

**THE GODFATHER**

Screenplay

by

Mario Puzo

Francis Ford Coppola

Based on a Novel

by

Mario Puzo

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'shuttet, 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?

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?

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:

## 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.

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, if 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.

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?

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.



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!

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:

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")

Sonny goes upstairs.

An old man continues "Luna Mezz'a Mare" while Nazorine dances and 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:

BANDSTAND AREA - DAY

MAMA CORLEONE

Johnny, Johnny!  
(in Italian)  
"Sing a song".  
(in English)  
Sing a song.

The 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...

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 get 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.

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:

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 had 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:



## 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 man.

(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.

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.

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.

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.

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 cheap 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.

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)

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:

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.



SOLLOZZO

Bene. Don Corleone. I need a man who has powerful friends. I need a million dollars 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)

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)

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?

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.

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

Just get the phone...

Kay 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...

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?

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

Okay, Pop - I'll have to get it myself, Pop; 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.

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.



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:

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.

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.

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.

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:

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.

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...

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)



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...

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:

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:

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.

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?

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...

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?

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.



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!

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)

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...

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:

## 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)

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.

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...

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)



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.

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

Sollozzo might not even be in the car, Sonny!

The phone rings, Sonny gets up to get it.

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.

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...

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.

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 dice...?

(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?

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.

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.



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.  
Corleone family continuing to gather at the mall's gate.

Don 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.

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:

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.

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 ass snow  
right now!

TOM

(after he stops Sonny)

Hey Sonny...

SONNY

What?

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...

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.

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.

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!



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)

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.

Appollonia 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)

FABRIZIO (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?

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.

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.

Fabrizio translates.

MICHAEL  
With all respect.

Fabrizio translates.

VITELLI  
(in Italian)  
Come to my house Sunday. My name is  
Vitelli...

MICHAEL  
Grazie e come 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 questa mia figlia, Apollonia e questo  
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:

## 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.

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.



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  
Sanctu - Amen.

The 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.

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.

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.

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!

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...

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.

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  
 Son-of-a-bitch! Come on! Come on!

The 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.

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.



TOM (O.S.)

(into phone)

This is Tom Hagen. I'm calling for Vito Corleone, at his request. Now you owe your Don 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!

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.

Tommasino 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.

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, dov  Apollonia?

CALO

(in Italian)

She's going to surprise you - she wants to  
drive.

MICHAEL

Ahh...

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  
 Fabrizio is)  
 Get me - Get me - Fabrizio.  
 (then)  
 Find him... Fabrizio.

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 it comes to narcotics. And I believed that then and I believe that now.

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?

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...

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?



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...

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.

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?

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.

VITO CORLEONE

(sitting next to Tom on the couch)

Tom I advise Michael. I never thought you were a bad Consigliere. 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

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!

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

Sit down, Johnny - I want to talk to you.  
(then)  
The 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?

MICHAEL

The Corleone Family is thinking of giving up all its interests in the olive oil business - settling out here.

(after Johnny hmmmms)

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?



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...

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...

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 hmmmmms)

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?

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.

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...

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.

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?

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 by 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.



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.

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.

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:

## 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:

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...

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

Statta bene... statta bene

The 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...

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.

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)



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 hmmmms)

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:

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

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...

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