**THE GODFATHER**

**Screenplay**

**by**

**Mario Puzo**

**Francis Ford Coppola**

**Based on a Novel**

**by**

**Mario Puzo**

**1**

**FADE FROM BLACK**

**INT. DON CORLEONE'S HOME OFFICE – DAY**

**BONASERA**

**(seated in front of the**

**Don's desk, facing the**

**camera)**

**I believe in America. America has made my**

**fortune. And I raised my daughter in the**

**American fashion. I gave her freedom, but**

**I taught her never to dishonor her family.**

**She found a boyfriend; not an Italian. She**

**went to the movies with him; she stayed**

**out late. I didn't protest. Two months**

**ago, he took her for a drive, with another**

**boyfriend. They made her drink whiskey.**

**And then they tried to take advantage of**

**her. She resisted. She kept her honor. So**

**they beat her, like an animal. When I went**

**to the hospital, her nose was a'broken.**

**Her jaw was a'shutted, held together by**

**wire. She couldn't even weep because of**

**the pain. But I wept. Why did I weep? She**

**was the light of my life ... beautiful**

**girl. Now she will never be beautiful**

**again.**

**Bonasera breaks down. The Don gestures to Sonny to give Bonasera a drink.**

**BONASERA**

**Sorry...**

**Bonasera, taking the drink, sips from the shot glass.**

**BONASERA**

**I-I went to the police, like a good**

**American. These two boys were brought to**

**trial. The judge sentenced them to three**

**years in prison ... suspended sentence.**

**Suspended sentence! They went free that**

**very day! I stood in the courtroom like a**

**fool. And those two bastard, they smiled**

**at me. Then I said to my wife, "for**

**justice, we must go to Don Corleone."**

**VITO CORLEONE**

**(sitting behind his desk,**

**petting a cat)**

**Why did you go to the police? Why didn't**

**you come to me first?**

**2**

**BONASERA**

**What do you want of me? Tell me anything.**

**But do what I beg you to do.**

**VITO CORLEONE**

**What is that?**

**Bonasera gets up to whisper his request into Don Corleone's ear.**

**VITO CORLEONE**

**That I cannot do.**

**BONASERA**

**I'll give you anything you ask.**

**VITO CORLEONE**

**We've known each other many years, but**

**this is the first time you came to me for**

**counsel, for help. I can't remember the**

**last time that you invited me to your**

**house for a cup of coffee, even though my**

**wife is godmother to your only child. But**

**let's be frank here: you never wanted my**

**friendship. And uh, you were afraid to be**

**in my debt.**

**BONASERA**

**I didn't want to get into trouble.**

**VITO CORLEONE**

**I understand. You found paradise in**

**America, had a good trade, made a good**

**living. The police protected you; and**

**there were courts of law. And you didn't**

**need a friend of me. But uh, now you come**

**to me and you say "Don Corleone give me**

**justice." But you don't ask with respect.**

**You don't offer friendship. You don't even**

**think to call me Godfather. Instead, you**

**come into my house on the day my daughter**

**is to be married, and you uh ask me to do**

**murder, for money.**

**BONASERA**

**I ask you for justice.**

**VITO CORLEONE**

**That is not justice; your daughter is**

**still alive.**

**BONASERA**

**Then they can suffer then, as she suffers.**

**(then)**

**How much shall I pay you?**

**3**

**VITO CORLEONE**

**(stands, turning his back**

**toward Bonasera)**

**Bonasera... Bonasera... What have I ever**

**done to make you treat me so**

**disrespectfully? Had you come to me in**

**friendship, then this scum that ruined**

**your daughter would be suffering this very**

**day. And that by chance if an honest man**

**such as yourself should make enemies, then**

**they would become my enemies. And then**

**they would fear you.**

**BONASERA**

**Be my friend...**

**(after bowing and the Don**

**shrugs)**

**Godfather?**

**VITO CORLEONE**

**(after Bonasera kisses his**

**hand)**

**Good.**

**(then)**

**Some day, and that day may never come,**

**I'll call upon you to do a service for me.**

**But uh, until that day accept this justice**

**as a gift on my daughter's wedding day.**

**BONASERA**

**(as he leaves the room)**

**Grazie, Godfather.**

**VITO CORLEONE**

**Prego.**

**(to Tom Hagen, after**

**Bonasera leaves the room)**

**Ah, give this to ah, Clemenza. I want**

**reliable people; people that aren't gonna**

**be carried away. I'm mean, we're not**

**murderers, despite of what this undertaker**

**says.**

**CUT TO:**

**CONNIE'S WEDDING RECEPTION – DAY**

**We hear the music "Connie's Wedding (The Godfather Tarantella)".**

**CUT TO:**

**CONNIE AND CARLO AT THE HEAD TABLE**

**CUT TO:**

**4**

**THE FAMILY GATHERS FOR A FAMILY PORTRAIT**

**VITO CORLEONE**

**Where's Michael?**

**SONNY CORLEONE**

**Don't worry; it's early.**

**VITO CORLEONE**

**We're not taking the picture without**

**Michael**

**(he tells the photographer,**

**in Italian)**

**TOM HAGEN**

**What's the matter, Sonny?**

**SONNY CORLEONE**

**It's Michael**

**The Don meets some guests outside.**

**Mama dances with Sonny's twin girls.**

**Connie and Carlo laughs with guest at head table.**

**Clemenza dances with his wife.**

**FBI arrives and take license plate numbers.**

**Tessio sits at a table, tosses himself an orange.**

**FBI continues to take license plate numbers.**

**Don Barzini arrives.**

**VITO CORLEONE**

**Eh, Don Barzini.**

**Vito introduces Barzini to someone, in Italian.**

**Clemenza is dancing, gets tired, and spins off the dancefloor, laughing.**

**CLEMENZA**

**(after dancing)**

**Hey, Paulie! Let me have some wine.**

**Paulie! More wine...**

**PAULIE (O.S.)**

**(to someone)**

**Scusi, please.**

**(in view, to Clemenza,**

**handing him a pitcher**

**quarter-full of wine)**

**Hey, you look terrif'' on the dance floor.**

**5**

**CLEMENZA**

**Hey, what are you a dance judge or**

**something? Go take a walk around the**

**neighborhood. Do your job.**

**Sonny pinches Lucy Mancini's cheek as he walks towards his wife, Sandra.**

**SONNY**

**Hey Sandra, do me a favor, watch the kids.**

**Don't let'em run wild, all right?**

**SANDRA**

**Well, you watch yourself, all right?**

**Reception continues with part two of Connie's Wedding Song (The Godfather Mazurka). We first see Tessio dancing with a young girl standing on his feet.**

**OFF SCREEN**

**Eh Tessio...**

**(something in Italian)**

**... buona fai.**

**Don Corleone dances with his wife, Carmella (Mama).**

**Connie collects gifts for her bridal purse. Paulie is watching.**

**PAULIE**

**Twenty... Thirty-grand. In small bills,**

**cash. In that little silk purse. Maron, i**

**f this was someone else's wedding, sweet**

**tonato!**

**BUTTONMAN**

**(from afar, tossing him**

**sandwiches)**

**Hey, Paulie! I got two gavagool?**

**Gabagone?... and a...**

**PAULIE**

**Eh, you stupid jerk!**

**A news photographer takes Barzini's picture. Barzini motions to his men to get the camera.**

**PHOTOGRAPHER**

**Eh, what's the matter?**

**The men bring the camera to Barzini, who removes and crumples the film.**

**Tom going up to his wife, Theresa, who's sitting at a table at the reception.**

**6**

**TOM**

**I have to go back to work.**

**THERESA**

**Oh, Tom.**

**TOM**

**(after he kisses his wife)**

**It's part of the wedding: No Sicilian can**

**refuse any request on his daughter's**

**wedding day.**

**LUCA**

**(rehearsing his lines as Tom**

**passes him)**

**Don Corleone, I am honored and grateful**

**that you have invited me to your home...**

**Sonny goes out into the driveway to see the FBI guys. The Mazurka ends.**

**SONNY**

**Eh...what... Get outta here; it's a**

**private party, go on!**

**(then to FBI guy in car)**

**What's is it? Hey, it's my sister's**

**wedding.**

**(he spits after being shown**

**a badge, turns and walks**

**away)**

**Goddamn FBI don't respect nothing jazz**

**music begins to play from party.**

**(to photographer)**

**Eh, come here; come here; come here; come**

**here, come here; come here; come here...**

**(smashes camera, which**

**Paulie kicks, and flips cash**

**to him)**

**CUT TO:**

**NAZORINE AND ENZO IN DON CORLEONE'S OFFICE – DAY**

**NAZORINE**

**(seated in front of the**

**Don's desk)**

**But towards the end, he was uh paroled to**

**help with the American uh war effort. So**

**for the last six months he's been working**

**in my pastry shop.**

**VITO CORLEONE**

**(seated)**

**Nazorine, my friend, what can I do for**

**you?**

**7**

**NAZORINE**

**Well now that the war is over, this boy,**

**Enzo...they want to repatriate him back to**

**Italy. Godfather, I have a daughter. You**

**see, she and Enzo...**

**VITO CORLEONE**

**You want Enzo to stay in this country, and**

**you want your daughter to be married .**

**NAZORINE**

**(stands)**

**You understand everything.**

**They shake hands, Nazorine turns to leave.**

**VITO CORLEONE**

**Bene.**

**NAZORINE**

**(with Mr. Hagen now, by the**

**door)**

**Mr. Hagen, thank you.**

**(turning to Don Corleone)**

**An' wait til you see the beautiful wedding**

**cake I made for your daughter! Ooof!**

**(gestures)**

**Like this! The bride and the groom and the angel...**

**TOM**

**(after Nazorine exits)**

**Who should I give this job to?**

**VITO CORLEONE**

**Not to our paisan. Give it to a jew**

**congressman, in another district. Who else**

**is on the list?**

**CUT TO:**

**OUTSIDE**

**Michael and Kay arrive, make some introductions. They dance to "Ev'rytime I Look In Your Eyes" as the Don watches from his window.**

**CUT TO:**

**THE DON'S OFFICE – DAY**

**TOM**

**He's not on the list, but Luca Brasi wants**

**to see you.**

**8**

**VITO CORLEONE**

**(looking out the window)**

**Is this...is this necessary?**

**TOM**

**He didn't expect to be invited to the**

**wedding, so he wanted to thank you.**

**VITO CORLEONE**

**All right.**

**CUT TO:**

**OUTSIDE OF THE CORLEONE RESIDENCE**

**Luca sits, rehearsing his lines.**

**LUCA BRASI**

**(rehearsing his lines aloud)**

**Don Corleone, I am honored and grateful**

**that you have invited me to your home on**

**the wedding day of your daughter. And may**

**there first child be a masculine child.**

**(starting over, which**

**continues throughout the**

**following dialogue)**

**Don...Don Corleone...**

**KAY**

**Michael, that man over there is talking to**

**himself. See that scary looking guy over**

**there?**

**LUCA'S VOICE**

**... On the wedding day of your daughter...**

**MICHAEL**

**(after glancing over at**

**Luca)**

**He's a very scary guy.**

**KAY**

**Well, who is he? What's his name?**

**MICHAEL**

**His name is Luca Brasi an' he helps my**

**father out sometimes.**

**Luca stands up, facing Mike and Kay, seemingly coming toward them.**

**KAY**

**Oh, Michael, wait a minute; he's coming**

**over here...**

**TOM**

**Mike!**

**9**

**MICHAEL**

**Oh!**

**TOM**

**(embracing Michael)**

**Heh...! You look terrific!**

**MICHAEL**

**My brother, Tom Hagen. This is Kay Adams.**

**TOM**

**How do you do.**

**KAY**

**How do you do, Tom**

**TOM**

**(into Michael's ear)**

**Your father's been asking for you.**

**(to Kay, before he leaves)**

**Very nice to meet you.**

**KAY**

**Nice to meet you.**

**(after Tom exits)**

**If he's your brother, why does he have a different name?**

**MICHAEL**

**Oh, ah, that...when my brother Sonny was a**

**kid, he found Tom Hagen in the street. And**

**he had no home and so my father took him**

**in – and he's been with us ever since .**

**He's a good lawyer. Not a Sicilian, but I think he's gonna be consiglieri.**

**KAY**

**What's that?**

**MICHAEL**

**That's um, like a counselor...an**

**advisor...very important to the family.**

**(then)**

**You like your lasagna?**

**CUT TO:**

**10**

**LUCA BRASI IN DON CORLEONE'S OFFICE – DAY**

**LUCA BRASI**

**Don Corleone, I am honored and grateful**

**that you have invited me to your**

**daughter's wedding...**

**(after realizing he messed**

**up his rehearsed lines, he**

**fails to re cover)**

**... on the day of your daughter's wedding.**

**And I hope that their first child be a**

**masculine child. I pledge my ever-ending**

**loyalty.**

**Playing kids run into the room and then are escorted out by Tom.**

**LUCA BRASI**

**(as Luca hands Don Corleone**

**a cash-filled envelope)**

**For your daughter's bridal purse.**

**VITO CORLEONE**

**Thank you, Luca, my most valued friend.**

**LUCA BRASI**

**Don Corleone, I'm gonna leave you know,**

**because I know you are busy.**

**VITO CORLEONE**

**Thank you.**

**Tom escorts Luca out.**

**Bride & groom dance to "The Godfather Fox Trot".**

**Sonny moves closer to Lucy to whisper into her ear.**

**Sandra gestures to other women about the size of Sonny's manhood; they laugh.**

**Sandra turns to see Lucy get up to meet Sonny.**

**Singing and dancing on stage.**

**VOICE**

**(urging Mama Corleone to**

**come onto the stage to sing)**

**Signora Corleone!**

**MAMA**

**(laughingly)**

**No...no...no!**

**(once on stage)**

**Assesta stori!**

**(sings the first verse to**

**"Luna Mezz'a Mare")**

**11**

**Sonny goes upstairs.**

**An old man continues "Luna Mezz'a Mare" while Nazorine dances a nd laughs on stage.**

**Lucy Mancini goes upstairs.**

**The old man who was singing is now dancing.**

**CUT TO:**

**DON'S OFFICE**

**TOM**

**Senator Cauly apologized for not coming personally...he said you'd understand.**

**Also, some of the judges. They've all sent**

**gifts.**

**(toasting to the Don)**

**Salute!**

**Off screen: screaming of joy from the party outside.**

**VITO CORLEONE**

**What is that outside?**

**CUT TO:**

**OUTSIDE**

**Johnny Fontane enters the party.**

**CONNIE**

**(while running up to Johnny,**

**then hugging him)**

**Johnny! Johnny! Johnny! I love you!**

**CUT TO:**

**DON'S OFFICE**

**The Don is looking out the window.**

**VITO**

**He came all the way from California to**

**come to the wedding; I told you he was**

**going to come.**

**TOM**

**It's been two years; he probably got into**

**trouble again.**

**VITO**

**He's a good godson.**

**CUT TO:**

**12**

**BANDSTAND AREA – DAY**

**MAMA CORLEONE**

**Johnny, Johnny!**

**(in Italian)**

**"Sing a song".**

**(in English)**

1. **ing a song.**
2. **he crowd encourages Johnny, and he gives in.**

**CUT TO:**

**MICHAEL AND KAY'S TABLE – DAY**

**KAY**

**Mike, you never told me you knew Johnny Fontane!**

**MICHAEL**

**Sure... You wanna meet him?**

**KAY**

**Huh? Oh, well, sure!**

**MICHAEL**

**My father helped him with his career.**

**JOHNNY (O.S.)**

**For my Connie...**

**KAY**

**He did? How?**

**JOHNNY (O.S.)**

**(singing "I Have But One**

**Heart")**

**"I have but one heart..."**

**MICHAEL**

**Let's listen to the song...**

**PAN to the crowd cheering and screaming as Johnny sings.**

**JOHNNY**

**(singing, continues)**

**"... this love I bring you**

**I have but one heart**

**To share with you**

**I have but one dream**

**That I can cling to**

**You are the one dream..."**

**KAY**

**Oh, Michael...**

**13**

**JOHNNY**

**(singing, finishing the**

**verse)**

**"...I dream comes true..."**

**KAY**

**Please, Michael, tell me.**

**JOHNNY (O.S.)**

**(continues the song)**

**"My darling, until I saw you..."**

**MICHAEL**

**Well, when Johnny was first starting out,**

**he was signed to this personal service**

**contract; with a big band leader. And as**

**his career got better and better, he**

**wanted to g et out of it. Now, Johnny is**

**my father's godson. And my father went to**

**see this band leader, and he offered him**

**$10,000 to let Johnny go. But the band**

**leader said no. So the next day, my father**

**went to see him; only this time with Luca**

**Brasi. And within an hour, he signed a**

**release, for a certified check for $1,000.**

**KAY**

**How'd he do that?**

**MICHAEL**

**My father made him an offer he couldn't**

**refuse.**

**KAY**

**What was that?**

**MICHAEL**

**Luca Brasi held a gun to his head, and my**

**father assured him that either his brains**

**or his signature would be on the contract.**

**(then)**

**That's a true story.**

**(then)**

**That's my family, Kay. It's not me.**

**CUT TO:**

**BANDSTAND AREA – DAY**

**MAMA (O.S.)**

**Bene! Bene!**

**The song is finished, and we hear applause. The Don goes out to meet Johnny, and they, and other guests, toast. The Mazurka music and dancing continue.**

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**VOICE (O.S.)**

**Salute!**

**Johnny whispers into the Don's ear that he wants to talk to him.**

**VITO CORLEONE**

**I'll take care of it.**

**(to Tom)**

**Tom, I want you to find Santino. Tell him**

**to come to the office.**

**Tom looks up, as if knowing what Sonny's up to.**

**CUT TO:**

**MICHAEL AND KAY'S TABLE AT THE RECEPTION**

**MICHAEL**

**(with Kay, gets tapped in**

**the head by Fredo)**

**Oh!**

**(noticing Fredo)**

**How are you, Fredo?**

**(then)**

**Fredo...my brother Fredo...this is Kay**

**Adams**

**KAY**

**Oh, hi**

**FREDO**

**How'ya doing?**

**(after Fredo kisses Kay on**

**the cheek)**

**This is my brother, Mike.**

**MICHAEL**

**Are you having a good time?**

**FREDO**

**Huh? yeah...**

**(then)**

**This your friend, huh?**

**CUT TO:**

**15**

**JOHNNY FONTANE IN THE DON'S OFFICE – DAY**

**JOHNNY**

**I don't know what to do. My voice is...is**

**weak. It's weak. Anyway, uh, if I ha d**

**this part in the picture, ya'know, it puts**

**me right back up on top again. But this,**

**uh...this man out there, he won't give it**

**to me; the head of the studio.**

**VITO CORLEONE**

**What's his name?**

**JOHNNY**

**Woltz...Woltz. He won't give it to**

**me...and ah, he says there's no chance. No**

**chance.**

**CUT TO:**

**TOM LOOKING FOR SONNY INSIDE THE HOUSE**

**TOM**

**(at the bottom of the**

**stairs)**

**Sonny? Sonny?**

**Sonny and Lucy are going at it, standing against a door in an upstairs bedroom. Tom goes upstairs, then knocks on the bedroom door.**

**TOM**

**Sonny? Sonny you in there?**

**SONNY**

**(stopping the action)**

**What?**

**TOM**

**Your old man wants to see you.**

**SONNY**

**Yeah, one minute.**

**Tom smiles, and walks away, as Sonny and Lucy continue.**

**CUT TO:**

**OUTSIDE**

**A woman singing Italian song, opera-like, on the stage.**

**CUT TO:**

**16**

**THE DON'S OFFICE**

**JOHNNY**

**(as Tom quietly enters the**

**Don's office)**

**A month ago he bought the movie rights to this book. A bestseller and the main character, it's a guy just like me. I uh...I wouldn't even have to act...just be myself. Oh, godfather, I don't know what to do. I don't know what to do.**

**VITO CORLEONE**

**You can act like a man!**

**(after the Don slaps him on**

**the face)**

**What's the matter with you? Is this how you turned out? A Hollywood...? That ah cries like a woman?**

**(imitating Johnny)**

**What can I do?! What can I do?!**

**(then)**

**What is that nonsense? Ridiculous.**

**Sonny enters the room.**

**VITO CORLEONE**

**(to Johnny, after glancing**

**to see Sonny enter)**

**You spend time with your family?**

**JOHNNY**

**Sure I do.**

**VITO CORLEONE**

**(to Johnny, but toward and**

**about Sonny)**

**Good. 'Cause a man who doesn't spend time with his family can never be a real m an.**

**(to Johnny)**

**Come're.**

**(then)**

**You look terrible. I want you to eat. I want you to rest a while. And in a month from now, this – Hollywood bigshot's gonna give you what you want.**

**JOHNNY**

**It's too late, they start shooting in a week.**

**17**

**VITO CORLEONE**

**I'm gonna make him an offer he can't**

**refuse.**

**(then)**

**Now you just go outside and enjoy**

**yourself, and ah, forget about all this**

**nonsense. I want you to leave it all to**

**me.**

**JOHNNY**

**(exiting)**

**All right**

**VITO CORLEONE**

**(after Johnny exits)**

**Well...**

**CUT TO:**

**OUTSIDE**

**The cake comes out. Nazorine, the baker, takes a proud bow. The Tarantella plays again.**

**CUT TO:**

**THE DON'S OFFICE**

**VITO CORLEONE**

**What time does my daughter leave with the bridegroom?**

**TOM**

**In a few minutes, right after they cut the**

**cake.**

**(as we hear clinking glasses**

**coming from outside, which**

**continues )**

**Now you're new son-in-law; give him**

**something important?**

**VITO CORLEONE**

**Never. Give him a living, but never**

**discuss the family business with him. What**

**else?**

**TOM**

**Virgil Sollozzo called. Now we're gonna**

**have to give him a day sometime next week.**

**VITO CORLEONE**

**We'll discuss it when you come back from California.**

**18**

**TOM**

**(laughing)**

**When am I going to California?**

**VITO CORLEONE**

**Want you to go tonight; I want you to talk**

**to this movie bigshot, and settle this**

**business for Johnny. Now, if there's**

**nothing else, I'd like to go to my**

**daughter's wedding.**

**CUT TO:**

**OUTSIDE**

**Family portrait scene in the yard the clinking glasses have stopped.**

**MAMA**

**(seeing Carlo and Connie**

**kissing)**

**Carlo, we're gonna take the picture...**

**MICHAEL**

**(as he goes to get Kay for**

**the photo)**

**Wait a minute...**

**KAY**

**No, Michael, not me.**

**PHOTOGRAPHER**

**Okay, that's it. Just like that; now, hold**

**it.**

**Connie and the Don dance to "The Godfather Waltz (Come Live Your Life With Me)"**

**CUT TO:**

**TOM ARRIVING IN HOLLYWOOD – DAY**

**By plane, takes a cab, then walks by foot through Woltz International Studios. Music: "Manhattan Serenade" plays.**

**WOLTZ**

**(who's just walked toward**

**Tom)**

**All right, start talking.**

**TOM**

**Uh, I was sent by a friend of Johnny**

**Fontane's. His friend is my client, who' d**

**give his undying friendship to Mr. Woltz,**

**if Mr. Woltz would grant us a small favor.**

**19**

**WOLTZ**

**Woltz is listening.**

**TOM**

**Give Johnny the part in that new war film you're starting next week.**

**WOLTZ**

**(laughs)**

**And ah, what favor would ah your friend ah grant Mr. Woltz?**

**TOM**

**You're gonna have some union problems; my client could make then disappear. Also, one of your top stars has just moved from ah marijuana to heroin...**

**WOLTZ**

**Are you trying to muscle me?**

**TOM**

**Absolutely not.**

**WOLTZ**

**Now listen to me, you smooth-talking son- of-a-bitch! Let me lay it on the line for you and your boss, whoever he is. Johnny Fontane will never get that movie! I don't care how many daigo guinea WOP greaseball gumbahs come out of the woodwork!**

**TOM**

**I'm German-Irish...**

**WOLTZ**

**Well let me tell you something my Kraut Mick friend, I'm gonna make so much trouble for you, you won't know what hit you!**

**TOM**

**Mr. Woltz, I'm a lawyer, I have not threatened you.**

**WOLTZ**

**I know almost every big lawyer in New York, who the hell are you?**

**TOM**

**I have a special practice; I handle one client. Now you have my number; I'll wait for your call...by the way, I admire your pictures very much.**

**Tom shakes Woltz' hand, then leaves.**

**20**

**WOLTZ**

**(to a staff member)**

**Check him out...**

**CUT TO:**

**LATER – EARLY EVENING**

**Tom and Woltz walking around Woltz' estate. "Manhattan Serenade" plays again.**

**TOM**

**This is really beautiful.**

**WOLTZ**

**Well, look at this. It used to decorate**

**the palace of a king.**

**TOM**

**Oh, yeah; very nice.**

**WOLTZ**

**Why didn't you say you worked for**

**Corleone, Tom? I thought you were just**

**some c heap two-bit hustler Johnny was**

**running in trying to bluff me.**

**TOM**

**I don't like to use his name unless it's**

**really necessary.**

**WOLTZ**

**How's your drink, Tom?**

**TOM**

**Fine.**

**WOLTZ**

**Hey, come on over here with me; I wanna**

**show you something really beautiful. You**

**do appreciate beauty, don't you?**

**(then)**

**There you are, $600,000 on four hooves. I**

**bet a Russian Czar never paid that kind of**

**dough for a single horse.**

**(toward the horse)**

**Khartoum. Khartoum.**

**(to Tom)**

**I'm not gonna race him, though. I'm gonna**

**put him out to stud.**

**TOM**

**He's beautiful.**

**21**

**WOLTZ**

**(to stablehand)**

**Thanks, Tony.**

**TONY**

**You're welcome...**

**WOLTZ**

**(to Tom)**

**Let's get something to eat, huh?**

**CUT TO:**

**INT. WOLTZ'HOUSE – EARLY EVENING**

**Woltz' dinner table.**

**TOM**

**Mr. Corleone is Johnny's godfather. To the Italian people, that's a very religious, sacred, close relationship.**

**WOLTZ**

**I respect that; just tell him he should**

**ask me anything else. But this is one**

**favor I can't give him.**

**TOM**

**He doesn't ask a second favor once he's**

**been refused the first, understood?**

**WOLTZ**

**You don't understand. Johnny Fontane never gets that movie. That part is perfect for**

**him; it'll make him a big star. And I'm**

**gonna run him out of the business, and let**

**me tell you why.**

**(after he stands)**

**Johnny Fontane ruined one of Woltz**

**International's most valuable proteges.**

**For five years we had her under training. Singing lessons; acting lessons, dancing lessons. I spent hundreds of thousands of dollars on her. I was gonna make her a big star! And let me be even more frank, just to show you that I'm not a hard-hearted man, and it's not all dollars and cents. She was beautiful; she was young, she was innocent. She was the greatest piece of ass I ever had, and I had'em all over the world! And then Johnny Fontane comes along with his olive-oil voice, and guinea charm. And she runs off. She threw it all away just to make me look ridiculous! And**

**(more)**

**22**

**WOLTZ (Cont’d)**

**a man in my position can't afford to be**

**made to look ridiculous ! Now you get the**

**hell outta here! And if that gumbah tries**

**any rough stuff, you tell him I ain't no**

**band leader! Yeah, I heard that story...**

**TOM**

**Thank you for the dinner and a very**

**pleasant evening. If your car could take**

**me to the airport; Mr. Corleone is a man**

**who insists on hearing bad news**

**immediately.**

**Tom nods, then exits.**

**CUT TO:**

**PAN OF EXTERIOR OF WOLTZ' ESTATE – DAWN**

**Music is a variation of the Title Theme, then we see the interior of Woltz' bedroom. Woltz awakens in a pool of blood, and finds Khartoum's severed head in his bed; and SCREAMS ah...ah...ah...ah...ah!**

**CUT TO:**

**CLOSEUP OF VITO CORLEONE'S FACE**

**He nods.**

**VITO CORLEONE**

**You're not too tired, are you, Tom?**

**TOM**

**No, no. I slept on the plane.**

**(as we see Sollozzo entering**

**the Don's office from the**

**street)**

**I have the Sollozzo notes here. Now**

**Sollozzo is known as 'The Turk.' He's**

**supposed to be very good with a knife, but**

**only in matters of business or some sort**

**of reasonable complaint. Uh, his business**

**is narcotics. He has fields in Turkey**

**where they grow the poppy. And in Sicily**

**he has the plants to process them into**

**heroin. Now he needs cash, and he needs**

**protection from the police, for which he**

**gives a piece of the action...I couldn't**

**find out how much. The Tattaglia family is**

**behind him here in New York. Now they have**

**to be in it for something.**

**CUT TO:**

**23**

**SONNY INTRODUCING HIMSELF TO SOLLOZZO – DAY**

**Shaking hands.**

**SONNY**

**Sonny Corleone...**

**CUT TO:**

**BACK TO DON, SONNY AND TOM BEFORE THE MEETING – EVENING**

**VITO CORLEONE**

**What about his prison record?**

**TOM**

**Two terms. One in Italy, one here. He's**

**known as a top narcotics man.**

**VITO CORLEONE**

**Santino? Whattaya think?**

**SONNY**

**There's a lot of money in that white**

**powder.**

**VITO CORLEONE**

**Tom?**

**TOM**

**(Sollozzo scenes still**

**intercut)**

**Well, I say yes. There's more money**

**potential in narcotics than anything else**

**we're looking at. Now if we don't get into**

**it, somebody else will. Maybe one of the**

**Five Families, maybe all of them. Now with**

**the money they earn, they can buy more**

**police and political power; then they come**

**after us. Now we have the unions, we have**

**the gambling; an' they're the best things**

**to have. But narcotics is a thing of the**

**future. An' if we don't get a piece of**

**that action, we risk everything we**

**have...I mean not now, but ah ten years**

**from now.**

**SONNY**

**So, what's your answer gonna be, Pop?**

**CUT TO:**

**SOLLOZZO MEETING IN DON CORLEONE'S GENCO OFFICE – DAY**

**Scene includes the Don, Sollozzo, Tom, Sonny, Fredo, Clemenza, and Tessio sitting in Room #2.**

**24**

**SOLLOZZO**

**Bene. Don Corleone. I need a man who has powerful friends. I need a million dol lars in cash. I need, Don Corleone, those politicians that you carry in your pocket, like so many nickels and dimes.**

**VITO CORLEONE**

**What is the interests for my family?**

**SOLLOZZO**

**Thirty percent. In the first year, your end should be three-four-million dollars. And then it would go up.**

**VITO CORLEONE**

**And what is the interest for the Tattaglia Family?**

**SOLLOZZO**

**(to Tom)**

**My compliments.**

**(to Don Corleone)**

**I'll take care of the Tattaglia's, outta my share.**

**VITO CORLEONE**

**So I receive thirty percent for finance political influence, and legal protection, that's what your telling me?**

**SOLLOZZO**

**That's right**

**VITO CORLEONE**

**Why do you come to me? Why do I deserve this generosity?**

**SOLLOZZO**

**If you consider a million dollars in cash just finance, te salute, Don Corleone.**

**VITO CORLEONE**

**(gets up to pour Sollozzo**

**another drink)**

**I said that I would see you because, I heard that you're a serious man, to be treated with respect.**

**(after sitting)**

**But uh, I must say no to you and I'll give you my reasons. It's true, I have a lot of friends in politics, but they wouldn't be friendly very long if they knew my business w as drugs instead of**

**(more)**

**25**

**VITO CORLEONE (Cont'd)**

**gambling, which they rule that as a**

**harmless vice. But drugs is a dirty**

**business.**

**SOLLOZZO**

**Don Corleone...**

**VITO CORLEONE**

**It...makes...it doesn't make any**

**difference to me what a man does for a**

**living, understand. But your business is**

**ah...a little dangerous.**

**SOLLOZZO**

**If you're worried about security for your**

**million, the Tattaglia's will guarantee**

**it.**

**SONNY**

**Aw, you're telling me that the Tattaglia's guarantee our investment?**

**VITO CORLEONE**

**(to Sonny)**

**Wait a minute...**

**Clemenza and Tom look at each other, realizing Sonny's faux pas. Sollozzo notices this.**

**VITO CORLEONE**

**(to Sollozzo)**

**I have a sentimental weakness for my**

**children, and I spoil them as you can see;**

**they talk when they should listen. But,**

**anyway, Signor Sollozzo, my no is final,**

**and I wish to congratulate you on your new**

**business, and I hope you do very well. And**

**good luck to you...as best as your**

**interests don't conflict with my**

**interests. Thank you.**

**The group begins to leave the room: Sollozzo, Clemenza, Tessio, Fredo.**

**VITO CORLEONE**

**Santino, come're. Whattsa matter with you?**

**I think your brain is going soft fro m all**

**that comedy your playing with that young**

**girl. Never tell anybody outside the**

**family what you're thinking again!**

**(more)**

**26**

**VITO CORLEONE (Cont'd)**

**(then)**

**Go on...**

**(after Sonny exits)**

**Tom...**

**(after a huge flower**

**arrangement appears at the**

**office entrance)**

**What...what is this nonsense?**

**TOM**

**It's from ah Johnny, staring in that new,**

**ah, film.**

**VITO CORLEONE**

**Ah...Well, take it away.**

**TOM**

**(to person holding flowers)**

**Take it over there.**

**VITO CORLEONE**

**And uh, tell Luca Brasi to come in.**

**CUT TO:**

**LUCA SITS DOWN IN FRONT OF THE DON – DAY**

**We hear scary Luca-like music.**

**VITO CORLEONE**

**I'm a little worried about this Sollozzo**

**fella. I want you to find out what he' s**

**got under his fingernails, ya'know. Go to**

**the ah Tattaglia's, and ah, make them**

**think that ah you're...you're not too**

**happy with our family and...and ah find**

**out what you can.**

**FADE IN:**

**EXT. BEST & CO – DAY**

**Michael and Kay Christmas shopping. "Have Yourself A Merry Little Christmas" is playing.**

**KAY**

**I got something...I got something for your**

**mother, and for Sonny, and a tie for**

**Freddy, and Tom Hagen got the Reynolds**

**pen...**

**MICHAEL**

**And what do you want for Christmas?**

**27**

**KAY**

**Me? Oh, just you.**

**CUT TO:**

**LUCA BRASI GETTING READY FOR HIS MEETING – NIGHT**

**Putting on his vest and checking his gun.**

**INT. HOTEL ROOM – DAY**

**Mike and Kay are in a hotel room bed. The phone rings, and Kay picks up.**

**VOICE ON THE PHONE**

**Good afternoon, it's 3 o'clock**

**KAY**

**(into phone)**

**Thank you....**

**(to Michael, after hanging**

**up the phone)**

**Michael, it's 3 o'clock**

**MICHAEL**

**(barely awake)**

**What?**

**KAY**

**(laughs)**

**It's 3 o'clock. We hafta get up because we**

**have to go to your father's house...**

**MICHAEL**

**Why do we have to?**

**KAY**

**(laughing)**

**Because we have to, ya know.**

**MICHAEL**

**If we go to my father's house –**

**KAY**

**Uh-huh...**

**MICHAEL**

**– we can't push the beds together...**

**KAY**

**(laughs)**

**Why not?**

**MICHAEL**

**Because they're in separate rooms.**

**28**

**KAY**

**(laughs)**

**Well, alright then I...then we won't**

**go...we won't tell your father...**

**MICHAEL**

**Okay...**

**KAY**

**You know, we'll just get married first and**

**we'll tell'em later...**

**MICHAEL**

**I can't do that...**

**KAY**

**Then Michael, get outta bed.**

**MICHAEL**

**We'll go tomorrow...**

**KAY**

**Michael, they're expecting us!**

**MICHAEL**

**Oh, Kay...get the phone...**

**KAY**

**What are you gonna do?**

**MICHAEL**

1. **ust get the phone...**
2. **ay gives Michael the phone, and he picks up the receiver and the operator responds.**

**OPERATOR**

**(over the phone)**

**Yes, may I help you?**

**MICHAEL**

**(into phone)**

**Hi, may I please have Orchard-9-9539**

**please...**

**KAY**

**What are you doing? What are you doing?**

**MICHAEL**

**(to Kay)**

**You're going to be the long-distance**

**operator from New Hampshire.**

**(after Kay laughs)**

**Come on...**

**29**

**KAY**

**(laughing)**

**I can't do this.**

**MICHAEL**

**You gotta...come on...**

**TOM'S VOICE**

**(over phone)**

**Hello?**

**KAY**

**(pretending to be an**

**operator, into phone)**

**Hello, this is long distance calling...I**

**have a collect call from Mr. Michael**

**Corleone...um, will you accept the**

**charges?**

**TOM'S VOICE**

**(over phone)**

**Yes...**

**KAY**

**(pretending to be an**

**operator, into phone)**

**One moment, please...**

**Kay hands Michael the receiver. He inaudibly asks Kay who it is, but she doesn't know.**

**MICHAEL**

**(into phone)**

**Hello?**

**TOM'S VOICE**

**Hello?**

**MICHAEL**

**(into phone)**

**Hello, Tom, how are you?**

**TOM'S VOICE**

**Hi, Mike, how are you?**

**MICHAEL**

**(into phone)**

**Listen we're up in New Hampshire still**

**we're gonna drive down tomorrow mo**

**rning...**

**The beds on which Michael and Kay are laying, pushed together, begin to separate.**

**TOM**

**Is there anything I can do for you?**

**30**

**MICHAEL'S VOICE**

**No, ah...we're fine. Now, I'm...I'm gonna**

**see you Christmas...everybody's go in' out**

**to the mall?**

**TOM'S VOICE**

**Right...**

**MICHAEL**

**Okay...**

**TOM'S VOICE**

**Right, Mikey...**

**MICHAEL**

**(as the beds separate, and**

**Michael and Kay fall between**

**them)**

**Bye, Tom...**

**CUT TO:**

**DON CORLEONE'S OFFICE ON MOTT STREET – EARLY EVENING**

**VITO CORLEONE**

**Andiamo, Fredo. Tell Paulie to get the**

**car; we're going.**

**FREDO**

1. **kay, Pop – I'll have to get it myself,**
2. **op; Paulie called in sick this morning.**

**VITO CORLEONE**

**Huh?!**

**FREDO**

**(exiting)**

**Paulie's a good kid, I don't mind getting**

**the car.**

**The office manager helps the Don with his coat.**

**VITO CORLEONE**

**(to office manager)**

**Buon nateli, Dano. Grazie**

**CUT TO:**

**LUCA BRASI WALKING DOWN HALLWAY TO THE BAR – NIGHT**

**CUT TO:**

**LUCA BRASI'S MEETING AT TATTAGLIA'S BAR – NIGHT**

**BRUNO TATTAGLIA**

**Luca, I'm Bruno Tattaglia.**

**31**

**LUCA**

**I know**

**BRUNO TATTAGLIA**

**Su bequero Scotch? Pre-war...**

**LUCA**

**Io no bib' "I don't drink".**

**SOLLOZZO**

**You know who I am?**

**LUCA**

**(in Italian)**

**I know you.**

**SOLLOZZO**

**(in Italian)**

**You have been talking to the Tattaglia**

**family... right? I think you and I can do**

**business. I need someone strong like you.**

**I heard you are not happy with the**

**Corleone family. Want to join me?.**

**LUCA**

**(in Italian)**

**What's in it for me?.**

**SOLLOZZO**

**(in Italian)**

**$50,000...to start with..**

**LUCA**

**(in Italian)**

**Not bad.**

**SOLLOZZO**

**(offering his hand to Luca;**

**in Italian)**

**Agreed?**

**Luca doesn't shake. He takes out a cigarette, which Bruno lights.**

**LUCA**

**Grazie.**

**Bruno grabs Luca's hand to the bar, Sollozzo rams a knife into it, and Luca is garroted by an unidentified buttonman.**

**CUT TO:**

**EXT. CITY STREET – EARLY MORNING**

**Sollozzo kidnaps Tom Hagen on the city street while Tom's Christmas shopping.**

**32**

**Tom is carrying a sled and some tied-up boxes. "Santa Claus Is Coming To Town" is playing.**

**SOLLOZZO**

**Tom! Tom Hagen! Merry Christmas!**

**(after Tom nods)**

**Heh, I'm glad I run into you; I want to**

**talk to you.**

**TOM**

**Well I haven't got time**

**SOLLOZZO**

**Aw, make time, consiglieri. Get in the**

**car.**

**(then)**

**What are you worried about? If I wanted to**

**kill you, you'd be dead already.**

**(then)**

**Get in.**

**DISSOLVE TO:**

**THE DON AND FREDO LEAVING THE GENCO OFFICE – LATE AFTERNOON**

**VITO CORLEONE**

**Aspetta, Fredo; I'm gonna buy some fruit aspetta...wait.**

**FREDO**

**(getting into the driver's**

**seat of the car)**

**Okay, Pop**

**VITO CORLEONE**

**(to merchant)**

**Hi, merry Christmas; I wan some fruit over**

**there. What is this? Gimme three. And that**

**one...**

**After the don gets some oranges and a green pepper, he hears footsteps, then running. He begins to run toward the car, he stumbles and falls onto the car. The shooters shoot about 10 shots at him. The Don screams Uh!, falls over, the assassins run, and the Don falls to the curb.**

**FREDO**

**(gets out of the car,**

**fumbling with the gun, then**

**sits on the curb crying)**

**I can't...I can't...Papa!!**

**CUT TO:**

**33**

**EXT. RADIO CITY MUSIC HALL – EVENING**

**Michael and Kay walking outside of Radio City Music Hall, which is showing Leo McCarey's "The Bells of St. Mary's" which Michael and Kay just saw. Music playing is "Bells of St. Mary's".**

**KAY**

**Mike, would you like me better if I were a**

**nun? Like in the story, you know?**

**MICHAEL**

**(after pausing)**

**No.**

**KAY**

**Then would you like me better if I were**

**Ingrid Bergman?**

**MICHAEL**

**Now that's a thought...**

**KAY**

**(shaken)**

**Michael...**

**MICHAEL**

**No, I would not like you better if you**

**were Ingrid Bergman.**

**KAY**

**(upset)**

**Michael...**

**MICHAEL**

**What's the matter?**

**KAY**

**Michael...**

**They walk back to a newsstand they just passed, and Michael picks up The Daily Mirror which has the headline: "VITO CORLEONE FEARED MURDERED". He flips the pages to reveal an inside article: "Assassins Gun Down Underworld Chief".**

**MICHAEL**

**They don't say if he's dead or alive...**

**They run across the street to a phone booth to call Sonny, as "Mystery Music" plays, an excerpt from the Title Theme.**

**MICHAEL**

**(into the phone)**

**Sonny...Michael.**

**34**

**SONNY'S VOICE**

**(over the phone)**

**Michael, where you been?**

**MICHAEL**

**(into the phone)**

**Is he all right?**

**SONNY'S VOICE**

**(over the phone)**

**We don't know yet. There's all kinds of**

**stories.**

**(after a sigh)**

**He was hit bad, Mikey...**

**(then)**

**Are you there?**

**MICHAEL**

**(into the phone)**

**Yeah, I'm here.**

**SONNY'S VOICE**

**(over the phone)**

**Where you been? I was worried.**

**MICHAEL**

**(into the phone)**

**Didn't Tom tell you? I called.**

**SONNY'S VOICE**

**(over the phone)**

**No look, come home, kid. You should be**

**with Mama, ya'hear?**

**MICHAEL**

**(into the phone)**

**Alright...**

**CUT TO:**

**INT. SONNY'S HOUSE – NIGHT**

**Just after talking to Michael on the phone. Sonny hangs up.**

**SANDRA**

**(sadly hugging Sonny)**

**Oh my God...**

**There's a loud crash heard off screen from outside the house.**

**SANDRA**

**(as the baby starts to cry)**

**Oh! Sonny!**

**Sonny searches for and finds his gun from a drawer.**

**35**

**SONNY**

**(to Sandra, at the door,**

**after hearing knocking)**

**Get back...go.**

**(to the door)**

**Who is it?**

**CLEMENZA'S VOICE**

**(through the door)**

**Open up. It's Clemenza.**

**SONNY**

**(after letting him in)**

**What?**

**CLEMENZA**

**(entering)**

**There's more news about your old man. The word is out on the street that he's already dead.**

**SONNY**

**Watch your mouth. What's the matter with you?**

**CLEMENZA**

**(after being pushed up**

**against the wall)**

**Jesus Christ; take it easy...take it easy**

**SONNY**

**Where was Paulie?**

**CLEMENZA**

**Paulie was out sick. He been calling sick all winter.**

**SONNY**

**How many times has he been sick?**

**CLEMENZA**

**Only maybe three or four times. I mean –**

**SONNY**

**3, 4 times?**

**CLEMENZA**

**I asked Freddy if he wants me to get a different bodyguard and he said no.**

**SONNY**

**Listen, do me a favor, pick him up right now, I don't care how sick he is. If he's breathing, I want you to bring him to my father's house. Now, you understand? Now.**

**36**

**CLEMENZA**

**Yeah. You want me to send any people over**

**here?**

**SONNY**

**No. No. No. Just you and him. Ga'head.**

**Clemenza leaves.**

**SONNY**

**(to Sandra, who's holding**

**the crying baby)**

**Look, uh... I'll be having some people**

**come over to the house. A couple of our people...**

**Sonny's phone rings, and he picks up.**

**SONNY**

**(into the phone)**

**Hello?**

**SOLLOZZO'S VOICE**

**(over the phone)**

**Santino Corleone?**

**SONNY**

**(into the phone, and Sandra**

**leaves the room with the**

**baby)**

**Yeah...**

**SOLLOZZO'S VOICE**

**(over the phone)**

**We have Tom Hagen. In about three hours**

**he'll be released with our proposition.**

**Sonny checks his watch, then writes the time onto the kitchen cabinet.**

**SOLLOZZO'S VOICE**

**(over the phone, continues)**

**Listen to everything he has to say before**

**you do anything. What's done is done.**

**(then)**

**And don't lose that famous temper of**

**yours, uh Sonny?**

**SONNY**

**(into the phone)**

**No, I'll wait...**

**Sollozzo hangs up, then Sonny hangs up.**

**CUT TO:**

**37**

**INT. AN ABANDONED DINER – NIGHT**

**Sollozzo with kidnapped Tom Hagen.**

**SOLLOZZO**

**(drinking coffee, to Tom)**

**Your boss is dead. I know you're not in the muscle-end of the family, Tom, so I don't want you to be scared. I want you to help the Corleone's, and I want you to help me.**

**(handing Tom a drink)**

**Yeah, we got him outside his office just about an hour after we picked you up.**

**(then)**

**Drink it.**

**(then)**

**So now it's up to you to make the peace between me and Sonny.**

**(then)**

**Sonny was hot for my deal, wasn't he? And you knew it was the right thing to do.**

**TOM**

**Sonny'll come after you with everything he's got.**

**SOLLOZZO**

**That'll be his first reaction, sure. That's why you gotta talk some sense into him. The Tattaglia family is behind me with all their people. The other New York Families will go along with anything that will prevent a full-scale war. Let's face it, Tom, and all due respect, the Don, rest in peace, was slippin'. Ten years ago could I have gotten to him?**

**(then)**

**Well now he's dead. He's dead, Tom, and nothing can bring him back. So you gotta talk to Sonny, you gotta talk to the caporegimes, that Tessio and Fat Clemenza.**

**(then)**

**It's good business, Tom.**

**TOM**

**I'll try, but even Sonny won't be able to call off Luca Brasi.**

**SOLLOZZO**

**Yeah, well, let me worry about Luca. (then)**

**You just talk to Sonny – and the other two kids.**

**38**

**TOM**

**I'll to my best.**

**SOLLOZZO**

**Good. Now, you can go.**

**(while walking out)**

**I don't like violence, Tom. I'm a business**

**man. Blood is a big expense.**

**Outside, a car, sounding its horn, pulls up; Sollozzo goes to talk to them, and returns.**

**SOLLOZZO**

**He's still alive. They hit 'em with five**

**shots, and he's still alive! Well that' s**

**bad luck for me, and bad luck for you if**

**you don't make that deal!**

**CUT TO:**

**MICHAEL ARRIVES AT CORLEONE COMPOUND – NIGHT**

**A car drop him off at the gate, and he goes inside, seeing family and friends.**

**CLEMENZA**

**(sitting with his wife,**

**stands to greet Michael)**

**Mike, your mother's over in the hospital**

**with your father; looks like he's gonna**

**pull through, thank God.**

**CUT TO:**

**THE DON'S OFFICE – NIGHT**

**With Sonny, Tom, Mike, Tessio, & Clemenza.**

**SONNY**

**(b.g., to Tom)**

**Whattaya think?**

**TOM**

**(b.g., to Sonny)**

**Too much...**

**SONNY**

**(b.g., to Tom)**

**Huh?**

**CLEMENZA**

**(b.g., to Tessio)**

**... it's a lot of bad blood. Sollozzo,**

**Philip Tattaglia, Bruno Tattaglia;**

**Garbone...**

**39**

**TOM**

**(b.g., to Sonny)**

**It's too far – I think it's too personal... The Don'll consider this all...**

**MICHAEL**

**(to Clemenza)**

**You kill all those guys?**

**SONNY**

**Hey, stay out of it, Mickey; do me a favor.**

**TOM**

**Sollozzo's the key. You get rid of him, every falls into line. Now what about Luca? Sollozzo thinks he's...**

**SONNY**

**Aw...I don't know if Luca sold out we're in a lot of trouble, believe me. A lot of trouble.**

**TOM**

**Has anyone been able to get in touch with Luca?**

**CLEMENZA**

**Eh, I've been trying all night. He might be shacked up.**

**SONNY**

**Hey, Mick, do me a favor.**

**TOM**

**(b.g., to Clemenza)**

**Luca never sleeps over with a broad – he always goes home when he's through...**

**SONNY**

**(to Michael)**

**– try ringing him...**

**(to Tom)**

**Well, Tom you're consiglieri, now what do we do if the old man dies, God for bid.**

**TOM**

**If we lose the old man we lose our political contacts and half our strength. The other New York Families might wind up supporting Sollozzo just to avoid a long destructive war. This is almost 1946,**

**(more)**

**40**

**TOM (Cont'd)**

**nobody wants bloodshed anymore. If your father dies...**

**(then)**

**... you make the deal, Sonny.**

**SONNY**

**That's easy for you to say, Tom, he's not your father!**

**TOM**

**I'm as much a son to him as you or Mike.**

**Knock on door.**

**SONNY**

**What is it?**

**Paulie enters.**

**CLEMENZA**

**Hey, Paulie, I thought I told you to stay put.**

**PAULIE**

**Well, the guy at the gates say...say they got a package.**

**SONNY**

**Yeah? Hey, Tessio, go see what it is.**

**PAULIE**

**(to Sonny, after Tessio**

**exits)**

**You want me to hang around?**

**SONNY**

**Yeah, hang around. You all right?**

**PAULIE**

**Yeah, I'm fine**

**SONNY**

**Yeah?**

**Paulie coughs, perhaps deliberately.**

**SONNY**

**There's some food in the icebox, you hungry or anything?**

**PAULIE**

**Nah, it's alright...thanks...**

**41**

**SONNY**

**How 'bout a drink? Have a little brandy that'll help sweat it out. Huh? Go ahead, baby...**

**PAULIE**

**Alright, sure that might be a good idea...**

**SONNY**

**Yeah, right.**

**(to Clemenza, after Paulie**

**exits)**

**I want you to take care of that**

**sonofabitch right away. Paulie sold out**

**the old man, that stronz'. I don't want to**

**see him again. Make that first thing on**

**your list, understand?**

**CLEMENZA**

**Understood.**

**SONNY**

**Hey, Mickey, tomorrow get a couple of**

**guys, you go over to Luca's apartment;**

**hang around, waitin' for him to show up...**

**TOM**

**Uh maybe we shouldn't get Mike uh mixed up**

**in this too directly .**

**SONNY**

**Yeah, listen, uh... hang around the house**

**on the phone an' be a big help, huh?**

**(then)**

**Try Luca again...go'head**

**Tessio enters with package, which he places on Sonny's lap.**

**SONNY**

**(unwrapping the package of**

**Luca's bulletproof vest-**

**wrapped fish)**

**What the hell is this?**

**CLEMENZA**

**It's a Sicilian message. It means Luca**

**Brasi sleeps with the fishes.**

**Michael hangs up the phone.**

**CUT TO:**

**42**

**CLEMENZA LEAVES HIS HOUSE – MORNING**

**Some boys are playing, one is pushing the other in a toy car as the latter yells "ah!".**

**CLEMENZA**

**(to his wife, on his front**

**stoop)**

**I'm goin' now...**

**MRS. CLEMENZA**

**(standing in the door)**

**What time will you be home tonight?**

**CLEMENZA**

**(walking to the car)**

**I don't know, probably late.**

**MRS. CLEMENZA (O.S.)**

**Don't forget the cannoli!**

**CLEMENZA**

**(getting into the car, as is**

**Rocco)**

**Yeah, yeah, yeah, yeah...**

**PAULIE**

**(in the driver's seat)**

**Rocco, sit on the other side. You block**

**the rearview mirror.**

**CLEMENZA**

**That Sonny's runnin' wild. He's thinkin'a**

**going to the mattresses already. We g otta**

**find a spot over on the West Side. Ya try**

**– 309 West 43rd Street. You know any gooda**

**spots on the West Side?**

**PAULIE**

**Yeah, I think about it.**

**CLEMENZA**

**Well think about it while you're drivin',**

**will ya? I wanna hit New York sometime**

**this month.**

**(then)**

**And watch out for the kids while you're**

**backin' out.**

**CUT TO:**

**43**

**DRIVING UNDER THE EL TRACKS – DAY**

**CLEMENZA'S VOICE**

**Hey, Paulie, I want you to go down 39th Street. Carlo Santos you pick up 18 -**

**PAULIE'S VOICE**

**Yeah...**

**CLEMENZA'S VOICE**

**(continuing)**

**...mattresses for the guys to sleep, while you bring me the bill...**

**PAULIE'S VOICE**

**Uh-huh, yeah, alright... That...?... bill**

**CLEMENZA'S VOICE**

**Ya'know, you make sure they're clean, cuz those guys'll be stuck up in there for a long time, ya'know?**

**PAULIE'S VOICE**

**They're clean. They told me they exterminate them .**

**CLEMENZA'S VOICE**

**(as Rocco laughs)**

**Exterminate? That's a bad word to use: exterminate! Get this guy. Watch out we don't exterminate you laughs.**

**PAULIE'S VOICE**

**You think that's funny, or what?**

**CLEMENZA'S VOICE**

**(laughs with Rocco)**

**Hey, Paulie –**

**(in Italian)**

**Did you fart?.**

**PAULIE'S VOICE**

**Hey, Rocco, what did you do?**

**ROCCO'S VOICE**

**(laughs)**

**Not me...nothin'...it wasn't me**

**PAULIE'S VOICE**

**(laughs)**

**It's gotta be him, then...**

**CLEMENZA'S VOICE**

**Pull over, will yah? I gotta take a leak.**

**44**

**Paulie pulls over, and Clemenza gets out to relieve himself. Rocco shoots Paulie three times as we hear a variation of the "Title Theme" music.**

**CLEMENZA**

**Leave the gun. Take the cannoli.**

**CUT TO:**

**OUTSIDE THE DON'S KITCHEN – DAY**

**Michael is sitting on a bench.**

**CLEMENZA'S VOICE (O.S.)**

**Hey, Mike! Hey, Mikey?**

**MICHAEL**

**Yeah?**

**CLEMENZA'S VOICE (O.S.)**

**You're wanted on the telephone.**

**MICHAEL**

**(entering the kitchen)**

**Who is it?**

**CLEMENZA**

**Some girl... the music ends.**

**MICHAEL**

**(into phone)**

**Hello, Kay?**

**KAY'S VOICE**

**(over the phone)**

**How's your father?**

**MICHAEL**

**(into the phone)**

**He's good. He's gonna make it.**

**KAY'S VOICE**

**(over the phone)**

**I love you.**

**MICHAEL**

**(into the phone)**

**Huh?**

**KAY'S VOICE**

**(over the phone, louder)**

**I love you.**

**(then)**

**Michael?**

**45**

**MICHAEL**

**(into the phone)**

**Yeah, I know.**

**KAY'S VOICE**

**(over the phone)**

**Tell me you love me...**

**MICHAEL**

**(into the phone)**

**I can't talk...**

**KAY'S VOICE**

**(over the phone)**

**Can't you say it?**

**MICHAEL**

**(into the phone)**

**Eh...I'll see you tonight.**

**KAY'S VOICE**

**Okay**

**Michael hangs up the phone.**

**CLEMENZA**

**Hey, Mikey, why don't you tell that nice girl you love her?**

**(in an exaggerated Italian**

**accent)**

**I love you with all-a my heart! If I don't see you again soon, I'm a-gonna die!**

**(laughs)**

**Heh, come over here, kid, learn something. You never know, you might have to cook for twenty guys someday. You see, you start out with a little bit of oil. Then you fry some garlic. Then you throw in some tomatoes, tomato paste, your fry it; ya make sure it doesn't stick. You get it to a boil; you shove in all your sausage and your meatballs; heh?... And a little bit o'wine. An a little bit o'sugar, and that's my trick.**

**SONNY**

**(after entering the kitchen)**

**Why don't you cut out the crap. I got more important things for you to do.**

**(then)**

**How's Paulie?**

**CLEMENZA**

**Oh, Paulie? Won't see him no more...**

**46**

**SONNY**

**(nods; then to Michael,**

**who's walking out of the**

**kitchen)**

**Where you going?**

**MICHAEL**

**To the city.**

**SONNY**

**No... wanna send some bodyguards with him...alright?**

**MICHAEL**

**... no, I'm just going to the hospital to**

**see pop.**

**SONNY**

**Never mind; send somebody with him**

**CLEMENZA**

**Aw, he'll be alright. Sollozzo knows he's**

**a civilian**

**SONNY**

**Alright; be careful, huh?**

**MICHAEL**

**(as he exits)**

**Yes, sir...**

**SONNY**

**Send somebody with him, anyway...**

**Clemenza chuckles.**

**CUT TO:**

**MICHAEL GOES TO THE CITY – EARLY EVENING**

**Driven by bodyguards.**

**CUT TO:**

**KAY'S HOTEL ROOM**

**Michael and Kay are eating dinner, while "All of My Life" plays.**

**MICHAEL**

**(as he gets up to get his**

**coat)**

**I have to go...**

**KAY**

**Can I go with you?**

**47**

**MICHAEL**

**You know, Kay, there's gonna be detectives there...people from the press...**

**KAY**

**Well, I'll ride in the cab...**

**MICHAEL**

**I don't want you to get involved...**

**KAY**

**When will I see you again?**

**MICHAEL**

**(after a long pause)**

**Go back to New Hampshire, and I'll call**

**you at your parents' house.**

**KAY**

**When will I see you again, Michael?**

**MICHAEL**

**I don't know...**

**Michael kisses Kay, then exits.**

**DISSOLVE TO:**

**THE HOSPITAL (10:30PM)**

**Michael arrives by cab. He enters the quiet hospital to find no one at the nurse's station. He walks down the hall to check an office, and only sees a half-finished sandwich on a desk. He runs down the hall and up the stairs towards his father's room. He pauses, noticing there is no guard outside the Don's door. He walks around the corner up to Room #2 and hesitates before he pushing the door open. His father is in the bed, and Michael wonders if he's alive. He walks up to the Don.**

**NURSE**

**(entering the room)**

**What are you doing here? You're not**

**supposed to be here now!**

**MICHAEL**

**I'm Michael Corleone...this is my father.**

**(then)**

**There's nobody here. What happened to the**

**guards?**

**NURSE**

**Your father just had too many visitors.**

**They interfered with hospital service. The**

**police made them leave about ten minutes**

**ago.**

**48**

**As the nurse checks the Don's pulse, Michael picks up the phone.**

**MICHAEL**

**(into phone)**

**Ah, Get me, ah, Long Beach-4-5620,**

**please...**

**(to nurse, who was leaving**

**the room)**

**Nurse, wait a minute. Stay here.**

**(into phone)**

**Sonny, Michael. I'm at the hospital.**

**SONNY'S VOICE**

**(over the phone)**

**Yeah?**

**MICHAEL**

**(into the phone)**

**Listen I got here late. There's nobody**

**here.**

**SONNY'S VOICE**

**(over the phone)**

**What? Nobody?**

**MICHAEL**

**(into the phone)**

**Nobody... no no no Tessio's men, no**

**detectives, nobody. Papa's all alone.**

**SONNY'S VOICE**

**(over the phone)**

**Don't panic we'll send somebody...**

**MICHAEL**

**(loudly)**

**I won't panic!**

**He hangs up the phone.**

**NURSE**

**I'm sorry; but you will have to leave.**

**MICHAEL**

**(as he checks to see if the**

**bed would fit through the**

**doorway)**

**Uhh... You and I are gonna moo...move my**

**father to another room. Now can you**

**disconnect those tubes so we can move the**

**bed out?**

**NURSE**

**That's out of the question!**

**49**

**MICHAEL**

**You know my father? Men are coming here to**

**kill him. You understand? Now help me,**

**please.**

**Michael and nurse roll the Don's bed to another room. We hear a door close, then footsteps are heard coming up the stairs as Michael peers from the doorway. A man holding flowers seems to be looking for a room.**

**MICHAEL**

**(coming out of hiding)**

**Who are you?**

**ENZO**

**I am Enzo, the baker. Do you remember me?**

**MICHAEL**

**Enzo...**

**ENZO**

**Yes, Enzo...**

**MICHAEL**

**You better get out of here, Enzo; there's**

**gonna be trouble...**

**ENZO**

**If there is trouble, I stay here to help**

**you. For your father...for your father.**

**MICHAEL**

**Alright... Listen, wait for me outside in**

**front of the hospital. Alright? I'll be**

**out in a minute. Go ahead...**

**ENZO**

**Okay... okay.**

**Michael returns to the Don's room, at his bedside. The nurse is still in the room.**

**MICHAEL**

**Just lie here, Pop. I'll take care of you**

**now. I'm with you now. I'm with you...**

**Michael kisses the Don's hand; the Don smiles, with a tear in his eye. Michael leaves to meet Enzo outside of the hospital.**

**MICHAEL**

**(grabbing and tossing the**

**flowers that Enzo is still**

**holding)**

**Get rid of these**

**(more)**

**50**

**MICHAEL (Cont'd)**

**(as Michael turns Enzo's**

**collar up)**

**Come 'ere... Put your hand in your pocket**

**like you have a gun. You'll be alright.**

**(after he sighs)**

**You'll be okay...**

**A black car pulls up to the front of the hospital. The occupants look at Michael and Enzo, as Michael undoes a button of his coat and puts his hand in, as if he had a gun. The car then drives off.**

**MICHAEL**

**You did good.**

**Enzo, very scared, takes out a cigarette and has trouble lighting it with his Zippo lighter. His hands are shaking. Michael takes the lighter and lights his cigarette, noticing that his hands are not shaking. Moments later, sirens are heard as police cars screech to a halt in front of the hospital. Michael shoos Enzo away as he is grabbed by an officer.**

**OFFICER**

**(grabbing Michael)**

**Now hold still...**

**CAPTAIN MCCLUSKEY**

**(entering the scene)**

**I thought I got all you guinea hoods**

**locked up! What the hell are you doing**

**here?**

**MICHAEL**

**What happened to the men who were guarding**

**my father, captain?**

**MCCLUSKEY**

**Why you little punk! What the hell are you**

**doing telling me my business? I pulled**

**them guys off of here, eh! Now you get**

**outta here and stay away from this**

**hospital!**

**MICHAEL**

**I'm not moving until you put some guards**

**around my father's room.**

**MCCLUSKEY**

**Phil, take him in!**

**OFFICER PHIL**

**The kid's clean, Captain. He's a war hero.**

**He's never been busted for the rackets...**

**51**

**MCCLUSKEY**

**(overlaps)**

**Goddamn it, I said take him in!**

**MICHAEL**

**What's the Turk paying you to set up my**

**father, Captain?**

**MCCLUSKEY**

**Take a hold of him. Stand him up. Stand'im**

**up straight.**

**McCluskey punches Michael in the jaw as a Corleone car screeches up. Men get out and run up the steps toward the Don's room. Tom and a couple of men go to get Michael.**

**TOM**

**I'm attorney for the Corleone family.**

**These men are private detectives hired to**

**protect Vito Corleone. They're licensed to**

**carry firearms. If you interfere, you'll**

**have to appear before a judge in the**

**morning and show cause.**

**MCCLUSKEY**

**(to his officers)**

**Alright... let'im go.**

**(inaudible "Shit!" as he**

**turns away)**

**Come on!**

**DISSOLVE TO:**

**CORLEONE MALL – DAY**

**Clemenza and Michael get out of a car and walk through the gate, noticing armed men all over the mall. Tessio greets them.**

**CLEMENZA**

**What's with all the new faces?**

**TESSIO**

**We'll need'em now. After the hospital**

**thing, Sonny got mad. We hit Bruno**

**Tattaglia 4 o'clock this morning.**

**CLEMENZA**

**Jesus Christ...**

**(motions to Michael to come**

**on)**

**It looks like a fortress around here...**

**CUT TO:**

**52**

**INSIDE THE CORLEONE OFFICE – DAY**

**SONNY**

**(to Tom)**

**Tom-anuch! Hey, a hundred button men on the street twenty-four hours a day; that Turk shows one hair on his ass, he's dead.**

**TOM**

**(going to sit down)**

**Yeah?**

**SONNY**

**Believe me...**

**(to Michael, whose face is bruised from McCluskey's**

**punch)**

**Hey, Michael, come're, let me look at you. You look beautiful! Beautiful! Just gorgeous!**

**(to Tom)**

**Hey, listen to this...the Turk wants to talk. Eh gosh...imagine the nerve of the sonofabitch, eh? Craps out last night, and wants a meetin' today...**

**TOM**

**What did he say?**

**SONNY**

**What did he say...Badda-beep, badda-bap, badda-boop, badda-beep. He wants us to send Michael here to proposition. And the promise is, that the deal is so good, that we can't refuse. Eh...**

**TOM**

**(as Tessio enters the room)**

**What about Bruno Tattaglia?**

**SONNY**

**That's part of the deal. Bruno cancels out what they did to my father...**

**TOM**

**Sonny, we ought to hear what they have to say...**

**SONNY**

**(standing in front of Tom,**

**who's seated)**

**No, no, no! No more! Not this time, consiglieri. No more meetin's, no more discussions, no more Sollozzo tricks. You**

**(more)**

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**SONNY (Cont'd)**

**give'em one message: I want Sollozzo...if not, it's all-out war...we go to the mattresses...**

**TOM**

**(stands)**

**Some of the other families won't sit still for all-out war!**

**SONNY**

**Then they hand me Sollozzo!**

**TOM**

**You're father wouldn't want to hear this! This is business, not personal, Sonny !**

**SONNY**

**They shot my father...that's business? Your ass...**

**TOM**

**Even the shooting of your father was business, not personal, Sonny!**

**SONNY**

**(now seated behind the desk) Well, then, business will have to suffer, alright? And listen...do me a favor , Tom. No more advice on how to patch things up, please. Just help me win, please, alright?**

**TOM**

**(after they settle down)**

**I found out about this Captain McCluskey who broke Mike's jaw...**

**SONNY**

**What about 'im?**

**TOM**

**Now he's definitely on Sollozzo's payroll, and for big money. McCluskey has agreed to be the Turk's bodyguard. What you have to understand, Sonny, is that while Sollozzo is being guarded like this, he is invulnerable. Now nobody has ever gunned down a New York police captain...never. It would be disastrous. All the Five Families would come after you, Sonny. The Corleone Family would be outcasts! Even the old man's political protection would run for cover! So do me a favor take this into consideration.**

**54**

**SONNY**

**Alright. We'll wait.**

**MICHAEL**

**We can't wait.**

**SONNY**

**Huh?**

**MICHAEL**

**(who's seated with his arms**

**on the chair's arms)**

**We can't wait. I don't care what Sollozzo says about a deal, he's gonna kill Pop, that's it. That's the key for him. Gotta get Sollozzo.**

**CLEMENZA**

**Mike is right...**

**SONNY**

**Lemme ask you something...? What about McCluskey? Huh? What do we do with this cop here?**

**MICHAEL**

**They wanna to have a meeting with me, right? It will be me, McCluskey and Sollozzo. Let's set the meeting. Get our informers to find out where it's gonna be held. Now, we insist it's a public place...a bar, a restaurant...some place where there's people so I feel safe. They're gonna search me when I first meet them, right? so I can't have a weapon on me then. But if Clemenza can figure a way to have a weapon planted there for me, then I'll kill 'em both.**

**Clemenza, Tessio and Sonny laugh. Tom shrugs.**

**SONNY**

**Hey, whataya gonna do, nice college boy, eh? Didn't want to get mixed up in the Family business, huh? Now you wanna gun down a police captain, why, because he slapped ya in the face a little bit? Hah? What do you think this is, the Army, where you shoot 'em a mile away? You've gotta get up close like this and bada-bing! you blow their brains all over your nice Ivy League suit. Come're...**

**MICHAEL**

**(as Sonny kisses his head) Sonny...**

**55**

**SONNY**

**You're taking this very personal. Tom,**

**this is business and this man is taking it very very personal.**

**MICHAEL**

**Where does it say that you can't kill a**

**cop?**

**HAGEN**

**Come on, Mikey...**

**MICHAEL**

**Tom, wait a minute. I'm talking about a**

**cop that's mixed up in drugs. I'm talking about ah... ah... a dishonest cop...a**

**crooked cop who got mixed up in the**

**rackets and got what was coming to him.**

**That's a terrific story. And we have**

**newspaper people on the pay roll, don't**

**we, Tom? Hagen nods in the affirmative.**

**And they might like a story like that.**

**HAGEN**

**They might, they just might...**

**MICHAEL**

**It's not personal, Sonny. It's strictly business.**

**CUT TO:**

**CLEMENZA'S CELLAR – DAY**

**Clemenza is showing Michael the gun he's to use.**

**CLEMENZA**

**It's as cold as they come...impossible to trace, so you don't worry about prints,**

**Mike. I put a special tape on the trigger,**

**and the butt. Here, try it...**

**(after Michael tries it but**

**doesn't shoot it)**

**What's the matter, the trigger too tight?**

**MICHAEL**

**(after shooting the gun)**

**Oh, my ears...**

**CLEMENZA**

**(laughs)**

**Yeah, I left it noisy – that way it scares**

**any pain-in-the-ass innocent bystanders**

**away.**

**(more)**

**56**

**CLEMENSA (Cont'd)**

**(then)**

**All right, you shot'em both...now what do**

**you do?**

**MICHAEL**

**Sit down, finish my dinner...**

**CLEMENZA**

**Come on kid, don't fool around. Just let**

**your hand drop to your side, and let the**

**gun slip out. Everybody'll still think you**

**got it. They're gonna be staring at your**

**face, Mike...so walk outta the place real**

**fast but you don't run. Don't look nobody**

**directly in the eye...but you don't look**

**away, either. Hey, they're gonna be scared**

**still of you, believe me, so don't worry**

**about nothin'. You know, you're going to**

**turn out all right. You take a long**

**vacation...nobody knows where and we're**

**gonna catch the hell.**

**MICHAEL**

**How bad do you think it's gonna be?**

**CLEMENZA**

**Pretty goddamn bad. Probably all the other**

**Families will line up against us. That's**

**alright...this things gotta happen every**

**five years or so...ten years helps to get**

**rid of the bad blood. Been ten years since**

**the last one. You know you got to stop**

**them at the beginning, like they should**

**have stopped Hitler at Munich, They**

**should've never let him get away with**

**that. They were just asking for big**

**trouble. You know, Mike, we was all proud**

**of you – being a hero and all. Your**

**father, too.**

**Clemenza hands Michael the gun after adjusting it. Michael points and fires the unloaded gun.**

**CUT TO:**

**THE CORLEONE DINING ROOM (6:30PM)**

**Sonny, Clemenza, Tessio and Rocco are sitting around, eating Chinese food while waiting for news about where the Sollozzo meeting will take place. Michael smokes as the others eat.**

**57**

**TOM**

**(as he enters)**

**Nothing. Not a hint. Absolutely nothing. Even Sollozzo's people don't know where the meeting's going to be held.**

**MICHAEL**

**How much time do we have?**

**SONNY**

**(checking his watch)**

**They're gonna pick you up in front of Jack Dempsey's joint in an hour and a half. Exactly an hour and a half.**

**CLEMENZA**

**We could put a tail on them and see how it turns out...**

**SONNY**

**Sollozzo'd lose our ass going around the block!**

**TOM**

**What about the negotiator?**

**CLEMENZA**

**He's over at my place playin' pinochle with a couple of my men. He's happy, the y're lettin' him win...**

**TOM**

**There's too much of a risk for Mike. Maybe we outta call it off, Sonny.**

**CLEMENZA**

**The negotiator keeps on playing cards until Mike comes back safe and sound.**

**SONNY**

**So why don't he just blast whoever's in the goddamn car?**

**CLEMENZA**

**Too dangerous – they'd be lookin' for that.**

**TOM**

1. **ollozzo might not even be in the car, Sonny!**
2. **he phone rings, Sonny gets up to get it.**

**58**

**SONNY**

**I'll get it.**

**(into the phone)**

**Yeah...Yeah...Well, thanks...**

**(after hanging up the phone**

**and returning to the table) Louis' Restaurant in the Bronx.**

**TOM**

**Well is it reliable?**

**SONNY**

**That's my man in McCluskey's precinct. A police captain's gotta be on call twenty- four hours a day. He signed out at that number between eight and ten. Anybody know this joint?**

**TESSIO**

**Yeah, sure, I do. It's perfect for us. A small family place, good food. Everyone minds his business. It's perfect. Pete they got an old-fashion toilet...you know, the box, and... and... and... ah the chain-thing. We might be able to tape the gun behind it.**

**CLEMENZA**

**All right, Mike: you go to the restaurant, you eat, you talk for a while, you relax. You make them relax. Then you get up and you go take a leak. No...better still...you ask for permission to go. Then when you come back, you come out blastin', and don't take any chances...two shots in the head apiece.**

**SONNY**

**Listen, I want somebody good and I mean very good...to plant that gun. I don't want my brother coming out of that toilet with just his dick in his hands, alright?**

**CLEMENZA**

**The gun'll be there...**

**SONNY**

**All right**

**(to Tessio)**

**Listen, you drive him and you pick him up after the job, okay?**

**CLEMENZA**

**Come on, let's move...**

**As they're standing by the door, preparing to leave.**

**59**

**MICHAEL'S VOICE (O.S.)**

**Thank you, Tom...**

**SONNY**

**Did he...ah...tell you to drop the gun**

**right away?**

**MICHAEL**

**Yeah, a million times.**

**CLEMENZA**

**You don't forget: two shots apiece in the**

**head soon as you come out the door, ah?**

**Let's go...**

**MICHAEL**

**How long do you think it'll be before I**

**can come back?**

**SONNY**

**At least a year, Mike. Listen...um...I'll**

**square it with Mom, uh – you know, you're**

**not seeing her before you leave; and uh,**

**I'll get a message to that girlfriend,**

**when I think the time is right.**

**(after he and Michael**

**embrace)**

**Take care, huh?**

**TOM**

**Take care, Mike...**

**MICHAEL**

**(embracing Tom)**

**Tom.**

**DISSOLVE TO:**

**JACK DEMPSEY'S RESTAURANT (8:00PM)**

**Michael's waiting on the sidewalk until Sollozzo's car pulls up and he gets in.**

**SOLLOZZO**

**I'm glad you came, Mike. I hope we can**

**straighten everything out. I mean, this is**

**terrible. It's not the way I wanted things**

**to go at all. It should've never happened.**

**MICHAEL**

**We'll straighten everything out tonight. I**

**don't want my father bothered any more...**

**60**

**SOLLOZZO**

**He won't be, Mike; I swear on my children**

**he won't be. But you gotta keep an op en**

**mind when we talk. I mean, I hope you're**

**not a hothead like your brother Sonny. You**

**can't talk business with him... something**

**in Italian.**

**MCCLUSKEY**

**Ahh, he's a good kid.**

**(as he leans forward)**

**I'm sorry about the other night, Mike. I**

**gotta frisk you, so turn around uh...on**

**your knees, facing me.**

**(as McCluskey frisks**

**Michael)**

**Ah, I guess I'm gettin' too old for my**

**job. Too grouchy...can't stand the**

**aggravation. You know how it is...**

**(to Sollozzo)**

**He's clean.**

**A little while later, as the car begins to cross the Triborough bridge. Michael notices the sign that says "To New Jersey".**

**MICHAEL**

**We're goin' to Jersey?**

**SOLLOZZO**

**Maybe...**

**Sollozzo's car does a high-speed U-turn, cutting off cars who sound there horn, as he crosses over the road's divider into the other direction across the bridge.**

**SOLLOZZO**

**Nice work, Lou.**

**Later, the car pulls up to Louis' Italian-American Restaurant. They go in.**

**DISSOLVE TO:**

**AT A TABLE IN LOUIS' ITALIAN RESTAURANT**

**The waiter brings a bottle of wine to the table.**

**MCCLUSKEY**

**How's the Italian food in this restaurant?**

**SOLLOZZO**

**Good...try the veal...it's the best in the**

**city.**

**MCCLUSKEY**

**I'll have it.**

**61**

**SOLLOZZO**

**(to the waiter)**

**Capide?**

**(after the waiter nods,**

**opens the bottle and pours**

**the wine)**

**All right.**

**(to McCluskey)**

**I'm gonna speak Italian to Mike.**

**MCCLUSKEY**

**Go ahead...**

**SOLLOZZO**

**Me dispiace?**

**(after Michael nods; in**

**Italian)**

**What happened to your father was business? I have much respect for your father but your father...his thinking is old fashioned. You must understand why I had to do that...**

**MICHAEL**

**(in Italian)**

**I understand that...**

**SOLLOZZO**

**(after the waiter brings**

**McCluskey's veal and leaves;**

**in Italian)**

**Now let's work through where we go from here...**

**MICHAEL**

**... come si diche...?**

**(in English)**

**What I want? What's most important to me is that I have a guarantee: No more attempts on my father's life.**

**SOLLOZZO**

**What guarantees could I give you, Mike? I am the hunted one! I missed my chance. You think too much of me, kid. I'm not that clever. All I want, is a truce.**

**MICHAEL**

**(after a while)**

**I have to go to the bathroom. Is that all right?**

**62**

**MCCLUSKEY**

**(while eating)**

**You gotta go, you gotta go...**

**(after Sollozzo begins to**

**frisk Michael as he's**

**standing)**

**I frisked him – he's clean.**

**SOLLOZZO**

**Don't take too long...**

**MCCLUSKEY**

**(while watching Michael**

**enter the bathroom)**

**I've frisked a thousand young punks...**

**CUT TO:**

**INSIDE THE RESTROOM**

**Mike's looking for the gun behind the tank. He can't find it.**

**CUT TO:**

**TABLE**

**McCluskey glances toward the restroom; Sollozzo smokes.**

**CUT TO:**

**RESTROOM**

**When Michael finally finds the gun. He's relieved.**

**CUT TO:**

**TABLE**

**McCluskey glances up again.**

**CUT TO:**

**RESTROOM**

**Where Michael hesitates by the door, preparing himself as a train is loudly heard passing close by, just before he goes back to the dining area.**

**CUT TO:**

**DINING ROOM**

**Sollozzo and McCluskey watch Michael emerge from the restroom, hesitate at the door, then sit down.**

**63**

**SOLLOZZO**

**(voice fading into**

**background)**

**(in Italian)**

**Everything alright? – Look – Your**

**father...**

**Michael doesn't pay attention to Sollozzo – he's under too much mental anguish. He rises, and quickly shoots Sollozzo in the head. He shoots McCluskey in the throat, then the forehead as McCluskey holds his throat. McCluskey falls, overturning the table. Michael goes to exit, dropping the gun. Outside, Michael gets picked up by Tessio, and they speed off.**

**DISSOLVE TO:**

**NEWSPAPER STACK**

**Showing headline: "Police Hunt Cop Killer"**

**Newspaper headline: "City Cracks Down"**

**DISSOLVE TO:**

**Tessio by a lamp working on a crossword puzzle.**

**DISSOLVE TO:**

**Newspaper headline: "Police Captain Linked With Drug Rackets"**

**DISSOLVE TO:**

**Clemenza seated on a cot, starting to lie down.**

**DISSOLVE TO:**

**BUTTONMEN SEATED AROUND TABLE EATING – DAY**

**PAN RIGHT to piano player (who's playing the music we hear).**

**DISSOLVE TO:**

**Newspaper headline: "Mobster Barzini Questioned in Underworld Feud"**

**DISSOLVE TO:**

**Buttonmen sitting on mattresses.**

**Buttonmen at table passing food.**

**DISSOLVE TO:**

**Newspaper photo of police overlooking a dead body in a bar.**

**64**

**DISSOLVE TO:**

**Piano player's hands.**

**DISSOLVE TO:**

**Buttonman standing with back to camera. He's smoking as he exits left.**

**DISSOLVE TO:**

**Newspaper headline: "Third Month of Gangland Violence"**

**DISSOLVE TO:**

**Pot of spaghetti being dumped into an outside trash can.**

**DISSOLVE TO:**

**Clemenza sleeping on cot.**

**DISSOLVE TO:**

**Newspaper with Vito Corleone's picture, with the headline: "Syndicate Big Shot Vito Corleone Returns Home"**

**DISSOLVE TO:**

**EXT. HOSPITAL – DAY**

**Ambulance, police, reporters around, and photographers taking pictures.**

**VOICE**

**(among other mumblings)**

**Hey, come on, let's go... get in the car**

**Clemenza and four buttonmen get in the first car and drive off, followed by the ambulance, and then another Corleone car..**

**CUT TO:**

**CORLEONE FAMILY GATHERING AT THE MALL'S GATE**

**Ambulance driving down the causeway.**

1. **orleone family continuing to gather at the mall's gate.**
2. **on Corleone's foyer filled with relatives including a crying baby.**

**ORDERLY**

**Okay, you take over...**

**Tom starts up steps. An attendant and a buttonman carry the Don on his stretcher up the stairs as the family watches. At the bottom of the steps we see Sonny holding his son, Frankie.**

**65**

**FRANKIE**

**(as he play-punches Clemenza**

**in the belly)**

**Ow!**

**CLEMENZA**

**Very nice...!**

**CUT TO:**

**THE DON'S BEDROOM – DAY**

**Vito Corleone is being visited by family members.**

**LITTLE GIRL**

**I love you, Grandpa.**

**SANDRA**

**(carrying a crying baby)**

**I'm sorry, Pa...he doesn't know you yet.**

**SONNY**

**All right.**

**(to his son Frankie, whom**

**he's still holding)**

**Here you are, big guy...give it to**

**Grandpa.**

**FRANK**

**Okay.**

**(reading from his handmade**

**card)**

**I hope you get well, Grandpa, and I wish I would see you soon. Love, your grand son, Frank.**

**Frank kisses the Don.**

**MAMA**

**Ooohh...**

**SONNY**

**(to Frank)**

**Go with your mother**

**(to Sandra)**

**Go ahead...take 'em downstairs...come**

**on...**

**(after the women and**

**children leave)**

**Go on, Carlo – you, too. Go on...**

**CUT TO:**

**66**

**KITCHEN – DAY**

**Mama and others prepares dinner.**

**SANDRA**

**(background)**

**You want all of that chicken cacciatore**

**for your... sweetheart?**

**(to Connie, who's cutting**

**bread)**

**Oh, hey, that's enough bread!**

**CONNIE**

**(background)**

**But I like bread!**

**CUT TO:**

**THE CORLEONE MAIN GATE – DAY**

**Children are playing ball, and the ball bounces toward the gate. A buttonman picks it up and tosses it back.**

**CUT TO:**

**THE DON'S DINING ROOM – DAY**

**CONNIE**

**(laughingly, while putting**

**the bread on the table)**

**What's the matter with you, Carlo?**

**CARLO**

**Shut up and set the table...**

**CUT TO:**

**THE DON'S BEDROOM – DAY**

**Vito is in bed, holding cards and presents given to him. Clemenza, Tessio, Tom, Fredo and Sonny are standing around the bed.**

**TOM**

**(sighs)**

**Since McCluskey's killing, the police have**

**been cracking down on most of our**

**operations – and also the other Families.**

**There's been a lot of bad blood.**

**SONNY**

**They hit us so...we hit 'em back.**

**67**

**TOM**

**Through our contacts in the newspapers,**

**we've been able to put out a lot of**

**material about McCluskey being linked with**

**Sollozzo in the drug rackets. See – things**

**are starting to loosen up.**

**SONNY**

**And I'm ah sending Fredo to Las Vegas,**

**under the protection of... uh... Don**

**Francesco of L.A...I want him to rest.**

**FREDO**

**I'm going to learn... the... casino**

**business...**

**SONNY**

**Yeah..**

**VITO CORLEONE**

**(whispering)**

**Where's Michael?**

**(a little louder, after Tom**

**doesn't answer)**

**Where's Michael?**

**TOM**

**(after looking off toward**

**Sonny, bends his head toward**

**the Don)**

**It was Michael who killed Sollozzo. But**

**he's safe and we're starting to work to**

**bring him back now.**

**The Don, markedly upset and angry, gestures that they leave him alone. They exit.**

**CUT TO:**

**HALLWAY AND STAIRS AS SONNY AND TOM DESCEND – DAY**

**SONNY**

**I want you to find out where that ol' pimp Tattaglia is hiding. I want his as snow**

**right now!**

**TOM**

**(after he stops Sonny)**

**Hey Sonny...**

**SONNY**

**What?**

**68**

**TOM**

**Things are starting to loosen up a little bit. If you go after Tattaglia all he ll's gonna break...**

**SONNY**

**(background)**

**Oh, Tom...**

**TOM**

**(continuing)**

**... loose. Let...let the smoke clear. Pop can negotiate.**

**SONNY**

**No, Pop can't do nothin' til he's better! I'm going to decide what's going to be done.**

**TOM**

**All right, but your war is costing us a lot of money; nothing's coming in!**

**SONNY**

**(background)**

**Whattsa matter?**

**TOM**

**(continuing)**

**We can't do business.**

**SONNY**

**Well neither can they! Don't worry about it.**

**TOM**

**They don't have our over-head!**

**SONNY**

**Please, don't worry about it!**

**TOM**

**We can't afford a stalemate!**

**SONNY**

**Well, then, there ain't no more stalemate. I'm gonna end it by killin' that old bastard! I'm gonna... kill...**

**TOM**

**Yeah, well you're getting a great reputation! I hope you're enjoying it...**

**69**

**SONNY**

**Well you just do what I tell you to do! Goddamn it! If I had a wartime consiglieri ...a Sicilian...I wouldn't be in this shape! Pop and Genco look what I got.**

**(after exhaling)**

**I'm sorry, I didn't mean that. Ma made a little dinner – it's Sunday...**

**TOM**

**(walking away)**

**It's alright...**

**CUT TO:**

**DINING ROOM – EVENING**

**The family is eating at the table.**

**SONNY**

**(to Tom)**

**You know niggers are havin' a good time**

**with uh...our policy banks up there in Harlem...drivin' them new**

**Cadillacs...payin' fifty percent on a bet.**

**CARLO**

**(to Sonny)**

**I knew that was gonna happen soon as they started makin' big money.**

**SONNY**

**(background, to Carlo)**

**Yeah...**

**CONNIE**

**Well Papa never talked business at the**

**table, and in front of the kids.**

**CARLO**

**Hey shut up, Connie, when Sonny's**

**talking...**

**SONNY**

**Hey, don't you ever tell her to shut up.**

**You got that?**

**CHILD**

**(background)**

**... cake.**

**MAMA**

**(to Sonny)**

**Santino... don't interfere.**

**70**

**CARLO**

**Hey look, Sonny, Tom I'd like to talk to**

**you maybe after dinner. I could be doing a**

**lot more for the Family.**

**SONNY**

**We don't discuss business at the table.**

**CUT TO:**

**DON'S BEDROOM**

**Fredo sitting in the window seat.**

**DISSOLVE TO:**

**SICILIAN COUNTRYSIDE**

**During the day. "The Love Theme".**

**Michael is walking with his bodyguards, Fabrizio and Calo. A car drives up to them and stops. Fabrizio opens the door for Tommasino.**

**FABRIZIO**

**(in Italian)**

**I kiss your hand, Don Tommasino.**

**TOMMASINO**

**(in Italian)**

**Michele, Why are you so far from the**

**house? You know I'm responsible to your**

**father for your life.**

**MICHAEL**

**(in Italian)**

**I'm with Calo and Fabrizio...**

**TOMMASINO**

**(in Italian)**

**It's still dangerous. We've heard from**

**Santino in New York. Your enemies know**

**you're here.**

**MICHAEL**

**(in Italian)**

**Did Santino say when I can go back?**

**TOMMASINO**

**(in Italian)**

**Not yet. It's out of the question.**

**MICHAEL**

**(as he starts to walk away)**

**Grazie.**

**71**

**TOMMASINO**

**(in Italian)**

**Where are you going now?**

**MICHAEL**

**Corleone.**

**TOMMASINO**

**(in Italian)**

**Take my car...**

**MICHAEL**

**(in Italian)**

**No. I want to walk.**

**TOMMASINO**

**Accura! Be careful!**

**MICHAEL, FABRIZIO AND CALO RESTING UNDER A TREE**

**Michael and Fabrizio are snacking, while Calo tans himself.**

**FABRIZIO**

**(in Italian)**

**Tell us something about New York.**

**MICHAEL**

**(in Italian)**

**How do you know I'm from New York?**

**FABRIZIO**

**(in Italian)**

**We heard.**

**MICHAEL**

**(in Italian)**

**Where?**

**FABRIZIO**

**(in Italian)**

**Somebody told us you were a real important...how do you say...a**

**pezzonovante. A big shot.**

**MICHAEL**

**(in Italian)**

**I'm the son of a pezzonovante.**

**FABRIZIO**

**(in Italian)**

**Ah...Is America as rich as they say?**

**CALO**

**(sunbathing; in Italian)**

**Stop bothering me with this rich America stuff!**

**72**

**FABRIZIO**

**(to Calo; in Italian)**

**Eh, shut up...**

**(to Michael, in English)**

**Eh, take me to America. If you need a good**

**lupara in America, take me...I'd be the**

**best man you can get.**

**(he sings The National**

**Anthem in broken English)**

**Oh, say can you see? By the dawn's early**

**light? Ah?**

**MICHAEL**

**(as Fabrizio laughs)**

**Bravo!**

**DISSOLVE TO:**

**ANOTHER SECTION OF THE SICILIAN COUNTRYSIDE – DAY**

**Michael, Calo, and Fabrizio are walking.**

**They walk on a terraced hillside.**

**Calo, pointing to a town on a hilltop as we hear church bells.**

**CALO**

**Corleone.**

**DISSOLVE TO:**

**EMPTY STREETS IN CORLEONE, SICILY**

**MICHAEL**

**(in Italian)**

**Where have all the men gone?**

**CALO**

**(in Italian)**

**They're dead from vendettas.**

**(pointing to a plaque on a**

**wall)**

**There are the names of the dead.**

**DISSOLVE TO:**

**COUNTRY ROAD – DAY**

**FABRIZIO**

**(as an American Army jeep**

**dives past)**

**Hey, hey, take me to the America, G.I.!**

**(more)**

**73**

**FABRISIO (Cont'd)**

**Hey!**

**(to another jeep)**

**Hey, hey, hey, take me to the America,**

**G.I.! Clark Gable! Eh!**

**(as a third jeep drives by)**

**America, America, va! take me to the**

**America, G.I.! Clark Gable!**

**(mutters in Italian)**

**DISSOLVE TO:**

**SICILIAN COUNTRYSIDE – DAY**

**Young village girls pick flowers and sing. Unaware of Michael, Fabrizio and Calo watching them. One of the girls, Appolonia, is startled when she sees Michael. After an exchange of looks, Appolonia turns and walks away, saying something in Italian.**

**FABRIZIO**

**(in Italian)**

**Mama mia what a beauty.**

**APPOLONIA**

**(something in Sicilian)**

**FABRIZIO**

**(to Michael, who can't keep**

**his eyes off of Appolonia)**

**Oh...I think you got hit by the**

**thunderbolt.**

**CALO**

**(poking Michael's shoulder;**

**in Italian)**

**Michele. In Sicily, women are more**

**dangerous than shotguns.**

**Apollonia turns to look at Michael.**

**DISSOLVE TO:**

**A SMALL VILLAGE CAFE – DAY**

**We hear "Sicilian Pastorale." The owner, Vitelli, after yelling something into the kitchen, welcomes the guests, who are seating themselves at a table.**

**VITELLI**

**(in Italian)**

**Did you have a good hunt?**

**FABRIZIO**

**(in Italian)**

**You know all the girls around here? We saw**

**(more)**

**74**

**FABRISIO (Cont'd)**

**some real beauties.**

**(after Vitelli smiles)**

**One of them struck our friend like a thunderbolt. She would tempt the devil himself.**

**CALO**

**(in Italian)**

**... tempt the devil...**

**VITELLI**

**(gesturing "put together"**

**with his fingers; in**

**Italian)**

**Ah, I understand...really put together...**

**FABRIZIO**

**(in Italian)**

**Really put together, eh Calo?**

**CALO**

**(in Italian)**

**... together**

**FABRIZIO**

**(in Italian)**

**Such hair...such mouth!**

**CALO**

**A bocca...**

**VITELLI**

**(in Italian)**

**Ah, he girls around here are beautiful but virtuous, ah?**

**FABRIZIO**

**(in Italian)**

**This one had a purple dress and a purple ribbon in her hair.**

**CALO**

**(in Italian)**

**... a purple ribbon...**

**FABRIZIO**

**(in Italian)**

**... a type more Greek than Italian.**

**CALO**

**Piu Greca d'Italiana**

**FABRIZIO**

**(in Italian)**

**Do you know her?**

**75**

**VITELLI**

**(curtly; in Italian)**

**NO! There's no girl like that in this**

**town!**

**Vitelli turns and enters the cafe, yelling.**

**FABRIZIO**

**(gets up to look into cafe;**

**in Italian)**

**My God, I understand!**

**MICHAEL**

**(to Calo; in Italian)**

**What's wrong?**

**FABRIZIO**

**(returns, after Calo shrugs,**

**to collect his things; in**

**Italian)**

**Let's go. It's his daughter.**

**MICHAEL**

**(in Italian)**

**Tell him to come here.**

**FABRIZIO**

**(in Italian)**

**You don't understand. It's his daughter!**

**MICHAEL**

**(in Italian)**

**No, no, no, no. Call him.**

**Fabrizio dons his lupara before going in to get Vitelli. Fabrizio, Vitelli, and other men emerge from the cafe. Vitelli looks irate.**

**MICHAEL**

**Fabrizio...traducce per me.**

**FABRIZIO**

**Si, Signor.**

**MICHAEL**

**I apologize if I offended you...**

**Fabrizio translates into Italian.**

**MICHAEL**

**I am a stranger in this country...**

**Fabrizio translates.**

**76**

**MICHAEL**

**And I meant no disrespect to you, or your daughter...**

**Fabrizio translates.**

**VITELLI**

**(in Italian)**

**Who is this? He sounds American...**

**MICHAEL**

**I am an American...hiding in Sicily...**

**Fabrizio translates.**

**MICHAEL**

**My name is Michael Corleone...**

**Fabrizio translates.**

**MICHAEL**

**There are people who'd pay a lot of money**

**for that information...**

**Fabrizio translates.**

**MICHAEL**

**(after Vitelli nods)**

**But then your daughter would lose a**

**father...**

**Fabrizio translates.**

**MICHAEL**

**... instead of gaining a husband.**

**Fabrizio hesitates, then translates after Michael gestures.**

**CALO**

**(in Italian)**

**Ah –**

**MICHAEL**

**I wanna meet your daughter...**

**Fabrizio translates.**

**MICHAEL**

**... with your permission...**

**Fabrizio translates.**

**MICHAEL**

**... and under the supervision of your**

**family.**

**77**

**Fabrizio translates.**

**MICHAEL**

**With all respect.**

**Fabrizio translates.**

**VITELLI**

**(in Italian)**

**Come to my house Sunday. My name is**

**Vitelli...**

**MICHAEL**

**Grazie e como se chiama, vostra figlia?**

**VITELLI**

**Apollonia.**

**MICHAEL**

**Bene.**

**DISSOLVE TO:**

**TOMMASINO'S VILLA COURTYARD – DAY**

**Michael, Calo, and Fabrizio get ready to drive to Vitelli's. The Love Theme plays.**

**DISSOLVE TO:**

**VITELLI'S YARD – DAY**

**Michael, holding gifts, is introduced to each of the relatives, then to Apollonia, after she descends the steps and sits on the bench beside her mother.**

**VITELLI**

**(introducing Apollonia to**

**Michael)**

**E guesta mia figlia, Apollonia e guesto**

**Michele Corleone.**

**Apollonia shakes Michael's hand, accepts his gift, and looks at her mother who nods, giving her permission to open it. She unwraps a boxed necklace.**

**APOLLONIA**

**(holding the necklace)**

**Grazie.**

**MICHAEL**

**Prego.**

**DISSOLVE TO:**

**78**

**VITELLI'S CAFE – DAY**

**Michael and his bodyguards drive up to the cafe and sit with Vitelli, who is jovial, and his family.**

**VITELLI**

**(to Michael; in Italian)**

**What happened to your eye...**

**MICHAEL**

**(in Italian)**

**No, no...it's okay...**

**Michael looks at Apollonia, who's wearing the necklace. She touches the necklace, and they smile at each other.**

**CUT TO:**

**HILLTOP IN THE VILLAGE – DAY**

**Michael and Apollonia are walking and talking. Behind them walk many female relatives. Behind the women, Fabrizio and Calo with their luparas.**

**CUT TO:**

**LUCY MANCINI'S APARTMENT BUILDING – NEW YORK – DAY**

**Three bodyguards are pitching pennies outside where Sonny's car is parked. There are others inside the lobby and on the stairs.**

**CUT TO:**

**OUTSIDE LUCY'S APARTMENT DOOR – DAY**

**She pushes the door open, revealing Sonny in an embrace with her. Sonny jumps back as though goosed.**

**SONNY**

**(as he exits, Lucy smiles)**

**Hey! I'm gonna knock you dizzy.**

**(coming down the stairs, to**

**a bodyguard reading in the**

**lobby)**

**Save it for the library. Come on, we got**

**to go pick up my sister...let's go.**

**Sonny leaves the building, looking around the street.**

**CUT TO:**

**CONNIE AND CARLO'S APARTMENT – DAY**

**Connie unlocks the door for Sonny, turning away from him as he enters.**

**79**

**SONNY**

**Wha's the matter?**

**(then)**

**Huh? What'sa matter?**

**Connie faces him with a bruised face. Sonny bites his knuckles.**

**CONNIE**

**It was my fault!**

**SONNY**

**Where is he?**

**CONNIE**

**Sonny, please, it was my fault. Sonny, it**

**was my fault! I hit him. I started a fight**

**with him. Please let me be. I hit him, so**

**he hit me. I didn't...I -**

**SONNY**

**Sh sh sh sh sh. Okay. I'm just... uh...I'm**

**just gonna get a doctor to come and take a**

**look at you, alright?**

**CONNIE**

**Sonny, please don't do anything...please**

**don't do anything!**

**SONNY**

**Okay. What's the matter with you? What am**

**I gonna do...I'm gonna make that baby an**

**orphan before he's born or what? Huh?**

**Hmmm?**

**(after Connie laughs)**

**All right?**

**CUT TO:**

**CITY STREET – DAY**

**Carlo is seated on a stoop with two men.**

**CARLO**

**(watching a man leave the**

**building)**

**This fat slob's still bettin' the Yankees**

**pretty heavy? You tell 'em to stop takin'**

**action on 'em, alright?**

**(then)**

**We lost enough money last week on the**

**game...**

**Sonny's car appears, screeches to a halt. He gets out.**

**80**

**SONNY**

**(as he throws a sawed-off**

**broom stick at Carlo)**

**Carlo, come'ere! come'ere!, come'ere!,**

**come'ere!**

**(after catching him after a**

**short chase and beating him)**

**You bastard!**

**Sonny punches and kicks Carlo while bodyguards hold back on- lookers. Carlo screams when Sonny bites his knuckles which are clenched to a metal fence. Sonny slams a garbage can lid on Carlo's head over and over. The one-sided fight continues until Carlo ends up motionless on his back in the downpour of an open fire hydrant that kids were playing in.**

**SONNY**

**(exhausted)**

**You touch my sister again, I'll kill ya.**

**As Sonny begins to walk away, he stops, goes back, and kicks Carlo one last time.**

**CUT TO:**

**VILLAGE CHURCH IN SICILY – DAY**

**Traditional Sicilian wedding music plays as the church bells ring. The priest blesses Michael and Apollonia as they kneel at the church's entrance. Apollonia's family, and other townspeople are gathered around. Fabrizio and Calo look on.**

**PRIEST**

**(in Latin)**

**Et Domini Patri...et Filii...et Spiritu**

1. **anctu – Amen.**
2. **he bridal procession makes its way up the street. Appolonia and Michael, the bride and groom, are followed by the procession, which includes Tommasino being helped with his wheelchair, Calo and Fabrizio.**

**CUT TO:**

**VILLAGE SQUARE**

**Michael and Apollonia and guests are dancing at the reception, to the Mazurka (alla Siciliana).**

**DISSOLVE TO:**

**MICHAEL'S BEDROOM – NIGHT**

**Michael opens the shutters. Apollonia stands in her wedding slip, seemingly a little nervous. Michael goes and kisses her. She lets down her slip. They embrace and kiss.**

**81**

**CUT TO:**

**CORLEONE MAIN GATE – NEW YORK – DAY**

**Kay gets out of a cab and a buttonman lets her through the gate. Tom hurries out of the house to meet her.**

**TOM**

**Hey! We weren't expecting you, Kay you**

**should call.**

**KAY**

**Yes, well...I have. I mean I've tried**

**writing and calling. Now I want to reach**

**Michael.**

**TOM**

**Nobody knows where he is. We know that**

**he's alright, but that's all.**

**KAY**

**Uh…**

**(after noticing a wrecked**

**car behind her)**

**What was that?**

**TOM**

**Well that's an accident, but nobody was**

**hurt...**

**KAY**

**Tom…**

**(after taking a letter from**

**her pocket and handing it to**

**him)**

**Will you give this letter to Michael,**

**please? Please?**

**TOM**

**(refusing the letter)**

**Well, if I accepted that in a court of law**

**they could prove that I have knowledge of**

**his whereabouts. Now you just be patient,**

**Kay he'll get in touch with you, alright.**

**KAY**

**(as Tom touches her**

**shoulder)**

**I let my cab go so can I come in to call**

**another one, please?**

**TOM**

**(taking Kay's arm)**

**Come on, I'm sorry...come on.**

**82**

**FADE OUT**

**DISSOLVE TO:**

**CONNIE AND CARLO'S APARTMENT – EVENING**

**The phone rings, and Connie enters to pick it up.**

**CONNIE**

**(into phone)**

**Hello...hello?**

**WOMAN'S VOICE**

**(over the phone)**

**Is Carlo there?**

**CONNIE**

**(into phone)**

**Who's this?**

**WOMAN'S VOICE**

**(over the phone, giggling)**

**This is a friend of Carlo's – would you**

**tell him that I can't make it tonight**

**until later?**

**CONNIE**

**(hanging up the phone,**

**walking to the bedroom)**

**... bitch!**

**CUT TO:**

**BEDROOM**

**Carlo is tying his tie in a mirror. Connie comes in.**

**CONNIE**

**Dinner's on the table...**

**CARLO**

**I'm not hungry yet.**

**CONNIE**

**The food is on the table. It's getting**

**cold.**

**CARLO**

**I'll eat out later.**

**CONNIE**

**You just told me to make you dinner!**

**CARLO**

**Hey, bafangool, eh? Leave me alone.**

**83**

**CONNIE**

**Ah, bafangool, you!**

**Connie runs out.**

**CARLO**

**(hearing dishes breaking)**

**What the hell is she up to now, this**

**little guinea brat...**

**Carlo goes out of the bedroom.**

**CUT TO:**

**KITCHEN**

**Connie is breaking dishes.**

**CARLO**

**That's it, break it all you spoiled guinea brat...break it all!**

**CONNIE**

**(running into the dining**

**room as Carlo follows)**

**Why don't you bring...**

**(disturbing the set table)**

**Why don't you bring your whore home for**

**dinner? And get...**

**CARLO**

**(after Connie tosses a**

**pitcher of wine)**

**Maybe I will! Why not? Yeah you,**

**ga'head...**

**Connie, screaming and crying, pushes vases and dishes from the cabinet onto the floor, breaking them.**

**CARLO**

**(yelling)**

**Now clean it up!**

**CONNIE**

**(yelling)**

**Aw, like hell I will!**

**CARLO**

**(yelling, removing his belt**

**and striking and chasing**

**Connie)**

**Clean it up! Clean it up, you guinea**

**spoiled brat! Clean it up! Clean it up, I**

**said clean it up! Clean that up! Clean it**

**up!**

**84**

**CONNIE**

**(yelling)**

**You son-of-a-bitch!**

**CARLO**

**(yelling)**

**Clean it up! Clean that up you son-of-a-**

**bitch! Clean it! Clean it up!**

**(once Connie picks up a**

**butcher knife)**

**Yeah yeah...come on now, kill me. Be a**

**murderer like your father. Come on, all**

**you Corleones are murderers anyway.**

**CONNIE**

**(yelling, after Carlo grabs**

**her arm, the knife falls,**

**and she runs)**

**I will! I will! I hate you! I'll kill you!**

**I'll kill you!**

**CARLO**

**(yelling)**

**Come on, you kill me. Get out here! Get**

**out here!**

**CONNIE**

**(yelling, running into the**

**bathroom, closing the door)**

**I hate you!**

**CARLO**

**(yelling, kicking the door**

**open, and beating her as she**

**screams)**

**Ga'head...now I'll kill you! You guinea**

**brat you! Get out here!**

**CUT TO:**

**THE DON'S KITCHEN – DAY**

**Mama Corleone answers the phone with a Santino Jr. in her arms, who's crying loudly.**

**MAMA**

**(into phone, as baby cries)**

**Connie, what's a' matter. I can't hear**

**you, what is it? Connie, talk louder...the**

**baby's crying.**

**(as Sonny comes in)**

**Santino, I can't understand...I don't know**

**...I don't understand 'er...**

**85**

**SONNY**

**(towards Sandra who's trying**

**to calm the baby)**

**Shhhh.**

**(into the phone just before the baby screams)**

**Yeah, Connie...**

**CONNIE'S VOICE**

**(on the phone, barely**

**audible)**

**Carlo... now don't you come...**

**SONNY**

**(into the phone)**

**Listen you wait there.**

**CONNIE**

**(over the phone, barely**

**audible)**

**SONNY**

**No no...you just wait there! (irate, hanging up the**

**phone)**

**Sonofabitch.**

**MAMA**

**What's the matter?**

**SONNY**

**(as he leaves the kitchen) Son-of-a-bitch!**

**MAMA**

**What's the matter?**

**SONNY (O.S.)**

**Son-of-a...**

**SANDRA**

**(going after him)**

**Sonny...?**

**DISSOLVE TO:**

**THE CORLEONE MALL – DAY**

**Sonny runs out to his car.**

**86**

**SONNY**

**(to guard at the gate)**

**Open the goddamn gate. Get off your ass.**

**Tom runs out of the house with a buttonman as Sonny turns his car around.**

**BUTTONMAN**

**(to another, leaning against**

**the building)**

**Come on.**

**TOM**

**Sonny! Sonny, come on...**

**SONNY**

**(to Tom, irate, as he drives**

**toward the gate)**

**Get out of here!**

**TOM**

**(to some buttonmen)**

**Move out. Go on!**

**Buttonmen rush into the car and go after Sonny.**

**CUT TO:**

**CAUSEWAY TOLLBOOTHS – DAY**

**We faintly hear a baseball game over a radio. Sonny's car drives up to the tollbooth. He grabs a bill from his pocket and hands it to the toll-collector. The car in front of Sonny's seems to be having a problem moving and Sonny sounds his horn.**

**SONNY**

1. **on-of-a-bitch! Come on! Come on!**
2. **he toll-collector "drops" Sonny's change, and bends to pick it up, sliding the booth's door shut. Sonny turns his head and notices a line of armed men pointing their weapons at him. A fusillade of shots pelt the car, and Sonny, as he stumbles out screaming. Once fallen and dead, a hitman comes up and shoots him from very close range, stops, then kicks him in the head. The assassins flee before the Corleone car shows up.**

**DISSOLVE TO:**

**THE DON'S OFFICE – NIGHT**

**Tom Hagen is somberly having a drink. A slow, somber version of the Title Theme is heard. The Don enters.**

**87**

**VITO CORLEONE**

**(holding out his hand for**

**Tom's drink)**

**Give me a drop...**

**(after sipping the drink and**

**handing it back to Tom)**

**My wife is crying upstairs. I hear cars**

**coming to the house. Consiglieri of mine,**

**I think you should tell your Don what**

**everyone seems to know...**

**TOM**

**Ah, I didn't tell Mama anything. I was**

**about to come up and wake you just now and**

**tell you...**

**VITO CORLEONE**

**But you needed a drink first.**

**TOM**

**(shaking his head, then says**

**quietly)**

**Yup...**

**VITO CORLEONE**

**Well, now you've had your drink.**

**TOM**

**(his voice breaking)**

**They shot Sonny on the Causeway. He's**

**dead.**

**VITO CORLEONE**

**(exhales, bows his head;**

**physically shaken and**

**weakened)**

**I want all inquiries made. I want no acts**

**of vengeance. I want you to arrange a**

**meeting, with the heads of the Five**

**Families. This war stops now.**

**The Don, weakly standing, goes to embrace Tom. Then he begins to exit.**

**VITO CORLEONE**

**Call Bonasera. We need him now.**

**The Don exits, as Tom dials the phone.**

**CUT TO:**

**BONASERA**

**Frightened, waiting by an elevator at his funeral parlor.**

**88**

**TOM (O.S.)**

**(into phone)**

**This is Tom Hagen. I'm calling for Vito**

1. **orleone, at his request. Now you owe your**
2. **on a service. He has no doubt that you**

**will repay it. Now he will be at your**

**funeral parlor in one hour. Be there to**

**greet him.**

**CUT TO:**

**THE BASEMENT OF BONASERA'S FUNERAL PARLOR**

**From the elevator, two men carry a stretcher forward. Tom and the Don follow as Bonasera, frightened, watches.**

**VITO CORLEONE**

**Well, my friend are you ready to do me**

**this service?**

**BONASERA**

**(nervously)**

**Yes. What do you want me to do?**

**VITO CORLEONE**

**I want you to use all your powers and all**

**your skills. I don't want his mother to**

**see him this way...**

**(after the Don uncovers the**

**blanket, revealing Sonny's**

**mangled face, shaken)**

**Look how they massacred my boy...**

**CUT TO:**

**TOMMASINO'S VILLA COURTYARD – SICILY – DAY**

**Apollonia, laughing, is trying to drive the car almost hitting the short walls. Michael is teaching her how to drive. The car stops, and Michael gets out. All the while, they are laughing and joking in Italian.**

**MICHAEL**

**(once the car stops, he gets**

**out)**

**(in Italian)**

**It's safer to teach you English!**

**APOLLONIA**

**(in Italian)**

**I know English...**

**(in English)**

**Monday...Tuesday...Thursday...Wednesday...**

**Friday...Sunday...Saturday... Andiamo!**

**Andiamo!**

**89**

**MICHAEL**

**Aie, bravo!**

**APOLLONIA**

**(in Italian)**

**Come on! Let's go! Let's go!**

**Tommasino's car drives in, sounding its horn. Michael walks over to it.**

**MICHAEL**

**A salute, Don Tommasino.**

**Tmmasino says something in Italian.**

**MICHAEL**

**(in Italian)**

**How are things in Palermo?**

**Michael helps Tommasino out of the car as Apollonia runs over and kisses him.**

**APOLLONIA**

**(in Italian)**

**Michael is teaching me to drive – watch,**

**I'll show you.**

**Tommasino smiles at her, as she runs back to the car.**

**MICHAEL**

**Come va Palermo?**

**TOMMASINO**

**(in Italian)**

**Young people don't respect anything**

**anymore. Times are changing for the worse.**

**This place has become too dangerous for**

**you. I don't think you're safe here. I**

**want you to move to a villa near Siracusa,**

**right now...Subita, eh?**

**MICHAEL**

**(putting his hand on**

**Tommasino's chest; in**

**Italian)**

**What's wrong?**

**TOMMASINO**

**(in Italian)**

**Bad news from America. Your brother,**

**Santino, they killed him.**

**90**

**APOLLONIA**

**(pressing the car horn; in**

**Italian)**

**Michele...Michele, Let's go... let's go...**

**you promised me.**

**DISSOLVE TO:**

**THE VILLA – DAY**

**Calo sits under a tree. Fabrizio is on the wall near the gate. Michael steps out onto the balcony.**

**MICHAEL**

**Fabrizio!**

**FABRIZIO**

**Yes...**

**MICHAEL**

**Prepara la macchina.**

**FABRIZIO**

**Are you driving yourself, Boss?**

**MICHAEL**

**Yes...**

**FABRIZIO**

**Is your wife coming with you?**

**MICHAEL**

**No – I want you to take her to her**

**father's house til I know things are**

**safe...**

**FABRIZIO**

**Okay anything you say, Boss.**

**CUT TO:**

**INT. VILLA/KITCHEN**

**Calo sits at the table, eating, as Michael enters.**

**MICHAEL**

**Calo, dové Apollonia?**

**CALO**

**(in Italian)**

**She's going to surprise you – she wants to**

**drive.**

**MICHAEL**

**Ahh...**

**91**

**CALO**

**(in Italian)**

**She'll make a good American wife.**

**(after Michael exits)**

**Wait, I'll get the baggage...**

**CUT TO:**

**VILLA COURTYARD**

**Calo carries suitcases to the car and puts them into the trunk. Apollonia is in the driver's seat.**

**MICHAEL**

**(seeing Fabrizio walking**

**toward the gate)**

**Fabrizio! Dove vai?**

**APOLLONIA**

**(sounding the car horn; in**

**Italian)**

**Michele, wait there! I'll drive to you...**

**MICHAEL**

**(after seeing Fabrizio hurry**

**through the gate)**

**NO! No, Apollonia!**

**The car that Apollonia is in blows up and Michael is thrown into the bushes.**

**CUT TO:**

**MICHAEL**

**In shock, is lying in bed as Apollonia's mother wipes his forehead with a washcloth. Tommasino is at the side of the bed.**

**MICHAEL**

**(whispering)**

**Appolonia...?**

**TOMMASINO**

**Morta.**

**MICHAEL**

**(whispering)**

**Fabrizio...?**

**(after Tommasino shakes his**

**head not knowing where**

1. **abrizio is)**
2. **et me – Get me – Fabrizio.**

**(then)**

**Find him... Fabrizio.**

**92**

**DISSOLVE TO:**

**BANK BUILDING BOARDROOM – NEW YORK CITY – DAY**

**There are Dons and aides seated and standing around a conference table. Barzini sits at the head of the table.**

**VITO CORLEONE**

**Don Barzini, I want to thank you for**

**helping me organize this meeting here**

**today. And also the other heads of the**

**Five Families, New York and New Jersey.**

**Carmine Corleone from the Bronx and ah... Brooklyn...Philip Tattaglia. An' from**

**Staten Island, we have with us Victor**

**Strachi. And all the other associates that**

**came as far as from California, and Kansas**

**City, and all the other territories of the country...thank you.**

**(sitting down)**

**How did things ever get so far? I don't**

**know. It was so unfortunate...so**

**unnecessary. Tattaglia lost a son and I**

**lost a son. We're quits. And if Tattaglia**

**agrees, then I'm willing to let things go**

**on the way they were before...**

**BARZINI**

**We're all grateful to Don Corleone for**

**calling this meeting. We all know him as a**

**man of his word...a modest man...he'll**

**always listen to reason...**

**TATTAGLIA**

**Yes, Don Barzini...he's too modest. He had**

**all the judges and politicians in his**

**pocket. He refused to share them...**

**VITO CORLEONE**

**When...when did I ever refuse an**

**accommodation? All of you know me here.**

**When did I ever refuse? Except one time.**

**And why? Because I believe this drug**

**business is gonna destroy us in the years**

**to come. I mean, it's not like gambling or liquor...even women, which is something**

**that most people want nowadays, and is ah**

**forbidden to them by the pezzonovante of**

**the Church. Even the police departments**

**that've helped us in the past with**

**gambling and other things are gonna refuse**

**to help us when in comes to narcotics. And**

**I believed that then and I believe that**

**now.**

**93**

**BARZINI**

**Times have changed. It's not like the Old Days when we can do anything we want. A refusal is not the act of a friend. If Don Corleone had all the judges, and the politicians in New York, then he must share them, or let us others use them. He must let us draw the water from the well. Certainly he can present a bill for such services; after all we are not Communists.**

**ZALUCHI**

**(after some laughter from**

**the group, stands)**

**I also don't believe in drugs. For years I paid my people extra so they wouldn't do that kind of business.**

**Tattaglia whispers something to his aide.**

**ZALUCHI**

**(continues)**

**Somebody comes to them and says, "I have powders; if you put up three, four thousand dollar investment we can make fifty thousand distributing." So they can't resist. I want to control it as a business, to keep it respectable.**

**(as he slams his hand on the table)**

**I don't want it near schools. I don't want it sold to children! That's an infamia. In my city, we would keep the traffic in the dark people – the colored. They're animals anyway, so let them lose their souls...**

**VITO CORLEONE**

**I hoped that we would come here and reason together. And as a reasonable man I'm willing to do whatever's necessary to find a peaceful solution to these problems...**

**BARZINI**

**Then we are agreed. The traffic in drugs will be permitted, but controlled and Don Corleone will give up protection in the East and there will be the peace.**

**TATTAGLIA**

**But I must have strict assurance from Corleone as time goes by and his position becomes stronger, will he attempt any individual vendetta?**

**94**

**BARZINI**

**Look, we are all reasonable men here; we**

**don't have to give assurances as if we**

**were lawyers...**

**VITO CORLEONE**

**(holding up his hand to**

**interrupt Barzini)**

**You talk about vengeance...is vengeance**

**gonna bring your son back to you? Or my**

**boy to me? I forgo the vengeance of my son**

**But I have selfish reasons. My youngest**

**son was forced to leave this country...**

**(as he stands, with Tom's**

**assistance)**

**Because of this Sollozzo business. All**

**right ... and I have to make arrangements**

**to bring him back here safely – cleared of**

**all these false charges. But I'm a**

**superstitious man and if some unlucky**

**accident should befall him...if he should**

**get shot in the head by a police officer**

**or if he should hang himself in his jail**

**cell or if he's struck by a bolt of**

**lightning then I'm going to blame some of**

**the people in this room. And that, I do**

**not forgive.**

**(then)**

**But that aside let me say that I swear on**

**the souls of my grandchildren that I will**

**not be the one to break the peace that we**

**have made here today...**

**The Don and Tom move toward the head of the table where Barzini is sitting. Tattaglia does the same. The Don and Tattaglia embrace as the others applaud.**

**CUT TO:**

**THE DON'S CAR DRIVING – NIGHT**

**Inside the car where the Don and Tom are sitting in the rear.**

**TOM**

**When I meet with the Tattaglia people,**

**should I insist that all his drug**

**middlemen have clean records?**

**VITO CORLEONE**

**Mention it. Don't insist. Barzini is a man**

**who'll know that without being told.**

**TOM**

**You mean Tattaglia...**

**95**

**VITO CORLEONE**

**Tattaglia's a pimp...he never'a could've**

**outfought Santino. But I didn't know until**

**this day that it was Barzini all along...**

**Michael, who has returned from Sicily, is walking and talking with the Don in the Don's garden.**

**VITO CORLEONE**

**Look at this tomatoes, peppers...all of**

**this perfecto...**

**MICHAEL**

**Pop, what about Sonny?**

**(then)**

**What about Sicily?**

**VITO CORLEONE**

**I swore that I would never break the**

**peace.**

**MICHAEL**

**But won't they take that as a sign of**

**weakness?**

**VITO CORLEONE**

**It is a sign of weakness...**

**MICHAEL**

**Well you gave your word that you wouldn't**

**break the peace, I didn't give mine. You**

**don't have to have any part. I take all responsibility.**

**VITO CORLEONE**

**Well, we have a lot of time to talk about**

**it now.**

**CUT TO:**

**NEW HAMPSHIRE SCHOOL – DAY**

**Kay leads a group of children into schoolyard.**

**KAY**

**(to the children)**

**Come on, Nancy...keep together, everyone.**

**Blanche. Okay, all right...**

**(when Kay notices Michael**

**standing beside his**

**Cadillac)**

**How long have you been back?**

**96**

**MICHAEL**

**I've been back a year. Longer than that, I**

**think.**

**(then)**

**It's good to see you, Kay...**

**DISSOLVE TO:**

**COUNTRY ROAD – DAY**

**Michael and Kay are walking together as Michael's car follows behind. A boy on his bike passes, followed by his dog.**

**BOY**

**(as he passes)**

**Come on, Dano!**

**MICHAEL**

**I'm working for my father now, Kay. He's**

**been sick...very sick.**

**KAY**

**But you're not like him, Michael. I**

**thought you weren't going to become a man**

**like your father. That's what you told**

**me...**

**MICHAEL**

**My father's no different than any other**

**powerful man.**

**(after Kay laughs)**

**Any man who's responsible for other**

**people. Like a senator or a president.**

**KAY**

**You know how naive you sound?**

**MICHAEL**

**Why?**

**KAY**

**Senators and presidents don't have men**

**killed...**

**MICHAEL**

**Oh who's being naive, Kay?**

**(then)**

**Kay, my father's way of doing things is**

**over...it's finished. Even he knows that.**

**I mean in five years, the Corleone Family**

**is going to be completely legitimate.**

**Trust me. That's all I can tell you about**

**my business**

**(then)**

**Kay...**

**97**

**KAY**

**Michael, why did you come here? Why? What**

**do you want with me after all this time?**

**Here I was calling and writing...**

**MICHAEL**

**I came here because I need you ... because**

**I care for you.**

**KAY**

**Please stop it, Michael...**

**MICHAEL**

**Because I want you to marry me...**

**KAY**

**(shaking her head)**

**It's too late...it's too late...**

**MICHAEL**

**Please, Kay I'll do anything you ask ...**

**anything to make up for what's happened to**

**us...**

**(after Kay shakes her head)**

**... because that's important Kay. Because**

**what's important is that we have each**

**other. That we have a life together that**

**we have children. Our children...**

**(after Kay puts her hands to**

**her face)**

**Kay I need you. And I love you.**

**Michael beckons toward the car. Michael and Kay get in.**

**DISSOLVE TO:**

**THE DON'S OFFICE**

**The Don is feeding the fish in his aquarium.**

**TESSIO'S VOICE (O.S.)**

**(to Michael)**

**Barzini's people chisel my territory, and**

**we do nothing about it. Pretty soon there**

**won't be one place in Brooklyn I can hang**

**my hat!**

**MICHAEL'S VOICE (O.S.)**

**Just be patient...**

**TESSIO'S VOICE (O.S.)**

**I'm not asking you for help, Mike – just**

**take off the handcuffs.**

**MICHAEL'S VOICE (O.S.)**

**Be patient.**

**98**

**CLEMENZA'S VOICE (O.S.)**

**We got to protect ourselves. Give me a chance to recruit some new men.**

**MICHAEL'S VOICE (O.S.)**

**No I don't want to give Barzini an excuse to start fighting.**

**TESSIO'S VOICE (O.S.)**

**Mike, you're wrong...**

**CLEMENZA**

**(to the Don)**

**Don Corleone you once said that the day would come when Tessio and me could form our own Family. Til today, I would never think of it. I must ask your permission...**

**VITO CORLEONE**

**(looking away)**

**Well, Michael is now head of the Family, and if he gives his permission, then you have my blessing...**

**MICHAEL**

**(seated on a chair)**

**After we make the move to Nevada you can break off from the Corleone Family and go on your own. After we make the move to Nevada.**

**CLEMENZA**

**How long with that be?**

**MICHAEL**

**Six months.**

**TESSIO**

**(to Don Vito)**

**Forgive me, Godfather, but with you gone me and Pete'll come under Barzini's thumb sooner or later...**

**CLEMENZA**

**And I hate that goddamn Barzini! In six months' time there won't be nothing left to build on...**

**VITO CORLEONE**

**Do you have faith in my judgment?**

**CLEMENZA**

**Yes...**

**VITO CORLEONE**

**Do I have your loyalty?**

**99**

**CLEMENZA**

**Yes – always, Godfather...**

**VITO CORLEONE**

**Then be a friend to Michael, and do as he**

**says.**

**MICHAEL**

**(who is now seated behind**

**the desk)**

**There are things being negotiated now that**

**are gonna solve all your problems and**

**answer all your questions. That's all I**

**can tell you now...**

**(to Carlo)**

**Carlo, you grew up in Nevada. When we make**

**our move there, you're gonna be my right-**

**hand man.**

**(to the group)**

**Tom Hagen's no longer Consiglieri. He's**

**gonna be our lawyer in Vegas. That's no**

**reflection on Tom, but that's the way I**

**want it.**

**(then)**

**Besides if I ever need help, who's a**

**better Consiglieri than my father? Well,**

**that's it.**

**Rocco opens the door to let everyone leave. Clemenza walks past Michael, shakes Don Vito's hand, and exits.**

**TESSIO**

**(shaking Michael's hand)**

**Alright...**

**Tessio walks past Don Vito as he exits. As Carlo exits, Vito pinches Carlo's cheeks.**

**CARLO**

**Thank you, Papa...**

**VITO CORLEONE**

**I'm happy for you, Carlo.**

**TOM**

**(seated on the couch)**

**Mike, uh why am I out?**

**MICHAEL**

**You're not a wartime Consiglieri, Tom.**

**Things may get rough with the move we're**

**trying.**

**100**

**VITO CORLEONE**

**(sitting next to Tom on the**

**couch)**

**Tom I advise Michael. I never thought you**

**were a bad Consiglieri. I thought Santino**

**was a bad Don, rest in peace. Michael has**

**all my confidence, as...as you do. But uh**

**there are reasons why you must have no**

**part in what is going to happen.**

**TOM**

**(to Michael)**

**Maybe I could help...**

**MICHAEL**

**(curtly)**

**You're out, Tom.**

**Don Vito pats Tom on the shoulder, gets up, and walks over to Michael. He pats Michael on the chest, then his face.**

**DISSOLVE TO:**

**A MONTAGE OF LAS VEGAS**

**The Desert Inn featuring Patti Page, El Rancho Vegas featuring Joe E. Lewis & Gloria DeHave, and the Sands featuring Dean Martin & Jerry Lewis. We hear Vegas-style music.**

**DISSOLVE TO:**

**LAS VEGAS HOTEL**

**A limo drives to the entrance, and Fredo and Michael get out.**

**DISSOLVE TO:**

**Fredo, Michael, Hagen, Neri, Rocco and bellboys walk towards a hotel room.**

**FREDO**

**(to Michael)**

**I can't get over the way your face**

**looks... it really looks good. This doctor**

**did some job. Who talked you into it, Kay?**

**(to the bellboys carrying**

**the luggage)**

**Hey hey hey hey hey, wait! Hey – leave**

**them out here we'll deal with them**

**later...**

**(after the bellboys stop)**

**He's tired – he wants to clean up. But**

**right now, let me open the door, alright?**

**Fredo opens the door. From the room comes music as Fredo waltzes in. The band, consisting of an accordion, a standup bass, and a piano, plays "For He's a Jolly Good Fellow." There are four Vegas**

**101**

**girls sitting around the table as the band then plays "Mona Lisa." Michael is not pleased. Johnny Fontane is standing behind the table.**

**JOHNNY**

**Hello, Mike. Welcome to Las Vegas!**

**FREDO**

**It's all for you, kid – eh**

**(towards Johnny)**

**It's all his idea, right? Didn't you?**

**JOHNNY**

**Well, your brother Freddy...**

**FREDO**

**Well it was – hey, girls here...**

**Hah...I'll be right back...**

**JOHNNY**

**(to Fredo)**

**All right...okay**

**FREDO**

**(to Johnny)**

**You keep 'em occupied...**

**(to Michael)**

**Anything you want, kid...anything. Huh?**

**MICHAEL**

**(curtly)**

**Who are the girls?**

**FREDO**

**That's for you to find out...**

**MICHAEL**

**Get rid of them, Fredo.**

**FREDO**

**Hey, Mike... uh...**

**MICHAEL**

**Fredo, I'm here on business. I leave**

**tomorrow, now get rid of them. I'm tired.**

**(exiting the shot)**

**Get rid of the band, too.**

**FREDO**

**(to the girls)**

**Hey, just take off! Come on, take off!**

**Let's go. Hey – Angelo...**

**(then)**

**Hey, come on. SCRAM!**

**102**

**JOHNNY**

**(to the blonde he kisses)**

**Come on, honey, let's go**

**FREDO**

**(to Johnny)**

**Come on... I don't know, Johnny. I don't know what the hell's the matter with him.**

**(to a girl)**

**I'm sorry, babe, come on...**

**(to the band)**

**I don't know, he's tired... he's...**

**MICHAEL**

**What happened to Moe Greene?**

**FREDO**

**He said he had some business. He said give him a call when the party started.**

**MICHAEL**

**Well give him a call.**

**(to Johnny, as they shake**

**hands)**

**Johnny, how are you?**

**JOHNNY**

**Hello, Mike nice to see you again.**

**MICHAEL**

**We're all proud of you...**

**JOHNNY**

**Thanks, Mike.**

**MICHAEL**

1. **it down, Johnny – I want to talk to you. (then)**
2. **he Don's proud of you, too, Johnny.**

**JOHNNY**

**Well I uh, owe it all to him.**

**MICHAEL**

**Well he knows how grateful you are. That's why he'd like to ask a favor of you...**

**JOHNNY**

**Mike, what can I do?**

**103**

**MICHAEL**

**The Corleone Family is thinking of giving up all its interests in the olive oil business – settling out here.**

**(after Johnny hmmms)**

**Now Moe Greene will sell us his share of the casino and the hotel so it could be completely owned by the Family.**

**(gesturing towards Tom)**

**Tom.**

**FREDO**

**Hey, Mike, are you sure about that? Moe loves the business – he never said nothin' to me about selling...**

**MICHAEL**

**Yeah well I'll make him an offer he can't refuse.**

**(after Tom hands Michael a**

**set of contracts)**

**See, Johnny...see we figure that entertainment will be a big factor in drawing gamblers to the casino. And, we hope you'll sign a contract to appear five times a year.**

**(then)**

**Perhaps uh...convince some of your friends in the movies to do the same. We're counting on you...**

**JOHNNY**

**Sure, Mike. I'll do anything for my Godfather...you know that.**

**MICHAEL**

**(as he and Johnny shake**

**hands)**

**Good.**

**MOE GREEN**

**(as he enters the room)**

**Hey, Mike! Hello, fellas...everybody's here. Freddy. Tom. Good to see you, Mike...**

**MICHAEL**

**(shaking Moe's hand)**

**How are you, Moe?**

**104**

**MOE**

**(to Mike, as Johnny exits)**

**All right you got everything you want? The chef cooked for you special...the dancers will kick your tongue out, and your credit is good.**

**(to one of Moe's employees)**

**Draw chips for everybody in the room so they can play on the house.**

**MICHAEL**

**(as Moe sits down)**

**My credit good enough to buy you out?**

**MOE**

**(laughs, and so does Fredo**

**who massages Moe's back)**

**Buy me out?**

**MICHAEL**

**The casino...the hotel. Corleone Family wants to buy you out.**

**MOE**

**(angry)**

**The Corleone Family wants to buy me out? No. I buy you out, you don't buy me out.**

**MICHAEL**

**Your casino loses money. Maybe we can do better...**

**MOE**

**You think I'm skimmin' off the top, Mike?**

**MICHAEL**

**You're unlucky**

**MOE**

**(standing, angrily laughs)**

**You goddamn guineas really make me laugh. I do you a favor and take Freddie in when you're having a bad time, and then you try to push me out!**

**MICHAEL**

**Wait a minute. You took Freddie in because the Corleone Family bankrolled your casino because the Molinari Family on the Coast guaranteed his safety. Now we're talking business. Let's talk business...**

**105**

**MOE**

**Yeah let's talk business, Mike. First of all, you're all done. The Corleone Family don't even have that kind of muscle anymore. The Godfather's sick, right? You're getting chased out of New York by Barzini and the other Families. What do you think is going on here? You think you can come to my hotel and take over? I talked to Barzini. I can make a deal with him, and still keep my hotel!**

**MICHAEL**

**Is that why you slapped my brother around in public?**

**FREDO**

**Aw now that...that was nothin', Mike. Now uh Moe didn't mean nothin' by that. Sure he flies off the handle once in a while, but Moe and me we're good friends, right Moe? Huh?**

**MOE**

**I gotta business to run. I gotta kick asses sometimes to make it run right. We had a little argument, Freddy and I, so I had to straighten him out...**

**MICHAEL**

**You straightened my brother out?**

**MOE**

**He was banging cocktail waitresses two at a time! Players couldn't get a drink at the table! What's wrong with you?**

**MICHAEL**

**(collecting his things from**

**the table before he stands)**

**I leave for New York tomorrow. Think about a price.**

**MOE**

**(angry)**

**Son-of-a-bitch – Do you know who I am? I'm Moe Greene! I made my bones when you were going out with cheerleaders!**

**FREDO**

**Wait a minute, Moe...Moe, I got an idea... (to Tom)**

**Tom...Tom, you're the Consiglieri and you can talk to the Don – you can explain...**

**106**

**TOM**

**Just a minute now – the Don is semi-**

**retired and Mike is in charge of the**

**Family business now. If you have anything**

**to say, say it to Michael.**

**FREDO**

**(after Moe storms out)**

**Mike! You don't come to Las Vegas and talk**

**to a man like Moe Greene like that!**

**MICHAEL**

**Fredo – you're my older brother, and I**

**love you. But don't ever take sides with**

**anyone against the Family again. Ever.**

**CUT TO:**

**CORLEONE MALL**

**Michael's limo drives through the gate with him, Kay, and Anthony. Anthony is sitting on Michael's lap.**

**MICHAEL**

**I have to see my father and his people, so**

**have dinner without me...**

**KAY**

**Oh, Michael...**

**MICHAEL**

**This weekend we'll go out.**

**(after Kay hmmmms)**

**We'll go to the city. We'll see a show and**

**we'll have dinner. I promise.**

**KAY**

**(after she and Michael kiss)**

**Okay...**

**(then)**

**Oh, Michael. Michael, your sister wants to**

**ask you something...**

**MICHAEL**

**Well let her ask...**

**KAY**

**No she's afraid to. Connie and Carlo want**

**you to be Godfather to their little boy.**

**MICHAEL**

**Oh, well we'll see...**

**KAY**

**Will you?**

**107**

**MICHAEL**

**Lemme think about it – we'll see. Come on.**

**DISSOLVE TO:**

**THE DON'S GARDEN**

**The Don, older looking now, sits with Michael.**

**VITO CORLEONE**

**So Barzini will move against you first.**

**He'll set up a meeting with someone that**

**you absolutely trust...guaranteeing your**

**safety. And at that meeting, you'll be assassinated.**

**(as the Don drinks from a**

**glass of wine as Michael**

**watches him)**

**I like to drink wine more than I used to**

**anyway, I'm drinking more...**

**MICHAEL**

**It's good for you, Pop.**

**VITO CORLEONE**

**(after a long pause)**

**I don't know your wife and children. Are**

**you happy with them?**

**MICHAEL**

**Very happy...**

**VITO CORLEONE**

**That's good.**

**(then)**

**I hope you don't mind the way I...I keep**

**going over this Barzini business...**

**MICHAEL**

**No, not at all...**

**VITO CORLEONE**

**It's an old habit. I spent my life trying**

**not to be careless. Women and children can**

**be careless, but not men.**

**(then)**

**How's your boy?**

**MICHAEL**

**He's good.**

**VITO CORLEONE**

**You know he looks more like you every day.**

**108**

**MICHAEL**

**(smiling)**

**He's smarter than I am. Three years old, he can read the funny papers**

**VITO CORLEONE**

**(laughs)**

**Read the funny papers.**

**(then)**

**Oh...well...eh, I want you to arrange to have a telephone man check all the calls that go in and out of here because...**

**MICHAEL**

**I did it already, Pop.**

**VITO CORLEONE**

**Ya know, cuz it could be anyone...**

**MICHAEL**

**Pop, I took care of that.**

**VITO CORLEONE**

**Oh, that's right. I forgot.**

**MICHAEL**

**(reaching over, touching his**

**father)**

**What's the matter? What's bothering you? (after the Don doesn't**

**answer)**

**I'll handle it. I told you I can handle it, I'll handle it.**

**VITO CORLEONE**

**(as he stands)**

**I knew that Santino was going to have to go through all this. And Fredo...well...**

**(after he sits besides**

**Michael)**

**Fredo was...well. But I never...I never wanted this for you. I work my whole life, I don't apologize, to take care of my family. And I refused to be a fool dancing on the string, held by all those bigshots. I don't apologize that's my life but I thought that...that when it was your time that...that you would be the one to hold the strings. Senator Corleone. Governor Corleone, or something...**

**MICHAEL**

**Another pezzonovante...**

**109**

**VITO CORLEONE**

**Well this wasn't enough time, Michael.**

**Wasn't enough time...**

**MICHAEL**

**We'll get there, Pop. We'll get there...**

**VITO CORLEONE**

**Uh...**

**(after kissing Michael on**

**the cheek)**

**Now listen. Whoever comes to you with this**

**Barzini meeting – he's the traitor. Don't**

**forget that.**

**DISSOLVE TO:**

**THE DON'S TOMATO GARDEN – DAY**

**The Don is with Michael's son, Anthony.**

**ANTHONY**

**Can I hold it, please?**

**(taking the spray can from**

**the Don)**

**Yeah, I will take care...**

**VITO CORLEONE**

**Come're...come're...come're**

**The Don shows Anthony how to use the spray can.**

**ANTHONY**

**Can I water these?**

**VITO CORLEONE**

**Yeah over here...over here. Be careful,**

**you're spilling it. You're spilling it...**

**(after Anthony sprays a**

**tomato plant)**

**Anthony...com'ere...com'ere...com'ere...**

**com'ere. There, that's right. We'll put it**

**right there. Aie watch this. Come here.**

**I'll show you something, come here. Now**

**you stand there...**

**The Don cuts a piece of orange.**

**ANTHONY**

**Give me orange...**

**The Don turns away and puts the piece of orange over his teeth. He turns toward Anthony, grunting and holding his arms up like a monster. Anthony is startled, and starts to cry. The Don rises, grabbing the boy.**

**110**

**VITO CORLEONE**

**(laughing)**

**Oh no?**

**(after picking up Anthony**

**then setting him down again)**

**That's a new trick.**

**(pointing to the tomato**

**garden)**

**You run in there...run in there...**

**Anthony runs through the tomato garden, laughing, with the spray can. He and the Don are chasing each other.**

**ANTHONY**

**(laughing)**

**See where are you?**

**(then)**

**Get down!**

**The Don takes the orange peel out of his mouth, laughs, then coughs. He starts to fall, grabs for a plant, then falls to the ground. Anthony is still laughing and running around.**

**ANTHONY**

**I love you...**

**(as he runs up to the Don**

**with the spray can)**

**Uh...uh...uh...uh...uh...uh...ouch!**

**Anthony, seeing the Don's lifeless body, runs to the house.**

**DISSOLVE TO:**

**CEMETERY – DAY**

**We hear church bells as a procession of cars drives in. Chauffeurs open car doors to let mourners out, including that old man who sang Luna Mezz'o Mare at Connie's wedding reception. Michael, Tom, Mama, Connie and others are sitting in chairs in front of the Don's flower-covered casket. They watch as mourners place single red roses on top. We see Johnny, Clemenza, and his wife toss roses. Barzini tosses a rose, and glances at Michael and nods. We see Tessio walking from Barzini, towards Michael.**

**TESSIO**

**(into Michael's ear)**

**Mike, could I have a minute?**

**(after Michael and Tessio**

**move away from the others)**

**Barzini wants to arrange a meeting. He**

**says we can straighten any of our problems**

**out...**

**MICHAEL**

**You talked to him?**

**111**

**TESSIO**

**Yeah – I can arrange security. On my**

**territory. Alright?**

**MICHAEL**

**Alright...**

**TESSIO**

**Alright.**

**TOM**

**(after Michael sits besides**

**him again)**

**Do you know how they're gonna come at'cha?**

**MICHAEL**

**They're arranging a meeting in Brooklyn.**

**Tessio's ground, where I'll be "safe".**

**TOM**

**I always thought it would've been**

**Clemenza, not Tessio...**

**MICHAEL**

**It's a smart move – Tessio was always**

**smarter. But I'm gonna wait – after the**

**baptism. I've decided to be Godfather to**

**Connie's baby. And then I'll meet with Don**

**Barzini – and Tattaglia – all of the heads**

**of the Five Families...**

**CUT TO:**

**FULL SHOT OF THE INTERIOR OF A CHURCH**

**Organ music is heard, and the baby is crying.**

**Kay carries Carlo & Connie's baby toward the altar, followed my Michael.**

**PRIEST**

**(something in Latin;**

**continues after breathing on**

**baby three times; in Latin)**

**"Let us pray..."**

**(after Michael and Kay untie**

**the baby's bonnet; something**

**in Latin)**

**While the priest continues off screen:**

**CUT TO:**

**HOTEL ROOM**

**Rocco is preparing his machine gun.**

**112**

**CUT TO:**

**Clemenza walks to his car carrying a large package. He pauses to wipe his car.**

**CUT TO:**

**THE CHURCH**

**Priest dips his hand into oil jar, and sprinkle's the baby's lip and chin.**

**PRIEST**

**Something in Latin .**

**While the priest continues off screen:**

**CUT TO:**

**BARBERSHOP**

**Barber is patting lather on a Willie Cicci's face for a shave.**

**CUT TO:**

**HOTEL ROOM**

**Neri takes his old policeman uniform out of a suitcase.**

**CUT TO:**

**CHURCH**

**Priest dips his hand in more oil, signs the cross on the baby's forehead.**

**CUT TO:**

**HOTEL ROOM**

**Neri, dressed in uniform, dumps a bag containing badges and a gun.**

**CUT TO:**

**HOTEL**

**Clemenza, carrying his package, ascends the stairs.**

**CUT TO:**

**CHURCH**

**Priest makes the sign of the cross over the baby. The ceremony continues.**

**113**

**PRIEST**

**(something in Latin)**

**(in English)**

**Michael, do you believe in God, the Father**

**Almighty. Creator of Heaven and Earth?**

**MICHAEL**

**I do.**

**CUT TO:**

**BUILDING LOBBY**

**Barzini walking, stepping out a cigarette.**

**PRIEST'S VOICE**

**Do you believe in Jesus Christ, His only**

**Son our Lord?**

**MICHAEL**

**I do.**

**PRIEST'S VOICE**

**Do you believe in the Holy Ghost...the**

**Holy Catholic Church?**

**MICHAEL**

**I do.**

**While the priest continues off screen:**

**CUT TO:**

**COURTHOUSE**

**Barzini's car is parked. Neri motions to the chauffeur to move the car.**

**CUT TO:**

**HOTEL STAIRWAY**

**Clemenza continues to ascend the stairs with his package.**

**CUT TO:**

**HOTEL ROOM**

**Rocco is greeted by a man who gets a gun. They descend steps.**

**CUT TO:**

**BARBERSHOP**

**Cicci exits.**

**114**

**CUT TO:**

**CHURCH**

**The ceremony continues.**

**CUT TO:**

**COURTHOUSE**

**Barzini and bodyguards descend the steps as Neri writes a ticket.**

**CUT TO:**

**HOTEL**

**Cicci is ascending the steps. Pauses to lean on railing as he smokes.**

**Clemenza makes it to the 5th floor elevator, and presses the button.**

**CUT TO:**

**MASSAGE ROOM**

**Moe Greene is lying on his stomach getting a massage.**

**CUT TO:**

**CHURCH**

**The ceremony continues.**

**PRIEST'S VOICE**

**Michael Francis Rizzi do you renounce**

**Satan?**

**While the church music continues:**

**CUT TO:**

**HOTEL ELEVATOR**

**Revealing Strachi, a Don, and the elevator operator. The door opens and Clemenza fires two shots.**

**CUT TO:**

**CHURCH**

**MICHAEL CORLEONE**

**I do renounce him.**

**While the church music continues:**

**CUT TO:**

**115**

**MASSAGE ROOM**

**Gunman opens the door, Moe puts glasses on, gets shot in one eye.**

**CUT TO:**

**CHURCH**

**PRIEST'S VOICE**

**And all his works?**

**CUT TO:**

**HOTEL**

**Cicci ascending steps. Then follows Don Cuneo into a revolving door, locks it, then shoots four times through the glass.**

**CUT TO:**

**CHURCH**

**MICHAEL**

**I do renounce them.**

**CUT TO:**

**MOTEL ROOM**

**Rocco kicks open the door and he and another gunman fire. The girl screams "Oh God! Oh God!" as she and Tattaglia are riddled by bullets while in bed.**

**CUT TO:**

**CHURCH**

**PRIEST'S VOICE**

**And all his pomps?**

**MICHAEL**

**(nodding)**

**I do renounce them.**

**CUT TO:**

**COURTHOUSE**

**Neri shoots Barzini's bodyguard twice, and his chauffeur once, as Barzini turns to run. Neri drops to one knee and carefully fires at Barzini, who topples after two shots. Neri gets picked up.**

**CUT TO:**

**116**

**CHURCH**

**PRIEST'S VOICE**

**Michael Rizzi will you be baptized?**

**MICHAEL CORLEONE**

**I will.**

**PRIEST'S VOICE**

**(as he pours holy water on**

**baby's forehead)**

**In nomine Patris... et Fili...**

**CUT TO:**

**MOTEL ROOM**

**Tattaglia's dead body on the bed.**

**CUT TO:**

**REVOLVING DOOR**

**Don Cuneo's dead body.**

**PRIEST'S VOICE (V.O.)**

**... et Spiritus Sancti...**

**CUT TO:**

**COURTHOUSE**

**Dead bodies of Barzini, bodyguard, and chauffeur.**

**PRIEST'S VOICE**

**Michael Rizzi...**

**CUT TO**

**CHURCH**

**A candle is held before Michael.**

**PRIEST'S VOICE**

**Go in peace, and may the Lord be with you.**

**Amen.**

**DISSOLVE TO:**

**EXT. CHURCH – DAY**

**The family is outside, congratulating Connie and Carlo.**

**MICHAEL**

**Kay...**

**117**

**CONNIE**

**(to the infant Michael**

**Francis, holding the baby**

**towards Michael)**

**Come on, kiss your Godfather...**

**Michael kisses the baby. Kay carries Anthony out. Rocco drives up and goes to Michael, whispering in his ear. Michael responds inaudibly. Rocco pats him then exits.**

**MICHAEL**

**Carlo can't go to Vegas. Something's come**

**up. Everybody's going to leave without us.**

**CONNIE**

**Oh, Mike it's our first vacation together.**

**CARLO**

**Hey Connie, please.**

**(to Michael)**

**What do you want?**

**MICHAEL**

**Go back to the house. Wait for my call.**

**It's important.**

**CARLO**

**(nodding and exiting)**

**All right.**

**MICHAEL**

**(to Kay)**

**I'll only be a couple of days...**

**Michael kisses Kay, pats Anthony's head, and kisses Mama.**

**MAMA**

1. **tatta bene... statta bene**
2. **he family and guests dissipate as the priest and monsignor ascend the steps.**

**CUT TO:**

**THE DON'S KITCHEN – DAY**

**TESSIO**

**(into the phone)**

**We're on our way to Brooklyn**

**(to Tom, after hanging up)**

**I hope Mike can get us a good deal**

**tonight.**

**TOM**

**I'm sure he will...**

**118**

**DISSOLVE TO:**

**CORLEONE GATE**

**Tessio and Tom leave the house. Willie Cicci stops them.**

**CICCI**

**Sal...Tom...the Boss says he'll come in a**

**separate car. He says for you two to go on**

**ahead...**

**TESSIO**

**Hell, he can't do that. It screws up all**

**my arrangements!**

**CICCI**

**Well, that's what he said.**

**TOM**

**(as another buttonman steps**

**up)**

**I can't go either, Sal.**

**TESSIO**

**(as he sees a third**

**buttonman step up)**

**Tell Mike it was only business. I always**

**liked him.**

**TOM**

**He understands that.**

**CICCI**

**(frisking Sal, taking his**

**gun)**

**Excuse me, Sal...**

**TESSIO**

**Huh?**

**(then)**

**Tom can you get me off the hook? For Ol'**

**Times' sake?**

**TOM**

**Can't do it, Sally.**

**Tom nods to buttonmen who take Sal to the car. Tom walks inside and pauses to look out the window.**

**CUT TO:**

**CONNIE AND CARLO'S HOUSE – DAY**

**Tom, Michael, Neri and Rocco enter. Carlo hangs up the phone that he was dialing.**

**119**

**MICHAEL**

**You have to answer for Santino, Carlo.**

**CARLO**

**Mike, you got it all wrong...**

**MICHAEL**

**You fingered Sonny for the Barzini people. Ahhh that little farce you played with my sister. You think that could fool a Corleone?**

**CARLO**

**Mike, I'm innocent. I swear on the kids, Mike. Please, Mike, don't do this to me.**

**MICHAEL**

**(as he pulls up his own**

**chair)**

**Sit down.**

**CARLO**

**(sitting)**

**Mike, don't do this to me, please...**

**MICHAEL**

**Barzini's dead. So is Phillip Tattaglia, Moe Greene, Strachi, Cuneo. Today I settle all Family business, so don't tell me you're innocent, Carlo. Admit what you did.**

**(to Neri)**

**Get him a drink.**

**(to Carlo, as Michael shifts**

**in his chair)**

**Come on. Don't be afraid, Carlo. Come on, you think I'd make my sister a widow? I'm Godfather to your son, Carlo.**

**(after Neri hands Carlo a**

**glass of wine)**

**Go ahead, drink it...drink**

**(after Carlo drinks)**

**No Carlo you're out of the Family business, that's your punishment. You're finished. I'm putting you on a plane to Vegas.**

**(to Tom, as he reaches out**

**his hand)**

**Tom?**

**(more)**

**120**

**MICHAEL (Cont'd)**

**(after Tom hands Michael a**

**plane ticket, which he hands**

**to Carlo)**

**I want you to stay there. Understand?**

**(quietly, after Carlo nods**

**and hmmms)**

**Only don't tell me you're innocent.**

**Because it insults my intelligence and**

**makes me very angry...**

**(then)**

**Now who approached you? Tattaglia or**

**Barzini?**

**CARLO**

**(after hesitating)**

**It was Barzini**

**MICHAEL**

**Good.**

**(after standing)**

**There's a car waiting for you outside to**

**take you to the airport. I'll call your**

**wife, to tell her what flight you're on.**

**CARLO**

**(as he rises, starts to**

**protest)**

**Mike, please...**

**MICHAEL**

**Come on. Get outta my sight.**

**Carlo turns. Rocco helps him put on his coat.**

**CUT TO:**

**CORLEONE GATE – DAY**

**Buttonman is putting luggage into the rear of the car. Carlo gets into the front seat.**

**CUT TO:**

**INT. CAR – DAY**

**Clemenza is seen behind Carlo, in the back seat.**

**CLEMENZA**

**Hello, Carlo...**

**CUT TO:**

**121**

**CARLO'S HOUSE – DAY**

**Michael, Neri and Hagen emerge as Rocco locks the door.**

**CUT TO:**

**INT. CAR – DAY**

**Clemenza garrotes Carlo, who gets pulled back and kicks his feet at the windshield, which breaks as the car takes off. Michael, Tom, and Rocco watch. After the car pulls away, we hear the Title Theme music as they walk through the mall.**

**DISSOLVE TO:**

**THE CORLEONE MALL**

**Moving men load a truck labeled "John J. Bartek Moving." We see a sign on the wall that says "Future Commercial Development - Genco Land Co. – 5.6 Acres" with a small "sold" sign underneath it. A limousine drives through the gate stopping besides the moving truck. Connie gets out, arguing with her mother who's seated in the car.**

**CONNIE**

**(yelling from car)**

**Whattaya tryin' to tell me!**

**MAMA**

**(yelling from car)**

**Look I'm trying to tell you you're wrong!**

**CONNIE**

**(yelling, while getting out**

**of the car)**

**Aw Mama, please!**

**(running into the house**

**crying)**

**Michael! Michael!**

**KAY**

**What is it?**

**CONNIE**

**Where is he? Michael!**

**Connie and Kay run out. Connie opens the door to the Don's office. Michael's sitting at his desk with Neri behind him. Kay follows**

**122**

**CONNIE**

**Michael! You lousy bastard you killed my**

**husband! You waited until Papa died so**

**nobody could stop you, and then you killed**

**him. You blamed him for Sonny. You always**

**did. Everybody did. But you never thought**

**about me. You never gave a damn about me.**

**Now what am I going to do?**

**KAY**

**Connie...**

**CONNIE**

**(to Kay, after Kay puts her**

**arms around her)**

**Why do you think he kept Carlo at the**

**mall? All the time he knew he was gonna**

**kill'im.**

**(to Michael)**

**And you stood Godfather to our baby you**

**lousy cold-hearted bastard. Want to know**

**how many men he had killed with Carlo?**

**Read the papers – read the papers!**

**(after she picks up and**

**slams down a newspaper)**

**That's your husband! That's your husband!**

**Connie goes toward Michael. Neri holds her back until Michael motions it's okay.**

**MICHAEL**

**(taking Connie's arms as she**

**cries)**

**Come on...**

**CONNIE**

**(struggling out of Michael's**

**arms)**

**No! No! No!**

**MICHAEL**

**(to Neri)**

**Get her upstairs. Get her a doctor.**

**Neri takes Connie out of the room. Michael sighs, then lights a cigarette.**

**MICHAEL**

**(to Kay)**

**She's hysterical. Hysterical.**

**KAY**

**Michael, is it true?**

**MICHAEL**

**Don't ask me about my business, Kay...**

**123**

**KAY**

**Is it true?**

**MICHAEL**

**Don't ask me about my business...**

**KAY**

**No.**

**MICHAEL**

**(as he slams his hand on the**

**desk)**

**Enough!**

**(then)**

**Alright. This one time Michael points his**

**finger...this one time I'll let you ask me**

**about my affairs...**

**KAY**

**(whispering)**

**Is it true? Is it?**

**MICHAEL**

**(quietly, shaking his head)**

**No.**

**KAY**

**(after a sigh of relief and**

**Michael kisses and hugs her)**

**I guess we both need a drink, huh?**

**Kay leaves the room to fix Michael a drink. At the same time, Rocco, Clemenza, and Neri enter the office. Clemenza shakes Michael's hand. Kay turns her head to watch them. They embrace Michael, then kiss his hand.**

**CLEMENZA**

**(kissing Michael's hand)**

**Don Corleone...**

**Rocco kisses Michael's hand as Neri shuts the door blocking Kay's view.**

**FADE OUT**

**THE END**