I want you to get dressed.  
We're going to the church.

MONTELLI

What are you so mad about? Will  
you tell me that?

DOLORIS

If you have to ask, there's no  
point in discussing it.

MONTELLI

What did you want me to do?

(CONTINUED)

63. CONTINUED:

MONTELLI

(continuing)

Just let our children get away  
with --

DOLORIS

The question of your behavior  
toward our children has nothing  
to do with the fact that you  
insulted and abused our priest!

MONTELLI

Your priest, not mine.

DOLORIS

He's your priest too. And you're  
going to apologize to him.

MONTELLI

Don't hold your breath.

DOLORIS

Anthony. We are going to get  
in the car and go to that church,  
where you are going to apologize  
to Father Adamo, in front of your  
children, or else --

MONTELLI

Or else what?

DOLORIS

(breaking down)

Or else I will walk out of this  
house tonight and never come back.

Silence. Then the sound of Doloris crying.

MONTELLI

Jesus Christ, Doloris ...

(after a moment)

... if it's that important to  
you ...

Sonny backs quickly away from the stairwell and tiptoes  
into his room.

64. EXT. THE HOUSE - NIGHT

The Montelli family (minus Sonny), dressed in their  
Sunday best, pile into the car.

(CONTINUED)

64. CONTINUED:

MONTELLI

Where's Sonny?

DOLORIS

He's not feeling well.

The big car pulls out of the driveway. WE BOOM UP and over to the highest windows.

65. INT. SONNY'S ROOM

Sonny watches through the window. Hear the sound of the departing car. Sonny flops on the bed, rummages through a duffle bag on the floor and comes up with a bag of marijuana. He begins to roll a joint.

Suddenly the lights go out. The television blurs and distorts, giving off an eerie glow. Sonny gets up and goes into the hallway.

66. INT. STAIRWELL

Sonny comes over and looks down. There is a commotion below. The sound of someone running. A crash!

SONNY

Who's down there? Donna? Jan?

Another sound. A scraping, then a thump. Sonny grabs the hammer, lying at the top of the stairs. He starts down carefully.

67. INT. SECOND FLOOR LANDING

Silence. Sonny comes down and stops, looking around.

Suddenly a dark shape comes flying toward him! Sonny ducks. A large suitcase hurtles past, scattering its contents. It hits the far wall and falls to the floor.

Sonny stares at it for a moment. Then he runs down the stairs.

68. FIRST FLOOR

Sonny streaks through the dining room and tears open the basement door.

69. BASEMENT

He hurries down the stairs and into the workroom, claws

(CONTINUED)

## 69. CONTINUED:

through the guns, unzips a case and pulls out a rifle. With shaking hands he opens a box of shells, loads the rifle and cocks it.

Calming himself, he starts toward the steps. Suddenly, from behind him, the sound of whispering. Sonny spins around, pointing the rifle.

SONNY

Who's there!

More whispering. It is a jumble of strange words and voices. Sonny moves toward the noise. It is coming from the secret room.

Sonny notices the partially-open door for the first time. He kneels down and carefully points his gun at the door. The whispering stops.

SONNY

(continuing)

All right. I've got a gun out here. Show yourself!

Sonny waits. He notices the mover's flashlight sitting on the workbench. He switches it on and points the beam inside. Something catches the light. Sonny leans closer.

## 70. SONNY'S POV

The door is pushed open wider, revealing a bizarre sight:

A squat tree-stump juts up out of the dirt. Embedded in it, an ancient stone war-club. Beside this, a perfectly preserved human arm, severed at the elbow! Blood flows from it.

## 71. BACK TO SCENE

Sonny gasps in horror.

SONNY

(frightened)

Good God ...

He reaches out, slowly and carefully, extends his arm into the dark space ...

## 72. SHOT

Looking out at Sonny.

(CONTINUED)

## 72. CONTINUED:

Suddenly, with a shriek of rushing air, the shot rushes up into Sonny's face! Sonny reels backward, fighting off the presence with his hands, as if fighting a swarm of bees. The presence (OUR POV) lingers close, hovering about his head.

Sonny spins this way and that, trying to fight off what he can feel but not see. He staggers to the banister and runs upstairs, slamming the door.

The presence glides to the top of the stairs, and through the door. Sonny is standing on the other side. The presence glides upward, over Sonny's head, looking down at him.

Sonny runs through the house, checking each room, pointing the gun into the dark corners. His breath comes in ragged gasps. Sometimes the presence lingers quite close. Sometimes it glides along the ceiling, sometimes only inches from the floor.

Sonny runs upstairs and disappears.

We glide up the first-floor stairs. A picture on the landing begins to tremble and shake violently.

Second floor. Along the hallway. Pausing at the doorways, looking inside each bedroom. Boxes fly up and down the hallway, as if blown by a fierce wind. The presence moves toward the third-floor stairwell. Up the stairs.

Along the third-floor hallway. Pausing at Donna's door ... moving on to Sonny's bedroom. Sonny is there, crouched on the bed breathing hard, his gun pointed.

We glide into the room; higher and higher until we are on the ceiling looking down at Sonny.

SUDDENLY WE PLUNGE DOWNWARD, right into Sonny's chest!!!

Sonny is thrown onto his back, pressed into the bed by some great, invisible weight.

## 73. CLOSEUP - RIFLE

Sonny squeezes the trigger. The gun fires repeatedly. The muzzle flashes, but no sound comes out. The gun falls to the floor.

## 74. SONNY

Sonny grabs his stomach in pain. He recoils, gagging,

(CONTINUED)

## 74. CONTINUED:

holding his stomach with both hands. His eyes bulge. His lips move. He opens his mouth.

## 75. SHOT

Tight against Sonny's face; his features are huge. WE MOVE from his face downward, past the massive buttons on his shirt to his massive fingers, clutching his mid-section.

Slowly, Sonny stops struggling. He seems swept up in some kind of trance. His stomach seems to cave in. An unseen force is pushing on it.

## 76. CLOSEUP - SONNY'S EYES

His eyes flicker in pain. Nothing else moves.

## 77. SHOT

Dropping between Sonny's huge fingers into darkness. The change is sudden and incredible. Thick, palpable darkness. Breathing, impossibly loud. A dull pounding noise; like thunder, but distorted. The beating of Sonny's heart.

## 78. THROUGH SONNY'S EYES

The shot flickers and blurs for a moment, then clears.

We look around the room. Our vision is colored a chillingly cold blue.

Hear BREATHS come in loud gasps.

We move to a mirror.

Something more than Sonny's image stares back at us. Face drawn tight; skin about to burst.

## 79. CLOSER ANGLE (SFX APPLIANCE - STAGE 1)

Sonny's face begins to change shape!! His features grow more primitive.

He opens his mouth and lifts his bony hands over his head. The sound that comes out is half animal, half nature itself. It is savage, shattering, screeching, roaring, thundering.

It fills the room, the hallways, the entire house. Endless.

## 80. MONTAGE

Against the impossible din, windows rattle, then fly open! On every floor, furniture overturns, doors slam, walls shake!

## 81. SHOT

The distorted, wild-looking Sonny stands on his bed, his head thrown back, roaring. Suddenly he collapses on the bed.

## 82. EXT. THE HOUSE

Abruptly, every one of the lights goes out. The house stands in silence.

DISSOLVE TO:

## 83. INT. SONNY'S BEDROOM - NIGHT

It's late. All is quiet. Sonny is sprawled across the bed, asleep. He wakes up, gets to his feet groggily.

He looks almost normal;\* only a subtle paleness in his features; dark circles under his eyes. He goes into the hallway.

## 84. HALLWAY

A light is on in Donna's room. Sonny goes to it. WE DOLLY OVER. Donna is dressing for bed. She is nude, her back to us. Sonny watches as she slips her nightgown over her head. She turns, noticing him.

DONNA

Oh! I thought you were asleep.

SONNY

I was. You been home long?

DONNA

For hours. What happened here?  
The windows were all open --

SONNY

I don't know. I heard something,  
and then -- I can't remember.

DONNA

You look terrible! How do you feel?

(CONTINUED)

\*Note to MAKEUP: Sonny will not appear entirely normal again until Sc. 213.

84. CONTINUED:

SONNY

All right.

DONNA

God, you better go to the doctor.  
You have big circles under your  
eyes.

SONNY

What happened at church?

DONNA

It was unbelievable. Daddy  
apologized. And then he took  
us out for a steak dinner. He  
and mom got drunk.

Donna is standing in front of a lamp. Her figure shows  
through the nightgown tantalizingly.

SONNY

They asleep?

DONNA

Yeah. Everybody's asleep.  
Except you and me.

Sonny moves closer. He acts differently. It is clear  
what is on his mind.

DONNA

(continuing)

Sonny? Are you sure you're  
all right?

SONNY

Hey. You want that hug now?  
I'll give you a hug. Come here.

Sonny puts his arms around his siter and hugs her. It  
starts out as a proper, brotherly embrace, but quickly  
develops into something more. In moments, the two  
youths are hanging onto each other tightly, breathing  
hard.

DONNA

Oh Sonny ...

SONNY

Sshhh. Don't talk.

They embrace in silence.

## 85. SHOT

From the corner of the room. CAMERA glides over near them. Close.

Closer; so close we can hear them breathing.

So close we can see the veins in Sonny's hands as they begin to move up and down Donna's back; Sonny's ragged, chewed-up fingernails as they brush against Donna's skin; the pulse beating in Donna's neck. They kiss; long and hungrily. The lights pulse and go dim. WE PULL BACK AND UP, away from the two.

FADE OUT.

## 86. EXT. THE HOUSE - DAY (ONE MONTH LATER)

A stiff wind buffets the trees; leaves fly about. Father Adamo's car pulls into the empty driveway. He gets out, carrying a briefcase, and goes to the door.

## 87. INT. HOUSE

The foyer is gloomy, lit only by a pair of votive candles on a small table under the crucifix. Doloris is kneeling here, praying.

The effect is one of aching loneliness and despair. Doloris rises at Father Adamo's knock, goes to the door and lets him in.

DOLORIS

Thank you for coming, Father.

FATHER ADAMO

I'm sorry that so many things came up last month. I've been intending to come --

DOLORIS

I understood, Father. I really did. There are so many who need you.

She leads him over to the fireplace, then adds another log to it; she is bundled up against the cold, and rather bent over, as if carrying a great weight. Father Adamo moves to take off his coat.

DOLORIS

(continuing)

You may want to leave it on. It's cold here.

(CONTINUED)

87. CONTINUED:

The house is completely decorated now, all the cardboard boxes gone. Pictures adorn the walls; there are personal touches everywhere, but somehow the effect is gloomy and lifeless.

FATHER ADAMO

(forced)

You've fixed everything up beautifully! It has been a while, hasn't it?

Doloris sits down wearily. An awkward silence. The priest goes to his case and removes his vestments. He switches on the lamp next to him.

The light falls on Doloris, revealing, for the first time, how much she has aged in a few weeks. She is pale. Her eyes are red and sunken. Her hair is lifeless, streaked with gray.

Father Adamo cannot hide his shock.

DOLORIS

Don't be alarmed, Father. I know I look terrible. I've been ill.

FATHER ADAMO

Have you seen a doctor?

DOLORIS

Many times. He says I am depressed. He gives me pills to take.

(a pause)

On Sundays I am unable to get out of bed. I try to pray at home, but the words won't come.

Doloris begins to cry. Father Adamo offers her a handkerchief.

FATHER ADAMO

(weakly)

I -- I didn't know. I'm sorry.

DOLORIS

It's all right. You're here now. You'll bless the house -- and everything will be all right. Won't it?

(CONTINUED)

87. CONTINUED:

FATHER ADAMO  
Of course. Of course it will.

CUT TO:

88. CLOSEUP - SILVER SPRINKLER

A silver sprinkler\* held high in the air. Water flies from it into the stone fireplace, making the flames hiss and sputter.

PULL BACK to reveal Father Adamo in his vestments, carrying a bible and shaking holy water here and there. He whispers his prayers quietly. Behind him stands Doloris, clutching a rosary.

They move through the silent house. No one else is around. The afternoon sun fills the empty spaces with dusty beams of moving light.

89. INT. SECOND FLOOR

They top the stairs. Father Adamo walks along the broad hallway flicking holy water into each of the rooms. He comes to the end. Doloris hurries over.

DOLORIS  
Upstairs too, Father. Please.

She leads him again to the stairwell.

DOLORIS  
(continuing)  
I -- I'll wait here for you.  
Sonny's up there. He's been  
sick too.

FATHER ADAMO  
I don't want to disturb him ...

DOLORIS  
No, please!  
(restraining herself)  
Please ...

Her manner is so frightened, so insistent that Father Adamo can only turn and head up the dark stairs. Doloris watches him go, clutching her rosary and wording a silent prayer.

\*a device used to sprinkle holy water.

## 90. INT. THIRD FLOOR

The sound of a television. Its intrusive noise drifts across the landing to the priest as he reaches the top of the stairs. He crosses the landing toward Sonny's room.

## 91. SHOT

WE SUDDENLY GLIDE OVER to Father Adamo. Close.

Closer; the priest looks around, ill at ease.

## 92. BACK TO SCENE

Father Adamo moves to Sonny's doorway and stops, looking in.

## 93. FATHER ADAMO'S POV

Sonny is a frightening sight; he looks ill and strange. He lies on his bed, staring blankly at the television.

His skin is nearly gray, drawn tight across his face. His eyes are almost yellow.

## 94. BACK TO SCENE

There is a palpable air of tension in the room. Father Adamo tries to smile, to nod at Sonny. It's clear he is horrified, repulsed.

## 95. SHOT

From the far end of the hallway, WE GLIDE up to Father Adamo's back. Sensing a presence, he turns, and gradually retreats to the stairwell. The tension is palpable, the atmosphere thick and dark ...

## 96. INT. 2ND FLOOR

Father Adamo comes downstairs, nervously. Doloris is waiting for him.

DOLORIS

Father. The master bedroom.  
Will you please?

She goes to a doorway.

## 97. MASTER BEDROOM

Father Adamo enters and shakes holy water to the four corners of the room.

(CONTINUED)

97. CONTINUED:

DOLORIS  
(eyes lowered)  
And over there ...

She indicates the bed with some embarrassment. Father Adamo moves to it. Eyes closed, he prays again, sprinkling holy water onto the bed.

98. CLOSEUP - THE BED

Drops of blood hit the bedspread.

99. CLOSEUP - DOLORIS

Her hands fly to her mouth!

100. CLOSEUP - FATHER ADAMO

He flicks the sprinkler again as his eyes open.

101. CLOSEUP - THE WALL

Blood splashes onto the pillows, the headboard, the wall!

102. ANOTHER ANGLE

Father Adamo gasps in horror. He looks at the sprinkler which is bleeding. Doloris quakes and sinks to her knees, sobbing.

103. ON FATHER ADAMO

The priest drops the sprinkler. Blood splatters from it onto the carpet. He holds his stomach, begins to gag, runs to the bathroom. Through the open door, see him fall to his knees and vomit.

FADE OUT.

104. EXT. CHANCELLOR'S GARDEN - DAY

The garden is brown and dull-looking. The sky threatens rain. Father Adamo stands next to a little old man crouched over a wheelbarrow and a pile of dirt. THE CHANCELLOR wears a hat; his shoulders are covered by a thick cloak.

CHANCELLOR  
This incident ... did anyone else  
see it?

FATHER ADAMO  
The woman.

(CONTINUED)

104. CONTINUED:

CHANCELLOR

Oh yes, you told me that.

(turning back to  
the dirt pile)

Good worms in here.

The Chancellor works with the dirt, oblivious to Father Adamo. The younger priest grows impatient.

FATHER ADAMO

Monsignor, I feel I must --

CHANCELLOR

No business now. I have to  
work with something easy once  
in a while ...

He holds up a couple of worms. Cupping them in his hands, he smiles.

CHANCELLOR

(continuing)

Sometimes they do what I tell  
them to ...

FATHER ADAMO

(impatiently)

I may need approval for an exorcism.

The Chancellor sighs, is silent for a moment.

CHANCELLOR

(suddenly)

Do you believe in ghosts, Frank?  
I saw a ghost once. Or, at least  
what appeared to be a ghost.

(settling himself)

I grew up on a farm. Late one  
afternoon I was plowing one of  
my father's fields. When I  
finished, it was that magic time  
between daylight and darkness.  
I unhitched the horse and led  
her under a big sycamore tree.  
Suddenly she reared up, frightened.  
I sensed something behind me.

Father Adamo hunkers down, listening intently.

CHANCELLOR

(continuing)

A young woman was standing there,

(CONTINUED)

104. CONTINUED:

CHANCELLOR

(continuing)

her head bowed in a strange way. She stared at the ground and said nothing. I spoke: 'Hello. Who are you?' She said, 'Mary. Which way is Turner's Grove?' I pointed down the road. She turned and walked away. Her head bobbed around, as if she hadn't any control over it. She reached the edge of the field, and suddenly just -- blended -- into the shadows. I ran over to the spot, looked up and down the road ... she had vanished.

Father Adamo waits for more. The Chancellor is a good storyteller.

CHANCELLOR

(continuing)

When I told my father about it, he said that in his boyhood a young girl had been thrown from her family's wagon on the way to Turner's Grove. She had died instantly from a broken neck ... and it happened right under the big sycamore tree beside our field.

(a pause)

I told you that so I could tell you this: The human psyche is very powerful. The human imagination is great. Though I thought I saw a ghost, there may have been some other explanation. Likewise ... In the matter at hand, we must start with you, make sure you're seeing what you think you are. We must take our time. The worst thing in this whole area -- and you know this, Father -- is to rush into anything.

FATHER ADAMO

Frankly, sir, I don't think we have time.

CHANCELLOR

(sternly)

Father, I'll be in touch with you.

(CONTINUED)

104. CONTINUED:

CHANCELLOR

(continuing)

We will take our time. You can help that family now in many ways. They need good advice. Council them. And pray with them.

The meeting is over. Father Adamo looks at the Chancellor with disappointment.

CUT TO:

105. INT. THE CHURCH - DAY

There are two or three PEOPLE praying, lighting a candle, waiting for confession.

The confession booth is off to one side in shadow.

106. INT. CONFESSION BOOTH

Father Adamo sits in near-darkness. SEE past him through a small screen. Donna is in confession.

DONNA

I smoked a joint the other day.  
With my friends. I don't really  
like it, but everyone else does ...

There is a long, pregnant silence. Something serious is on Donna's mind. Her tension is palpable. Father Adamo, sensing it, listens patiently, waiting for the real problem to surface.

DONNA

(continuing)

... I -- sometimes I hate my  
father. He is mean to my mother  
and I want to hurt him ...

Another long pause.

FATHER ADAMO

(finally; prodding)

There's something else ... ?

DONNA

(stalling)

Well, I haven't written to my  
grandparents, even though my  
mother asked me to ...

(CONTINUED)

106. CONTINUED:

FATHER ADAMO  
Is that everything?

DONNA  
(in a tiny voice)  
Yes.

She waits for absolution, but Father Adamo doesn't move a muscle.

FATHER ADAMO  
(softly; delicately)  
Go ahead, my child. Don't be afraid. What is it you really want to tell me?

Donna sits in frozen silence. Slowly, her composure gives way. She begins to weep.

FATHER ADAMO  
(continuing)  
That's it ... let it out ...

Donna, trembling, searches for the words.

DONNA  
(through tears)  
Oh Father, I have sinned ... it's really bad ...  
(after a pause)  
I went ... all the way ...  
(a longer pause)  
With my ... with my ...

Father Adamo waits, his fists clenched tightly together.

DONNA  
(continuing)  
With my friend.

The tension breaks. Donna begins to sob. By the arc of Father Adamo's head, we know he suspects more.

FATHER ADAMO  
It is sad that you have yielded to temptation, my child. Your body is your sacred temple. One day perhaps you will meet someone, fall in love and marry. What will you say? How will you explain to your husband that you --

(CONTINUED)

## 106. CONTINUED:

Donna suddenly gets to her feet and runs out of the confession booth! Father Adamo stands, parts the curtains and watches her go, his face sad and troubled.

CUT TO:

## 106A. INT. FATHER ADAMO'S QUARTERS - NIGHT

A fire burns brightly in the fireplace. Father Adamo bursts in with an armload of firewood, slamming the door against wind and snow. As he sets the load down, the telephone rings.

FATHER ADAMO

(picking up)

Hello?

A strange noise comes from the phone. At first a crackling, then a jumble of whispers. MOVE IN CLOSE.

FATHER ADAMO

(continuing)

Who is it? Hello!

Suddenly the air is pierced by an earsplitting metallic squeal! Father Adamo reels away from the receiver in pain, slamming the phone down!

The noise stops. Father Adamo backs away from the phone, rubbing his ear. Shaking, he puts another log on the fire. He shivers hard, coaxing warmth into his hands, a badly frightened man.

DISSOLVE TO:

## 107. EXT. THE HOUSE - DAY

The house basks in the cold sun of an autumn afternoon. Quiet. No movement.

Father Adamo's car slides to a stop in foreground. He stares for a moment; he seems drawn there, almost against his will. He drives on.

CUT TO:

## 108. EXT. URBAN CHURCH - DAY

Father Adamo's car sits next to a very old, crumbling church in a rough-looking urban neighborhood.

(CONTINUED)

108. CONTINUED:

PAN across the street, past CHILDREN playing stickball, to a corner cafe.

109. INT. CAFE

A working-man's eatery, nearly full. Loud conversation, loud jukebox, WAITRESSES darting among numerous CUSTOMERS.

At a booth by the window sit Father Adamo and his friend, FATHER TOM BARRETT. Tom is Father Adamo's exact opposite: Blond, longish hair, bespectacled. The two men huddle over beer.

FATHER ADAMO

I know all of this must sound weird.

TOM

It is weird!

(a pause)

Listen, Frank. You know I believe you, so don't get mad ... but do you think -- I mean, this blood, is there some possibility that ...

FATHER ADAMO

That I imagined it? You sound like the Chancellor.

Father Adamo heaves a great sigh and drops his head into his hands. He sits that way for a moment. When he looks up, his face is dark with anger, his eyes hard, his voice coarse and grating. He does not seem himself.

FATHER ADAMO

(continuing; with measured forcefulness)

I -- did -- not -- imagine it!

Tom stares at his friend in shocked surprise.

FATHER ADAMO

(continuing)

I saw it, I tell you! I really saw it! I'm not crazy ... I saw!

(after a moment)

I'm so tired ...

He rubs his eyes, straightens himself. His face relaxes. Tom studies him with great concern. Then:

(CONTINUED)

109. CONTINUED:

TOM

I was thinking about camping at the Point tomorrow night. Want to come along?

FATHER ADAMO

I'd love to, but I've got to catch up. I can't even write a sermon without dealing with the Montellis, one way or another --

TOM

(firmly)

You need a vacation, Frank. Any vacation. Even 24 hours' worth.

FATHER ADAMO

It's supposed to rain.

TOM

Ten years ago that never would have stopped us. How about it?

Father Adamo deliberates, smiles his agreement. Tom toasts him.

DISSOLVE TO:

110. INT. FATHER ADAMO'S OFFICE - AFTERNOON

A low sun streams in through the windows. Father Adamo is dressed for his outing. He stands over his desk, talking on the phone and writing at the same time.

FATHER ADAMO

(into phone)

I'm sorry, we have no facilities for stray dogs. Perhaps the country animal shelter ...

(a pause)

You're welcome. Good-bye.

Exasperated, he turns back to his work. The phone rings again.

FATHER ADAMO

(continuing; into phone)

Hello?

(a pause)

(CONTINUED)

110. CONTINUED:

FATHER ADAMO

(continuing)

Er ... uh, the secretary has left  
for the day. Would you be good  
enough to call back on Monday?  
Thank you.

As he hangs up, something causes him to look up. Donna  
is standing in the doorway.

DONNA

Hi.

FATHER ADAMO

Why hello! Come in! How are  
you?

Donna edges into the room, nervous and ill at ease.  
Father Adamo gets up, goes to her.

DONNA

I'm fine, Father.

FATHER ADAMO

Donna, it was wrong for you to  
run away from confession ...  
you know that, don't you?

DONNA

I'm sorry, Father. I was just  
too upset. I'll try again next  
week.

FATHER ADAMO

Good.

DONNA

Father, we're having a birthday  
party for Sonny this evening.  
Can you come?

FATHER ADAMO

I'm sorry, but I've made other  
plans. Thank you for asking me.

(then quickly)

Perhaps I could drop by on Monday  
or Tuesday?

DONNA

I'm sure that would be fine.  
I'll tell Mom.

(CONTINUED)

110. CONTINUED:

FATHER ADAMO

How is she? Better?

DONNA

A little.

Donna seems in no hurry to leave. She lingers at the door. As before, her true thoughts lie just beneath the surface.

As before, Father Adamo waits, listening for something more.

Finally, Donna's eyes flicker up and meet the priest's. They are troubled, vulnerable, childlike, yet Donna has never seemed more womanly.

Suddenly there is a moment, a tiny moment, when something passes between the two of them; a window of need opening in the priest, then closing again.

Father Adamo clears his throat, pushing the moment away.

FATHER ADAMO

Well. I'd better get back to work.

DONNA

(suddenly)

Father, I'd like to talk to you about Sonny --

RING!!! The telephone jars them both. Father Adamo crosses to it apologetically.

FATHER ADAMO

I'll only be a moment.

(picking up)

Hello? ... Yes ... I'll be leaving

shortly ... I'm terribly sorry.

I'll come by for a few minutes.

(writing on a pad)

327 Clay Street ... thank you.

(hanging up)

That's too bad. Mr. Conner had a stroke --

He looks up. Donna is gone.

After a moment, Tom comes in. He too is dressed in camping clothes.

(CONTINUED)

110. CONTINUED:

FATHER ADAMO

(continuing)

Did you see a young girl in the hallway?

TOM

I sure did. She was in a big hurry. Almost knocked me down!

FATHER ADAMO

She wanted to tell me something ...

Father Adamo stares with concern at the empty doorway.

TOM

(clearing his throat)

Camping, anyone?

FATHER ADAMO

(scanning his desk)

I've barely gotten started! The phone keeps ringing, people keep --

Tom takes the telephone off the hook. He then scribbles something on a sheet of paper, goes to the door and sticks it up: DO NOT DISTURB. He smiles at his friend.

TOM

(going out)

I'll be back.

FATHER ADAMO

Thanks, Tom.

He sits down at his desk and begins to write.

CUT TO:

111. EXT. MONTELLI HOUSE - LATE AFTERNOON

The low sun casts long shadows across the yard. Through the dining room curtain come strains of "Happy Birthday."

112. INT. THE HOUSE - DINING ROOM

Sonny is the center of attention. He stares with genuine pleasure at a glowing birthday cake with one big candle.

The family is gathered here, with a few extra faces: FRIENDS of Donna's, FRIENDS of the youngsters. Montelli and Doloris look on happily. They all finish the song and applaud.

(CONTINUED)

## 112. CONTINUED:

For the first and only time, we see the Montellis at their best; a typical family, a typical custom.

DONNA

O.K., make a wish and blow out the candle!

Sonny does so. After a moment, the candle's flame springs magically back to life.

Doloris gasps. Her hand goes to her mouth in dread. Sonny blows again, but the candle stays lit.

Suddenly the children burst into laughter. Sonny smiles sheepishly. Little Mark holds up a small box.

MARK

(delighted)

It's from me! It won't go out!  
It's magic!

Sonny reaches over and hugs his little brother, kissing him on the cheek.

The others press in, picking up presents and pushing them at Sonny. "Open this one!" "No, this one!", etc.

Sonny seems overwhelmed. He pushes away from the table and stands up. Everyone falls silent.

He goes to little Jan and kisses her.

He goes to Donna and puts his arms around her.

## 113. CLOSEUP - DONNA

Her eyes dart around the room nervously.

## 114. BACK TO SCENE

Sonny kisses Donna and moves to his parents.

On the surface, it is a tender and touching sight, but somehow it is carried out grimly. There is something morbid and unsettling about it all; Sonny's movement and his manner are so final, almost as if he is saying goodbye.

He hugs and kisses Doloris, then he turns to his father. There is a pause. Each of them stands at the brink. One must take the plunge.

(CONTINUED)

## 114. CONTINUED:

Suddenly Montelli grabs his son and hugs him hard. Doloris applauds, her eyes filling with happy tears. The others join in. Tears roll down Sonny's cheeks. WE PULL in tight on his strange, distant eyes.

CUT TO:

## 115. EXT. MONTELLI BACK YARD - LATER DAY

The party has moved outside. The children run about, throwing a ball and playing tag. Doloris, Donna and her friends play halfheartedly at croquet. Montelli cooks steaks over an outdoor grill.

Suddenly Donna turns and stares up at the third floor, as if hearing something.

## 115A. HER POV

A window and a curtain.

## 115B. INT. THIRD FLOOR WINDOW

SEE Sonny's back. He stands at the window, looking down at his sister through the curtain.

## 115C. BACK TO SCENE

Donna drops her croquet mallet and walks back to the house.

## 116. INT. THIRD FLOOR

Donna comes up the stairs anxiously.

DONNA

Sonny?

She goes toward the curtained window, passing Sonny's doorway. He is sitting up on his bed, staring at her. She turns, startled.

DONNA

(continuing)

Do you feel all right?

Sonny says nothing. His sunken eyes look out at her coldly.

DONNA

(continuing)

Sonny? Say something! What's happening to you?

(CONTINUED)

116. CONTINUED:

Sonny opens his mouth. The voice that comes out is not his own. Larger than life, it comes from deep inside him.

SONNY

Get out.

The sound of it is bone-chilling. Donna backs away and goes down the stairs.

117. FIRST FLOOR HALLWAY

Donna reaches the landing. She pauses by the telephone.

118. INT. FATHER ADAMO'S OFFICE - LATER AFTERNOON

The priest has finished up. He tidies his desk, dons his coat and puts the telephone back on the hook.

Tom appears at the door.

TOM

Perfect timing! Let's go!

Father Adamo follows him out, switching off the lights. The door is almost shut when the telephone rings.

Something about the ring is ominous. Somewhere in it, we catch the trace of a garbled whisper ... Father Adamo's hand begins to shake.

FATHER ADAMO

I don't want to answer that.

He puts his head against the door. His face is dotted with perspiration.

Tom comes back to him and gently puts a hand on his shoulder.

TOM

Then don't. Whatever it is will just have to wait until Monday.

Father Adamo makes his decision and shuts the door. The men's footsteps fade away as the telephone rings on.

119. INT. MONTELLI HOUSE

Donna hangs up the telephone. Her face is etched with concern. She looks up the stairs for a moment, then she goes outside.

CUT TO:

120. EXT. THE BEACH ROAD - DUSK - FATHER ADAMO'S CAR

The car passes camera. BOOM UP to see the water in the distance. Overhead, dark clouds are forming.

DISSOLVE TO:

121. EXT. THE BEACH - NIGHT

A campfire punctuates the darkness. Through the night we can see the dim outline of waves breaking on the beach.

Father Adamo and Tom have made camp amidst the grassy dunes. Tom fumbles with a partially erected tent. He is talkative; animated. Father Adamo is distant and troubled. He cleans up the remains of their dinner.

TOM

Great meal, my friend. You haven't lost your touch.

(driving a stake)

This thing looks like an Indian tipi, doesn't it ... wouldn't be out of place around here, either. Last time I came to this beach I found an arrowhead. A tiny thing. Perfect.

A faraway flicker of lightning gets their attention. Tom starts putting their things inside the tent. Distant thunder rumbles. The wind comes up.

Father Adamo stares out into the darkness. Tom glances at him, tries to draw him out.

TOM

(continuing)

They were a very religious people, you know.

FATHER ADAMO

Tom, do you believe in the Devil?

TOM

I believe in the force of evil, if that's what you mean ...

FATHER ADAMO

(distantly)

No. That's not what I mean ...

(then)

I want to tell you something.

(CONTINUED)

121. CONTINUED:

FATHER ADAMO

(continuing)

That phone call ... I didn't  
answer it because -- because  
I was scared. Scared to death.  
(fighting tears)  
What kind of priest, what kind  
of man am I to --

TOM

(interrupting)

Hey. Let it go. Let it all  
go. Get some rest. Things'll  
look different in the morning.

The two men sit silently in the wind, waiting for the  
storm.

DISSOLVE TO:

122. EXT. THE HOUSE - NIGHT (OPTICAL)

The house sits dark and silent as the storm gathers  
overhead.

123. INSIDE - MAIN FLOOR

Empty, dark rooms. A tremendous CLAP OF THUNDER shakes  
the foundation. A BLINDING FLASH OF LIGHTNING lights  
up the windows.

124. DONNA'S BEDROOM

Donna sits up restlessly in her bed as the lightning  
and thunder dies away. She rises and tiptoes into the  
hallway.

125. THIRD FLOOR HALLWAY

She moves softly to Sonny's bedroom door. It is almost  
shut. She nudges it carefully. A sudden flash of  
lightning illuminates the room for a second. Sonny  
is gone, his bed, empty.

Donna turns to the stairwell and goes down.

126. SECOND FLOOR HALLWAY

Rain comes, pelting the roof, the windows, with great  
force.

(CONTINUED)

## 126. CONTINUED:

Donna comes down the hallway. She peeks into her parents' bedroom. Montelli and Doloris are in bed asleep.

Donna moves to another door. Inside, see Jan curled up in her bed, her covers on the floor. Donna goes over, picks up the blanket and covers her sister up.

## 127. MAIN FLOOR

Donna tiptoes down the steps to the main hallway. She looks in the living room; the dining room.

Moving toward the kitchen, she passes the basement door. It is slightly ajar. A light is on down below. She opens the door slowly.

DONNA

Sonny?

The noise of the rain swallows up her voice. She takes a step downward.

DONNA

(continuing; louder)

Sonny?

She steps downward, toward the light. WE MOVE with her.

The light is coming from the little workroom under the stairs. Donna moves toward it. On the workbench, gun boxes and ammunition have been laid out, almost on display.

One of the cases stands open, its red velvet lining catches our eye, drawing our attention to the outline of a rifle that is not there. Donna barely has time to react, when something catches her eye. WE PAN OVER to see:

The secret room. The door is open. A wide stream of blood flows out of the opening onto the floor. It oozes across the floor toward Donna's bare feet.

She stifles a sob of terror, backs away and runs up the stairs. WE FOLLOW.

As she reaches the top of the steps, a tremendous crash of thunder and lightning hits. The force is fantastic, the light blinding. Donna is knocked to her knees.

A second crash of thunder, a second bolt of light.

(CONTINUED)

## 127. CONTINUED:

It begins to rain inside the house. Donna stares dazedly at the ceiling. Hard rain pours down, drenching her, covering the floor with water.

She staggers through the dining room to the hallway when a third wave of thunder and lightning hits. The front door flies open, revealing Sonny, framed in the doorway, holding a rifle!

Donna recoils in horror: Through the driving rain, Sonny's shadowy features are sharp and bony; primitive. He starts toward Donna.

She tears up the stairs. WE FOLLOW her as she slips and slides on the rain-drenched steps, the landing, the hallway.

She races into her parents' room. Onto the bed. Shaking Doloris and Montelli. The rain hammers down insanely.

DONNA

(hysterical)

Daddy! Mom! Wake up! Wake up!

Montelli and Doloris don't move. Donna grabs the telephone, dials and screams into it.

DONNA

(continuing)

Operator! Operator!!!

Another blinding flash. Donna turns in horror.

## 128. CLOSEUP - SONNY

Sonny stands at the door, his gun trained on the bed.

Donna screams.

SMASH CUT TO:

## 129. INT. DONNA'S BEDROOM - NIGHT

Donna wakes up with a gasp. She's in her own room, in her own bed. She looks around. It's raining outside.

Her face is wet. Rain blows in from the open window by her bed. She shuts it. She wipes her face. Shivering, she pulls the covers up to her neck and lies there, her eyes wide open.

130. INT. SONNY'S BEDROOM - NIGHT (SFX APPLIANCE - STAGE 1)

Sonny is sitting up in bed, watching a war movie. WE DOLLY IN. Closer and closer. Sonny's eyes reflect the action on television. Screams and gunfire accompany the picture.

CLOSER. Sonny's eyes fill the screen. Huge, double reflections of the war movie, strange and distorted: Men shouting, shooting; explosions, death. His face begins to change.

CUT TO:

131. EXT. BEACH CAMPSITE - NIGHT

Rain pounds down on the tent.

132. INT. TENT

Father Adamo and Tom are asleep, curled up in their bedrolls. Father Adamo's sleep is fitful. As thunder peals and lightning flashes, we pull close to his face.

133. FATHER ADAMO'S DREAM - MONTAGE

The rain is deafening, obliterating all other noise.

SEE repeated shots of the silver sprinkler, shaking first water, then blood onto the white bedspread.

SEE Sonny at the door of his parents' room, pointing the gun through the pouring rain. The muzzle flashes. Hear no sound.

SEE the shaker again. The blood. Suddenly, from the same angle, SEE sleeping figures. Blood splashing over them. All seen in the eerie flicker of lightning.

The images grow more abstract, more distorted, more frightening.

A flash of fire from a rifle barrel. No sound.

Through a tangle of rain and grotesque shadow, SEE Montelli's distorted face erupt, skin and bone making way for a huge, horrible hole.

Another rifle flash.

A bullet hole appears on Doloris' temple. An enormous, ghostly sigh escapes her; blood spurts out. Rain washes it away.

(CONTINUED)

## 133. CONTINUED:

Feet walk through water, through a doorway.

The rifle flashes silently. Jan rolls languidly against the wall, leaving a dark mess there.

Through flickers of lightning, SEE her feet shaking horribly. Finally they are still.

## 134. BACK TO FATHER ADAMO

Still asleep, the priest frowns; his head wags from side to side.

FATHER ADAMO

(asleep)

No ... no ... no ...

## 135. BACK TO THE HOUSE

The images twist and writhe. More rain. Flickers of lightning stab the darkness with disorienting shapes.

Mark, in bed asleep. Light from the rifle lights up the room for a split-second.

In slow-motion, David's body recoils. Blood crawls down his arm, spilling onto the floor.

A shell casing splashes into the water on the floor.

A pair of feet move away through the rain.

## 136. CLOSEUP - FATHER ADAMO

Still asleep, the priest moans.

FATHER ADAMO

(loudly)

Donna ... Donna!!

## 137. INT. DONNA'S BEDROOM (SFX APPLIANCE - STAGE 2)

Donna, in bed, turns her head as if hearing Father Adamo's cry. She gets out of bed, puts on her robe and her slippers and goes to her door, listening. Silence. She opens the door.

THUNDER. RAIN. Sonny is there.

He raises the rifle. Donna steps backward.

DONNA

Sonny ...

(CONTINUED)

137. CONTINUED:

LIGHTNING. It is no longer Sonny's face. A horrible gash cuts across the hawk-like nose, the huge, flat forehead, the recessed, ancient eyes.

Donna screams. The rifle flashes. With a shriek of wind, the rain stops abruptly.

138. CLOSEUP - SONNY

Suddenly it's Sonny again, as if waking from a dream. His eyes stare out in confusion as sounds come rushing back: The empty night, the sound of faraway gunfire trailing off into nothing.

SONNY

Donna?

Donna falls back onto her bed, dead.

Sonny drops the rifle, staring. He falls to his knees in shock.

139. HIGH ANGLE

A grim tableau: The horrible quiet, Donna on the bed, Sonny on the floor. Far away, someone is screaming.

DISSOLVE TO:

140. INT. TENT - NIGHT

Father Adamo is screaming. Tom kneels over him.

TOM

Frank! Wake up!

FATHER ADAMO

Tom?

Father Adamo's eyes flutter open and focus. He pulls on his shoes and staggers out of the tent.

TOM

Frank, you're still asleep!  
What are you --

141. EXT. BEACH - NIGHT

Over another sand dune, SEE Father Adamo, on the run, approaching his car. Tom appears, some distance back.

(CONTINUED)

141. CONTINUED:

TOM  
(calling)  
Frank! Wait a minute!

Father Adamo starts the engine. Tom hurries across the dune and hops in. The car roars off.

142. INT. CAR (MOVING)

Tom looks over at his friend. Father Adamo wears a blank expression. He kneads the steering wheel with his hands.

TOM  
Tell me what it is.  
(after a pause)  
At least tell me where we're going.

FATHER ADAMO  
Amityville.

TOM  
Why?

FATHER ADAMO  
Something horrible has happened.

TOM  
Frank, you had a dream. I know it must have had a powerful effect on you, but it was only a dream.

FATHER ADAMO  
I pray to God that you're right.

DISSOLVE TO:

143. EXT. AMITYVILLE - DAWN

The village is shrouded in thick fog. It is ghostly and silent. The streets are dimly visible in the steely gray mist.

Father Adamo's car roars through the town at top speed, takes a corner and slows.

144. EXT. CAR (MOVING)

The fog is very thick here. Both men strain to see.

145. THEIR POV

The scene becomes gradually, eerily visible.

(CONTINUED)

## 145. CONTINUED:

Red and blue dome lights flash, filling the misty morning with twisting, writhing shadows. Police cars. Ambulances. People running everywhere.

## 146. BACK TO SCENE

Tom looks on in growing horror.

TOM

Dear God.

Father Adamo pulls the car over and gets out. Tom follows.

## 147. NEW ANGLE

The house sits wreathed in gray mist. A police barricade holds back a crowd of people. Through the soupy fog comes Father Adamo. Stark, gaping faces of CURIOUS ONLOOKERS flash past as he crosses the police line. An OFFICER starts toward him.

OFFICER

Sir, you can't go in there!

TOM

(coming up)

We're priests, officer.

The officer waves them through.

## 148. EXT. FRONT DOOR

Father Adamo starts inside, is met at the door by TWO MEN carrying a covered stretcher.

Father Adamo freezes. Another stretcher comes out, followed by a third. Father Adamo watches them pass, his face in shock, his voice strangely even, and quiet.

FATHER ADAMO

It wasn't a dream, Tom. It --  
wasn't a dream --

He breaks off, overwhelmed. Tom turns gray-faced to the bodies as they are loaded into ambulances and vans. He offers a silent blessing.

Father Adamo stares intently at the house.

## 149. HIS POV

Exploring every window, every board. Silent. Gaping.

(CONTINUED)

149. CONTINUED:

FATHER ADAMO (V.O.)  
You did it ... didn't you ...

The POV scans the bottom row of windows. One is broken. A large, gaping hole in the glass, a curtain flapping in the wind. Below the window, embedded in the ground upside down, is the crucifix from the Montelli hallway.

149A. BACK TO SCENE

Father Adamo goes over to it and picks it up tenderly.

150. EXT. DRIVEWAY

Sonny is in his pajamas, prostrate across the hood of a car, sobbing hysterically. THREE OFFICERS stand around him, listening sympathetically, their faces grim.

SONNY  
(through tears)  
-- before I called you I was  
watching TV, and later I took  
a shower ... I did something --  
something happened in between,  
but I -- I just can't remember  
... I can't remember ...

He collapses on the car, sobbing.

OFFICER #1  
Let's get him out of here.  
Take him to the safe room.  
Get him calmed down.

FATHER ADAMO (O.S.)  
I'll go with him, officer.

Sonny stops crying. He looks up, his eyes deep pools of darkness. He turns slowly around to find Father Adamo standing in the distance, watching him intently.

Sonny stares hard. His dark, brooding eyes seem realer than real, not his own. They convey contempt, defiance, a challenge.

Father Adamo looks back in silent answer, his face hard, angry, clouded with fear.

DISSOLVE TO:

151. INT. PRECINCT HOUSE - NIGHT

The room is half-dark. Father Adamo sits in a chair,

(CONTINUED)

151. CONTINUED:

wearing the same look as before. He clutches a rosary in his hand, watching Sonny, who sleeps quietly on a cot.

A POLICEMAN opens the door and admits TWO DETECTIVES. HARTZ is fifty, burly, cheap suit. CORTEZ is a fireplug with a cigar and a tape recorder. Sonny wakes up. He seems exhausted.

HARTZ

H'lo, Father.

(to Sonny)

Real sorry about your family, son. Can you handle a few questions?

SONNY

(in a whisper)

Yeah.

Cortez flicks on the tape machine.

HARTZ

When was the last time you saw them alive?

SONNY

Last night.

HARTZ

During the night ... did you hear anything strange? Gunshots?

SONNY

No.

CORTEZ

(banging on the recorder)

Damn! This thing stopped!

HARTZ

(to policeman)

See if there's another one in the stockroom, will you?

The policeman goes out.

CORTEZ

Cheap-ass equipment ...

(glancing at Father Adamo)

'Scuse me, Father.

(CONTINUED)

## 151. CONTINUED:

Suddenly, a pervasive, eerie sound fills the room. An elongated, echoing, slowed-down gunshot. The men jump.

HARTZ

What the hell was that?

CORTEZ

Holy -- look!

## 152. ANGLE ON SONNY (SFX APPLIANCE - STAGE 1)

He is changing! His skin tightens. His bones sharpen; his face takes on an ugly yellow hue. He opens his mouth and speaks, chilling everyone's blood with the strange, utter coldness of his voice.

SONNY

(altered)

I killed them ... it was nothing ...

## 152A. BACK TO SCENE

The two detectives instinctively move back. Father Adamo edges closer, watching intently.

SONNY

(altered)

The father was first ... then the mother ... hah! Then the little ones. BOOM BOOM BOOM!

(hideous laughter)

I was glad to kill them. Pathetic animals. They deserved to die!

Sonny laughs, a high squealing peal that rolls on and on. Father Adamo steps forward, holding out his rosary.

The figure on the cot turns his head. His eyes lock on the crucifix. He recoils violently. Then, his body goes limp. Father Adamo rushes to him. The detectives peer in.

CORTEZ

(in shock; mystified)

What on God's earth was that?

HARTZ

(less impressed)

I'd say that was one screwed up kid. And one clear-cut confession ...

DISSOLVE TO:

## 153. EXT. CEMETERY - DAY

Seen from odd angles, distorted and dreamlike; a burial service is held for the Montelli family.

Five graves. Five coffins, each laden with flowers. Father Adamo presides; we do not hear his words clearly, but it is easy to see the strain in his face. Tom gives assistance.

In front of the coffins sit a handful of bereaved RELATIVES and FRIENDS. Beyond this, behind police lines, stand dozens of NOSY ONLOOKERS.

Father Adamo finishes a prayer. Tom sprinkles holy water on each coffin.

## 154. NEW ANGLE - FATHER ADAMO

PULL IN TIGHT on the priest's troubled face. Suddenly a telephone begins to ring. Loud.

Father Adamo looks around. A telephone is sitting on one of the coffins! No one else seems to notice. The ringing is insistent. Sweat breaks out on Father Adamo's forehead. He turns away, his head lowered. Tom leans in.

TOM  
(whispering)  
You all right?

Father Adamo walks away. The ringing fades.

CUT TO:

## 155. ANGLE ON CEMETERY

The crowd is dispersing. Tom approaches Father Adamo, wandering in the distance.

FATHER ADAMO  
(softly)  
It was Donna on the phone that night. I know it. She was trying to reach me ...

There's nothing Tom can say. He stands helplessly watching his friend meander among the tombstones, staring off into the gray sky.

DISSOLVE TO:

## 156. EXT. DOWNTOWN AMITYVILLE - EARLY MORNING

Deep snow covers the village; not a soul stirs.

(CONTINUED)

## 156. CONTINUED:

Footsteps crunch in the snow. Father Adamo steps into view. He is dressed all in black, bundled up against the cold. SEE his tired, lined face, his sunken eyes.

He makes his way through the quiet scene, his footsteps the only sound.

CUT TO:

## 157. INT. WEST SUFFOLK COUNTY JAIL

The silence is broken by the CLANG of cold metal doors. An ATTENDANT leads Father Adamo down a narrow hallway lined with cells, and through another door at the other end. The attendant throws a lever.

A door slides open revealing Sonny, seated on his bed. The cell is dark and grim. Father Adamo steps inside.

ATTENDANT

I'll be right here, Father.

The door slides shut.

## 158. INT. CELL

FATHER ADAMO

Good morning, Sonny.

Sonny says nothing. Father Adamo seats himself across from the bed.

FATHER ADAMO

(continuing)

There's a lot of new snow out there.

(an awkward pause)

Did you sleep well?

Sonny sits immobile, his knees tucked up to his chest.

FATHER ADAMO

(continuing)

Did you try the prayer?

(continuing)

It might help.

(another pause)

I thought I would read again ...  
if that's all right with you.

Father Adamo produces a small bible.

(CONTINUED)

158. CONTINUED:

FATHER ADAMO

(continuing)

Perhaps it's been a while since  
you heard this.

(reading)

'The Lord is my shepherd; I shall  
not want. He maketh me to lie  
down in green pastures ... '

As the priest continues, WE PAN AROUND. The words fade  
into the background. Sonny gazes into the dark corner  
beside him, where photographs of his family have been  
taped to the wall.

FATHER ADAMO

(continuing)

'... Thou preparest a table  
before me in the presence of  
mine enemies -- '

The priest's eyes flicker up from the page. They meet  
Sonny's. The two men stare at each other in silence.

CUT TO:

159. INT. LAWYER BOOTH'S OFFICE - DAY

Father Adamo is holding a newspaper, leaning across the  
lawyer's desk.

FATHER ADAMO

You're pleading guilty because  
of insanity? You know there's  
more to it than that. You have  
me as a witness! I've seen so  
many things -- You must believe  
me ...

PULL BACK. Shabby institutional office. A black man,  
thirty-three, bespectacled, fumbles with the radiator  
behind his desk. GRIFFIN BOOTH, public defender.

BOOTH

I do, Father, but I've got to  
go in with something I can win.  
Something that will gain leniency  
for Sonny.

FATHER ADAMO

Could you plead possession?

(CONTINUED)

159. CONTINUED:

The radiator clanks to life abruptly. The lawyer straightens himself, warming his hands.

BOOTH

You mean like possession by the --

FATHER ADAMO

Precisely.

BOOTH

I never heard of such a thing ...  
(a pause)

Father, you don't know how it works around here. I'm pretty much told by the judge what I can and can't --

FATHER ADAMO

(cutting in)

If you had irrevocable proof of demonic possession, certified and documented by the high officials of the Catholic Church? What then?

Booth looks back at the priest, his earnest face troubled.

CUT TO:

160. EXT. THE CHANCELLOR'S GARDEN

The garden is covered with a light sprinkling of snow. The Chancellor wanders along a pathway, sprinkling bird seed here and there. Swarms of birds gather around. Father Adamo follows, shivering in the wind.

CHANCELLOR

You understand, don't you, that a true case of possession is very rare ... you need evidence; documentation. The boy would have to be examined repeatedly.

FATHER ADAMO

Yes sir, I know.

They walk in silence for a moment.

FATHER ADAMO

Sir, when I was a student, I

(CONTINUED)

160. CONTINUED:

FATHER ADAMO  
(continuing)  
assisted an exorcist. The things  
I learned -- I mean -- I feel  
qualified --

CHANCELLOR  
Don't even think it! Being an  
observer one time is not enough!  
Besides ... the rest of your  
parish needs attention. There  
have been complaints. You are  
no longer accessible. Your sermons  
are only about death and the devil.

FATHER ADAMO  
(defensively)  
They seem like relevant subjects!

CHANCELLOR  
Look to the living, my son. I  
will discuss this further with  
the Bishop.

CUT TO:

161. EXT. THE MONTELLI HOUSE - DAY

A light covering of snow blankets everything. The house  
is boarded up. A chain is drawn across the driveway.  
A sign: NO TRESPASSING.

Father Adamo approaches on foot. He pauses, looking at  
the house. Melted snow drips from the eaves; a wave of  
sunlight comes and goes. The priest gazes for a long  
moment, then he moves on.

Suddenly a SOUND drifts across the yard. Someone is  
humming "Happy Birthday". Father Adamo stops dead in  
his tracks. He looks toward the house.

At an upstairs window stands a girl in a nightgown. Her  
face is partially obscured, but it is unmistakably Donna.  
She moves away. Her voice fades.

Father Adamo, pale and perspiring, takes a faltering step  
toward the house.

HONK!! A jolting car horn makes him spin around. A car  
stands inches away from him; the sound of its engine

(CONTINUED)

## 161. CONTINUED:

becomes audible. A middle aged woman sticks her head out. MRS. GREER, a member of Father Adamo's parish,

MRS. GREER

Good morning, Father! Can I  
give you a lift?

Fighting for composure, the priest goes over to her.

FATHER ADAMO

Mrs. Greer ... Good morning.  
Yes -- Yes. I'm going to the  
jail.

MRS. GREER

Why, that's just across the parking  
lot from where I work. Hop in!

Father Adamo gets in, glancing back at the house. The  
car moves off.

CUT TO:

## 162. INT. COURTHOUSE - DAY

Father Adamo walks alongside of Mrs. Greer. He carries  
an armload of parcels. The woman stops at a doorway and  
takes the packages.

MRS. GREER

Thank you, Father. You're so  
kind. See you Sunday.

Mrs. Greer steps into the office. Father Adamo proceeds  
down the hallway, then stops, looking off to one side.

## 162A. FATHER ADAMO'S POV

A set of double doors. Through the glass, see a clerk's  
desk, and row after row of deed books.

RACK FOCUS: On the glass door, the inscription: HALL  
OF RECORDS.

CUT TO:

## 163. MONTAGE - FATHER ADAMO AMONG THE DEED BOOKS

The priest leafs through stack after stack of deed books,  
taking notes.

(CONTINUED)

## 163. CONTINUED:

From shot to shot, the books get older and browner. The writing grows more ornate. The pages, more torn and tattered.

He pauses at one document in particular, an ancient thing with signatures and "X's" at the bottom. Father Adamo reads this one carefully.

CUT TO:

## 164. INT. FATHER ADAMO'S QUARTERS - NIGHT

The priest's rooms are sparsely furnished, austere and cold. Father Adamo sits in a dimly lit corner surrounded by books and notes. A KNOCK.

Tom Barrett comes in and closes the door against the stiff wind. Father Adamo waves, barely looking up.

TOM

It's colder in here than it is outside!

He stomps the snow off his feet, grabs some logs by the door and heads for the empty fireplace. Passing Father Adamo, he turns on a nearby lamp.

TOM

(continuing)

Trying to ruin your eyes?

In the light, it is clear how unhealthy Father Adamo looks. His face is pasty; he has deep, dark circles under his eyes.

Tom lights a fire, watching his friend with concern.

TOM

(continuing)

You look awful. Have you eaten anything today?

FATHER ADAMO

(ignoring this)

I've been looking into actual case histories of possession. Sonny Montelli fits the pattern, Tom. It's like a fever. It comes and goes. Sometimes he seems quite normal, but under the surface ...

(CONTINUED)

164. CONTINUED:

FATHER ADAMO

(continuing; jumping up)  
Oh! And something else! This  
is incredible ...

He leafs frantically through another book. His look, his manner, all bring a frown of worry to Tom's face.

FATHER ADAMO

(continuing)

The man who built the first house  
on that side of the river came  
there from Salem in 1692 ...

(reading)

'there is reason to speculate  
that he was thrown out of Salem  
for practicing witchcraft.' It's  
starting to make sense.

TOM

Sense! You look like you haven't  
slept in weeks!

FATHER ADAMO

There's more: When the Indians  
were forced to sell this area,  
the deed they signed specified  
that on the west side of what is  
now the Amityville river, no  
buildings were ever to be erected.  
Sacrificial ground, Tom.

(excitedly)

Don't you see? It's an ancient  
killing floor; befouled by witches,  
degraded by buildings, finally  
inhabited by people who had no  
idea of the ...

Father Adamo paces the room frantically, his eyes burning with discovery. Tom stares at him, trying to conceal his alarm.

TOM

(carefully).

Frank, this is a -- a mishmash.  
Just a handful of theories.  
You're a priest, not a --

FATHER ADAMO

(bursting with it)

The Montellis walked into a trap.

(CONTINUED)

164. CONTINUED:

FATHER ADAMO

(continuing)

A caldron of evil. They were a troubled family, and what was waiting there fed and thrived on their trouble. When Sonny pulled the trigger, who knows what ancient ritual he may have been acting out?

(pacing again)

Unspeakable atrocities must have been committed there through the ages.

(picking up another book)

There is a passage in here describing an ancient victory rite in which the arms of vanquished warriors were torn off their bodies. If they lived, they were allowed to go free. Few did, I'm sure ... but imagine, in those moments before dying, the agony, the hatred --

TOM

(shouting)

Stop it!

Father Adamo looks at Tom in surprise. Tom comes over and gently takes the book from his friend's hands. He sets it down.

TOM

I'm sorry. But I'm worried about you, Frank. I'm your friend. Please. Back away from this thing.

Father Adamo stares grimly at the fire.

FATHER ADAMO

I can't, Tom. I owe it to Sonny. And to the others ...

CUT TO:

165. INT. COURTROOM - DAY

The JUDGE is an old, grizzled veteran. He and the DISTRICT ATTORNEY listen as Lawyer Booth finishes his statement.

(CONTINUED)

165. CONTINUED:

BOOTH

-- is my intention to prove that Sonny Montelli is a victim of demonic possession, and --

JUDGE

Of what, Mr. Booth?

BOOTH

Demonic possession, your honor.  
Possession by demons.

The judge raises his eyebrows, says nothing. PAN AROUND the almost-empty courtroom, past Father Adamo, past the two DETECTIVES, past Sonny, sitting at the defense table attended by a BAILIFF, and finally back to the Lawyer Booth as he concludes his remarks.

BOOTH

(continuing)

-- and therefore innocent of the charges placed against him. I have one witness in the court at this time. The Catholic church is, at this moment --

(looking pointedly at  
Father Adamo)

making preparations to perform the Roman Ritual of Exorcism on the defendant.

Booth sits down. There is a pregnant pause. The lawyers trade glances. The judge tugs his nose. Finally he speaks:

JUDGE

I admire your originality, Mr. Booth. The last time this kind of language was used in an American courtroom was in Salem, Massachusetts, two hundred years ago ...

(a pause)

But not since, and there's a good reason why. If I accept your plea, regardless of verdict, every court in the land will be swamped overnight with pleas of possession. Nobody will be guilty of anything. 'The Devil made him do it.' No, Mr. Booth, I will not, I cannot accept your plea. You have three days to submit another.

(CONTINUED)

165. CONTINUED:

The judge pounds the gavel. Detective Cortez jumps up.

CORTEZ

Your honor, I'd just like to say that I've been a detective for eighteen years and I've never seen anything like --

JUDGE

(interrupting angrily)  
Mister Cortez, you are out of order! This plea has been thrown out.

CORTEZ

But judge, if you'd been there, you'd --

HARTZ

(leaning in; whispering)  
Charlie, cool it ...

With a sharp look toward Cortez, the judge pounds the gavel again and stands up. Everyone stands. The judge goes out. Cortez sighs, watching Booth go to Sonny and offer words of encouragement as the boy is led away. He watches Father Adamo standing alone, a study in disappointment.

HARTZ

(continuing)  
O.K., now can we get back to work?

CORTEZ

I know what I saw, damnit ...

HARTZ

Hey. I was there too, and all I can say is, I've seen a lot worse at Bellevue. Now let's get out of here ...

Hartz leaves. Cortez finally gives up and follows.  
MOVE IN as Father Adamo goes to Lawyer Booth.

BOOTH

(putting away  
his papers)  
Well, we tried.

(CONTINUED)

165. CONTINUED:

FATHER ADAMO

The Chancellor will respond soon;  
I know he will.

BOOTH

Look, Father. I tried it your  
way. Now I'm just going to do  
my job.

FATHER ADAMO

But the exorcism --

BOOTH

There isn't going to be any  
exorcism. Not during the trial,  
anyway. I'm going to plead  
insanity. I'm sorry, Father.

Booth leaves the courtroom. Father Adamo's face is a  
knot of confusion and anger.

CUT TO:

166. INT. CHURCH - DAY

Father Adamo is in the pulpit, finishing his sermon.  
The crowd shifts, coughs; the church is not as full as  
before.

FATHER ADAMO

And so, I ask you to consider:  
What is Death? Is it not, after  
all, a Resurrection? Is it not,  
after all, a Second Creation?  
(a pause)

I will read now from Saint Paul's  
Epistle to the Ephesians.

167. ANGLE ON COUPLE

An ELDERLY COUPLE sits near the front. They trade  
exasperated glances.

MAN

(under his breath)  
Ephesians 6. Verse 10. Here we  
go again ...

168. BACK TO SCENE

The priest reads with great feeling and passion:

(CONTINUED)

168. CONTINUED:

FATHER ADAMO

'Finally, my brethren, be strong in the Lord, in the power of His strength. Put on the full armor of God so that you possess the power to oppose the wiles of the Devil --

WE PAN around the sanctuary, past FACES. Here and there, we detect impatience, even anger. One MAN gets up and leaves.

FATHER ADAMO

(continuing)

For we wrestle not against flesh and blood, but against the rulers of the Darkness of this world, against spiritual wickedness in high places.

CAMERA stops at an unbelievable sight: Off to themselves, sitting together, are the Montelli family. Their features are nightmarish. They wear their gunshot wounds, yet they sit serenely listening to Father Adamo's words!

FATHER ADAMO

(continuing)

So stand, therefore, and take up the full armor of God, so that you may be strong enough to stand fast when Evil has its hour, to conquer all --

Father Adamo looks up. Catches sight of the Montellis.

FATHER ADAMO

(continuing; faltering)

-- to conquer all --

He stares out in disbelief. The Montellis stare back. Father Adamo backs away from the pulpit. He steps down and hurries out.

Taken by surprise, the ORGANIST scrambles to her bench, opens a book and begins to play.

The crowd begins to file out. Many faces are clouded with confusion and irritation.

DISSOLVE TO:

## 169. INT. FATHER ADAMO'S OFFICE - NIGHT

Father Adamo is bent over his books. A KNOCK at the door. He answers it. It is the Chancellor. Behind him, his ASSISTANT. They come in.

FATHER ADAMO

(taken by surprise)

Monsignor! I -- I'm so glad to see you. I have more to tell you about the Montelli case.

The Chancellor moves grimly to the desk.

CHANCELLOR

The Bishop and I are very concerned about you. We want you to take a leave of absence, and to --

FATHER ADAMO

(interrupting)

A leave of absence? At a time like this?

CHANCELLOR

Father, you are not listening to me! You haven't been listening to anyone --

FATHER ADAMO

(shouting)

Perhaps that's because no one is listening to me!!

His outburst rings against the walls. Surprised at himself, Father Adamo bows his head.

FATHER ADAMO

(continuing)

Forgive me, Monsignor ... I had no right to speak that way ... but I -- I --

CHANCELLOR

(sternly)

You have shown poor judgement in the Montelli case. Moreover, your parish is dissatisfied with you. You are to take a leave of absence, and you are to seek psychological help before any new assignment.

(CONTINUED)

169. CONTINUED:

CHANCELLOR  
(continuing; sadly)  
Good luck, Father. God be with  
you.

The Chancellor starts for the door. Father Adamo's sharp voice stops him.

FATHER ADAMO  
Monsignor! What about Sonny  
Montelli?

CHANCELLOR  
I'm sure your successor will  
visit with him.

FATHER ADAMO  
Visit?

Father Adamo laughs. His voice has a crude, ragged edge to it. His face is clouded over with confusion, anger, bitterness.

FATHER ADAMO  
(continuing)  
He needs a hell of a lot more  
than that ... a hell of a lot  
more ...

Father Adamo runs his hands through his hair, pacing behind his desk. Frowning, concerned, the Chancellor and his Assistant leave quietly.

DISSOLVE TO:

170. FATHER ADAMO'S OFFICE - NIGHT

A different angle. It is dark here. Late. Father Adamo is slumped over his books asleep.

The telephone rings, shattering the stillness.

Father Adamo's head snaps up. He stares at the telephone, ringing, ringing. Finally he picks it up.

FATHER ADAMO  
Hello?

Silence.

FATHER ADAMO  
(continuing)  
Who is this?

(CONTINUED)

170. CONTINUED:

There is a crackle on the other end of the line. A voice wafts out into the room. DOLLY IN CLOSE.

VOICE  
(filtered)  
Father Adamo?

The receiver begins to shake in the priest's hand. He steadies himself.

FATHER ADAMO  
(almost whispering)  
... Donna?

VOICE  
Yes, Father ... I'm worried,  
Father ... worried ... about  
Sonny ... afraid of him ...

The telephone begins to click and whirr strangely. The line goes dead.

FATHER ADAMO  
Donna.

He stares at the phone, half frightened, half mystified. As soon as he hangs up, it rings again. He snatches the receiver.

FATHER ADAMO  
(continuing)  
Donna?

170. TOM/FATHER ADAMO

SEE Tom in his apartment. (Intercut as needed).

TOM  
Frank? It's me.

FATHER ADAMO  
Tom? Gotta go, Tom.

TOM  
Wait. Are you all right?

FATHER ADAMO  
Gotta take care of Sonny ...

TOM  
(alarmed)  
Frank. Has the Chancellor been  
to see you yet?

(CONTINUED)

170. CONTINUED:

FATHER ADAMO  
The Chancellor. I've been  
relieved ... so relieved ...

Father Adamo begins to laugh strangely.

TOM  
Frank. Listen to me. I want  
you to call a doctor.  
(pulling on his jacket)  
I can be there in half an hour.  
Wait for me. Do you hear?

Father Adamo hangs up. Tom frantically pulls on his  
shoes and flies out the door.

CUT TO:

171. INT. CHURCH ALCOVE - NIGHT

Father Adamo rummages through a shelf of books, throwing  
them helter-skelter. He finds the one he is after. It  
is a thin, black volume. DOLLY IN to see the printing  
on its cover:

ROMAN RITUAL  
OF  
EXORCISM

Father Adamo hurries out.

CUT TO:

172. EXT. URBAN STREET - NIGHT

Tom runs along a dark street by church and gets in his  
car driving out at top speed.

173. INT. JAILHOUSE - NIGHT

CLANG. The familiar sound of the jailhouse door. Foot-  
steps. BURT, the night guard, leads Father Adamo down  
the cell-lined hallway.

BURT  
You're on the late side tonight,  
Father.

FATHER ADAMO  
(distant)  
Yes. It's very late ...

(CONTINUED)

## 173. CONTINUED:

Through another door. The lever is thrown, the door slides open. Sonny is reclining on his bunk.

BURT

I'm right out here.

Father Adamo steps inside.

## 174. INT. SONNY'S CELL

Sonny sits up drowsily. Father Adamo produces a purple stole and a rosary from the folds of his robe. He puts them on.

FATHER ADAMO

Sonny, if you love God, and life, then listen carefully. There isn't much time. I believe you are innocent. I want to help you. To do so, I must perform a ritual on you. You must try very hard to fight the Evil inside of you. Do you understand?

Sonny only stares. Father Adamo makes the sign of the cross. Then he kneels down, reading from the black book.

FATHER ADAMO

(continuing; reading)

Do not remember, O Lord, our sins or those of our forefathers. And do not punish us for our offenses. Our Father, who art in heaven, hallowed be thy name ...

CUT TO:

## 175. EXT. FREEWAY BRIDGE - NIGHT

Tom drives his car.

CUT TO:

## 176. INT. SONNY'S CELL

Father Adamo is praying silently. Sonny looks on, not moving.

The priest suddenly looks directly at Sonny, deep into his eyes.

(CONTINUED)

176. CONTINUED:

FATHER ADAMO

Unclean Spirit! Whoever you are who possesses this servant of God! By the mysteries of the Incarnation, the Sufferings and Death, the Resurrection, and the Ascension of Our Lord Jesus Christ; by the sending of the Holy Spirit; and by the coming of Our Lord into Last Judgement, I command you: Tell me with some sign, your name, the day and the hour of your damnation!

Sonny opens his mouth. The voice that comes is thick and rasping. It fills the room.

SONNY

(altered)

Go away.

Father Adamo looks at Sonny; the steely gaze, the deep black eyes.

FATHER ADAMO

(reading on)

Obeys me in everything, although I am unworthy servant of God. Do not damage this creature. Identify yourself.

SONNY

(altered)

The air is bad here ...

FATHER ADAMO

Identify yourself!

SONNY

(altered)

Go away ...

Sonny seizes up abruptly, his back arched against the wall. His entire body trembles for a moment. Then he collapses on the cot.

FATHER ADAMO

(grabbing Sonny's shoulders)

Sonny! You must not give in! Fight it!

(CONTINUED)

176. CONTINUED:

The cell door slides open.

BURT  
(coming in)  
S'matter, Father?  
(looking at Sonny)  
He all right?

Father Adamo stares back blankly. Burt checks Sonny. The boy is in a deep sleep. His breathing is steady.

BURT  
(continuing)  
Maybe you should come back  
tomorrow.

Burt ushers Father Adamo out into the hallway. The priest seems perplexed, dazed.

177. The policeman is about to close the door of the cell when, all of a sudden, Father Adamo stops him leaning his arm on the iron bar.

The policeman looks at him surprised. He notices that the priest's face is damp with perspiration.

FATHER ADAMO  
You must help me. I have to  
take that boy out of here.

BURT  
(he doesn't seem  
to understand)  
You -- want me to call a doctor  
for him?

Father Adamo shakes his head, and enters decisively into the cell, he grabs Sonny, who stands but with great difficulty, like a drug addict. Father Adamo holds him to give him support and goes out into the corridor ...

The policeman steps in front of him to block the way.

BURT  
Go back ...

FATHER ADAMO  
(feverishly)  
You must help me. I must take  
him to the church.

(CONTINUED)

177. CONTINUED:

BURT  
Are you kidding?

FATHER ADAMO  
(eye to eye)  
The life of this boy hangs on  
the balance ... His life, do  
you understand?

Father Adamo tries to go ahead, still holding up Sonny, but, the policeman torn between his feelings of respect for the priest and his duty as an officer stops him by gripping his arm.

BURT  
He's in jail, Father ... You  
can't just --

FATHER ADAMO  
It's a better place for what I  
have to do. Listen to me! ...  
I know you are a good man ...

BURT  
Father, I go to mass every Sunday  
... Don't ask me to do more ...  
I'd lose my job.

Father Adamo is not listening. He wants to go on.  
So, the policeman, desperate, pulls out his revolver.

BURT  
Father! ... I can't ... For the  
love of God! Please ... Please  
... Don't --

The priest shakes his head. He has decided. The policeman trembles, he's very upset. He knows he will never have the courage to shoot the priest. Then he offers the gun to the priest, saying softly:

BURT  
Hold it by the barrel.

Father Adamo hesitates.

BURT  
Take it!

Father Adamo hesitates.

BURT  
Take it!

(CONTINUED)

## 177. CONTINUED:

Father Adamo gently lays Sonny down on the bench, he takes hold of the gun the policeman is giving him. Burt takes off of his belt the keys to the various cell doors and puts them on the table.

FATHER ADAMO

Now what?

BURT

Use the butt.

Burt turns around slowly. Touching the base of his skull and he continues:

BURT

Right here. Hard.

Father Adamo falters, afraid of what he must do.

BURT

Go on, Father! Hit me with it before I change my mind.

FATHER ADAMO

Forgive me --

WHUMP. He brings the gun down hard. Burt slumps to the floor. Father Adamo catches him and lets him down gently.

178. Father Adamo turns towards Sonny, starts to wake him up, but Sonny rolls over and opens his eyes. They are yellow, putrid. Suddenly his hands fly to Father Adamo's throat!

Taken by surprise, the priest defends himself, he succeeds in getting Sonny to the floor. He quickly handcuffs Sonny with Burt's cuffs, all in an unconscious succession of moves.

He closes them forcefully around his wrists. The boy continues to struggle, from Sonny's mouth comes a breath that seems as if it will become a howl. Father Adamo covers his mouth, almost suffocating the boy, until Sonny doesn't struggle, almost in a faint.

Quickly, Father Adamo pulls him up again, he supports Sonny as they walk ...

179. An OLD DRUNK watches Father Adamo and Sonny go by. He says nothing.

180. In the next cell, a PUERTO RICAN lies on his cot, and he does not react either.
181. Near the Exit there is Burt's empty place. But there is a second door nearby that is opened. There could be someone there ...
182. Inside the next door there is a POLICEMAN eating a sandwich.
183. The moment the POLICEMAN turns to get a glass of beer, Father Adamo passes in silence, holding Sonny up, they both go out the exit door.

CUT TO:

183. EXT. JAIL HOUSE - NIGHT

Father Adamo, supporting Sonny, hurries towards his car.

CUT TO:

184. EXT. BELTWAY - NIGHT

Tom driving.

CUT TO:

185. EXT. BELTWAY (OTHER ANGLE) - NIGHT

Tom's car passing by.

CUT TO:

186. EXT. CHURCH - NIGHT

Father Adamo's car pulls into the church lot. He gets out and carries Sonny toward the front doors.

A strong wind rustles the dead leaves. Inside silence dominates.

The moment Sonny realizes that he is being brought into the church he reacts violently, throwing himself around with great force.

Father Adamo makes him follow by pulling on the cuffs. In this way Sonny is forced up the steps of the church.

187. EXT. CHURCH STAIRS - NIGHT

All of a sudden a great flame bursts up in front of them, blocking the church entrance.

(CONTINUED)

## 187. CONTINUED:

Sonny's handcuffs break apart. He breaks away from Father Adamo with a jerk. He moves away into the darkness.

188. Father Adamo falls to the ground. He gets up with great fatigue as the flame disappears in front of him. He looks around, searching for Sonny. He doesn't see Sonny but he senses where he must have gone. He goes toward the house.

## 189. EXT. AMITYVILLE STREET - NIGHT

Father Adamo takes a short cut. A car passes in the background and disappears.

CUT TO:

## 189A. EXT. CHURCH - NIGHT

Tom's car pulls up to the church. Tom hops out and runs to the building.

## 190. EXT. THE HOUSE - NIGHT

Father Adamo hurries. Turning the corner. A familiar street. Up ahead, THE HOUSE.

191. Gasping for breath, the priest steps toward the house. All of a sudden his eyes are attracted to something on the ground.

CUT TO:

## 192. EXT. SWAMPY FOREST - NIGHT

Between the dead branches in a puddle of water he sees a human arm sticking out, like a drowned man's body.

Father Adamo goes closer. He reaches for the arm and it comes out of the water ... IT IS A SEVERED ARM.

Father Adamo lets it fall with revulsion and fear. He looks around. Everything is changed. A circular movement shows that the house has disappeared. The priest finds himself in the middle of a foggy forest, strangely lit.

Father Adamo moves around, lost. He sees a pole, overshadowed by a wheel, attached to it is the corpse of a man.

CUT TO:

## 193. EXT. THE HOUSE - NIGHT

Fighting his revulsion, Father Adamo closes his eyes.

FATHER ADAMO  
Unclean Spirit! answer me,  
reveal yourself!

The wind swirls again around him, creating a tornado of snow. When it clears, SEE again THE HOUSE, towering above him.

## 194. NEW ANGLE

Father Adamo notices a Cellar door, partially hidden by the fog. It has been forced open and flung aside.

He goes to it. He crosses himself.

FATHER ADAMO  
Dear Lord, give me strength for  
this Thy battle.

He steps into the cellar.

## 195. EXT. CHURCH - NIGHT

Father Tom rings the doorbell at Father Adamo's place. No answer. He gets in his car and drives away.

CUT TO:

## 196. INT. THE HOUSE - BASEMENT - NIGHT

Father Adamo makes his way through the darkness.

Suddenly, from behind him: KAWHAM! KAWHAM! The cellar doors slam shut. Father Adamo moves to the steps.

A sudden glow draws his attention. It is coming from the workroom under the steps. He moves toward it.

FATHER ADAMO  
Sonny?

The secret door is open. The cavity inside is glowing a hot red. Blood is flowing out of it, crossing the floor.

## 196A. INSERT - THE WALL

More blood seeps through the closet walls and drips to the floor.

## 197. INSERT - FATHER ADAMO'S SHOES

The blood reaches his shoes.

## 198. BACK TO SCENE

The priest closes his eyes. He holds out his rosary.

FATHER ADAMO

Dear God, let your powerful  
strength force the serpent to  
release your servant, so that  
it no longer possesses him whom  
you deigned to make in your  
image and to --

A stifling darkness suddenly surrounds the priest.  
Thick. Tangible. There is movement behind him. He  
hears, but does not turn around.

## 198A. INSERT

The blood covers Father Adamo's shoes, growing deeper  
by the second.

## 198B. BACK TO SCENE

He moves to the stairs, takes the first step.

FATHER ADAMO

-- and to redeem your Son, who  
lives and reigns with you in  
the unity of the Holy Spirit,  
for ever and ever, Amen!

Father Adamo moves upward. Above him, the basement  
door is closed. A faint, throbbing light from the  
other side appears along its edges.

Father Adamo reaches the door, tries it. It won't open.

## 199. SHOT

Looking down into the basement past Father Adamo's feet,  
SEE shadowy figures. Moving. Writhing.

And the blood, growing deeper! Up past the first step!  
The basement is rapidly filling up with blood!

## 199A. ON FATHER ADAMO

He presses his hands against the door.

(CONTINUED)

199A. CONTINUED:

FATHER ADAMO  
(shouting)  
Unclean spirit! Answer me!

Suddenly the basement door swings open and bangs against the wall! Father Adamo steps back warily, but no one is there.

200. MAIN FLOOR

Father Adamo comes into the hallway. The house has been transformed by darkness and gloom, dust and cobwebs.

Behind him on the basement steps, more movement. He shuts the door.

Shafts of undulating light come from the second-floor stairwell.

FATHER ADAMO  
(shouting)  
Sonny! If you can hear me,  
pray, my son! Pray! Fight  
the Evil inside of you!

He reaches the main steps. From the second floor come the sounds of children's voices! A jumble: "Mamaaaa" ... "why are you crying?" ... "is Daddy hurting you?"

The walls begin to glow with a red, undulating light!

200A. ANGLE ON DOWNSTAIRS HALLWAY - BASEMENT DOOR

The basement door remains closed. A rivulet of blood trickles out from beneath it. Then another, and another.

200B. ANOTHER ANGLE - BASEMENT DOOR (OPTICAL)

Shadowy, ethereal figures seem to rise up out of the depths, dripping blood, entering the main floor.

A noise, strange and complex. Voices, whispering, chanting, shrieking, screaming; hundreds of voices, mingling in a hideous, cacophonous buzz.

200C. ON FATHER ADAMO

The buzzing grows louder.

FATHER ADAMO  
(raising his crucifix)  
I exorcise you, most Unclean Spirit!

(CONTINUED)

200C. CONTINUED:

FATHER ADAMO  
(continuing)  
Invading enemy! All spirits!  
Every one of you! In the name  
of Our Lord Jesus Christ!  
(crossing himself)  
Be uprooted and expelled --

200D. MONTAGE

Suddenly, windows and doors fly open!  
The dining room mirror shatters!  
Dishes, pictures on the wall fly through the air!

201. SHOT

Rushing up to Father Adamo's face.  
But the storm cannot quiet him down. And now, with an  
even more forceful tone, Father Adamo shouts:

FATHER ADAMO  
He who commands you is He who  
ordered you to be thrown down  
from the highest Heaven in to  
the depths of Hell! He who  
commands you is He who dominated  
the sea, the wind, the storms!

Finally, all is calm once more.

Peace is restored!

202. INT. THE HOUSE - THE ATTIC - NIGHT

Father Adamo reaches the top of the stairs leading to  
Sonny's room, while continuing to pray:

FATHER ADAMO  
Hear -- therefore -- and fear, Satan!  
Enemy of the Faith!  
Enemy of the human race!  
Source of Death!  
Robber of Life!

203. He is at the landing, leading to Sonny and Donna's rooms.

FATHER ADAMO  
Twister of Justice!

(CONTINUED)

203. CONTINUED:

FATHER ADAMO  
(continuing)  
Root of Evil!  
Warp of Vices!  
Seducer of Men!  
Traitor of Nations!  
Inciter of Jealousy!

Father Adamo enters Sonny's room, continuing:

FATHER ADAMO  
Originator of Greed!  
Cause of Discord!  
Creator of Agony!  
Fear HIM who was crucified as a  
man and WHO rose from death!

Father Adamo looks around in the darkness. Now a sub-human voice rises from the shadows and approaches him.

VOICE  
Go away now!

Father Adamo turns abruptly to face the direction from where the voice is coming.

204. Above him, like something crashing down from the ceiling, Sonny appears.

His posture is rigid; his arms wide open, his eyes, two fiery, yellow lights, his face, strained and taut.

205. In a single breath, the priest murmurs:

FATHER ADAMO  
Sonny ... My God! ...

He raises the Crucifix and says:

FATHER ADAMO  
The Word made Flesh commands you.  
He who was born of a Virgin  
commands you!

A shrill, piercing, resounding voice emanates from Sonny's now deformed mouth.

SONNY  
Your Virgin is nothing! ... She  
is trash!

(CONTINUED)

205. CONTINUED:

FATHER ADAMO

Jesus of Nazareth commands you!

SONNY

Go away! Stinky prick!

Cocksucker!

Go awaaaaaaaaay! ...

FATHER ADAMO

When you contemptuously ignored  
His disciples He ordered you ...

SONNY

Cannot order meeeeeeee ...

206. We see these last words being transformed into a repulsive, bloody vomit which is now gushing from Sonny's gaping mouth ...
- 206A. ... and he hits the priest. Overcoming his disgust, Father Adamo wipes his face with a handkerchief. He stares in disbelief at still another demonic spectacle ...
- 206B. Above him he sees Sonny, whirling around and around, like the spokes of a wheel.
- 206C. Father Adamo is appalled. He stammers:
- FATHER ADAMO  
Please, God ... help me ... even  
if I am unworthy of your love ...
- 206D. He can't go on, because now, Sonny, like a bird of prey, has him in his clutches and is beating him with a savage fury. Father Adamo tries to defend himself against his attacker, but Sonny's strength is overwhelming.

The scuffle continues.

FATHER ADAMO

God of Heaven! God of Earth!

SONNY

There is no God! I spit on him! ...

FATHER ADAMO

God of Angels! God of Archangels!

SONNY

(testy and spiteful)

Shit! Shit! Shit!

(CONTINUED)

206D. CONTINUED:

FATHER ADAMO  
God of Prophets! God of Apostles!

SONNY  
(spitting)  
Worms! Worms! Worms!

206E. Sonny's strength is incredible. He is bouncing Father Adamo on the floor like a rubber ball.

206F. Sonny stops leaning against the wall and stands back, sneering with satisfaction. His face has now been severely transformed. It's swollen, puffed up, distorted. His eyes have lost their human glow, his mouth is dry from vomiting, his teeth have nearly turned black ...

207. Father Adamo is exhausted. His face must bear the scratches from Sonny's sharp nails.

They settle down, like two enemies who have fought a losing battle.

CUT TO:

208. EXT. JAIL HOUSE - NIGHT

Father Tom's car pulls to a stop, next to the jail. Cops hurry into their cars.

Tom stops one of them and questions him. Then Tom turns towards his car. He looks around, disturbed. He gets in the car and drives away in the opposite direction the police took.

CUT TO:

209. INT. THE HOUSE - THE ATTIC - NIGHT

Back to Father Adamo. He struggles to his feet.

210. Sonny is facing him from across the room. He turns his back on him, and huddles in a corner.

210A. With his hand trembling from the ordeal, the exorcist sprinkles Sonny with Holy Water, while continuing to recite the words of the Ritual:

FATHER ADAMO  
Most unchaste spirit, in the  
name of our Almighty Lord,

(CONTINUED)

210A. CONTINUED:

FATHER ADAMO

(continuing)

I command you to come forward.  
Tell me who you are!

Father Adamo sprinkles again. Suddenly the body bolts with a start.

FATHER ADAMO

Tell your name! Obey my orders.  
Your name! Your name ...

210B. A contemptuous, sarcastic, sardonic laugh emanates from the crouching figure, who lowers his head, shaking it violently. When he speaks, a woman's voice comes out:

WOMAN'S VOICE

(distorted)

You know my name, you know my  
name very well ... "FATHER" ...

Sonny raises his head. THE FACE IS DONNA'S! She is made up like a whore. Dark red on her lips, blue circles around her eyes. She exhibits an abnormal long tongue, which flicks in and out, extremely obscene.

DONNA

Now you must confess, mustn't  
you? Look at me! When I was  
making my confession, you thought  
about fucking me, didn't you?

FATHER ADAMO

No ...

DONNA

(louder)

Look at me! Confess! You wanted  
to fuck me!

Father Adamo fights off his anguish. He bows his head.

FATHER ADAMO

Creator of Heaven and Earth, you  
are the true king. Your kingdom  
is without end. Humbly, I --

DONNA

You wanted it! You wanted it,  
dirty priest!

(CONTINUED)

210B. CONTINUED:

FATHER ADAMO

(shouting)

I supplicate Your Majesty and  
Your Glory: that You deign to  
free this Your servant from  
unclean spirits. Prince of  
Ides, return to the depths of  
Darkness!

Suddenly is the face of Sonny again.

SONNY

Aieeeeeeeeeeeeeeeeeee ... !!!

He screams. His features distort, his bones grow sharp.  
Glittering eyes. Protruding cheekbones. His voice is  
overwhelming, palpable. It fills the room. Many voices  
come out at once, yet they are all as one.

210C.

THE PRESENCE'S VOICE

(soft)

I like you, Adamo. I understand  
you. You want to dominate, like  
your bishops, and more ... I can  
give you that, Adamo ...

FATHER ADAMO

Sonny, if you can hear me,  
resist the unclean spirit!  
Will it to leave your body ...

Suddenly we hear a new voice coming from Sonny's mouth.  
For an instant, it takes on the authoritativeness of  
the Chancellor, but soon the tone and the loudness,  
giving rise to an air of gloom and danger.

SONNY

(as the Chancellor)

You decided to do this on your  
own, without the Church support,  
you are disobeying the Church ...

Now we have the Devil's fatal ploy, which cuts into the  
very heart of the priest, that which to him is dearest  
and most sacred: HIS FAITH!

SONNY

(as the Chancellor)

Now you are alone, Adamo ...

FATHER ADAMO

Flee evil spirit, depart from  
this servant of God!

(CONTINUED)

210C. CONTINUED:

SONNY  
(with the voice  
of the Devil)  
Nooooooooo ... Aaaaaaaaa ... !

FATHER ADAMO  
Flee evil spirit, I command you!  
In the name of God! In the name  
of God! In the name of God.

SONNY  
(new voice of the Devil)  
If I go ... I will leave something  
you will never forget -- and  
never remember --

211.

FATHER ADAMO  
LET BE ME -- MY GOD -- NOT HIM ...

Sonny falls backwards, his arms wide open, like a  
crucifix. He remains still, like dead.

CUT TO:

212. EXT. THE HOUSE - NIGHT

Suddenly a fire blazes from inside the house.

A dazzling, cloud-like explosion shatters the windows  
and the front door.

A cyclone of flames, like a rocket, erupts from the  
chimney, and disappears into the night.

CUT TO:

213. INT. THE HOUSE - THE ATTIC - NIGHT

As if supported by an outside force, Sonny gets up from  
the sidewalk. He resembles a crucifix.

214. Father Adamo looks at him as if he's just seen a vision.

215. Sonny's face returns to its former look, that of a  
clean young boy, who is looking at the world with a  
sense of wonderment and delight.

215. Father Tom climbs the stairs till he reaches the attic.

He is just as we last saw him: Father Adamo is kneeling,

(CONTINUED)

215. CONTINUED:

leaning against the wall, Sonny is standing in the middle of the room.

Father Tom leans toward his friend.

We hear Sonny's voice.

SONNY

Father Adamo ...

FATHER ADAMO

My son ...

216.

SONNY

What happened?

217. Father Adamo's eyes well up with tears.

FATHER ADAMO

It's all over, my son ...

SONNY

Why are we here? ...

FATHER ADAMO

Don't think about it ...

218. Father Adamo turns to his friend, Father Tom, and, squeezing his arm tightly, says to him:

FATHER ADAMO

Take him away from here ...

219.

FATHER TOM

Frank ... What about you ... ?

FATHER ADAMO

(strongly)

Take him away, now ...

220. Father Tom obeys his wishes and drags Sonny away. Together they walk down the stairs.

221. EXT. THE HOUSE - NIGHT

Outside, Sonny looks around him, still puzzled.

Father Tom still holding his arm, pushes him forward. Now Sonny's eyes have back their humanity, and also a light of hope. But they are also eyes expressing great bewilderment.

(CONTINUED)

## 221. CONTINUED:

In the distance, sirens and police cars. Headlights lighting the two men.

The cars stop and the police get out and go towards the house.

Sonny stops, fearful.

FATHER TOM

Don't be afraid ... They will understand that it wasn't your fault.

The camera leaves those two and goes again on the scene at the house.

## 222. INT. THE HOUSE - THE ATTIC - NIGHT

As if supported by a supernatural force, the camera goes up to Sonny's room.

We find Father Adamo exhausted, in the same place we left him.

From a distance we hear the sound of the sweet song "Happy Birthday to you ... "

## 223. From the door in front of him shines a light. It illuminates the figure of Donna, unreal ...

Father Adamo's face is illuminated. He raises his hand in blessing.

FATHER ADAMO

Rest in peace ...

Behind the girl, out comes Jan and Mark, then the shadow of their parents is perceived ... all in silence.

## 224. Father Adamo blesses them, before they all disappear like a sweet apparition.

## 225. Something is happening to Father Adamo ...

A swelling the size of a filthy, cancerous growth, appears below his ear. (WE HAVE SEEN THE SAME PHENOMENON ON SONNY'S BODY AT THE BEGINNING OF THE POSSESSION).

Father Adamo sees the Crucifix on the ground.

## 226. He reaches it, picks it up, presses it to him and kisses it.

(CONTINUED)

226. CONTINUED:

With great strength, as if he were preparing himself for a newer, harder and more difficult battle, he prays:

FATHER ADAMO  
Blessed Lord, Lord of my life,  
do not forsake me ...

226. EPILOGUE - FINAL TITLE SHOT

An image of the house. Boarded up, waiting once again. A sign bangs in the breeze. On it: FOR SALE. OFFERED BY AMITYVILLE REALTY.

From the house comes a thin, wispy voice. It is singing "Happy Birthday". SUPERIMPOSE:

FATHER TOM BARRETT TOOK A LEAVE  
OF ABSENCE FROM THE MINISTRY.  
HE DEVOTES HIS TIME TO THE TASK  
OF WINNING A NEW TRIAL FOR SONNY  
MONTELLI.

FATHER FRANK ADAMO WAS EVENTUALLY  
CONFINED TO A MENTAL INSTITUTION.  
HE IS STILL THERE.

ROLL CREDITS.

THE END

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