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THE EXORCIST

EXTERIOR- IRAQ- EXCATVATION SITE- NINEVEH- DAY

Pickaxes and shovels weld into the air as hundreds of excavators tear at the desert. The camera pans around the area where hundreds of Iraqi workmen dig for ancient finds. The caption Northern Iraq appears at the bottom of the screen as the digging continues. The camera then follows a young boy running bare foot over the rocky mounds. He comes to a stop and the camera is positioned in between the boys legs looking at and aging man also digging.

YOUNG BOY

(In Iraqi language)

They've found something... small pieces.

MERRIN

(In Iraqi language)

Where?

YOUNG BOY

(In Iraqi language)

At the base of the mound.

The boy runs off and the old man pulls himself to his feet to follow. The old man walks to the base of the mound where another man who looks in command is there to greet him.

MAN

(In Iraqi language)

Some interesting finds. Lamps, arrow-heads, coins...

The old man picks up an old pendant and holds it up.

MERRIN

(In Iraqi language)

This is strange!

The man dusts the pendant and takes a look.

MAN

(In Iraqi language)

Not of the same period.

The old man reaches into a hole in the rock, moving and re-arranging small rocks to see what he can find. He grabs a pickaxe and scrapes out a small sculpted piece of rock crushed into another. The man takes a dust brush from the man's pocket and

brushes some dust from the sculpted rock. As the dust is swept we see that it is a face. The old man recognises it and looks worried. He brakes the sculpted rock away from the ordinary rock and takes a good look at it.

EXTERIOR- IRAQ- MARKET PLACE- DAY

An Iraqi man walks through the noisy crowd with a tray and up to the old man's table. He puts the drink on the table and watches as the old man opens a small pendant full of pills and puts one into his mouth. The old man is trembling with fear as he downs his drink. He puts the glass down and looks at the people around him. The man with the tray comes back to the old man's table and picks up the glass.

MAN WITH TRAY

(In Iraqi language)

Something else?

MERRIN

(In Iraqi language)

No thank you.

The old man stands up and looks at the bus boy. We cut to a group of workers hitting there hammers on an anvil. The old man walks in there direction but stops as he sees one of the workers stop work to wipe his brow. When the worker makes eye contact with the old man we see that the worker has one eye without pigment, bleached white as if it has rolled backward. The old man stares at him and then walks on.

INTERIOR-IRAQ-ARCHAEOLOGIST'S OFFICE- DAY

We see a clocks pendulum swinging, uncovered sculpted rocks of all kinds and a man sitting at a desk writing up the report on what they found. The old man picks up the pendant he found and then the rock head he found and takes a look.

MERRIN

(In Iraqi language)

Evil against evil.

The man at the table looks confused.

MAN

(In Iraqi language)

Father...

We then see the clocks pendulum stop over the old man's shoulder. He turns around and walks toward it. After looking he sits down beside it. As he sits the man at the desk stands up.

MAN

(In Iraqi language)

I wish you didn't have to go.

MERRIN

(In Iraqi language)

There is something I must do.

EXTERIOR- IRAQ- OUTSIDE ARCHAEOLOGIST'S OFFICE- DAY

The two men shake hands and hug. The old man walks away and a group of people bow in a row.

EXTERIOR- IRAQ- MARKET PLACE - ALLEY WAY- DAY

The old man walks through the noisy, crowded alley way and exits through the other side. As he exits he approaches a tunnel, in the distance we can here a bell ringing quite fast. As the old man gets closer to the tunnel the bell gets louder. When he reaches the tunnel a horse and cart flies out in front of him, aboard the cart we see a frightened old women. The old man looks around as if he was lucky to survive.

EXTERIOR - IRAQ- NINEVEH- DAY

The old man arrives back at that dig site in a small jeep. As he pulls up two armed guards rush out. When they see who it is the old man gives them a wave and they slowly walk back to there quarters. The old man walks up the rocky mound and sees a huge statue of the demon Pazuzu, which has the head of the small rock he earlier found. He climbs to a higher point to get a closer look. When he reaches the highest point he looks at the statue dead on. He then turns his head as we hear rocks falling and sees a guard standing behind him. He then turns again when he hears two dogs savagely attacking each other. The noise is something of an evil nature. He looks again at the statue and we are then presented with a classic stand off side view of the old man and the statue as the noises rage on. We then fade to the sun slowly setting as the noises lower in volume.

EXTERIOR- GEORGETOWN- CITY STREETS- EARLY HOURS

We are transformed from the blazing suns of Iraq to the dusk of Washington. As the cross fade is made, the caption GEORGETOWN appears at the bottom of the screen. We slowly zoom in on a house in the distance.

INTERIOR- MACNEIL HOUSE- CHRIS' BEDROOM- EARLY HOURS

A small light is switched on by Chris MacNeil, a woman in her mid thirties, mother and famous actress. She is clad in her night clothes lying in bed, examining lines from a script. She is disturbed by a scratching noise that seems to be coming from outside her room. She looks over her shoulder to hear for it again. When it does happen again she climbs out of bed and puts her robe on. She walks toward the bedroom door and exits to the hall.

INTERIOR- MACNEIL HOUSE- HALLWAY-EARLY HOURS

Chris walks through the dark hallway toward her daughters room, as she passes the attic hatch she hears the noise again and it appears to be coming from the attic. She walks into Regan's (her daughter)

room and sees that the window is wide open and she is on top of her bed covers. Chris walks in and shivers because of the cold night air which enters through the open window. As Chris approaches the window another scratch is heard from the attic. Chris takes no notice and closes the window. She then walks round Regan's bed and puts the covers back over her, she tucks her in and strokes her face.

CHRIS
(Whispering)
I sure do love you.

Chris kisses Regan and turns away.

INTERIOR- MACNEIL HOUSE- KITCHEN- MORNING

Chris walks into the kitchen in her robe, with a pen in her mouth and her script in her hands. She is greeted by Willie an ageing, Swiss house maid.

CHRIS
Morning.

WILLIE
Good morning Mrs. MacNeil.

CHRIS
How are you today?

WILLIE
Fine thank you.

CHRIS
That's good.

Chris puts the script and pen on the table and lifts the coffee pot to pour her self a mug. Willie offers to do it for her but Chris refuses.

CHRIS
It's okay I got it, thanks.

Willie returns to making breakfast as the ageing, Swiss, butler Karl walks in.

KARL
Good morning Madame.

CHRIS
Good morning Karl. Oh Karl, we've got rats in the attic you better get some traps.

KARL
Rats?

CHRIS
Uh huh. 'Fraid so.

Chris walks to the fridge with her cup of coffee.

KARL
But it's clean?

CHRIS
All right then we've got clean rats.

Chris takes a carton of milk out of the fridge and pours some into her coffee.

KARL
No. No rats.

CHRIS
I just heard them Karl.

Karl shrugs his shoulders

KARL
Maybe plumbing?

Chris puts the carton of milk away.

CHRIS
Yeah or maybe rats now will you just get those traps.

KARL
Yes, I go now.

CHRIS
Well don't go now Karl the stores aren't open yet.

Karl picks up a huge jar. And heads out the door.

KARL
I'll go see.

WILLIE
(Shouting at Karl)
They're closed!

EXTERIOR- UNIVERSITY OF GEORGETOWN- FILM SET- DAY

We are looking at the building of Washington University when suddenly we are transported to the film set on campus. Lights, camera's, crew members all of the place. A group of crew members are surrounding one man, the director Burke Dennings. Burke doesn't respond to any of them until he hears a voice calling from a trailer.

CHRIS
(calling)
Burke? oh Burke?

CREW MEMBER
Is this scene really essential Burke?

Burke turns to see Chris walking toward him. He walks to her.

CREW MEMBER
Can you just consider on whether or not we can do without it?

Chris walks to Burke with her script in hand.

CHRIS
Burke take a look at this damn thing it just doesn't make sense.

BURKE
Why it's perfectly plain, your the teacher at the college, you don't want the building torn down.

CHRIS
C'mon I can read for Christ sake.

BURKE
Well what's wrong?

CHRIS
Well why are they tearing the building down?

BURKE
Shall we summon the writer? He's in Paris I believe.

CHRIS
Hiding?

We see a crowd of people looking on. Standing out is a young, dark, handsome Jesuit Priest .

BURKE
Fucking.

Chris bursts into laughter and hugs Burke as the crowd including the priest burst into laughter. We cut to a crew member with a clapper board.

CREW MEMBER
Scene 39, hotel, take 4!

As he claps the board we hear the assistant director's voice on a mega phone.

CREW
Okay Action!

The crowd of movie extras cheer and chant as an actor with a mega phone plays his part. Chris is being touched up with make up before she makes her appearance. She walks toward the set.

ACTOR

(with mega-phone)

Has there been enough killing

After the actor says each line, the crowd cheer. Chris walks into the crowd of extras, as we see Burke on the directors chair smiling and laughing. Chris reaches the guy with the mega-phone and turns on character. She takes the mega-phone and begins.

CHRIS

(with mega-phone)

Wait a minute, please, hold it! Hey c'mon we're all concerned with human rights for god's sake, but the kids who wanna get an education have a right too!

The crowd cheer.

CHRIS

(with mega-phone)

Can you understand it's against your own principles for gods sake.

The crowd cheer.

CHRIS

You can't, you can't accomplish anything by sending kids out.....

The crowd cheer cutting her short. We focus on the young priest who is walking away from the campus.

CHRIS

(with mega-phone)

Order! Order! If you wanna effect any change you'll have to do it within the system.....

The crowd cut her short again with an almighty cheer. We move in front of the young priest who continues to walk from the set.

CREW

Okay cut! That's a rap!

EXTERIOR- GEORGETOWN UNIVERSITY- ENTRANCE- DAY

We see Chris descending a flight of stairs walking toward a car.

CHRIS

I think I'll walk home tonight Mike.

MIKE

All right.

She hands her leather case to him.

CHRIS

And take that and drop it by my house.

She walks off and waves goodnight to the crew across the road. As she turns the corner and walks down the road, Mike Oldfield's Tubular Bells begins to play. She walks through the leaf covered street on Halloween and sees a group of kids in costume run past her. She carries on walking and sees two nuns wading in the wind, with the gowns blowing. She approaches the local chapel and over hears a voice.

KARRAS

There's not a day in my life when I don't feel like a fraud. I mean priests, doctor, lawyers I've talked to them all, I don't know anyone who hasn't felt that.

She sees that's it's the young Jesuit who was at the campus earlier, and that he is talking to another priest. We don't hear the rest of the conversation because of a low flying aeroplane.

INTERIOR- MACNEIL HOUSE- DINNING ROOM- DUSK

We cut to the dinning room where Chris's house sitter and nanny, Sharon is sitting at a type writer eating an apple.

CHRIS

(calling from outside)

Hello?

SHARON

In here!

Chris walks into the dinning room.

CHRIS

Hi

SHARON

Hi, how'd your day go?

CHRIS

Oh not to bad, kinda like the Walt Disney version of the Ho Chi Minh story, but other than that it was terrific.

Chris picks up her mail.

CHRIS

What have we got here?

Sharon gives her a letter.

SHARON

Here.

CHRIS
Oh great, anything else?

SHARON
And you got an invitation.

CHRIS
What's this?

SHARON
Dinner at the White House.

CHRIS
Your kidding me. What is it a big party or something?

SHARON
Just five or six people.

CHRIS
No kidding.

Chris walks toward the cabinet and pours herself a drink. We hear a small voice call from the hall.

REGAN
Hi mom.

Regan runs in and hugs and kisses Chris.

CHRIS
What did you do today?

REGAN
Um.....Stuff.

CHRIS
What kind of stuff?

REGAN
Well, me and Sharon played a game in the back yard, and we had a picnic down by the river.

Chris sits down.

REGAN
Oh mom, you should have seen this man came along on this beautiful grey horse. (to Sharon)
Wasn't it pretty?

CHRIS
Really, what kind was it a mair or guilding?

REGAN
Think it was a guilding. It was grey. Oh it was so beautiful, the guy let me ride it all around.

CHRIS
Your kidding?

SHARON
Yeah for about half an hour.

REGAN
It was so nice, oh I loved it. Oh mom can't we get a horse?

CHRIS
Well, not while we're in Washington.

REGAN
Oh.....

CHRIS
We'll see when we get home okay.

REGAN
When can I have one?

CHRIS
We'll see Regan. (to Sharon)
Now about those party invitations.....

Regan opens the jar of candy for the trick or treaters and takes some candy. Regan runs of and Chris chases her.

CHRIS
Regan come back here.

Chris catches Regan and wrestle her to the floor. Regan is giggling constantly.

CHRIS
All right give it up, give it up, now! You'll be sorry.

INTERIOR- SUBWAY- DAY

We cut to a train screaming through a subway station. When the train goes past we see the young Jesuit priest standing at the platform. As things get quiet he hears and Irish voice behind him.

HOMELESS GUY
Fa-dah! Can you help an old altar boy? I'm a Cat-lick!

A train goes past illuminating the homeless guys face. The young priest just walks on.

EXTERIOR- NEW YORK STREET- DAY

The young priest walks down a garbage infested, New York city street. Kids making noise and jumping on cars are the only source of noise. The young priest walks up a porchway and enters a building.

INTERIOR- KARRAS' MOTHER'S FLAT- HALLWAY

The young priest enters the apartment, turns on the light and takes off his jacket, and his collar.

KARRAS
Momma?

He walks into the living room where an old woman sits listening to a radio.

KARRAS
Momma?

He leans over the chair.

KARRAS
Momma?

The old woman stands up with joy.

MRS.KARRAS
Dimmy! Damien!

They greet each other in Greek as Mrs. Karras hugs him.

MRS. KARRAS
I'm so happy to see you.

KARRAS
You look good.

MRS.KARRAS
I'm all right.

KARRAS
How's your leg?

MRS. KARRAS
How about you Dimmy? Are you all right?

KARRAS
I'm fine mom, I'm fine.

We cut to Karras eating his supper and his mom rocking in her chair with the radio on still playing in the background.

MRS.KARRAS
Your Uncle John stopped by to visit me.

KARRAS
Oh really, when?

MRS.KARRAS
Last month.

We now cut to Karras putting a bandage around his mothers leg.

KARRAS
Is that too tight?

MRS.KARRAS
No.

KARRAS
Now momma you have to stay off it, you can't keep go up and down those stairs you have to give it rest.

MRS.KARRAS
Okay

KARRAS
Momma I can take you somewhere to a place where you wouldn't be alone. There'd be people around, you know you won't have to sit here listening to the radio.

Mrs. Karras responds by shouting in Greek.

MRS.KARRAS
You understand me, This is my house, and I'm not going no place.

Damien stands up and lights a cigarette.

MRS.KARRAS
Dimmy, you worry for something?

KARRAS
No momma.

MRS.KARRAS
You are not happy. Tell me what is the matter?

KARRAS
Momma, I'm all right, I'm fine, really I am.

We cut to the bedroom light going out, with Damien walking out back in uniform. He put's some money on the table and turns up the radio so that his leaving doesn't wake his mother. He kisses her and walks out.

INTERIOR- MACNEIL HOUSE- BASEMENT- NIGHT

Regan is in the basement making a model. Chris is decending the steps.

REGAN
Here it comes.....There

She holds up a clay model of an orange bird.

Chris and Regan both laugh.

CHRIS
Oh look at that.

REGAN
You like it?

CHRIS
Oh it's so funny.

Chris takes it and put's it on a shelf.

CHRIS
I better put him over here to dry though. He's still wet.

Regan walks over to the ping pong table and bounces a ping pong ball. By the shelf Chris picks up an ouiji board.

CHRIS
Hey, where'd this come from?

REGAN
I found it.

CHRIS
Where?

REGAN
The closet

Chris walks toward the ping pong table with the ouiji board in hand.

CHRIS
You've been playing with it?

REGAN
Yeah.

CHRIS
You know how?

REGAN
Here I'll show you.

Regan places the board down on the table. Chris drags a chair over and sits down.

CHRIS
Wait a minute you need two.

REGAN
No you don't. I do it all the time.

CHRIS
Oh yeah, well let's both play.

The pointer pulls itself away from Chris.

CHRIS
You really don't want me to play huh?

REGAN
No I do, Captain Howdy said no.

CHRIS
Captain who?

REGAN
Captain Howdy.

CHRIS
Who's Captain Howdy?

REGAN
You know, I make the questions and he does the answers.

CHRIS
Oh, Captain Howdy....

REGAN
He's nice.

CHRIS
Oh I bet he is.

REGAN
Here I'll show you.

Regan places the magnifier on the board and closes her eyes.

REGAN
Captain Howdy, Do you think my mom's pretty? Captain Howdy?
Captain Howdy that isn't very nice.

CHRIS
Well, maybe he's sleeping.

REGAN
You think?

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- NIGHT

Regan is lying in bed looking at a magazine which has Chris and Regan on the cover. Chris is tucking Regan in.

CHRIS
Regan, why are you reading that?

REGAN
Cause I like it.

CHRIS

It's not even a good picture. Looks to mature.

REGAN

I wouldn't talk.

CHRIS

Oh you wouldn't talk, well I didn't have my make up man there.

Chris sits down on Regan's bed leaning over her.

CHRIS

Just gotta get this eye-lash off of you.

Chris tries to get an eye lash from Regan's eye lid.

CHRIS

No I didn't get it.

Chris tries again and gets it.

CHRIS

What are we gonna do on your birthday, isn't that nice it's on a Sunday this year, what can we do?

REGAN

I don't know

CHRIS

Well what would you like to do? Got any ideas?

Regan shakes her head.

CHRIS

Let me think, let me think, what can we do? Hey you know we never finished seeing all the sights in Washington, the Lee Mansion, shall we to do that? Go sight seeing. If it's a nice day.

Regan nods

REGAN

Yeah

CHRIS

Okay. And tomorrow night, I'll take you to a movie, okay?

REGAN

Oh I love you.

Regan hugs Chris.

CHRIS

I love you Rags. We'll have a good day yeah?

REGAN

You can bring Mr. Dennings if you like.

CHRIS
Mr. Dennings?

REGAN
Well you know it's okay.

CHRIS
Well thank you very much but why on earth would I want to bring
Burke on your birthday?

REGAN
You like him.

CHRIS
Yeah I like him. Don't you like him? Hey what's going on? What is
this?

REGAN
Your not gonna marry him are you?

CHRIS
Oh my god, you kidding, me marry Burke Dennings don't be silly,
of course not.

REGAN
What?

CHRIS
Where'd you ever get an idea like that?

REGAN
But you like him.

CHRIS
Course I like him, I like pizzas to but I'm not gonna marry one.

REGAN
Do you not like him like daddy?

CHRIS
Oh Regan I love your daddy. I'll always love your daddy. Burke
just comes around here a lot because he's lonely, don't got
nothin' to do.

REGAN
Well I heard differently.

CHRIS
Oh you did. What did you hear?

REGAN
I don't know, I just thought.

CHRIS
Well your thinking's not so good.

REGAN

How do you know?

CHRIS

Cause Burke and I are just friends. Okay, really.

REGAN

Okay.

Chris kisses Regan.

REGAN

Goodnight.

INTERIOR- UNIVERSITY OF GEORGETOWN- CAMPUS BAR- NIGHT

Damien is walking away from the bar with two beers. He sits at a table and puts one beer in front of the president of the university. Loud trendy music is playing in the background and the bar is full of students.

KARRAS

It's my mother Tom. She's alone I never should have left her. At least in New York I'd be nearer, I'd be closer.

PRESIDENT

Could see about a transfer Damien.

KARRAS

I need reassignment Tom, I want out of this job. It's wrong, it's no good.

PRESIDENT

You're the best we've got.

KARRAS

Am I really? It's more than psychiatry and you know that Tom, some of there problems come down to faith, there vocation, the meaning of there lives and I can't cut it anymore. I need out I'm unfit. I think I've lost my faith Tom.

EXTERIOR- WASHINGTON DC- CHRIS' CAR- DAY

Chris and Regan are driving through the streets of Washington. They are laughing and joking.

EXTERIOR- WASHINGTON DC- LEE MANSION- DAY

In a montage of shots, Chris is walking and Regan is running around the huge pilars. Chris takes pictures of Regan as she poses for the camera.

EXTERIOR- WASHINGTON DC- MEMORIAL DRIVE- DAY

Chris and Regan have stopped to watch a soldier march. They both

look at a Tomb of an unknown soldier. They both stare.

REGAN

Mom, why do people have to die?

Chris looks at her. She doesn't know how to answer.

CHRIS

People get tired.

REGAN

Why does God let us get tired?

CHRIS

God gets lonesome for us, Rags. He wants us back.

EXTERIOR-MACNEIL HOUSE- STREET- DAY

We see leaves blow as we cut to a front shot of the house.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- DAY

We start with a close up of Chris on the phone and slowly zoom out to see Regan over hearing the phone call.

CHRIS

Hello? Yes this is Mrs. MacNeil. Operator you have got to be kidding I have been on this line for twenty minutes. (to Sharon)
Jesus Christ, can you believe this, he doesn't even call his daughter on her birthday for christ sake.

SHARON

Maybe the circuit is busy?

CHRIS

Oh circuit my ass, he doesn't give a shit!

SHARON

Why don't you let me?

Sharon reaches for the phone from Chris' hand

CHRIS

No I've got it Sharon, it's all right. (on the phone)
Yes. No, Operator don't tell me there's no answer, it's the Hotel Excelcia in Rome would you try it again please and let it ring.
Hello? Operator you've given me the number four times. What did you do, take an illiteracey test to get that job for Christ sake.
(shouting)
No don't tell me to be calm god damn it! I've been on this fucking line for twenty minutes.

Regan sits on her bed and takes off her shoes.

INTERIOR- MACNEIL HOUSE- CHRIS' BEDROOM- NIGHT

It's dark and we see Chris asleep in her bed. The silence is broken by the phone ringing. She clubs her hand on the receiver and picks it up. She holds it to her head.

CHRIS
Yeah? You're kidding me? I thought I just went to bed. Uh huh. What are we doing scene sixty one? (switches the light on)
Okay, just remind him about that blue belt huh?

She puts the phone down and rolls over to find Regan laying next to her.

CHRIS
What are you doing here?

REGAN
My bed was shaking, I can't get to sleep.

CHRIS
Oh, honey.

INTERIOR- MACNEIL HOUSE- HALLWAY- NIGHT

We cut to a close up of the attic outside Chris' room. We then see Chris exit her room tying the cord on her robe. She walks toward the attic and looks as a crashing noise comes from the attic. She walks round to the entrance of the attic and pulls the steps down with a pole. She pushes the light switch but nothing happens, so she lights a candle and climbs the steps as Regan looks on from Chris' bed. When Chris reaches the attic, she walks around in the darkness, knocking things over and looking for what is making the crash. She looks for the rat traps to see if any rats have been caught but all of them remain intact with the lumps of cheese still in place. Chris hears the crash again and follows the sound, as she walks through the junk her candle blows up and she hears a voice.

Chris turns around to see Karl standing on the steps of the entrance shining a flash-light toward her.

KARL
There is nothing.

CHRIS
Oh Karl, Jesus Christ Karl, don't do that.

KARL
Very sorry, but you see, no rats!

CHRIS
No rats. Thanks a lot that's terrific.

EXTERIOR- UNIVERSITY OF WASHINGTON- DAHLGREN CHAPEL- DAY

We cut to an elderly bishop, walking across the campus carrying two large bouquet flower pots. He walks up to the entrance of the

chapel and enters.

INTERIOR- UNIVERSITY OF WASHINGTON- DAHLGREN CHAPEL- DAY

The bishop walks into the chapel, and walks to the aisle. When he reaches the aisle he bows and then approaches the altar. He places one of the bouquets in front of one statue, but as he turns to the camera he walks very slowly and we see him in shock as he gasps. We cut to what he has seen. It's the statue of the Virgin Mary, which has been horribly desecrated, by being given a clay penis and pointing clay breasts.

INTERIOR- BELLEVUE PSYCHIATRIC HOSPITAL- HALLYWAY- DAY

We cut to Karras hurridly walking down a corridor being followed by his Uncle.

UNCLE
The edima affected her brain, you understand Dimmy? She don't let no doctor come near her. She was all the time screaming, even talking to the radio.

KARRAS
You should have called me the minute it happened.

UNCLE
Listen, regular hospital not going to put up with her Dimmy, understand? So we give her a shot and bring her here, till the doctors fix up her leg, then we take her out Dimmy, two or three months and she's out good as new.

They approach an office and Karras' Uncle walks in to speak to the nurse.

UNCLE
Miss?

NURSE
Yes?

UNCLE
We want to see Mrs. Karras.

NURSE
Do you have an appointment?

UNCLE
Yes

NURSE
Are you a relative?

UNCLE
Yes I am her brother, he's the son

NURSE

Just a minute.

The grabs a set of keys and writes something in a note book. We then cut to Damien staring in the window of the ward. He's see's all sorts of people, all with mental problems.

UNCLE
You know it's funny. If you wasn't a priest you'd be famous psychiatrist now on Park Avenue, your mother she'd be living in a penthouse instead of here.

The nurse unlocks the door and opens it. Damien looks at his Uncle.

UNCLE
You go in Dimmy. I wait for you outside.

Karras walks in and leaves his Uncle behind.

NURSE
You'll find Mrs. Karras on the last bed on the left hand side.

As Damien enters, a few of the patients rush toward him. Two of them grab him, as the nurse tries to get them away. Damien barges them out of his way only to have another patient rush into him and take his collar. The nurse takes her away as bed bound patients look on with arms out stretched. Damien approaches his mothers bed.

KARRAS
Momma? It's Dimmy momma.

Mrs. Karras slowly turns her eyes to him.

MRS. KARRAS
Dimmy. Why they did this to me Dimmy? Why?

Damien rushes to comfort his mother.

KARRAS
Momma, I'm gonna take you outta here momma.

Mrs. Karras struggles to turn away from him.

KARRAS
Momma I'm goona take you home.

Mrs. Karras shouts at him in Greek as Damien tries to comfort her.

KARRAS
Momma, everything's gonna be alright momma, I'm gonna take you home!

EXTERIOR- NEW YORK- CITY STREET- DAY

We cut to Damien talking to his Uncle face to face.

KARRAS

Couldn't you have put her some place else?

UNCLE

Like what? Private hospital? Who got the money for that Dimmy?
You?

INTERIOR- UNIVERSITY OF GEORGETOWN- BOXING GYM- DAY

We cut Damien taking his frustration out on a punch bag. He
throws a few hard punches before stopping for breath.

INTERIOR- DR. KLEIN'S EXAMINING ROOM- DAY

Brief montage of shots.

Klein administering a physical to Regan. Including ophthalmoscope,
tuning fork and simple coordination tests. Also blood sample in
centrifograph, and urine sampl under microscope. Final shot has a
nurse with her back against the examining table, her expression
partly puzzled, partly disturbed as she observes Regan, who is in
her slip and in constant motion; stepping, twirling, touching,
making nervous movements whilst aimlessly humming. Klein is not
present.

INTERIOR- DR. KLEIN'S OFFICE- DAY

Chris is seated on the edge of a chair. Klein is behind his desk,
writing a prescription.

DR. KLEIN

A disorder of the nerves. At least we think it is. We don't know
yet exactly how it works, but it's often seen in earl
adolescence. She shows all the symptoms: the hyperactivity; the
temper; her performance in math.

CHRIS

Why the math?

DR. KLEIN

It affects concentration.

Here tears the prescription away from the pad.

DR. KLEIN

Now this is for Ritalin. Ten miligrams a day.

CHRIS

What is it? A tranquilizer?

DR. KLEIN

A stimulant.

CHRIS

Stimulant? She's higher than a kite right now!

DR. KLEIN

Her condition isn't quite what it seems. Nobody knows the cause of her hyperkinetic behaviour in a child. The Ritalin seems to work to relieve the condition, but we really don't know how or why, frankly. Your daughter's symptoms could be an overreaction to depression- but that's out of my field.

CHRIS

Depression?

DR. KLEIN

Well, you mentioned her father... the divorce.

CHRIS

Do you think I should take her to see a psychiatrist?

DR. KLEIN

Oh no. I'd wait and see what happens with the Ritalin. I think that's the answer. Wait two or three weeks.

CHRIS

And those lies she's been telling?

DR. KLEIN

Lies?

CHRIS

Ya know, those things to get attention, like saying that her bed shakes and stuff.

DR. KLEIN

Have you ever known your daughter to swear and use obscenities?

CHRIS

Never.

DR. KLEIN

Well, you see, that's quite similar to things like her lying- uncharacter-

CHRIS

Wait a minute. What are you talking about?

DR. KLEIN

Well, she let loose quite a string while I was examining her, Mrs. MacNeil.

CHRIS

You're kidding! Like what?

DR. KLEIN

Well, I'd say her vocabulary's rather extensive.

CHRIS

Well, what, for example? I mean, give me a for instance!

Klein shrugs. No reply.

CHRIS
Hey, come on, I'm grown-up. What'd she say? I mean specifically,
Doctor.

DR. KLEIN
Well, specifically, Mrs. MacNeil, she advised me to keep my
fingers away from her goddam cunt.

CHRIS
(shocked, laughing)
She used those words?

DR. KLEIN
She used those words. Look, I doubt that she even understood what
she was saying.

CHRIS
Yeah, I guess. Maybe not. You don't think a psychiatrist-?

DR. KLEIN
The best explanation is always the simplest one. Let's wait.
Let's wait and see. In the meantime try not to worry.

EXTERIOR- MACNEIL HOUSE- PROSPECT STREET- NIGHT

We see the house is lit up as there's a party going on inside. A
car pulls up before we enter.

INTERIOR- MACNEIL HOUSE- NIGHT

We see lots of people enjoying them selves, talking, laughing,
eating. Music playing and people having a good time. We see Burke
sitting on a couch with two people beside him, he's drunk and is
sat twirling his finger around in his drink.

BURKE
There seems to be an alien pubic hair in my Gin.

ASTRONAUT
I beg your pardon?

BURKE
Never seen it before in my life. Have you?

We see more people having fun, Regan laughing and we then cut to
Father Dyer, a young priest who is talking to the same guy Burke
was.

ASTRONAUT
Well actually Father, we're quite comfortable up there, at least
compared to the Gemini and Mercury program. So they were tight
for space, see we've got about two-hundred and ten cubic feet so

we can move around.

FATHER DYER

Listen, if you ever go up there again will you take me along?

ASTRONAUT

(laughs)

What for?

FATHER DYER

First missionary on mars.

We then cut to Burke who is approaching Karl, who is carrying a tray of drinks.

BURKE

Tell me, was it public relations you done for the Gestapo or community relations?

KARL

I'm Swiss.

BURKE

Yes of course. Never went bowling with Goebbels either I suppose ah?

Karl walks away.

BURKE

Nazi bastard.

We cut to Chris who is talking to Father Dyer.

CHRIS

Over behind the church, you know where I mean over there, it's a red brick wing?

FATHER DYER

St. Mike's.

CHRIS

What goes down there? I mean who's the priest I keep seeing, he's there all the time. He has black hair and he's very intense looking?

FATHER DYER

Damien Karras.

CHRIS

Karras.

FATHER DYER

That's his office back of St. Mike's. He's our psychiatric counsellor. He had a pretty rough knock last night poor guy, his mother passed away. She was living by herself and I guess she was dead a couple of days before they found her.

We cut to the kitchen where Burke is once again taunting Karl.

BURKE
Cunting Hun! Bloody damn butchering Nazi pig!

Karl lunges at Burke and grabs him by the throat.

KARL
Bastard! I will kill you.

CHRIS
Karl!!

Chris, Sharon and Willie pull Karl away from Burke. Willie takes him into another room.

KARL
You fiend!

Burke just laughs and claps his hands.

BURKE
What's for dessert?

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM-NIGHT

We see Regan is tucked up in bed with her eyes closed. Chris pulls the covers up to her shoulders.

CHRIS
Are you asleep?

There is no reply so Chris kisses her and exits. As Chris disappears Regan's eyes open suddenly.

INTERIOR- MACNEIL HOUSE- NIGHT

We cut to Chris and Sharon who are trying to help (a very drunk) Burke to the front door. Burke is trying to mumble a song. Sharon opens the front door for him.

CHRIS
Listen Burke, your car is on the curbe. Luis is waiting...

Burke hugs her. Chris looks confused and hugs him back. Burke pulls away and points his finger as if he wants to say something, but he forgets.

CHRIS
What honey?

BURKE
Fuck it.

Burke walks off and Chris and Sharon close the door and return to

the party. Father Dyer is sitting at the piano and everyone is singing songs.

FATHER DYER

Hi Chris. Great party.

CHRIS

Yeah, don't stop. Keep going.

FATHER DYER

Listen, I don't need any encouragement, but my idea of heaven is a solid white night club, with me as the head liner, for all eternity and they love me.

Everyone laughs. Father Dyer starts to play a song and everyone sings along.

EVERYONE

"Down on the east side of Toyd..."

FATHER DYER

Toyd, Toyd.

EVERYONE

"Toyd, that's my home, sweet home. Can we both think it's..."

Regan appears in view and Father Dyer notices her first.

FATHER DYER

Hey I, I think we have a guest.

Everyone turns to Regan as she stands and stares at the astronaut guy.

REGAN

Your gonna die up there.

The guy looks puzzled and Regan begins to urinate on the floor.

CHRIS

Regan, my God honey. (to the guests)
I'm sorry, she's been sick. She didn't know what she was saying.

PART GUY1

That's all right.

CHRIS

(to Regan)
C'mon.

Chris takes Regan out.

INTERIOR- MACNEIL HOUSE- REGAN'S BATHROOM- NIGHT

Regan is in the bath tub, hunched forward, staring in front of her. Chris has a sponge and is rinsing water on Regan's back.

CHRIS

What made you say that Regan? Do you know sweetheart?

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM-NIGHT

Chris tucks Regan in and walks to the door.

REGAN

Mother? What's wrong with me?

Chris walks back to her.

CHRIS

It's just like the doctor said, it's nerves and that's all. Okay, you just take your pills and you'll be fine really. Okay?

Regan nods and Chris exits the room.

INTERIOR- MACNEIL HOUSE- HALLWAY- NIGHT

Chris walks to the stairs where we see Willie, down stairs, cleaning up Regan's mess.

CHRIS

Is it coming out Willie?

WILLIE

Yes, I think so.

All of a sudden we here Regan screaming along with a constant crashing sound. Chris rushes to Regan's room.

REGAN

Mother! Mother! Mother!!!! Mother help!

Chris opens the door and gasps in shock. We then see Regan on her bed, but the bed is thumping and shaking ferociously.

CHRIS

Oh my God!

REGAN

Make it stop! What's wrong!! I'm scared!!!

Chris jumps on the bed to comfort Regan and they both sit screaming as the bed continues to rapidly jump around.

INTERIOR- UNIVERSITY OF GEORGETOWN- HALLWAY- NIGHT

Father Dyer is walking down the long corridor to Damien's room. He reaches the room, knocks ad then enters.

KARRAS

Where'd you get the money for the Chivas Regal? The poor box?

FATHER DYER

That's an insult, I got a vow of poverty.

KARRAS

Where'd you get it then?

FATHER DYER

I stole it.

KARRAS

I believe you.

FATHER DYER

College president shouldn't drink. Tends to set a bad example, I figure I saved them from a big temptation.

KARRAS

Oh Christ! I should of been there and I wasn't there, I should've been there.

FATHER DYER

There was nothing you could do. Lye down. C'mon.

Father Dyer helps Damien onto his bed, takes his cigarette and takes his shoes off.

FATHER DYER

Think you can sleep?

KARRAS

Are you gonna steal my shoes now?

FATHER DYER

No, I tell fortunes by reading the crease, now shut up and go to sleep.

Damien grabs Father Dyer's arm but slowly let's go. Father Dyer turns the light out and heads for the door.

FATHER DYER

Goodnight Dims.

KARRAS

Stealing is a sin.

Dyer exists. We slowly zoom in on Damien while he's asleep. He starts to dream and we see the images that come into his head. There is falling medallion, a swing pendulum in a clock and a running dog. He then sees his mother ascending a subway tunnel to the street, Karras is on the other side of the street and although there is no sound, we can see that Damien is calling "Momma" and Mrs. Karras is calling "Damien". A white demonic face flashes a split second as Karras starts to run across the street to his mother, but we see her once again descend to the subway. We see the falling medallion again and as it hits the floor, the silence is broken by Regan's screamng.

INTERIOR- HOSPITAL- DR. KLEIN'S OFFICE- DAY

REGAN

I don't want it.

CHRIS

Honey it's to help you.

We can see Dr. Klein preparing an injection.

REGAN

I don't want it, I don't want it.

Dr. Klein injects the needle into Regan's arm. She spits at him.

REGAN

You fucking bastard!!

INTERIOR- UNIVERSITY OF GEORGETOWN- CHAPEL- DAY

Karras is doing a church service in the chapel.

KARRAS

(whisper)

Remember O Lord, Thy servant, Mary Karras... who has gone before us with the sign of faith, and sleeps the sleep of peace. (to the attendants)

Lord I am not worthy to receive you, but only say the words and I shall be healed. May the body of Christ bring me ever lasting life.

INTERIOR- HOSPITAL- CORRIDOR- DAY

Chris is waiting outside Dr. Klein's office. Dr.Klein emerges from his room.

DR. KLEIN

Well, It's a symptom of a type of disturbance in the chemico-electrical activity of the brain. In the case of your daughter in the temperal lobe, up here in the lateral part of the brain. It's rare, but it does cause bizarre hallucinations and usually just before a convulsion.

CHRIS

Convulsion?

DR. KLEIN

The shaking of the bed, that's doubtless due to musuclar spasms.

CHRIS

Oh no, that was no spasm. I got on the bed, the whole bed was thumping and rising off the floor and shaking. The whole thing, with me on it!

DR. KLEIN

Mrs. MacNeil the problem with your daughter is not her bed, it's her brain.

They both walk into Klein's office.

INTERIOR- HOSPITAL- DR. KLEIN'S OFFICE- DAY

CHRIS

So, what causes this?

DR. KLEIN

Lesion, Lesion in the temperal lobe. It's a kind of seizure disorder.

CHRIS

Look doc, I really don't understand how her whole personality could change.

DR. KLEIN

The temperal lobe is very common. Could last for days, even weeks. It isn't rare to find destructive or even criminal behaviour.

CHRIS

Hey do me a favour will ya'. Tell me something good.

DR. KLEIN

Don't be alarmed. If it's a lesion in a way she's fortunate. All we have to do is remove the scar.

INTERIOR- HOSPITAL- OPERATING THEATRE- DAY

We see Regan being wheeled on a bed to the operating bench. The place the bed next to the bench and pull the bars down.

MALE NURSE

Regan, could you sit up and scoot over here?

Regan does so and she lays back onto the operating bench. The male nurse pushes a button and the bench begins to move forward.

MALE NURSE

Regan, I'm just gonna move you down to the table okay?

The bench comes to a halt.

MALE NURSE

Just for a short time.

Both nurses, male and female, loosen Regans gown around the neck to prep her for the doctor. They place monitors on her arms.

MALE NURSE

Very sticky.

The doctor approaches Regan with a pot of betadine and puts a

sponge into the pot.

DOCTOR

Now Regan you're going to feel something, a little bit cold and wet.

He dabs the sponge onto her neck making it a light brown colour. The doctor then picks up a hypodermic needle and moves toward her. We can see Chris and Dr. Klein in the viewing room.

DOCTOR

Okay, now you're gonna feel a little stick here. Don't move.

The doctor injects the needle into Regan's neck.

DOCTOR

Good.

He then picks up a a needle head without the syringe, and moves toward her.

DOCTOR

Okay, you're gonna feel some pressure here, now don't move.

The doctor places the needle into the hole he made with the syringe. Regan is quietly yelping in pain, and Chris is in pain watching her daughter suffer. The doctor takes the tiny cap from the needle, Regan's clothing is squirted with blood and places a tube into the needle's head. We see the blood rush from Regan's neck through the tube. The male nurse then tapes Regan's chin down to prevent her from moving. The nurses then move in a huge machine, two pieces either side of Regan's head and a piece above. The lights fade out in the theatre and all we can see is Regan's face illuminated by this huge machine above her.

DOCTOR

Hook up.

We see a finger flip a switch and the machine comes to life. A guy in the view room pushes another button and the machine lets off several loud bangs. In the theatre we can see Regan crying.

INTERIOR- HOSPITAL- X-RAY ROOM- DAY

We see an X-ray slide of Regan's skull appear on an illuminated screen. Then several more appear one after the other. We see Dr. Tanney is controlling the slides as he examines them, Dr. Klein is with him.

DR. TANNEY

There's nothing there. No vascular displacement at all. You want me to run another series?

DR. KLEIN

I don't think so. I'd like you to see her again.

A nurse enters the room.

NURSE
Excuse me Doctor. Chris MacNeil is on the phone, she says it's urgent.

DR. KLEIN
Got some time?

DR. TANNEY
Of course.

INTERIOR- MACNEIL HOUSE-DAY

We hear the doorbell ring and Sharon racing down the stairs to answer it, but no sound could block out Regan's screaming from up stairs. Sharon opens the door.

SHARON
Dr. Klein?

DR. KLEIN
Yes I'm Dr. Klein, this is Dr. Tanney.

DR. TANNEY
How do you do?

SHARON
Hi Sharon, things have gotten worse since we called you, I better take you up stairs.

DR. KLEIN
Is she having spasms again?

SHARON
Yes but they've gotten violent.

DR. KLEIN
Did you give her the medication she needed?

SHARON
Yes.

DR. TANNEY
What was that?

DR. KLEIN
Thorazine. Before that it was Ritalin.

They approach Regan's door. Sharon knocks.

SHARON
Chris, Doctors.

Chris opens the door.

DR. KLEIN

Mrs. MacNeil, this is Doctor Tanney.

We see Regan is laying on her bed, thrashing her torso against the mattress and up again.

REGAN

Mother please! Oh please mother make it stop! It's burning, it's burning please mother!

CHRIS

So something please Doctor, Help her!

REGAN

Make it stop, it really hurts! Mother! Make it...

Regan suddenly growls, her eyes roll back and her throat swells abnormally. She stands up on the bed.

DR. KLEIN

Alright then Regan, let's see...

Regan back hands Dr. Klein and he flies backward.

CHRIS

Oh Regan!

REGAN/DEMON

Keep away! The sow is mine!

She pulls up her dress and mimes masturbation.

REGAN/DEMON

Fuck me ! Fuck Me! Fuck me!

She falls back and starts to scream again.

DR. KLEIN

Get my bag!

Sharon grabs Dr. Klein's bag and Karl slaps Regan to stop her from screaming. Chris screams with horror in reaction to what she's just seen. Karl and Dr. Tanney hold Regan down as Dr. Klein prepares a syringe to knock her out.

REGAN

Stay away from me! Stay away! Mother!

DR. KLEIN

Hold her steady, Hold her tight!

Dr. Klein injects the needle and Sharon takes Chris outside. When the door is closed, Regan's screaming becomes dead silence.

INTERIOR- MACNEIL HOUSE- SECOND FLOOR HALLWAY- DAY

Chris and Sharon sit in the hallway with their heads in hands. Klein and Tanney exit Regan's room and approach them. Chris stands.

DR. KLEIN

She's heavily sedated. She'll probably sleep through tomorrow.

CHRIS

What was going on in there, how could she jump off the bed like that?

DR. TANNEY

Pathological states can induce abnormal strength, accelerated motor performance. For example, a ninety-pound woman sees her child pinned under the wheel of a truck, runs out and lifts the wheels half a foot up off the ground. You know the story, same thing here. Same principle, I mean.

CHRIS

So what's wrong with her?

DR. KLEIN

We still think the temporal lobe...

CHRIS

Oh. What are you talking about for Christ sake! Did you see her or not? She's acting like a fucking out of her mind psychotic or a split personality or...

DR. TANNEY

There haven't been more than a hundred authenticated cases of so-called split personality, Mrs. MacNeil. Now I know the temptation is to leap to psychiatry, but any reasonable psychiatrist would exhaust the somatic possibilities first.

CHRIS

So what's next?

DR. TANNEY

A pneumoencephelogram, I would think, pin down that lesion. It will involve another spinal.

CHRIS

Oh, Christ.

DR. TANNEY

What we missed in the EEG and the arteriogram could conceivably turn up there. At the least, it would eliminate certain other possibilities.

INTERIOR- MEDICAL LABORATORY- DAY

We see a piece of heavy machinery swivelling above the camera. We then see Regan strapped to a table, hooked up to the machine. She's yelping in pain.

INTERIOR- DR. KLEIN'S OFFICE-DAY

Dr. Klein is looking over the lab reports and seems baffled.

DR. KLEIN

Dr. Tanney says the X-rays are negative. In other words normal.

Chris sighs.

DR. KLEIN

Do you keep any drugs in your house?

CHRIS

No. Of course not, nothing like that.

DR. KLEIN

Are you sure?

CHRIS

Well of course I'm sure. I'd tell you. Christ, I don't even smoke grass.

DR. KLEIN

Are you planning to be home soon? LA, I mean.

CHRIS

No. I'm building a new house, the old one's been sold. I was going to take Regan to Europe for a while, after she finished school here. Why d'you ask?

DR. KLEIN

I think it's time we started looking for a psychiatrist.

INTERIOR- CHRIS' CAR- NIGHT

Angle from driver's seat- 'M' Street and 36th. Through the windshield, dead ahead, a crowd has gathered by the base of the steep steps beside the house, and an ambulance is pulling out into traffic. Police car lights are flashing. As Chris rounds off the bridge on to Prospect street, the ambulance pulls out and then gets ahead of her, siren wailing. We follow the ambulance for two beats.

INTERIOR- MACNEIL HOUSE- KITCHEN- NIGHT

The lights are blinking on and off and the phone is ringing. Chris enters the kitchen and answers the phone.

CHRIS

(down the phone)

Hello?

But there is no answer. She puts the phone down and wanders further into the kitchen. The lights are still blinking.

CHRIS

Sharon?

The lights come back on.

CHRIS

Shar?

Still no response. Chris exits to the lounge.

INTERIOR- MACNEIL HOUSE- SECOND FLOOR HALL- NIGHT

As Chris reaches the landing she halts, her eyes warily scanning around, then she continues down the hall toward us, and opens the door to Regan's bedroom.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- NIGHT

There is silence as Chris stands by the door a moment. Chris hugs herself, shivering from the cold. Regan is sound asleep and uncovered from the bed sheets. Chris sees that the window is wide open.

CHRIS

(whisper)

Shit.

Chris moves to the window and closes it, but still feels cold. She walks to Regan and pulls the covers back over her.

INTERIOR- MACNEIL HOUSE- SECOND FLOOR HALL- NIGHT

As Chris exits and softly closes Regan's door. She walks toward the stairs when we hear the front door close, followed by a call.

SHARON

(downstairs)

Sharon!

INTERIOR- MACNEIL HOUSE- FOYER- NIGHT

Sharon enters with a brown pharmacy bag.

CHRIS

What the hell do you mean going out and leaving Regan by her self! What are you kidding her window's wide open...

SHARON

What didn't he tell you?

CHRIS

Didn't who tell me?

SHARON

Burke.

CHRIS

What's Burke got to do with it?

SHARON

Well, when I went to get the Thorazine I had him to stay with her and... Oh, I should of known better.

CHRIS

Yeah, well I guess you should've.

Chris hangs up her jacket and the doorbell rings.

SHARON

What did the doctor say?

CHRIS

We have to start looking for a shrink.

She opens the door. It's the assistant director.

CHRIS

Hi Chuck, c'mon in.

CHUCK

I suppose you've heard.

CHRIS

Heard what?

Chuck takes his hat off and holds it to his chest.

CHUCK

You haven't heard.

Chris turns around to face him and looks baffled.

CHUCK

Burke's dead. (Short pause)
He must of been drunk. He fell down from the top of the steps right outside, by the time he hit 'M' Street he'd broken his neck.

Chris puts her hands to her mouth.

CHRIS

Oh God!

Chris breaks into tears and press up against the wall. Chuck gently hugs her from behind.

CHUCK

Yeah, I know.

Chuck backs away.

CHUCK

I'll see you later.

Chuck exits.

CHRIS
Oh Burke! Poor Burke!

SHARON
I can't believe it.

Chris lowers her brow into her hand, leaning against the door.
She shakes her head, exhales.

CHRIS
I guess everything-

She breaks off, staring with horror at something descending the stairs. It's Regan on all fours. She's gliding, spiderlike, noiselessly and swiftly, down the staircase. She halts directly at the bottom. Staring at Sharon. Sharon is shocked and eyes fixed on Regan. Regan's tongue begins to flicker rapidly in and out of her mouth. She crawls very speedily toward Sharon with her tongue sticking out. Sharon screams and runs toward the door, Chris falls on Regan trying to hold her back.

CHRIS
Call the doctor!

We fade to black

PSYCHIATRIST
Now when I touch your forehead, open your eyes.

We fade back with a full face shot of Regan, with two fingers wiping her brow.

INTERIOR- MACNEIL HOUSE- CHRIS' BEDROOM- DAY

We stay fixed on Regan's full mug shot.

PSYCHIATRIST
Are you comfortable Regan?

REGAN
Yes.

PSYCHIATRIST
How old are you?

REGAN
Twelve.

PSYCHIATRIST
Is there someone inside you?

REGAN
Sometimes.

PSYCHIATRIST

Who is it?

REGAN

I don't know.

PSYCHIATRIST

Is it Captain Howdy?

REGAN

I don't know.

PSYCHIATRIST

If I ask him to tell me, will you let him answer?

We now get a view of the whole room. Chris and Dr. Klein are also present.

REGAN

No.

PSYCHIATRIST

Why not?

REGAN

I'm afraid.

PSYCHIATRIST

If he talks to me, I think he'll leave you. Do you want him to leave you?

REGAN

Yes.

We get a close up of the psychiatrist.

PSYCHIATRIST

I'm talking to the person inside of Regan now. If you are there you too are hypnotised and must answer all my questions. Come forward answer me now.

A framed picture of Regan drops to the floor. We switch to a close up of Regan who is growling like some kind of animal. Chris and Dr. Klein both cover their nose and mouth as if a foul stench is circulating the room.

PSYCHIATRIST

Are you the person inside of Regan?

Regan's eyes are fixed on the psychiatrist. Her arm is propped up like a cobra ready to strike.

PSYCHIATRIST

Who are you?

Regan's hand drops and grips the psychiatrists scrotum, squeezing like a vice. The psychiatrist screams in pain.

PSYCHIATRIST

ARGHHHH Harold!!! Help me!

Dr. Klein grabs Regan and pulls her away. Regan falls back and screams extremely loud.

EXTERIOR- RUNNING TRACK- GEORGETOWN UNIVERSITY- DAY

In training gear, Karras is running laps. Seated on a bench at the edge of the track, watching Karras, Lt. Kinderman. Karras seems curious, if not disturbed, by Kinderman's presence. When Karras stops, panting, Kinderman rises and moves toward him.

KINDERMAN

Father Karras?

Karras picks up his towel and wipes his brow.

KARRAS

Have we met?

KINDERMAN

No we haven't met, but they said I could tell; that you looked like a boxer.

Kinderman shows his badge.

KINDERMAN

William F. Kinderman. Homicide.

KARRAS

What's this about?

KINDERMAN

Yeah, it's true. You do look like a boxer. John Garfield, in Body and Soul. Exactly John Garfield anyone told you that Father?

KARRAS

Do people tell you look like Paul Newman?

KINDERMAN

Always.

Karras walks away toward the campus.

KINDERMAN

You this director was doing a film here, Burke Dennings?

KARRAS

I've seen him.

KINDERMAN

You've seen him. You're also familiar with how last week he died?

KARRAS

Only what I read in the papers.

KINDERMAN

Papers. Tell me, what do you know about the subject of witchcraft? From the witching end, not the hunting.

KARRAS

I once did a paper on it

KINDERMAN

Really?

KARRAS

From the psychiatric end.

KINDERMAN

I know. I read it. These desecration's in the church...you think they have anything to do with witchcraft?

KARRAS

Maybe. Some rituals used in Black Mass. Maybe.

KINDERMAN

And Dennings, you read how he died?

KARRAS

Yeah, a fall.

KINDERMAN

Let me tell you how Father, and please confidential. Burke Dennings, good Father, was found at the bottom of those steps leading to 'M' Street, with his head turned completely around. Facing backwards.

KARRAS

Couldn't it of happened on the fall.

KINDERMAN

It's possible. Possible however...

KARRAS

Unlikely.

KINDERMAN

Exactly. So on the one hand we've got a witchcraft type of murder and a Black Mass style of desecration in the church.

KARRAS

You think the killer and the desecrator are the same?

KINDERMAN

Maybe somebody crazy, someone with a spite against the church, some unconscious rebellion, perhaps.

KARRAS

Sick priest, is that it?

KINDERMAN

Look, Father this is hard for you- please. But for priests on the campus here, you're the psychiatrist; you'd know who was sick at the time, who wasn't. I mean this kind of sickness. You'd know that.

KARRAS

I don't know anyone who fits the description.

KINDERMAN

Ah, doctor's ethics. If you knew you wouldn't tell, huh?

KARRAS

No I probably wouldn't.

KINDERMAN

Not to bother you with trivia, but a psychiatrist in sunny California was thrown in jail for not telling the judge what he knew about a patient.

KARRAS

Is that a threat?

KINDERMAN

No, I mentioned it only in passing.

KARRAS

Incidentally I mention only in passing that I could tell the judge that it was a matter of confession.

Karras walks off toward his dormitory and Kinderman chases him.

KINDERMAN

Hey, Father? You like movies?

KARRAS

Very much.

KINDERMAN

I get passes to the best shows in town. Mrs. K though, she gets tired and never likes to go.

KARRAS

That's to bad.

KINDERMAN

Yeah, I hate to go alone. You know, I like to talk film; discuss the critique. D'you wanna see a film with me? I got passes to The Crest. It's Othello.

KARRAS

Who's in it?

KINDERMAN

Who's in it? Debbie Reynolds, Desdemona, and Othello, Groucho Marx. You're happy?

KARRAS

I've seen it.

KINDERMAN

One last time: Can you think of some priest who fits the bill?

KARRAS

Come on!

KINDERMAN

Answer the question, Father Paranoia.

KARRAS

Alright. You know who I think really did it?

KINDERMAN

Who?

KARRAS

The Dominicans. Go pick on them.

KINDERMAN

I could have you deported, you know that?

Karras walks to the front door.

KINDERMAN

(shouts to Karras)

I lied!

Karras turns around.

KINDERMAN

(shouting to Karras)

You look like Sal Mineo!

Karras smiles and walks inside.

EXTERIOR- BARRINGER CLINIC- DAY

The leaves blow as the camera zooms in on the Barringer Clinic.

INTERIOR- BARRINGER CLINIC- WARD- DAY

CLINIC DIRECTOR

It looks like a type of disorder that you rarely ever see anymore, except in primitive cultures.

We see Regan on a monitor screen. She's in another fit, in bed and restrained by straps.

CLINIC DIRECTOR

We call it a somnambuliform possession.

We cut to another angle of Regan who has slightly visible welts on her face. She's still screaming. We then cut to Regan, now flat on her back, mumbling to herself.

INTERIOR- BARRINGER CLINIC- DIRECTOR'S OFFICE- DAY

CLINIC DIRECTOR

Quite frankly, we don't know much about it except that it's starts with some conflict or guilt that eventually leads to the patient's delusion that his body's been invaded by an alien intelligence; a spirit if you will.

CHRIS

Look, I'm telling you again and you'd better believe it, I'm not about to put her in a goddamn asylum!

CLINIC DIRECTOR

It's-

CHRIS

And I don't care what you call it! I'm not putting her away!

CLINIC DIRECTOR

I'm sorry.

CHRIS

You're sorry. Christ, eighty-eight doctors and all you can tell me is all of your bullshit...

CLINIC DIRECTOR- There is one outside chance of a cure. I think of it as shock treatment. As I say, there is an outside chance...

CHRIS

Will you just name it, for God's sake? What is it?

MALE DOCTOR

Do you have any religious beliefs?

CHRIS

No.

FEMALE DOCTOR

What about your daughter?

CHRIS

No, why?

CLINIC DIRECTOR

Have you ever heard of exorcism?

Chris looks at him baffled.

CLINIC DIRECTOR

It's a stylized ritual in which rabbis or priests try to drive

out the so-called invading spirit. It's pretty much discarded these days, except by the Catholics who keep it in the closet as a sort of embarrassment. It has worked, in fact, although not for the reason they think, of course. It was purely the force of suggestion. The victim's belief in possession helped cause it; and just in the same way this belief in the power of exorcism can make it disappear.

CHRIS

You're telling me that, I should take my daughter to a witch doctor? Is that it?

The Clinic Director nods and looks at Chris.

EXTERIOR- PROSPECT STREET- MACNEIL HOUSE- DAY

A car has pulled up and Karl is exiting the driver's seat and opening the rear door while Sharon exits on the right rear side. Karl reaches in and picks up a small figure (Regan) wrapped in a blanket from Chris' back seat.

EXTERIOR- M STREET- DAY

Kinderman is examining the area where Burke was found dead. He walks to the steep concrete steps and looks up them. We feel an eerie atmosphere surrounding these steps.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- DAY

Regan is tucked up in bed. Chris moves slowly forward to the bedside and looks down at Regan. Chris then leans and tenderly adjusts her pillow. In the process, she uncovers a crucifix under it. She lifts it out, examining it.

EXTERIOR- M STREET- DAY

Kinderman begins to climb the stairs but stops and turns back. He looks down in a small ditch beside the steps. He clears the grass with his feet and reaches down for something. He picks up a small sculpture of an animal made of clay. He examines it and then climbs the steps.

INTERIOR- MACNEIL HOUSE- SECOND FLOOR HALLWAY- DAY

Chris exits Regan's room and approaches Karl who is descending the stairs. Chris leans over the bannister.

CHRIS

Karl? Did you put this in Regan's bedroom?

KARL

She is going to be well?

CHRIS

Karl if you put this in Regan's room I want you to tell me, now did you?

KARL

No. It wasn't me. I didn't.

INTERIOR- MACNEIL HOUSE- STUDY- DAY

Chris has now confronted both Sharon and Willie in the study. She shows the crucifix to them.

CHRIS

This was under Regan's pillow. Did you put it there?

SHARON

Of course I didn't.

WILLIE

I didn't put it.

Karl enters the room.

KARL

Excuse me Miss?

CHRIS

(shouting)

What!

KARL

A man to see you.

CHRIS

(shouting)

What man?

INTERIOR- MACNEIL HOUSE- FOYER- DAY

Kinderman stands with his hat in his hand as Chris approaches.

INTERIOR- MACNEIL HOUSE- KITCHEN- DAY

Chris and Kinderman both sit in the kitchen, coffee cups in hand.

KINDERMAN

Does your daughter remember if perhaps Mr. Dennings was in her room in her room that night?

CHRIS

No, she was heavily sedated.

KINDERMAN

It's serious?

CHRIS

Yes, I'm affraid it is.

KINDERMAN

May I ask...?

CHRIS
We still don't know.

KINDERMAN
Watch out for drafts. A draft in the fall when the house is hot is a magic carpet for bacteria.

Karl enters the room.

KARL
Excuse me Madame? Will there be anything else?

CHRIS
No thanks Karl.

Karl stands in the background. Chris turns to him.

CHRIS
It's okay Karl.

Karl exits.

KINDERMAN
Strange...strange...so baffling. The deceased comes to visit, stays only twenty minutes, and leaves all alone a very sick girl. And speaking plainly Mrs. MacNeil, as you say, it's not likely he would fall from a window. Besides that, a fall wouldn't do to his neck what we found except maybe a chance in a thousand. My hunch? My opinion? I believe he was killed by a very powerful man: point one. And the fracturing of the skull - point two - plus the various things I have mentioned, would make it very probable - probable, not certain - that the deceased was killed and then pushed from your daughter's window. But no-one was here except your daughter. So how could this be? It could be one way: if someone came calling between the time Miss Spencer left and the time you returned. The servants, they have visitors?

CHRIS
No. Not at all,

KINDERMAN
You were expecting a deliver y that day?

CHRIS
Not that I know of.

KINDERMAN
Groceries maybe? A package?

CHRIS
I really wouldn't know, you see Karl takes care of that.

KINDERMAN
Oh, I see.

CHRIS
Want to ask him?

KINDERMAN
Never mind.

Chris rises.

CHRIS
Would you like some more coffee?

KINDERMAN
Please.

Kinderman follows Chris further into the kitchen. He notices some of Regan's artwork. He picks up a small sculpted Turtle and examines it.

KINDERMAN
That's cute.

Chris looks over at Kinderman.

KINDERMAN
Your daughter, she's the artist?

Chris smiles. She hands him the coffee.

KINDERMAN
Incidentally, just a chance in a million, I know; but your daughter - you could possibly ask her if she saw Mr. Dennings in her room that night?

CHRIS
Look, he wouldn't have any reason to be up there in the first place.

KINDERMAN
I know that. I realize. But if a certain British doctor never asked "What's this fungus?" we wouldn't today have penicillin. Correct?

CHRIS
When she's well enough, I'll ask.

KINDERMAN
Couldn't hurt. In the meantime...

Kinderman falters, embarrassed.

KINDERMAN
I hate to ask you this but... for my daughter could you maybe give an autograph?

CHRIS

Of course. Have you got a pen?

Kinderman pulls out a pen and a calling card and gives them to Chris.

KINDERMAN

Oh, she'd love it.

CHRIS

What's her name?

Kinderman hesitates. His eyes are desperate and defiant.

KINDERMAN

I lied. It's for me. The spelling is on the back, Kinderman. You know that film you made called Angel? I saw that six times.

CHRIS

Really? wow.

INTERIOR- MACNEIL HOUSE- FOYER- DAY

Chris helps Kinderman put his coat on.

KINDERMAN

You're a very nice lady.

Chris gives his hat to him.

KINDERMAN

Thank you.

CHRIS

You're a nice man.

Chris opens the front door.

KINDERMAN

I'll come back when she's feeling better.

Kinderman exits and Chris closes the door and locks it. She holds her hands to her mouth and slowly walks away. We suddenly hear a crash from Regan's room, followed by loud voices.

REGAN

Please! No!

MALE VOICE

Do it!

REGAN

Please no!

MALE VOICE

You bitch! Do it! Do it!

Chris races up the stairs and runs to Regan's room.

REGAN

No! Please! No!

Chris opens the door and sees objects rapidly flying around the room. We hear a last gasp scream from Regan until Chris turns to Regan and covers her mouth with horror.

REGAN/DEMON

Let Jesus fuck you!

Regan has the crucifix gripped in her hand and is plunging it into her bloodied vagina. There are fresh cuts all over her face, streaming with blood.

REGAN/DEMON

Let Jesus fuck you! Let him fuck you!!!

Chris runs over to Regan and tries to pry the crucifix from her hand. They struggle for the crucifix. Regan then grabs Chris' head and pushes it into her bloodied crotch.

REGAN/DEMON

Lick me! Lick me!

Chris' face emerges covered with Regan's blood. Regan slaps her mother and sends her flying to the floor. Chris screams in pain. Sharon and Willie race up the stairs.

SHARON

Chris?

The door closes by itself being held shut by a chair. They both bang on the door to help her. Chris looks up to see that Regan's wardrobe is moving toward her. Chris scurries out of the way. We turn back to Regan who is sitting with her back to us, but she has spun her head in a 180-degree angle, facing backward (Chris). Chris looks up at her.

REGAN/BURKE

Do you know what she did, your cuntin' daughter?

Chris turns away and screams, bursting into tears.

EXTERIOR- 35th STREET BRIDGE AND CANAL- DAY

Chris is standing on the bridge alone. She's wearing oversized dark glasses. Father Karras approaches her, he is wearing khakis, sweater and sturdy, scuffed tennis shoes.

KARRAS

Chris MacNeil?

CHRIS

Please go away.

KARRAS

I'm Father Karras.

Chris turns around and shakes his hand.

CHRIS

Oh, I'm very sorry Father. Hi.

KARRAS

That's okay. I should've told you I wouldn't be in uniform.

CHRIS

Yeah, it would've helped. Have you gotta cigarette Father?

Karras seaches his pocket and pulls out a pack of cigarettes.
Chris takes one and Karras lights it for her.

They walk down the steps to the canal side.

CHRIS

So, how'd a shrink ever get to be a priest?

KARRAS

It's the other way around. The society sent me through med school.

CHRIS

Where?

KARRAS

Harvard, Bellevue, John Hopkins.

CHRIS

You're a friend of Father Dyer, right?

KARRAS

Yes am.

CHRIS

Pretty close?

KARRAS

Pretty close.

CHRIS

Did he tell you about my party?

KARRAS

Sure did.

CHRIS

About my daughter?

KARRAS

No I didn't know you had one.

CHRIS
He didn't mention?

KARRAS
No.

CHRIS
Didn't tell you of what she did?

KARRAS
He didn't mention her.

CHRIS
Priests keep pretty tight mouthed then?

KARRAS
That depends.

CHRIS
On what?

KARRAS
The priest.

CHRIS
I mean, what if a person, let's say, was a criminal, like maybe a murderer or something, you know? If he came to you for help, would you have to turn him in?

KARRAS
If he came to me for spritual help, I'd say no.

CHRIS
You wouldn't.

KARRAS
No I wouldn't. But I'd try to persuade him to turn himself in.

CHRIS
And how do you go about getting an exorcism?

KARRAS
I beg your pardon?

CHRIS
If a person was possessed by a demon of some kind, how do you go about getting an exorcism?

KARRAS
Well, the first thing I'd do is put them into a time macine and send them back to the sixteenth century.

CHRIS
I didn't get you?

KARRAS

Well it just doesn't happen anymore Mrs. MacNeil.

CHRIS

Oh yeah, since when?

KARRAS

Since we learned about mental illness, paranoia, schizophrenia. All the things they taught me in Harvard. Mrs. MacNeil since the day I joined the Jesuits, I've never met one priest who has performed an exorcism, not one.

CHRIS

Yeah well, it just so happens that somebody very close to me is probably possessed, and needs an exorcist.

Chris bursts into tears.

CHRIS

Father Karras it's my little girl.

Karras grabs Chris' arm and walks her over to a bench. They both sit. Chris is still crying.

KARRAS

That's all the more reason to forget about exorcism.

CHRIS

Why, I don't understand?

KARRAS

To begin with it could make things worse.

CHRIS

But how?

KARRAS

Well before the church approves an exorcism, it conducts an investigation to see if it's warranted. That takes time. In the meantime...

CHRIS

You could do it yourself...

KARRAS

No I couldn't, I have to have church approval, and frankly, that's rarely given,-

CHRIS

Could you see her?

KARRAS

Yes I could, I could see her as a psychiatrist...

CHRIS

Not a psychiatrist! She needs a priest! She's already seen every

fucking psychiatrist in the world and they sent me to you, now you're gonna send me back to them! Jesus Christ, won't somebody help her!

KARRAS

No, you don't understand. Your daughter-

CHRIS

Oh, will you help her! Just help her!

Chris bursts into tears again and buries her head into Karras shoulder. Karras puts his arm around her.

INTERIOR- MACNEIL HOUSE- STAIRCASE- DAY

Chris and Karras are ascending the staircase. When they reach the door we see Karl holding a huge headboard with straps and padding on it.

KARL

It wants no straps.

Karras stares at him, then gives Chris a look. He plucks up his courage and enters the room.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- DAY

Karras stops as he sees Regan, on the bed, arms held down by a set of restraining straps, it seems no longer entirely Regan but something somehow demonic that now lies on the bed and stares at him. Her face is puffy, scratched and bruised from self-mutilation. There is a sustagen flask used for a naso-gastric feeding, the tube is placed up her left nostril. Karras is momentarily taken aback. Then, reining in his revulsion, he slowly and warily closes the door behind him, and walks around the other side of the bed.

KARRAS

Hello Regan. I'm a friend of your mother, I'd like to help you.

REGAN/DEMON

You might loosen the straps then.

KARRAS

I'm affraid you might hurt yourself Regan.

REGAN/DEMON

I'm not Regan.

KARRAS

I see. Well then let's introduce ourselves, I'm Damien Karras.

REGAN/DEMON

And I'm the Devil! Now kindly undo these straps!

KARRAS

If you're the devil, why not make the straps disappear?

REGAN/DEMON

That's much to vulgar a display of power Karras.

KARRAS

Where's Regan?

REGAN/DEMON

In here. With us.

KARRAS

Show me Regan and I'll loosen one of the straps.

REGAN/HOMELESS GUY

Can you help an old altar boy Fa-dah?

Karras looks at Regan. He's puzzled by what she has just said. He sits down on a chair beside the window.

REGAN/DEMON

Your mother's in here with us Karras, would you like to leave a message? I'll see that she gets it.

KARRAS

If that's true, then you must know my mother's maiden name. What is it?

Regan keeps a sharp stare on Karras. Karras' smile turns to an angry stare. He rises and moves to her bed side.

KARRAS

What is it?

Regan leans forward and vomits a disgusting, green bile in Karras' face. Karras wipes it off, coughing. Regan keeps her eyes fixed on him, with green vomit covering her night gown.

INTERIOR- MACNEIL HOUSE- BASEMENT- EARLY EVENING

Karras is looking through some of Regan's drawings. Chris approaches him with his sweater, now clean. She hands it to him.

KARRAS

Thanks. Look, I'm only against the possibility of doing your daughter more harm than good.

CHRIS

Nothing you could do would make it any worse.

KARRAS

I can't do it. I need evidence that the church would accept as signs of possession.

CHRIS

Like what?

KARRAS

Like her speaking in a language that she's never known or studied.

CHRIS

What else?

KARRAS

I don't know. I'll have to look it up.

CHRIS

I thought you were supposed to be an expert.

KARRAS

There are no experts. You probably know as much about possession than most priests. Look your daughter doesn't say she's a demon, she says she's the devil himself and if you've seen as many psychotics as I have, you'd know it's like saying you're Napoleon Bonaparte. You ask me what I think is best for your daughter. Six months, under observation in the best hospital you can find.

CHRIS

You show me Regan's double: same face, same voice, same everything. I'd know it wasn't Regan. I'd know in my gut and I'm telling you that that thing upstairs isn't my daughter! And I want you to tell me that you know for a fact that there's nothing wrong with my daughter except in her mind! You tell me you know for a fact that an exorcism wouldn't do any good! You tell me that!

EXTERIOR- MACNEIL HOUSE- NIGHT

Chris opens the door for Karras. He steps out on the stoop carrying his sweater.

KARRAS

Did Regan know a priest was coming over?

CHRIS

No.

KARRAS

Did you know my mother died recently?

CHRIS

Yes I did, I'm sorry.

KARRAS

No, is Regan aware of it?

CHRIS

Not at all. Why d'you ask?

KARRAS

It's not important good night.

Karras exits the gates and crosses the street. We cut to Kinderman in an unmarked car watching Karras cross the street. Kinderman then looks up to Regan's window and sees a silhouette moving around.

INTERIOR- UNIVERSITY OF WASHINGTON- DAHLGREN CHAPEL- DAY

Karras is performing a service in the church.

KARRAS

He broke the bread, gave it to his disciples and said "Take this, all of you and eat. For this is my body." When the supper had ended, he took the cup, again he gave you thanks and praise. Gave the cup to his disciples and said "Take this, all of you will drink from it, this is the cup of blood, the blood of the new and ever lasting covenant and the mystery of faith".

REGAN/DEMON

(Voice Over)

What an excellent day for an exorcism.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- DAY

Karras pulls a tape recorder out of his bag and props an microphone on her bed near her. Karras sits on a chair next to her wardrobe.

KARRAS

You'd like that?

REGAN/DEMON

Intensely.

KARRAS

But wouldn't that drive you out of Regan?

REGAN/DEMON

It would bring us together.

KARRAS

You and Regan?

REGAN/DEMON

You and us.

The bureau drawer flies open on it's own.

KARRAS

Did you do that?

REGAN/DEMON

Uh Huh.

Karras pushes the drawer back in.

KARRAS
Do it again.

REGAN/DEMON
In time.

KARRAS
No now.

REGAN/DEMON
In time. But mirabile dictu, don't you agree?

Karras presses record on the tape recorder.

KARRAS
You speak Latin?

REGAN/DEMON
Ego te abslovo.

KARRAS
Quod nomen mihi est?

REGAN/DEMON
Bon Jour.

KARRAS
Quod nomen mihi est?

REGAN/DEMON
La plume de ma tante.

The demon laughs full and mockingly.

KARRAS
How long are you planning to stay in Regan?

REGAN/DEMON
Until she rots and lie stinking in the earth.

Karraspulls out a small vial of water.

REGAN/DEMON
What's that?

KARRAS
Holy water.

Karras moves to the end of the bed.

REGAN/DEMON
You keep it away.

Karras uncaps the vial and now sprinkles it's contents over Regan. Instantly, Regan writhes in pain and terror.

REGAN/DEMON

Ahhhhhhhhhhh! Ahhhhhh! It burns! Ohhhh! It burns!

Regan's head falls back onto the pillow as she rolls her head from side to side shouting out indistrict gibberish:

REGAN/DEMON

Emit su evig!

Karras is intrigued and sits on the bed beside her. He moves the microphone up to her mouth an listens.

REGAN/DEMON

Ydob eht ni mraw si ti! Uoy ees I! Tseirp a si eh! Emit su evig!
Nirrem! Nirrem!

KARRAS

Who are you?

REGAN/DEMON

Tseirp a si eh! Eno on ma I! Eno on ma I! Ahhhhhhhhhhhh!

INTERIOR- MACNEIL HOUSE- STUDY- DAY

We see Karras descending the stairs as we hear Chris on the phone with someone. Karras waits outside until Chris is finished.

CHRIS

(on the phone)

Okay, I'll talk to you some other time. No it's just that I'm going through something and... No, no there's nothing. Thanks alot. Bye.

Chris hangs up the phone. Karras enters and sits on the couch.

CHRIS

Wanna drink.

KARRAS

Please.

CHRIS

What do you drink?

Chris walks to the drinks cabinet.

KARRAS

Scotch, Ice, water.

Chris pours the drink.

CHRIS

No ice. I'll get some from the kitchen.

Chris walks toward the kitchen but Karras stops her.

KARRAS

No it's alright I'll take it straight.

CHRIS

Are you sure?

KARRAS

It's fine really, sit.

Chris sits down.

KARRAS

Where's Regan's father?

CHRIS

In Europe.

KARRAS

Have you told him what's happening?

CHRIS

No

KARRAS

Well I think you should.

He holds up the empty vial.

KARRAS

I told Regan that was holy water, I sprinkled some on her and she reacted very violently. It's tap water.

CHRIS

What's the difference?

KARRAS

Holy water's blessed. And that doesn't help support a case for possession.

Chris turns her head away and frowns. She looks at Karras again.

CHRIS

(whispering)

She...killed Burke Dennings.

KARRAS

What?

CHRIS

She killed Burke Dennings. She pushed him out of the window.

Karras looks shocked.

INTERIOR- LANGUAGE LAB- NIGHT

Karras is with the lab director. They are listening to Karras

recording of Regan. Karras is tense.

The director stops the tape.

LAB DIRECTOR

It's a language alright. It's english.

Karras stands up.

KARRAS

What do you mean english?

LAB DIRECTOR

It's english in reverse, listen.

The lab director throws a switch and the tape starts again, in perfect english.

REGAN/DEMON

(tape)

Give us time! Let her die!

INTERIOR- KARRAS' ROOM- NIGHT

Karras is listening to the eerie, unearthly voices on the tape.

REGAN/DEMON

(tape)

I am no one! I am no one! He is a priest!

KARRAS

(tape)

Uoy era ohw.

REGAN/DEMON

(tape)

Merrin! Merrin!

Karras stops the tape and rewinds it slightly. He plays it again.

REGAN/DEMON

(tape)

I am no one! I am no one! He is a priest!

KARRAS

(tape)

Uoy era ohw.

The phone rings and startles him. He answers the phone.

KARRAS

(on phone)

Yeah, yes?...I'll be right there.

EXTERIOR- PROSPECT STREET- NIGHT

It's very late, Karras is running down the street. He comes to the gate of the MacNeil house. Sharon opens the gate. She's holding a flashlight and she puts her finger on her lips for quiet.

INTERIOR- MACNEIL HOUSE- STAIRWAY- NIGHT

They both ascend the stairs and creep toward Regan's room.

SHARON

(whispering)

I don't want Chris to see this.

KARRAS

Well what's wrong? What is it?

They stop at Regan's door. Sharon puts her coat on and turns on the flash light. She opens the door and they enter.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- NIGHT

Sharon closes the door behind them. Karras reacts to the extreme cold. His breath, like Sharon's, is frosttily condensing in the chill air of the room. He looks at Sharon with wonder. They both approach the bedside. They stop by the bed. Regan seems to be in a coma, heavily breathing. Sharon is bending, gently pulling Regan's pajama top wide apart, exposing Regan's stomach. Sharon points the flashlight at Regan's stomach. Karras looks in shock when we see on her stomach, rising up slowly on her skin are two words HELP ME. Karras' eyes are fixed on these two words as we once again see them on Regan's stomach.

INTERIOR- HEALY BUILDING- GROUND FLOOR HALLWAY- DAY

Karras walks down the hall toward the stairway. He climbs the stairs and we follow him to the top.

INTERIOR- HEALY BUILDING- CARDINAL'S OFFICE- DAY

In the room, Karras and the Cardinal.

CARDINAL

You're convinced that it's genuine.

KARRAS

I don't know. No, not really I suppose. But I've made a prudent judgement that it meets the conditions set down in the Ritual.

CARDINAL

You'd want to do the exorcism yourself?

KARRAS

Yes.

CARDINAL

It might be best to have a man with experience. Maybe someone

who's spent time in the foreign missions.

KARRAS

I see, your excellency.

CARDINAL

Let's see whose around. In the meantime I'll call you as soon as I know.

KARRAS

Thank you your excellency.

Karras stands up and kisses the Cardinal's hand.

INTERIOR- GEORGETOWN UNIVERSITY PRESIDENT'S OFFICE- DAY

PRESIDENT

Well, he does know the background. I doubt there's any danger in just having him assist. There should be a psychiatrist present, anyway.

CARDINAL

And what about the exorcist? Any ideas?

PRESIDENT

How about Lankaster Merrin.

CARDINAL

Merrin? I had notion he was over in Iraq. I think I read he was working on a dig around Nineveh.

PRESIDENT

That's right Mike. But he's finished and came back around three or four months ago, He's in Woodstock now.

CARDINAL

What's he doing there? Teaching?

PRESIDENT

No, he's working on another book.

CARDINAL

Don't you think he's too old, though? How's his health?

PRESIDENT

It must be alright. He's still running around digging up tombs. Besides, he's had experience.

CARDINAL

I didn't know that.

PRESIDENT

Ten maybe twelve years ago, in Africa. The exorcism supposedly lasted for months. I heard it damn near killed him.

EXTERIOR- PROSPECT STREET- MACNEIL HOUSE- NIGHT

A cab pulls up to the house in long shot. Out of the cab steps a tall, old priest, carrying a battered valise. A hat obscures his face. As the cab pulls away, the priest stands rooted in the mist, staring up at the second floor window like a melancholy traveler frozen in time.

INTERIOR- MACNEIL HOUSE- FRONT DOOR- NIGHT

Chris opens the door, disclosing the priest, face still shaded by the hat, and Roman collar by coat buttoned at the top.

MERRIN
Mrs. MacNeil?

CHRIS
Yes.

MERRIN
I'm Father Merrin.

CHRIS
Come in.

Merrin takes off his hat and coat.

MERRIN
Is Father Karras here?

Karras enters the foyer. Chris takes Merrin's hat and coat.

CHRIS
Yes. He's already here.

KARRAS
Father?

Merrin walks over to greet Karras.

MERRIN
Father Karras.

They shake hands.

KARRAS
It's an honour to meet you Father.

They both look up as the scream of the demon, booming, amplifying, comes from Regan's room.

REGAN/DEMON
MERRIN!!!!!!!

MERRIN
Are you tired?

KARRAS

No.

MERRIN

I would like you to go quickly over to the residence Damien, and gather up a cassock for myself, two surplices, a purple stole, and some holy water, and your copy of The Roman Ritual. The Large one. I believe we should begin.

KARRAS

Do you want to hear the background of the case, first?

MERRIN

Why?

EXTERIOR- UNIVERSITY STEPS-NIGHT

Karras is running down the steps carrying a the cassocks and a large case.

MERRIN

(Voice Over)

Especially important is the warning to avoid conversation with the demon.

INTERIOR- MACNEIL HOUSE- STUDY- NIGHT

Karras and Merrin are dressing in vestments taken from the case.

MERRIN

We may ask what is relevant, but anything beyond that is dangerous. He is a liar, the demon is a liar. He will lie to confuse us. But he will also mix lies with the truth to attack us. The attack is psychological , Damien. And powerful. So don't listen, remember that, do not listen.

KARRAS

I think it would be helpful if I gave you some background on the different personalities Regan has manifested. So far, there seems to be three. She's convinced-

MERRIN

There's only one.

INTERIOR- MACNEIL HOUSE- SECOND FLOOR LANDING- NIGHT

Merrin and Karras, fully vested, Roman Rituals in hand, slowly ascend the stairs in single file. We can hear the demon making horrible, growling noises in the room. The priests approach Chris and Sharon, bundled in sweaters . The priests halt, and look at Chris.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- NIGHT

Merrin opens the door and sees Regan staring at him with burning eyes. Merrin steps into the room follwed by Karras. Karras closes

the door on Chris before she walks in. Merrin walks to the side of the bed and Karras halts at the foot. (the room is freezing. Breath is condensing throughout). Merrin lays his holy water on the bedside table, takes a crucifix out of a leather case. He then traces the sign of the cross at Regan. She looks up.

REGAN/DEMON

Stick your cock up her ass! You mother fucking, worthless cocksucker!

MERRIN

Be silent!

Merrin sprinkles some holy water on her. She throws her head back and cries in pain. Merrin leans down beside her and opens up The Roman Ritual.

MERRIN

Our Father who art in heaven...

Regan spits and hits Merrin in the eye with a yellowish glob of mucus that slowly oozes down his cheek. Karras quickly hides behind the bed post as Merrin pulls out a handkerchief and unhurriedly wipes away the spittle:

MERRIN

Hallowed be thy name. Thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day, our daily bread, and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation.

KARRAS

But deliver us from the evil one.

Regan is coughing and groaning as the two priests continue with the ritual.

MERRIN

Save me o' God by thy name, by thy might defend my cause, proud men have risen up against me, men of violence seek my life, but God is my helper, the Lord sustains my life and every need he has delivered to me, glory be to the Father, the Son and the Holy Spirit.

KARRAS

As it was in the begin is now and ever shall be, world without end, amen.

MERRIN

Save your servant

KARRAS

Who places her trust in thee, my God.

MERRIN

Be unto her o' Lord a fortified tower.

KARRAS

In the face of the enemy.

Regan raises her head and screams at Merrin several times.

MERRIN

Let the enemy have no power over her.

KARRAS

And the son of iniquity be powerless to harm her.

REGAN/DEMON

Your mother sucks cocks in hell Karras, you faithless slime!

MERRIN

O'Lord hear my prey.

KARRAS

And let my cry come unto thee.

MERRIN

The Lord be with you.

KARRAS

And also with you.

MERRIN

Let us pray. Holy Lord, almighty Father, everlasting God and Father of our Lord Jesus Christ, who once and for all consigned that fallen tyrant to the flames of hell. Who sent your only begotten son into the world to crush that roaring lion.

Regans bed begins to jump up and down, crashing onto the floor. Regan continues to scream at the two priests.

MERRIN

Hasten to our call for help and snatch from ruination and from the clutches of the noonday devil, this human being made in your image and likeness. Strike terror Lord, into the beast, now laying waste your vineyard, let your mighty hand cast him out of your servant, Regan Teresa MacNeil, so he may no longer hold captive this person, whom it pleased you to make in your image.

Merrin sprinkles more holy water on Regan. She falls back crying in pain.

MERRIN

...and to redeem through your son. Who lives and reigns with you, in the unity of the holy spirit, God forever and ever.

KARRAS

Amen

MERRIN

O'Lord hear my preyer.

To Karras' amazement the bed begins to rise. Merrin waits for Damien's reponse, but Karras is frozen with shock as the bed rises past his face.

MERRIN

Father Karras? Father Karras? Damien? The reponse please Damien!

KARRAS

And let my cry come unto thee.

The bed crashes back to the floor. Regan still screams and writhes in pain.

MERRIN

Almighty Lord, word of God the father Jesus Christ, God and Lord of all creation, who gave to your holy apostle the power to tramp underfoot serpents and scorpions. Grant me, your unworthy servant pardon for all my sins...

REGAN/DEMON

Bastards! Stop!

Regan stares at Father Karras and snakes her abnormally long tongue in and out at him.

MERRIN

...and the power to confront this cruel demon.

KARRAS

Amen

Regan falls back on her pillow and begins to groan. Both priests trace the sign of the cross. Merrin holds his purple stole to Regan's cheek as green vomit slowly oozes from her mouth. Regan turns her head and vomits on the stole.

MERRIN

See the cross of the Lord. Be gone you hostile power. O'Lord hear my prayer.

KARRAS

And let my cry come unto thee.

MERRIN

The Lord be with you.

KARRAS

And also with you.

Merrin takes the bile covered stole from around his neck and hands it to Karras who quickly washes it in Regan's bathroom. We hear banging, as cupboard doors open against the wall. Regan is flat on her back laughing wickedly. Merrin holds his hands to his ears because of the noise. Karras hands the stole back to Merrin, who kisses it before applying around his neck. Regan continues to

laugh as Merrin begins to cough violently.

MERRIN

I cast you out!!! Unclean spirit...!

REGAN/DEMON

Shove it up your ass you faggot!

MERRIN

...in the name of the Lord Jesus Christ!!! It is he who commands you! He who flung you from the heights of Heaven to the depths of hell!

REGAN/DEMON

Fuck him!!!

MERRIN

...Be gone!!

REGAN/DEMON

Fuck him Karras!!! Fuck him!!!

MERRIN

...from this creature of God!!!

Regan lays back as Merrin races to her bedside tracing the sign of the cross with his fingers in her hair.

MERRIN

Be gone!! In the name of the Father, and of the son, and of the holy spirit!! By this sign of the holy cross, of our Lord Jesus Christ, who lives and reigns with the father and the holy spirit...

Regan sits up and with a nightmare slowness, a fraction at a time, her head begins to turn, swiveling like a mannequin's and creaking with the sound of a rusted mechanism. Once again Damien's attention is diverted and Merrin has to prompt him.

MERRIN

Damien!!!

Her head completely turns in a 360-degree turn and stares at Karras.

KARRAS

Amen.

MERRIN

Defender of the human race...

A thunderous earthquake knock both priests to the ground.

MERRIN

...look down in pity...

REGAN/DEMON

You killed your mother!!! You left her alone to die!!!! She'll never forgive you!!! Bastard!!!

KARRAS

Shut up!!

MERRIN

... upon this your servant, Regan Teresa MacNeil.

Another quake knocks them to the ground. Regan falls back, the bed sheets fly off of the bed and the straps slowly rip apart. Regan's eyes roll back into the socket and she slowly starts to levitate.

MERRIN

I command you by the judge of the living and the dead, to depart from this servant of God.

Regan is now levitating toward the ceiling, arms out stretched like a cross.

MERRIN

It's the power! (To Karras)- Holy water.

Karras runs to the bedside table and grabs the bottle of holy water, he runs back and gives it to Merrin.

MERRIN

It's the power of Christ, that compels you.

MERRIN + KARRAS

The power of Christ compels you.

Merrin sprinkles holy water.

MERRIN + KARRAS

The power of Christ compels you.

Merrin sprinkles holy water and we see a cut appear on her skin.

MERRIN + KARRAS

The power of Christ compels you. The power of Christ compels you. The power of Christ compels you. The power of Christ compels you.

Regan begins to descend.

MERRIN + KARRAS

The power of Christ compels you. The power of Christ compels you. The power of Christ compels you. The power of Christ compels you. The power of Christ compels you. The power of Christ compels you.

Regan lands back on the bed once more.

MERRIN + KARRAS

The power of Christ compels you.

Karras rushes to the bed and ties her hands together to symbolize the cross.

MERRIN

He brought you low by his bloodstained cross! Do not despise my command because you no me to be a sinner. It's God himself who commands you! The majestic Christ who commands! God the Father commands you! God the son commands you!

As Karras turns away, Regan raises her tied hands and deals him a powerful blow on the back of his head. He falls to the floor.

MERRIN

God the holy spirit commands you!

Merrin sprinkles more holy water on Regan, she falls back and screams in pain.

MERRIN

The mystery of the cross commands you! The blood of the martyrs commands you!

The priests are again knocked to the floor by an earthquake. Briefly Regan lifts herself toward an apparition of the demon statue Pazuzu.

MERRIN

Give way to Christ, you prince of murderers. You're guilty, before Almighty God, guilty before his son, guilty before the whole human race. It's the Lord who expels you. He who is coming to judge both the living and the dead and the world by fire.

As Merrin kneels by the bed, Karras crawls over and covers Regan with a blanket.

MERRIN

Are you tired?

Karras nods.

MERRIN

Let's rest before we start again.

Merrin leaves the room, but Karras stays sat on the bed, shivering with both coldness and fear. Regan is asleep.

INTERIOR- MACNEIL HOUSE- SECOND FLOOR HALLWAY- STAIRS- NIGHT

An exhausted Merrin and Karras are sitting in the hallway, on the stairs, outside the bathroom.

KARRAS

Why this girl it makes no sense?

MERRIN

I think the point is to make us despair... To see our selves as... animal and ugly... To reject the possibility that God could love us.

MERRIN

Will you excuse me, Damien?

Merrin rises and moves toward the bathroom.

INTERIOR- MACNEIL HOUSE- BATHROOM- NIGHT

Merrin sits on the toilet and takes out his pilbox. He extracts a nitroglycerin tablet and places it under his tongue. He is shaking with fear as he holds his head with exhaustion.

INTERIOR- MACNEIL HOUSE- SECOND FLOOR HALLWAY- NIGHT

Karras moves back toward the bedroom and enters.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- NIGHT

Karras is shocked to see an instant apparition of his mother, laying on the bed in place of Regan. It vanishes. He moves toward Regan, who is shivering and drenched with sweat.

REGAN/MRS. KARRAS

Dimmy, why you did this to me?

Karras gets out a stethoscope and places it on Regan's chest.

REGAN/MRS. KARRAS

Please Dimmy, I'm affraid.

KARRAS

You're not my mother.

REGAN/MRS. KARRAS

Dimmy please!

Merrin re-enters the room.

MERRIN

What is it?

KARRAS

Her heart.

MERRIN

Can you give her something?

KARRAS

She'll go into coma.

Regan, in the voice of Karras' mother, speaks a few pleading phrases in Greek to Karras.

KARRAS
(shouting)
You're not my mother!!!

MERRIN
Don't listen.

REGAN/MRS. KARRAS
Why, Dimmy?

Damien breaks into convulsive sobbing.

MERRIN
Damien.

REGAN/MRS. KARRAS
Dimmy, please!

MERRIN
Damien! Get out!

Damien arises from the bed. Merrin leads him out, and then re-enters the room himself. He sprinkles some holy water on Regan and kneels at her side. He holds her hand tightly.

MERRIN
Our Father, who art in heaven...

INTERIOR- MACNEIL HOUSE- FOYER- NIGHT

Downstairs Karras sits brooding as Chris enters.

CHRIS
Is it over?

Karras shakes his head negatively.

CHRIS
Is she gonna die?

KARRAS
(firmly)
No.

He rises and starts ascending the stairs with renewed conviction. The doorbell rings and Chris moves toward the door. Before opening she applies the chain lock on. She opens the door slowly and we see Kinderman staring at her from the gap.

INTERIOR- MACNEIL HOUSE- REGAN'S BEDROOM- NIGHT

Karras re-enters Regan's room and sees Merrin face down on her bed. Regan is sitting up against the bottom right hand bed post as Karras pulls Merrin to the floor. Karras feels for Merrin's pulse, then tries frantically to pump life back into the priest

with blows to his chest, but gives up when he realises Merrin is dead. He hears a giggle and turns to Regan.

KARRAS

You son of a bitch!

He grabs her and pulls her to the floor. He begins to punch her in the face and head, then shakes her and nearly strangles her in his fury.

KARRAS

Take me! Come into me! God damn you! Take me! Take me!

A gargantuan struggle is visible in the demonic features of Regan's face. His face has taken on a demonic shade, and his eyes have turned bright green. She screams out as Karras' body jerks back, apparently manipulated by some inner force, which now reaches toward Regan to strangle her. Karras fights the force for control of his body, and he screams, compelling it toward the window.

KARRAS

No!!

With his last anguished cry, Karras leaps out of the window. We see him roll down the concrete steps outside and hit the floor at the bottom. His cry was immediately followed by frightened sobs and whimpers that are unmistakably those of an ordinary little girl.

REGAN

(crying)

Mother...Mother...Mother...Mother...

Chris rushes in and pauses to make sure that it's really Regan again. She's followed in by Kinderman.

CHRIS

Rags?

She dashes over to where her daughter is cowering on the floor. She flings herself down on top of Regan, cradling her and crying in hysterical relief, as Kinderman looks at Karras' body from the window, looks at Merrin's dead body on the floor and then looks at Chris and Regan.

EXTERIOR- M-STREET- STEPS- NIGHT

A crowd is gathering at the scene of an accident. Their attention is focused by a man lying in a pool of blood on the pavement at the foot of the steps under Regan's window.

BYSTANDER

Somebody fell at the bottom of the steps here!

Father Dyer pushes through the crowd and kneels beside Karras.

Fighting back tears, he grasps Karras' hand and leans close to whisper in his ear.

FATHER DYER

Do you want to make your confession? Are you sorry- (his voice catches)

Are you sorry for having offended God, with all the sins of your past life? (he breaks down for a moment, then starts administering the last rites)

Ego to absolvo in nomine patris, et filli, et spiritus sancti.
Amen.

As a wailling siren signals the approach of an ambulance, Dyer weeps openly.

EXTERIOR- PROSPECT STREET- TOP OF STEPS- DAY

On a bright, sunny day, we are looking down the steps which are now clean. No blood, or body at the bottom.

INTERIOR- MACNEIL HOUSE- DINING ROOM- DAY

Sharon and Chris are briskly packing up last minute items before moving out.

SHARON

Where do you want this?

CHRIS

What is it?

SHARON

Phonograph.

CHRIS

Storage.

Sharon puts in in one of the large cardboard boxes that are standing about.

CHRIS

I'm gonna miss you.

SHARON

Me too.

CHRIS

Sure you won't change your mind?

Sharon shakes her head. She reaches into her pocket and hands Chris the St. Joseph medal.

SHARON

I found this in her room.

Chris puts in her pocket.

SHARON
That's everything.

Chris hugs her. She pulls away and walks to the foot of the stairs.

CHRIS
Regan! C'mon honey we have to get going!

EXTERIOR- MACNEIL HOUSE- PROSPECT STREET- DAY

We see Karl is loading the car with cases. Father Dyer is standing outside the gates. Chris exits the house and Dyer moves toward her.

CHRIS
She doesn't remeber a thing.

FATHER DYER
That's good.

Regan exits the house and walks to Chris.

REGAN
All done.

CHRIS
Honey this is Father Dyer.

REGAN
Hi Father.

DYER
Hello.

KARL
Ready Mrs.

Chris shakes Father Dyer's hand.

CHRIS
Goodbye Father. I call you.

FATHER DYER
Okay.

Chris gets into the car, but Regan stands staring at Dyer's collar. She leans forward and kisses Father Dyer on the cheek. Not sure of what she has done, she retreats to the car. The car drives out to the street and Father Dyer waves goodbye. Father Dyer walks out and Willie closes the gates.

FATHER DYER
Goodbye.

WILLIE
Good bye Father.

FATHER DYER
I hope to see you again soon,

WILLIE
I hope so too.

The car stops and we hear Chris call.

CHRIS
Father Dyer?

Dyer rushes to the car.

CHRIS
I thought you'd like to keep this.

She hands him Karras' St. Joseph medal. Dyer clutches it tightly. The car drives on, and Dyer watches it drive off. Dyer walks down toward the top of the M Street Steps. He looks down them and frowns, we see Regan's window in the background, boarded up. Dyer then turns away and walks back to Prospect Street. As he turns the corner he sees Kinderman standing outside the house.

FATHER DYER
Lieutenant?

KINDERMAN
I came to say goodbye.

FATHER DYER
You just missed them.

KINDERMAN
How's the girl?

FATHER DYER
She seemed fine.

KINDERMAN
Ah, that's good. That's all that's important. Back to business. Back to work. Bye now, Father.

FATHER DYER
Good bye.

They both walk their separate ways. Kinderman stops.

KINDERMAN
Father Dyer?

Dyer turns back to him.

KINDERMAN

Do you like films?

FATHER DYER

Sure.

KINDERMAN

I get passes. In fact I got a pass for The Crest tomorrow night.
Would you like to go?

FATHER DYER

What's playing.

KINDERMAN

Withering Heights.

FATHER DYER

Who's in it?

KINDERMAN

Heathcliff, Jackie Gleason, and in the role of Catherine
Earnshaw, Lucille Ball.

FATHER DYER

I've seen it.

KINDERMAN

Another one. Had your lunch?

FATHER DYER

No.

Kinderman loops his arm around Dyer's. They start to walk off.

KINDERMAN

I'm reminded of a line in the film Casablanca. At the end
Humphrey Bogart says to Claude Rains, " Louie- I think this is
the begining of a beautiful friendship."

DYER

You know you look a bit like Bogart.

KINDERMAN

You noticed.

We fade out as Tubular Bells starts to play.

FADE TO BLACK

The music changes to the loud Fantasia For Strings.

THE EXORCIST

Directed By William Friedkin.

Screenplay by William Peter Blatty Based on his own novel.

Ellen Burstyn as Chris MacNeil

Max Von Sydow as Father Merrin

Lee J. Cobb as Lt. Kinderman

Kitty Winn as Sharon

Jack MacGowran as Burke Dennings

Jason Miller as Father Karras

Linda Blair as Regan

Reverend William O'Malley

Barton Heyman

Pete Masterson

Rudolf Schundler

Gina Petrushka