

THE GODFATHER

1A/1

BLACK SCREEN

(TRUMPET IN)

MT1 Title in:
Paramount Pictures
Presents

Title out.

MT2 Title in:
(LOGO)
MARIO PUZO'S
THE GODFATHER

Title out.

BLACK SCREEN
FADE IN:

(MUSIC OUT)

INT. THE DON'S OFFICE
- DAY
1. BIG CLOSEUP Bonasera.

BONASERA: (VOICE OVER)
I believe in America.

CAMERA STARTS PULLING
BACK SLOWLY...

(ON)
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-shattered - held together
by wire.

(Continued)

1. (Continued)

CAMERA NOW INCLUDES
Don Corleone's hand
in L FG - CONTINUES
PULL-BACK...

Don's hand gestures.

Man's hand enters from
L giving drink to
Bonasera. Now the
Don's head is seen in
L FG.

CAMERA STOPS IN MEDIUM
SHOT Bonasera; Don's
head in L FG.

Don puts his hand down.

Bonasera rises, steps
forward, setting glass
down on desk; exits R.
He re-enters in FG;
whispers in the Don's
ear.

BONASERA: (cont'd)
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.
(CRIES)

Sorry.

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, and
suspended the sentence.
Suspended the sentence!
They went free that very
day!

I stood in the courtroom
like a fool, and those
two bastards, they smiled
at me. Then I said to my
wife, 'For Justice, we
must go to Don Corleone.'

DON CORLEONE:
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.

DON CORLEONE:
What is that?

BONASERA: (WHISPERS)
I want them dead.

2. CLOSE SHOT Don as Bonasera leans out L; CAMERA PANS SLIGHTLY R. Long pause before the Don speaks.

DON CORLEONE:
That I cannot do.

3. MEDIUM LONG SHOT Don and Bonasera; Sonny standing L by window; Hagen seated L FG in chair.

BONASERA:
I will give you anything you ask.

4. MEDIUM CLOSE SHOT Don seated at desk, playing with cat on his lap. Bonasera stands R FG with back to CAMERA.

DON CORLEONE:
We've known each other many years but this is the first time you ever came to me for counsel or for help.

I can't remember the last time that - you invited me to your house for a cuppa 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.

DON CORLEONE:
I understand.

You found Paradise in America.
You had a good trade, you made a good living, the police protected you and there were courts of law -
(CAT MEOWS)
and you didn't need a friend like me.

Don plays with cat.

But uh - now you come to me and you say - 'Don Corleone, give me Justice.'

(Continued)

4. (Continued)

DON CORLEONE: (cont'd)
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's to be married and you ask me to do murder - for money.

BONASERA:
I ask you for Justice.

DON CORLEONE:
That is not Justice; your daughter's still alive.

5. MEDIUM CLOSE SHOT
Bonasera past Don's head in L FG.

BONASERA:
Let them suffer then - as she suffers.

How much shall I pay you?

6. MEDIUM CLOSE SHOT Don past Bonasera standing in R FG with back to CAMERA. Pause as the Don looks up at Bonasera; then starts to put cat down.

7. MEDIUM LONG SHOT Don, Sonny, Bonasera, Hagen. The Don rises, putting cat on desk; goes BG to window. Hagen in FG rises, starts to cross L/R.

(CAT MEOWS)

8. MEDIUM CLOSE SHOT Don standing at window (past Bonasera's shoulder in R FG).

Bonasera exits R.

DON CORLEONE:
Bonasera.

Bonasera.

What have I ever done to make you treat me so disrespectfully.

(Continued)

8. (Continued)
The Don steps forward,
CAMERA PANNING R WITH
HIM TO INCLUDE Bonasera.

DON CORLEONE:
If you'd come to me in
friendship, then the scum
that ruined your daughter
would be suffering this
very day.

The Don stops in CLOSE
SHOT past Bonasera in
L FG.

And if by chance an honest
man like yourself should
make enemies, then he
would become my enemies.

Don points finger.

And then they will fear
you.

9. CLOSE SHOT Bonasera
past Don in R FG; Sonny
standing BG. Bonasera
gulps before he says:

BONASERA:
Be my friend?

10. MEDIUM CLOSE SHOT Don
past Bonasera in L FG.
The Don shrugs; looks
down.

11. CLOSE SHOT Bonasera
past Don in R FG; Sonny
standing BG. Bonasera
bows his head.

BONASERA:
...Godfather?

12. CLOSE SHOT Don past
Bonasera in L FG, with
head bowed. Don starts
to raise his hand below
frame.

13. CLOSE SHOT Bonasera
past Don in R FG; Sonny
standing BG. Bonasera
kisses the Don's hand.

14. MEDIUM CLOSE SHOT Don
past Bonasera in L FG.
The Don nods.

DON CORLEONE:
Good.

He puts his hand on
Bonasera's shoulder.

Some day, and that day

(Continued)

14. (Continued)

The Don walks R with Bonasera, CAMERA PANNING WITH THEM.

They stop.

Bonasera exits R.

The Don moves R, CAMERA PANNING TO INCLUDE Hagen as Hagen closes door.

Pause before Don says:

Don smells rose in his boutonniere.

EXT. MALL - DAY

15. VERY LONG (DOWN) SHOT Guests in Mall dancing.

16. MEDIUM LONG SHOT Guests dancing, seen past bridal party seated in FG under canopy. CAMERA TRUCKS R. Phonographer seen coming forward.

17. MEDIUM SHOT Corleone family and bridal party posing for picture. Photographer enters from R.

18. MEDIUM CLOSE SHOT Mama, Don, Sonny, 2 Little Girls as Photographer

DON CORLEONE: (cont'd)
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.

(MUSIC IN) (TUNING UP)

BONASERA:
Grazie, Godfather.

DON CORLEONE:
Prego.

DON CORLEONE:
Ahh give this to uh - Clemenza.
I want reliable people - people that aren't gonna be carried away. I mean we're not murderers, in spite of what this uh - undertaker says.

(MUSIC) (CHATTER)

(MUSIC: CHATTER)

(MUSIC: CHATTER)

(MUSIC: CHATTER)

(Continued)

18. (Continued)
reaches in to pull
Connie forward, arrang-
ing her bouquet.

(MUSIC: CHATTER)

DON CORLEONE:
Where is Michael?

SONNY:
Huh? Don't worry, it's
early yet.

DON CORLEONE:
We're not taking the
picture without Michael.

The Don starts forward.

19. MEDIUM LONG SHOT
Corleone family as Don
steps forward toward
Photographer.

DON CORLEONE:
(speaks Italian to
Photographer)

Photographer exits L;
group breaks up as Don
exits R in FG.

20. MEDIUM CLOSE SHOT Sonny,
Sandra, two Little Girls
as Mama exits R FG and
Hagen steps to Sonny.

HAGEN:
What's the matter?

SONNY:
It's Michael...

Sonny starts away.

21. MEDIUM CLOSE SHOT Don
in crowd talking to a
Woman. He kisses her
cheek. People cross
thru FG.

(MUSIC: CHATTER:
HANDCLAPPING)

22. MEDIUM CLOSE SHOT Mama
dancing in crowd.

"

23. CLOSE SHOT Connie and
Carlo seated as Girl
crosses thru FG L/R.
Man leans in from R;
Connie shows ring.

"

24. VERY LONG (DOWN) SHOT
Crowd dancing.

"

25. MEDIUM LONG (DOWN) SHOT
FBI Agents checking

"

(Continued)

25. (Continued) (MUSIC, CHATTER,
parked cars; Guests in HANDCLAPPING)
BG. One Agent gets
out of car in FG.
26. MEDIUM SHOT Agent in FG "
checking car; another
Agent in BG.
27. MEDIUM SHOT Clemenza (MUSIC: CHATTER,
dancing with Girl in HANDCLAPPING)
crowd.
28. MEDIUM CLOSE SHOT "
Agent (back to CAMERA)
moving to car, CAMERA
PANNING DOWN TO INCLUDE
license plate:
NY 45
BX 12 - 13
29. CLOSE SHOT Mama seated "
at a table with Tessio;
two Little Girls stand-
ing beside them. Tessio
flips orange.
30. MEDIUM SHOT 2 Agents "
among cars; CAMERA PANS
R WITH one of them. He
stops behind a car.
31. MEDIUM CLOSE SHOT Don "
Barzini steps forward
to shake hands with Don
Corleone; Sonny stand-
ing behind the Don.
Barzini's men behind
him.

The two Dons embrace.

Sonny and Barzini shake
hands.
32. MEDIUM SHOT Clemenza (MUSIC: CHATTER:
and White-Haired Man HANDCLAPPING)
dancing in crowd. A
Young Man takes
Clemenza's place as
Clemenza comes forward. CLEMENZA:
Hey, Paulie!

DON CORLEONE:
Don Barzini.

You know Santino.

(Continued)

32. (Continued)

(MUSIC: CHATTER:
HANDCLAPPING)

CLEMENZA:

Lemme have some wine!
Paulie! More wine.Pitcher of wine is handed
in from L FG, followed by
Paulie.PAULIE: (VOICE OVER)
Excuse me, please.

(ON)

Aw, you look terrif on
the floor!

CLEMENZA:

What are ya, a dance judge
or somethin'?

(speaks Italian)

Paulie gestures; exits
L.
Clemenza starts to drink
from pitcher.Go take a walk around the
neighborhood; do your job.33. CLOSE SHOT Paulie cross-
ing R/L thru crowd,
CAMERA PANNING WITH HIM.(MUSIC: HANDCLAPPING:
CHATTER)34. MEDIUM CLOSE SHOT Sonny,
Hagen, Fredo moving R,
CAMERA PANNING WITH THEM
TO INCLUDE Lucy Mancini
as Sonny pinches her
cheek. Fredo and Hagen
exit, CAMERA CONTINUES
PANNING WITH Sonny...
INCLUDES Sandra.(MUSIC OUT)
(APPLAUSE)

SONNY:

Hey, Sandra, come on do me
a favor, watch the kids.
Don't let 'em run wild,
right?

SANDRA:

Well you watch yourself,
all right?

(MUSIC IN)

Sonny reacts; exits L.

35. CLOSE (LOW ANGLE) SHOT
Feet of Man (Tessio)
and Little Girl on dance
floor (her feet are rest-
ing on his shoes) as they
dance.

(MUSIC)

36. MEDIUM CLOSE SHOT (MUSIC)
Tessio dancing with the (Line in Italian)
Little Girl in crowd.
CAMERA STARTS TO PAN
DOWN.
37. MEDIUM SHOT Don and Mama (MUSIC)
dancing in crowd; Band
playing in BG.
38. MEDIUM CLOSE SHOT (MUSIC)
Carlo and Connie stand-
ing under canopy as
Guests hand Connie wed-
ding money which she
tucks into lace case.
39. MEDIUM CLOSE SHOT Paulie (MUSIC)
watching Connie off.
Crowd BG. Guests cross
thru FG L/R.
- PAULIE:
Twenty, thirty grand -
in small bills, cash -
40. MEDIUM SHOT Carlo and (VOICE OVER)
Connie receiving money - in that little silk
from Guests. purse.
41. MEDIUM CLOSE SHOT (ON)
Paulie; Crowd BG. Aw and if this were
somebody else's wedding,
Sweet Tomahto!
- Man runs in from L in
BG with sandwich.
- MAN:
Hey, Paulie!
- He throws sandwich to
Paulie. (speaks Italian)
- PAULIE:
Stupid jerk!
42. MEDIUM LONG SHOT (MUSIC)
Photographer crosses L
past tables of seated
guests, CAMERA PANNING.
He stops to take a pic-
ture.
43. MEDIUM CLOSE SHOT (MUSIC)
Barzini and Men seated
at a table. As flash
goes off, Barzini reacts;
gestures to his Bodyguard
who exits R.

44. MEDIUM LONG SHOT (MUSIC)
 Photographer standing
 before table of Guests
 as Barzini's Bodyguard
 steps to Photographer;
 takes camera from him.
 PHOTOGRAPHER:
 Hey, what's'a matter?
 Another man joins them.

45. MEDIUM CLOSE SHOT Barzini (MUSIC)
 holding out his hand as
 his Bodyguard enters from
 R FG with camera. 2nd
 Man follows. Barzini
 takes film from camera,
 crumples it, then throws
 it down.

46. MEDIUM CLOSE SHOT Hagen, (MUSIC)
 Sonny, Guests standing
 BG. CAMERA PANS R &
 DOWN TO INCLUDE Mama
 and Theresa seated at
 a table.

Hagen kisses his wife.

HAGEN:
 Have to go back to work.

THERESA:
 Oh, Tom!

HAGEN:
 It's part of the wedding.
 No Sicilian can refuse any
 request on his daughter's
 wedding day.

Hagen continues crossing
 R, CAMERA PANNING WITH
 HIM PAST Guests...

(MUSIC: CHATTER)

...INCLUDES Luca Brasi
 seated in a chair, re-
 hearsing his speech.
 Hagen exits into the
 house, followed by two
 Men.

LUCA:
 Don Corleone, I am honored
 and grateful that you have
 invited me to your home...

(MUSIC OUT: APPLAUSE)

(FOOTAGE REEL 1A: 957 FT + 8 FRAMES)

THE GODFATHER

1B/1

EXT. MALL - DAY
(Continued)

1. MEDIUM LONG SHOT Sonny coming forward toward FBI Agents who are still checking parked cars. Paulie and Clemenza follow Sonny.

SONNY:
Hey, what's this; get outa here!

2. MEDIUM SHOT Sonny past Agent standing by car; Paulie behind Sonny, Clemenza following as they continue forward. CAMERA PANS R WITH Sonny to Agent seated in car.

SONNY:
It's a private party; go on!

What is it?
Hey, it's my sister's wedding.

Agent shows his ID; Sonny spits; turns and goes L, CAMERA PANNING TO INCLUDE Paulie and Clemenza. They continue away from CAMERA.

SONNY:
Goddam FBI don't respect nothin'.
(MUSIC IN)

3. MEDIUM SHOT Sonny, Paulie and Clemenza (backs to CAMERA) walking toward gate. Sonny grabs Man.

SONNY:
Hey, comere, comere - comere, comere - comere. Comere! Gimme!

Sonny slaps camera out of Man's hands. Paulie kicks the camera, then his hand goes inside his coat as Sonny tosses some bills on the ground. Sonny, Paulie, Clemenza then continue away from CAMERA.

INT. THE DON'S OFFICE - DAY

4. MEDIUM CLOZE SHOT Nazorine seated at desk past the Don seated in L FG across from him. Hagen stands at L; Enzo stands behind Nazorine.

(Continued)

4. (Continued)

HAZORINE:

...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
workin' in my pastry shop.

5. CLOSE SHOT Don.

DON CORLEONE:

Nazorine my friend, what
can I do for you.

6. CLOSE SHOT Nazorine
past Don's shoulder
in L FG; Enzo standing
behind Nazorine.

NAZORINE:

Well now that the war is
over - this boy Enzo, they
want to repatriate him back
to Italy.
Godfather, I have a
daughter. See, she and -
Enzo...

He breaks off, gesturing.

7. CLOSE SHOT Don.

DON CORLEONE:

You want Enzo to stay in
this country and you want
your daughter to be
married.

8. MEDIUM CLOSE SHOT Nazorine
past Don's back in L FG;
Hagen standing L; Enzo
standing BG. Nazorine
rises.

(MUSIC OUT: APPLAUSE)

9. CLOSE SHOT Don as
Nazorine's hands shake
those of the Don.

NAZORINE: (VOICE OVER)
You understand everything.

DON CORLEONE:

Prego.

NAZORINE:

Thank you.

10. MEDIUM SHOT Hagen,
Nazorine, Enzo past Don
seated in L FG as Nazo-
rine turns to Hagen.

NAZORINE:

Mister Hagen.
Thank you, huh?

Nazorine and Enzo exit
R, Hagen walking with
them. Nazorine stops in
doorway.

(Continued)

10. (Continued)

NAZORINE:

And wait till you see the beautiful wedding cake I made for your daughter. Oof! Like this.

(LAUGHS)

The bride and the groom and the angel.....

Hagen closes the door.
The Don rises.

11. MEDIUM SHOT Hagen looks at his watch; comes forward, CAMERA PANNING SLIGHTLY L.

(MUSIC IN)

HAGEN:

Who should I give this job

12. MEDIUM SHOT Don standing at window looking thru shutter slat as Hagen enters from R FG.

to?

DON CORLEONE:

Not to our paisan. Give it to a Jew Congressman in another district.

Who else is on the list?

EXT. MALL - DAY

13. MEDIUM SHOT Michael and Kay walking into mall; Guests dancing R BG.

(MUSIC)

14. MEDIUM SHOT Michael and Kay walking among Guests who greet Michael.

(MUSIC: CHATTER)

15. CLOSE SHOT Don peering out thru shutter slats.

(MUSIC)

GIRL'S VOICE:
Hello!

GIRL'S VOICE:
Michael!

16. MEDIUM CLOSE SHOT Michael and Kay crossing R/L thru crowd, CAMERA PANNING WITH THEM.

(MUSIC)

17. CLOSE SHOT Don peering out thru shutter slats.

(MUSIC)

18. MEDIUM CLOSE SHOT Kay and Michael dancing in crowd.

(MUSIC)

INT. THE DON'S OFFICE

- DAY

(MUSIC)

19. MEDIUM SHOT the Don
standing at window, look-
ing out thru shutter slats.
Hagen stands R FG.

HAGEN:
He's not on the list but
Luca Brasi wants to see
you.

Don turns toward Hagen;
steps forward to his
desk chair.

DON CORLEONE:
Is this - is this
necessary?

20. MEDIUM CLOSE SHOT Hagen
past Don in L FG.

HAGEN:
He didn't expect to be
invited to the wedding,
so he wanted to thank you.

21. MEDIUM CLOSE SHOT Don
past Hagen in R FG.
Hagen turns; exits R FG.

DON CORLEONE:
Oh.

EXT. MALL - DAY

22. MEDIUM CLOSE SHOT Luca
seated in chair, still
rehearsing speech.

LUCA:
Don Corleone - I am
honored and grateful -
that you have invited me
to your home - on the
wedding day of your
daughter. May their first
child be a masculine child.

Guests cross thru FG.

23. CLOSE SHOT Kay past
Michael seated in L FG.

LUCA: (VOICE OVER)
Don -

KAY: (THRU ABOVE)
Michael...

LUCA: (VOICE OVER)
Don - Corleone...

KAY:
...that man over there's
talking to

24. MEDIUM SHOT Michael and
Kay seated at a table
in FG; Luca seated BG.

himself.

LUCA:
I am honored and grateful
that you invited me...

(Continued)

24. (Continued)

KAY:
See that scarey guy over there?

LUCA:
...on the wedding day of your daughter...

MICHAEL:
He's a very scarey guy.

25. CLOSE SHOT Kay past Michael in L FG.

KAY:
Well who is he? What's his name?

26. CLOSE SHOT Michael past Kay in R FG; Luca seated BG.

MICHAEL:
His name is Luca Brasi - he helps my father out sometime.

27. CLOSE SHOT Kay past Michael in L FG. She continues looking off at Luca o.s.

28. MEDIUM SHOT Michael and Kay as Luca in BG rises.

KAY:
Oh, Michael, wait a minute; he's coming over here.

Hagen enters from R.

HAGEN:
Hey!

Michael rises.

MICHAEL:
Oh!

They shake hands.

Hey! Tom!

The two men embrace.

HAGEN:
You look terrific.

MICHAEL:
My brother Tom Hagen, Miss Kay Adams.

Kay and Hagen shake hands.

HAGEN:
How do you do.
KAY:
How do you do.

29. CLOSE SHOT Michael and Hagen.

HAGEN:
Your father's been asking for you.

30. MEDIUM SHOT Michael,
Hagen, Kay; Luca stand-
ing BG.

Hagen turns; goes back
to Luca.

Luca follows Hagen out
R.

Michael sits, CAMERA
PANNING DOWN WITH HIM.

HAGEN: (TO KAY)
Very nice to meet you.

KAY:
Nice to meet you.

GIRL'S VOICE:
(speaks Italian)

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

31. CLOSE SHOT Kay past
Michael in FG.

MICHAEL:
Oh uh that when my brother
Sonny was a kid, he found
Tom Hagen in the street -

32. CLOSE SHOT Michael past
Kay in R FG.

and he had no home - and
so my father took him in.
And he's been with us ever
since.

(Italian line o.s.)

33. CLOSE SHOT Kay past
Michael in FG.

(VOCAL, OFF ?)

34. CLOSE SHOT Michael past
Kay in R FG.

MICHAEL:
He's a good lawyer. Not
a Sicilian. I think he's
gonna be Consigliere.

KAY:
What's that?

MICHAEL:
That's uh - like a
counsellor, an advisor.
Very important to the
Family.

Kay nods.

You like your lasagna?
(MUSIC OUT: APPLAUSE)

INT. THE DON'S OFFICE -
DAY

35. CLOSE SHOT Luca stepping
forward to the Don who
stands with back to
CAMERA; Hagen BG. Luca
embraces the Don; Hagen
exits R.

(Continued)

35. (Continued)

Luca takes envelope
from inside pocket.

LUCA:
Don Corleone -

I am honored and grateful -
that you have invited me
to your daughter - s
wedding.

On the day of your
daughter's

36. CLOSE SHOT Don past
Luca in R FG.

wedding.
And I hope that

37. CLOSE SHOT Luca past
Don in L FG.

their first child - will
be a masculine child.

I pledge - my ever-
(CHILDREN'S VOICES)

38. MEDIUM LONG SHOT Don
and Luca as 3 Children
run FG/BG; Hagen run-
ning to intercept them.
He quiets them; starts
to lead them out R.

(CHILDREN'S CHATTER)
LUCA: (continuing)
-ending loyalty.

For your daughter's bridal
purse.

39. CLOSE SHOT Don past
Luca in R FG.

DON CORLEONE:
Thank you, Luca, my most
valued friend.

40. CLOSE SHOT Luca past
Don in L FG.

LUCA:
Don Corleone,
I'm gonna leave you now -
(MUSIC IN)
because I know you are busy.

41. MEDIUM LONG SHOT Hagen,
Don, Luca as Luca bows;
backs R; Hagen crosses
to show him out R.

Thank you.

EXT. MALL - DAY
42. MEDIUM SHOT Connie and
Carlo jitterbugging as
Guests stand watching
and clapping.

(MUSIC)

43. MEDIUM CLOSE SHOT
Connie dancing with
Carlo.

(APPLAUSE)

44. CLOSE SHOT Sonny seated
at table under canopy.

(Continued)

44. (Continued) (MUSIC)
He moves over one seat (LAUGHTER)
to L; puts cigarette in
mouth as he looks off L.
45. CLOSE SHOT Lucy and (MUSIC: CHATTER:
Young Man. LAUGHTER)
46. CLOSE SHOT Sonny as "
Men cross behind him.
Then he rises, leaning
L, CAMERA PANNING TO
INCLUDE Lucy. Sonny
whispers in her ear.
47. MEDIUM CLOSE SHOT Sandra (MUSIC: CHATTER)
seated at a table with
4 Women. She holds her
hands as though telling
measurement; pulls hands
further apart. The (MUSIC OUT)
Women roar with laughter. (APPLAUSE)
(LAUGHTER)
- Sandra turns to look
back to where Sonny had
been sitting. He is gone. (MUSIC IN)
(CROWD SINGS
LA LA LA LA LA LA)
- She turns toward CAMERA
and the laughing Women.
48. MEDIUM LONG SHOT 2 Men "
standing at microphone
in front of Band. Guests
in FG and at L. One man
leads the singing.
49. MEDIUM CLOSE SHOT Mama "
in crowd.
50. MEDIUM LONG SHOT the 2 "
Men at microphone; Crowd
FG & L as one of the Men
comes forward with arms
extended. MAN:
(speaks Italian)
(CHEERS, APPLAUSE)
51. MEDIUM CLOSE SHOT Mama
in crowd as they applaud
and cheer. The 1st Man
enters to her. MAMA:
No!

52. MEDIUM SHOT Mama and 2 Men in crowd as they urge her forward. (MUSIC)
MAMA:
No!
CAMERA PANS R WITH the three to Man at microphone.
53. CLOSE SHOT Mama and 2 Men at microphone. MAMA: (SINGS)
SERA LUNA..... (etc.)
(CROWD JOINS IN THE SINGING, CLAPPING HANDS)
- At end of the verse,
Mama calls: MAMA:
Nazzarin!
- INT. DON'S HALL & STAIRS - DAY
54. MEDIUM SHOT Sonny coming forward to stairs; turns in FG; starts up steps. Women and children seen BG in kitchen. (MUSIC)
(CHATTER)
- EXT. MALL - DAY
55. MEDIUM SHOT Mama, 2 Men at Microphone as Old Man steps up to microphone. Crowd BG clapping. (MUSIC)
56. MEDIUM LONG SHOT 3 Men, Mama, Old Man. Band behind them; Crowd FG & L as Old Man sings. (MUSIC)
OLD MAN: (SINGS)
(CROWD CLAPS, SHOUTS)
57. MEDIUM CLOSE SHOT Crowd clapping.
58. MEDIUM SHOT Mama, 2 Men and Old Man. Latter continues singing. OLD MAN: (SINGS)
(CROWD YELLS, CLAPS)
59. CLOSE SHOT Mama, Men as all laugh and clap. (MUSIC, CLAPPING, LAUGHTER)
60. MEDIUM SHOT Mama, 2 Men, Old Man; latter continues singing. OLD MAN: (SINGS)

INT. DON'S HALL & STAIRS
- DAY

61. MEDIUM CLOSE SHOT Lucy looking back toward kitchen; crosses L to steps, CAMERA PANNING; goes up steps, CAMERA PANNING UP WITH HER: INCLUDES Sonny (partly in) waiting on landing above.

(MUSIC: CROWD SINGING, OFF)

EXT. MALL - DAY

62. CLOSE SHOT Old Man at microphone dancing; the 2 Men behind him.

(MUSIC)
(CROWD SINGING, CLAPPING)

INT. THE DON'S OFFICE
- DAY

63. MEDIUM CLOSE SHOT Hagen seated in chair handing telegram forward and L into the Don's hand.

(MUSIC OUT)

HAGEN:
Senator Cauley apologized for not coming

64. CLOSE SHOT Don seated (with jacket off).

(VOICE OVER)
personally but said you'd understand.

(LAUGHTER FROM OFF)
Also some of the Judges. They've all sent gifts.

65. MEDIUM CLOSE SHOT Hagen picks up glass; holds it toward Don.

HAGEN:
Salud.

66. CLOSE SHOT Don reacts to screaming outside.

(SCREAMING)
DON CORLEONE:
What is that outside?

EXT. MALL - DAY

67. MEDIUM LONG SHOT Johnny Fontane being mobbed by crowd of screaming girls as he walks forward signing autographs. CAMERA PANS L WITH THEM.

(SCREAMING)

68. MEDIUM SHOT Connie, Carlo, Mama in crowd.

(SCREAMING, OFF)

(Continued)

68. (Continued)
All are looking off R.
CAMERA PANS R WITH
Connie as she runs thru
crowd.

CONNIE:
Johnny!

She stops, raising her
arms.
Johnny and girls enter
from R; he embraces
Connie.

Johnny! I love you!

(APPLAUSE)

They move L, CAMERA
PANNING WITH THEM thru
crowd.

(APPLAUSE)
(SCREAMING)

INT. THE DON'S OFFICE
- DAY

69. MEDIUM SHOT Hagen and
the Don standing at
window; Don peering out
thru shutter slats.
Then he turns toward
Hagen.

DON CORLEONE:
He came all the way from
California to come to the
wedding. I told ya he
was goin' to come.

HAGEN:
It's been two years; he's
probably in trouble again.

The Don comes forward.

DON CORLEONE:
He's a good Godson.

(FOOTAGE REEL 1B: 679 FT + 5 FRAMES)

THE GODFATHER

2A/1

EXT. MALL - DAY

1. MEDIUM LONG SHOT Mama,
Connie, Carlo, Johnny,
Band, Guests as Mama
calls:

MAMA:
Johnny! Johnny!

Johnny waves to Mama.

(APPLAUSE)

MAMA:
(speaks Italian) then
Sing a song!

Johnny holds up his hands;
crowd shouts and applauds.

(SHOUTING, APPLAUSE)

Mama starts toward Johnny,
gesturing. Connie leads
Johnny up to microphone.

2. MEDIUM LONG SHOT Johnny,
Band, Guests as Johnny
places a chair for Con-
nie near microphone.

3. MEDIUM CLOSE SHOT Kay
and Michael seated at
their table looking BG
toward bandstand.

KAY:
You never told me you knew
Johnny Fontane.

Michael claps hands.

MICHAEL:
Sure. You want to meet
him?

KAY:
Huh? Oh great. Sure.

4. MEDIUM CLOSE SHOT Kay
and Michael (favors Kay). My father helped him with
his career.

JOHNNY: (VOICE OVER)
O Marenariello.

KAY:
He did?
(MUSIC IN)
How?

JOHNNY SINGS:
I HAVE BUT ONE HEART

MICHAEL:
Let's listen to the song.

5. MEDIUM SHOT Johnny at microphone singing to Connie seated near him; Carlo and Mama standing at L; Guests seated FG; Band playing.

KAY: (VOICE OVER)
Oh, Michael.
(SCREAMS FROM GIRLS)
JOHNNY: (SINGS)
THIS HEART I BRING YOU
(SCREAMS)
I HAVE BUT ONE HEART
TO SHARE WITH YOU
6. CLOSE SHOT CAMERA PANS R across faces of Girls who scream.

(GIRL SCREAMS)
I HAVE BUT ONE DREAM
7. MEDIUM SHOT Johnny singing to Connie; Carlo and Mama standing at L; Band playing.

THAT I CAN CLING TO
YOU ARE THE ONE DREAM
(GIRLS SCREAMS)
I PRA-
8. CLOSEUP Connie past Johnny's arm in L FG.

-AY COMES TRUE
(GIRLS SCREAMS)
9. MEDIUM CLOSE SHOT Kay and Michael; Guests BG.

KAY:
Please, Michael, tell me.
10. CLOSE SHOT Michael.

JOHNNY'S VOICE SINGING:
MY DARLING, TILL I SAW
YOU...

MICHAEL:
Well when Johnny was first starting out, he was signed to this - personal service contract - with a big bandleader.

(SONG: ...NOBODY ELSE...)

And as his career got better and better, he wanted to get out of it.

(SONG: ...HAS EVER HEARD ME SAY...)

Now Johnny is my father's Godson. And - my father went to see this bandleader.
(GIRLS SCREAMING)
And he offered him ten thousand dollars to let Johnny go. The bandleader

(Continued)

10. (Continued)

MICHAEL: (cont'd)
said no. So the next day
-- my father went to see
him only this time with
Luca Brasi.
Within an hour - he signed
a release - for a
certified check of one
thousand dollars.

JOHNNY'S VOICE SINGING
THRU ABOVE:
...VICINO MARE...

11. CLOSE SHOT Kay.

KAY:
How did he do that?

12. CLOSE SHOT Michael.

MICHAEL:
My father made him an offer
he couldn't refuse.

13. CLOSE SHOT Kay and
Michael (favors Kay).

KAY:
What was that?

14. CLOSE SHOT Michael.

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.

15. CLOSE SHOT Kay.

16. CLOSE SHOT Michael.

MICHAEL:
That's a true story.

17. MEDIUM SHOT Johnny sing-
ing at microphone;
Connie seated near him;
Carlo and Mama standing
L; Band playing.

JOHNNY: (SINGS)
MA P'ALLEREZZA
STONG 'A MURI...

18. CLOSE SHOT Kay.

19. CLOSE SHOT Michael.

MICHAEL:
That's my family, Kay;
it's not me.

Michael drinks.

(MUSIC OUT)
(SCREAMS, APPLAUSE)

20. CLOSE SHOT Kay.

(APPLAUSE)

21. MEDIUM SHOT Johnny
kissing Connie; Carlo

(APPLAUSE, SCREAMS)

(Continued)

21. (Continued)
and Mama applauding.
The Don and Hagen
enter from R FG as
Johnny comes forward
to Mama.

MAMA:
Beautiful.

They embrace.

VOICE:
Bravo!

Johnny and the Don em-
brace as Carlo goes to
Connie. Don, Mama and
Johnny talk and drink
wine.

(MUSIC IN)

Don and Johnny come for-
ward; they stop in FG;
Johnny whispers to Don.

(CHATTER)

DON CORLEONE:
Tom...

MAN:
...la la la!

DON CORLEONE:
I want you to find Santino.
Tell him to come to the
office.

Johnny exits R FG.

Don and Hagen start
forward.

(ITALIAN CHATTER)

22. MEDIUM CLOSE SHOT Kay
and Michael as Fredo
enters from R. Michael
shakes hands with Fredo
who sits between Kay
and Michael.

MICHAEL:
How are you, Fredo?
(TO KAY)
Fredo? - my brother Fredo,
this is Kay Adams.

Fredo peers into Kay's
face; kisses her cheek.

KAY:
Oh. Hi.

FREDO:
How do you do?

KAY: (LAUGHS)
Hello.

Michael pats Fredo's
back.

FREDO:
This is my brother Mike.

(Continued)

22. (Continued)

(MUSIC)

MICHAEL:

Are ya having a good time?

FREDO:

Huh? Yeah. This is your friend, huh?

INT. THE DON'S OFFICE

- DAY

23. MEDIUM SHOT Don and Johnny - Don seated at his desk, Johnny seated on desk with back to CAMERA.

JOHNNY:

I don't know what to do.
My voice is - is weak.
It's weak.

24. CLOSE SHOT Johnny past Don's head in R FG.

Anyway uh - if I had this part in the picture, you know? - it puts me right back up on top again.
But this uh -

(MUSIC OUT: APPLAUSE)

this man out there, he-he won't give it to me, the head of the studio.

DON CORLEONE:

What's his name?

JOHNNY:

Woltz. Woltz, he - he won't give it to me and he says there's no chance.
No chance.

INT. DON'S HALL ANDSTAIRS - DAY

25. MEDIUM SHOT Hagen coming forward from kitchen; looks into room on R;

(CHATTER)

crosses L to stairs, going up, CAMERA PANNING UP WITH HIM.

HAGEN: (VOICE OVER)
Sonny?

(ON)

Sonny!

INT. A BEDROOM - DAY

26. MEDIUM CLOSE SHOT Lucy past Sonny as he makes love to her against the door.

LUCY:

(GASPING)

Uh uh uh....

(KNOCK AT DOOR)

(Continued)

26. (Continued)

HAGEN: (VOICE OVER)
Sonny.
Sonny, you in there?

SONNY:
What?

27. INT. HALL - DAY
CLOSE SHOT Hagen standing at bedroom door.

HAGEN:
The old man wants to see you.

28. INT. BEDROOM - DAY
MEDIUM CLOSE SHOT Lucy past Sonny.

SONNY:
Yeah. One minute.

29. INT. HALL - DAY
CLOSE SHOT Hagen at door as Sonny's o.s. love-making continues.

LUCY: (GRUNTS)
Oh oh oh...

Hagen smiles; exits L.

Oh, Sonneeee! Oh oh oh...

30. EXT. MALL - DAY
MEDIUM CLOSE SHOT Woman in black dress singing; Guests cross in FG.

WOMAN: (SINGING)
(ARIA IN ITALIAN)

MM 31. INT. THE DON'S OFFICE - DAY
MEDIUM SHOT Hagen entering thru door.

(SINGING, OFF)
JOHNNY: (VOICE OVER)
A month ago he - bought the movie rights to this book, the best seller.

Hagen closes door; comes forward.

(MUSIC OUT as DOOR CLOSED)

CAMERA PANS UP SLIGHTLY, THEN DOWN as Hagen sits at his desk.

And the main character - is a guy just like me, why uh y'know I wouldn't even have to act - just be myself.

32. CLOSE SHOT Johnny past Don's head in R FG. Johnny puts hands over his face.

JOHNNY:
But uh, Godfather, I don't know what to do, I don't know what to do.

33. MEDIUM CLOSE SHOT Don past Johnny seated on desk as Don rises, CAMERA PANNING UP & L WITH HIM.

(Continued)

33. (Continued)
 He grabs Johnny's wrists. DON CORLEONE:
You can act like a man!
 He slaps Johnny's face.
 What's the matter with you!
 Is this how you turned out?
 a Hollywood finocchio that
 uh cries like a woman?
 (IMITATES CRYING)
 What can I do,
34. MEDIUM CLOSE SHOT Hagen
 smiles at the Don's
 imitation. (VOICE OVER)
 what can I do.
 What is that nonsense.
35. MEDIUM CLOSE SHOT Don
 and Johnny. Don crosses
 R, CAMERA PANNING. (ON)
 Ridiculous.
 (DOOR OPENS, OFF)
36. MEDIUM SHOT Sonny enter-
 ing thru door BG, past
 Don standing in FG. (BABY CRYING, OFF)
 Don turns into CAMERA
 speaking to Johnny off
 L. (DOOR CLOSE)
- DON CORLEONE:
 You spend time with your
 family?
- JOHNNY: (VOICE OVER)
 Sure I do.
- DON CORLEONE:
 Good.
 Because a man who doesn't
 spend time with his family
 can never be a real man.
 Comere.
- Don turns to glance at
 Sonny.
- Johnny enters from L.
 Don brushes tears from
 Johnny's cheeks; pats
 his face.
- You look terrible.
- I want you to eat - I want
 you to rest well and a
 month from now this -
 Hollywood big shot's gonna
 give you what you want.
- JOHNNY:
 That's too late; they
 start shooting in a week.
- DON CORLEONE:
 I'm gonna make him an offer
 he can't refuse.

(Continued)

36. (Continued)
 Don puts his arm around
 Johnny's shoulders;
 leads him R, CAMERA
 TRUCKING AFTER THEM,
 EXCLUDING Sonny.
 Don opens door, reveal-
 ing Girls in BG.
 Don embraces Johnny who
 then exits thru door.
 Don closes door; stands
 with his back against it.
- DON CORLEONE:
 Now you go outside, enjoy
 yourself and uh...
 (GIRLS CHATTERING)
 I want you to leave it
 all to me.
 JOHNNY:
 All right.
 (DOOR CLOSE)
 DON CORLEONE:
 Uh...
- EXT. MALL - DAY
 37. MEDIUM LONG (DOWN) SHOT
 Crowd as the Wedding
 Cake is carried forward,
 CAMERA PANNING L. Men
 set cake on table;
 Crowd applauds.
- (MUSIC IN)
 (APPLAUSE)
- INT. THE DON'S OFFICE
 - DAY
 38. MEDIUM SHOT Hagen past
 Don seated in chair arm
 in R FG. Sonny is part-
 ly in in L FG.
- DON CORLEONE:
 What time does my daughter
 leave with the bridegroom?
 (MUSIC OUT)
 HAGEN:
 Uh in a few minutes, right
 after they cut the cake.
 Now your new son-in-law,
 (APPLAUSE)
 do we give him something
 important.
39. MEDIUM CLOSE SHOT Don.
- DON CORLEONE:
 Never.
 Give him a living but
 never discuss the Family
 business with him.
40. MEDIUM CLOSE SHOT Hagen
 past Don partly in in
 R FG.
- What else?

(Continued)

40. (Continued)

HAGEN:
Virgil Sollozzo called.
Now we're gonna have to
give him a day sometime

41. MEDIUM CLOSE SHOT Don.

(VOICE OVER)
next week.

DON CORLEONE:
We'll discuss him when you
come back from California.

42. MEDIUM CLOSE SHOT Hagen
past Don partly in in
R FG.

HAGEN: (CHUCKLING)
When am I goin' to
California?

43. MEDIUM CLOSE SHOT Don.

DON CORLEONE:
I want you to go tonight.
(CLEARS THROAT)
I want you to talk to
this - movie big shot and
settle this business for
Johnny.

Now if there's nothing
else, I'd like to go to
my daughter's wedding.

He drinks wine; sets
down glass.

EXT. MALL - DAY

44. MEDIUM LONG SHOT Bridal
Party standing for pic-
ture; Photographer ar-
ranging the two Little
Girls.
As Photographer steps
back with his camera,
Michael leaves the group,
crossing R, CAMERA PAN-
NING WITH HIM...

SANDRA:
Carlo, we're gonna take
the picture.

MICHAEL:
Wait a minute.

KAY: (VOICE OVER)
No, Michael,
(ON)
not me.

...TO INCLUDE Kay.
Michael takes her hand,
bringing her into the
family group, CAMERA PAN-
NING L WITH THEM.

PHOTOGRAPHER:
Okay, that's it; just like
that now; hold it.

As Photographer's flash
goes off,

(MUSIC IN)

DISSOLVE:

- EXT. MALL - DAY
45. MEDIUM SHOT Don leading Connie forward, chucking little boy under chin as he passes. On the dance floor, the Don acknowledges applause; dances with Connie, CAMERA PANNING WITH THEIR MOVEMENTS. (MUSIC, APPLAUSE)
46. MEDIUM LONG (DOWN) SHOT Don dancing with Connie as Guests watch and applaud. Connie puts her arms around her father as they dance. (APPLAUSE)
- FADE OUT (MUSIC OUT)

MM
(FOOTAGE REEL 2A: 755 FT + 13 FRAMES)

THE GODFATHER

2B/1

FADE IN:

1. EXT. AIRFIELD - DAY
LONG SHOT PLANE taxi- (MUSIC IN)
ing R/L for landing;
CAMERA PANNING L WITH
IT.

DISSOLVE:

2. LONG (DOWN) SHOT (MUSIC)
Hollywood, CAMERA PANS
R, THEN DOWN OVER
Grauman's Chinese.

DISSOLVE:

3. EXT. WOLTZ STUDIO -
DAY
MEDIUM LONG SHOT Front (MUSIC)
Gate with sign:
WOLTZ INTERNATIONAL PICTURES.
Cab drives in from L;
turns into studio gate.
Hagen gets out of cab,
speaks to studio Guard.

DISSOLVE:

4. MEDIUM LONG SHOT Studio (MUSIC)
back lot - Hagen crosses
L/R carrying briefcase.
Few workmen crossing.

DISSOLVE:

5. LONG SHOT Hagen (back (MUSIC)
to CAMERA) walking be-
tween two stages.
He exits R into stage.

6. INT. SOUND STAGE - DAY
MEDIUM LONG SHOT Hagen (STAGE BELL RINGS,
entering Stage 7 thru TAKING MUSIC OUT)
open door. (BABBLE)

7. MEDIUM SHOT Child Star (CHATTER)
embracing Woltz for the
Photographer. Girl
exits R. Woltz looks
off after her and entour-
age as Photographer
takes picture.

(Continued)

7. (Continued)
CAMERA PANS L WITH
Woltz ...

...TO INCLUDE Hagen.

Woltz signs papers on
clipboard; an Assistant
stands R FG. Flashbulb
goes off.

Woltz continues sign-
ing papers.

Woltz looks up to the
Assistant; smiles;
hands pen to him; takes
Hagen's arm.
They move L, CAMERA
TRUCKING WITH THEM.

Woltz stops Hagen in
open doorway.

MAN'S VOICE:
You need a little more
heat on that arc.

WOLTZ:
All right, start talking.

HAGEN:
I was sent by a friend of
Johnny Fontane.
This friend is my client -
would give his undying
friendship to Mister Woltz
if Mister Woltz would
grant us a small - favor.

WOLTZ:
Woltz is listening.

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

WOLTZ:
Huh!
And uh -
what favor would uh your
friend uh grant Mister
Woltz?

HAGEN:
You're gonna have some
union problems; my client
could make them disappear.
Also one o' your top stars
has just moved from uh
marijuana to heroin.

WOLTZ:
Are you trying to muscle
me?

HAGEN:
Absolutely not.
I've come to ask a service
for a friend.

WOLTZ: (THRU ABOVE)
Now you listen to me, you
smooth-talkin' sonofabitch!
Let me lay it on the line
for you and your boss,
whoever he is. Johnny
(Continued)

7. (Continued)

WOLTZ: (cont'd)
Fontane will never get that mo-

8. CLOSE SHOT Hagen past Woltz in L FG.

-vie! I don't care how many Dago Guinea Wop greaseball goombahs come out of the woodwork.

HAGEN:
I'm German-Irish.

9. CLOSE SHOT Woltz and Hagen (favors Woltz).

WOLTZ:
Well let me tell ya something, my Kraut-Mick friend. I'm gonna make so much trouble for you, you won't know what hit you.

HAGEN:
Mister Woltz,

10. CLOSE SHOT Hagen past Woltz in L FG.

I'm a lawyer; I have not threatened you.

WOLTZ:
I know almost every big lawyer in New York; who the hell are you?

HAGEN:
I have a special practice. I handle one client. Now you have my number; I'll wait for your call.

11. MEDIUM SHOT Woltz and Hagen as Hagen shakes Woltz' hand.

HAGEN:
By the way, I admire your pictures very much.

(CHATTER, OFF)

WOLTZ:
Check 'im out.

(MUSIC IN)

- Hagen moves BG thru door as Man enters from R to Woltz. Hagen exits L.

Woltz exits L in FG.

DISSOLVE:

12. EXT. HILLY STREET - DAY
MEDIUM LONG SHOT Limousine traveling R/L; exits up hill.

(MUSIC)

EXT. WOLTZ MANSION -
DAY

13. LONG (DOWN) SHOT the house and drive as limousine enters courtyard from R; stops before door. Chauffeur gets out of car; door of house opens. (MUSIC)

DISSOLVE:

14. MEDIUM SHOT Hagen walking R/L past fountain; Maid standing BG. Woltz enters, following. Both men carry drinks. (MUSIC)

HAGEN:
It's really beautiful.

WOLTZ:
Well look at this. It used to decorate the palace of a king.

DISSOLVE:

15. VERY LONG SHOT Hagen and Woltz walking R/L between pools.

HAGEN: (VOICE OVER)
Yeah.
(ON)
Very nice.
(MUSIC OUT)

They come forward on walk.

WOLTZ:
Why didn't you say you work for Corleone, Tom? I thought you were just some cheap two-bit hustler Johnny was running in tryin' to bluff me.

16. LONG SHOT Hagen and Woltz walking L toward Houseboy standing by outdoor bar.

HAGEN:
I don't like to use his name unless it's really necessary.

WOLTZ:
How's your drink, Tom?

HAGEN:
Fine.

They start away from CAMERA.

WOLTZ:
Hey, come on over here with me, I want to show you something really

DISSOLVE:

17. INT. STABLE - DAY
MEDIUM SHOT Guard,
 Hagen and Woltz as
 stall door opens,
 horse is led out by
 two Grooms.

WOLTZ: (cont'd)
 beautiful.
 You do appreciate beauty,
 don't you?

(HORSE NEIGHS)

Woltz steps to horse.

There you are - six
 hundred thousand dollars
 on four hoofs.
 I'll bet Russian czars
 never paid that kinda
 dough for a single horse.

One of the Grooms re-
 moves saddle blanket
 from horse.

18. MEDIUM CLOSE SHOT
 Horse, Groom, Woltz as
 Woltz strokes horse's
 head.

WOLTZ:
 Khartoum...
 (HORSE NEIGHS)
 Khartoum.

I'm not gonna race him
 though. I'm gonna put
 him out to stud.

Thanks, Tony.

GROOM:
 Welcome.

19. MEDIUM SHOT Hagen and
 Woltz as Groom leads
 horse toward stall.

Come on.

WOLTZ:
 Let's get somethin' to
 eat, huh?
 (HORSE NICKERS)

DISSOLVE:

INT. WOLTZ DINING ROOM
- NIGHT

20. LONG (DOWN) SHOT from
 balcony toward dining
 room where Hagen and
 Woltz are seated at
 table, Woltz being
 served by a Maid.
 She then crosses L to
 serve Hagen.

HAGEN:
 ...Corleone - is Johnny's
 Godfather.
 To the Italian people
 that's a very religious -
 sacred, close
 relationship.

WOLTZ:
 I respect it.

21. MEDIUM CLOSE SHOT Woltz
 past Hagen seated L FG
 as Man Servant pours
 wine for Woltz.

Just tell him he should
 ask me anything else.
 But this is one favor I
 can't give 'im.

22. MEDIUM CLOSE SHOT Hagen as Servant's hand pours wine.
- HAGEN:
He never asks a second favor when he's been refused the first.
23. MEDIUM SHOT Woltz past Hagen seated in L FG. Servant finishes pouring wine for Hagen. Maid exits R in BG.
- Understood?
- WOLTZ:
You don't understand. Johnny Fontane never gets that movie. That part is perfect for 'im. It'll make him a big star. I'm gonna run him outa the business! And let me tell you why.
- Servant exits L in FG.
- Woltz rises, putting down napkin, making glass tinkle.
- (GLASS TINKLE)
- He comes forward around table, CAMERA PANNING R WITH HIM. He stops in MEDIUM CLOSE SHOT, leaning his hands on table.
- Johnny Fontane ruined one of Woltz International's most valuable proteges. For five years we had her under training - singing lessons, acting lessons,
24. MEDIUM CLOSE SHOT Hagen eating his dinner, past Woltz's arm in R FG.
- (VOICE OVER)
dancing lessons; I spent hundreds of thousands of dollars on 'er -
25. MEDIUM CLOSE SHOT Woltz past Hagen in L FG; Maid stands in BG.
- (ON)
I was gonna make 'er a big star. And let me be even more frank. Just to show you that I'm not a hard-hearted man, that 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've had 'em all over the world!
26. MEDIUM CLOSE SHOT Hagen eating, past Woltz's arm in R FG.
- (VOICE OVER)
And then Johnny Fon-
27. MEDIUM CLOSE SHOT Woltz past Hagen in L FG; Maid standing BG.
- (ON)
-tane comes along with his
- (Continued)

27. (Continued)

Woltz steps closer.

WOLTZ: (cont'd)
olive oil voice and Guinea
charm - and she runs off.

She threw it all away just
to make me look ridiculous!

28. MEDIUM CLOSE SHOT Hagen
past Woltz's shoulder
in R FG. Hagen drinks
water from goblet.

(VOICE OVER)
And a man in my position
can't

29. MEDIUM CLOSE SHOT Woltz
leaning over table
toward Hagen who sits
in L FG.

(ON)
afford to be made to look
ridiculous!! Now you get
the hell outa here! And
if that goombah tries any
rough stuff you tell him
I ain't no bandleader.

30. MEDIUM CLOSE SHOT Hagen
past Woltz's shoulder
in R FG. Hagen reacts
slightly.

31. CLOSE SHOT Woltz lean-
ing toward Hagen off L.

WOLTZ:
Yeah.
I heard that story.

32. MEDIUM CLOSE SHOT Hagen
past Woltz leaning in
R FG.
Hagen pushes his chair
back from table, CAMERA
PANNING L WITH HIM, EX-
CLUDING Woltz. Hagen
rises, CAMERA PANNING
UP WITH HIM.
He turns away from CAMERA,
moving toward door BG.
He turns into CAMERA as
he buttons jacket.
He nods.

HAGEN:
Thank you for the dinner
and a very pleasant evening.

Maybe your car could take
me to the airport.

Mister Corleone is a man
who insists on hearing
bad news immediately.

33. CLOSE SHOT Woltz as Hagen
crosses thru FG L/R;
exits. Woltz looks after
him.

DISSOLVE:

34. EXT. WOLTZ MANSION - DAWN
LONG SHOT House and
pool.
DISSOLVE:

(CRICKETS)

35. MEDIUM SHOT Front Area,
CAMERA MOVING IN past
statues.

DISSOLVE:

36. MEDIUM SHOT Fountain. (TRUMPET IN)
CAMERA CONTINUES MOVING
IN toward outside stairs;
THEN UP toward a window.

DISSOLVE:

INT. WOLTZ'S BEDROOM -
DAY

37. MEDIUM SHOT Bed; Woltz (TRUMPET)
under the covers.
CAMERA CONTINUES TO MOVE
IN SLOWLY toward bed.
In MEDIUM SHOT, CAMERA (MUSIC IN)
PANS SLIGHTLY L AS IT
CONTINUES MOVING FOR-
WARD TO Woltz lying
with his back to CAMERA.
He stirs - feels under
the covers; reacts as he
feels something.

He sits up; withdraws
his hand which is covered
with blood. Sitting up
straighter, he pushes the
covers back, CAMERA PAN-
NING DOWN to his blood-
soaked pajamas, THEN
PANNING L TO his horse's
head lying at the foot
of the bed.

(MUSIC OUT as
WOLTZ SCREAMS)

38. CLOSE SHOT Woltz screams. (SCREAM)
39. MEDIUM SHOT Woltz and (SCREAM)
horse's head as Woltz
continues screaming.
40. LONG SHOT Woltz screaming (SCREAM)
over horse's head.

EXT. WOLTZ MANSION - DAY

41. LONG SHOT House and Pool WOLTZ'S VOICE:
as Woltz's scream con- Oh God...
tinues to be heard. (SCREAM)
(CRYING)

DISSOLVE:

INT. THE DON'S OFFICE
- NIGHT

42. CLOSE SHOT Don seated in chair with head back. Long pause before he gestures; speaks.

DON CORLEONE:
You're

43. MEDIUM SHOT Hagen and Sonny seated on couch past Don in chair in R FG.
Hagen reaches down to his briefcase on floor beside him.

not too tired, are you, Tom?

HAGEN:
Ah no. I slept on the plane.

DON CORLEONE:
Yeah?

HAGEN:
I have the Sollozzo notes here.

He picks up folder from out of briefcase.

Now - Sollozzo - is known as The Turk. He's supposed to be very good with a knife,
(AUTO HORN OFF)

- EXT. STREET - DAY
44. MEDIUM SHOT Genco Olive Oil Co. building - a limousine parked at curb. Sollozzo standing by car, speaking to Driver, then he walks toward building entrance.

HAGEN'S VOICE:
but only in matters of business, with some sort of reasonable complaint.

(VOICES OF KIDS
PLAYING)

Ah his business is narcotics.

- INT. STAIRWAY - DAY
45. MEDIUM (DOWN) SHOT Sollozzo coming up the stairs. CAMERA BOOMS UP, EXCLUDING him; HOLDS ON stairs.

HAGEN'S VOICE:
He has fields in Turkey where they grow the poppy. In Sicily he has the plants to process them into heroin. He needs cash - he needs protection from the police for which he gives a piece of the action. I couldn't find out how much.

Sollozzo enters from R; stands by pillar.

(Continued)

45. (Continued)

Sonny enters from L in FG; shakes hands with Sollozzo.

HAGEN'S VOICE:

The Tattaglia Family is behind him here in New York. Now they have to be in it for something.

SONNY:

Santino Corleone.

INT. THE DON'S OFFICE
- NIGHT

46. CLOSE SHOT Don.

DON CORLEONE:
How about his prison record?

(MUSIC IN)

47. CLOSE SHOT Hagen; Sonny partly in on R.

HAGEN:

Two terms, one in Italy, one here. He's known as a top narcotics man.

48. MEDIUM CLOSE SHOT Don.

DON CORLEONE:

Santino - what do you think?

49. CLOSE SHOT Sonny.

SONNY:

There's a lot of money in that white powder.

50. CLOSE SHOT Don.

DON CORLEONE:

Tom?

INT. GENCO OFFICES -
DAY

51. MEDIUM SHOT Hagen as Sollozzo, Sonny enter from R. Hagen shakes hands with Sollozzo.

CAMERA PANS L TO INCLUDE Men standing BG in office as Hagen takes Sollozzo into office. Sollozzo is introduced to the various men.

HAGEN'S VOICE:

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,

INT. THE DON'S OFFICE -
NIGHT

52. MEDIUM SHOT Hagen and Sonny past Don seated in R FG.

HAGEN:

they can buy more police and political power. Then they come after us. Now

(Continued)

52. (Continued)

HAGEN: (cont'd)
we have the unions, we
have the gambling - and
they're the best things
to have - but narcotics
is the thing of the future.
Now if we don't get a piece
of that action, we risk
everything we have, I mean
not now but in ten years
from now.

Hagen sits back; waits.

SONNY:
So?
What's your answer gonna
be, Pop?

53. MEDIUM CLOSE SHOT Don
thinking.

INT. GENCO OFFICES -
DAY

54. CLOSE SHOT Sollozzo
seated in chair.

(MUSIC OUT)

SOLLOZZO:
There - 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.

55. CLOSE SHOT Don adjusts
his tie.

DON CORLEONE:
What is the interest for
my Family?

56. CLOSE SHOT Sollozzo.

SOLLOZZO:
Thirty per cent.

In the first year your end
should be three, four
million dollars -

57. CLOSE SHOT Don drinks;
sets down glass.
Looks off at Sollozzo.

(VOICE OVER)
and then it would go up.

(Continued)

57. (Continued)

DON CORLEONE:
And what is the interest
for the Tattaglia
Family?

58. CLOSE SHOT Sollozzo
reacts - then nods.

SOLLOZZO:
My compliments.

59. CLOSE SHOT Hagen -
smiles slightly.

(VOICES, TRAFFIC OFF)

(FOOTAGE REEL 2B: 871 FT + 13 FRAMES)

INT. GENCO CO. OFFICES

- DAY cont'd

1. CLOSE SHOT Sollozzo. (TRAFFIC, VOICES, OFF)
A pause before he speaks.
SOLLOZZO:
I'll take care of the Tattaglias. Outa my share.
2. CLOSE SHOT Don.
DON CORLEONE:
So, I receive thirty per cent for finance - political influence and legal protection,
3. CLOSE SHOT Sollozzo. (VOICE OVER)
that's what you're telling me.
SOLLOZZO:
That's right.
4. CLOSE SHOT Don.
DON CORLEONE:
Why do you come to me?
Why do I deserve this - generosity?
SOLLOZZO: (VOICE OVER)
If you consider
5. CLOSE SHOT Sollozzo. (ON)
a million dollars in cash just finance -
He raises his glass. te salud, Don Corleone.
6. CLOSE SHOT the Don is silent.
7. MEDIUM SHOT Tessio, Clemenza, Fredo, Don, Hager, Sonny; Sollozzo seated in FG with back to CAMERA. The Don rises, CAMERA PANNING UP SLIGHTLY & R as he comes forward to bar; takes up bottle; steps to Sollozzo, refilling his glass. (VOICES, OFF)
DON CORLEONE:
I said that I would see you because - I heard that you were a serious man - to be treated with respect.

(Continued)

7. (Continued)
The Don hands bottle back to Sonny; sits in chair next to Sollozzo, CAMERA PANNING DOWN.
8. MEDIUM CLOSE SHOT Don past Sollozzo's profile in R FG; Sonny L BG, as Don finishes sitting. DON CORLEONE:
But uh - I must say no to you.
9. CLOSE SHOT Sollozzo. (VOICE OVER)
And I'll give you my reasons.
10. CLOSE SHOT Don past Sollozzo's profile in R FG; Sonny L BG. (ON)
It's true - I have a lot of friends in politics - but they wouldn't be friendly very long if they knew my business was drugs instead of gambling, which they regard as a - a harmless vice; but drugs is a dirty business.
- SOLLOZZO:
Oh, Don Corleone...
- DON CORLEONE:
It makes - it doesn't make any difference to me what a man does for a living, understand. But uh your business is uh - a little dangerous.
11. CLOSE SHOT Sollozzo. SOLLOZZO:
If you're worried about security for your million - the Tattaglias'll guarantee it.
12. MEDIUM CLOSE SHOT Don; Sonny past Sollozzo's head in R FG. Don gestures. SONNY:
Oh are you tellin' me that the Tattaglias guarantee our investment?
- The Don puts his hand on Sonny's, stopping him. DON CORLEONE: (OVERLAPS)
Wait a minute.
- Pause as the Don looks at Sonny.

13. CLOSE SHOT Clemenza.
14. CLOSE SHOT Hagen.
15. CLOSE SHOT Sollozzo. DON CORLEONE: (VOICE OVER)
I have a sentimental
16. MEDIUM CLOSE SHOT Don;
Sonny past Sollozzo's
profile in R FG. (ON)
weakness for my children
and I've spoiled them
as you can see.
- They talk when they should
listen.
17. CLOSE SHOT Sollozzo
smiles, nods. (VOICE OVER)
But - anyway -
18. MEDIUM SHOT Sollozzo
and Don; others BG. (ON)
Signor Sollozzo, my No is
final. And I wish to
congratulate you on your
new business; I know
you'll do very well and -
good luck to me.
Especially since your
interests don't conflict
with mine. Thank you.
- Don nods to others;
rises. The men rise.
Sollozzo and the Don
shake hands; Sollozzo
crosses R to door,
followed by Clemenza and
Tessio, Fredo and Sonny.
All exit except Sonny.
19. CLOSE SHOT Don.
Sonny enters to R FG. DON CORLEONE:
Santino.
- Come here.
What's the matter with you?
- I think your brain is goin'
soft
20. CLOSE SHOT Sonny past
Don in L FG. from all that comedy
you're playin' with that
young girl.
21. CLOSE SHOT Don past
Sonny in R FG. Never tell anybody outside
the Family what you're
thinking again.
22. CLOSE SHOT Sonny past
Don in L FG. Go on.

(Continued)

22. (Continued)

Sonny turns away; Don exits L FG as CAMERA PANS TO INCLUDE Hagen standing BG by door as huge floral arrangement is brought in. Sonny exits thru door.

Don steps in from L FG.

DON CORLEONE: (VOICE OVER)
Tom, what -
(ON)
what is this nonsense?

HAGEN:
It's from Johnny; he's starring in that new uh film.

DON CORLEONE:
Ah. Take it away.

HAGEN: (TO SOMEONE OFF)
Take it away.

Flowers are removed.

DON CORLEONE:
And uh -

23. CLOSE SHOT Don past Hagen in R FG.
Hagen exits R FG, closing the door behind him.

tell Luca Brasi to come in.

24. CLOSE SHOT Luca seated in chair.

(MUSIC IN)
DON CORLEONE: (VOICE OVER)
I'm a little worried about this Sollozzo fellow. I want you to find out what he's got under his fingernails, y'know?

25. MEDIUM CLOSE SHOT Don past Luca in L FG.

Go to the uh -
Tattaglias; uh uh make them think that uh you're you're not too happy with our Family and - well find out what you can.

Luca rises out of scene, exiting L.

FADE OUT

FADE IN:

- EXT. STREET OUTSIDE
BEST & CO. - DAY
26. MEDIUM SHOT Traffic, Pedestrians. (MUSIC CHANGES)
(MALE VOCAL)
HAVE YOURSELF A
MERRY LITTLE CHRISTMAS
LET YOUR HEART BE
LIGHT...
27. MEDIUM SHOT Kay and Michael coming out of store carrying Christmas presents. FROM NOW ON
They walk R, CAMERA OUR TROUBLES WILL
TRUCKING WITH THEM. BE....
- KAY:
I got something for your mother and for Sonny; and a tie for uh uh Freddy and Tom Hagen got the Reynolds pen.
- MICHAEL:
And what do you want for Christmas?
- KAY:
Hmm? Oh just you.
- They kiss.
- HAVE YOURSELF A
MERRY LITTLE CHRIST-
- INT. LUCA'S ROOM - NIGHT
28. MEDIUM SHOT Luca gets bulletproof vest out of suitcase on floor; puts it on. -MAS
MAKE THE YULETIDE GAY
FROM NOW ON
OUR TROUBLES WILL BE
MILES AWAY
- He exits R behind wall; re-enters, putting on shirt and coming forward. HERE WE ARE
AS IN OLDEN DAYS
HAPPY GOLDEN DA-
29. CLOSE SHOT Luca's hand reaching down to desk, CAMERA PANNING; picks up gun; straightens with gun. -AYS
(GUN CLICK)
OF YORE
FAITHFUL FRIENDS....
(MUSIC OUT)
- INT. GENCO CO. OFFICES
- NIGHT
30. MEDIUM LONG SHOT Fredo seated in outer office reading paper as the Don stands in doorway. DON CORLEONE:
Andiamo, Fredo.

(Continued)

30. (Continued)

Don comes forward to coat tree.

DON CORLEONE:
Tell Paulie to get the car; we're going.

FREDO:
Okay, Pop. I'll have to get it myself, Pa. Paulie called in sick this morning.

DON CORLEONE:
Huh?

Fredo rises, crossing R.

FREDO:
Paulie's a good kid; I don't mind gettin' the car.

Fredo exits R as Office Manager comes forward to Don; helps him on with topcoat.

DON CORLEONE:
Buon Natale..... Grazie.

INT. LOBBY OF BUILDING
- NIGHT

31. MEDIUM (DOWN) SHOT Luca (partly in) walking away from CAMERA; CAMERA PANS UP as he continues walking BG.

(WHISTLING)
(FOOTSTEPS)

In LONG SHOT he takes off overcoat.

32. MEDIUM CLOSE SHOT Luca facing R, holding overcoat, reflected in round mirrors. He puts coat over his arm.

33. MEDIUM SHOT Mirrored Wall. Luca enters from L, walking toward CAMERA; turns L, CAMERA PANNING; continues walking L. CAMERA TRUCKS IN AFTER HIM. He goes into BAR. CAMERA PANS R. Thru the glass window we see Luca move toward the bar where Bruno Tattaglia stands behind bar.

(FOOTSTEPS)

INT. TATTAGLIA BAR -
NIGHT

34. MEDIUM CLOSE SHOT Bruno
as Luca (back to CAMERA)
steps in from L.

BRUNO:
Luca! I'm Bruno
Tattaglia.

LUCA:
I know.

BRUNO:
Sue bequero Scotch?
Prewar.

LUCA:
Io no bib'.
(I don't drink)

Sollozzo enters from R
behind bar; stands be-
side Bruno.

SOLLOZZO:
You know who I am?

35. CLOSEUP Luca past
Bruno's head in L FG.

LUCA: (in Italian)
Superimposed Title in:
I know you.

36. MEDIUM CLOSE SHOT
Sollozzo past Luca in
R FG; Bruno stands with
his back to them.

SOLLOZZO: (in Italian)
Superimposed Title in:
You have been talking to
the Tattaglia family...
right?

Title out.

Superimposed Title in
I think you and I can do
business.

Title out.

37. CLOSEUP Luca.

SOLLOZZO: (VOICE OVER,
in Italian)
Superimposed Title in
I need someone strong like
you.

Title out.

38. CLOSE SHOT Sollozzo
past Luca's shoulder
in R FG.

SOLLOZZO: (in Italian)
Superimposed Title in
I heard you are not
happy...

Title out

39. CLOSE SHOT Bruno past
shoulder in R FG.

SOLLOZZO: (VOICE OVER, in
Italian)
Superimposed Title in
...with the Corleone
family.

40. CLOSEUP Luca. SOLLOZZO: (VOICE OVER,
in Italian)
Superimposed Title in
Want to join me?
Title out.
- LUCA: (in Italian)
Superimposed Title in
What's in it for me?
Title out
41. CLOSE SHOT Sollozzo
past Luca's shoulder
in R FG. SOLLOZZO: (in Italian)
42. CLOSEUP Luca. SOLLOZZO: (VOICE OVER,
in Italian)
Superimposed Title in
\$50,000 to start with.
Title out
- Luca nods.
43. CLOSE SHOT Bruno past
a shoulder in R FG.
44. CLOSEUP Luca. LUCA: (in Italian)
Superimposed Title in
Not bad!
Title out
45. MEDIUM CLOSE SHOT
Bruno and Sollozzo
past Luca in R FG. SOLLOZZO: (in Italian)
Superimposed Title in
Agreed?
Title out
- Sollozzo offers his hand.
46. CLOSEUP Luca.
47. CLOSE SHOT Sollozzo
looks down.
48. MEDIUM CLOSE SHOT Bruno
and Sollozzo past Luca
in R FG. Sollozzo
still has his hand ex-
tended. Luca takes
cigarette out of pack.
Bruno smiles, steps
forward with lighter;
puts cigarette into his
mouth as he flicks on
lighter. (CLICK OF LIGHTER)
49. CLOSEUP Luca past
Bruno's shoulder in L
FG as Bruno holds flame
to Luca's cigarette.

50. CLOSE SHOT Bruno past Luca's bowed head in R FG. Bruno's smile fades, but comes back on as Luca raises his head.
51. CLOSE SHOT Sollozzo past Luca in R FG; Bruno partly in at L. Luca leans out. LUCA:
Grazie.
52. CLOSE SHOT Luca's hand on bar as Bruno's hand pats Luca's hand.
53. CLOSEUP Bruno past Luca's shoulder in R FG. Bruno smiles, nods.
54. CLOSE SHOT Luca's hand on bar as Bruno's hand grasps Luca's hand, his other hand closing on Luca's wrist.
55. CLOSE SHOT Sollozzo raising knife and starting to bring it down.
56. CLOSE SHOT Luca's hand being pinned to bar by knife in Sollozzo's hand. (LUCA'S YELL)
57. CLOSEUP Luca past Bruno's head in L FG as Luca yells and a Button-man steps in from R behind Luca, placing garrote around his neck. (LUCA YELLS)
58. MEDIUM CLOSE SHOT Bruno, Luca, Sollozzo. Bruno holds the struggling Luca's hand on the bar.
59. CLOSEUP Luca past Bruno's head in L FG as Button-man's hand tightens garrote. Luca's eyes bulge. (LUCA'S YELLS, GASPS)

(Continued)

59. (Continued)
As Luca starts to sag,
CAMERA PANS DOWN TO
INCLUDE Buttonman behind
him. Luca continues to
struggle.
60. CLOSE SHOT Bruno and Sollozzo. (LUCA'S GASPS)
61. CLOSE SHOT Luca past Bruno in FG as Buttonman continues strangling him. Luca finally sinks down, blocked by Bruno's body. (STRUGGLE)
62. CLOSEUP Bruno looking off R. (LUCA'S GASPS)
63. CLOSE SHOT Luca, his hand pinned to bar by knife - past Sollozzo's shoulder in R FG. He sinks down behind bar. (LUCA GASPING)
64. MEDIUM LONG SHOT Sollozzo, Bruno, Luca and Buttonman (seen thru window of bar) as the strangler lowers Luca to the floor. (GASPS)
65. EXT. TOY STORE - NIGHT
MEDIUM SHOT Hagen coming out of double doors carrying sled and packages. He comes forward, CAMERA PANNING R WITH HIM, THEN L as he continues forward. (MUSIC IN)
- CAMERA NOW INCLUDES Sollozzo standing outside store window (animated toy inside).
- SOLLOZZO: (VOICE OVER)
Tom!
- (GIRL'S VOCAL:
"Santa Claus is
coming to town")
- SOLLOZZO:
Tom Hagen. Merry
Christmas.
- HAGEN:
Thank you.

(Continued)

65. (Continued)

As Hagen starts away, a
Buttonman steps in from
L FG stopping him.

They exit R. CAMERA
HOLDS ON animated Santa
and Mrs. Claus dancing
in window.

EXT. STREET & GENCO CO.
BUILDING - NIGHT

66. MEDIUM CLOSE SHOT Don
coming thru door.

67. MEDIUM SHOT Fredo lean-
ing against car. In BG
we see fruitstand.
Fredo straightens as
the Don enters from L.

Don moves BG across the
street to fruitstand.

Fredo steps to car door;
CAMERA PANS SLIGHTLY R;
he sits into car as Don
continues away from CAM-
ERA to fruitstand.

68. MEDIUM CLOSE SHOT Don
(back to CAMERA) at
fruitstand.

Vendor steps in with
paper; puts oranges in
sack.
They step forward to the
peppers.

SOLLOZZO:

Hey, I'm glad I run into
ya.
I wanta talk to you.

HAGEN:

I haven't got time.

(MUSIC)

SOLLOZZO:

Ah make time, Consigliere.
Get in the car.
What're ya worried about?
If I wanted to kill you,
you'd be dead already.
Get in.

...WHEN YOU'RE
SLEEPIN'
HE....

(MUSIC OUT)

DON CORLEONE:

Ah, espetto, Fredo.

(MUSIC IN: TRUMPET
PRACTICING SCALES)

I'm goin' to buy some
fruit.

FREDO:

Okay, Pop.

(CAR DOOR CLOSE)

DON CORLEONE:

Ah, Merry Christmas.
I want some fruit....

Gimme that one.

69. MEDIUM LONG SHOT Don and Vendor past Fredo in car in R FG. Don continues selecting fruit. (TRUMPET PRACTICING SCALES)
70. MEDIUM SHOT 2 Gunmen enter from R; start forward.
71. CLOSE SHOT Don holding paper bag.
72. MEDIUM CLOSE (DOWN) SHOT legs of the 2 Gunmen running R/L, CAMERA MOVING WITH THEM. (RUNNING FOOTSTEPS)
73. CLOSE SHOT Don reacts; runs out R.
74. MEDIUM CLOSE SHOT Legs of the 2 Gunmen running R/L, CAMERA MOVING WITH THEM. "
75. CLOSE SHOT Hands of the 2 Gunmen holding guns as they continue R/L, CAMERA PANNING. "
76. MEDIUM LONG SHOT Car as the Don (partly in, back to CAMERA) runs, upsetting basket of oranges. (FIRST SHOT)
DON CORLEONE:
Fredo!
77. LONG (DOWN) SHOT Don on street near spilled fruit. He runs forward toward his car in FG; the 2 Gunmen run in from L, firing more shots at the Don who sprawls against hood of car. Fredo!
(FIRING)
78. MEDIUM SHOT Don leaning against hood of car as Fredo in FG gets out of car; the 2 Gunmen standing BG, continuing to fire. (FIRING)
79. MEDIUM CLOSE SHOT Fredo (FIRING)

(Continued)

79. (Continued)
moving L/R, getting out
gun which is shot out
of his hand (or he drops
it).
80. LONG (DOWN) SHOT Fredo
standing on sidewalk;
the Don against hood of
car; the 2 Gunmen BG.
They start to run out R. (DOG BARKING)
81. CLOSE SHOT Fredo reacting
to o.s. Don.
82. MEDIUM CLOSE SHOT Don
with bullet hole in back
leaning against hood of
car. He sinks down,
CAMERA PANNING DOWN WITH
HIM as he faces into
CAMERA. He falls to
pavement; rolls over
onto his back. (DOG BARKING)
(BABY CRYING)
83. CLOSE SHOT Fredo look-
ing down; starts to kneel. (MUSIC IN)
84. MEDIUM SHOT Don lying
on his back as Fredo,
holding gun, kneels.
85. CLOSE SHOT Fredo cry-
ing. He puts his hand to
his head, knocking off his
hat. (FREDO CRYING)
86. MEDIUM SHOT Don and Fredo
as people start to gather.
87. CLOSE SHOT Fredo (profile
to L) crying. FREDO:
Papa!
88. MEDIUM (DOWN) SHOT Don
past Fredo in R FG as
Fredo continues crying. Papa!
- EXT. RADIO CITY MUSIC
HALL - NIGHT
89. MEDIUM LONG SHOT Theatre
with marquee reading:
Leo McCarey's "The Bells
of St. Mary's". Famed
Christmas Stage Show. (BELLS, MUSIC)

90. MEDIUM SHOT Michael
and Kay coming out of
theatre, CAMERA PULLING
BACK BEFORE THEM &
TRUCKING R WITH THEM.

(BELLS, MUSIC)

KAY:

Mike, would you like me
better if I were a nun?
Like in the story, you
know?

MICHAEL:

No.

KAY:

Well then would you like
me better if I were
Ingrid Bergman?

They walk behind posters;
hidden from view.

MICHAEL: (VOICE OVER)
Now that's a thought.

They emerge. Kay
stops him.

KAY:

Michael...

91. CLOSE SHOT Kay past
Michael partly in in R
FG.

MICHAEL:

No, I would not like you
better if you were Ingrid
Bergman.

KAY:

Michael - Michael...

Kay exits L;

MICHAEL:

What's the matter?

Michael turns to look
after her.

(FOOTAGE REEL 3A: 897 FT + 14 FRAMES)

EXT. RADIO CITY MUSIC

HALL - NIGHT cont'd

1. MEDIUM SHOT Kay and Michael (MUSIC)
walking forward to news-
stand in R FG.
Michael picks up news-
paper.

2. CLOSEUP Front page of
the Daily Mirror with head-
line:

VITO CORLEONE
FEARED
MURDERED

Michael's hands open paper (PAPER RUSTLE)
to inside page on which
is a picture of the Don
and story headed:

Assassins Gun Down (MUSIC: BELLS)
Underworld Chief.

3. CLOSE SHOT Michael look-
ing at newspaper.

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

Pedestrian entering from
L bumps into Michael who
continues looking at the
paper. Then he looks
around; starts forward.

(MUSIC)

4. MEDIUM LONG SHOT Michael
and Kay as Michael runs
forward across street
from newsstand. A car
crosses in front of him.
Kay follows; they con-
tinue running, Michael
dropping the paper.
CAMERA PANS R WITH him
as he runs into phone
booth in FG. Kay fol-
lows, standing outside
booth as Michael closes
door.

(AUTO HORN)

(MUSIC IN)

5. CLOSE SHOT Kay watching (MUSIC)
Michael inside booth;
CAMERA PANS SLIGHTLY L.

INT. PHONE BOOTH - NIGHT

6. CLOSEUP Michael; Kay's (MUSIC)

(Continued)

6. (Continued)
face seen BG outside booth.

(MUSIC)

MICHAEL: (INTO PHONE)
Sonny - Michael.

SONNY'S VOICE OVER PHONE:
Michael, where you been?

MICHAEL: (INTO PHONE)
Is he all right?

SONNY'S VOICE OVER PHONE:
We don't know yet. There's
all kinds o' stories.
He was hit bad, Mikey.

MICHAEL:
Oh.

SONNY'S VOICE OVER PHONE:
Are you there?

MICHAEL: (INTO PHONE)
Yeah I'm here.

SONNY'S VOICE OVER PHONE:
Where you been? I was
worried.

MICHAEL: (INTO PHONE)
Didn't Tom tell you I
called?

SONNY'S VOICE OVER PHONE:
No. Look, come home, kid.
You should be with Mama,
d'you hear?

MICHAEL: (INTO PHONE)
All right.

Michael starts to hang
up.

INT. SONNY'S HOUSE -
NIGHT

7. MEDIUM CLOSE SHOT Sonny
seated at table hanging
up phone. Sandra stands
in doorway behind him.
8. CLOSEUP Sandra turns her
head to R.

Sonny enters from L FG;
comforts his wife.

SANDRA:
Oh my God.

(CRASH, OFF)

9. MEDIUM SHOT Sonny and Sandra as they look back toward kitchen.

SANDRA:
Ohhh!

Sonny crosses to cabinet, CAMERA PANNING L WITH HIM; opens drawer, gets out gun.

Sonny!
(BABY CRYING OFF)
(GUN CLICK)
(KNOCK AT DOOR)

Sonny crosses R, CAMERA PANNING; starts BG to kitchen.

10. CLOSE SHOT Sonny entering kitchen, CAMERA PANNING R WITH HIM. Sandra enters, follows.

(KNOCKING ON DOOR)

Sandra backs out L.

SONNY:
Stay back there.
(KNOCKING ON DOOR)
Who is it?

Sonny puts gun into waistband, opens door.

CLEMENZA: (VOICE OVER)
Open up, it's Clemenza.

(BABY CRYING)

Clemenza enters.

CLEMENZA: (VOICE OVER)
(Unintelligible)
(ON)

Sonny slams door closed.

There's more news about your old man.
(DOOR CLOSE)
The word is out in the street he's already dead.

Sonny grabs Clemenza, shoving him L up against the wall, CAMERA PANNING WITH THEM.

What's the matter with you? Jesus Christ, take it easy, take it easy!

SONNY:
Where was Paulie?

CLEMENZA:
Paulie was out sick. He been a little sick all winter.

Sonny releases his hold on Clemenza's overcoat.

SONNY:
How many times he been sick?

(Continued)

10. (Continued)

Sandra enters from L
in BG, carrying crying
baby.

CLEMENZA:

Only maybe three, four
times; I mean I asked
Freddy if he wants me to
get a different bodyguard
but he said no.

SONNY: (OVERLAPS)

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

CLEMENZA:

Yeah. You want me to send
any people over here?

SONNY:

No no no, just you and I.
Go ahead.

(BABY CRYING)

Clemenza exits R.
Sandra comes forward to
Sonny with crying baby.
He turns to her.

SONNY:

Look, uh...

11. CLOSE SHOT Sandra and
Baby past Sonny (back
to CAMERA).

I'm gonna have a couple
people come over to the
house, a couple of our
people.

(PHONE RINGS)

12. MEDIUM SHOT Sandra, Baby,
Sonny as Sonny looks off
R. Then he crosses R,
CAMERA PANNING HIM TO
phone; Sandra follows.

(PHONE RINGS)

SONNY: (INTO PHONE)
Hello.

CAMERA MOVES IN...

SOLLOZZO'S VOICE OVER
PHONE:
Santino Corleone?

SONNY: (INTO PHONE)
Yeah.

SOLLOZZO'S VOICE OVER
PHONE:

Sonny gestures to Sandra
who exits L with baby.

We have Tom Hagen.
In about three hours he'll

(Continued)

12. (Continued)

Sonny looks at watch;
writes on kitchen
cabinet with pencil.
CAMERA STOPS IN CLOSE
SHOT.

SOLLOZZO'S VOICE OVER
PHONE: (cont'd)
be released with our
proposition. Listen to
everything he has to say
before you do anything.

What's done is done.
And don't lose that
famous temper of yours,
huh, Sonny?

SONNY: (INTO PHONE)
No, I'll wait.
(CLICK OF PHONE
HANGING UP)
(PHONE HANG-UP)

Sonny hangs up.

INT. ABANDONED DINER -
NIGHT

13. CLOSEUP Sollozzo drink-
ing coffee, looking off
R. Then he turns to
look off L; steps L,
CAMERA PANNING & PULL-
ING BACK SLIGHTLY.

(AUTO HORN OFF)

14. CLOSE SHOT Hagen seated;
Sollozzo partly in on
R, holding coffee carton.
Hagen looks up at
Sollozzo.

SOLLOZZO: (VOICE OVER)
Your boss is dead.

I know you're not in the
muscle end of the Family,
Tom,
so

Sollozzo's body crosses
R/L in FG.

15. MEDIUM LONG SHOT Hagen
and Sollozzo in dark
diner; 1st Man; 2nd Man
standing in L FG.

(ON)
I don't want you to be
scared. I want you to
help the Corleones - and
I want you to help

16. CLOSE SHOT Hagen;
Sollozzo's hand reaches
in from L, giving drink to
Hagen. Sollozzo's body
crosses thru FG L/R.

(VOICE OVER)
me.
Yeah, we got him outside
his office just about an
hour after we picked you
up.

17. CLOSE SHOT Sollozzo.

(ON)
Drink it.

18. CLOSE SHOT Hagen;
Sollozzo partly in on
R. Hagen drinks from
shot glass.
19. CLOSE SHOT Sollozzo. SOLLOZZO:
So now it's up to you to
make the peace between me
and Sonny.
20. CLOSE SHOT Hagen;
Sollozzo partly in on R.
21. CLOSE SHOT Sollozzo. SOLLOZZO:
Sonny was hot for my deal,
wasn't he?
And you knew it was the
right thing to do.
22. CLOSE SHOT Hagen;
Sollozzo partly in on R. HAGEN:
Sonny'll come after you
with everything he's got.
23. CLOSE SHOT Sollozzo. SOLLOZZO:
That'll be his first
reaction, sure.
24. CLOSE SHOT Hagen;
Sollozzo partly in on R. (VOICE OVER)
That's why you gotta talk
some sense to him.
25. CLOSE SHOT Sollozzo. (ON)
The Tattaglia Family is
behind me with all their
people.
26. CLOSE SHOT Hagen;
Sollozzo partly in on R. (VOICE OVER)
The other New York
Families'll go along with
anything that'll prevent
a full-scale war. Let's
face it, Tom, and all due
respect,
27. CLOSE SHOT Sollozzo. (ON)
the Don - rest in peace -
was slippin'.
(PAUSE)
Ten years ago could I have
gotten to him?
28. CLOSE SHOT Hagen;
Sollozzo partly in on R. (VOICE OVER)
Well now he's dead. He's
dead, Tom, and nothing can
bring him back.
tears.

(Cont: nued)

28. (Continued) SOLLOZZO: (VOICE OVER)
So you gotta talk to
Sonny. You gotta talk to
the Caporegimes, that
Tessio, that fat Clemenza.
29. CLOSE SHOT Sollozzo. (ON)
It's good business, Tom.
30. CLOSE SHOT Hagen;
Sollozzo partly in on R. HAGEN:
I'll try.
But even Sonny won't be
able to call off Luca Brasi.
31. CLOSE SHOT Sollozzo
nods; steps R, CAMERA
PANNING WITH HIM. SOLLOZZO:
Yeah.
Well... let me worry about
Luca.
He turns his head to L;
crosses, CAMERA PANNING
WITH HIM. You just talk to Sonny.
32. CLOSE SHOT Hagen;
Sollozzo partly in on R. And the other two kids.
HAGEN:
I'll do my best now.
33. CLOSE SHOT Sollozzo. SOLLOZZO:
Good.
Now -
34. CLOSE SHOT Hagen;
Sollozzo partly in on R. (VOICE OVER)
Hagen nods; rises out of
scene. you can go.
35. MEDIUM LONG SHOT Hagen,
Sollozzo, 1st Man;
2nd Man in L FG. Hagen
and Sollozzo come forward. SOLLOZZO:
I don't like violence, Tom.
I'm a businessman.
Blood is a big expense.
Hagen and Sollozzo exit
R; Man in FG crosses.
- EXT. ABANDONED DINER -
NIGHT
36. MEDIUM LONG SHOT Diner
and adjoining Christmas
tree lot as Sollozzo, (TRAFFIC, HORN,
FOOTSTEPS)

(Continued)

36. (Continued)
Hagen and Man come out
of diner. Car drives
in from L. Driver gets
out; crosses to Sollozzo
who steps out to meet
him.

37. MEDIUM SHOT Sollozzo
talking to Man near car;
Hagen and 2nd Man stand-
ing in R FG. After a
moment Sollozzo comes
forward to Hagen.

SOLLOZZO:
He's still alive!
They hit 'im with five
shots and he's still
alive!
Well that's bad luck for
me, bad luck for you if
you don't make that deal.

Sollozzo exits R in FG.

(MUSIC IN)

Hagen and 2nd Man follow.

EXT. MALL - DAY

38. MEDIUM CLOSE SHOT Michael
getting out of car as
Buttonmen watch. Michael
goes BG, CAMERA PANNING
SLIGHTLY R. He exits
behind wall. Car drives
BG. 2 Men replace chain
across gate.

(MUSIC)

(CAR)

(CHAIN)

INT. DON'S HALL & STAIRS
- NIGHT

39. MEDIUM SHOT Several Men
seated on chairs and
steps as door on R opens
and Michael enters;
closes door. CAMERA
MOVES IN & PANS R as
Michael goes into Don's
living room where Theresa
and Clemenza are seated
on sofa; others off R.
Clemenza rises; shakes
Michael's hand.

(MUSIC)

(MURMUR OF MEN)

(DOOR OPEN & CLOSE)

CLEMENZA:

Your mother's over in the
hospital with your father;
looks like he's gonna pull
t'rough, thank God.

DISSOLVE:

INT. THE DON'S OFFICE

- NIGHT

40. MEDIUM SHOT Tessio, Clemenza, Sonny, Michael and Hagen seated in chairs. At beginning of scene, talk overlaps.

Clemenza and Tessio continue talking thru main dialogue.

SONNY:

What do you think, goombah? Hah?

CLEMENZA: (THRU ABOVE)

That's a lot of blood. Sollozzo, Philip Tattaglia...

HAGEN:

I think it's too much, too far. I think it's too personal. The Don would consider this a purely...

MICHAEL:

You gonna kill all those guys?

SONNY:

Hey, stay out of it, Mikey, do me a favor.

HAGEN:

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

Michael rises, crosses L; exits.

SONNY:

I know if Luca sold out we're in a lotta trouble, believe me, a lotta trouble.

Michael re-enters in FG, standing with back to CAMERA at desk.

HAGEN:

Has anyone been able to get in touch with Luca?

CLEMENZA:

Uh I've been tryin' all night. He might be shackled up.

SONNY:

Hey, Mikey, do me a favor - try... ringing Luca's number.

Michael exits L in FG.

HAGEN:

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

Michael re-enters; resumes seat.

(Continued)

40. (Continued) SONNY:
Well, Tom - you're
Consigliere. What do we
do if the old man dies,
God
41. MEDIUM CLOSE SHOT Hagen. (VOICE OVER)
forbid.
HAGEN:
If we lose the old man -
CLEMENZA: (VOICE OVER)
...Sollozzo, Philip
Tattaglia...
HAGEN:
- we lose the political
contacts and half our
strength. The other New
York Families might wind
up supporting Sollozzo
just to avoid a long,
destructive war.
42. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.
Sonny sits scratching
his head. (VOICE OVER)
This is almost Nineteen
Forty-six.
Nobody wants bloodshed any
more. If your father
dies...
43. MEDIUM CLOSE SHOT Hagen. (ON)
you make the deal, Sonny.
44. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R. SONNY:
You know that's easy for
you to say, Tom; he's not
your father.
45. MEDIUM CLOSE SHOT Hagen. HAGEN:
I was as much a son to him
as you or Mike.
46. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.
47. MEDIUM CLOSE SHOT Michael. (KNOCK AT DOOR)
48. MEDIUM SHOT Tessio,
Clemenza, Sonny, Michael
and Hagen. (KNOCK AT DOOR)
SONNY:
What is it?

(Continued)

48. (Continued)

Door opens, CAMERA PANS
UP SLIGHTLY; Paulie
enters.

CLEMENZA:

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

PAULIE:

Well the guy at the gates
they - they say they got a
package.

SONNY:

Yeah? Well all right,
Tessio, go see what it is.
(PAULIE COUGHS)

Tessio rises.

49. MEDIUM CLOSE SHOT Paulie
standing in doorway;
Tessio crosses thru FG
L/R; exits thru door.

PAULIE:

You want me to hang
around?

SONNY: (VOICE OVER)

Yeah hang around. You all
right?

PAULIE:

Yeah I'm fine.

(PAULIE COUGHS)

50. MEDIUM SHOT Clemenza,
Sonny, Michael, Hagen,
Paulie.

SONNY:

Yeah? There's some food
in the icebox. You hungry
or anything?

PAULIE:

No, 'at's all right.

SONNY:

How about a drink? Have a
little brandy; it's good,
that'll sweat it out.

PAULIE:

All right...

SONNY: (OVERLAPS)

Go ahead, baby.

PAULIE:

...that might be a good
idea.

Paulie exits thru door R.

(Continued)

50. (Continued) SONNY:
Yeah, right.
CAMERA PANS DOWN SLIGHT-
LY as door closes. (DOOR CLOSE)
51. MEDIUM CLOSE SHOT Sonny; SONNY:
Hagen's shoes on R. I want you to take care of
that sonofabitch
52. CLOSE SHOT Clemenza; (VOICE OVER)
Sonny's hand on R. right away. Paulie sold
out the old man, that
shtrunz.
53. MEDIUM CLOSE SHOT Sonny; (ON)
Hagen's shoes on R. I don't wanta see him
again. Make that first
thing on your list,
understand?
54. CLOSE SHOT Clemenza. CLEMENZA:
Understood.
55. MEDIUM CLOSE SHOT Sonny; SONNY:
Hagen's shoes on R. Hey, Mikey, tomorrow
56. MEDIUM CLOSE SHOT Michael. (VOICE OVER)
get a couple of guys, you
go over to Luca's
apartment, hang around,
wait for 'im to show up.
57. MEDIUM CLOSE SHOT Hagen. HAGEN:
Uh maybe we shouldn't get
Mike uh mixed up in this
too directly.

(FOOTAGE REEL 3B: 779 FT + 3 FRAMES)

THE GODFATHER

4A/1

INT. THE DON'S OFFICE

- NIGHT cont'd

1. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R. SONNY:
Yeah.
Listen uh uh hang around
the house on the phone
and be a big help, huh?
2. MEDIUM CLOSE SHOT
Michael.
He starts to reach for-
ward. (VOICE OVER)
Try Luca again, go ahead.
3. MEDIUM SHOT Clemenza,
Sonny, Michael, Hagen
as Michael picks up
phone from desk. Tessio
enters thru door R,
CAMERA PANNING UP SLIGHT-
LY. He carries a pack-
age. (PAPER RUSTLE)
4. MEDIUM CLOSE SHOT Sonny
as Tessio (partly in)
puts the package on
Sonny's lap.
5. CLOSE SHOT Package on
Sonny's lap as his hands
open it, revealing two
dead fish wrapped in
Luca's bulletproof vest. (PAPER RUSTLE)
SONNY: (VOICE OVER)
What the hell is this?
CLEMENZA: (VOICE OVER)
That's a Sicilian message.
It means Luca Brasi sleeps
with the fishes.
6. MEDIUM CLOSE SHOT Sonny;
Tessio partly in stand-
ing at R. (MUSIC IN)
7. MEDIUM CLOSE SHOT Hagen
looking off L; Tessio's
arm in on L. (MUSIC)
8. MEDIUM CLOSE SHOT
Michael hangs up phone. (MUSIC)
- EXT. CLEMENZA'S HOUSE -
DAY
9. MEDIUM SHOT House; Car
parked in driveway. (MUSIC OUT)

(Continued)

9. (Continued)
Clemenza and Rocco
walking forward from
garage BG. 2 Kids in
from R in little car;
exit R. (CHILDREN'S VOICES)
10. MEDIUM CLOSE (UP) SHOT
Mrs. Clemenza past
Clemenza's back in R FG.
CLEMENZA:
I'm goin' now.
MRS. CLEMENZA:
What time are you gonna be
home tonight?
CLEMENZA:
I don't know, probably
late.
She makes kissing sound;
Clemenza exits L in FG. (CAR)
11. INT. PAULIE'S CAR - DAY
MEDIUM CLOSE SHOT Paulie
seated behind wheel as
Rocco gets into rear
seat; Clemenza sits into
car beside Paulie. (CAR)
MRS. CLEMENZA: (VOICE OVER)
Don't forget the Cannolli.
CLEMENZA: (VOICE OVER)
Yeah yeah
(ON)
yeah yeah.
(CAR DOOR CLOSE)
Paulie looks up toward
rearview mirror.
PAULIE:
Rocco - sit on the other
side; you block the
rearview mirror.
Paulie and Clemenza look
at each other.
CLEMENZA:
That Sonny's runnin' wild.
He's thinking of goin' to
the mattresses already.
We gotta find a spot over
on the West Side. You try -
Three Oh Nine West
Forty-Third Street.
You know any good spots on
the West Side?
CLEMENZA:
Well think about it while
you're drivin', will ya?

(Continued)

11. (Continued)

CLEMENZA: (cont'd)
I wanna hit New York
sometime this month.
And watch out for the kids
when you're backin' out.

EXT. CLEMENZA'S HOUSE
- DAY

12. MEDIUM SHOT Paulie's car
backs out of driveway;
turns L; starts to drive
out.

(CAR)

DISSOLVE:

EXT. STREET UNDER EL
TRACKS - DAY

13. MEDIUM SHOT Paulie's car
drives in from R; con-
tinues away from camera
under el tracks.

(CAR)

CLEMENZA'S VOICE:
Hey, Paulie, I want you to
go down Thirty-Ninth Street
- Carlo Santos - you pick
up eighteen mattresses for
the guys to sleep on;
while you bring me the bill.

PAULIE'S VOICE:
Uh huh. Yeah, all right.
They must know all about
the (UNINTELLIGIBLE).

CLEMENZA'S VOICE:
Now make sure that they're
clean because
those guys are gonna be
stuck

DISSOLVE:

EXT. NEW YORK STREET -
DAY

14. MEDIUM LONG SHOT
Paulie's car driving
forward.

up in there for a long
time, you know.

PAULIE'S VOICE:
They're clean. They told
me they exterminate them.

CLEMENZA'S VOICE:
Exterminate, that's a bad
word to use!
(LAUGHS)

DISSOLVE:

Exterminate, get this guy!

ROCCO'S VOICE:
Yeah.

- EXT. TURNPIKE - DAY
 15. LONG SHOT Paulie's car
 driving forward.
 (Manhattan seen far BG).

CLEMENZA'S VOICE:
 Watch out we exterminate
 you!

ROCCO'S VOICE:
 That's funny, all right.

CLEMENZA'S VOICE:
 Hey, Paulie -
 (speaks Italian)

PAULIE'S VOICE:
 (speaks Italian)

DISSOLVE:

CLEMENZA'S VOICE:
 Hey, pull over, will ya;
 I gotta take a

- EXT. DUMP - DAY
 16. MEDIUM LONG SHOT
 clearing in tall weeds;
 Paulie's car drives in
 from L; stops.
 (in far BG we see the
 Statue of Liberty).

leak.

(BOAT WHISTLE)

17. MEDIUM CLOSE SHOT
 Clemenza and Paulie in
 car as Clemenza opens
 door on FG side; gets
 out of car, CAMERA PAN-
 NING UP & R WITH him
 as he crosses to weeds,
 unzipping fly. CAMERA
 MOVES IN on his back
 as he relieves himself.

(BOAT WHISTLE)

(CAR DOOR CLOSE)

18. MEDIUM LONG SHOT Car;
 Paulie and Rocco seen
 inside. Rocco raises
 gun; fires.

(SHOT FROM SILENCER)
 (SECOND SHOT)

19. CLOSEUP Clemenza (over
 his shoulder from rear)
 reacting to o.s. shots.
 He zips pants out of
 frame; turns.

(THIRD SHOT)
 (MUSIC IN)

20. MEDIUM CLOSE SHOT
 Clemenza crossing R/L,
 CAMERA PANNING WITH HIM
 TO INCLUDE Car; Rocco
 standing beside it;

(MUSIC)

(Continued)

20. (Continued)
Paulie dead behind the wheel.

(MUSIC)

CLEMENZA:
Leave the gun.
Take the Cannolles.

Rocco gets box from seat beside Paulie; hands it to Clemenza; runs out R. Clemenza closes car door; exits R. CAMERA HOLDS ON Paulie.

(CAR DOOR CLOSE)

DISSOLVE:

EXT. THE DON'S YARD -
DAY

21. MEDIUM SHOT Michael seated on bench by wall. After a moment:

CLEMENZA: (VOICE OVER)
Hey, Mike.
Hey, Mikey!

Mike looks off L.

MICHAEL:
Yeah.

CLEMENZA: (VOICE OVER)
You're wanted on the telephone.

INT. THE DON'S KITCHEN
- DAY

22. MEDIUM SHOT Clemenza turns from back door; 5 Buttonmen seated around dinette table. Clemenza comes forward to stove in FG. Michael enters thru door L BG.

MICHAEL:
Who is it?

CLEMENZA:
Some girl.

(MUSIC OUT)

Clemenza pours cans of tomatoes into pot. Michael comes forward; picks up phone.

MICHAEL: (INTO PHONE)
Hello, Kay?

KAY'S VOICE OVER PHONE:
How is your father?

Clemenza exits L in FG.

MICHAEL: (INTO PHONE)
He's good; he's gonna make it.

23. CLOSE SHOT Michael;
Buttonmen seated BG.

He turns away, glancing
toward Buttonmen.

Michael hangs up.

24. MEDIUM SHOT Michael;
Buttonmen in BG; past
Clemenza in L FG at stove. Michael is crossing L
toward sink, CAMERA PAN-
NING WITH HIM...
EXCLUDING Clemenza.
Michael draws glass of
water from sink tap;

drinks.

Michael crosses R, CAMERA
PANNING...

...INCLUDES Clemenza.

KAY'S VOICE OVER PHONE:
I love you.

MICHAEL: (INTO PHONE)
Huh?

KAY'S VOICE OVER PHONE:
I love you!
Michael?

MICHAEL: (INTO PHONE)
Yeah, I know.

KAY'S VOICE OVER PHONE:
Tell me you love me.

MICHAEL: (INTO PHONE)
I can't talk.

KAY'S VOICE OVER PHONE:
Can't you say it?

MICHAEL: (INTO PHONE)
I'll see you tonight, hmm?

KAY'S VOICE OVER PHONE:
All right.
(HANGS UP PHONE)

CLEMENZA:
Hey, Mikey. Why don't
you tell that nice girl
you

(VOICE OVER)

love 'er?

(SINGS)

I love you with all my
heart...

If I don't see you again
soon I'm a-gonna die...

(LAUGHS)

Come over here, kid - learn
somethin'.

You never know, you might
have to cook for twenty
guys some day.

(ON)

You see? You start out
with a little bit of oil,
and you fry some garlic.
Then you t'row in some
tomatoes, some tomato
paste. You fry it, you

(Continued)

24. (Continued)

Clemenza picks up plate
of meat;
adds meat to pot;

puts plate down.

He pours wine into pot
as Sonny enters from R.
Clemenza sets down wine
jug.

Michael exits L.

CLEMENZA: (cont'd)
make sure it doesn't
stick. You get it to a
boil.

You shove in all your
sausage and your meatballs.
Huh?

Add a little bit o' wine -
and -

a little bit o' sugar -
and that's my trick.

SONNY:
Why don't you cut the
crap? I got more
important things for you
to do. How's Paulie?

CLEMENZA:
Aw Paulie, you won't see
him no more.

25. CLOSEUP Sonny reacts;
looks off L; CAMERA PANS
DOWN TO INCLUDE Michael
entering from L.

SONNY:
Where you goin'?

MICHAEL:
To the city.

SONNY:
Oh. Well send some
bodyguards with him, right?

MICHAEL:
No, I'm just going to the
hospital to see...

SONNY: (OVERLAPS)
Never mind. Send somebody
with him.

CLEMENZA: (VOICE OVER)
Oh he'll be all right.
Sollozzo knows he's a
civilian.

Sonny lights slaps
Michael's cheek.

SONNY:
Hmmm be careful, huh?

(Continued)

25. (Continued) MICHAEL:
Yes, sir.
Michael exits R; Sonny
turns to look after him.
26. MEDIUM SHOT Clemenza,
Sonny; Buttonmen BG.
Sonny breaks off a
piece of bread; starts
to dip it into pot. SONNY:
Send somebody with him
anyway.
(CLEMENZA LAUGHS)
- INT. MICHAEL'S CAR -
NIGHT
27. CLOSE SHOT Michael in
rear seat, seen past
2 Men in front seat. (CAR)
- EXT. STREET - NIGHT
28. MEDIUM SHOT Michael's
Car driving R/L, CAMERA
PANNING. It makes turn;
continues down another
street, away from CAMERA. (CAR)
(TIRE SQUEAL)
- DISSOLVE:
- INT. HOTEL ROOM - NIGHT
29. CLOSE SHOT Kay seated
at room service table
holding glass of wine.
Michael's hands in R
FG with fork. (MUSIC IN WITH GIRL'S
VOCAL)
...TO LOVE YOU
ALL OF MY LIFE
30. MEDIUM CLOSE SHOT
Michael wiping mouth
with napkin; Kay's
hands in L FG. JUST THE RIGHT TO
TAKE CARE OF YOU
31. MEDIUM SHOT Kay and
Michael. Michael sits
a moment, then rises,
CAMERA PANNING UP
SLIGHTLY. He crosses
to chair; gets topcoat. ALL OF MY LIFE
I....
MICHAEL:
I have to go.
KAY:
Can I go with you?
- He puts on coat. MICHAEL:
No, Kay. There's gonna be
detectives there - people
from the press.
KAY:
Well I'll ride in the cab.

(Continued)

31. (Continued)
Michael sits again.
MICHAEL:
I don't want you to get involved.
(MUSIC: VOCAL)
- KAY:
When will I see you again?
32. MEDIUM CLOSE SHOT
Michael; Kay's hands in
L FG. ...AS A NUR-
33. MEDIUM CLOSE SHOT Kay. -SERY RHY-
34. MEDIUM CLOSE SHOT
Michael; Kay's hands in
L FG. He shakes his
head. -ME...
- MICHAEL:
Go back to New Hampshire -
and I'll call you at your
parents' house.
35. MEDIUM CLOSE SHOT Kay. KAY:
When will I see you again,
Michael?
36. MEDIUM CLOSE SHOT
Michael; Kay's hands in
L FG. MICHAEL:
He rises. I don't know.
37. MEDIUM CLOSE SHOT Kay
as Michael enters from R;
caresses her arm as he
crosses behind her; then
stops, bending down into
scene to kiss Kay.
He exits L; CAMERA HOLDS
ON Kay. I JUST WANT
THE RIGHT TO BE...
ALL MY LOVE
WITH ALL MY HEART

ALL OF MY LIFE...
(DOOR CLOSE)
(MUSIC OUT)
38. INT. HOTEL LOBBY - NIGHT
MEDIUM SHOT Michael com-
ing forward past groups
of people standing talk-
ing. He exits L in FG. (MURMUR)
39. EXT. HOSPITAL - NIGHT
LONG SHOT Hospital Entrance
decorated with Christmas
lights. (MUSIC IN)

(Continued)

39. (Continued) (MUSIC)
Cab drives in from L;
Michael gets out; cab
exits R. Michael stands
looking around, then
goes BG toward steps.
- INT. HOSPITAL CORRIDOR
- NIGHT
40. MEDIUM SHOT Corridor. (MUSIC)
Michael enters from R in
BG; crosses L to Nurses'
Station.
41. MEDIUM CLOSE SHOT (MUSIC)
Michael standing at
Nurses' Station.
42. MEDIUM SHOT (P.O.V.)
Nurses' Station. No one
is there.
43. MEDIUM CLOSE SHOT (MUSIC)
Michael turns to look
off R; starts to exit.
44. MEDIUM LONG SHOT (NEEDLE SCRATCHING
ON VICTROLA RECORD)
Michael coming forward
in corridor. He passes
close to CAMERA WHICH
PANS R WITH HIM IN C.U.
He stops at open door;
looks into lounge;
then looks down.
45. CLOSEUP Half-eaten " sandwich and carton of
coffee on desk. (P.O.V.)
46. MEDIUM CLOSE SHOT (MUSIC)
Michael looking down at
food o.s.; steps forward,
CAMERA PANNING L WITH
HIM. He stops in C.U.,
looking off R; then
exits L.
47. LONG SHOT Michael com- (MUSIC)
ing forward in corridor;
runs.
48. LONG (DOWN) SHOT Michael (MUSIC)
running forward to steps;
runs up steps.

INT. STAIRS AND NEXT
FLOOR CORRIDOR - NIGHT

49. MEDIUM CLOSE SHOT (MUSIC)
Michael runs in from stairs L; steps forward, looking around.
50. LONG SHOT Empty desk at (MUSIC)
end of corridor past Michael standing in R FG, back to CAMERA. He walks away from CAMERA; exits R in BG.
51. MEDIUM CLOSE SHOT Michael (MUSIC)
standing outside Room 2. He hesitates, then opens door, revealing the Don in bed. He goes into room, to bed.
52. CLOSE SHOT Don sleeping. (MUSIC)
A tube is taped to his nose.
53. MEDIUM CLOSE SHOT Michael (MUSIC)
standing by bed as the Nurse's back looms up in FG.
NURSE: (VOICE OVER)
What are you doing here!
54. MEDIUM SHOT Michael
standing beside Don's bed, past Nurse's back in R FG.
NURSE:
You're not supposed to be here now.
MICHAEL:
I'm Michael Corleone - this is my father.
Nurse moves toward bed.
There's nobody
55. MEDIUM CLOSE SHOT
Michael past Nurse's head in R FG.
here. What happened to the guards?
NURSE:
Your father just had too many visitors. They interfered with hospital service.
She pushes Michael aside as she crosses to bed.
The police made them leave about ten minutes ago.
She looks at her watch.
Michael goes to bedside table; picks up phone.
(MUSIC)
MICHAEL: (INTO PHONE)
Uh get me uh

56. CLOSE SHOT Don sleeping. MICHAEL: (VOICE OVER)
Long Beach four - five
six
57. MEDIUM CLOSE SHOT
Michael and Nurse as
Nurse comes forward
to R FG. As she starts
to leave, Michael says: (ON)
two oh, please.
- Nurse! Wait a minute.
Stay here.
(PAUSE)
(INTO PHONE)
Sonny, Michael. I'm at
the hospital.
- SONNY'S VOICE OVER PHONE:
Yeah.
- MICHAEL: (INTO PHONE)
Listen, I got here late,
there's nobody here.
- SONNY'S VOICE OVER PHONE:
What, nobody?
- MICHAEL: (INTO PHONE)
Nobody. No-no-no Tessio's
men, no detectives, nobody.
58. CLOSE SHOT Don sleeping. (VOICE OVER)
Papa's all alone.
- SONNY'S VOICE OVER PHONE:
Don't panic. We'll send
somebody over.
- MICHAEL: (VOICE OVER)
I won't panic.
59. MEDIUM SHOT Michael and (PHONE HANG UP)
Nurse; Don in bed.
Michael comes forward.
- NURSE:
I'm sorry but you will have
to leave.
- MICHAEL:
Uhhh...
you and I are gonna
move-move my father to
another room.
Now can you disconnect
those tubes so we can
move the bed out?
- He looks around.
- He goes BG to bed.

(Continued)

59. (Continued
Nurse steps toward
bed.

(MUSIC)

NURSE:
That's out of the
question!

60. MEDIUM CLOSE SHOT
Michael past Nurse in
R FG.

MICHAEL:
D'you know my father?

Men are coming here to
kill 'im. You understand?

Now help me, please.

61. CLOSE SHOT Don sleeping.

(MUSIC)

(FOOTAGE REEL 4A: 832 FT + 13 FRAMES)

THE GODFATHER

4B/1

INT. HOSPITAL - NIGHT
cont'd

1. MEDIUM LONG SHOT empty corridor (steps in FG). Michael enters from R in FG, pulling foot of bed; Nurse enters pushing head of Don's bed. They move away from CAMERA toward door in BG. (MUSIC OUT)
(CLANGING NOISES)
2. MEDIUM SHOT Nurse and Michael (Don in bed) stopping by door which Michael pushes open. As they start the bed through the door, the sound of footsteps is heard, off. (FOOTSTEPS)
3. LONG SHOT Nurse closing door at end of corridor. She exits L inside room. "
4. CLOSE SHOT Michael peers around corner of wall, listening to footsteps. "
5. LONG SHOT Empty Corridor (P.O.V.) "
6. MEDIUM SHOT (P.O.V) Desk and chair outside Don's first room. "
7. CLOSEUP Michael peering around corner of wall. "
8. MEDIUM SHOT Corridor at stairway landing. "
9. LONG SHOT Corridor toward Don's second room. Enzo enters from R in FG, coming up steps. His back is to CAMERA. He continues down corridor, glancing at slip of paper in his hand. "
10. CLOSEUP Michael watching. "
11. MEDIUM CLOSE SHOT Enzo carrying small bunch of flowers, coming forward. •

12. MEDIUM SHOT Michael
opens door of Don's
second room.

He steps forward as
Enzo enters R FG.

MICHAEL:
Who are you?

ENZO:
I am Enzo - the baker.
(DOOR CLOSING)
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 'elp you.
For your father. For your
father.

Michael thinks a moment,
then:

MICHAEL:
All right, listen. Wait
for me outside, in front
of the hospital. All
right? I'll be out in a
minute. Go ahead.

ENZO:
Okay,

INT. DON'S SECOND ROOM
- NIGHT

13. MEDIUM SHOT Michael and Enzo seen in corridor thru glass of door as Enzo turns, going BG. Michael opens door; enters room, CAMERA PANNING R, EXCLUDING Enzo. Michael stands with back to CAMERA watching the o.s. Enzo go, then turns into CAMERA; crosses to bed, CAMERA PANNING TO INCLUDE Nurse.

okay.

14. CLOSE SHOT Don past Michael's shoulder in L FG. MICHAEL: (VOICE OVER)
Just lie here, Pop. I'll take care of you now.
15. CLOSEUP Michael looking down at o.s. Don. (ON)
I'm with you now.
(WHISPERS)
I'm with you.
16. CLOSEUP Don past Michael's shoulder in L FG as Michael's hand strokes his father's head. Hand withdraws. (MUSIC IN)
17. CLOSEUP Michael looking down at o.s. Don. (MUSIC)
CAMERA PANS DOWN as Michael picks up the Don's hand; kisses it; holds it.
18. CLOSEUP Don past Michael's shoulder. (MUSIC)
He smiles - blinks.
19. INT. CORRIDOR - NIGHT
MEDIUM SHOT Michael coming forward. In FG CAMERA PANS R WITH HIM. (FOOTSTEPS)
(MUSIC)
20. EXT. HOSPITAL - NIGHT
CLOSE SHOT Enzo standing on steps, holding the flowers. Michael enters thru door behind him; comes down steps. (MUSIC)
21. MEDIUM LONG (UP) SHOT Michael taking flowers from Enzo, tossing them away. MICHAEL:
Get rid o' these.
22. MEDIUM CLOSE SHOT Enzo and Michael. Michael starts to turn up Enzo's coat collar. Comere.
23. CLOSE SHOT Michael past Enzo's shoulder in L FG as Michael continues

(Continued)

23. (Continued)
turning up Enzo's coat
collar. (MUSIC)
- MICHAEL:
Put your hand in your
pocket like you have a
gun.
24. CLOSE SHOT Enzo; Michael
partly in on R. Enzo
reacts. MICHAEL:
You'll be all right.
Michael turns up his own
coat collar. (MICHAEL EXHALES)
25. CLOSEUP Michael past
Enzo in L FG. They both
look off R, then Michael
turns to Enzo. MICHAEL:
You'll be okay.
26. LONG SHOT Michael and
Enzo standing on dark
steps. (MUSIC)
27. CLOSEUP Michael; Enzo
in L FG. (MUSIC)
28. CLOSE SHOT Enzo;
Michael on R. (MUSIC)
29. MEDIUM LONG SHOT Enzo
and Michael waiting. (MUSIC)
30. MEDIUM CLOSE SHOT Enzo
and Michael as Michael
puts his hand on Enzo's
arm. (MUSIC)
(CAR OFF)
31. MEDIUM (DOWN) SHOT
Car drives in from R,
CAMERA PANNING L WITH
IT. It slows down. (CAR)
32. MEDIUM CLOSE (DOWN) SHOT
Car stopping; we can
see Men inside. (MUSIC)
33. CLOSE SHOT Michael. (MUSIC)
34. CLOSE SHOT Enzo;
Michael's profile at R. (MUSIC)
35. MEDIUM CLOSE (DOWN) SHOT
Man in shadowy interior
of car looking thru
side window. (MUSIC)

36. CLOSE SHOT Michael. (MUSIC)
37. CLOSE SHOT Michael's hand unbuttoning his overcoat; his hand reaches inside. (MUSIC)
38. MEDIUM CLOSE (DOWN) SHOT Driver and Man in car look at each other. (MUSIC)
39. MEDIUM (DOWN) SHOT Car drives out L. (CAR) (MUSIC)
40. CLOSEUP Michael; Enzo in L FG; both looking down R. They look at each other; Michael nods. (MUSIC)
MICHAEL:
You did good.
41. CLOSE SHOT Enzo; Michael's profile at R. Enzo reacts, bowing his head. (MUSIC)
42. CLOSEUP Enzo's nervous hands getting cigarette from pack; CAMERA PANS UP WITH his hand; he puts cigarette in mouth, turns his head away. (MUSIC)
43. CLOSEUP Michael; Enzo in L FG. Michael is watching Enzo's hands out of frame. (MUSIC)
44. CLOSEUP Enzo's hands trying to light lighter. Michael's hands reach in from R; take lighter; CAMERA PANS UP TO Enzo as Michael's hands light the cigarette. (MUSIC)
45. CLOSEUP Michael past Enzo as Enzo straightens, blows out cloud of smoke. (MUSIC)
46. CLOSEUP Michael's hands holding lighter. His hands are steady. (MUSIC)
47. CLOSEUP Michael; Enzo in L FG. Michael reacts. (SIREN OFF)

48. MEDIUM SHOT Hospital gates and street as police cars drive in from L & R; stop. Men get out of cars. (SIREN)
(TIRE SQUEAL)
49. MEDIUM SHOT Enzo and Michael coming forward at gate; Michael sends Enzo out L; continues forward; is grabbed by 2 Cops who shove him R, CAMERA PANNING TO INCLUDE Detective who frisks him.
50. MEDIUM CLOSE SHOT McCluskey getting out of car; closes door; comes forward, CAMERA TRUCKING BACK BEFORE HIM TO INCLUDE Detective and Cop. McCluskey stops. (MUSIC OUT)
(THUNDER)
(VOICE ON CAR RADIO)
- McCLUSKEY:
I thought I got all you Guinea hoods locked up.
51. MEDIUM CLOSE SHOT Michael held by 2 Cops. McCluskey partly in in R FG. What the hell are you doin' here?

MICHAEL:
What happened to the men who were guarding my father?
52. CLOSE SHOT McCluskey; Detective standing behind him. McCLUSKEY:
Why you little punk! What the hell are you doin' tellin' me my business! I pulled them guys offa here, eh?
53. MEDIUM CLOSE SHOT Michael held by 2 Cops, past McCluskey in R FG. Now you get outa here - and stay away from this hospital.

MICHAEL:
I'm not moving until you put some guards around my father's room.
54. CLOSE SHOT McCluskey; Detective standing behind him. McCLUSKEY:
Phil - take 'im in!

(Continued)

54. (Continued)

DETECTIVE:
The kid's clean, Captain.
He's a war hero; he's
never been mixed up in
the rackets.

McCLUSKEY: (OVERLAPS)
Goddam it! I said take
'im in!

Detective steps forward.

55. MEDIUM CLOSE SHOT
Michael; 2 Cops; past
McCluskey in R FG.

MICHAEL:
What's The Turk paying
you to set up my father,
Captain?

56. CLOSE SHOT McCluskey.

McCLUSKEY:
Take ahold of him!

Stand 'im up!

57. MEDIUM CLOSE SHOT
Michael and 2 Cops past
McCluskey in R FG.

Stand him up straight!

58. CLOSEUP McCluskey draws
back his fist.

59. MEDIUM CLOSE SHOT
Michael held by 2 Cops
past McCluskey in R FG
as McCluskey's fist
smashes into Michael's
jaw, jolting him back-
wards. Michael starts
to sag.

(BLOW)

60. CLOSEUP McCluskey re-
acts.

61. MEDIUM CLOSE (DOWN)
SHOT Michael and 2 Cops
as they pull him to his
feet.

(THUNDER)

62. LONG SHOT Michael,
McCluskey, police as a
Corleone car drives in
from L in FG. Hagen
and Men get out of car,
going BG toward group on
sidewalk.

(TIRE SQUEAL)

63. MEDIUM CLOSE SHOT Michael

(Continued)

63. (Continued)
and 2 Cops past McCluskey
in R FG as Hagen enters
from L. Other Corleone
men run thru BG. HAGEN:
I'm attorney for the
Corleone Family.
64. MEDIUM SHOT Corleone
Men running up steps
to hospital door. (VOICE OVER)
These men are private
detectives, hired to
protect Vito Corleone.
(ON)
65. MEDIUM CLOSE SHOT Hagen,
Michael; Man in L FG.
McCluskey partly in in
R FG. Man shows permit;
exits L. They're licensed to carry
firearms.
66. CLOSEUP McCluskey. (VOICE OVER)
If you interfere, you'll
have to appear before the
Judge in the morning and
show cause.
He looks around.
McCLUSKEY:
All right, let 'im go.
He turns away, biting
his lip. Go on.
67. MEDIUM LONG SHOT Group
on sidewalk past Hagen's
car in L FG. Group
starts to disperse. (MUSIC IN)
- DISSOLVE:
68. EXT. MALL - DAY
LONG (DOWN) SHOT Mall;
Buttonmen standing at
gate and beside various
cars. Men in FG remove
chain from across gate
which is blocked by a
car. Hagen's car drives
in from R under CAMERA
as blocking car moves
to let it pass. Men re-
place chain; Hagen's car
stops outside Don's
house; blocking car starts
to move back into position. (MUSIC)
(CHAIN)
69. MEDIUM CLOSE (DOWN) SHOT
Michael getting out of
rear seat of Hagen's car.
He looks upwards, to see:

70. MEDIUM (UP) SHOT (MUSIC)
(P.O.V.) 2 Buttonmen
with rifles standing
on balcony above.
71. MEDIUM CLOSE SHOT (MUSIC)
Michael descending from
car, slamming door. (DOOR CLOSE)
72. MEDIUM SHOT Tessio mov- (MUSIC)
ing R/L, CAMERA PANNING.
73. MEDIUM SHOT Michael, (MUSIC OUT)
Clemenza; Tessio in R
FG.
CLEMENZA:
What's with all the new
faces?
TESSIO:
We'll need 'em now. After
the hospital thing, Sonny
got mad.
Hagen steps in from L
by Michael.
74. MEDIUM CLOSE SHOT
Clemenza, Michael,
Tessio past Hagen's
back in L FG. We hit Bruno Tattaglia
four o'clock this morning.
75. MEDIUM CLOSE SHOT
Hagen, Michael,
Clemenza past Tessio
in R FG. Hagen and
Clemenza react.
CLEMENZA:
Jesus Christ!
Clemenza nods; comes
forward, CAMERA PANNING
R WITH HIM, EXCLUDING
Tessio and Hagen. Michael
follows Clemenza... CLEMENZA:
past various Buttonmen, Looks like a fortress
CAMERA TRUCKING WITH around here.
THEM TO Don's house.
Tessio and Hagen re-
enter, following.
- INT. THE DON'S OFFICE
- DAY
76. MEDIUM CLOSE SHOT Sonny
standing, smiling.
He crosses L, CAMERA
PANNING WITH HIM...
INCLUDES Hagen hanging
up his overcoat.
SONNY:
Tamaduch! Hey -
a hundred buttonmen on
the street twenty-four
hours a day. That Turc
shows one hair on his ass,
he's dead, believe me.

(Continued)

76. (Continued)
Hagen moves away from Sonny. Michael enters L FG, back to CAMERA. Sonny turns toward him.
- SONNY:
Hey, Mike, comere, lemme look at you.
77. CLOSEUP Michael past Sonny in R FG. Michael turns his head to show bruised cheek.
- You're beautiful, beautiful.
78. MEDIUM CLOSE SHOT Sonny, Michael; Hagen in BG. Sonny pats Michael on his behind; sends him out R; turns toward Hagen. Sonny goes to Hagen. Clemenza enters from L FG, hanging up his hat.
- You're gorgeous.
- Hey, listen to this. The Turk he wants to talk. Ye gods imagine the nerve on that sonofabitch, eh? Craps out last night, he wants a meetin' today.
- HAGEN:
What'd he say?
- SONNY:
What did he say. Bababeep, bababap, bababoop, dabeep. He wants us to send Michael to hear the proposition and the promise is
79. MEDIUM CLOSE SHOT Michael seated in chair, looking off L.
- (VOICE OVER)
that the deal is so good that we can't refuse,
80. MEDIUM SHOT Sonny, Hagen (seated at desk) past Clemenza in L FG.
- (ON)
hey!
- HAGEN:
What about Bruno Tattaglia?
- Tessio enters thru door BG.
- SONNY:
That's part of the deal. Bruno cancels out what they did to my father.
- HAGEN:
Sonny, we oughta hear what they have to say.

(Continued)

80. (Continued)

Tessio closes door in
BG.

SONNY:

No no no! No more! Not
this time, Consigliere.
No more meetin's, no more
discussions, no more
Sollozzo tricks. Ya give
'em one message: I want
Sollozzo. If not it's
all-out war because we go
to the mattresses!

HAGEN: (OVERLAPS)

Sonny! The other Families
won't sit still for
all-out war!

SONNY: (OVERLAPS)

Then they hand me
Sollozzo!

Hagen rises.

HAGEN: (OVERLAPS)

Your father wouldn't want
to hear this! This is
business,
not personal.

Hagen comes forward.

81. MEDIUM SHOT Clemenza,
Sonny, Hagen, Michael
as Sonny and Hagen walk
forward; CAMERA PANS R
WITH THEM.

SONNY: (OVERLAPS)

They shoot my father,
business my ass! .

HAGEN: (OVERLAPS)

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

They stop in MEDIUM
SHOT; Michael seated L
BG.

SONNY:

Well then business will
have to suffer, all right?
And listen, do me a favor,
Tom. No more advice on
how to patch things up.
Just help me win, please.
All right?

Sonny crosses behind
Hagen, CAMERA PANNING R,
EXCLUDING Michael.
Sonny exhales as he sits
at desk, CAMERA PANNING
DOWN SLIGHTLY.

(SONNY EXHALES)

HAGEN:

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

(Continued)

81. (Continued)

SONNY:
What about 'im?

HAGEN:
Well he's definitely on Sollozzo's payroll and for big money. See? Now 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!

82. CLOSE SHOT Sonny; Hagen in L FG leaning on desk. Hagen sits out of scene L.

So do me a favor - take this into consideration.

83. CLOSE SHOT Hagen loosens his tie.

84. CLOSE SHOT Sonny throws down cigar.

SONNY: (SIGHS)
All right. We'll wait.

He closes lid of humidor; Hagen rises into scene.

85. MEDIUM SHOT Hagen and Sonny as Hagen finishes rising; crosses L, CAMERA PANNING WITH HIM TO INCLUDE Michael, Clemenza and Tessio.

MICHAEL:
We can't wait.

SONNY: (VOICE OVER)
What?

Clemenza comes forward to stand in L FG.

MICHAEL:
We can't wait.

(Continued)

85. (Continued)

Hagen sits at his desk
in BG, CAMERA PANNING
DOWN SLIGHTLY.

Sonny (partly in) enters
to stand at R.

Sonny crosses L toward
Clemenza.

Sonny exits R in FG.

CAMERA STARTS TO MOVE
SLOWLY IN TOWARD
Michael...

...EXCLUDES Clemenza...

...EXCLUDES Hagen...

...STOPS IN MEDIUM CLOSE
SHOT Michael.

HOLDS ON Michael.

(FOOTAGE REEL 4B: 901 FT + 4 FRAMES)

MICHAEL:
I don't care what
Sollozzo says about a
deal, he's gonna kill Pop,
that's it. That's the key
for 'im. Gotta get
Sollozzo.

CLEMENZA:
Mike is right.

SONNY: (VOICE OVER)
Lemme ask you somethin'....

What about this McCluskey?
Huh?

What do we do with this
cop here?

MICHAEL:
They want 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.

INT. THE DON'S OFFICE

- DAY cont'd

1. MEDIUM CLOSE SHOT Sonny looking off L. (CLEMENZA'S LAUGHTER)
Sonny turns head to R.

2. MEDIUM CLOSE SHOT " Clemenza seated in chair, laughing.

3. MEDIUM CLOSE SHOT (TESSIO LAUGHING)
Tessio laughing.

4. MEDIUM CLOSE SHOT (SONNY LAUGHING)
Sonny laughing.

5. MEDIUM CLOSE SHOT
Hagen; he is not laughing. SONNY: (VOICE OVER)
Hey,

6. MEDIUM CLOSE SHOT Sonny (ON)
moving L, CAMERA PAN- whatta ya gonna do? Nice
NING & PULLING BACK TO college boy, eh? Didn't
INCLUDE Michael seated want to get mixed up in
in chair. the Family business, huh?
Now you wanta gun down a
police captain, what,
because he slapped ya in
the face a little bit?
Hah? What do you think
this is, the army,

7. MEDIUM CLOSE SHOT (VOICE OVER)
Michael; Sonny's hand where you shoot 'em a
at R. Sonny's hand mile away? You gotta get
moves behind Michael's up close,
head.

8. MEDIUM CLOSE SHOT (ON)
Michael and Sonny. like this - ba-bing! you
blow their brains all over
your nice Ivy League suit.
Comere.

MICHAEL: (OVERLAPS)
Sonny!

Sonny kisses Michael's head.

SONNY:
Myah!
You're takin' this very personal.

Sonny straightens out of frame; comes forward, partly in.

(Continued)

8. (Continued)

Sonny's body exits L in FG.

SONNY: (VOICE OVER)
Tom, this is business and this man is takin' it very very personal.

MICHAEL:
Where does it say that you can't kill a cop?

9. MEDIUM CLOSE SHOT
Hagen.

HAGEN:
Come on, Mikey!

10. MEDIUM CLOSE SHOT
Michael.

MICHAEL:
Tom, wait a minute. I'm talking about a cop - that's mixed up in drugs. I'm talking about a-a dishonest cop - a crooked cop

11. MEDIUM CLOSE SHOT
Hagen.

(VOICE OVER)
who got mixed up in the rackets and got what was coming to him.

12. MEDIUM CLOSE SHOT
Michael.

(ON)
That's a terrific story. And we have newspaper people on the payroll,

13. MEDIUM CLOSE SHOT
Hagen - nods.

(VOICE OVER)
don't we, Tom?

14. MEDIUM CLOSE SHOT
Michael.

(ON)
And they might like a story like that.

15. MEDIUM CLOSE SHOT
Hagen.

HAGEN:
They might, they just might.

16. CLOSE SHOT Michael.
Long pause as he looks toward Sonny o.s.

MICHAEL:
It's not personal, Sonny. It's strictly business.

INT. CLEMENZA'S CELLAR
- DAY

17. CLOSE SHOT Taped Gun held in Clemenza's hand.

CLEMENZA: (VOICE OVER)
It's as cold as they come. Impossible to trace, so you don't worry about
(Continued)

17. (Continued)

Michael's hand reaches in from R, taking the gun. CAMERA PANS R & UP TO INCLUDE Clemenza (partly in) as Michael's hand aims gun to L.

Gun fires.

18. MEDIUM CLOSE SHOT Clemenza and Michael as Michael aims gun off L; turns briefly to Clemenza.

Clemenza guides Michael's hand with gun downward.

Michael turns to face Clemenza.

CLEMENZA: (VOICE OVER)
cont'd
prints, Mike; I put a special tape on the trigger - and the butt.

Here, try it.

CLEMENZA:
What's a matter, the trigger too tight?
(SHOT)

(CLEMENZA LAUGHS)

MICHAEL:
Oh, my ears.

CLEMENZA:
Yeah I left it noisy, that way it scares any pain-in-the-ass innocent bystanders away.

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 starin' at your face, Mike. So walk outa 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 gonna be scared stiff o' you, believe me, so don't worry about nothin'.

19. MEDIUM SHOT Michael and Clemenza. Michael crosses to laundry tubs, stands with back to CAMERA. Michael turns toward Clemenza.

CLEMENZA:
You know, you're gonna turn out all right. You're takin' 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 goddam bad.

Probably all the other Families will line up against us. That's all right. These 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 gotta stop 'em at the beginning, like they shoulda stopped Hitler at Munich. They shoulda never let him get away with that. They were just askin' for big trouble.

20. MEDIUM CLOSE SHOT Michael, Clemenza.

You know, Mike - we was all proud o' you. Bein' a hero and all. Your father too.

Clemenza hands gun to Michael.

21. MEDIUM SHOT Clemenza and Michael as Michael steps to R with gun; stands; raises gun; squeezes the trigger.

(GUN CLICKS)

INT. DON'S DINING ROOM
- NIGHT

22. CLOSE SHOT Sonny seated at table eating.

23. MEDIUM CLOSE SHOT Clemenza

(Continued)

23. (Continued)
seated at table; looks
at wristwatch.
24. CLOSE SHOT Tessio past
Michael's head in R FG.
25. MEDIUM CLOSE SHOT Rocco
at table eating.
26. CLOSE SHOT Michael at
table. He is not eat-
ing. He is smoking.
27. MEDIUM SHOT Tessio,
Sonny, Michael, Rocco
and Clemenza seated at
table. All except
Michael eat and drink.
Hagen enters thru door
R BG; comes forward to
table.

He stops between Sonny
and Michael.

Hagen crosses L,
exiting.

He re-enters L in FG.

Hagen goes BG with his
plate.

28. MEDIUM CLOSE SHOT
Clemenza.

HAGEN:
Nothing. Not a hint.
Absolutely nothing.

Even Sollozzo's people
don't know where the
meeting's gonna be held.

MICHAEL:
How much time do we have?

SONNY:
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 'em
an' see how it turns out.

SONNY:
Sollozzo'd lose our ass
goin' around the block!

HAGEN:
What about the negotiator?

CLEMENZA:
He's over at my place
playin' pinochle with a
couple o' my men. He's
happy, they're lettin' 'im
win.

29. CLOSE SHOT Hagen;
Sonny's head at bottom
of frame on L. HAGEN:
This is too much of a risk
for Mike; maybe we oughta
call it off, Sonny.
30. MEDIUM CLOSE SHOT
Clemenza. CLEMENZA:
The negotiator keeps on
playing cards until Mike
comes back safe and sound.
31. MEDIUM SHOT Group. SONNY:
So why don't he just blast
whoever's in the goddam
car!
- CLEMENZA:
Too dangerous; they'll be
lookin' for that.
- HAGEN:
Sollozzo might not even
be in the car, Sonny!
(PHONE RINGS)
- SONNY:
I'll get it.
- (FOOTSTEPS)
Yeah. Yeah. Well thanks.
- Sonny rises; goes BG
into adjoining room to
phone.
- Sonny comes forward to
table; sits.
- Louis' restaurant in the
Bronx.
- HAGEN:
Well is it reliable?
- SONNY:
That's my man in
McCluskey's precinct.
32. CLOSE SHOT Sonny;
Hagen partly in behind
him. A police captain's gotta
be on call twenty-four
hours a day. He signed
Hagen crosses L behind
Sonny... out at that number between
exits. eight and ten.
- Anybody know this joint?
33. MEDIUM CLOSE SHOT Tessio. TESSIO:
Yeah sure. I do. It's
perfect for us.
34. CLOSE SHOT Michael;
he leans forward. (VOICE OVER)
A small family place, good
food. Everyone minds his
business. It's perfect.

35. MEDIUM CLOSE SHOT
Clemenza. TESSIO: (VOICE OVER)
Pete - they got an
old-fashion
36. CLOSE SHOT Tessio;
Sonny's shoulder and
Hagen's hand at R. (ON)
toilet. You know, the
box - and and and the uh -
chain thing.
Man (partly in) enters
behind Tessio; sets
glass down near Sonny. We might be able to tape
the gun behind it.
37. MEDIUM CLOSE SHOT
Clemenza. CLEMENZA:
All right. Mike - you go
to the restaurant,
38. CLOSE SHOT Michael;
Hagen's hand on back of
Michael's chair. (VOICE OVER)
ya eat, ya talk for a
while, you relax. You
make them relax.
Hand pats Michael's
back.
39. MEDIUM CLOSE SHOT
Hagen; top of Sonny's
head. (VOICE OVER)
Then you get up and you
go take a leak.
40. MEDIUM CLOSE SHOT
Clemenza. (ON)
No, better still - you ask
for permission to go.
Then when you come back,
ya come out blastin',
41. CLOSE SHOT Michael. (VOICE OVER)
and don't take any chances.
Two shots in the head
apiece.
42. CLOSE SHOT Sonny;
Hagen partly in stand-
ing behind him. SONNY:
Listen, I want somebody
good - and I mean very good
to plant that gun. I don't
want my brother comin' out
of that toilet with just
his dick in his hands,
all right?
43. MEDIUM CLOSE SHOT
Clemenza. CLEMENZA:
The gun'll be there.
44. MEDIUM SHOT Group as
Michael rises. SONNY:
All right.
(TO TESSIO)
Listen, you drive 'im and
you pick 'im up after the
job, okay?

(Continued)

44. (Continued)
Hagen and Michael go BG.
The others rise; go BG.
- CLEMENZA:
Come on. Let's move.
45. MEDIUM CLOSE SHOT
Michael, Hagen as Hagen helps Michael into his topcoat. In BG, the others are coming forward. Sonny enters from L in FG, puts his arm around Michael's shoulders, leading him forward, CAMERA PULLING BACK BEFORE THEM.
- SONNY:
Did he uh - tell you to drop the gun right away?
- MICHAEL:
Yeah. A million times.
- CAMERA PANS L WITH Michael in CLOSEUP; then Sonny steps in, back to CAMERA. They continue toward door; stop; Clemenza steps in from R.
- CLEMENZA:
You don't forget - two shots apiece in the head soon as you come out the door, right?
- Clemenza exits thru front door, followed by Man. Michael turns toward Sonny and Hagen who is partly in in R FG. Tessio and other Man cross thru BG; Tessio waits.
- MICHAEL:
How long do you think it'll be before I can come back?
- SONNY:
At least a year, Mike. Listen uh -
46. CLOSE SHOT Sonny past Michael in R FG.
- I'll square it with Mom y'know your not seeing her before you leave, and uh - I'll get a message to that girlfriend - when I think the time is right.
47. CLOSE SHOT Michael standing between Sonny and Hagen (their backs to CAMERA); Tessio BG. Sonny and Michael embrace. (MUSIC IN)

48. CLOSE SHOT Sonny past Michael in embrace. (MUSIC)
SONNY:
Take care, huh?
49. CLOSE SHOT Michael past Sonny in embrace; Hagen partly in in R FG. Michael embraces Hagen. HAGEN:
Take care, Mike.
MICHAEL:
Tom.....
- Michael exits L, followed by Tessio.
- DISSOLVE:
- EXT. JACK DEMPSEY'S RESTAURANT - NIGHT
50. MEDIUM LONG SHOT Michael stands on sidewalk waiting. Few pedestrians pass. (MUSIC)
51. MEDIUM SHOT Michael standing waiting as Couple crosses thru FG R/L. (MUSIC)
52. MEDIUM LONG SHOT Michael waiting. Car drives in from R; stops. BG door opens, Michael goes to car; gets in front seat beside driver; car moves out; exits L. (MUSIC)
- INT. SOLLOZZO'S CAR - NIGHT
53. CLOSEUP Michael. Sollozzo leans forward, putting his hand on Michael's shoulder. (CAR) (MUSIC)
(MUSIC OUT)
SOLLOZZO:
I'm glad you came, Mike.
I hope we can straighten everything out.
54. CLOSEUP McCluskey in rear seat. (VOICE OVER)
I mean this is terrible; it's not the way I wanted things to go at all.
55. CLOSEUP Michael; Sollozzo behind him. (ON)
It should've never happened.

(Continued)

55. (Continued)

MICHAEL:

I'm gonna 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 open mind when we talk.

(MICHAEL SIGHS)

I mean I hope you're not a hothead like your brother Sonny. You can't talk business with him.
(speaks Italian)

McCluskey leans forward.

He starts to frisk Michael, CAMERA PANNING SLIGHTLY L.

Michael takes off his hat.
He turns his back to CAMERA as he obeys.
McCluskey continues the frisking.

MCCLUSKEY:

Ahh he's a good kid.

I'm sorry about the other night, Mike. I gotta frisk ya so turn around, huh?

On your knees facing me.

Ah I guess I'm getting too old for my job. Too grouchy.

56. CLOSE SHOT Sollozzo.

(VOICE OVER)

Can't stand the aggravation.

(CAR HORN)

He turns his head to R.

You know how it is.

57. CLOSEUP McCluskey sits back in the seat.

(ON)

He's clean.

58. CLOSE SHOT Sollozzo.

59. CLOSE SHOT Michael puts his hat back on; looks around as though trying to see where they are.

(FOOTAGE REEL 5A: 751 FT + 13 FRAMES)

EXT. APPROACH TO TRI-
BOROUGH BRIDGE - NIGHT

1. MEDIUM SHOT Sollozzo's Car drives toward CAMERA, then turns L, CAMERA PANNING; continues away to BG on bridge. Light traffic. (CAR) (TIRE SQUEAL)
 2. CLOSEUP Driver.
 3. MEDIUM SHOT Bridge road and hood of Sollozzo's car, driving forward. (HISS OF TIRES ON BRIDGE)
 4. CLOSEUP Michael in car; looks off L; sees: "
 5. MEDIUM SHOT Sign at R (P.O.V. approaching car): TO NEW JERSEY. CAMERA ZOOMS IN TOWARD sign; passes. "
- INT. SOLLOZZO'S CAR - NIGHT
6. CLOSEUP Michael. "MICHAEL:
Goin' to Jersey?
 7. CLOSE SHOT Sollozzo. Pause before he says: SOLLOZZO:
Maybe.
 8. CLOSEUP Michael.
 9. CLOSEUP McCluskey.
 10. CLOSEUP Driver.
- EXT. BRIDGE - NIGHT
11. LONG SHOT Cars coming forward. Sollozzo's Car cuts in front of car to its L; skids. (TIRE HUM ON BRIDGE)
(TIRE SQUEAL)
 12. CLOSEUP Driver spinning wheel to control skidding car. "
 13. CLOSEUP Michael in blur-pan shot. "

14. MEDIUM LONG SHOT (TIRE SQUEAL)
Sollozzo's Car crosses
over road divider. (CAR BUMPS)
15. MEDIUM LONG SHOT (from
R side of bridge) as
Sollozzo's Car continues (CAR HORNS)
over divider; drives
away from CAMERA back in (CAR HORNS)
the direction from which
it came.
- INT. SOLLOZZO'S CAR
16. CLOSEUP Michael turns
his head to look back
over his shoulder.
17. CLOSEUP Driver looking
up into rearview mirror;
McCluskey and Sollozzo
behind him. Sollozzo
reaches forward, patting
Driver's shoulder. SOLLOZZO:
Nice work, Lou.
18. CLOSEUP Michael settles (MUSIC IN)
into seat; looks around.
- EXT. APPROACH TO BRIDGE
- NIGHT
19. LONG SHOT Traffic coming (CARS)
forward. Sollozzo's Car
leaves bridge, driving (TIRE SQUEAL)
forward, CAMERA PANS L.
- EXT. LOUIS' RESTAURANT
- NIGHT
20. Signs in windows: (MUSIC)
LOUIS
Italian-American
RESTAURANT
- Sollozzo's Car drives in
from R; stops. (CAR IN & STOP)
21. CLOSEUP Michael looking (MUSIC)
looking off L.
22. MEDIUM LONG SHOT Sol- (MUSIC OUT)
lozzo's Car as another
car crosses thru FG R/L. (EL TRAIN, OFF)
The four men get out of
car; Michael, McCluskey
and Sollozzo start across
sidewalk.

INT. LOUIS' RESTAURANT
- NIGHT

23. MEDIUM LONG SHOT (EL TRAIN, OFF)
Michael, McCluskey and Sollozzo seated at a table as Waiter approaches. Few patrons.
24. MEDIUM CLOSE SHOT
Sollozzo past Michael's head in L FG. Sollozzo stares at him. Waiter stands with antipasto, wine bottle and glasses; sets down antipasto.
25. MEDIUM CLOSE SHOT (GLASSES)
Michael past Sollozzo's shoulder in R FG.
26. MEDIUM CLOSE SHOT
McCluskey tucking napkin into his collar. McCLUSKEY:
How's the Italian food in this restaurant?
27. MEDIUM CLOSE SHOT
Sollozzo and Waiter past Michael's shoulder in L FG. SOLLOZZO:
Try the veal. It's the
28. MEDIUM CLOSE SHOT (VOICE OVER)
Michael past Sollozzo in R FG. best in the city.
McCLUSKEY: (VOICE OVER)
I'll have it.
29. MEDIUM CLOSE SHOT
Sollozzo and Waiter past Michael in L FG as Waiter starts to open bottle. SOLLOZZO:
Cavit.
Water nods.
30. CLOSEUP Michael.
31. MEDIUM CLOSE SHOT
Sollozzo and Waiter past Michael's shoulder in L FG; Waiter working on cork. Sollozzo watches him impatiently. Waiter pulls out cork... (CORK POP)
starts to pour wine. (POURING WINE)

32. CLOSEUP Michael. (POURING WINE)
33. MEDIUM CLOSE SHOT
Sollozzo and Waiter
past Michael's head in
L FG. Waiter pours
wine; Sollozzo watches
Michael, then picks up
the full glass, handing
it across toward Michael.
34. MEDIUM CLOSE SHOT
Michael past Sollozzo's
back as Sollozzo sets
down glass.
35. MEDIUM CLOSE SHOT
Sollozzo and Waiter past
Michael's head in L FG.
Sollozzo pulls back his
hand; looks at Michael;
glances up at Waiter.

Then he leans toward
McCluskey off L.
36. MEDIUM CLOSE SHOT
McCluskey eating.
37. MEDIUM CLOSE SHOT
Sollozzo past Michael's
head in L FG. Sollozzo
turns forward toward
Michael.
38. MEDIUM CLOSE SHOT
Michael past Sollozzo
in R FG.
39. MEDIUM CLOSE SHOT
Sollozzo past Michael
in L FG. Sollozzo
gestures; speaks.
40. MEDIUM CLOSE SHOT
Michael past Sollozzo
in R FG.
- "
- "
- SOLLOZZO:
All right.

I'm gonna speak Italian to
Mike.
- McCLUSKEY:
Go ahead.
- SOLLOZZO:
(speaks Italian)
- MICHAEL:
(speaks Italian)
- SOLLOZZO:
(speaks Italian)
- SOLLOZZO:
(continues in Italian)

41. MEDIUM CLOSE SHOT
Sollozzo past Michael
in L FG. SOLLOZZO:
(continues in Italian)
42. MEDIUM CLOSE SHOT
Michael past Sollozzo
in R FG. SOLLOZZO:
(continues in Italian)
MICHAEL:
(speaks Italian)
43. MEDIUM CLOSE SHOT
Sollozzo past Michael
in L FG. Waiter en-
ters to their table;
Sollozzo sits back in
his chair. SOLLOZZO:
(speaks Italian)
44. CLOSEUP Michael.
45. MEDIUM CLOSE SHOT
Sollozzo past Michael
in L FG; Waiter at L
serving. Waiter moves
away. (DISH NOISE)
46. CLOSEUP Michael.
47. MEDIUM CLOSE SHOT
Sollozzo past Michael
in L FG. SOLLOZZO:
(speaks Italian)
48. MEDIUM SHOT Michael,
Sollozzo, McCluskey
at table as Man passes
them, walking away from
CAMERA. SOLLOZZO:
(continues in Italian)
49. MEDIUM LONG SHOT
(reverse) McCluskey,
Michael, Sollozzo as
the Man continues for-
ward to behind bar. SOLLOZZO:
(continues in Italian)
50. CLOSEUP Sollozzo. SOLLOZZO:
(continues in Italian)
51. CLOSEUP Michael. (VOICE OVER)
(continues in Italian)
52. CLOSEUP Sollozzo. (ON)
(continues in Italian)
53. CLOSEUP Michael. MICHAEL:
(in Italian)
He gestures.

(Continued)

53. (Continued) MICHAEL:
Como se diche...
54. MEDIUM CLOSE SHOT
McCluskey eating.
55. CLOSEUP Michael.
(Conversation from
this point continues
in English) MICHAEL: (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.
56. MEDIUM CLOSE SHOT
Sollozzo past Michael
in L FG. SOLLOZZO:
What guarantees can I
give you, Mike?
I am the hunted one!
57. CLOSEUP Michael.
(VOICE OVER)
I missed my chance. You
think too much of me, kid.
58. CLOSEUP Sollozzo.
(ON)
I'm not that clever.
All I want - is a truce.
59. MEDIUM CLOSE SHOT
Michael past Sollozzo
in R FG; Waiter BG;
comes forward; exits
R FG. MICHAEL:
I have to go to the
bathroom.
60. CLOSEUP Sollozzo reacts.
(VOICE OVER)
Is it all right?
61. MEDIUM CLOSE SHOT
McCluskey. MCCLUSKEY:
You gotta go, you gotta go.
62. MEDIUM CLOSE SHOT
Michael past Sollozzo
in R FG as Michael rises,
CAMERA PANNING UP.
As he starts forward,
Sollozzo's hand enters
from R, stopping him.
CAMERA PANS DOWN as
Sollozzo's hand frisks
Mike's legs.
63. MEDIUM CLOSE SHOT
McCluskey. MCCLUSKEY:
I frisked 'im; he's clean.

64. MEDIUM LONG SHOT
Michael, Sollozzo,
McCluskey - Michael
standing by table.

Michael comes forward;
exits R FG. McCluskey
looks after him.

SOLLOZZO:

Don't take too long.
(FOOTSTEPS)

McCLUSKEY:

I've frisked a thousand
young punks.

65. INT. RESTROOM - NIGHT
MEDIUM CLOSE SHOT
Michael entering thru
door BG; comes forward
into toilet; CAMERA
PANS R WITH HIM. Stand-
ing with back to CAMERA,
he reaches up behind
tank, feeling for gun;
can't find it.

66. INT. RESTAURANT
MEDIUM SHOT Sollozzo and
McCluskey. McCluskey
glances off; continues
eating.

67. INT. RESTROOM
CLOSE SHOT Mike feels
with both hands up behind
tank; finally brings down
the gun.

68. INT. RESTAURANT
MEDIUM SHOT Sollozzo and
McCluskey. McCluskey
glances up again.

69. INT. RESTROOM
CLOSE SHOT Michael steps
forward into CLOSEUP;
CAMERA PANS L WITH HIM
as he leaves toilet;
stops; puts hand to
forehead; smoothes hair;
continues BG; exits thru
door.

(EL TRAIN, OFF)

70. INT. RESTAURANT
MEDIUM SHOT Sollozzo
and McCluskey as Michael
enters from L FG; stands
with back to CAMERA in

(EL TRAIN, OFF)

(Continued)

70. (Continued)
R FG. McCluskey and Sollozzo glance up at him.
71. CLOSE SHOT Michael standing looking at the two men o.s. (EL TRAIN, OFF)
72. MEDIUM SHOT Sollozzo and McCluskey as Michael in R FG walks toward them, CAMERA PANNING L. Michael starts to sit at table.
73. MEDIUM CLOSE SHOT Michael past Sollozzo as he finishes sitting. SOLLOZZO:
(speaks in Italian)
CAMERA MOVES IN TOWARD Michael, EXCLUDING Sollozzo. (EL TRAIN CRASHES TO A STOP, OFF)
74. CLOSE SHOT Sollozzo looking up at Waiter as Michael rises into scene, his back filling screen; we hear shot. (SHOT)
Michael clears to R, revealing Sollozzo with a bullet hole in his forehead. Michael's hand puts another bullet in Sollozzo's temple. (SHOT)
Sollozzo falls backward. Waiter starts to bend down.
75. CLOSE SHOT McCluskey reacting as he looks off R, holding bit of food on fork. He looks up to see:
76. CLOSE SHOT Michael firing. (SHOT)
77. MEDIUM SHOT McCluskey, Waiter, Sollozzo's body, Michael as latter fires at McCluskey again. (SHOT)
78. CLOSE SHOT Michael fires again. (SHOT)

79. MEDIUM CLOSE SHOT
McCluskey with hole in
forehead; hands to his
throat; reacts to another
shot. (SHOT)
80. CLOSE SHOT Michael fir- (SHOT)
ing again.
81. CLOSE SHOT McCluskey's
head pitches forward.
82. MEDIUM LONG SHOT Waiter,
Michael, the two bodies,
few patrons. McCluskey's
body overturns table. (TABLE AND DISHES
CRASH)
- Michael backs away, then
comes forward carrying
topcoat and gun. In
FG he drops gun;
exits L FG. (GUN FALLS)
(MUSIC IN)
- EXT. RESTAURANT - NIGHT
83. MEDIUM SHOT Sollozzo's (MUSIC)
Car parked outside as
Michael comes thru door
to sidewalk. Tessio's
car drives in from R;
Michael runs out L as
car exits. CAMERA HOLDS.
- INT. RESTAURANT - NIGHT
84. MEDIUM SHOT Bodies of (MUSIC)
McCluskey and Sollozzo
at overturned table.
- DISSOLVE:
85. MATTRESS MONTAGE: (MUSIC)
CLOSE SHOT Printing
Presses turning... (PRINTING PRESSES)
- Superimpose Over News-
boy carrying stack of
papers; throws them down;
CAMERA PANS DOWN TO
headline of New York
World-Telegram:
POLICE HUNT COP KILLER
- DISSOLVE THRU:

(Continued)

85. (Continued) (MUSIC)
Headline of Journal-
American:
CITY CRACKS DOWN
Pressure On Organized Crime (PIANO MUSIC)

DISSOLVE THRU:
Man seated by lamp read-
ing paper.

DISSOLVE THRU:
Spinning newspaper.
It stops. We read The Sun
headline:
POLICE CAPTAIN LINKED
WITH DRUG RACKETS

DISSOLVE:
Clemenza seated on cot;
starts to lie down.

DISSOLVE:

Buttonmen in mattress
seated around table.
CAMERA PANS R to Man
playing piano.

DISSOLVE THRU:

Daily Mirror headline:
MOBSTER BARZINI
QUESTIONED IN
UNDERWORLD FEUD
Paper rolls up to picture
of Barzini and 2 Men with
Cop.

DISSOLVE THRU:

Buttonman seated on
mattress.

DISSOLVE THRU:

Buttonmen at table pass-
ing food.

DISSOLVE THRU:

Black and white photo of
dead body on bar floor;
group of men standing at
R.
DISSOLVE THRU:

(Continued)

85. (Continued) (MUSIC)
 Black and white photo of
 Cop squatting by man's
 body; superimpose over
 shot of Man (in color)
 cooking.

DISSOLVE THRU:

Man's hands playing piano.
 Superimpose over bloody
 cloth.

DISSOLVE:

Man standing with back to
 CAMERA. He turns to L;
 exits.

DISSOLVE:

Pot of spaghetti;
 superimpose over headline
 as CAMERA PULLS BACK.
 Clemenza sleeping on cot
 framed in newspaper box
 with headline reading:
 THIRD MONTH OF
 GANGLAND VIOLENCE
 Paper zooms out;
 another paper superimposed
 over Clemenza - picture
 of the Don with heading:
 Syndicate Big Shot
 Vito Corleone Returns Home

(SIREN) (MUSIC)

DISSOLVE:

(MUSIC OUT)

86. EXT. HOSPITAL YARD - DAY
 MEDIUM LONG SHOT Ambulance,
 Police, Reporters, Men.
 Photographers snap pic-
 tures.

MAN:

Come on, let's go.

Clemenza and several
 Men run toward car in
 L FG; drive out R FG.
 The ambulance follows,
 then a second car starts
 forward.

(INDISTINCT VOICES)

(FOOTAGE REEL 5B: 789 FT + 3 FRAMES)

EXT. HOSPITAL - DAY
(cont'd)

1. MEDIUM LONG SHOT Cab, (CARS)
Corleone car, Ambulance
and another car driving (TIRE SQUEAL)
down ramp beside hospital;
exit R.

EXT. MALL - DAY

2. MEDIUM LONG (DOWN) SHOT
Guards and Cops at gate;
Men standing BG. (INDISTINCT VOICES)

EXT. CAUSEWAY - DAY

3. MEDIUM SHOT Ambulance (AMBULANCE SIREN)
driving L/R, CAMERA PAN-
NING.

EXT. MALL - DAY

4. MEDIUM LONG (DOWN) SHOT
Mama, Connie, Theresa
and Children moving (SIREN, OFF)
toward gate.

INT. DON'S HALL AND
STAIRS - DAY

5. MEDIUM LONG (DOWN) SHOT
Don on stretcher being
rolled toward stairway
as Hagen, other men (CHATTER)
stand watching; Women
and Children at L.

ORDERLY:
Okay, you take over.

Hagen starts up steps
as Attendant and Man
carry stretcher up
stairs toward CAMERA.

(INDISTINCT VOICES)
(BABY CRIES)

6. MEDIUM CLOSE SHOT
Family and Children
standing behind Sonny
who is holding little
boy. Clemenza near them.

INT. THE DON'S BEDROOM
- DAY

7. MEDIUM (LOW ANGLE) SHOT
Don in bed as little
boy stands at bedside
with Mama. Other chil-
dren standing BG.
The boy exits R; Connie
steps in from R carrying
crying baby.

LITTLE BOY:
I love you, Grandpa.

(BABY CRYING)

(Continued)

7. (Continued)

(BABY CRYING)

CONNIE:

I'm sorry, Pa; he doesn't know you yet.

SONNY: (VOICE OVER)

All right.

8. MEDIUM SHOT Don, Sonny holding Frankie; others of family L & R. Sonny holds Frankie toward bed as the boy reads from paper:

(ON)

Hey, big guy, give it to Grandpa.

Clemenza crosses thru FG L/R.
Frankie kisses the Don.

FRANKIE:

Okay. I hope you get well, Grandpa, and I wish I were to see you soon.
Love, your grandson, Frank.

?

Ohhh! You...

SONNY:

Go with your mother. Go ahead, take 'em downstairs.

The women start to leave with children.

(BABY CRYING)

9. MEDIUM SHOT Don past Girl in FG.

SONNY: (VOICE OVER)

Nah.

10. MEDIUM SHOT Carlo and Sonny; Men standing BG around bed. Sonny and Carlo come forward; Carlo exits R FG. Sonny closes door.

SONNY:

Go on, Carlo; you too.

Go on.

INT. KITCHEN - DAY

11. MEDIUM SHOT Mama and Sandra as Mama fixes food.

SANDRA:

...do you want all of that chicken cacciatore for your...

Connie and Theresa are standing BG.

Sandra moves back to them; all talk at once.

(WOMEN'S CHATTER)

SANDRA:

I know, but how much can you eat?

EXT. MALL - DAY

12.. MEDIUM LONG SHOT Boys and Girls playing ball (seen thru gate).

(CHILDREN'S VOICES)

(Continued)

12. (Continued)
 Buttonmen at gate and
 L FG. Ball bounces
 toward gate; Man picks
 it up; tosses it back
 to the kids.

INT. THE DON'S DINING
 ROOM - DAY

13. MEDIUM SHOT Carlo and
 Connie (seen thru open
 door).

CONNIE:
 What's the matter with
 you, Carlo?

CARLO:
 Shut up and set the table.

INT. THE DON'S BEDROOM
 - DAY

14. MEDIUM SHOT Clemenza,
 Tessio, Hagen, Fredo
 and Sonny (seen thru
 glass door).

(CHILDREN'S VOICES
 OFF)

15. CLOSEUP Don holding
 presents and card. He
 opens his eyes; looks
 off L. Hagen partly in
 at L.

16. CLOSE SHOT Hagen look-
 ing down.

HAGEN:
 Since McCluskey's killing -
 the police have been
 cracking down - on most of
 our operations.

17. CLOSE SHOT Don; Hagen's
 coat on L.

(VOICE OVER)
 And also the other Families.

 There's been a lot of bad
 blood.

18. CLOSE SHOT Sonny past
 Hagen's head in L FG.

SONNY:
 They hit us so - we hit
 'em back.

19. CLOSE SHOT Don.

HAGEN: (VOICE OVER)
 Through our contacts in
 the newspapers we've been
 able to put out a lot o'

20. CLOSE SHOT Hagen.

(ON)
 material about McCluskey
 being linked with Sollozzo
 (Continued)

20. (Continued) HAGEN: (cont'd)
in the drug rackets.
See, things are startin'
to loosen up.
21. CLOSE SHOT Don. SONNY: (VOICE OVER)
And I uh
22. CLOSE SHOT Sonny past Hagen's head in L FG. (ON)
sent uh Fredo to uh to Las Vegas - under the protection of uh Don Francesco of L.A. uh
23. CLOSE SHOT Fredo; Sonny's hand on his shoulder. (VOICE OVER)
I want him to rest.

FREDO:
I'm goin' to learn the -
casino business.

SONNY: (VOICE OVER)
Yeah.
24. CLOSE SHOT Don mouths 'Where's Michael?'.
25. CLOSE SHOT Hagen bends head.
26. CLOSE SHOT Don. DON CORLEONE: (WHISPERS)
Where's Michael?
27. CLOSE SHOT Hagen doesn't answer; looks off toward Sonny.
28. CLOSE SHOT Sonny past head in L FG.
29. CLOSE SHOT Don looks up toward Hagen off.
30. CLOSE SHOT Hagen bends down, CAMERA PANNING DOWN WITH HIM SLIGHTLY. Pause before he says: HAGEN:
It was Michael - who killed Sollozzo.
31. CLOSE SHOT Don reacts. (VOICE OVER)
But he's safe. We're starting to work - to bring him back now.

He shakes his head;

gestures in dismissal.

32. CLOSE SHOT Hagen looking down at Don o.s. He turns, crosses L, CAMERA PANNING TO INCLUDE Sonny, THEN PANS TO Tessio and Fredo. Tessio turns to follow Hagen and Clemenza out thru door BG. Fredo starts to follow as Sonny enters from R; exits thru door.

(FOOTSTEPS)

INT. DON'S HALL AND STAIRS

- DAY

33. MEDIUM SHOT Hagen, Tessio and Sonny coming down steps, CAMERA PANNING DOWN. Tessio exits L.

Hagen and Sonny continue down steps, CAMERA PANNING DOWN WITH THEM.

At foot of steps, Hagen stops Sonny.

SONNY:

Didja ever find out where that old pimp Tattaglia is hidin'? I want his ass now, right now!

HAGEN:

Sonny -

SONNY:

What?

HAGEN:

Things are starting to loosen up a little bit. If you go after Tattaglia, all hell's gonna break loose. Let-let the smoke clear. Pop can negotiate.

Hagen crosses R to Sonny.

SONNY:

No, Pop can't do nothing till he's better! I'm gonna decide what's gonna be done....

HAGEN: (OVERLAPS)

All right but your war is costing us a lot of money; nothing's coming in! We can't do business.

SONNY:

Well neither can they! Don't worry about it.

(Continued)

33. (Continued)

HAGEN: (OVERLAPS)
They don't have our
overhead!

SONNY: (OVERLAPS)
Please don't worry about
it!

HAGEN: (OVERLAPS)
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...

CAMERA PANS SLIGHTLY R.

HAGEN:
Yeah, you're getting a
great reputation. I hope
you're enjoying it.

SONNY: (OVERLAPS)
Will you just do what I
tell you to do! Goddam
it! If I had a wartime
Consigliere, a Sicilian,
I wouldn't be in this
shape! Pop had Genco,
look what I got.

(SONNY EXHALES)

I'm sorry, I didn't mean
that.

Ma made a little dinner,
it's Sunday....

Hagen, followed by Sonny,
goes BG toward dining
room.

INT. DON'S DINING ROOM

- DAY

34. MEDIUM SHOT Fredo, Carlo,
Connie, Sonny, Baby,
Hagen, Theresa, Mama
seated around table,
eating.

SONNY:
You know the niggers are
havin' a good time with
uh - our policy banks up
there in Harlem - drivin'
them new Cadillacs -
payin' fifty per cent on
a bet.

CARLO:
I knew that was gonna

(Continued)

34. (Continued)

CARLO: (cont'd)
happen soon as they started
makin' big money.

SONNY:

Aw...

CONNIE:

Well Poppa never talked
business at the table,
in - front of the kids.

CARLO:

Hey shut up, Connie, when
Sonny's talkin'...

SONNY: (OVERLAPS)

Hey! don't you ever tell
her to shut up. You got
that?

CHILD:

...cake.

MAMA: (OVERLAPS)

Santino -
don't interfere.

CARLO:

Look, Sonny, Tom, I'd like
to talk to you maybe after
dinner. I could be doin'
a lot more for the Family.

SONNY:

We don't discuss business
at the table.

(CHILDREN'S VOICES,
DISH CLATTER)

They continue eating.

INT. THE DON'S BEDROOM

- DAY

35. MEDIUM SHOT Fredo closes
door; crosses R, CAMERA
PANNING WITH HIM. He
sits in window seat,
CAMERA PANNING DOWN.

36. CLOSE SHOT Don still hold-
ing presents and cards.

(MUSIC IN)

DISSOLVE:

EXT. COUNTRYSIDE,
SICILY - DAY

37. VERY LONG SHOT Shepherd and flock moving R/L as Michael, Calo and Fabrizio cross L/R in BG. (MUSIC)
 (WHISTLE)
38. MEDIUM SHOT Michael, followed by Fabrizio and Calo, walking forward, CAMERA PULLING BACK BEFORE THEM. (MUSIC)
39. MEDIUM CLOSE SHOT Michael, CAMERA TRUCKING WITH HIM. (MUSIC)
40. MEDIUM LONG SHOT Michael, Calo, Fabrizio walking away from CAMERA as a car drives forward on road. Fabrizio moves L toward car, crossing behind it to L side. Calo touches his cap. (MUSIC)
41. MEDIUM CLOSE SHOT Fabrizio opening car door for Don Tommasino; driver behind wheel. (MUSIC)
- Tommasino gets out of car as Michael enters from R in FG. Fabrizio exits L. Calo crosses thru FG R/L.
- FABRIZIO:
 (speaks Sicilian)
 Superimposed title in:
 I kiss your hand, Don Tommasino.
- DON TOMMASINO:
 (in Sicilian)
 Superimposed title in
 Why are you so far from the house?
 Title out
42. MEDIUM CLOSE SHOT Calo and Michael past Tommasino standing with hand on car door. Superimposed title in
 You know I'm responsible to your father for your life.
 Title out.
- Michael gestures toward Calo behind him. MICHAEL:
 (speaks Sicilian)
 Superimposed title in
 The bodyguards are here.
 Title out

43. MEDIUM CLOSE SHOT Don
Tommasino past Michael
in L FG.

(MUSIC)
DON TOMMASINO:
(speaks Sicilian)
Superimposed Title in
It's still dangerous...
Title out
Superimposed Title in
We've heard from Santino
in New York...
Title out

44. MEDIUM CLOSE SHOT
Michael and Calo past
Tommasino in R FG.

DON TOMMASINO:
(speaks Sicilian)
Superimposed Title in
Your enemies know you're
here.
Title out

MICHAEL:
(speaks Italian)
Superimposed Title in
Did Santino say when I can
go back?
Title out

45. MEDIUM CLOSE SHOT Don
Tommasino past Michael
in L FG.

DON TOMMASINO:
(speaks Sicilian)
Superimposed Title in
Not yet.
Title out

46. MEDIUM CLOSE SHOT
Michael and Calo past
Tommasino in R FG.

DON TOMMASINO:
(speaks Sicilian)
Superimposed title in
It's out of the question.
Title out

Michael claps Tommasino
on the shoulder; crosses
L.

MICHAEL:
Grazie.

Michael exits.

DON TOMMASINO:
(speaks Sicilian)
Superimposed Title in
Where are you going now?

47. CLOSE SHOT Michael.

(MUSIC OUT)
MICHAEL:
Corleone.

48. MEDIUM CLOSE SHOT Don
Tommasino past Michael's
head in L FG.

DON TOMMASINO:
(speaks Sicilian)
Superimposed Title in
Take my car.
Title out

(Continued)

48. (Continued)
Michael shakes his
head.

MICHAEL:
No.

(speaks Italian)
Superimposed Title in
I want to walk.
Title out

Michael exits R in FG;
Tommasino gestures with
head; Fabrizio crosses
thru FG L/R, followed
by Calo.

DON TOMMASINO:
Accuro!

Superimposed Title in
Be careful.

DISSOLVE:

EXT. ANOTHER SECTION OF
SICILIAN COUNTRYSIDE -
DAY

49. LONG SHOT Michael, Calo,
Fabrizio walking R/L,
CAMERA PANNING WITH THEM.

(MUSIC IN)

DISSOLVE:

50. EXTREME LONG SHOT Michael,
Calo, Fabrizio walking
L/R on terraced hillside.

(MUSIC)

DISSOLVE:

51. MEDIUM SHOT Calo, Michael,
Fabrizio climbing up hill
toward CAMERA. CAMERA
PANS R WITH THEM as they
walk; stop in MEDIUM
CLOSE TWO SHOT Michael
and Calo as Calo points
to town on hilltop in
BG.

(MUSIC)

CALO:
Michaele - Corleone.

Calo exits R; Michael
follows, then Fabrizio.
CAMERA HOLDS ON town.

DISSOLVE:

EXT. CORLEONE STREET
- DAY

52. MEDIUM SHOT Michael,
Calo, Fabrizio walking
forward; CAMERA PULLS
BACK BEFORE THEM IN
MEDIUM CLOSE SHOT.

(MUSIC)

(Continued)

52. (Continued)

(MUSIC)

MICHAEL:

(speaks Italian)

Superimposed title in
Where have all the men
gone?

Title out

CALO:

(speaks Sicilian)

Superimposed Title in
They're dead from
vendettas.

Title out

CALO:

(continues in Sicilian)

Superimposed Title in
There are the names of
the dead.

Michael turns his head
to look back at plaque
on wall at L, next to
Communist poster.

53. MEDIUM LONG SHOT Mason
working at wall on L
as Michael, Calo,
Fabrizio enter from R.
Michael crosses to the
mason, then continues
away from CAMERA.

(MUSIC)

DISSOLVE:

EXT. COUNTRY ROAD BY
LOW WALL - DAY

54. MEDIUM SHOT Calo,
Michael, Fabrizio walk-
ing forward as jeep
drives past them.
Fabrizio tries to wave
down jeep.

(MUSIC)

(JEEP)

Jeep exits R in FG.
2nd jeep drives forward.

FABRIZIO:

Hey, hey, take me to
America, G.I.!

3rd jeep drives forward.

Hey hey hey! Take me to
America, G.I.!

(says something in
Sicilian)

America, America, take me
to America, G.I.!

(adds something in
Sicilian)

(Continued)

54. (Continued) (MUSIC)
Michael exits R;
then Fabrizio.

DISSOLVE:

EXT. FIELD BY STONE

WALL - DAY

55. MEDIUM LONG SHOT (MUSIC)
Fabrizio, Michael and
Calo come forward to
wall -

(GIRLS SINGING OFF)
SCIURI, SCIURI....

They climb over it;
continue forward.

(FOOTAGE REEL 6A: 721 FT + 8 FRAMES)

EXT. SICILIAN COUNTRY-
SIDE - DAY cont'd

1. MEDIUM SHOT Apollonia and Girls walking with baskets. (MUSIC)
(GIRLS SINGING)
2. MEDIUM SHOT Fabrizio, Calo, Michael. (GIRLS SINGING, OFF)
3. MEDIUM SHOT Apollonia and Girls, CAMERA PANNING R WITH THEM. (GIRLS SINGING)
4. MEDIUM SHOT Calo, Michael, Fabrizio looking off at girls. FABRIZIO:
(speaks Sicilian)
Superimposed Title in
Mamma mia what a beauty.
Title out
5. MEDIUM CLOSE SHOT Apollonia and little girl. She stops, seeing the three men o.s. APOLLONIA:
(speaks Sicilian)
6. CLOSE SHOT Michael looking at Apollonia o.s. (GIRLS CHATTERING)
7. CLOSE SHOT Apollonia staring at Michael o.s.; Girls BG. (GIRLS CHATTERING)
8. CLOSE SHOT Michael and Fabrizio. FABRIZIO:
(in Sicilian)
Superimposed Title in
I think you got hit by the thunderbolt.
Title out
9. CLOSE SHOT Apollonia looking off at Michael. She turns away; starts to walk BG. (GIRLS CHATTERING)
10. CLOSE SHOT Calo and Michael. Calo pokes Michael's shoulder. CALO:
Micheale -
(speaks Sicilian)
Superimposed Title in
In Sicily women are more dangerous than shotguns.
Title out

11. MEDIUM SHOT Apollonia
and Girls, Apollonia
looking off toward
Michael as she walks L/R.

(GIRLS CHATTERING)

DISSOLVE:

12. EXT. TOWN - DAY
MEDIUM (DOWN) SHOT Calo,
Michael, Fabrizio coming
up slope as Man on bicy-
cle rides away past them.
CAMERA PULLS BACK TO
reveal Inn on R. Calo
crosses to it, CAMERA
PANNING R - INCLUDES
Vitelli and few patrons.

(MUSIC IN)

CALO:
(speaks Sicilian)

Calo, Michael, Fabrizio
sit at table on L.

VITELLI:
(speaks Sicilian)

Superimposed Title in
Did you have a good hunt?
Title out

FABRIZIO:
(speaks Sicilian)
Superimposed Title in
You know all the girls
around here?
Title out

13. MEDIUM SHOT Fabrizio,
Calo, Michael; Vitelli
standing by table.

FABRIZIO:
(speaks Sicilian)
Superimposed Title in
We saw some real beauties.
Title out

VITELLI:
(speaks Sicilian)

Vitelli sits with the
three men.

Fabrizio points to
Michael.

FABRIZIO:
(speaks Sicilian)
Superimposed Title in
One of them struck our
friend like a thunderbolt.

VITELLI:
(speaks Sicilian)

Man comes from Inn,
bringing wine.

14. MEDIUM CLOSE SHOT Fabri-
zio past Vitelli in R
FG.

(Continued)

14. (Continued) FABRIZIO:
(speaks Sicilian)
Superimposed Title in
She would tempt the devil
himself.
15. CLOSE SHOT Calo as
he echoes; hand from
R pours wine. CALO:
(speaks Sicilian)
16. MEDIUM CLOSE SHOT
Vitelli past Fabrizio
in L FG; Man pouring
wine; Michael L BG. VITELLI:
(speaks Sicilian,
with gestures)
17. MEDIUM CLOSE SHOT
Fabrizio past Vitelli
in R FG. Fabrizio
nods. FABRIZIO:
(speaks Sicilian)
(Superimposed Title in
Really put together, ah,
Calo?)
18. CLOSE SHOT Calo. CALO:
(speaks Sicilian)
19. MEDIUM CLOSE SHOT
Vitelli past Fabrizio
in L FG; Michael L BG. VITELLI:
(speaks Sicilian)
20. MEDIUM CLOSE SHOT
Fabrizio past Vitelli
in R FG. FABRIZIO:
(speaks Sicilian)
Superimposed Title in
Such hair, such mouth!
21. CLOSE SHOT Calo. CALO:
A bocca.
22. MEDIUM CLOSE SHOT
Vitelli past Fabrizio
in L FG; Michael L BG. VITELLI:
(speaks Sicilian)
Superimposed Title in
The girls around here are
beautiful... but virtuous.
Title out
23. MEDIUM CLOSE SHOT
Fabrizio past Vitelli
in R FG. FABRIZIO:
(speaks Sicilian)
Superimposed Title in
This one had a purple
dress...
24. MEDIUM CLOSE SHOT
Vitelli past Fabrizio
in L FG; Michael L BG.

(Continued)

24. (Continued)
Vitelli's expression
changes.

FABRIZIO:
(speaks Sicilian)
Superimposed Title in
And a purple ribbon in her
hair.
Title out

CALO: (VOICE OVER)
(echoes in Sicilian)

FABRIZIO:
(speaks Sicilian)
Superimposed Title in
A type more Greek than
Italian.
Title out

25. CLOSE SHOT Calo.

CALO:
Piu Grega che Italiana.

26. MEDIUM CLOSE SHOT
Vitelli past Fabrizio
in L FG; Michael L BG.

FABRIZIO:
(speaks Sicilian)
Superimposed Title in
Do you know her?
Title out

VITELLI:
No!

Vitelli rises, CAMERA
PANNING UP WITH HIM.

(continues in Sicilian)
Superimposed title in
There's no girl like that
in this town.
Title out

Vitelli looks at Michael;
throws chair back; starts
toward door.

(CHAIR NOISE)

27. MEDIUM CLOSE SHOT
Fabrizio reacting.

FABRIZIO:
(speaks Sicilian)
Superimposed title in
My God, I understand!
Title out.

(VOICES SHOUTING, OFF)

28. MEDIUM SHOT Calo,
Michael, Fabrizio as
Fabrizio rises, starts
BG toward Inn door.

(VOICES, OFF)

29. CLOSE SHOT Michael -
turns L.

MICHAEL:
(speaks Italian)
Superimposed title in
What's wrong?

30. CLOSE SHOT Calo nods toward Inn. (VOICES, OFF)
31. MEDIUM SHOT Calo and Michael as Fabrizio comes out of Inn. (VOICES, OFF)
- FABRIZIO:
(speaks Sicilian)
Superimposed title in
Let's go.
- Fabrizio finishes his wine, standing.
32. MEDIUM CLOSE SHOT Michael and Fabrizio. FABRIZIO:
(speaks Sicilian)
Superimposed title in
It's his daughter.
Title out
- MICHAEL:
(speaks Italian)
Superimposed title in
Tell him to come here.
Title out
- FABRIZIO:
(speaks Sicilian)
- MICHAEL: (OVERLAPS)
(speaks Italian)
No no no no.....
Superimposed title in
Call him.
Title out
33. MEDIUM SHOT Calo, Michael, Fabrizio. (VOICES, OFF)
Fabrizio steps forward to his chair, picks up rifle; looks at Michael; goes back into Inn. (VOICES, OFF)
34. MEDIUM CLOSE SHOT Calo and Michael. (VOICES OFF)
35. MEDIUM SHOT Vitelli comes out of Inn, followed by Fabrizio and two Men.
36. MEDIUM CLOSE SHOT Calo and Michael; Vitelli partly in on R. MICHAEL:
Fabrizio - traduce per me.
Superimposed title in
Fabrizio, you translate.

37. MEDIUM SHOT Calo,
Michael, Vitelli,
Fabrizio; the 2 Men
standing behind Vitelli.
- FABRIZIO:
Si, signor.
- MICHAEL:
I apologize if I offended
you.
- FABRIZIO:
(translates)
- MICHAEL:
I am a stranger in this
country.
- FABRIZIO:
(translates)
- MICHAEL:
And I meant no disrespect
to you or your daughter.
- FABRIZIO:
(translates)
- VITELLI:
(speaks Sicilian)
38. MEDIUM CLOSE SHOT
Calo and Michael;
Vitelli partly in at R.
- VITELLO: (VOICE OVER)
(continues speaking)
- MICHAEL:
I am an American - hiding
in Sicily.
- FABRIZIO: (VOICE OVER)
(translates)
- MICHAEL:
My name is Michael
Corleone.
39. MEDIUM CLOSE SHOT
Vitelli and Fabrizio;
the 2 Men behind them.
Vitelli looks down at
Michael o.s.
- FABRIZIO:
(translates)
40. MEDIUM CLOSE SHOT Calo
and Michael; Vitelli
partly in on R.
- MICHAEL:
There are people who'd pay
a lot of money for that
information.
41. MEDIUM CLOSE SHOT
Vitelli, Fabrizio;
- FABRIZIO:
(translates)
(Continued)

41. (Continued)
the 2 Men behind them.
Vitelli nods.

MICHAEL: (VOICE OVER)
But then your daughter
would lose a father...

FABRIZIO:
(translates)

42. MEDIUM CLOSE SHOT Calo,
Michael; Vitelli partly
in on R.

MICHAEL:
...instead of gaining a
husband.

43. MEDIUM CLOSE SHOT
Vitelli, Fabrizio; the
2 Men behind them.
Fabrizio reacts, looking
down at Michael off L.

44. MEDIUM CLOSE SHOT Calo
and Michael; Vitelli
partly in on R. Michael
nods.

45. MEDIUM CLOSE SHOT
Vitelli, Fabrizio; the
2 Men behind them.

FABRIZIO:
(translates)

VITELLI:
Ah.

46. MEDIUM CLOSE SHOT Calo
and Michael; Vitelli
partly in on R.

VITELLI: (VOICE OVER)
(speaks Sicilian)

MICHAEL:
I want to meet your
daughter...

47. MEDIUM CLOSE SHOT
Vitelli, Fabrizio;
the 2 Men behind them.

FABRIZIO:
(translates)

MICHAEL: (VOICE OVER)
...with your permission...

FABRIZIO:
(translates)

MICHAEL: (VOICE OVER)
...and under the
supervision of your family.

FABRIZIO:
(translates)

48. MEDIUM CLOSE SHOT
Calo and Michael;
Vitelli partly in on R.

FABRIZIO: (VOICE OVER)
(continues translating)

MICHAEL:
With all - respect.

FABRIZIO: (VOICE OVER)
(translates)

49. MEDIUM CLOSE SHOT
Vitelli, Fabrizio; the
2 Men behind them.
Vitelli pulls up his
suspenders, then says:

VITELLI:
(speaks Sicilian)
Superimposed title in
Come to my house Sunday.
Title out
(he continues speaking)

50. MEDIUM CLOSE SHOT Calo
and Michael; Vitelli
partly in on R.
Michael starts to rise.

VITELLI: (VOICE OVER)
(continues speaking)

51. Michael rises into
CLOSEUP.

MICHAEL:
Grazie et como se chiama

52. CLOSE SHOT Vitelli;
the 2 Men behind him.

(VOICE OVER)
vostre figlia?
Superimposed title in
What's her name?

VITELLI:
Apollonia.

53. CLOSEUP Michael.

MICHAEL:
Bene.

DISSOLVE:

EXT. VILLA COURTYARD -
54. MEDIUM LONG SHOT
Michael, Calo, Fabrizio
and Don Tommasino stand-
ing near car. Michael
carries packages to car.
The three young men get
into car; Tommasino waves.
Car drives forward thru
gates; turns R, CAMERA
PANNING WITH IT.
DISSOLVE:

(MUSIC IN)

EXT. VITELLI'S YARD -
DAY

55. MEDIUM SHOT Vitelli introducing Michael to seated relatives as Calo watches from BG by wall. (MUSIC)
VITELLI: (Unintelligible)
Vitelli and Michael cross R, CAMERA PANNING TO INCLUDE more relatives.
56. MEDIUM (UP) SHOT Apollonia enters from house; starts down steps. (MUSIC)
57. CLOSE SHOT Michael looks up, seeing Apollonia o.s. (MUSIC)
58. MEDIUM CLOSE SHOT Apollonia coming down steps L/R, passing Fabrizio. (MUSIC)
59. CLOSE SHOT Michael watching Apollonia off; turns toward relatives. Vitelli's head enters to R FG. (MUSIC)
60. MEDIUM CLOSE SHOT Apollonia comes forward from foot of steps, passing Calo. (MUSIC)
61. CLOSEUP Michael steps L. (MUSIC)
62. MEDIUM CLOSE SHOT Apollonia sits beside her mother; Michael's back in R FG. (MUSIC)
VITELLI: (VOICE OVER)
Et questa mia figlia.
Apollonia - questo Michael Corleone.
- Apollonia shakes Michael's hand. Then he hands her the present. She takes it, looks at her mother who nods. Apollonia starts to untie ribbon on package.
63. CLOSEUP Michael touches handkerchief to mouth. (PAPER RUSTLE, OFF)

64. CLOSE SHOT Apollonia (MUSIC)
looking down as she opens
package; holds up gold
chain; looks at Michael;
speaks (not heard).

65. CLOSEUP Michael speaks (MUSIC)
(not heard).

DISSOLVE:

EXT. TOWN STREET AND
INN - DAY

66. LONG SHOT Michael's Car (MUSIC)
driving forward; passes
2 men on motorcycle mov-
ing away from CAMERA.
The car turns L, CAMERA
PANNING WITH IT. It
stops outside Inn where
the Vitelli family is
seated at long table.

67. MEDIUM SHOT Vitelli and (MUSIC)
Michael seated at FG end
of table; Apollonia and
women at BG end; rela-
tives, Fabrizio and Calo
in between. Vitelli and
Michael are apparently
talking about Michael's
jaw.

68. MEDIUM CLOSE SHOT (MUSIC)
Apollonia, 2 Women -
Apollonia looking off
toward Michael.

69. MEDIUM CLOSE SHOT Michael (MUSIC)
past 2 Men. He looks off
toward Apollonia.

70. MEDIUM CLOSE SHOT (MUSIC)
Apollonia, 2 Women. She
puts hand to the gold
chain around her neck;
smiles.

71. MEDIUM CLOSE SHOT Michael (MUSIC)
past 2 Men. He smiles.

72. MEDIUM CLOSE SHOT (MUSIC) (FAINT CHATTER)
Apollonia, 2 Women. She
smiles.

DISSOLVE:

- EXT. ROAD - DAY
73. MEDIUM SHOT Michael and Apollonia walking away from CAMERA. She stumbles on rock; he grabs her arm to steady her as Women enter from R FG; follow the couple at a distance. (MUSIC) (CHATTER, LAUGHTER)
- Fabrizio and Calo enter, following the group.
- EXT. LUCY MANCINI'S APARTMENT BUILDING - NEW YORK - DAY
74. MEDIUM LONG SHOT Sonny's car; and 3 Bodyguards pitching pennies on sidewalk. (MUSIC OUT) (TRAFFIC)
- INT. APARTMENT BUILDING
75. MEDIUM SHOT Bodyguard standing by door in lobby.
76. CLOSE SHOT Bodyguard seated reading magazine; CAMERA BOOMS UP to another Bodyguard standing on stairs. CAMERA CONTINUES BOOMING UP to 3rd Bodyguard seated at top of steps.
77. MEDIUM SHOT Lucy's hand pushes door open, revealing her and Sonny in embrace. LUCY: (Unintelligible)
- Sonny (back to CAMERA) jumps back as though goosed. SONNY: (VOICE OVER) I'll knock you dizzy.
- Sonny comes forward; exits L; Lucy smiles after him. (FOOTSTEPS)
78. MEDIUM (UP) SHOT Sonny comes down stairs; Lucy seen standing in open doorway above. CAMERA PANS DOWN WITH Sonny and Bodyguard who follows him. (FOOTSTEPS)
- SONNY: (TO READING BODYGUARD) Save it for the lib'ary. (Continued)

78. (Continued)
Sonny goes BG in lobby
toward Bodyguard waiting
at front door; his three
other Bodyguards following.

79. MEDIUM SHOT Sonny con-
tinuing BG toward door,
his men following. SONNY:
Come on, we gotta go pick
up my sister, le's go.

He stands aside to let
1st man exit thru door;
then he goes thru door
followed by the other
3 who scan the street
outside before they all
move toward the car in
BG.

INT. CONNIE-CARLO'S
APARTMENT - DAY

80. MEDIUM SHOT Connie stand-
ing with back to CAMERA
at front door, unlocking
it. She opens the door,
turning into CAMERA so
that Sonny, entering,
cannot see her face.

(DOOR CLOSE)

SONNY:
Wha's'a matter?

Sonny comes forward to
her; puts his arm around
her shoulder; starting
to turn her toward him.

Huh?
What's'a matter?

81. CLOSE SHOT Connie as
Sonny (back to CAMERA)
turns her to face him.
The girl's face is bad-
ly bruised.

82. MEDIUM CLOSE SHOT Sonny
and Connie. Sonny bites
his knuckle.

CONNIE:
It was my fault!

83. CLOSEUP Sonny, Connie.

SONNY:
Where is he?

CONNIE:
Sonny, please,

84. CLOSEUP Connie over
Sonny's shoulder in L FG. it was my fault; Sonny,
it was my fault! I hit 'im;

85. CLOSEUP Sonny past
Connie's head in R FG.

CONNIE:
I started a fight with him.
Please lemme me... I hit
him so he hit me. I
didn't... I...

SONNY:
Sh sh sh sh sh.

Sonny kisses top of her
head.

86. CLOSEUP Connie over
Sonny's shoulder in L
FG.

Okay. I'm-I'm just uh -
I'm just gonna get a doctor
to come and take a look at
you, right?

CONNIE: (OVERLAPS)
Sonny, please don't do
anything, please don't do
anything!

SONNY:
Okay.
What's the matter with you?
What'm I gonna do? I'm
gonna make that baby an
orphan before he's born?

CONNIE:
(HALF SOBS, HALF
LAUGHS)

87. MEDIUM SHOT Sonny past
Connie.
Connie shakes head.

SONNY:
Hah?

Hmm?

(CONNIE MAKES A
LITTLE SOUND)

All right?

Connie nods.

88. EXT. STREET - DAY
MEDIUM LONG SHOT Carlo
and 2 Men seated on
steps outside house.
2 men stand at R; Man
and little girl coming
down steps.

(BALLGAME ON RADIO)

CARLO:
(Unintelligible)

89. MEDIUM CLOSE SHOT Carlo.

CARLO:
Tell 'em to stop.....
right? We lost enough
money last week.....

90. MEDIUM LONG SHOT Kids playing in water gushing in FG. Sonny's car roars in from BG; stops. (BALLGAME ON RADIO)
(WATER SPLASHING)
(CAR)
91. MEDIUM SHOT Sonny getting out of car, Bodyguards following. Carlo and Men BG.

As Sonny comes around front of car, Carlo runs L, CAMERA PANNING. Sonny throws piece of wood at Carlo.

SONNY:
Carlo, comere, comere, comere!
92. MEDIUM LONG SHOT Kids playing; Sonny standing by car; Carlo running L/R. Sonny catches him; pushes him out R. Bodyguards run after them. (WATER GUSHING)
93. MEDIUM SHOT Sonny and Carlo; Spectators BG. Bodyguard turns his back to CAMERA as Sonny throws Carlo over iron fence at R, CAMERA PANNING. Sonny climbs over fence, reaches for Carlo; punches him. Kids run in from L to watch. (WATER GUSHING)
(CROWD REACTS)
(CRASH)
(BLOWS)
SONNY:
You bastard!

The one-sided fight continues, Sonny punching and kicking Carlo. Bodyguards hold back spectators. (BLOWS, KICKS, GRUNTS)
94. MEDIUM CLOSE (DOWN) SHOT Carlos on his knees, his hands gripping iron railing as Sonny (partly in on L) continues kicking and punching him. (BLOWS, GRUNTS)
(KIDS' VOICES)

Then Sonny's hands try to pry Carlo's hands loose. Sonny bends down into scene; he bites Carlo's hand.

CARLO:
Ahhhhhh!

95. MEDIUM SHOT Sonny, Carlo, (WATER GUSHING)
Bodyguards; Spectators. (BLOWS, GRUNTS)
Sonny continues beating
Carlo; picks up garbage
can, slams it down on
Carlo. Then hits him on
head with lid of garbage
can several times. Carlo
falls onto his face;
crawls out from under
railing as Sonny climbs
over it. CAMERA PANS L
as Carlo crawls; Sonny
following, kicking him.
96. MEDIUM CLOSE SHOT Sonny
kicking o.s. Carlo.
Bodyguards and Specta-
tors BG. SONNY:
Touch - my sister again,
I'll kill ya.
Sonny starts to move away;
comes back to start
another kick.
97. MEDIUM CLOSE (LOW ANGLE)
SHOT Carlo lying on street (WATER GUSHING)
under gushing water.
Sonny's feet kick him
again. Carlo rolls over
onto his back. Sonny's
feet cross R/L; exit.
98. MEDIUM LONG SHOT Carlo
lying under gushing
water; Sonny, Bodyguards
and Spectators.
Sonny moves toward his
car, CAMERA PANNING L.

CAMERA HOLDS.

(FOOTAGE REEL 6B: 867 FT + 3 FRAMES)

EXT. CHURCH, SICILY -
DAY

1. MEDIUM SHOT Michael and Appolonia kneeling on stoop in church doorway; Vitelli and Wife standing behind them; Calo and Fabrizio standing at R near 2 Accolytes as Priest enters from R.

(CHURCH BELL)

PRIEST:
(Benediction in Latin)

The bride and groom
cross themselves.
Priest exits R.

(BRASS BAND IN)

Michael rises; helps
Apollonia up. Calo and
Fabrizio come forward;
exit R FG. Michael and
Apollonia start forward.

(APPLAUSE)

2. LONG SHOT Brass Band playing as the musicians march forward, the bridal party following. Spectators at R.

(MUSIC)

(APPLAUSE)

Band exits R FG; then
come Calo and Fabrizio;
they exit; then Michael,
Appolonia and Flower girl.
Bridesmaids throw rice.

3. MEDIUM LONG SHOT Bridal party walking L/R down sloping street, CAMERA PANNING R WITH Michael and Apollonia.

(MUSIC: APPLAUSE)

4. MEDIUM SHOT Group of Men helping Man in wheelchair.

"

5. VERY LONG SHOT Town. Bridal procession in far BG moving slowly.

(MUSIC)

6. MEDIUM SHOT Michael and Apollonia coming forward with Flower girl, CAMERA PULLING BACK BEFORE THEM.

(MUSIC)

7. EXT. TOWN SQUARE - DAY
LONG (DOWN) SHOT Wedding party seated on chairs in a large circle as Apollonia and Michael pass out confetti. Band playing in FG. (BAND MUSIC)
8. MEDIUM CLOSE SHOT Apollonia passing out confetti to guests. CAMERA PANS L WITH HER... INCLUDES Michael in BG also passing out confetti. (MUSIC)
9. MEDIUM CLOSE SHOT Fabrizio standing behind seated women. (MUSIC)
MAN'S VOICE:
Viva gli sposi!
(MUSIC OUT)
(APPLAUSE)
Fabrizio moves L, CAMERA PANNING. (MUSIC IN)
10. MEDIUM CLOSE SHOT Michael past Apollonia. They start to dance. CAMERA PANS WITH THEM. (MUSIC)
(CHATTER, APPLAUSE)
11. LONG (DOWN) SHOT Michael and Apollonia dancing within circle of guests; Band playing in FG. (MUSIC, APPLAUSE)
- DISSOLVE: (MUSIC OUT)
- INT. MICHAEL'S BEDROOM AT VILLA - NIGHT (MUSIC IN)
12. MEDIUM CLOSE SHOT Michael standing with back to CAMERA closing door. He turns into CAMERA, looking off R; crosses, CAMERA PANNING WITH HIM IN CLOSE SHOT TO INCLUDE Apollonia standing in her slip. They look at each other. She steps to him. Michael kisses her forehead, her cheek, then her lips.

(Continued)

12. (Continued) (MUSIC)
Apollonia pulls down straps, letting the slip fall to her waist, she is bare to waist.
13. MEDIUM CLOSE SHOT (MUSIC)
Michael past Apollonia in RFG. He steps toward her.
14. MEDIUM CLOSE SHOT (MUSIC)
Apollonia past Michael. They embrace.
15. EXT. MALL - DAY (MUSIC OUT)
MEDIUM SHOT Cab outside (CAB MOTOR)
gate; Buttonmen before and behind gate. Cab door opens; Kay gets out. (CAB MOTOR IDLE)
Cab backs out as Kay (CAB DOOR CLOSE)
goes to Buttonmen at gate. She goes thru (GATE SQUEAK)
gate... continues BG into mall.
16. MEDIUM LONG SHOT Hagen
hurrying forward from Don's house; walks forward, CAMERA PANNING L WITH HIM...

...TO INCLUDE Kay in
MEDIUM CLOSE SHOT as they shake hands (favors Kay).

HAGEN:
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.

HAGEN:
Nobody knows where he is. We know that he's all right but that's all.

KAY:
Uh -

She looks behind her toward a wrecked car. what was that?

HAGEN:
Well that's an accident,

17. MEDIUM CLOSE SHOT
Hagen past Kay. HAGEN: (cont'd)
but nobody was hurt.
18. MEDIUM CLOSE SHOT Kay
and Hagen. KAY:
Tom -
She takes letter from
coat pocket. will you give this -
letter to Michael, please?
Please.
19. MEDIUM CLOSE SHOT Hagen
past Kay. He does not
take letter. HAGEN:
Well if I accepted that -
in a court of law they
could prove that I had
knowledge of his
whereabouts. Now just be
patient, Kay.
He'll get in touch with
you all right.
- He puts his hand on
Kay's arm.
20. MEDIUM CLOSE SHOT Kay
and Hagen. KAY:
I let my cab go, so can
I come in to call another
one, please?
- Hagen takes Kay's arm;
they walk R, CAMERA
PANNING WITH THEM
toward the Don's house. HAGEN:
Come on,
I'm sorry; come on.
- FADE OUT
- FADE IN:
- INT. CONNIE-CARLO'S
HOUSE - NIGHT
21. MEDIUM SHOT Living Room
(seen thru glass door). (PHONE RINGS)
Connie enters from R;
picks up phone.
22. MEDIUM CLOSE SHOT
Connie. CONNIE: (INTO PHONE)
Hello.
Hello?
- GIRL'S VOICE ON PHONE:
Is Carlo there?
- CONNIE: (INTO PHONE)
Who is this?

(Continued)

22. (Continued)

GIRL'S VOICE ON PHONE:
This is a friend of
Carlo's. Would you tell
him that I can't make it
tonight until later.

Connie slams phone down
on hook.

(PHONE)

23. MEDIUM LONG SHOT Connie
crossing R, CAMERA PAN-
NING WITH HER & TRUCK-
ING.

CONNIE:
..... bitch.

INT. BEDROOM

24. MEDIUM SHOT Connie in
doorway BG as Carlo in
L FG stands looking in
mirror.

CONNIE:
Dinner's on the table.

Carlo reaches R for tie.

CARLO:
I'm not hungry yet.

He starts putting on
tie at mirror.

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, Ba Fa goulle, eh?

CONNIE:
Ah Ba Fa goulle, you!

Connie turns, running
BG; exits L. Carlo
mutters; goes BG.

(DISHES BREAKING)

CARLO:
You filthy little Guinea
brat.

INT. KITCHEN

25. MEDIUM SHOT Connie
breaking dishes; throws
eggs. Carlo enters from
L FG.

(DISHES BREAKING)

CARLO:
That's it, break it all,
you spoiled Guinea brat.
Break it all.

(Continued)

25. (Continued)

CONNIE: (SCREAMS)
(Unintelligible)

She goes R, CAMERA PANNING WITH HER INTO DINING ROOM where she starts breaking dishes on the table.

CONNIE:
(Unintelligible)

Carlo enters from L FG.

CONNIE:
Why don't you bring your
whore home for dinner?

Connie throws pitcher
of wine.

CARLO:
Maybe I will.

Connie breaks vases and
knickknacks on top of
china cabinet; Carlo
moves toward her.

(BREAKING GLASS)
(UNINTELLIGIBLE
SCREAMING)

CAMERA MOVES IN...

CARLO:
Now clean it up!

CONNIE:
Aw like hell I will!

Carlo removes his belt;
strikes Connie across
body.
Connie runs behind drape;
runs out other side;
running forward, CAMERA
PANNING WITH HER INTO
LIVING ROOM. She closes
double door on L. Carlo
follows.

CARLO:
Clean it up, you skinny
little brat. Clean it up,
I say; clean it up!
Clean it up!

Clean that up, you....
clean it!

Connie runs forward & R,
Carlo following, hitting
her with belt. CAMERA
PANS R WITH Carlo -
INCLUDES Connie standing
with butcher knife.
They move L, CAMERA
TRUCKING...

Clean it up!

Yeah, yeah, come on now,
kill me. Be a murderer
like your father.

They move BG, CAMERA
PANNING WITH THEM.

Come on, all you Corleones
are murderers anyway.

CAMERA TRUCKS L into
HALL. Carlo grabs
Connie's arm; the knife
falls to floor, Connie

CONNIE:
I hate you!

(Continued)

25. (Continued)
is down on her knees.
She gets up; runs BG,
Carlo following.

CARLO:
Come on, kill me.
Get outa here!

26. INT. BEDROOM
MEDIUM CLOSE SHOT
Connie runs in from R
FG.

CARLO: (VOICE OVER)
Get outa here!

Carlo runs in after her.
Connie runs toward bath-
room door in BG.

CONNIE:
I hate you!

CARLO:
Now go ahead, now I'll
kill ya!

She exits into bathroom,
Carlo going after her.

You Guinea brat, you!

Carlo kicks door open;
He goes into bathroom,
exiting; beats Connie.

Get out here!

(BEATING SOUNDS;
CONNIE SCREAMING)

- INT. THE DON'S KITCHEN
- DAY
27. MEDIUM CLOSE SHOT Mama
holding crying child.

Mama holds out phone.
Sonny enters from R;
takes phone from her.
Mama exits L; Sandra
rises from R behind
Sonny; tries to quiet
o.s. baby.

(CHILD CRYING)
MAMA: (INTO PHONE)
Connie, what's a matter?
I can't hear you. What
is it?
(BABY SQUALLING)
Connie, talk louder, the
baby's crying.
Santino, I can't
understand... I don't
know... I don't understand.

SONNY:
Shhhh.
(INTO PHONE)
Yeah, Connie.
(BABY YELLING)

CONNIE'S VOICE ON PHONE:
Don't you come...

SONNY: (INTO PHONE)
Listen, you wait there.
No no, you just wait
there.

(HANGS UP PHONE)
Sonofabitch!

He hangs up.

(Continued)

46. CLOSE SHOT Kay past Michael in L FG. She reacts in relief; starts to step toward him.
47. MEDIUM CLOSE SHOT Michael past Kay as she goes into his arms. Michael kisses her cheek; holds her close. (MUSIC IN)
48. MEDIUM SHOT Michael and Kay. KAY:
I guess we both need a drink, huh?
- She comes forward; exits L FG. Michael leans against the desk.
49. MEDIUM SHOT Kay coming forward in empty living room; Michael seen in BG in office, leaning against desk. Kay stops in FG, fixes drink. (MUSIC)
(POURING LIQUOR)
(ICE CUBES)
- In BG Rocco, Clemenza and Neri enter from R to Michael. Clemenza shakes hands with Michael. Kay turns her head to watch them.
50. MEDIUM SHOT Clemenza, Neri, Rocco, Michael. Clemenza embraces Michael; then kisses his hand. (MUSIC)
CLEMENZA:
Don Corleone.
- As Michael extends his hand to Rocco, who kisses it, Neri comes forward to the door; starts to close it.
51. CLOSE SHOT Kay watching. The door is closed, shutting her out. (MUSIC)
- BLACK SCREEN (MUSIC CHANGES)

ET1 END TITLE: (ROLLS UP)

(MUSIC)

directed by
FRANCIS FORD COPPOLA

screenplay by
MARIO PUZO
and
FRANCIS FORD COPPOLA

produced by
ALBERT S. RUDDY

starring
MARLON BRANDO

and

AL PACINO
as
michael

JAMES CAAN
as
sonny

RICHARD CASTELLANO
as
clemenza

ROBERT DUVALL
as
tom hagen

STERLING HAYDEN
as
capt. mccluskey

JOHN MARLEY
as
jack woltz

(Continued)

ET1 (Continued)

(MUSIC)

RICHARD CONTE
as
barzini

AL LETTIERI
as
sollozzo

DIANE KEATON
as
kay adams

an
ALBERT S. RUDDY
production

co-starring

tessio	ABE VIGODA
connie	TALIA SHIRE
carlo	GIANNI RUSSO
fredo	JOHN CAZALE
cuneo	RUDY BOND

johnny fontane	AL MARTINO
mama corleone	MORGANA KING
luca brasi	LENNY MONTANA
paulie gatto	JOHN MARTINO
bonasera	SALVATORE CORSITTO
neri	RICHARD BRIGHT

director of photography
GORDON WILLIS

production designer
DEAN TAVOULARIS

costume designer
ANNA HILL JOHNSTONE

edited by
WILLIAM REYNOLDS, A.C.E.
and
PETER ZINNER, A.C.E.

(Continued)

ET1 (Continued)

(MUSIC)

associate producer
GRAY FREDERICKSON

music composed by
NINO ROTA

conducted by
CARLO SAVINA

additional music

mall wedding sequence	CARMEN COPPOLA
"I have but one heart"	JOHNNY FARROW, MARTY SYMES
"Luna mezz' 'o mare"	PAOLO CITARELLA
"Manhattan serenade"	LOUIS ALTER
"Have yourself a merry little christmas"	HUGH MARTIN, RALPH BLANE
"Santa Claus is coming to town"	HAVEN GILLESPIE, J. FRED COOTS
"The bells of st. mary's"	A.E. ADAMS, DOUGLAS FURBER
"All of my life"	IRVING BERLIN
"Mona lisa"	JAY LIVINGSTON, RAY EVANS
baptism sequence	J.S. BACH

art director	WARREN CLYMER
set decorator	PHILIP SMITH
casting	FRED ROOS, ANDREA EASTMAN
	LOUIS DIGIAIMO
post production consultant	WALTER MURCH

makeup	DICK SMITH, PHILIP RHODES
hair stylist	PHIL LETO
wardrobe supervisor	GEORGE NEWMAN
women's wardrobe	MARILYN PUTNAM

(Continued)

ET1 (Continued)

(MUSIC)

camera operator	MICHAEL CHAPMAN
script continuity	NANCY TONERY
production recording	CHRISTOPHER NEWMAN
re-recording	BUD GRENZBACH
	RICHARD PORTMAN

assistant to producer	GARY CHAZAN
executive assistant	ROBERT S. MENDELSCHN
location coordinators	MICHAEL BRIGGS
	TONY BOWERS
foreign post production	PETER ZINNER

oaktree productions	
unit production manager	FRED CARUSO
assistant director	FRED GALLO
unit coordinator	ROBERT BARTH

special effects	A.D. FLOWERS, JOE LOMBARDI, SASS BEDIG
-----------------	---

location service	CINEMOBILE SYSTEMS, INC.
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IATSE
SEAL

sicilian unit	
production manger	VALERIO DE PAOLIS
assistant director	TONY BRANDT
assistant art director	SAMUEL VERTS

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SEAL

The persons and events in this
film are fictitious. Any
similarity to actual persons
or events is unintentional.

(Continued)

ET1 (Continued)

(MUSIC)

moè greene
bruno tattaglia
nazorine
theresa hagen

ALEX ROCCO
TONY GIORGIO
VITO SCOTTI
TERE LIVRANO

philip tattaglia
lucy mancini
sandra corleone
mrs. clemenza

VICTOR RENDINA
JEANNIE LINERO
JULIE GREGG
ARDELL SHERIDAN

sicilian sequence

apollonia
fabrizio
don tommasino
calo
vitelli

SIMONETTA STEFANELLI
ANGELO INFANTI
CORRADO GAIPA
FRANCO CITTI
SARO URZI

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FADE IN:

(MUSIC OUT)

PARAMOUNT LOGO
A Gulf+Western Company

FADE OUT

(FOOTAGE REEL 10AB: 988 FT + 1 FRAME)