THE GODFATHER

Screenplay

by

Mario Puzo

Francis Ford Coppola

Based on a Novel

by

Mario Puzo
INT. DON CORLEONE’S HOME OFFICE – DAY

BONASERA
(Seated in front of the Don’s desk, facing the camera)
I believe in America. America has made my fortune. And I raised my daughter in the American fashion. I gave her freedom, but I taught her never to dishonor her family. She found a boyfriend; not an Italian. She went to the movies with him; she stayed out late. I didn’t protest. Two months ago, he took her for a drive, with another boyfriend. They made her drink whiskey. And then they tried to take advantage of her. She resisted. She kept her honor. So they beat her, like an animal. When I went to the hospital, her nose was a’broken. Her jaw was a’shu’ted, held together by wire. She couldn’t even weep because of the pain. But I wept. Why did I weep? She was the light of my life ... beautiful girl. Now she will never be beautiful again.

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

BONASERA
Sorry...

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

BONASERA
I—I went to the police, like a good American. These two boys were brought to trial. The judge sentenced them to three years in prison ... suspended sentence. Suspended sentence! They went free that very day! I stood in the courtroom like a fool. And those two bastard, they smiled at me. Then I said to my wife, "for justice, we must go to Don Corleone."

VITO CORLEONE
(Sitting behind his desk, petting a cat)
Why did you go to the police? Why didn’t you come to me first?
BONASERA
What do you want of me? Tell me anything.
But do what I beg you to do.

VITO CORLEONE
What is that?

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

VITO CORLEONE
That I cannot do.

BONASERA
I'll give you anything you ask.

VITO CORLEONE
We've known each other many years, but this is the first time you came to me for counsel, for help. I can't remember the last time that you invited me to your house for a cup of coffee, even though my wife is godmother to your only child. But let's be frank here: you never wanted my friendship. And uh, you were afraid to be in my debt.

BONASERA
I didn't want to get into trouble.

VITO CORLEONE
I understand. You found paradise in America, had a good trade, made a good living. The police protected you; and there were courts of law. And you didn't need a friend of me. But uh, now you come to me and you say "Don Corleone give me justice." But you don't ask with respect. You don't offer friendship. You don't even think to call me Godfather. Instead, you come into my house on the day my daughter is to be married, and you uh ask me to do murder, for money.

BONASERA
I ask you for justice.

VITO CORLEONE
That is not justice; your daughter is still alive.

BONASERA
Then they can suffer then, as she suffers.
(then)
How much shall I pay you?
VITO CORLEONE
(stands, turning his back
toward Bonasera)
Bonasera... Bonasera... What have I ever
done to make you treat me so
disrespectfully? Had you come to me in
friendship, then this scum that ruined
your daughter would be suffering this very
day. And that by chance if an honest man
such as yourself should make enemies, then
they would become my enemies. And then
they would fear you.

BONASERA
Be my friend...
(after bowing and the Don
shrugs)
Godfather?

VITO CORLEONE
(after Bonasera kisses his
hand)
Good.
(then)
Some day, and that day may never come,
I'll call upon you to do a service for me.
But uh, until that day accept this justice
as a gift on my daughter's wedding day.

BONASERA
(as he leaves the room)
Grazie, Godfather.

VITO CORLEONE
Prego.
(to Tom Hagen, after
Bonasera leaves the room)
Ah, give this to ah, Clemenza. I want
reliable people; people that aren't gonna
be carried away. I'm mean, we're not
murderers, despite of what this undertaker
says.

CUT TO:

CONNIE'S WEDDING RECEPTION – DAY

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

CUT TO:

CONNIE AND CARLO AT THE HEAD TABLE

CUT TO:
THE FAMILY GATHERS FOR A FAMILY PORTRAIT

VITO CORLEONE
Where's Michael?

SONNY CORLEONE
Don't worry; it's early.

VITO CORLEONE
We're not taking the picture without Michael (he tells the photographer, in Italian)

TOM HAGEN
What's the matter, Sonny?

SONNY CORLEONE
It's Michael.

The Don meets some guests outside.
Mama dances with Sonny's twin girls.
Connie and Carlo laughs with guest at head table.
Clemenza dances with his wife.
FBI arrives and take license plate numbers.
Tessio sits at a table, tosses himself an orange.
FBI continues to take license plate numbers.
Don Barzini arrives.

VITO CORLEONE
Eh, Don Barzini.

Vito introduces Barzini to someone, in Italian.

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

CLEMENZA
(after dancing)
Hey, Paulie! Let me have some wine.
Paulie! More wine...

PAULIE (O.S.)
(to someone)
Scusi, please.
(in view, to Clemenza, handing him a pitcher quarter-full of wine)
Hey, you look terrif'' on the dance floor.
CLEMENZA
Hey, what are you a dance judge or something? Go take a walk around the neighborhood. Do your job.

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

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

SANDRA
Well, you watch yourself, all right?

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

OFF SCREEN
Eh Tessio...
(something in Italian)
... buona fai.

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

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

PAULIE
Twenty... Thirty-grand. In small bills, cash. In that little silk purse. Maron, if this was someone else's wedding, sweet tonato!

BUTTONMAN
(from afar, tossing him sandwiches)
Hey, Paulie! I got two gavagool? Gabagone?... and a...

PAULIE
Eh, you stupid jerk!

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

PHOTOGRAPHER
Eh, what's the matter?

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

Tom going up to his wife, Theresa, who's sitting at a table at the reception.
TOM
I have to go back to work.

THERESA
Oh, Tom.

TOM
(after he kisses his wife)
It's part of the wedding: No Sicilian can refuse any request on his daughter's wedding day.

LUCA
(rehearsing his lines as Tom passes him)
Don Corleone, I am honored and grateful that you have invited me to your home...

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

SONNY
Eh...what... Get outta here; it's a private party, go on!
(then to FBI guy in car)
What's is it? Hey, it's my sister's wedding.
(hes spits after being shown a badge, turns and walks away)
Goddamn FBI don't respect nothing jazz
music begins to play from party.
(to photographer)
Eh, come here; come here; come here; come here; come here; come here...
(smashes camera, which Paulie kicks, and flips cash to him)

CUT TO:

NAZORINE AND ENZO IN DON CORLEONE'S OFFICE - DAY

NAZORINE
(seated in front of the Don's desk)
But towards the end, he was uh paroled to help with the American uh war effort. So for the last six months he's been working in my pastry shop.

VITO CORLEONE
(seated)
Nazorine, my friend, what can I do for you?
NAZORINE
Well now that the war is over, this boy, Enzo...they want to repatriate him back to Italy. Godfather, I have a daughter. You see, she and Enzo...

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

NAZORINE
(stands)
You understand everything.

They shake hands, Nazorine turns to leave.

VITO CORLEONE
Bene.

NAZORINE
(with Mr. Hagen now, by the door)
Mr. Hagen, thank you.
(turning to Don Corleone)
An' wait til you see the beautiful wedding cake I made for your daughter! Ooof!
(gestures)
Like this! The bride and the groom and the angel...

TOM
(after Nazorine exits)
Who should I give this job to?

VITO CORLEONE
Not to our paisan. Give it to a jew congressman, in another district. Who else is on the list?

CUT TO:

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

CUT TO:

THE DON'S OFFICE – DAY

TOM
He's not on the list, but Luca Brasi wants to see you.
VITO CORLEONE
(looking out the window)
Is this...is this necessary?

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

VITO CORLEONE
All right.

CUT TO:

OUTSIDE OF THE CORLEONE RESIDENCE

Luca sits, rehearsing his lines.

LUCA BRASI
(rehearsing his lines aloud)
Don Corleone, I am honored and grateful that you have invited me to your home on the wedding day of your daughter. And may there first child be a masculine child.

(starting over, which continues throughout the following dialogue)
Don...Don Corleone...

KAY
Michael, that man over there is talking to himself. See that scary looking guy over there?

LUCA'S VOICE
... On the wedding day of your daughter...

MICHAEL
(after glancing over at Luca)
He's a very scary guy.

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

MICHAEL
His name is Luca Brasi an' he helps my father out sometimes.

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

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

TOM
Mike!
MICHAEL

Oh!

TOM
(embracing Michael)
Heh...! You look terrific!

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

TOM
How do you do.

KAY
How do you do, Tom

TOM
(into Michael's ear)
Your father's been asking for you.
(to Kay, before he leaves)
Very nice to meet you.

KAY
Nice to meet you.
(after Tom exits)
If he's your brother, why does he have a different name?

MICHAEL
Oh, ah, that...when my brother Sonny was a kid, he found Tom Hagen in the street. And he had no home and so my father took him in - and he's been with us ever since. He's a good lawyer. Not a Sicilian, but I think he's gonna be consiglieri.

KAY
What's that?

MICHAEL
That's um, like a counselor...an advisor...very important to the family.
(then)
You like your lasagna?

CUT TO:
LUCA BRASI IN DON CORLEONE'S OFFICE – DAY

LUCA BRASI
Don Corleone, I am honored and grateful that you have invited me to your daughter's wedding...
(after realizing he messed up his rehearsed lines, he fails to recover)
... on the day of your daughter's wedding.
And I hope that their first child be a masculine child. I pledge my ever-ending loyalty.

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

LUCA BRASI
(as Luca hands Don Corleone a cash-filled envelope)
For your daughter's bridal purse.

VITO CORLEONE
Thank you, Luca, my most valued friend.

LUCA BRASI
Don Corleone, I'm gonna leave you know, because I know you are busy.

VITO CORLEONE
Thank you.

Tom escorts Luca out.

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

Sonny moves closer to Lucy to whisper into her ear.

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

Sandra turns to see Lucy get up to meet Sonny.

Singing and dancing on stage.

VOICE
(urging Mama Corleone to come onto the stage to sing)
Signora Corleone!

MAMA
(laughingly)
No...no...no!
(once on stage)
Assesta stori!
(sings the first verse to "Luna Mezz'a Mare")
Sonny goes upstairs.

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

Lucy Mancini goes upstairs.

The old man who was singing is now dancing.

CUT TO:

DON'S OFFICE

TOM
Senator Cauly apologized for not coming personally...he said you'd understand. Also, some of the judges. They've all sent gifts.
(toasting to the Don)
Salute!

Off screen: screaming of joy from the party outside.

VITO CORLEONE
What is that outside?

CUT TO:

OUTSIDE

Johnny Fontane enters the party.

CONNIE
(while running up to Johnny, then hugging him)
Johnny! Johnny! Johnny! I love you!

CUT TO:

DON'S OFFICE

The Don is looking out the window.

VITO
He came all the way from California to come to the wedding; I told you he was going to come.

TOM
It's been two years; he probably got into trouble again.

VITO
He's a good godson.
BANDSTAND AREA – DAY

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

The crowd encourages Johnny, and he gives in.

CUT TO:

MICHAEL AND KAY’S TABLE – DAY

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

MICHAEL
Sure... You wanna meet him?

KAY
Huh? Oh, well, sure!

MICHAEL
My father helped him with his career.

JOHNNY (O.S.)
For my Connie...

KAY
He did? How?

JOHNNY (O.S.)
(singing "I Have But One Heart")
"I have but one heart..."

MICHAEL
Let's listen to the song...

PAN to the crowd cheering and screaming as Johnny sings.

JOHNNY
(singing, continues)
"... this love I bring you
I have but one heart
To share with you
I have but one dream
That I can cling to
You are the one dream..."

KAY
Oh, Michael...
JOHNNY
(singing, finishing the verse)
"...I dream comes true..."

KAY
Please, Michael, tell me.

JOHNNY (O.S.)
(continues the song)
"My darling, until I saw you..."

MICHAEL
Well, when Johnny was first starting out, he was signed to this personal service contract; with a big band leader. And as his career got better and better, he wanted to get out of it. Now, Johnny is my father's godson. And my father went to see this band leader, and he offered him $10,000 to let Johnny go. But the band leader said no. So the next day, my father went to see him; only this time with Luca Brasi. And within an hour, he signed a release, for a certified check for $1,000.

KAY
How'd he do that?

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

KAY
What was that?

MICHAEL
Luca Brasi held a gun to his head, and my father assured him that either his brains or his signature would be on the contract.
(then)
That's a true story.
(then)
That's my family, Kay. It's not me.

CUT TO:

BANDSTAND AREA – DAY

MAMA (O.S.)
Bene! Bene!

The song is finished, and we hear applause. The Don goes out to meet Johnny, and they, and other guests, toast. The Mazurka music and dancing continue.
VOICE (O.S.)
Salute!

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

VITO CORLEONE
I'll take care of it.
(to Tom)
Tom, I want you to find Santino. Tell him to come to the office.

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

CUT TO:

MICHAEL AND KAY'S TABLE AT THE RECEPTION

MICHAEL
(with Kay, gets tapped in the head by Fredo)
Oh!
(noticing Fredo)
How are you, Fredo?
(then)
Fredo...my brother Fredo...this is Kay Adams

KAY
Oh, hi

FREDO
How'ya doing?
(after Fredo kisses Kay on the cheek)
This is my brother, Mike.

MICHAEL
Are you having a good time?

FREDO
Huh? yeah...
(then)
This your friend, huh?

CUT TO:
JOHNNY FONTANE IN THE DON'S OFFICE – DAY

JOHNNY
I don't know what to do. My voice is...is weak. It's weak. Anyway, uh, if I had this part in the picture, ya'know, it puts me right back up on top again. But this, uh...this man out there, he won't give it to me; the head of the studio.

VITO CORLEONE
What's his name?

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

CUT TO:

TOM LOOKING FOR SONNY INSIDE THE HOUSE

TOM
(at the bottom of the stairs)
Sonny? Sonny?

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

TOM
Sonny? Sonny you in there?

SONNY
(stopping the action)
What?

TOM
Your old man wants to see you.

SONNY
Yeah, one minute.

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

CUT TO:

OUTSIDE

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

CUT TO:
THE DON'S OFFICE

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

VITO CORLEONE
You can act like a man!
(after the Don slaps him on the face)
What's the matter with you? Is this how you turned out? A Hollywood...? That ah cries like a woman?
(imitating Johnny)
What can I do?! What can I do?!
(then)
What is that nonsense? Ridiculous.

Sonny enters the room.

VITO CORLEONE
(to Johnny, after glancing to see Sonny enter)
You spend time with your family?

JOHNNY
Sure I do.

VITO CORLEONE
(to Johnny, but toward and about Sonny)
Good. 'Cause a man who doesn't spend time with his family can never be a real man.
(to Johnny)
Come're.
(then)
You look terrible. I want you to eat. I want you to rest a while. And in a month from now, this - Hollywood bigshot's gonna give you what you want.

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

I'm gonna make him an offer he can't refuse.

(then)
Now you just go outside and enjoy yourself, and ah, forget about all this nonsense. I want you to leave it all to me.

**JOHNNY**

(exiting)
All right

**VITO CORLEONE**

(after Johnny exits)
Well...

**CUT TO:**

**OUTSIDE**

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

**CUT TO:**

**THE DON'S OFFICE**

**VITO CORLEONE**

What time does my daughter leave with the bridegroom?

**TOM**

In a few minutes, right after they cut the cake.

(as we hear clinking glasses coming from outside, which continues)
Now you're new son-in-law; give him something important?

**VITO CORLEONE**

Never. Give him a living, but never discuss the family business with him. What else?

**TOM**

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

**VITO CORLEONE**

We'll discuss it when you come back from California.
TOM
(laughing)
When am I going to California?

VITO CORLEONE
Want you to go tonight; I want you to talk
to this movie bigshot, and settle this
business for Johnny. Now, if there's
nothing else, I'd like to go to my
daughter's wedding.

CUT TO:

OUTSIDE

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

MAMA
(seeing Carlo and Connie
kissing)
Carlo, we're gonna take the picture...

MICHAEL
(as he goes to get Kay for
the photo)
Wait a minute...

KAY
No, Michael, not me.

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

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

CUT TO:

TOM ARRIVING IN HOLLYWOOD – DAY

By plane, takes a cab, then walks by foot through Woltz

WOLTZ
(who's just walked toward
Tom)
All right, start talking.

TOM
Uh, I was sent by a friend of Johnny
Fontane's. His friend is my client, who'd
give his undying friendship to Mr. Woltz,
if Mr. Woltz would grant us a small favor.
WOLTZ
Woltz is listening.

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

WOLTZ
(laughs)
And ah, what favor would ah your friend ah grant Mr. Woltz?

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

WOLTZ
Are you trying to muscle me?

TOM
Absolutely not.

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

TOM
I'm German-Irish...

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

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

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

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

Tom shakes Woltz' hand, then leaves.
WOLTZ
(to a staff member)
Check him out...

CUT TO:

LATER – EARLY EVENING

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

TOM
This is really beautiful.

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

TOM
Oh, yeah; very nice.

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

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

WOLTZ
How's your drink, Tom?

TOM
Fine.

WOLTZ
Hey, come on over here with me; I wanna show you something really beautiful. You do appreciate beauty, don't you?

(then)
There you are, $600,000 on four hooves. I bet a Russian Czar never paid that kind of dough for a single horse.

(toward the horse)
Khartoum. Khartoum.

(to Tom)
I'm not gonna race him, though. I'm gonna put him out to stud.

TOM
He's beautiful.
WOLTZ
(to stablehand)
Thanks, Tony.

TONY
You're welcome...

WOLTZ
(to Tom)
Let's get something to eat, huh?

CUT TO:

INT. WOLTZ' HOUSE – EARLY EVENING

Woltz' dinner table.

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

WOLTZ
I respect that; just tell him he should ask me anything else. But this is one favor I can't give him.

TOM
He doesn't ask a second favor once he's been refused the first, understood?

WOLTZ
You don't understand. Johnny Fontane never gets that movie. That part is perfect for him; it'll make him a big star. And I'm gonna run him out of the business, and let me tell you why.

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

(more)
WOLTZ (Cont’d)
a man in my position can't afford to be made to look ridiculous! Now you get the hell outta here! And if that gumbah tries any rough stuff, you tell him I ain't no band leader! Yeah, I heard that story...

TOM
Thank you for the dinner and a very pleasant evening. If your car could take me to the airport; Mr. Corleone is a man who insists on hearing bad news immediately.

Tom nods, then exits.

CUT TO:

PAN OF EXTERIOR OF WOLTZ' ESTATE – DAWN

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

CUT TO:

CLOSEUP OF VITO CORLEONE'S FACE

He nods.

VITO CORLEONE
You're not too tired, are you, Tom?

TOM
No, no. I slept on the plane.

(as we see Sollozzo entering the Don's office from the street)

I have the Sollozzo notes here. Now Sollozzo is known as 'The Turk.' He's supposed to be very good with a knife, but only in matters of business or some sort of reasonable complaint. Uh, his business is narcotics. He has fields in Turkey where they grow the poppy. And in Sicily he has the plants to process them into heroin. Now he needs cash, and he needs protection from the police, for which he gives a piece of the action...I couldn't find out how much. The Tattaglia family is behind him here in New York. Now they have to be in it for something.

CUT TO:
SONNY INTRODUCING HIMSELF TO SOLLOZZO – DAY

Shaking hands.

SONNY
Sonny Corleone...

CUT TO:

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

VITO CORLEONE
What about his prison record?

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

VITO CORLEONE
Santino? Whattaya think?

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

VITO CORLEONE
Tom?

TOM
(Sollozzo scenes still intercut)
Well, I say yes. There's more money potential in narcotics than anything else we're looking at. Now if we don't get into it, somebody else will. Maybe one of the Five Families, maybe all of them. Now with the money they earn, they can buy more police and political power; then they come after us. Now we have the unions, we have the gambling; an' they're the best things to have. But narcotics is a thing of the future. An' if we don't get a piece of that action, we risk everything we have...I mean not now, but ah ten years from now.

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

CUT TO:

SOLLOZZO MEETING IN DON CORLEONE'S GENCO OFFICE – DAY

Scene includes the Don, Sollozzo, Tom, Sonny, Fredo, Clemenza, and Tessio sitting in Room #2.
SOLLOZZO
Bene. Don Corleone. I need a man who has powerful friends. I need a million dollars in cash. I need, Don Corleone, those politicians that you carry in your pocket, like so many nickels and dimes.

VITO CORLEONE
What is the interests for my family?

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

VITO CORLEONE
And what is the interest for the Tattaglia Family?

SOLLOZZO
(to Tom)
My compliments.
(to Don Corleone)
I'll take care of the Tattaglia's, outta my share.

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

SOLLOZZO
That's right

VITO CORLEONE
Why do you come to me? Why do I deserve this generosity?

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

VITO CORLEONE
(gets up to pour Sollozzo another drink)
I said that I would see you because, I heard that you're a serious man, to be treated with respect.
(after sitting)
But uh, I must say no to you and I'll give you my reasons. It's true, I have a lot of friends in politics, but they wouldn't be friendly very long if they knew my business was drugs instead of
(more)
VITO CORLEONE (Cont'd)
gambling, which they rule that as a
harmless vice. But drugs is a dirty
business.

SOLLOZZO
Don Corleone...

VITO CORLEONE
It...makes...it doesn't make any
difference to me what a man does for a
living, understand. But your business is
ah...a little dangerous.

SOLLOZZO
If you're worried about security for your
million, the Tattaglia's will guarantee
it.

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

VITO CORLEONE
(to Sonny)
Wait a minute...

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

VITO CORLEONE
(to Sollozzo)
I have a sentimental weakness for my
children, and I spoil them as you can see;
they talk when they should listen. But,
anyway, Signor Sollozzo, my no is final,
and I wish to congratulate you on your new
business, and I hope you do very well. And
good luck to you...as best as your
interests don't conflict with my
interests. Thank you.

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

VITO CORLEONE
Santino, come're. Whatta matter with you?
I think your brain is going soft fro m all
that comedy your playing with that young
girl. Never tell anybody outside the
family what you're thinking again!

(more)
VITO CORLEONE (Cont'd)
(then)
Go on...
(after Sonny exits)
Tom...
(after a huge flower arrangement appears at the office entrance)
What...what is this nonsense?

TOM
It's from ah Johnny, staring in that new, ah, film.

VITO CORLEONE
Ah...Well, take it away.

TOM
(to person holding flowers)
Take it over there.

VITO CORLEONE
And uh, tell Luca Brasi to come in.

CUT TO:

LUCA SITS DOWN IN FRONT OF THE DON – DAY

We hear scary Luca-like music.

VITO CORLEONE
I'm a little worried about this Sollozzo fella. I want you to find out what he's got under his fingernails, ya'know. Go to the ah Tattaglia's, and ah, make them think that ah you're...you're not too happy with our family and...and ah find out what you can.

FADE IN:

EXT. BEST & CO – DAY

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

KAY
I got something...I got something for your mother, and for Sonny, and a tie for Freddy, and Tom Hagen got the Reynolds pen...

MICHAEL
And what do you want for Christmas?
KAY
Me? Oh, just you.

CUT TO:

LUCA BRASI GETTING READY FOR HIS MEETING – NIGHT
Putting on his vest and checking his gun.

INT. HOTEL ROOM – DAY
Mike and Kay are in a hotel room bed. The phone rings, and Kay picks up.

VOICE ON THE PHONE
Good afternoon, it's 3 o'clock

KAY
(into phone)
Thank you....
(to Michael, after hanging up the phone)
Michael, it's 3 o'clock

MICHAEL
(barely awake)
What?

KAY
(laughs)
It's 3 o'clock. We hafta get up because we have to go to your father's house...

MICHAEL
Why do we have to?

KAY
(laughing)
Because we have to, ya know.

MICHAEL
If we go to my father's house -

KAY
Uh-huh...

MICHAEL
- we can't push the beds together...

KAY
(laughs)
Why not?

MICHAEL
Because they're in separate rooms.
KAY
(laughs)
Well, alright then I... then we won't
go... we won't tell your father...

MICHAEL
Okay...

KAY
You know, we'll just get married first and
we'll tell'em later...

MICHAEL
I can't do that...

KAY
Then Michael, get outta bed.

MICHAEL
We'll go tomorrow...

KAY
Michael, they're expecting us!

MICHAEL
Oh, Kay... get the phone...

KAY
What are you gonna do?

MICHAEL
Just get the phone...

Kay gives Michael the phone, and he picks up the receiver and the
operator responds.

OPERATOR
(over the phone)
Yes, may I help you?

MICHAEL
(into phone)
Hi, may I please have Orchard-9-9539
please...

KAY
What are you doing? What are you doing?

MICHAEL
(to Kay)
You're going to be the long-distance
operator from New Hampshire.
(after Kay laughs)
Come on...
KAY
(laughing)
I can't do this.

MICHAEL
You gotta...come on...

TOM'S VOICE
(over phone)
Hello?

KAY
(pretending to be an operator, into phone)
Hello, this is long distance calling...I have a collect call from Mr. Michael Corleone...um, will you accept the charges?

TOM'S VOICE
(over phone)
Yes...

KAY
(pretending to be an operator, into phone)
One moment, please...

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

MICHAEL
(into phone)
Hello?

TOM'S VOICE
Hello?

MICHAEL
(into phone)
Hello, Tom, how are you?

TOM'S VOICE
Hi, Mike, how are you?

MICHAEL
(into phone)
Listen we're up in New Hampshire still we're gonna drive down tomorrow morning...

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

TOM
Is there anything I can do for you?
MICHAEL'S VOICE
No, ah...we're fine. Now, I'm...I'm gonna see you Christmas...everybody's go in' out to the mall?

TOM'S VOICE
Right...

MICHAEL
Okay...

TOM'S VOICE
Right, Mikey...

MICHAEL
(as the beds separate, and Michael and Kay fall between them)
Bye, Tom...

CUT TO:

DON CORLEONE'S OFFICE ON MOTT STREET - EARLY EVENING

VITO CORLEONE
Andiamo, Fredo. Tell Paulie to get the car; we're going.

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

VITO CORLEONE
Huh?!

FREDO
(exiting)
Paulie's a good kid, I don't mind getting the car.

The office manager helps the Don with his coat.

VITO CORLEONE
(to office manager)
Buon nateli, Dano. Grazie

CUT TO:

LUCA BRASI WALKING DOWN HALLWAY TO THE BAR - NIGHT

CUT TO:

LUCA BRASI'S MEETING AT TATTAGLIA'S BAR - NIGHT

BRUNO TATTAGLIA
Luca, I'm Bruno Tattaglia.
LUCA
I know

BRUNO TATTAGLIA
Su bequero Scotch? Pre-war...

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

SOLLOZZO
You know who I am?

LUCA
(in Italian)
I know you.

SOLLOZZO
(in Italian)
You have been talking to the Tattaglia family... right? I think you and I can do business. I need someone strong like you. I heard you are not happy with the Corleone family. Want to join me?.

LUCA
(in Italian)
What's in it for me?.

SOLLOZZO
(in Italian)
$50,000...to start with..

LUCA
(in Italian)
Not bad.

SOLLOZZO
(offering his hand to Luca;
in Italian)
Agreed?

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

LUCA
Grazie.

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

CUT TO:

EXT. CITY STREET – EARLY MORNING

Sollozzo kidnaps Tom Hagen on the city street while Tom's Christmas shopping.
Tom is carrying a sled and some tied-up boxes. "Santa Claus Is Coming To Town" is playing.

SOLLOZZO
Tom! Tom Hagen! Merry Christmas!
(after Tom nods)
Heh, I'm glad I run into you; I want to talk to you.

TOM
Well I haven't got time

SOLLOZZO
Aw, make time, consiglieri. Get in the car.
(then)
What are you worried about? If I wanted to kill you, you'd be dead already.
(then)
Get in.

DISSOLVE TO:

THE DON AND FREDO LEAVING THE GENCO OFFICE – LATE AFTERNOON

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

FREDO
(getting into the driver's seat of the car)
Okay, Pop

VITO CORLEONE
(to merchant)
Hi, merry Christmas; I wan some fruit over there. What is this? Gimme three. And that one...

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

FREDO
(gets out of the car, fumbling with the gun, then sits on the curb crying)
I can't...I can't...Papa!!

CUT TO:
EXT. RADIO CITY MUSIC HALL – EVENING

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

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

MICHAEL
(after pausing)
No.

KAY
Then would you like me better if I were Ingrid Bergman?

MICHAEL
Now that's a thought...

KAY
(shaken)
Michael...

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

KAY
(upset)
Michael...

MICHAEL
What's the matter?

KAY
Michael...

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

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

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

MICHAEL
(into the phone)
Sonny...Michael.
SONNY'S VOICE
(over the phone)
Michael, where you been?

MICHAEL
(into the phone)
Is he all right?

SONNY'S VOICE
(over the phone)
We don't know yet. There's all kinds of stories.
(after a sigh)
He was hit bad, Mikey...
(then)
Are you there?

MICHAEL
(into the phone)
Yeah, I'm here.

SONNY'S VOICE
(over the phone)
Where you been? I was worried.

MICHAEL
(into the phone)
Didn't Tom tell you? I called.

SONNY'S VOICE
(over the phone)
No look, come home, kid. You should be with Mama, ya'hear?

MICHAEL
(into the phone)
Alright...

CUT TO:

INT. SONNY'S HOUSE – NIGHT
Just after talking to Michael on the phone. Sonny hangs up.

SANDRA
(sadly hugging Sonny)
Oh my God...

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

SANDRA
(as the baby starts to cry)
Oh! Sonny!

Sonny searches for and finds his gun from a drawer.
SONNY
(to Sandra, at the door,
after hearing knocking)
Get back...go.
(to the door)
Who is it?

CLEMENZA'S VOICE
(through the door)
Open up. It's Clemenza.

SONNY
(after letting him in)
What?

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

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

CLEMENZA
(after being pushed up against the wall)
Jesus Christ; take it easy...take it easy

SONNY
Where was Paulie?

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

SONNY
How many times has he been sick?

CLEMENZA
Only maybe three or four times. I mean -

SONNY
3, 4 times?

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

SONNY
Listen, do me a favor, pick him up right now, I don't care how sick he is. If he's breathing, I want you to bring him to my father's house. Now, you understand? Now.
CLEMENZA
Yeah. You want me to send any people over here?

SONNY

Clemenza leaves.

SONNY
(to Sandra, who's holding the crying baby)
Look, uh... I'll be having some people come over to the house. A couple of our people...

Sonny's phone rings, and he picks up.

SONNY
(into the phone)
Hello?

SOLLOZZO'S VOICE
(over the phone)
Santino Corleone?

SONNY
(into the phone, and Sandra leaves the room with the baby)
Yeah...

SOLLOZZO'S VOICE
(over the phone)
We have Tom Hagen. In about three hours he'll be released with our proposition.

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

SOLLOZZO'S VOICE
(over the phone, continues)
Listen to everything he has to say before you do anything. What's done is done.
(then)
And don't lose that famous temper of yours, uh Sonny?

SONNY
(into the phone)
No, I'll wait...

Sollozzo hangs up, then Sonny hangs up.

CUT TO:
INT. AN ABANDONED DINER – NIGHT

Sollozzo with kidnaped Tom Hagen.

SOLLOZZO
(drinking coffee, to Tom)
Your boss is dead. I know you're not in
the muscle-end of the family, Tom, so I
don't want you to be scared. I want you to
help the Corleone's, and I want you to
help me.
(handing Tom a drink)
Yeah, we got him outside his office just
about an hour after we picked you up.
(then)
Drink it.
(then)
So now it's up to you to make the peace
between me and Sonny.
(then)
Sonny was hot for my deal, wasn't he? And
you knew it was the right thing to do.

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

SOLLOZZO
That'll be his first reaction, sure.
That's why you gotta talk some sense into
him. The Tattaglia family is behind me
with all their people. The other New York
Families will go along with anything that
will prevent a full-scale war. Let's face
it, Tom, and all due respect, the Don,
rest in peace, was slippin'. Ten years ago
could I have gotten to him?
(then)
Well now he's dead. He's dead, Tom, and
nothing can bring him back. So you gotta
talk to Sonny, you gotta talk to the
caporegimes, that Tessio and Fat Clemenza.
(then)
It's good business, Tom.

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

SOLLOZZO
Yeah, well, let me worry about Luca.
(then)
You just talk to Sonny – and the other two
kids.
TOM
I'll do my best.

SOLLOZZO
Good. Now, you can go.
(while walking out)
I don't like violence, Tom. I'm a businessman. Blood is a big expense.

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

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

CUT TO:

MICHAEL ARRIVES AT CORLEONE COMPOUND – NIGHT

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

CLEMENZA
(sitting with his wife, stands to greet Michael)
Mike, your mother's over in the hospital with your father; looks like he's gonna pull through, thank God.

CUT TO:

THE DON'S OFFICE – NIGHT

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

SONNY
(b.g., to Tom)
Whattaya think?

TOM
(b.g., to Sonny)
Too much...

SONNY
(b.g., to Tom)
Huh?

CLEMENZA
(b.g., to Tessio)
... it's a lot of bad blood. Sollozzo, Philip Tattaglia, Bruno Tattaglia; Garbone...
TOM
(b.g., to Sonny)
It's too far – I think it's too personal... The Don'll consider this all...

MICHAEL
(to Clemenza)
You kill all those guys?

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

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

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

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

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

SONNY
Hey, Mick, do me a favor.

TOM
(b.g., to Clemenza)
Luca never sleeps over with a broad – he always goes home when he's through...

SONNY
(to Michael)
- try ringing him...
(to Tom)
Well, Tom you're consiglieri, now what do we do if the old man dies, God for bid.

TOM
If we lose the old man we lose our political contacts and half our strength. The other New York Families might wind up supporting Sollozzo just to avoid a long destructive war. This is almost 1946,
TOM (Cont'd)
nobody wants bloodshed anymore. If your father dies...
    (then)
... you make the deal, Sonny.

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

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

Knock on door.

SONNY
What is it?

Paulie enters.

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

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

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

PAULIE
(to Sonny, after Tessio exits)
You want me to hang around?

SONNY
Yeah, hang around. You all right?

PAULIE
Yeah, I'm fine

SONNY
Yeah?

Paulie coughs, perhaps deliberately.

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

PAULIE
Nah, it's alright...thanks...
SONNY
How 'bout a drink? Have a little brandy
that'll help sweat it out. Huh? Go ahead,
baby...

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

SONNY
Yeah, right.
(to Clemenza, after Paulie exits)
I want you to take care of that
sonofabitch right away. Paulie sold out
the old man, that stronzo'. I don't want to
see him again. Make that first thing on
your list, understand?

CLEMENZA
Understood.

SONNY
Hey, Mickey, tomorrow get a couple of
guys, you go over to Luca's apartment;
hang around, waitin' for him to show up...

TOM
Uh maybe we shouldn't get Mike uh mixed up
in this too directly.

SONNY
Yeah, listen, uh... hang around the house
on the phone an' be a big help, huh?
(then)
Try Luca again...go'head

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

SONNY
(unwrapping the package of
Luca's bulletproof vest-
wrapped fish)
What the hell is this?

CLEMENZA
It's a Sicilian message. It means Luca
Brasi sleeps with the fishes.

Michael hangs up the phone.

CUT TO:
CLEMENZA LEAVES HIS HOUSE – MORNING

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

CLEMENZA
(to his wife, on his front stoop)
I'm goin' now...

MRS. CLEMENZA
(standing in the door)
What time will you be home tonight?

CLEMENZA
(walking to the car)
I don't know, probably late.

MRS. CLEMENZA (O.S.)
Don't forget the cannoli!

CLEMENZA
(getting into the car, as is Rocco)
Yeah, yeah, yeah, yeah...

PAULIE
(in the driver's seat)
Rocco, sit on the other side. You block the rearview mirror.

CLEMENZA
That Sonny's runnin' wild. He's thinkin'a going to the mattresses already. We g otta find a spot over on the West Side. Ya try - 309 West 43rd Street. You know any gooda spots on the West Side?

PAULIE
Yeah, I think about it.

CLEMENZA
Well think about it while you're drivin', will ya? I wanna hit New York sometime this month.

(then)
And watch out for the kids while you're backin' out.

CUT TO:
DRIVING UNDER THE EL TRACKS – DAY

CLEMENZA'S VOICE
Hey, Paulie, I want you to go down 39th Street. Carlo Santos you pick up 18 –

PAULIE'S VOICE
Yeah...

CLEMENZA'S VOICE
(continuing)
...mattresses for the guys to sleep, while you bring me the bill...

PAULIE'S VOICE
Uh-huh, yeah, alright... That...?... bill

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

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

CLEMENZA'S VOICE
(as Rocco laughs)
Exterminate? That's a bad word to use: exterminate! Get this guy. Watch out we don't exterminate you laughs.

PAULIE'S VOICE
You think that's funny, or what?

CLEMENZA'S VOICE
(laughs with Rocco)
Hey, Paulie –
   (in Italian)
Did you fart?.

PAULIE'S VOICE
Hey, Rocco, what did you do?

ROCCO'S VOICE
(laughs)
Not me...nothin'...it wasn't me

PAULIE'S VOICE
(laughs)
It's gotta be him, then...

CLEMENZA'S VOICE
Pull over, will yah? I gotta take a leak.
Paulie pulls over, and Clemenza gets out to relieve himself. Rocco shoots Paulie three times as we hear a variation of the "Title Theme" music.

CLEMENTZA
Leave the gun. Take the cannoli.

CUT TO:

OUTSIDE THE DON'S KITCHEN — DAY

Michael is sitting on a bench.

CLEMENTZA'S VOICE (O.S.)
Hey, Mike! Hey, Mikey?

MICHAEL
Yeah?

CLEMENTZA'S VOICE (O.S.)
You're wanted on the telephone.

MICHAEL
(entering the kitchen)
Who is it?

CLEMENTZA
Some girl... the music ends.

MICHAEL
(into phone)
Hello, Kay?

KAY'S VOICE
(over the phone)
How's your father?

MICHAEL
(into the phone)
He's good. He's gonna make it.

KAY'S VOICE
(over the phone)
I love you.

MICHAEL
(into the phone)
Huh?

KAY'S VOICE
(over the phone, louder)
I love you.

(then)
Michael?
MICHAEL
(into the phone)
Yeah, I know.

KAY'S VOICE
(over the phone)
Tell me you love me...

MICHAEL
(into the phone)
I can't talk...

KAY'S VOICE
(over the phone)
Can't you say it?

MICHAEL
(into the phone)
Eh...I'll see you tonight.

KAY'S VOICE
Okay

Michael hangs up the phone.

CLEMENZA
Hey, Mikey, why don't you tell that nice
girl you love her?
(in an exaggerated Italian
accent)
I love you with all-a my heart! If I don't
see you again soon, I'm a-gonna die!
(laughs)
Heh, come over here, kid, learn something.
You never know, you might have to cook for
twenty guys someday. You see, you start
out with a little bit of oil. Then you fry
some garlic. Then you throw in some
tomatoes, tomato paste, your fry it; ya
make sure it doesn't stick. You get it to
a boil; you shove in all your sausage and
your meatballs; heh?... And a little bit
o'wine. An a little bit o'sugar, and
that's my trick.

SONNY
(after entering the kitchen)
Why don't you cut out the crap. I got more
important things for you to do.
(then)
How's Paulie?

CLEMENZA
Oh, Paulie? Won't see him no more...
SONNY
(nods; then to Michael, who's walking out of the kitchen)
Where you going?

MICHAEL
To the city.

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

MICHAEL
... no, I'm just going to the hospital to see pop.

SONNY
Never mind; send somebody with him

CLEMENZA
Aw, he'll be alright. Sollozzo knows he's a civilian

SONNY
Alright; be careful, huh?

MICHAEL
(as he exits)
Yes, sir...

SONNY
Send somebody with him, anyway...

Clemenza chuckles.

CUT TO:

MICHAEL GOES TO THE CITY - EARLY EVENING

Driven by bodyguards.

CUT TO:

KAY'S HOTEL ROOM

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

MICHAEL
(as he gets up to get his coat)
I have to go...

KAY
Can I go with you?
MICHAEL
You know, Kay, there's gonna be detectives there...people from the press...

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

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

KAY
When will I see you again?

MICHAEL
(after a long pause)
Go back to New Hampshire, and I'll call you at your parents' house.

KAY
When will I see you again, Michael?

MICHAEL
I don't know...

Michael kisses Kay, then exits.

DISSOLVE TO:

THE HOSPITAL (10:30PM)

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

NURSE
(entering the room)
What are you doing here? You're not supposed to be here now!

MICHAEL
I'm Michael Corleone...this is my father.
(then)
There's nobody here. What happened to the guards?

NURSE
Your father just had too many visitors. They interfered with hospital service. The police made them leave about ten minutes ago.
As the nurse checks the Don's pulse, Michael picks up the phone.

MICHAEL

(into phone)
Ah, Get me, ah, Long Beach-4-5620, please...
(to nurse, who was leaving the room)
Nurse, wait a minute. Stay here.
(into phone)
Sonny, Michael. I'm at the hospital.

SONNY'S VOICE

(over the phone)
Yeah?

MICHAEL

(into the phone)
Listen I got here late. There's nobody here.

SONNY'S VOICE

(over the phone)
What? Nobody?

MICHAEL

(into the phone)
Nobody... no no no Tessio's men, no detectives, nobody. Papa's all alone.

SONNY'S VOICE

(over the phone)
Don't panic we'll send somebody...

MICHAEL

(loudly)
I won't panic!

He hangs up the phone.

NURSE

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

MICHAEL

(as he checks to see if the bed would fit through the doorway)
Uhh... You and I are gonna moo... move my father to another room. Now can you disconnect those tubes so we can move the bed out?

NURSE

That's out of the question!
MICHAEL
You know my father? Men are coming here to kill him. You understand? Now help me, please.

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

MICHAEL
(coming out of hiding)
Who are you?

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

MICHAEL
Enzo...

ENZO
Yes, Enzo...

MICHAEL
You better get out of here, Enzo; there's gonna be trouble...

ENZO
If there is trouble, I stay here to help you. For your father...for your father.

MICHAEL
Alright... Listen, wait for me outside in front of the hospital. Alright? I'll be out in a minute. Go ahead...

ENZO
Okay... okay.

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

MICHAEL
Just lie here, Pop. I'll take care of you now. I'm with you now. I'm with you...

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

MICHAEL
(grabbing and tossing the flowers that Enzo is still holding)
Get rid of these (more)
MICHAEL (Cont'd)
(as Michael turns Enzo's collar up)
Come 'ere... Put your hand in your pocket like you have a gun. You'll be alright.
(after he sighs)
You'll be okay...

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

MICHAEL
You did good.

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

OFFICER
(grabbing Michael)
Now hold still...

CAPTAIN MCCLUSKEY
(entering the scene)
I thought I got all you guinea hoods locked up! What the hell are you doing here?

MICHAEL
What happened to the men who were guarding my father, captain?

MCCLUSKEY
Why you little punk! What the hell are you doing telling me my business? I pulled them guys off of here, eh! Now you get outta here and stay away from this hospital!

MICHAEL
I'm not moving until you put some guards around my father's room.

MCCLUSKEY
Phil, take him in!

OFFICER PHIL
The kid's clean, Captain. He's a war hero. He's never been busted for the rackets...
MCCLUSKEY
(overlaps)
Goddamn it, I said take him in!

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

MCCLUSKEY
Take a hold of him. Stand him up. Stand'im up straight.

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

TOM
I'm attorney for the Corleone family. These men are private detectives hired to protect Vito Corleone. They're licensed to carry firearms. If you interfere, you'll have to appear before a judge in the morning and show cause.

MCCLUSKEY
(to his officers)
Alright... let'im go.
(inaudible "Shit!" as he turns away)
Come on!

DISSOLVE TO:

CORLEONE MALL - DAY

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

CLEMENZA
What's with all the new faces?

TESSIO
We'll need'em now. After the hospital thing, Sonny got mad. We hit Bruno Tattaglia 4 o'clock this morning.

CLEMENZA
Jesus Christ...
(motions to Michael to come on)
It looks like a fortress around here...

CUT TO:
INSIDE THE CORLEONE OFFICE – DAY

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

TOM  
(going to sit down)  
Yeah?

SONNY  
Believe me...  
(to Michael, whose face is  
bruised from McCluskey's  
punch)  
Hey, Michael, come're, let me look at you.  
You look beautiful! Beautiful! Just  
gorgeous!

TOM  
What did he say?

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

TOM  
(as Tessio enters the room)  
What about Bruno Tattaglia?

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

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

SONNY  
(standing in front of Tom,  
who's seated)  
No, no, no! No more! Not this time,  
consiglieri. No more meetin's, no more  
discussions, no more Sollozzo tricks. You  
(more)
SONNY (Cont'd)
give'em one message: I want Sollozzo...if not, it's all-out war...we go to the mattresses...

TOM
(stands)
Some of the other families won't sit still for all-out war!

SONNY
Then they hand me Sollozzo!

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

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

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

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

TOM
(after they settle down)
I found out about this Captain McCluskey who broke Mike's jaw...

SONNY
What about 'im?

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

MICHAEL
We can't wait.

SONNY
Huh?

MICHAEL
(who's seated with his arms on the chair's arms)
We can't wait. I don't care what Sollozzo says about a deal, he's gonna kill Pop, that's it. That's the key for him. Gotta get Sollozzo.

CLEMENZA
Mike is right...

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

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

Clemenza, Tessio and Sonny laugh. Tom shrugs.

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

MICHAEL
(as Sonny kisses his head)
Sonny...
SONNY
You're taking this very personal. Tom, this is business and this man is taking it very very personal.

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

HAGEN
Come on, Mikey...

MICHAEL
Tom, wait a minute. I'm talking about a cop that's mixed up in drugs. I'm talking about ah... ah... a dishonest cop... a crooked cop who got mixed up in the rackets and got what was coming to him. That's a terrific story. And we have newspaper people on the pay roll, don't we, Tom? Hagen nods in the affirmative. And they might like a story like that.

HAGEN
They might, they just might...

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

CUT TO:

CLEMENZA'S CELLAR – DAY

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

CLEMENZA
It's as cold as they come... impossible to trace, so you don't worry about prints, Mike. I put a special tape on the trigger, and the butt. Here, try it...

(after Michael tries it but doesn't shoot it)

What's the matter, the trigger too tight?

MICHAEL
(after shooting the gun)

Oh, my ears...

CLEMENZA
(laughs)

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

(more)
CLEMENZA (Cont'd)

(then)
All right, you shot 'em both...now what do you do?

MICHAEL
Sit down, finish my dinner...

CLEMENZA
Come on kid, don't fool around. Just let your hand drop to your side, and let the gun slip out. Everybody'll still think you got it. They're gonna be staring at your face, Mike...so walk outta the place real fast but you don't run. Don't look nobody directly in the eye...but you don't look away, either. Hey, they're gonna be scared still of you, believe me, so don't worry about nothin'. You know, you're going to turn out all right. You take a long vacation...nobody knows where and we're gonna catch the hell.

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

CLEMENZA
Pretty goddamn bad. Probably all the other Families will line up against us. That's alright...this things gotta happen every five years or so...ten years helps to get rid of the bad blood. Been ten years since the last one. You know you got to stop them at the beginning, like they should have stopped Hitler at Munich, They should've never let him get away with that. They were just asking for big trouble. You know, Mike, we was all proud of you - being a hero and all. Your father, too.

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

CUT TO:

THE CORLEONE DINING ROOM (6:30PM)

Sonny, Clemenza, Tessio and Rocco are sitting around, eating Chinese food while waiting for news about where the Sollozzo meeting will take place. Michael smokes as the others eat.
TOM
(as he enters)
Even Sollozzo's people don't know where the meeting's going to be held.

MICHAEL
How much time do we have?

SONNY
(checking his watch)
They're gonna pick you up in front of Jack Dempsey's joint in an hour and a half.
Exactly an hour and a half.

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

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

TOM
What about the negotiator?

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

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

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

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

CLEMENZA
Too dangerous - they'd be lookin' for that.

TOM
Sollozzo might not even be in the car, Sonny!

The phone rings, Sonny gets up to get it.
SONNY
I'll get it.

(into the phone)
Yeah...Yeah...Well, thanks...

(after hanging up the phone
and returning to the table)
Louis' Restaurant in the Bronx.

TOM
Well is it reliable?

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

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

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

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

CLEMENZA
The gun'll be there...

SONNY
All right
(to Tessio)
Listen, you drive him and you pick him up after the job, okay?

CLEMENZA
Come on, let's move...

As they're standing by the door, preparing to leave.
MICHAEL'S VOICE (O.S.)
Thank you, Tom...

SONNY
Did he...ah...tell you to drop the gun right away?

MICHAEL
Yeah, a million times.

CLEMENZA
You don't forget: two shots apiece in the head soon as you come out the door, ah? Let's go...

MICHAEL
How long do you think it'll be before I can come back?

SONNY
At least a year, Mike. Listen...um...I'll square it with Mom, uh - you know, you're not seeing her before you leave; and uh, I'll get a message to that girlfriend, when I think the time is right. (after he and Michael embrace) Take care, huh?

TOM
Take care, Mike...

MICHAEL (embracing Tom)
Tom.

DISSOLVE TO:

JACK DEMPSEY’S RESTAURANT (8:00PM)

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

SOLLOZZO
I'm glad you came, Mike. I hope we can straighten everything out. I mean, this is terrible. It's not the way I wanted things to go at all. It should've never happened.

MICHAEL
We'll straighten everything out tonight. I don't want my father bothered any more...
SOLLOZZO
He won't be, Mike; I swear on my children he won't be. But you gotta keep an open mind when we talk. I mean, I hope you're not a hothead like your brother Sonny. You can't talk business with him... something in Italian.

MCCLUSKEY
Ahh, he's a good kid.
(as he leans forward)
I'm sorry about the other night, Mike. I gotta frisk you, so turn around uh...on your knees, facing me.
(as McCluskey frisks Michael)
Ah, I guess I'm gettin' too old for my job. Too grouchy...can't stand the aggravation. You know how it is...
(to Sollozzo)
He's clean.

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

MICHAEL
We're goin' to Jersey?

SOLLOZZO
Maybe...

Sollozzo's car does a high-speed U-turn, cutting off cars who sound there horn, as he crosses over the road's divider into the other direction across the bridge.

SOLLOZZO
Nice work, Lou.

Later, the car pulls up to Louis' Italian-American Restaurant. They go in.

DISSOLVE TO:

AT A TABLE IN LOUIS' ITALIAN RESTAURANT

The waiter brings a bottle of wine to the table.

MCCLUSKEY
How's the Italian food in this restaurant?

SOLLOZZO
Good...try the veal...it's the best in the city.

MCCLUSKEY
I'll have it.
SOLLOZZO
(to the waiter)
Capide?
(after the waiter nods,
opens the bottle and pours
the wine)
All right.
(to McCluskey)
I'm gonna speak Italian to Mike.

MCCLUSKEY
Go ahead...

SOLLOZZO
Me dispiace?
(after Michael nods; in
Italian)
What happened to your father was business?
I have much respect for your father but
your father...his thinking is old
fashioned. You must understand why I had
to do that...

MICHAEL
(in Italian)
I understand that...

SOLLOZZO
(after the waiter brings
McCluskey's veal and leaves;
in Italian)
Now let's work through where we go from
here...

MICHAEL
... come si dice...?
(in English)
What I want? What's most important to me
is that I have a guarantee: No more
attempts on my father's life.

SOLLOZZO
What guarantees could I give you, Mike? I
am the hunted one! I missed my chance. You
think too much of me, kid. I'm not that
clever. All I want, is a truce.

MICHAEL
(after a while)
I have to go to the bathroom. Is that all
right?
MCCLUSKEY
(while eating)
You gotta go, you gotta go...
(after Sollozzo begins to frisk Michael as he’s standing)
I frisked him – he's clean.

SOLLOZZO
Don't take too long...

MCCLUSKEY
(while watching Michael enter the bathroom)
I've frisked a thousand young punks...

CUT TO:

INSIDE THE RESTROOM

Mike's looking for the gun behind the tank. He can't find it.

CUT TO:

TABLE

McCluskey glances toward the restroom; Sollozzo smokes.

CUT TO:

RESTROOM

When Michael finally finds the gun. He's relieved.

CUT TO:

TABLE

McCluskey glances up again.

CUT TO:

RESTROOM

Where Michael hesitates by the door, preparing himself as a train is loudly heard passing close by, just before he goes back to the dining area.

CUT TO:

DINING ROOM

Sollozzo and McCluskey watch Michael emerge from the restroom, hesitate at the door, then sit down.
SOLLOZZO
(voice fading into background)
(in Italian)
Everything alright? – Look – Your father...

Michael doesn't pay attention to Sollozzo – he's under too much mental anguish. He rises, and quickly shoots Sollozzo in the head. He shoots McCluskey in the throat, then the forehead as McCluskey holds his throat. McCluskey falls, overturning the table. Michael goes to exit, dropping the gun. Outside, Michael gets picked up by Tessio, and they speed off.

DISSOLVE TO:

NEWSPAPER STACK
Showing headline: "Police Hunt Cop Killer"
Newspaper headline: "City Cracks Down"

DISSOLVE TO:

Tessio by a lamp working on a crossword puzzle.

DISSOLVE TO:

Newspaper headline: "Police Captain Linked With Drug Rackets"

DISSOLVE TO:

Clemenza seated on a cot, starting to lie down.

DISSOLVE TO:

BUTTONMEN SEATED AROUND TABLE EATING – DAY
PAN RIGHT to piano player (who's playing the music we hear).

DISSOLVE TO:

Newspaper headline: "Mobster Barzini Questioned in Underworld Feud"

DISSOLVE TO:

Buttonmen sitting on mattresses.

Buttonmen at table passing food.

DISSOLVE TO:

Newspaper photo of police overlooking a dead body in a bar.
DISSOLVE TO:

Piano player's hands.

DISSOLVE TO:

Buttonman standing with back to camera. He's smoking as he exits left.

DISSOLVE TO:

Newspaper headline: "Third Month of Gangland Violence"

DISSOLVE TO:

Pot of spaghetti being dumped into an outside trash can.

DISSOLVE TO:

Clemenza sleeping on cot.

DISSOLVE TO:

Newspaper with Vito Corleone's picture, with the headline: "Syndicate Big Shot Vito Corleone Returns Home"

DISSOLVE TO:

EXT. HOSPITAL – DAY

Ambulance, police, reporters around, and photographers taking pictures.

VOICE
(among other mumblings)
Hey, come on, let's go... get in the car

Clemenza and four buttonmen get in the first car and drive off, followed by the ambulance, and then another Corleone car.

CUT TO:

CORLEONE FAMILY GATHERING AT THE MALL'S GATE

Ambulance driving down the causeway.
Corleone family continuing to gather at the mall's gate.

Don Corleone's foyer filled with relatives including a crying baby.

ORDERLY
Okay, you take over...

Tom starts up steps. An attendant and a buttonman carry the Don on his stretcher up the stairs as the family watches. At the bottom of the steps we see Sonny holding his son, Frankie.
FRANKIE
(as he play-punches Clemenza in the belly)
Ow!

CLEMENZA
Very nice...!

CUT TO:
THE DON'S BEDROOM - DAY

Vito Corleone is being visited by family members.

LITTLE GIRL
I love you, Grandpa.

SANDRA
(carrying a crying baby)
I'm sorry, Pa...he doesn't know you yet.

SONNY
All right.
(to his son Frankie, whom he's still holding)
Here you are, big guy...give it to Grandpa.

FRANK
Okay.
(reading from his handmade card)
I hope you get well, Grandpa, and I wish I would see you soon. Love, your grand son, Frank.

Frank kisses the Don.

MAMA
Ooohh...

SONNY
(to Frank)
Go with your mother
(to Sandra)
Go ahead...take 'em downstairs...come on...
(after the women and children leave)
Go on, Carlo - you, too. Go on...

CUT TO:
KITCHEN – DAY

Mama and others prepares dinner.

SANDRA
(background)
You want all of that chicken cacciatore for your... sweetheart?
(to Connie, who's cutting bread)
Oh, hey, that's enough bread!

CONNIE
(background)
But I like bread!

CUT TO:

THE CORLEONE MAIN GATE – DAY

Children are playing ball, and the ball bounces toward the gate. A buttonman picks it up and tosses it back.

CUT TO:

THE DON'S DINING ROOM – DAY

CONNIE
(laughingly, while putting the bread on the table)
What's the matter with you, Carlo?

CARLO
Shut up and set the table...

CUT TO:

THE DON'S BEDROOM – DAY

Vito is in bed, holding cards and presents given to him. Clemenza, Tessio, Tom, Fredo and Sonny are standing around the bed.

TOM
(sighs)
Since McCluskey's killing, the police have been cracking down on most of our operations – and also the other Families. There's been a lot of bad blood.

SONNY
They hit us so...we hit 'em back.
TOM
Through our contacts in the newspapers, we've been able to put out a lot of material about McCluskey being linked with Sollozzo in the drug rackets. See – things are starting to loosen up.

SONNY
And I'm ah sending Fredo to Las Vegas, under the protection of... uh... Don Francesco of L.A...I want him to rest.

FREDO
I'm going to learn... the... casino business...

SONNY
Yeah..

VITO CORLEONE
(whispering)
Where's Michael?
(a little louder, after Tom doesn't answer)
Where's Michael?

TOM
(after looking off toward Sonny, bends his head toward the Don)
It was Michael who killed Sollozzo. But he's safe and we're starting to work to bring him back now.

The Don, markedly upset and angry, gestures that they leave him alone. They exit.

CUT TO:

HALLWAY AND STAIRS AS SONNY AND TOM DESCEND – DAY

SONNY
I want you to find out where that ol' pimp Tattaglia is hiding. I want his as snow right now!

TOM
(after he stops Sonny)
Hey Sonny...

SONNY
What?
TOM
Things are starting to loosen up a little bit. If you go after Tattaglia all he'll's gonna break...

SONNY
(background)
Oh, Tom...

TOM
(continuing)
... loose. Let... let the smoke clear. Pop can negotiate.

SONNY
No, Pop can't do nothin' til he's better! I'm going to decide what's going to be done.

TOM
All right, but your war is costing us a lot of money; nothing's coming in!

SONNY
(background)
Whattsa matter?

TOM
(continuing)
We can't do business.

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

TOM
They don't have our over-head!

SONNY
Please, don't worry about it!

TOM
We can't afford a stalemate!

SONNY
Well, then, there ain't no more stalemate. I'm gonna end it by killin' that old bastard! I'm gonna... kill...

TOM
Yeah, well you're getting a great reputation! I hope you're enjoying it...
SONNY
Well you just do what I tell you to do!
Goddamn it! If I had a wartime consiglieri...
a Sicilian... I wouldn't be in this shape! Pop and Genco look what I got.
(after exhaling)
I'm sorry, I didn't mean that. Ma made a little dinner — it's Sunday...

TOM
(walking away)
It's alright...

CUT TO:

DINING ROOM — EVENING

The family is eating at the table.

SONNY
(to Tom)
You know niggers are havin' a good time with uh...our policy banks up there in Harlem... drivin' them new Cadillacs... payin' fifty percent on a bet.

CARLO
(to Sonny)
I knew that was gonna happen soon as they started makin' big money.

SONNY
(background, to Carlo)
Yeah...

CONNIE
Well Papa never talked business at the table, and in front of the kids.

CARLO
Hey shut up, Connie, when Sonny's talking...

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

CHILD
(background)
... cake.

MAMA
(to Sonny)
Santino... don't interfere.
CARLO
Hey look, Sonny, Tom. I'd like to talk to you maybe after dinner. I could be doing a lot more for the Family.

SONNY
We don't discuss business at the table.

CUT TO:

DON'S BEDROOM
Fredo sitting in the window seat.

DISSOLVE TO:

SICILIAN COUNTRYSIDE
During the day. "The Love Theme".

Michael is walking with his bodyguards, Fabrizio and Calo. A car drives up to them and stops. Fabrizio opens the door for Tommasino.

FABRIZIO
(in Italian)
I kiss your hand, Don Tommasino.

TOMMASINO
(in Italian)
Michele, Why are you so far from the house? You know I'm responsible to your father for your life.

MICHAEL
(in Italian)
I'm with Calo and Fabrizio...

TOMMASINO
(in Italian)
It's still dangerous. We've heard from Santino in New York. Your enemies know you're here.

MICHAEL
(in Italian)
Did Santino say when I can go back?

TOMMASINO
(in Italian)
Not yet. It's out of the question.

MICHAEL
(as he starts to walk away)
Grazie.
TOMMASINO
(in Italian)
Where are you going now?

MICHAEL
Corleone.

TOMMASINO
(in Italian)
Take my car...

MICHAEL
(in Italian)
No. I want to walk.

TOMMASINO
Accura! Be careful!

MICHAEL, FABRIZIO AND CALO RESTING UNDER A TREE

Michael and Fabrizio are snacking, while Calo tans himself.

FABRIZIO
(in Italian)
Tell us something about New York.

MICHAEL
(in Italian)
How do you know I'm from New York?

FABRIZIO
(in Italian)
We heard.

MICHAEL
(in Italian)
Where?

FABRIZIO
(in Italian)
Somebody told us you were a real important...how do you say...a pezzonovante. A big shot.

MICHAEL
(in Italian)
I'm the son of a pezzonovante.

FABRIZIO
(in Italian)
Ah...Is America as rich as they say?

CALO
(sunbathing; in Italian)
Stop bothering me with this rich America stuff!
FABRIZIO
(to Calo; in Italian)
Eh, shut up...
(to Michael, in English)
Eh, take me to America. If you need a good lupara in America, take me...I'd be the best man you can get.
(he sings The National Anthem in broken English)
Oh, say can you see? By the dawn's early light? Ah?

MICHAEL
(as Fabrizio laughs)
Bravo!

DISSOLVE TO:

ANOTHER SECTION OF THE SICILIAN COUNTRYSIDE - DAY

Michael, Calo, and Fabrizio are walking.

They walk on a terraced hillside.

Calo, pointing to a town on a hilltop as we hear church bells.

CALO
Corleone.

DISSOLVE TO:

EMPTY STREETS IN CORLEONE, SICILY

MICHAEL
(in Italian)
Where have all the men gone?

CALO
(in Italian)
They're dead from vendettas.
(pointing to a plaque on a wall)
There are the names of the dead.

DISSOLVE TO:

COUNTRY ROAD - DAY

FABRIZIO
(as an American Army jeep dives past)
Hey, hey, take me to the America, G.I.!
(more)
FABRISIO (Cont'd)

Hey!
(to another jeep)
Hey, hey, hey, take me to the America,
G.I.! Clark Gable! Eh!
(as a third jeep drives by)
America, America, va! take me to the
America, G.I.! Clark Gable!
(mutters in Italian)

DISSOLVE TO:

SICILIAN COUNTRYSIDE – DAY

Young village girls pick flowers and sing. Unaware of Michael, Fabrizio and Calo watching them. One of the girls, Appolonia, is startled when she sees Michael. After an exchange of looks, Appolonia turns and walks away, saying something in Italian.

FABRIZIO
(in Italian)
Mama mia what a beauty.

APPOLONIA
(something in Sicilian)

FABRIZIO
(to Michael, who can't keep his eyes off of Appolonia)
Oh...I think you got hit by the thunderbolt.

CALO
(poking Michael's shoulder; in Italian)
Michele. In Sicily, women are more dangerous than shotguns.

Apollonia turns to look at Michael.

DISSOLVE TO:

A SMALL VILLAGE CAFE – DAY

We hear "Sicilian Pastorale." The owner, Vitelli, after yelling something into the kitchen, welcomes the guests, who are seating themselves at a table.

VITELLI
(in Italian)
Did you have a good hunt?

FABRIZIO
(in Italian)
You know all the girls around here? We saw (more)
FABRISIO (Cont'd)
some real beauties.
   (after Vitelli smiles)
One of them struck our friend like a
thunderbolt. She would tempt the devil
himself.

   CALO
   (in Italian)
   ... tempt the devil...

   VITELLI
   (gesturing "put together"
   with his fingers; in
   Italian)
Ah, I understand...really put together...

   FABRIZIO
   (in Italian)
Really put together, eh Calo?

   CALO
   (in Italian)
   ... together

   FABRIZIO
   (in Italian)
Such hair...such mouth!

   CALO
A bocca...

   VITELLI
   (in Italian)
Ah, he girls around here are beautiful but
virtuous, ah?

   FABRIZIO
   (in Italian)
This one had a purple dress and a purple
ribbon in her hair.

   CALO
   (in Italian)
   ... a purple ribbon...

   FABRIZIO
   (in Italian)
   ... a type more Greek than Italian.

   CALO
Piu Greca d'Italiana

   FABRIZIO
   (in Italian)
Do you know her?
VITELLI
(curtly; in Italian)
NO! There's no girl like that in this town!

Vitelli turns and enters the cafe, yelling.

FABRIZIO
(gets up to look into cafe; in Italian)
My God, I understand!

MICHAEL
(to Calo; in Italian)
What's wrong?

FABRIZIO
 RETURNS, after Calo shrugs, to collect his things; in Italian)
Let's go. It's his daughter.

MICHAEL
(in Italian)
Tell him to come here.

FABRIZIO
(in Italian)
You don't understand. It's his daughter!

MICHAEL
(in Italian)
No, no, no, no. Call him.

Fabrizio dons his lupara before going in to get Vitelli. Fabrizio, Vitelli, and other men emerge from the cafe. Vitelli looks irate.

MICHAEL
Fabrizio... traducce per me.

FABRIZIO
Si, Signor.

MICHAEL
I apologize if I offended you...

Fabrizio translates into Italian.

MICHAEL
I am a stranger in this country...

Fabrizio translates.
MICHAEL
And I meant no disrespect to you, or your
daughter...

Fabrizio translates.

VITELLI
(in Italian)
Who is this? He sounds American...

MICHAEL
I am an American...hiding in Sicily...

Fabrizio translates.

MICHAEL
My name is Michael Corleone...

Fabrizio translates.

MICHAEL
There are people who'd pay a lot of money
for that information...

Fabrizio translates.

MICHAEL
(after Vitelli nods)
But then your daughter would lose a
father...

Fabrizio translates.

MICHAEL
... instead of gaining a husband.

Fabrizio hesitates, then translates after Michael gestures.

CALO
(in Italian)
Ah -

MICHAEL
I wanna meet your daughter...

Fabrizio translates.

MICHAEL
... with your permission...

Fabrizio translates.

MICHAEL
... and under the supervision of your
family.
Fabrizio translates.

MICHAEL
With all respect.

Fabrizio translates.

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

MICHAEL
Grazie e como se chiama, vostra figlia?

VITELLI
Apollonia.

MICHAEL
Bene.

DISSOLVE TO:

TOMMASINO'S VILLA COURTYARD – DAY

Michael, Calo, and Fabrizio get ready to drive to Vitelli's. The Love Theme plays.

DISSOLVE TO:

VITELLI'S YARD – DAY

Michael, holding gifts, is introduced to each of the relatives, then to Apollonia, after she descends the steps and sits on the bench beside her mother.

VITELLI
(introducing Apollonia to Michael)
E questa mia figlia, Apollonia e questo Michele Corleone.

Apollonia shakes Michael's hand, accepts his gift, and looks at her mother who nods, giving her permission to open it. She unwraps a boxed necklace.

APOLLONIA
(holding the necklace)
Grazie.

MICHAEL
Prego.

DISSOLVE TO:
VITELLI'S CAFE – DAY

Michael and his bodyguards drive up to the cafe and sit with Vitelli, who is jovial, and his family.

VITELLI
(to Michael; in Italian)
What happened to your eye...

MICHAEL
(in Italian)
No, no...it's okay...

Michael looks at Apollonia, who's wearing the necklace. She touches the necklace, and they smile at each other.

CUT TO:

HILLTOP IN THE VILLAGE – DAY

Michael and Apollonia are walking and talking. Behind them walk many female relatives. Behind the women, Fabrizio and Calo with their luparas.

CUT TO:

LUCY MANCINI'S APARTMENT BUILDING – NEW YORK – DAY

Three bodyguards are pitching pennies outside where Sonny's car is parked. There are others inside the lobby and on the stairs.

CUT TO:

OUTSIDE LUCY'S APARTMENT DOOR – DAY

She pushes the door open, revealing Sonny in an embrace with her. Sonny jumps back as though goosed.

SONNY
(as he exits, Lucy smiles)
Hey! I'm gonna knock you dizzy.
(coming down the stairs, to a bodyguard reading in the lobby)
Save it for the library. Come on, we got to go pick up my sister...let's go.

Sonny leaves the building, looking around the street.

CUT TO:

CONNIE AND CARLO'S APARTMENT – DAY

Connie unlocks the door for Sonny, turning away from him as he enters.
SONNY
Wha's the matter?
(then)
Huh? What's a matter?

Connie faces him with a bruised face. Sonny bites his knuckles.

CONNIE
It was my fault!

SONNY
Where is he?

CONNIE
Sonny, please, it was my fault. Sonny, it was my fault! I hit him. I started a fight with him. Please let me be. I hit him, so he hit me. I didn't... I -

SONNY
Sh sh sh sh sh. Okay. I'm just... uh... I'm just gonna get a doctor to come and take a look at you, alright?

CONNIE
Sonny, please don't do anything... please don't do anything!

SONNY
Okay. What's the matter with you? What am I gonna do...I'm gonna make that baby an orphan before he's born or what? Huh? Hmmm?

(after Connie laughs)
All right?

CUT TO:

CITY STREET - DAY

Carlo is seated on a stoop with two men.

CARLO
(watching a man leave the building)
This fat slob's still bettin' the Yankees pretty heavy? You tell 'em to stop takin' action on 'em, alright?
(then)
We lost enough money last week on the game...

Sonny's car appears, screeches to a halt. He gets out.
SONNY
(as he throws a sawed-off
broom stick at Carlo)
Carlo, come'ere! come'ere!, come'ere!,
come'ere!
(after catching him after a
short chase and beating him)
You bastard!

Sonny punches and kicks Carlo while bodyguards hold back on-
lookers. Carlo screams when Sonny bites his knuckles which are
clenched to a metal fence. Sonny slams a garbage can lid on
Carlo's head over and over. The one-sided fight continues until
Carlo ends up motionless on his back in the downpour of an open
fire hydrant that kids were playing in.

SONNY
(exhausted)
You touch my sister again, I'll kill ya.

As Sonny begins to walk away, he stops, goes back, and kicks Carlo
one last time.

CUT TO:

VILLAGE CHURCH IN SICILY – DAY

Traditional Sicilian wedding music plays as the church bells ring.
The priest blesses Michael and Apollonia as they kneel at the
church's entrance. Apollonia's family, and other townspeople are
gathered around. Fabrizio and Calo look on.

PRIEST
(in Latin)
Et Domini Patri...et Filii...et Spiritu
Sanctu – Amen.

The bridal procession makes its way up the street. Apolonia and
Michael, the bride and groom, are followed by the procession,
which includes Tommasino being helped with his wheelchair, Calo
and Fabrizio.

CUT TO:

VILLAGE SQUARE

Michael and Apollonia and guests are dancing at the reception, to
the Mazurka (alla Siciliana).

DISSOLVE TO:

MICHAEL'S BEDROOM – NIGHT

Michael opens the shutters. Apollonia stands in her wedding slip,
seemingly a little nervous. Michael goes and kisses her. She lets
down her slip. They embrace and kiss.
CORLEONE MAIN GATE – NEW YORK – DAY

Kay gets out of a cab and a buttonman lets her through the gate. Tom hurries out of the house to meet her.

TOM
Hey! We weren't expecting you, Kay you should call.

KAY
Yes, well...I have. I mean I've tried writing and calling. Now I want to reach Michael.

TOM
Nobody knows where he is. We know that he's alright, but that's all.

KAY
Uh...
   (after noticing a wrecked car behind her)
What was that?

TOM
Well that's an accident, but nobody was hurt...

KAY
Tom...
   (after taking a letter from her pocket and handing it to him)
Will you give this letter to Michael, please? Please?

TOM
( refusing the letter)
Well, if I accepted that in a court of law they could prove that I have knowledge of his whereabouts. Now you just be patient, Kay he'll get in touch with you, alright.

KAY
(as Tom touches her shoulder)
I let my cab go so can I come in to call another one, please?

TOM
(taking Kay's arm)
Come on, I'm sorry...come on.
CONNIE AND CARLO'S APARTMENT – EVENING

The phone rings, and Connie enters to pick it up.

CONNIE
(into phone)
Hello...hello?

WOMAN'S VOICE
(over the phone)
Is Carlo there?

CONNIE
(into phone)
Who's this?

WOMAN'S VOICE
(over the phone, giggling)
This is a friend of Carlo's - would you tell him that I can't make it tonight until later?

CONNIE
(hanging up the phone, walking to the bedroom)
... bitch!

CUT TO:

BEDROOM

Carlo is tying his tie in a mirror. Connie comes in.

CONNIE
Dinner's on the table...

CARLO
I'm not hungry yet.

CONNIE
The food is on the table. It's getting cold.

CARLO
I'll eat out later.

CONNIE
You just told me to make you dinner!

CARLO
Hey, bafangool, eh? Leave me alone.
CONNIE
Ah, bafangool, you!

Connie runs out.

CARLO
(hearing dishes breaking)
What the hell is she up to now, this little guinea brat...

Carlo goes out of the bedroom.

CUT TO:

KITCHEN

Connie is breaking dishes.

CARLO
That's it, break it all you spoiled guinea brat...break it all!

CONNIE
.running into the dining room as Carlo follows)
Why don't you bring...
(disturbing the set table)
Why don't you bring your whore home for dinner? And get...

CARLO
(after Connie tosses a pitcher of wine)
Maybe I will! Why not? Yeah you, ga'head...

Connie, screaming and crying, pushes vases and dishes from the cabinet onto the floor, breaking them.

CARLO
(yelling)
Now clean it up!

CONNIE
(yelling)
Aw, like hell I will!

CARLO
(yelling, removing his belt and striking and chasing Connie)
Clean it up! Clean it up, you guinea spoiled brat! Clean it up! Clean it up, I said clean it up! Clean that up! Clean it up!
CONNIE
(yelling)
You son-of-a-bitch!

CARLO
(yelling)
Clean it up! Clean that up you son-of-a-bitch! Clean it! Clean it up!
(once Connie picks up a butcher knife)
Yeah yeah...come on now, kill me. Be a murderer like your father. Come on, all you Corleones are murderers anyway.

CONNIE
(yelling, after Carlo grabs her arm, the knife falls, and she runs)
I will! I will! I hate you! I'll kill you! I'll kill you!

CARLO
(yelling)
Come on, you kill me. Get out here! Get out here!

CONNIE
(yelling, running into the bathroom, closing the door)
I hate you!

CARLO
(yelling, kicking the door open, and beating her as she screams)
Ga'head...now I'll kill you! You guinea brat you! Get out here!

CUT TO:

THE DON'S KITCHEN – DAY

Mama Corleone answers the phone with a Santino Jr. in her arms, who's crying loudly.

MAMA
(into phone, as baby cries)
Connie, what's a matter. I can't hear you, what is it? Connie, talk louder...the baby's crying.
(as Sonny comes in)
Santino, I can't understand...I don't know...I don't understand 'er...
SONNY
(towards Sandra who's trying to calm the baby)
Shhhh.
(into the phone just before the baby screams)
Yeah, Connie...

CONNIE'S VOICE
(on the phone, barely audible)
Carlo... now don't you come...

SONNY
(into the phone)
Listen you wait there.

CONNIE
(over the phone, barely audible)

SONNY
No no...you just wait there!
(irate, hanging up the phone)
Sonofabitch.

MAMA
What's the matter?

SONNY
(as he leaves the kitchen)
Son-of-a-bitch!

MAMA
What's the matter?

SONNY (O.S.)
Son-of-a...

SANDRA
(going after him)
Sonny...?

DISSOLVE TO:

THE CORLEONE MALL – DAY

Sonny runs out to his car.
SONNY
(to guard at the gate)
Open the goddamn gate. Get off your ass.

Tom runs out of the house with a buttonman as Sonny turns his car around.

BUTTONMAN
(to another, leaning against the building)
Come on.

TOM
Sonny! Sonny, come on...

SONNY
(to Tom, irate, as he drives toward the gate)
Get out of here!

TOM
(to some buttonmen)
Move out. Go on!

Buttonmen rush into the car and go after Sonny.

CUT TO:

CAUSEWAY TOLLBOOTH – DAY

We faintly hear a baseball game over a radio. Sonny's car drives up to the tollbooth. He grabs a bill from his pocket and hands it to the toll-collector. The car in front of Sonny's seems to be having a problem moving and Sonny sounds his horn.

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

The toll-collector "drops" Sonny's change, and bends to pick it up, sliding the booth's door shut. Sonny turns his head and notices a line of armed men pointing their weapons at him. A fusillade of shots pelt the car, and Sonny, as he stumbles out screaming. Once fallen and dead, a hitman comes up and shoots him from very close range, stops, then kicks him in the head. The assassins flee before the Corleone car shows up.

DISSOLVE TO:

THE DON'S OFFICE – NIGHT

Tom Hagen is somberly having a drink. A slow, somber version of the Title Theme is heard. The Don enters.
VITO CORLEONE
(holding out his hand for Tom's drink)
Give me a drop...
(after sipping the drink and handing it back to Tom)
My wife is crying upstairs. I hear cars coming to the house. Consiglieri of mine, I think you should tell your Don what everyone seems to know...

TOM
Ah, I didn't tell Mama anything. I was about to come up and wake you just now and tell you...

VITO CORLEONE
But you needed a drink first.

TOM
(shaking his head, then says quietly)
Yup...

VITO CORLEONE
Well, now you've had your drink.

TOM
(his voice breaking)
They shot Sonny on the Causeway. He's dead.

VITO CORLEONE
(exhales, bows his head; physically shaken and weakened)
I want all inquiries made. I want no acts of vengeance. I want you to arrange a meeting, with the heads of the Five Families. This war stops now.

The Don, weakly standing, goes to embrace Tom. Then he begins to exit.

VITO CORLEONE
Call Bonasera. We need him now.

The Don exits, as Tom dials the phone.

CUT TO:

BONASERA

Frightened, waiting by an elevator at his funeral parlor.
TOM (O.S.)  
(into phone)  
This is Tom Hagen. I'm calling for Vito Corleone, at his request. Now you owe your Don a service. He has no doubt that you will repay it. Now he will be at your funeral parlor in one hour. Be there to greet him.

CUT TO:

THE BASEMENT OF BONASERA'S FUNERAL PARLOR

From the elevator, two men carry a stretcher forward. Tom and the Don follow as Bonasera, frightened, watches.

VITO CORLEONE  
Well, my friend are you ready to do me this service?

BONASERA  
(nervously)  
Yes. What do you want me to do?

VITO CORLEONE  
I want you to use all your powers and all your skills. I don't want his mother to see him this way...

(after the Don uncovers the blanket, revealing Sonny's mangled face, shaken)

Look how they massacred my boy...

CUT TO:

TOMMASINO'S VILLA COURTYARD - SICILY - DAY

Apollonia, laughing, is trying to drive the car almost hitting the short walls. Michael is teaching her how to drive. The car stops, and Michael gets out. All the while, they are laughing and joking in Italian.

MICHAEL  
(once the car stops, he gets out)  
(in Italian)  
It's safer to teach you English!

APOLLONIA  
(in Italian)  
I know English...

(in English)  
Monday...Tuesday...Thursday...Wednesday...Friday...Sunday...Saturday... Andiamo! Andiamo!
MICHAEL
Aie, bravo!

APOLLONIA
(in Italian)
Come on! Let's go! Let's go!

Tommasino's car drives in, sounding its horn. Michael walks over to it.

MICHAEL
A salute, Don Tommasino.

Tommasino says something in Italian.

MICHAEL
(in Italian)
How are things in Palermo?

Michael helps Tommasino out of the car as Apollonia runs over and kisses him.

APOLLONIA
(in Italian)
Michael is teaching me to drive – watch, I'll show you.

Tommasino smiles at her, as she runs back to the car.

MICHAEL
Come va Palermo?

TOMMASINO
(in Italian)
Young people don't respect anything anymore. Times are changing for the worse. This place has become too dangerous for you. I don't think you're safe here. I want you to move to a villa near Siracusa, right now...Subita, eh?

MICHAEL
(putting his hand on Tommasino's chest; in Italian)
What's wrong?

TOMMASINO
(in Italian)
Bad news from America. Your brother, Santino, they killed him.
APOLLONIA

(pressing the car horn; in Italian)
Michele... Michele, Let's go... let's go... you promised me.

DISSOLVE TO:

THE VILLA – DAY

Calo sits under a tree. Fabrizio is on the wall near the gate. Michael steps out onto the balcony.

MICHAEL
Fabrizio!

FABRIZIO
Yes...

MICHAEL
Prepara la macchina.

FABRIZIO
Are you driving yourself, Boss?

MICHAEL
Yes...

FABRIZIO
Is your wife coming with you?

MICHAEL
No – I want you to take her to her father's house til I know things are safe...

FABRIZIO
Okay anything you say, Boss.

CUT TO:

INT. VILLA/KITCHEN

Calo sits at the table, eating, as Michael enters.

MICHAEL
Calo, dové Apollonia?

CALO
(in Italian)
She's going to surprise you – she wants to drive.

MICHAEL
Ahh...
CALO
(in Italian)
She'll make a good American wife.
(after Michael exits)
Wait, I'll get the baggage...

CUT TO:

VILLA COURTYARD

Calo carries suitcases to the car and puts them into the trunk. Apollonia is in the driver's seat.

MICHAEL
(seeing Fabrizio walking toward the gate)
Fabrizio! Dove vai?

APOLLONIA
(sounding the car horn; in Italian)
Michele, wait there! I'll drive to you...

MICHAEL
(after seeing Fabrizio hurry through the gate)
NO! No, Apollonia!

The car that Apollonia is in blows up and Michael is thrown into the bushes.

CUT TO:

MICHAEL

In shock, is lying in bed as Apollonia's mother wipes his forehead with a washcloth. Tommasino is at the side of the bed.

MICHAEL
(whispering)
Appolonia...?

TOMMASINO
Morta.

MICHAEL
(whispering)
Fabrizio...?
(after Tommasino shakes his head not knowing where Fabrizio is)
Get me - Get me - Fabrizio.
(then)
Find him... Fabrizio.
There are Dons and aides seated and standing around a conference table. Barzini sits at the head of the table.

VITO CORLEONE
Don Barzini, I want to thank you for helping me organize this meeting here today. And also the other heads of the Five Families, New York and New Jersey. Carmine Corleone from the Bronx and ah... Brooklyn...Philip Tattaglia. An' from Staten Island, we have with us Victor Strachi. And all the other associates that came as far as from California, and Kansas City, and all the other territories of the country...thank you.
(sitting down)
How did things ever get so far? I don't know. It was so unfortunate...so unnecessary. Tattaglia lost a son and I lost a son. We're quits. And if Tattaglia agrees, then I'm willing to let things go on the way they were before...

BARZINI
We're all grateful to Don Corleone for calling this meeting. We all know him as a man of his word...a modest man...he'll always listen to reason...

TATTAGLIA
Yes, Don Barzini...he's too modest. He had all the judges and politicians in his pocket. He refused to share them...

VITO CORLEONE
When...when did I ever refuse an accommodation? All of you know me here. When did I ever refuse? Except one time. And why? Because I believe this drug business is gonna destroy us in the years to come. I mean, it's not like gambling or liquor...even women, which is something that most people want nowadays, and is ah forbidden to them by the pezzonovante of the Church. Even the police departments that've helped us in the past with gambling and other things are gonna refuse to help us when in comes to narcotics. And I believed that then and I believe that now.
BARZINI
Times have changed. It's not like the Old Days when we can do anything we want. A refusal is not the act of a friend. If Don Corleone had all the judges, and the politicians in New York, then he must share them, or let us others use them. He must let us draw the water from the well. Certainly he can present a bill for such services; after all we are not Communists.

ZALUCHI
(after some laughter from the group, stands)
I also don't believe in drugs. For years I paid my people extra so they wouldn't do that kind of business.

Tattaglia whispers something to his aide.

ZALUCHI
(continues)
Somebody comes to them and says, "I have powders; if you put up three, four thousand dollar investment we can make fifty thousand distributing." So they can't resist. I want to control it as a business, to keep it respectable.
(as he slams his hand on the table)
I don't want it near schools. I don't want it sold to children! That's an infamia. In my city, we would keep the traffic in the dark people - the colored. They're animals anyway, so let them lose their souls...

VITO CORLEONE
I hoped that we would come here and reason together. And as a reasonable man I'm willing to do whatever's necessary to find a peaceful solution to these problems...

BARZINI
Then we are agreed. The traffic in drugs will be permitted, but controlled and Don Corleone will give up protection in the East and there will be the peace.

TATTAGLIA
But I must have strict assurance from Corleone as time goes by and his position becomes stronger, will he attempt any individual vendetta?
BARZINI
Look, we are all reasonable men here; we
don't have to give assurances as if we
were lawyers...

VITO CORLEONE
(holding up his hand to
interrupt Barzini)
You talk about vengeance...is vengeance
gonna bring your son back to you? Or my
boy to me? I forgo the vengeance of my son
But I have selfish reasons. My youngest
son was forced to leave this country...
(as he stands, with Tom's
assistance)
Because of this Sollozzo business. All
right ... and I have to make arrangements
to bring him back here safely - cleared of
all these false charges. But I'm a
superstitious man and if some unlucky
accident should befall him...if he should
get shot in the head by a police officer
or if he should hang himself in his jail
cell or if he's struck by a bolt of
lightning then I'm going to blame some of
the people in this room. And that, I do
not forgive.
(then)
But that aside let me say that I swear on
the souls of my grandchildren that I will
not be the one to break the peace that we
have made here today...

The Don and Tom move toward the head of the table where Barzini is
sitting. Tattaglia does the same. The Don and Tattaglia embrace as
the others applaud.

CUT TO:

THE DON’S CAR DRIVING - NIGHT

Inside the car where the Don and Tom are sitting in the rear.

TOM
When I meet with the Tattaglia people,
should I insist that all his drug
middlemen have clean records?

VITO CORLEONE
Mention it. Don't insist. Barzini is a man
who'll know that without being told.

TOM
You mean Tattaglia...
VITO CORLEONE
Tattaglia's a pimp...he never'a could've outfought Santino. But I didn't know until this day that it was Barzini all along...

Michael, who has returned from Sicily, is walking and talking with the Don in the Don's garden.

VITO CORLEONE
Look at this tomatoes, peppers...all of this perfecto...

MICHAEL
Pop, what about Sonny?
   (then)
What about Sicily?

VITO CORLEONE
I swore that I would never break the peace.

MICHAEL
But won't they take that as a sign of weakness?

VITO CORLEONE
It is a sign of weakness...

MICHAEL
Well you gave your word that you wouldn't break the peace, I didn't give mine. You don't have to have any part. I take all responsibility.

VITO CORLEONE
Well, we have a lot of time to talk about it now.

CUT TO:

NEW HAMPSHIRE SCHOOL – DAY

Kay leads a group of children into schoolyard.

KAY
   (to the children)
Come on, Nancy...keep together, everyone. Blanche. Okay, all right...
   (when Kay notices Michael standing beside his Cadillac)
How long have you been back?
MICHAEL
I've been back a year. Longer than that, I think.

(then)
It's good to see you, Kay...

DISSOLVE TO:

COUNTRY ROAD – DAY

Michael and Kay are walking together as Michael's car follows behind. A boy on his bike passes, followed by his dog.

BOY
(as he passes)
Come on, Dano!

MICHAEL
I'm working for my father now, Kay. He's been sick...very sick.

KAY
But you're not like him, Michael. I thought you weren't going to become a man like your father. That's what you told me...

MICHAEL
My father's no different than any other powerful man.

(after Kay laughs)
Any man who's responsible for other people. Like a senator or a president.

KAY
You know how naive you sound?

MICHAEL
Why?

KAY
Senators and presidents don't have men killed...

MICHAEL
Oh who's being naive, Kay?

(then)
Kay, my father's way of doing things is over...it's finished. Even he knows that. I mean in five years, the Corleone Family is going to be completely legitimate. Trust me. That's all I can tell you about my business

(then)
Kay...
KAY
Michael, why did you come here? Why? What
do you want with me after all this time?
Here I was calling and writing...

MICHAEL
I came here because I need you ... because
I care for you.

KAY
Please stop it, Michael...

MICHAEL
Because I want you to marry me...

KAY
(shaking her head)
It's too late...it's too late...

MICHAEL
Please, Kay I’ll do anything you ask ... anything to make up for what’s happened to
us...
(after Kay shakes her head)
... because that's important Kay. Because
what's important is that we have each
other. That we have a life together that
we have children. Our children...
(after Kay puts her hands to
her face)
Kay I need you. And I love you.

Michael beckons toward the car. Michael and Kay get in.

DISSOLVE TO:

THE DON'S OFFICE

The Don is feeding the fish in his aquarium.

TESSIO'S VOICE (O.S.)
(to Michael)
Barzini's people chisel my territory, and
we do nothing about it. Pretty soon there
won't be one place in Brooklyn I can hang
my hat!

MICHAEL'S VOICE (O.S.)
Just be patient...

TESSIO'S VOICE (O.S.)
I'm not asking you for help, Mike - just
take off the handcuffs.

MICHAEL'S VOICE (O.S.)
Be patient.
CLEMENZA'S VOICE (O.S.)
We got to protect ourselves. Give me a chance to recruit some new men.

MICHAEL'S VOICE (O.S.)
No I don't want to give Barzini an excuse to start fighting.

TESSIO'S VOICE (O.S.)
Mike, you're wrong...

CLEMENZA
(to the Don)
Don Corleone you once said that the day would come when Tessio and me could form our own Family. Til today, I would never think of it. I must ask your permission...

VITO CORLEONE
(looking away)
Well, Michael is now head of the Family, and if he gives his permission, then you have my blessing...

MICHAEL
(seated on a chair)
After we make the move to Nevada you can break off from the Corleone Family and go on your own. After we make the move to Nevada.

CLEMENZA
How long with that be?

MICHAEL
Six months.

TESSIO
(to Don Vito)
Forgive me, Godfather, but with you gone me and Pete'll come under Barzini's thumb sooner or later...

CLEMENZA
And I hate that goddamn Barzini! In six months' time there won't be nothing left to build on...

VITO CORLEONE
Do you have faith in my judgment?

CLEMENZA
Yes...

VITO CORLEONE
Do I have your loyalty?
CLEMENZA
Yes – always, Godfather...

VITO CORLEONE
Then be a friend to Michael, and do as he says.

MICHAEL
(who is now seated behind the desk)
There are things being negotiated now that are gonna solve all your problems and answer all your questions. That's all I can tell you now...
(to Carlo)
Carlo, you grew up in Nevada. When we make our move there, you're gonna be my right-hand man.
(to the group)
Tom Hagen's no longer Consiglieri. He's gonna be our lawyer in Vegas. That's no reflection on Tom, but that's the way I want it.
(then)
Besides if I ever need help, who's a better Consiglieri than my father? Well, that's it.

Rocco opens the door to let everyone leave. Clemenza walks past Michael, shakes Don Vito's hand, and exits.

TESSIO
(shaking Michael's hand)
Alright...

Tessio walks past Don Vito as he exits. As Carlo exits, Vito pinches Carlo's cheeks.

CARLO
Thank you, Papa...

VITO CORLEONE
I'm happy for you, Carlo.

TOM
(seated on the couch)
Mike, uh why am I out?

MICHAEL
You're not a wartime Consiglieri, Tom. Things may get rough with the move we're trying.
VITO CORLEONE
(sitting next to Tom on the couch)
Tom I advise Michael. I never thought you were a bad Consiglieri. I thought Santino was a bad Don, rest in peace. Michael has all my confidence, as...as you do. But uh there are reasons why you must have no part in what is going to happen.

TOM
(to Michael)
Maybe I could help...

MICHAEL
(curly)
You're out, Tom.

Don Vito pats Tom on the shoulder, gets up, and walks over to Michael. He pats Michael on the chest, then his face.

DISSOLVE TO:

A MONTAGE OF LAS VEGAS

The Desert Inn featuring Patti Page, El Rancho Vegas featuring Joe E. Lewis & Gloria DeHave, and the Sands featuring Dean Martin & Jerry Lewis. We hear Vegas-style music.

DISSOLVE TO:

LAS VEGAS HOTEL

A limo drives to the entrance, and Fredo and Michael get out.

DISSOLVE TO:

Fredo, Michael, Hagen, Neri, Rocco and bellboys walk towards a hotel room.

FREDO
(to Michael)
I can't get over the way your face looks... it really looks good. This doctor did some job. Who talked you into it, Kay?
(to the bellboys carrying the luggage)
Hey hey hey hey hey, wait! Hey - leave them out here we'll deal with them later...
(after the bellboys stop)
He's tired - he wants to clean up. But right now, let me open the door, alright?

Fredo opens the door. From the room comes music as Fredo waltzes in. The band, consisting of an accordion, a standup bass, and a piano, plays "For He's a Jolly Good Fellow." There are four Vegas
JOHNNY
Hello, Mike. Welcome to Las Vegas!

FREDO
It's all for you, kid — eh
(towards Johnny)
It's all his idea, right? Didn't you?

FREDO
Well it was — hey, girls here...
Hah...I'll be right back...

JOHNNY
(to Fredo)
All right...okay

FREDO
(to Johnny)
You keep 'em occupied...
(to Michael)
Anything you want, kid...anything. Huh?

MICHAEL
(curly)
Who are the girls?

FREDO
That's for you to find out...

MICHAEL
Get rid of them, Fredo.

FREDO
Hey, Mike... uh...

MICHAEL
Fredo, I'm here on business. I leave
tomorrow, now get rid of them. I'm tired.
(exiting the shot)
Get rid of the band, too.

FREDO
(to the girls)
Hey, just take off! Come on, take off!
Let's go. Hey — Angelo...
(then)
Hey, come on. SCRAM!
JOHNNY
(to the blonde he kisses)
Come on, honey, let's go

FREDO
(to Johnny)
Come on... I don't know, Johnny. I don't know what the hell's the matter with him.
(to a girl)
I'm sorry, babe, come on...
(to the band)
I don't know, he's tired... he's...

MICHAEL
What happened to Moe Greene?

FREDO
He said he had some business. He said give him a call when the party started.

MICHAEL
Well give him a call.
(to Johnny, as they shake hands)
Johnny, how are you?

JOHNNY
Hello, Mike nice to see you again.

MICHAEL
We're all proud of you...

JOHNNY
Thanks, Mike.

MICHAEL
Sit down, Johnny - I want to talk to you.
(then)
The Don's proud of you, too, Johnny.

JOHNNY
Well I uh, owe it all to him.

MICHAEL
Well he knows how grateful you are. That's why he'd like to ask a favor of you...

JOHNNY
Mike, what can I do?
MICHAEL
The Corleone Family is thinking of giving up all its interests in the olive oil business - settling out here.
(after Johnny hmmms)
Now Moe Greene will sell us his share of the casino and the hotel so it could be completely owned by the Family.
(gesturing towards Tom)
Tom.

FREDO
Hey, Mike, are you sure about that? Moe loves the business - he never said nothin' to me about selling...

MICHAEL
Yeah well I'll make him an offer he can't refuse.
(after Tom hands Michael a set of contracts)
See, Johnny...see we figure that entertainment will be a big factor in drawing gamblers to the casino. And, we hope you'll sign a contract to appear five times a year.
(then)
Perhaps uh...convince some of your friends in the movies to do the same. We're counting on you...

JOHNNY
Sure, Mike. I'll do anything for my Godfather...you know that.

MICHAEL
(as he and Johnny shake hands)
Good.

MOE GREEN
(as he enters the room)
Hey, Mike! Hello, fellas...everybody's here. Freddy. Tom. Good to see you, Mike...

MICHAEL
(shaking Moe's hand)
How are you, Moe?
MOE
(to Mike, as Johnny exits)
All right you got everything you want? The chef cooked for you special...the dancers will kick your tongue out, and your credit is good.
(to one of Moe's employees)
Draw chips for everybody in the room so they can play on the house.

MICHAEL
(as Moe sits down)
My credit good enough to buy you out?

MOE
(laughs, and so does Fredo who massages Moe's back)
Buy me out?

MICHAEL
The casino...the hotel. Corleone Family wants to buy you out.

MOE
(angry)
The Corleone Family wants to buy me out? No. I buy you out, you don't buy me out.

MICHAEL
Your casino loses money. Maybe we can do better...

MOE
You think I'm skimmin' off the top, Mike?

MICHAEL
You're unlucky

MOE
(standing, angrily laughs)
You goddamn guineas really make me laugh. I do you a favor and take Freddie in when you're having a bad time, and then you try to push me out!

MICHAEL
Wait a minute. You took Freddie in because the Corleone Family bankrolled your casino because the Molinari Family on the Coast guaranteed his safety. Now we're talking business. Let's talk business...
MOE
Yeah let's talk business, Mike. First of all, you're all done. The Corleone Family don't even have that kind of muscle anymore. The Godfather's sick, right? You're getting chased out of New York by Barzini and the other Families. What do you think is going on here? You think you can come to my hotel and take over? I talked to Barzini. I can make a deal with him, and still keep my hotel!

MICHAEL
Is that why you slapped my brother around in public?

FREDO
Aw now that...that was nothin', Mike. Now uh Moe didn't mean nothin' by that. Sure he flies off the handle once in a while, but Moe and me we're good friends, right Moe? Huh?

MOE
I gotta business to run. I gotta kick asses sometimes to make it run right. We had a little argument, Freddy and I, so I had to straighten him out...

MICHAEL
You straightened my brother out?

MOE
He was banging cocktail waitresses two at a time! Players couldn't get a drink at the table! What's wrong with you?

MICHAEL
(collecting his things from the table before he stands)
I leave for New York tomorrow. Think about a price.

MOE
(angry)
Son-of-a-bitch - Do you know who I am? I'm Moe Greene! I made my bones when you were going out with cheerleaders!

FREDO
Wait a minute, Moe...Moe, I got an idea...
(to Tom)
Tom...Tom, you're the Consiglieri and you can talk to the Don - you can explain...
TOM
Just a minute now – the Don is semi-retired and Mike is in charge of the
Family business now. If you have anything
to say, say it to Michael.

FREDO
(after Moe storms out)
Mike! You don't come to Las Vegas and talk
to a man like Moe Greene like that!

MICHAEL
Fredo – you're my older brother, and I
love you. But don't ever take sides with
anyone against the Family again. Ever.

CUT TO:

CUT TO:

CORLEONE MALL

Michael's limo drives through the gate with him, Kay, and Anthony.
Anthony is sitting on Michael's lap.

MICHAEL
I have to see my father and his people, so
have dinner without me...

KAY
Oh, Michael...

MICHAEL
This weekend we'll go out.
(after Kay hummmms)
We'll go to the city. We'll see a show and
we'll have dinner. I promise.

KAY
(after she and Michael kiss)
Okay...
(then)
Oh, Michael. Michael, your sister wants to
ask you something...

MICHAEL
Well let her ask...

KAY
No she's afraid to. Connie and Carlo want
you to be Godfather to their little boy.

MICHAEL
Oh, well we'll see...

KAY
Will you?
MICHAEL
Lemme think about it – we'll see. Come on.

DISSOLVE TO:

THE DON'S GARDEN

The Don, older looking now, sits with Michael.

VITO CORLEONE
So Barzini will move against you first. He'll set up a meeting with someone that you absolutely trust...guaranteeing your safety. And at that meeting, you'll be assassinated.

(as the Don drinks from a glass of wine as Michael watches him)
I like to drink wine more than I used to anyway, I'm drinking more...

MICHAEL
It's good for you, Pop.

VITO CORLEONE
(after a long pause)
I don't know your wife and children. Are you happy with them?

MICHAEL
Very happy...

VITO CORLEONE
That's good.

(then)
I hope you don't mind the way I...I keep going over this Barzini business...

MICHAEL
No, not at all...

VITO CORLEONE
It's an old habit. I spent my life trying not to be careless. Women and children can be careless, but not men.

(then)
How's your boy?

MICHAEL
He's good.

VITO CORLEONE
You know he looks more like you every day.
MICHAEL
(smiling)
He's smarter than I am. Three years old, he can read the funny papers

VITO CORLEONE
(laughs)
Read the funny papers.
(then)
Oh...well...eh, I want you to arrange to have a telephone man check all the calls that go in and out of here because...

MICHAEL
I did it already, Pop.

VITO CORLEONE
Ya know, cuz it could be anyone...

MICHAEL
Pop, I took care of that.

VITO CORLEONE
Oh, that's right. I forgot.

MICHAEL
(reaching over, touching his father)
What's the matter? What's bothering you?
(after the Don doesn't answer)
I'll handle it. I told you I can handle it, I'll handle it.

VITO CORLEONE
(as he stands)
I knew that Santino was going to have to go through all this. And Fredo...well...
(after he sits besides Michael)
Fredo was...well. But I never...I never wanted this for you. I work my whole life, I don't apologize, to take care of my family. And I refused to be a fool dancing on the string, held by all those bigshots. I don't apologize that's my life but I thought that...that when it was your time that...that you would be the one to hold the strings. Senator Corleone. Governor Corleone, or something...

MICHAEL
Another pezzonovante...
VITO CORLEONE
Well this wasn't enough time, Michael. Wasn't enough time...

MICHAEL
We'll get there, Pop. We'll get there...

VITO CORLEONE
Uh...
(after kissing Michael on the cheek)
Now listen. Whoever comes to you with this Barzini meeting – he's the traitor. Don't forget that.

DISSOLVE TO:

THE DON'S TOMATO GARDEN – DAY

The Don is with Michael's son, Anthony.

ANTHONY
Can I hold it, please?
(taking the spray can from the Don)
Yeah, I will take care...

VITO CORLEONE
Come're...come're...come're

The Don shows Anthony how to use the spray can.

ANTHONY
Can I water these?

VITO CORLEONE
Yeah over here...over here. Be careful, you're spilling it. You're spilling it...
(after Anthony sprays a tomato plant)
Anthony...com'ere...com'ere...com'ere...com'ere. There, that's right. We'll put it right there. Aie watch this. Come here. I'll show you something, come here. Now you stand there...

The Don cuts a piece of orange.

ANTHONY
Give me orange...

The Don turns away and puts the piece of orange over his teeth. He turns toward Anthony, grunting and holding his arms up like a monster. Anthony is startled, and starts to cry. The Don rises, grabbing the boy.
VITO CORLEONE
(laughing)
Oh no?
(after picking up Anthony
then setting him down again)
That's a new trick.
(pointing to the tomato
garden)
You run in there...run in there...

Anthony runs through the tomato garden, laughing, with the spray can. He and the Don are chasing each other.

ANTHONY
(laughing)
See where are you?
(then)
Get down!

The Don takes the orange peel out of his mouth, laughs, then coughs. He starts to fall, grabs for a plant, then falls to the ground. Anthony is still laughing and running around.

ANTHONY
I love you...
(as he runs up to the Don with the spray can)
Uh...uh...uh...uh...uh...ouch!

Anthony, seeing the Don's lifeless body, runs to the house.

DISOLVE TO:

CEMETERY – DAY

We hear church bells as a procession of cars drives in. Chauffeurs open car doors to let mourners out, including that old man who sang Luna Mezz'o Mare at Connie's wedding reception. Michael, Tom, Mama, Connie and others are sitting in chairs in front of the Don's flower-covered casket. They watch as mourners place single red roses on top. We see Johnny, Clemenza, and his wife toss roses. Barzini tosses a rose, and glances at Michael and nods. We see Tessio walking from Barzini, towards Michael.

TESSIO
(into Michael's ear)
Mike, could I have a minute?
(after Michael and Tessio move away from the others)
Barzini wants to arrange a meeting. He says we can straighten any of our problems out...

MICHAEL
You talked to him?
TESSIO
Yeah – I can arrange security. On my territory. Alright?

MICHAEL
Alright...

TESSIO
Alright.

TOM
(after Michael sits besides him again)
Do you know how they're gonna come at'cha?

MICHAEL
They're arranging a meeting in Brooklyn. Tessio's ground, where I'll be "safe".

TOM
I always thought it would've been Clemenza, not Tessio...

MICHAEL
It's a smart move – Tessio was always smarter. But I'm gonna wait – after the baptism. I've decided to be Godfather to Connie's baby. And then I'll meet with Don Barzini – and Tattaglia – all of the heads of the Five Families...

CUT TO:

FULL SHOT OF THE INTERIOR OF A CHURCH

Organ music is heard, and the baby is crying.

Kay carries Carlo & Connie's baby toward the altar, followed by Michael.

PRIEST
(something in Latin; continues after breathing on baby three times; in Latin)
"Let us pray..."
(after Michael and Kay untie the baby's bonnet; something in Latin)

While the priest continues off screen:

CUT TO:

HOTEL ROOM

Rocco is preparing his machine gun.
Clemenza walks to his car carrying a large package. He pauses to wipe his car.

CUT TO:

THE CHURCH

Priest dips his hand into oil jar, and sprinkle's the baby's lip and chin.

PRIEST
Something in Latin.

While the priest continues off screen:

CUT TO:

BARBERSHOP

Barber is patting lather on a Willie Cicci's face for a shave.

CUT TO:

HOTEL ROOM

Neri takes his old policeman uniform out of a suitcase.

CUT TO:

CHURCH

Priest dips his hand in more oil, signs the cross on the baby's forehead.

CUT TO:

HOTEL ROOM

Neri, dressed in uniform, dumps a bag containing badges and a gun.

CUT TO:

HOTEL

Clemenza, carrying his package, ascends the stairs.

CUT TO:

CHURCH

Priest makes the sign of the cross over the baby. The ceremony continues.
PRIEST
(something in Latin)
(in English)
Michael, do you believe in God, the Father Almighty. Creator of Heaven and Earth?

MICHAEL
I do.

CUT TO:

BUILDING LOBBY

Barzini walking, stepping out a cigarette.

PRIEST’S VOICE
Do you believe in Jesus Christ, His only Son our Lord?

MICHAEL
I do.

PRIEST’S VOICE
Do you believe in the Holy Ghost...the Holy Catholic Church?

MICHAEL
I do.

While the priest continues off screen:

CUT TO:

COURTHOUSE

Barzini’s car is parked. Neri motions to the chauffeur to move the car.

CUT TO:

HOTEL STAIRWAY

Clemenza continues to ascend the stairs with his package.

CUT TO:

HOTEL ROOM

Rocco is greeted by a man who gets a gun. They descend steps.

CUT TO:

BARBERSHOP

Cicci exits.
CUT TO:

CHURCH

The ceremony continues.

CUT TO:

COURTHOUSE

Barzini and bodyguards descend the steps as Neri writes a ticket.

CUT TO:

HOTEL

Cicci is ascending the steps. Pauses to lean on railing as he smokes.

Clemenza makes it to the 5th floor elevator, and presses the button.

CUT TO:

MASSAGE ROOM

Moe Greene is lying on his stomach getting a massage.

CUT TO:

CHURCH

The ceremony continues.

PRIEST'S VOICE

Michael Francis Rizzi do you renounce Satan?

While the church music continues:

CUT TO:

HOTEL ELEVATOR

Revealing Strachi, a Don, and the elevator operator. The door opens and Clemenza fires two shots.

CUT TO:

CHURCH

MICHAEL CORLEONE

I do renounce him.

While the church music continues:
MASSAGE ROOM

Gunman opens the door, Moe puts glasses on, gets shot in one eye.

CUT TO:

CHURCH

PRIEST'S VOICE
And all his works?

CUT TO:

HOTEL

Cicci ascending steps. Then follows Don Cuneo into a revolving door, locks it, then shoots four times through the glass.

CUT TO:

CHURCH

MICHAEL
I do renounce them.

CUT TO:

MOTEL ROOM

Rocco kicks open the door and he and another gunman fire. The girl screams "Oh God! Oh God!" as she and Tattaglia are riddled by bullets while in bed.

CUT TO:

CHURCH

PRIEST'S VOICE
And all his pomps?

MICHAEL
(nodding)
I do renounce them.

CUT TO:

COURTHOUSE

Neri shoots Barzini's bodyguard twice, and his chauffeur once, as Barzini turns to run. Neri drops to one knee and carefully fires at Barzini, who topples after two shots. Neri gets picked up.

CUT TO:
CHURCH

PRIEST'S VOICE
Michael Rizzi will you be baptized?

MICHAEL CORLEONE
I will.

PRIEST'S VOICE
(as he pours holy water on baby's forehead)
In nomine Patris... et Fili...

CUT TO:

MOTEL ROOM

Tattaglia's dead body on the bed.

CUT TO:

REVOLVING DOOR

Don Cuneo's dead body.

PRIEST'S VOICE (V.O.)
... et Spiritus Sancti...

CUT TO:

COURTHOUSE

Dead bodies of Barzini, bodyguard, and chauffeur.

PRIEST'S VOICE
Michael Rizzi...

CUT TO

CHURCH

A candle is held before Michael.

PRIEST'S VOICE
Go in peace, and may the Lord be with you.
Amen.

DISSOLVE TO:

EXT. CHURCH – DAY

The family is outside, congratulating Connie and Carlo.

MICHAEL
Kay...
CONNIE
(to the infant Michael Francis, holding the baby towards Michael)
Come on, kiss your Godfather...

Michael kisses the baby. Kay carries Anthony out. Rocco drives up and goes to Michael, whispering in his ear. Michael responds inaudibly. Rocco pats him then exits.

MICHAEL
Carlo can't go to Vegas. Something's come up. Everybody's going to leave without us.

CONNIE
Oh, Mike it's our first vacation together.

CARLO
Hey Connie, please.
(to Michael)
What do you want?

MICHAEL
Go back to the house. Wait for my call. It's important.

CARLO
(nodding and exiting)
All right.

MICHAEL
(to Kay)
I'll only be a couple of days...

Michael kisses Kay, pats Anthony's head, and kisses Mama.

MAMA
Statta bene... statta bene

The family and guests dissipate as the priest and monsignor ascend the steps.

CUT TO:

THE DON'S KITCHEN - DAY

TESSIO
(into the phone)
We're on our way to Brooklyn
(to Tom, after hanging up)
I hope Mike can get us a good deal tonight.

TOM
I'm sure he will...
DISSOLVE TO:

CORLEONE GATE

Tessio and Tom leave the house. Willie Cicci stops them.

CICCI
Sal...Tom...the Boss says he’ll come in a separate car. He says for you two to go on ahead...

TESSIO
Hell, he can't do that. It screws up all my arrangements!

CICCI
Well, that's what he said.

TOM
(as another buttonman steps up)
I can't go either, Sal.

TESSIO
(as he sees a third buttonman step up)
Tell Mike it was only business. I always liked him.

TOM
He understands that.

CICCI
(frisking Sal, taking his gun)
Excuse me, Sal...

TESSIO
Huh?

TOM
Can't do it, Sally.

Tom nods to buttonmen who take Sal to the car. Tom walks inside and pauses to look out the window.

CUT TO:

CONNIE AND CARLO’S HOUSE – DAY

Tom, Michael, Neri and Rocco enter. Carlo hangs up the phone that he was dialing.
MICHAEL
You have to answer for Santino, Carlo.

CARLO
Mike, you got it all wrong...

MICHAEL
You fingered Sonny for the Barzini people. Ahhh that little farce you played with my sister. You think that could fool a Corleone?

CARLO
Mike, I'm innocent. I swear on the kids, Mike. Please, Mike, don't do this to me.

MICHAEL
(as he pulls up his own chair)
Sit down.

CARLO
(sitting)
Mike, don't do this to me, please...

MICHAEL
Barzini's dead. So is Phillip Tattaglia, Moe Greene, Strachi, Cuneo. Today I settle all Family business, so don't tell me you're innocent, Carlo. Admit what you did.

(to Neri)
Get him a drink.
(to Carlo, as Michael shifts in his chair)
Come on. Don't be afraid, Carlo. Come on, you think I'd make my sister a widow? I'm Godfather to your son, Carlo.
(after Neri hands Carlo a glass of wine)
Go ahead, drink it...drink
(after Carlo drinks)
No Carlo you're out of the Family business, that's your punishment. You're finished. I'm putting you on a plane to Vegas.
(to Tom, as he reaches out his hand)
Tom?
(more)
MICHAEL (Cont'd)
(after Tom hands Michael a plane ticket, which he hands to Carlo)
I want you to stay there. Understand?
(quietly, after Carlo nods and hmms)
Only don't tell me you're innocent.
Because it insults my intelligence and makes me very angry...
(then)
Now who approached you? Tattaglia or Barzini?

CARLO
(after hesitating)
It was Barzini

MICHAEL
Good.
(after standing)
There's a car waiting for you outside to take you to the airport. I'll call your wife, to tell her what flight you're on.

CARLO
(as he rises, starts to protest)
Mike, please...

MICHAEL
Come on. Get outta my sight.

Carlo turns. Rocco helps him put on his coat.

CUT TO:

CORLEONE GATE – DAY

Buttonman is putting luggage into the rear of the car. Carlo gets into the front seat.

CUT TO:

INT. CAR – DAY

Clemenza is seen behind Carlo, in the back seat.

CLEMENTZ
Hello, Carlo...

CUT TO:
CARLO'S HOUSE – DAY

Michael, Neri and Hagen emerge as Rocco locks the door.

CUT TO:

INT. CAR – DAY

Clemenza garrotes Carlo, who gets pulled back and kicks his feet at the windshield, which breaks as the car takes off. Michael, Tom, and Rocco watch. After the car pulls away, we hear the Title Theme music as they walk through the mall.

DISSOLVE TO:

THE CORLEONE MALL

Moving men load a truck labeled "John J. Bartek Moving." We see a sign on the wall that says "Future Commercial Development - Genco Land Co. - 5.6 Acres" with a small "sold" sign underneath it. A limousine drives through the gate stopping besides the moving truck. Connie gets out, arguing with her mother who's seated in the car.

CONNIE
(yelling from car)
Whattaya tryin' to tell me!

MAMA
(yelling from car)
Look I'm trying to tell you you're wrong!

CONNIE
(yelling, while getting out of the car)
Aw Mama, please!
(running into the house crying)
Michael! Michael!

KAY
What is it?

CONNIE
Where is he? Michael!

Connie and Kay run out. Connie opens the door to the Don's office. Michael's sitting at his desk with Neri behind him. Kay follows
CONNIE
Michael! You lousy bastard you killed my husband! You waited until Papa died so nobody could stop you, and then you killed him. You blamed him for Sonny. You always did. Everybody did. But you never thought about me. You never gave a damn about me. Now what am I going to do?

KAY
Connie...

CONNIE
(to Kay, after Kay puts her arms around her)
Why do you think he kept Carlo at the mall? All the time he knew he was gonna kill'im.
(to Michael)
And you stood Godfather to our baby you lousy cold-hearted bastard. Want to know how many men he had killed with Carlo? Read the papers - read the papers!
(after she picks up and slams down a newspaper)
That's your husband! That's your husband!

Connie goes toward Michael. Neri holds her back until Michael motions it's okay.

MICHAEL
(taking Connie's arms as she cries)
Come on...

CONNIE
(struggling out of Michael's arms)
No! No! No!

MICHAEL
(to Neri)
Get her upstairs. Get her a doctor.

Neri takes Connie out of the room. Michael sighs, then lights a cigarette.

MICHAEL
(to Kay)
She's hysterical. Hysterical.

KAY
Michael, is it true?

MICHAEL
Don't ask me about my business, Kay...
KAY
Is it true?

MICHAEL
Don't ask me about my business...

KAY
No.

MICHAEL
(as he slams his hand on the desk)
Enough!
(then)
Alright. This one time Michael points his finger...this one time I'll let you ask me about my affairs...

KAY
(whispering)
Is it true? Is it?

MICHAEL
(quietly, shaking his head)
No.

KAY
(after a sigh of relief and Michael kisses and hugs her)
I guess we both need a drink, huh?

Kay leaves the room to fix Michael a drink. At the same time, Rocco, Clemenza, and Neri enter the office. Clemenza shakes Michael's hand. Kay turns her head to watch them. They embrace Michael, then kiss his hand.

CLEMENZA
(kissing Michael's hand)
Don Corleone...

Rocco kisses Michael's hand as Neri shuts the door blocking Kay's view.

FADE OUT

THE END