BONASERA: (VOICE OVER) I believe in America.

(ON) America has made my fortune. And I raised my daughter in the American fashion.

I gave her freedom, but - I taught her never to dishonor her family.

She found a boyfriend, not an Italian. She went to the movies with him; she stayed out late. I didn't protest.

Two months ago, he took her for a drive, with another boyfriend.

They made her drink whiskey - and then - they tried - to take advantage of her. She resisted - she kept her honor. So they beat her - like an animal.

When I went to the hospital - her nose was a-broken - her jaw was a-shattered - held together by wire.

(Continued)
1. (Continued)

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

Don's hand gestures.

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

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

Don puts his hand down.

BONASERA: (cont'd)
She couldn't even weep
because of the pain.

But I wept. Why did I
weep?

She was the light of my
life. Beautiful girl.
Now she will never be
beautiful again.

(CRIES)

Sorry.

I - I went to the police,
like a good American.

These two boys were brought
to trial. The Judge
sentenced them to three
years in prison, and
suspended the sentence.
Suspended the sentence.
They went free that very
day:

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

DON CORLEONE:
Why did you go to the
police? Why didn't you
come to me first?

BONASERA:
What do you want of me?
Tell me anything, but do
what I beg you to do.

DON CORLEONE:
What is that?

BONASERA: (WHISPERS)
I want them dead.
2. CLOSE SHOT Don as Bonasera leans out L; CAMERA PANS SLIGHTLY R. Long pause before the Don speaks.

DON CORLEONE:
That I cannot do.

BONASERA:
I will give you anything you ask.

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

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

I can't remember the last time that - you invited me to your house for a cuppa coffee - even though my wife is Godmother to your only child. But let's be frank here. You never wanted my friendship - and uh - you were afraid to be in my debt.

BONASERA:
I didn't want to get into trouble.

DON CORLEONE:
I understand.

You found Paradise in America.
You had a good trade, you made a good living, the police protected you and there were courts of law -

(CAT MEOWS)

and you didn't need a friend like me.

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

(Continued)
4. (Continued)

DON CORLEONE: (cont'd)
But you don't ask with respect - you don't offer friendship - you don't even think to call me Godfather.

Instead you come into my house on the day my daughter's to be married and you ask me to do murder - for money.

BONASERA:
I ask you for Justice.

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

BONASERA:
Let them suffer then - as she suffers.

How much shall I pay you?

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

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

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

(CAT MEOWS)

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

Bonasera exits R.

DON CORLEONE:
Bonasera.

Bonasera.

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

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

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

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

And then they will fear you.

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

Don points finger.

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

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

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

And then they will fear you.

BONASERA:
Be my friend?

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

BONASERA:
...Godfather?

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

DON CORLEONE:
Good.

Some day, and that day

(Continued)
14. (Continued)
The Don walks R with Bonasera, CAMERA PAN-
NING WITH THEM.

They stop.

Bonasera exits R.

The Don moves R, CAMERA PANNING TO INCLUDE
Hagen as Hagen closes door.
Pause before Don says:

DON CORLEONE: (cont'd)
may never come, I'll call
upon you to do a service
for me.

But uh until that day -
accept this Justice as a
gift on my daughter's
wedding day.

(MUSIC IN) (TUNING UP)

BONASERA:
Grazie, Godfather.

DON CORLEONE:
Prego.

Don smells rose in his
boutonniere.

EXT. MALL - DAY

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

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

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

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

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

DON CORLEONE:
Where is Michael?

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

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

The Don starts forward.

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

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

DON CORLEONE:
(speaks Italian to
Photographer)

HAGEN:
What's the matter?

SONNY:
It's Michael...

Sonny starts away.

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

MUSIC: CHATTER:
HANDCLAPPING

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

22. MEDIUM CLOSE SHOT Mama
dancing in crowd.

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

24. VERY LONG (DOWN) SHOT
Crowd dancing.

MUSIC: CHATTER:
HANDCLAPPING

25. MEDIUM LONG (DOWN) SHOT
FBI Agents checking

(Continued)
25. (Continued) parked cars; Guests in BG. One Agent gets out of car in FG.

26. MEDIUM SHOT Agent in FG checking car; another Agent in BG.

27. MEDIUM SHOT Clemenza dancing with Girl in crowd.

28. MEDIUM CLOSE SHOT Agent (back to CAMERA) moving to car, CAMERA PANNING DOWN TO INCLUDE license plate:
   NY 45
   BX 12 - 13

29. CLOSE SHOT Mama seated at a table with Tessio; two Little Girls standing beside them. Tessio flips orange.

30. MEDIUM SHOT 2 Agents among cars; CAMERA PANS R WITH one of them. He stops behind a car.

31. MEDIUM CLOSE SHOT Don Barzini steps forward to shake hands with Don Corleone; Sonny standing behind the Don. Barzini's men behind him.

   The two Dons embrace.

   Sonny and Barzini shake hands.

32. MEDIUM SHOT Clemenza and White-Haired Man dancing in crowd. A Young Man takes Clemenza's place as Clemenza comes forward.

   (MUSIC: CHATTER, HANDCLAPPING)

   DON CORLEONE:
   Don Barzini.

   You know Santino.

   CLEMENZA:
   Hey, Paulie!
32. (Continued)  

(MUSIC: CHATTER: HANDCLAPPING)

CLEMENZA:
Lemme have some wine! Paulie! More wine.

PAULIE: (VOICE OVER) Excuse me, please. 
(ON)
Aw, you look terrific on the floor!

CLEMENZA:
What are ya, a dance judge or somethin'? 
(speaks Italian)

Go take a walk around the neighborhood; do your job.

Paulie gestures; exits L.
Clemenza starts to drink from pitcher.

33. CLOSE SHOT Paulie crossing R/L thru crowd, 
CAMERA PANNING WITH HIM.  

(MUSIC: HANDCLAPPING: CHATTER)

34. MEDIUM CLOSE SHOT Sonny, Hagen, Fredo moving R, 
CAMERA PANNING WITH THEM TO INCLUDE Lucy Mancini 
as Sonny pinches her cheek. Fredo and Hagen 
exit, CAMERA CONTINUES PANNING WITH Sonny... 
INCLUDES Sandra.  

(MUSIC OUT)
(APPLAUSE)

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

SANDRA: 
Well you watch yourself, all right? 
(MUSIC IN)

Sonny reacts; exits L.

35. CLOSE (LOW ANGLE) SHOT 
Feet of Man (Tessio) 
and Little Girl on dance floor (her feet are resting on his shoes) as they dance.
36. MEDIUM CLOSE SHOT
   Tessio dancing with the
   Little Girl in crowd.
   CAMERA STARTS TO PAN
   DOWN.

   (MUSIC)
   (Line in Italian)

37. MEDIUM SHOT Don and Mama
dancing in crowd; Band
playing in BG.

   (MUSIC)

38. MEDIUM CLOSE SHOT
   Carlo and Connie stand-
ing under canopy as
   Guests hand Connie wed-
   ding money which she
   tucks into lace case.

   (MUSIC)

39. MEDIUM CLOSE SHOT Paulie
   watching Connie off.
   Crowd BG. Guests cross
   thru FG L/R.

   PAULIE:
   Twenty, thirty grand —
in small bills, cash —

   (VOICE OVER)
   - in that little silk
   purse.

40. MEDIUM SHOT Carlo and
   Connie receiving money
   from Guests.

   (ON)
   Aw and if this were
   somebody else’s wedding,
   Sweet Tomato!

   MAN:
   Hey, Paulie:

   (speaks Italian)

   (MUSIC)

41. MEDIUM CLOSE SHOT
   Paulie; Crowd BG.

   Man runs in from L in
   BG with sandwich.

   He throws sandwich to
   Paulie.

   (MUSIC)

42. MEDIUM LONG SHOT
   Photographer crosses L
   past tables of seated
   guests, CAMERA PANNING.
   He stops to take a pic-
   ture.

43. MEDIUM CLOSE SHOT
   Barzini and Men seated
   at a table. As flash
   goes off, Barzini reacts;
   gestures to his Bodyguard
   who exits R.
44. MEDIUM LONG SHOT
Photographer standing before table of Guests as Barzini's Bodyguard steps to Photographer; takes camera from him.

PHOTOGRAPHER: Hey, what's a matter?

Another man joins them.

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

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

HAGEN: Have to go back to work.

THERESA: Oh, Tom!

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

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

...INCLUDES Luca Brasi seated in a chair, rehearsing his speech.

Hagen exits into the house, followed by two Men.

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

(MUSIC OUT: APPLAUSE)

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

EXT. MALL - DAY
(Continued)

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

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

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

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

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

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

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

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

INT. THE DON'S OFFICE - DAY

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

(Continued)
4. (Continued)  

HAZORINE:  
...but towards the end,  
he was uh paroled to help  
with the American uh war  
effort - so for the last  
six months he's been  
workin' in my pastry shop.

5. CLOSE SHOT Don.  

DON CORLEONE:  
Nazorine my friend, what  
can I do for you.

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

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

He breaks off, gesturing.

7. CLOSE SHOT Don.  

DON CORLEONE:  
You want Enzo to stay in  
this country and you want  
your daughter to be  
moved.

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

(MUSIC OUT: APPLAUSE)

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

NAZORINE: (VOICE OVER)  
You understand everything.

DON CORLEONE:  
Prego.

NAZORINE:  
Thank you.

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

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

(Continued)
10. (Continued)

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

(LAUGHS)
The bride and the groom
and the angel......

Hagen closes the door.
The Don rises.

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

(MUSIC IN)

HAGEN:
Who should I give this job
to?

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

Who else is on the list?

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

(MUSIC)

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

(MUSIC: CHATTER)

15. CLOSE SHOT Don peering
out thru shutter slats.

(GIRL'S VOICE)
Hello!

(GIRL'S VOICE: Michael:

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

(MUSIC)

17. CLOSE SHOT Don peering
out thru shutter slats.

(MUSIC)

18. MEDIUM CLOSE SHOT Kay
and Michael dancing
in crowd.
INT. THE DON'S OFFICE  
- DAY  
(MUSIC)

19. MEDIUM SHOT the Don 
standing at window, look-
ing out thru shutter slats. 
Hagen stands R FG. 
HAGEN: 
He's not on the list but 
Luca Brasi wants to see 
you.

Don turns toward Hagen; 
steps forward to his 
desk chair. 
DON CORLEONE: 
Is this - is this
necessary?

20. MEDIUM CLOSE SHOT Hagen 
past Don in L FG. 
HAGEN: 
He didn't expect to be
invited to the wedding, 
so he wanted to thank you.

21. MEDIUM CLOSE SHOT Don 
past Hagen in R FG. 
Hagen turns; exits R FG. 
DON CORLEONE: 
Oh.

EXT. MALL - DAY

22. MEDIUM CLOSE SHOT Luca 
seated in chair, still 
rehearsing speech. 
LUCA: 
Don Corleone - I am 
honored and grateful - 
that you have invited me 
to your home - on the 
wedding day of your 
daughter. May their first 
child be a masculine child.

Guests cross thru FG.

23. CLOSE SHOT Kay past 
Michael seated in L FG. 
LUCA: (VOICE OVER) 
Don -

KAY: (THRU ABOVE) 
Michael...

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

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

24. MEDIUM SHOT Michael and 
Kay seated at a table 
in FG; Luca seated BG. 
LUCA: 
I am honored and grateful 
that you invited me...

(Continued)
24. (Continued)

KAY:
See that scary guy over there?

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

MICHAEL:
He's a very scary guy.

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

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

25. CLOSE SHOT Kay past Michael in L FG.

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

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

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

Hagen enters from R.

Michael rises.

They shake hands.

The two men embrace.

29. CLOSE SHOT Michael and Hagen.

Kay and Hagen shake hands.

Hagen:
How do you do.

KAY:
How do you do.

Hagen:
Your father's been asking for you.
30. MEDIUM SHOT Michael, Hagen, Kay; Luca standing BG.

Hagen turns; goes back to Luca.

Luca follows Hagen out R.

Michael sits, CAMERA PANNING DOWN WITH HIM.

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

KAY:
Nice to meet you.

GIRL'S VOICE:
(speaks Italian)

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

MICHAEL:
Oh uh 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.

(Italian line o.s.)

(VOCAL, OFF ?)

31. CLOSE SHOT Kay past Michael in FG.

32. CLOSE SHOT Michael past Kay in R FG.

33. CLOSE SHOT Kay past Michael in FG.

34. CLOSE SHOT Michael past Kay in R FG.

35. INT. THE DON'S OFFICE — DAY

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

Kay nods.

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

KAY:
What's that?

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

You like your lasagna?

(MUSIC OUT: APPLAUSE)

(Continued)
35. (Continued)

Luca takes envelope from inside pocket.

LUCA:
Don Corleone -

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

On the day of your
daughter's

wedding.
And I hope that

their first child - will
be a masculine child.

I pledge - my ever-

(CHILDREN'S VOICES)

(CHILDREN'S CHATTER)

LUCA: (continuing)
-ending loyalty.

For your daughter's bridal
purse.

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

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

Thank you.

EXT. MALL - DAY

42. MEDIUM SHOT Connie and
Carlo jitterbugging as
Guests stand watching
and clapping.

(MUSIC)

(APPLAUSE)

43. MEDIUM CLOSE SHOT
Connie dancing with
Carlo.

44. CLOSE SHOT Sonny seated
at table under canopy.

(Continued)
44. (Continued)
He moves over one seat to L; puts cigarette in mouth as he looks off L.

(MUSIC)
(LAUGHTER)

45. CLOSE SHOT Lucy and Young Man.

(MUSIC: CHATTER: LAUGHTER)

46. CLOSE SHOT Sonny as Men cross behind him. Then he rises, leaning L, CAMERA PANNING TO INCLUDE Lucy. Sonny whispers in her ear.

47. MEDIUM CLOSE SHOT Sandra seated at a table with 4 Women. She holds her hands as though telling measurement; pulls hands further apart. The Women roar with laughter.

Sandra turns to look back to where Sonny had been sitting. He is gone.

She turns toward CAMERA and the laughing Women.

(MUSIC OUT)
(APPLAUSE)
(LAUGHTER)

(MUSIC IN)
(CROWD SINGS LA LA LA LA LA)

48. MEDIUM LONG SHOT 2 Men standing at microphone in front of Band. Guests in FG and at L. One man leads the singing.

49. MEDIUM CLOSE SHOT Mama in crowd.

50. MEDIUM LONG SHOT the 2 Men at microphone; Crowd FG & L as one of the Men comes forward with arms extended.

MAN: (speaks Italian)
(CHEERS, APPLAUSE)

51. MEDIUM CLOSE SHOT Mama in crowd as they applaud and cheer. The 1st Man enters to her.

MAMA: NO!
52. MEDIUM SHOT Mama and 2 Men in crowd as they urge her forward.

MAMA:
No!

CAMERA PANS R WITH the three to Man at microphone.

53. CLOSE SHOT Mama and 2 Men at microphone.

MAMA: (SINGS)
SERA LUNA..... (etc.)

(CROWD JOINS IN THE SINGING, CLAPPING HANDS)

At end of the verse, Mama calls:

MAMA:
Nazzarin!

INT. DON'S HALL & STAIRS - DAY

54. MEDIUM SHOT Sonny coming forward to stairs; turns in FG; starts up steps. Women and children seen BG in kitchen.

(MUSIC) (CHATTER)

EXT. MALL - DAY

55. MEDIUM SHOT Mama, 2 Men at Microphone as Old Man steps up to microphone. Crowd BG clapping.

(MUSIC)

56. MEDIUM LONG SHOT 3 Men, Mama, Old Man. Band behind them; Crowd FG & L as Old Man sings.

OLD MAN: (SINGS)

(CROWD CLAPS, SHOUTS)

57. MEDIUM CLOSE SHOT Crowd clapping.

58. MEDIUM SHOT Mama, 2 Men and Old Man. Latter continues singing.

OLD MAN: (SINGS)

(CROWD YELLS, CLAPS)

59. CLOSE SHOT Mama, Men as all laugh and clap.

(MUSIC, CLAPPING, LAUGHTER)

60. MEDIUM SHOT Mama, 2 Men, Old Man; latter continues singing.

OLD MAN: (SINGS)
INT. DON'S HALL & STAIRS
- DAY

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

EXT. MALL - DAY

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

INT. THE DON'S OFFICE
- DAY

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

(MUSIC OUT)

HAGEN:
Senator Cauley apologized
for not coming

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

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

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

HAGEN:
Salud.

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

HAGEN:
Salud.

66. CLOSE SHOT Don reacts
to screaming outside.

(SCREAMING)

DON CORLEONE:
What is that outside?

EXT. MALL - DAY

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

(SCREAMING)

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

(SCREAMING, OFF)

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

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

They move L, CAMERA
PANNING WITH THEM thru
crowd.

CONNIE:
Johnny!
Johnny! I love you!

(APPLAUSE)

(APPLAUSE)

(SCREAMING)

INT. THE DON'S OFFICE
- DAY

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

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

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

The Don comes forward. DON CORLEONE:
He's a good Godson.

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

EXT. MALL - DAY

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

   MAMA: Johnny! Johnny!
   (APPLAUSE)

   MAMA: (speaks Italian) then
   Sing a song:

   Johnny waves to Mama.

   Johnny holds up his hands;
   crowd shouts and applauds.  (SHOUTING, APPLAUSE)

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

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

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

   KAY: You never told me you knew
   Johnny Fontane.

   MICHAEL: Sure. You want to meet
   him?


4. MEDIUM CLOSE SHOT Kay
   and Michael (favors Kay).

   MICHAEL: My father helped him with
   his career.

   JOHNNY: (VOICE OVER)
   O Marenariello.

   KAY: He did?
   (MUSIC IN)

   How?

   JOHNNY SINGS:
   I HAVE BUT ONE HEART

   MICHAEL: Let's listen to the song.
5. MEDIUM SHOT Johnny at microphone singing to Connie seated near him; Carlo and Mama standing at L; Guests seated FG; Band playing.

KAY: (VOICE OVER)
Oh, Michael.
(SCREAMS FROM GIRLS)
JOHNNY: (SINGS)
THIS HEART I BRING YOU
(SCREAMS)
I HAVE BUT ONE HEART
TO SHARE WITH YOU

(GIRL SCREAMS)
I HAVE BUT ONE DREAM

THAT I CAN CLING TO
YOU ARE THE ONE DREAM
(GIRLS SCREAMS)
I PRA-

-AY COMES TRUE
(GIRLS SCREAMS)

KAY:
Please, Michael, tell me.

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

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

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

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

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

Now Johnny is my father's Godson. And - my father went to see this bandleader.

(GIRLS SCREAMING)
And he offered him ten thousand dollars to let Johnny go. The bandleader

(Continued)
10. (Continued)  

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

thousand dollars. 

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

11. CLOSE SHOT Kay.  

KAY: 
How did he do that? 

12. CLOSE SHOT Michael.  

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

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

KAY: 
What was that? 

14. CLOSE SHOT Michael.  

MICHAEL: 
Luca Brasi held a gun to 
his head - and my father 
assured him that either 
his brains or his 
signature - would be on 
the contract. 

15. CLOSE SHOT Kay.  

16. CLOSE SHOT Michael.  

MICHAEL: 
That's a true story. 

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

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

18. CLOSE SHOT Kay.  

19. CLOSE SHOT Michael.  

MICHAEL: 
That's my family, Kay; 
it's not me. 
(MUSIC OUT) 
(SCREAMS, APPLAUSE) 

20. CLOSE SHOT Kay.  

(APPLAUSE) 

21. MEDIUM SHOT Johnny 
kissing Connie; Carlo 

(APPLAUSE, SCREAMS) 

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

They embrace.

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

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

MAMA:
Beautiful.

VOICE:
Bravo!

(MUSIC IN)

(CHATTER)

DON CORLEONE:
Tom...

MAN:
...la la la!

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

(ITALIAN CHATTER)

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

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

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

KAY:
Oh. Hi.

FREDO:
How do you do?

KAY: (LAUGHS)
Hello.

FREDO:
This is my brother Mike.

(Continued)
22. (Continued)  

    (MUSIC)
    MICHAEL:
    Are ya having a good time?

    FREDO:
    Huh? Yeah. This is your friend, huh?

    INT. THE DON'S OFFICE
    - DAY

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

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

    Anyway uh - if I had this part in the picture, you know? - it puts me right back up on top again.
    But this uh -
    (MUSIC OUT: APPLAUSE)
    this man out there, he-he won't give it to me, the head of the studio.

    DON CORLEONE:
    What's his name?

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

    INT. DON'S HALL AND STAIRS - DAY

24. MEDIUM SHOT Hagen coming forward from kitchen; looks into room on R; crosses L to stairs, going up, CAMERA PANNING UP WITH HIM.

    (CHATTER)

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

    HAGEN: (VOICE OVER)
    Sonny?
    (ON)

    LUCY: (GASPING)
    Uh uh uh....
    (KNOCK AT DOOR)

    (Continued)
26. (Continued)

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

SONNY:
What?

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

HAGEN:
The old man wants to see you.

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

SONNY:
Yeah. One minute.

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

LUCY: (GRUNTS)
Oh oh oh...

Hagen smiles; exits L.

Oh, Sonneeee! Oh oh oh...

INT. THE DON'S OFFICE
30. MEDIUM CLOSE SHOT Woman in black dress singing; Guests cross in FG.

WOMAN: (SINGING)
(ARIA IN ITALIAN)

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

(SINGING, OFF)
JOHNNY: (VOICE OVER)
A month ago he - bought the movie rights to this book, the best seller.
(MUSIC OUT as DOOR CLOSED)
And the main character - is a guy just like me, why uh y'know I wouldn't even have to act - just be myself.

Hagen closes door; comes forward.

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

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

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

JOHNNY:

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

(Continued)
33. (Continued)
He grabs Johnny's wrists.
He slaps Johnny's face.
Don pulls Johnny around to L.

DON CORLEONE:
You can act like a man!
What's the matter with you!
Is this how you turned out?
a Hollywood finocchio that
uh cries like a woman?
(IMITATES CRYING)
What can I do,

34. MEDIUM CLOSE SHOT Hagen
smiles at the Don's imitation.

(VOICE OVER)
what can I do.
What is that nonsense.

35. MEDIUM CLOSE SHOT Don
and Johnny. Don crosses
R, CAMERA PANNING.

(ON)
Ridiculous.
(DOOR OPENS, OFF)

36. MEDIUM SHOT Sonny enter-
ing thru door BG, past
Don standing in FG.
Don turns into CAMERA
speaking to Johnny off L.

(BABY CRYING, OFF)
(DOOR CLOSE)

DON CORLEONE:
You spend time with your family?

JOHNNY: (VOICE OVER)
Sure I do.

DON CORLEONE:
Good.
Because a man who doesn't
spend time with his family
can never be a real man.
Comere.

You look terrible.

I want you to eat - I want
you to rest well and a month
from now this Hollywood big shot's gonna
give you what you want.

JOHNNY:
That's too late; they
start shooting in a week.

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

(Continued)
36. (Continued)
Don puts his arm around Johnny's shoulders;
leads him R, CAMERA TRUCKING AFTER THEM,
EXCLUDING Sonny.

Don opens door, revealing Girls in BG.

DON CORLEONE:
Now you go outside, enjoy yourself and uh...

(GIRLS CHATTERING)
I want you to leave it all to me.

JOHNNY:
All right.

(DOOR CLOSE)

DON CORLEONE:
Uh...

37. MEDIUM LONG (DOWN) SHOT
Crowd as the Wedding Cake is carried forward,
CAMERA PANNING L. Men set cake on table;
Crowd applauds.

(INT. THE DON'S OFFICE
- DAY)

38. MEDIUM SHOT Hagen past Don seated in chair arm in R FG. Sonny is partly in in L FG.

DON CORLEONE:
What time does my daughter leave with the bridegroom?

(MUSIC OUT)

HAGEN:
Uh in a few minutes, right after they cut the cake.

Now your new son-in-law,
(APPLAUSE)
do we give him something important.

39. MEDIUM CLOSE SHOT Don.

DON CORLEONE:
Never.
Give him a living but never discuss the Family business with him.

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

What else?

(Continued)
40. (Continued)

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

(VOICE OVER)
next week.

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

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

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

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

He drinks wine; sets down glass.

EXT. MALL - DAY

44. MEDIUM LONG SHOT Bridal Party standing for picture; Photographer arranging the two Little Girls.

As Photographer steps back with his camera, Michael leaves the group, crossing R, CAMERA PANNING WITH HIM...

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

As Photographer's flash goes off,

DISSOLVE:
EXT. MALL - DAY

45. MEDIUM SHOT Don leading Connie forward, chucking little boy under chin as he passes. On the dance floor, the Don acknowledges applause; dances with Connie, CAMERA PANNING WITH THEIR MOVEMENTS.

46. MEDIUM LONG (DOWN) SHOT Don dancing with Connie as Guests watch and applaud. Connie puts her arms around her father as they dance. (APPLAUSE)

FADE OUT (MUSIC OUT)

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

FADE IN:

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

DISSOLVE:

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

DISSOLVE:

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

DISSOLVE:


DISSOLVE:

5. LONG SHOT Hagen (back to CAMERA) walking between two stages. He exits R into stage.

INT. SOUND STAGE - DAY
6. MEDIUM LONG SHOT Hagen entering Stage 7 thru open door.

7. MEDIUM SHOT Child Star embracing Woltz for the Photographer. Girl exits R. Woltz looks off after her and entourage as Photographer takes picture.

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

...TO INCLUDE Hagen.

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

Woltz continues sign-
ing papers.

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

Woltz stops Hagen in
open doorway.

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

WOLTZ:
All right, start talking.

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

WOLTZ:
Woltz is listening.

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

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

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

WOLTZ:
Are you trying to muscle
me?

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

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

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

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

HAGEN:
I'm German-Irish.

8. CLOSE SHOT Hagen past
   Woltz in L FG.

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

HAGEN:
Mister Woltz,

9. CLOSE SHOT Woltz and
    Hagen (favors 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?

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

10. CLOSE SHOT Hagen past
    Woltz in L FG.

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

(CHATTER, OFF)

WOLTZ:
Check 'im out.

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

HAGEN: (MUSIC IN)

Woltz exits L in FG.

EXT. HILLY STREET - DAY

MEDIUM LONG SHOT Limou-
sine traveling R/L;
 exits up hill.
13. LONG (DOWN) SHOT the house and drive as limousine enters courtyard from R; stops before door. Chauffeur gets out of car; door of house opens.

DISSOLVE:

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

HAGEN:
It's really beautiful.

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

DISSOLVE:

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

HAGEN: (VOICE OVER)
Yeah.

(ON)
Very nice.

MUSIC OUT

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

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

WOLTZ:
How's your drink, Tom?

HAGEN:
Fine.

WOLTZ:
Hey, come on over here with me, I want to show you something really
INT. STABLE - DAY
MEDIUM SHOT Guard, Hagen and Woltz as stall door opens, horse is led out by two Grooms.

Woltz steps to horse.

One of the Grooms removes saddle blanket from horse.

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

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

(HORSE NEIGHS)

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

WOLTZ:
Khartoum...

(KHORE NEIGHS)

Khartoum.

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

Thanks, Tony.

GROOM:
'Welcome.

Come on.

WOLTZ:
Let's get somethin' to eat, huh?

(HORSE NICKERS)

INT. WOLTZ DINING ROOM - NIGHT

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

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

WOLTZ:
I respect it.

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

Just tell him he should ask me anything else.
But this is one favor I can't give 'im.
22. MEDIUM CLOSE SHOT Hagen as Servant's hand pours wine.
   HAGEN: He never asks a second favor when he's been refused the first.
   Understood?
   WOLTZ: You don't understand. Johnny Fontane never gets that movie. That part is perfect for 'im. It'll make him a big star. I'm gonna run him outa the business! And let me tell you why. (GLASS TINKLE)

Woltz rises, putting down napkin, making glass tinkle. He comes forward around table, CAMERA PANNING R WITH HIM. He stops in MEDIUM CLOSE SHOT, leaning his hands on table.

Johnny Fontane ruined one of Woltz International's most valuable protégés. For five years we had her under training - singing lessons, acting lessons, dancing lessons; I spent hundreds of thousands of dollars on 'er -

(VOICE OVER)

I was gonna make 'er a big star. And let me be even more frank. Just to show you that I'm not a hard-hearted man, that it's not all dollars and cents. She was beautiful! She was young; she was innocent! She was the greatest piece of ass I ever had and I've had 'em all over the world!

(VOICE OVER)

And then Johnny Fontane comes along with his (Continued)
27. (Continued)

Woltz steps closer.

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

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

(VOICE OVER)

And a man in my position can't

(ON)

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

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

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

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

31. CLOSE SHOT Woltz leaning toward Hagen off L.

WOLTZ: Yeah.
I heard that story.

32. MEDIUM CLOSE SHOT Hagen past Woltz leaning in R FG.
Hagen pushes his chair back from table, CAMERA PANNING L WITH HIM, EXCLUDING Woltz. Hagen rises, CAMERA PANNING UP WITH HIM.
He turns away from CAMERA, moving toward door BG.

He turns into CAMERA as he buttons jacket.
He nods.

Maybe your car could take me to the airport.

MISTER CORLEONE IS A MAN who insists on hearing bad news immediately.

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

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

DISSOLVE:

34. EXT. WOLTZ MANSION - DAWN
LONG SHOT House and pool.
(CRICKETS)

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

DISSOLVE:

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

DISSOLVE:

INT. WOLTZ'S BEDROOM — DAY

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

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

38. CLOSE SHOT Woltz screams. (MUSIC OUT as WOLTZ SCREAMS)

39. MEDIUM SHOT Woltz and horse's head as Woltz continues screaming. (SCREAM)

40. LONG SHOT Woltz screaming over horse's head. (SCREAM)

EXT. WOLTZ MANSION — DAY

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

DISSOLVE:
INT. THE DON'S OFFICE
- NIGHT

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

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

HAGEN:
Ah no. I slept on the plane.

DON CORLEONE:
Yeah?

HAGEN:
I have the Sollozzo notes here.

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

(AUTO HORN OFF)

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

(VOICES OF KIDS PLAYING)

Ah his business is narcotics.

INT. STAIRWAY - DAY

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

Sollozzo enters from R; stands by pillar.

(Continued)
45. (Continued)
Sonny enters from L in FG; shakes hands with Sollozzo.

INT. THE DON'S OFFICE - NIGHT

46. CLOSE SHOT Don.

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

48. MEDIUM CLOSE SHOT Don.

49. CLOSE SHOT Sonny.

50. CLOSE SHOT Don.

INT. GENCO OFFICES - DAY

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

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

INT. THE DON'S OFFICE - NIGHT

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

HAGEN'S VOICE:
The Tattaglia Family is behind him here in New York. Now they have to be in it for something.

SONNY:
Santino Corleone.

DON CORLEONE:
How about his prison record?

(MUSIC IN)

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

DON CORLEONE:
Santino - what do you think?

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

DON CORLEONE:
Tom?

HAGEN'S VOICE:
Well I say yes. There's more money potential in narcotics than anything else we're looking at. Now if we don't get into it, somebody else will - maybe one of the Five Families, maybe all of them. Now with the money they earn,

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

(Continued)
52. (Continued)

Hagen sits back; waits.  

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

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

53. MEDIUM CLOSE SHOT Don thinking. 

INT. GENCO OFFICES - DAY

54. CLOSE SHOT Sollozzo seated in chair. 

(MUSIC OUT)

SOLLOZZO: There - Don Corleone.

I need a man who has powerful friends. I need a million dollars in cash. 

I need, Don Corleone, those politicians that you carry in your pocket - like so many nickels and dimes.

55. CLOSE SHOT Don adjusts his tie. 

DON CORLEONE: What is the interest for my Family?

SOLLOZZO: Thirty per cent.

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

56. CLOSE SHOT Sollozzo. 

(VOICE OVER) and then it would go up.

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

(Continued)
57. (Continued)

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

58. CLOSE SHOT Sollozzo
reacts - then nods.

SOLLOZZO:
My compliments.

59. CLOSE SHOT Hagen -
smiles slightly.

(VOICES, TRAFFIC OFF)

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

INT. GENCO CO. OFFICES - DAY cont'd

1. CLOSE SHOT Sollozzo. (TRAFFIC, VOICES, OFF)

   A pause before he speaks.

   SOLLOZZO:
   I'll take care of the Tattaglias. Outa my share.

2. CLOSE SHOT Don.

   DON CORLEONE:
   So, I receive thirty percent for finance - political influence and legal protection.

3. CLOSE SHOT Sollozzo.

   (VOICE OVER)
   that's what you're telling me.

   SOLLOZZO:
   That's right.

4. CLOSE SHOT Don.

   DON CORLEONE:
   Why do you come to me? Why do I deserve this - generosity?

   SOLLOZZO: (VOICE OVER)
   If you consider

5. CLOSE SHOT Sollozzo.

   (ON)
   a million dollars in cash just finance - te salud, Don Corleone.

6. CLOSE SHOT the Don is silent.

7. MEDIUM SHOT Tessio, Clemenza, Fredo, Don, Hager, Sonny; Sollozzo seated in FG with back to CAMERA. The Don rises, CAMERA PANNING UP SLIGHTLY & R as he comes forward to bar; takes up bottle; steps to Sollozzo, refilling his glass.

   DON CORLEONE:
   I said that I would see you because - I heard that you were a serious man - to be treated with respect.

   (Continued)
7. (Continued)
The Don hands bottle back
to Sonny; sits in chair
next to Sollozzo, CAMERA
PANNING DOWN.

8. MEDIUM CLOSE SHOT Don
past Sollozzo's profile
in R FG; Sonny L BG,
as Don finishes sitting.
DON CORLEONE:
But uh - I must say no
to you.

9. CLOSE SHOT Sollozzo.

(VOICE OVER)
And I'll give you my
reasons.

(ON)
It's true - I have a lot
of friends in politics -
but they wouldn't be
friendly very long if they
knew my business was drugs
instead of gambling, which
they regard as a - a
harmless vice; but drugs
is a dirty business.

SOLLOZZO:
Oh, Don Corleone...

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

SOLLOZZO:
If you're worried about
security for your million -
the Tattaglias'll guarantee
it.

10. CLOSE SHOT Sollozzo.

11. CLOSE SHOT Sollozzo.

12. MEDIUM CLOSE SHOT Don;
Sonny past Sollozzo's
head in R FG. Don
gestures.

The Don puts his hand
on Sonny's, stopping him.

Pause as the Don looks at
Sonny.

SONNY:
Oh are you tellin' me that
the Tattaglias guarantee
our investment?

DON CORLEONE: (OVERLAPS)
Wait a minute.
13. CLOSE SHOT Clemenza.

14. CLOSE SHOT Hagen.

15. CLOSE SHOT Sollozzo.

16. MEDIUM CLOSE SHOT Don; Sonny past Sollozzo's profile in R FG.

DON CORLEONE: (VOICE OVER) I have a sentimental (ON) weakness for my children and I've spoiled them as you can see.

They talk when they should listen.

(VOICE OVER) But - anyway -

(ON) Signor Sollozzo, my No is final. And I wish to congratulate you on your new business; I know you'll do very well and - good luck to me. Especially since your interests don't conflict with mine. Thank you.

Don nods to others; rises. The men rise. Sollozzo and the Don shake hands; Sollozzo crosses R to door, followed by Clemenza and Tessio, Fredo and Sonny. All exit except Sonny.

DON CORLEONE: Santino.

Come here. What's the matter with you?

I think your brain is goin' soft

from all that comedy you're playin' with that young girl.

Never tell anybody outside the Family what you're thinking again.

21. CLOSE SHOT Don past Sonny in R FG.

22. CLOSE SHOT Sonny past Don in L FG.

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

Don steps in from L FG.

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

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

DON CORLEONE:
Ah. Take it away.

HAGEN: (TO SOMEONE OFF)
Take it away.

DON CORLEONE:
And uh -
tell Luca Brasi to come
in.

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

24. CLOSE SHOT Luca seated
in chair.

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

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

Luca rises out of scene,
exiting L.

FADE OUT
FADE IN:

EXT. STREET OUTSIDE
BEST & CO. - DAY

26. MEDIUM SHOT Traffic,
Pedestrians.

(MUSIC CHANGES)
(MALE VOCAL)
HAVE YOURSELF A
MERRY LITTLE CHRISTMAS
LET YOUR HEART BE
LIGHT...

FROM NOW ON
OUR TROUBLES WILL
BE....

27. MEDIUM SHOT Kay and Michael
coming out of store carry-
ing Christmas presents.
They walk R, CAMERA
TRUCKING WITH THEM.

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

MICHAEL:
And what do you want for
Christmas?

KAY:
Hmm? Oh just you.

INT. LUCA'S ROOM - NIGHT

28. MEDIUM SHOT Luca gets
bulletproof vest out of
suitcase on floor; puts
it on.

He exits R behind wall;
re-enters, putting on
shirt and coming for-
ward.

(MUSIC OUT)

29. CLOSE SHOT Luca's hand
reaching down to desk,
CAMERA PANNING; picks
up gun; straightens
with gun.

INT. GENCO CO. OFFICES
- NIGHT

30. MEDIUM LONG SHOT Fredo
seated in outer office
reading paper as the
Don stands in doorway.

DON CORLEONE:
Andiamo, Fredo.

(Continued)
30. (Continued)
Don comes forward to coat tree.

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

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

DON CORLEONE:
Huh?

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

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

INT. LOBBY OF BUILDING - NIGHT
31. MEDIUM (DOWN) SHOT Luca (partly in) walking away from CAMERA; CAMERA PANS UP as he continues walking BG.

(FOOTSTEPS)

(WHISTLING)

In LONG SHOT he takes off overcoat.

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

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

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

BRUNO:
Luca! I'm Bruno Tattaglia.

LUCA:
I know.

BRUNO:
Sue bequero Scotch? Prewar.

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

SOLLOZZO:
You know who I am?

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

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

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

37. CLOSEUP Luca.

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

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

39. CLOSE SHOT Bruno past shoulder in R FG.

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

SOLLOZZO: (VOICE OVER, in Italian)
Superimposed Title in
Want to join me?
Title out.

LUCA: (in Italian)
Superimposed Title in
What's in it for me?
Title out

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

SOLLOZZO: (in Italian)

42. CLOSEUP Luca.

SOLLOZZO: (VOICE OVER, in Italian)
Superimposed Title in
$50,000 to start with.
Title out

Luca nods.

43. CLOSE SHOT Bruno past a shoulder in R FG.

44. CLOSEUP Luca.

LUCA: (in Italian)
Superimposed Title in
Not bad!
Title out

45. MEDIUM CLOSE SHOT Bruno and Sollozzo past Luca in R FG.
Sollozzo offers his hand.
Sollozzo agrees.
Sollozzo offers to meet in 3 days.

SOLLOZZO: (in Italian)
Superimposed Title in
Agreed?
Title out

46. CLOSEUP Luca.

47. CLOSE SHOT Sollozzo looks down.

48. MEDIUM CLOSE SHOT Bruno and Sollozzo past Luca in R FG. Sollozzo still has his hand extended. Luca takes cigarette out of pack. Bruno smiles, steps forward with lighter; puts cigarette into his mouth as he flicks on lighter.

SOLLOZZO: (in Italian)
Superimposed Title in
What's in it for me?
Title out

49. CLOSEUP Luca past Bruno's shoulder in L FG as Bruno holds flame to Luca's cigarette.
50. CLOSE SHOT Bruno past Luca's bowed head in R FG. Bruno's smile fades, but comes back on as Luca raises his head.

51. CLOSE SHOT Sollozzo past Luca in R FG; LUCA: Grazie. Bruno partly in at L. Luca leans out.

52. CLOSE SHOT Luca's hand on bar as Bruno's hand pats Luca's hand.

53. CLOSEUP Bruno past Luca's shoulder in R FG. Bruno smiles, nods.

54. CLOSE SHOT Luca's hand on bar as Bruno's hand grasps Luca's hand, his other hand closing on Luca's wrist.

55. CLOSE SHOT Sollozzo raising knife and starting to bring it down.

56. CLOSE SHOT Luca's hand being pinned to bar by knife in Sollozzo's hand. (LUCA'S YELL)

57. CLOSEUP Luca past Bruno's head in L FG as Luca yells and a Buttonman steps in from R behind Luca, placing garroting around his neck. (LUCA YELLS)

58. MEDIUM CLOSE SHOT Bruno, Luca, Sollozzo. Bruno holds the struggling Luca's hand on the bar.

59. CLOSEUP Luca past Bruno's head in L FG as Buttonman's hand tightens garrote. Luca's eyes bulge. (LUCA'S YELLS, GASPS) (Continued)
59. (Continued)
As Luca starts to sag,
CAMERA PANS DOWN TO
INCLUDE Buttonman behind
him. Luca continues to
struggle.

60. CLOSE SHOT Bruno and
Sollozzo.

61. CLOSE SHOT Luca past
Bruno in FG as Button-
man continues strangling
him. Luca finally sinks
down, blocked by Bruno's
body.

62. CLOSEUP Bruno looking
off R.

63. CLOSE SHOT Luca, his
hand pinned to bar by
knife - past Sollozzo's
shoulder in R FG. He
sinks down behind bar.

64. MEDIUM LONG SHOT Sol-
lozzo, Bruno, Luca and
Buttonman (seen thru
window of bar) as the
strangler lowers Luca
to the floor.

EXT. TOY STORE - NIGHT

65. MEDIUM SHOT Hagen com-
ing out of double doors
carrying sled and pack-
ages. He comes forward,
CAMERA PANNING R WITH
HIM, THEN L as he con-
tinues forward.

CAMERA NOW INCLUDES
Sollozzo standing out-
side store window
(animated toy inside).

SOLLOZZO: (VOICE OVER)
Tom!

(MUSIC IN)

(GIRL'S VOCAL:
"Santa Claus is
coming to town")

SOLLOZZO:
Tom Hagen. Merry
Christmas.

HAGEN:
Thank you.

(Continued)
65. (Continued)

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

HAGEN:
I haven't got time.

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

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

(MUSIC OUT)

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

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

66. MEDIUM CLOSE SHOT Don coming thru door.

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

DON CORLEONE:
Ah, esposto, Fredo. (MUSIC IN: TRUMPET PRACTICING SCALES)
I'm goin' to buy some fruit.

FREDO:
Okay, Pop.

Don moves BG across the street to fruitstand.

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

(CAR DOOR CLOSE)

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

DON CORLEONE:
Ah, Merry Christmas. I want some fruit....

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

Gimme that one.
69. MEDIUM LONG SHOT Don and Vendor past Fredo in car in R FG. Don continues selecting fruit.

70. MEDIUM SHOT 2 Gunmen enter from R; start forward.

71. CLOSE SHOT Don holding paper bag.

72. MEDIUM CLOSE (DOWN) SHOT legs of the 2 Gunmen running R/L, CAMERA MOVING WITH THEM.

73. CLOSE SHOT Don reacts; runs out R.

74. MEDIUM CLOSE SHOT Legs of the 2 Gunmen running R/L, CAMERA MOVING WITH THEM.

75. CLOSE SHOT Hands of the 2 Gunmen holding guns as they continue R/L, CAMERA PANNING.

76. MEDIUM LONG SHOT Car as the Don (partly in, back to CAMERA) runs, upsetting basket of oranges.

77. LONG (DOWN) SHOT Don on street near spilled fruit. He runs forward toward his car in FG; the 2 Gunmen run in from L, firing more shots at the Don who sprawls against hood of car.

78. MEDIUM SHOT Don leaning against hood of car as Fredo in FG gets out of car; the 2 Gunmen standing BG, continuing to fire.

79. MEDIUM CLOSE SHOT Fredo (FIRING) (Continued)
79. (Continued)
moving L/R, getting out
gun which is shot out
of his hand (or he drops
it).

80. LONG (DOWN) SHOT Fredo
standing on sidewalk;
the Don against hood of
car; the 2 Gunmen BG.
They start to run out R.

(DOG BARKING)

81. CLOSE SHOT Fredo reacting
to o.s. Don.

82. MEDIUM CLOSE SHOT Don
with bullet hole in back
leaning against hood of
car. He sinks down,
CAMERA PANNING DOWN WITH
HIM as he faces into
CAMERA. He falls to
pavement; rolls over
onto his back.

(DOG BARKING)

(BABY CRYING)

83. CLOSE SHOT Fredo look-
ing down; starts to kneel.

(MUSIC IN)

84. MEDIUM SHOT Don lying
on his back as Fredo,
holding gun, kneels.

85. CLOSE SHOT Fredo cry-
ing. He puts his hand to
his head, knocking off his
hat.

(FREDO CRYING)

86. MEDIUM SHOT Don and Fredo
as people start to gather.

87. CLOSE SHOT Fredo (profile
to L) crying. FREDO:
Papa!

88. MEDIUM (DOWN) SHOT Don
past Fredo in R FG as
Fredo continues crying. Papa:

EXT. RADIO CITY MUSIC
HALL - NIGHT

89. MEDIUM LONG SHOT Theatre
with marquee reading:
Leo McCarey's "The Bells
of St. Mary's". Famed
Christmas Stage Show.

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

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

MICHAEL: No.

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

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

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

KAY: Michael - Michael...

MICHAEL: What's the matter?

They walk behind posters; hidden from view.

They emerge. Kay stops him.

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

Kay exits L;

Michael turns to look after her.

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

EXT. RADIO CITY MUSIC HALL - NIGHT cont'd

1. MEDIUM SHOT Kay and Michael walking forward to newsstand in R FG. Michael picks up newspaper.

2. CLOSEUP Front page of the Daily Mirror with headline:
   VITO CORLEONE FEARED MURDERED
   Michael's hands open paper to inside page on which is a picture of the Don and story headed:
   Assassins Gun Down Underworld Chief.

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

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

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

6. INT. PHONE BOOTH - NIGHT
   CLOSEUP Michael; Kay's

(Continued)
6. (Continued)
face seen BG outside booth.

(MUSIC)

MICHAEL: (INTO PHONE)
Sonny - Michael.

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

MICHAEL: (INTO PHONE)
Is he all right?

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

MICHAEL:
Oh.

SONNY'S VOICE OVER PHONE:
Are you there?

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

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

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

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

MICHAEL: (INTO PHONE)
All right.

Michael starts to hang up.

INT. SONNY'S HOUSE - NIGHT

7. MEDIUM CLOSE SHOT Sonny seated at table hanging up phone. Sandra stands in doorway behind him.

8. CLOSEUP Sandra turns her head to R.

Sandra:
Oh my God.

Sonny enters from L FG; comforts his wife. (CRASH, OFF)
9. MEDIUM SHOT Sonny and Sandra as they look back toward kitchen.
Sonny crosses to cabinet, CAMERA PANNING L WITH HIM; opens drawer, gets out gun.
Sonny crosses R, CAMERA PANNING; starts BG to kitchen.

SANDRA: Ohhh!

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

10. CLOSE SHOT Sonny entering kitchen, CAMERA PANNING R WITH HIM.
Sandra enters, follows.
Sandra backs out L.
Sonny puts gun into waistband, opens door.

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

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

(BABY CRYING)

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

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

SONNY: Where was Paulie?

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

SONNY: How many times he been sick?

(Continued)
10. (Continued)
Sandra enters from L in BG, carrying crying baby.

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

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

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

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

(BABY CRYING)

SONNY:
Look, uh...

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

(PHONE RINGS)

(PHONE RINGS)

SONNY: (INTO PHONE)
Hello.

SOLLOZZO'S VOICE OVER PHONE:
Santino Corleone?

SONNY: (INTO PHONE)
Yeah.

SOLLOZZO'S VOICE OVER PHONE:
We have Tom Hagen. In about three hours he'll
12. (Continued)

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

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

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

Sonny hangs up.

INT. ABANDONED DINER -
NIGHT

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

AUTO HORN CFF

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

SOLLOZZO: (VOICE OVER)
Your boss is dead.
I know you're not in
the muscle end of the Family,
Tom,
so

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

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

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

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

17. CLOSE SHOT Sollozzo.

(ON)
Drink it.
18. CLOSE SHOT Hagen; 
Sollozzo partly in on 
R. Hagen drinks from 
shot glass.

19. CLOSE SHOT Sollozzo. 
SOLLOZZO: 
So now it's up to you to 
make the peace between me 
and Sonny.

20. CLOSE SHOT Hagen; 
Sollozzo partly in on R.

21. CLOSE SHOT Sollozzo. 
SOLLOZZO: 
Sonny was hot for my deal, 
wasn't he? 
And you knew it was the 
right thing to do.

22. CLOSE SHOT Hagen; 
Sollozzo partly in on R. 
HAGEN: 
Sonny'll come after you 
with everything he's got.

23. CLOSE SHOT Sollozzo. 
SOLLOZZO: 
That'll be his first 
reaction, sure.

24. CLOSE SHOT Hagen; 
Sollozzo partly in on R. 
(VOICE OVER) 
That's why you gotta talk 
some sense to him.

25. CLOSE SHOT Sollozzo. 
(ON) 
The Tattaglia Family is 
behind me with all their 
people.

26. CLOSE SHOT Hagen; 
Sollozzo partly in on R. 
(VOICE OVER) 
The other New York 
Families'll go along with 
anything that'll prevent 
a full-scale war. Let's 
face it, Tom, and all due 
respect,

27. CLOSE SHOT Sollozzo. 
(ON) 
the Don - rest in peace - 
was slippin'. 
(PAUSE) 
Ten years ago could I have 
gotten to him?

28. CLOSE SHOT Hagen; 
Sollozzo partly in on R. 
Hagen looks away as 
though fighting back 
tears.

(VOICE OVER) 
Well now he's dead. He's 
dead, Tom, and nothing can 
bring him back. 
(Cont: nued)
28. (Continued)  
SOLLOZZO: (VOICE OVER)  
So you gotta talk to  
Sonny. You gotta talk to  
the Caporegimes, that  
Tessio, that fat Clemenza.  

29. CLOSE SHOT Sollozzo.  
(ON)  
It's good business, Tom.  

30. CLOSE SHOT Hagen;  
Sollozzo partly in on R.  
HAGEN:  
I'll try.  
But even Sonny won't be  
able to call off Luca Brasi.  

31. CLOSE SHOT Sollozzo  
nods; steps R, CAMERA  
PANNING WITH HIM.  
SOLLOZZO:  
Yeah.  
Well... let me worry about  
Luca.  
He turns his head to L;  
crosses, CAMERA PANNING  
WITH HIM.  
You just talk to Sonny.  

32. CLOSE SHOT Hagen;  
Sollozzo partly in on R.  
HAGEN:  
And the other two kids.  
I'll do my best now.  

33. CLOSE SHOT Sollozzo.  
SOLLOZZO:  
Good.  
Now -  

34. CLOSE SHOT Hagen;  
Sollozzo partly in on R.  
Hagen nods; rises out of  
scene.  
(VOICE OVER)  
you can go.  

35. MEDIUM LONG SHOT Hagen,  
Sollozzo, 1st Man;  
2nd Man in L FG. Hagen  
and Sollozzo come forward.  
SOLLOZZO:  
I don't like violence, Tom.  
I'm a businessman.  
Blood is a big expense.  

36. MEDIUM LONG SHOT Diner  
and adjoining Christmas  
tree lot as Sollozzo,  
(TRAFFIC, HORN,  
FOOTSTEPS)  
(Continued)
36. (Continued)
Hagen and Man come out of diner. Car drives in from L. Driver gets out; crosses to Sollozzo who steps out to meet him.

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

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

Sollozzo exits R in FG.
Hagen and 2nd Man follow.

(MUSIC IN)

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

(MUSIC)

(CAR)

(CHAIN)

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

MURMUR OF MEN

(DOOR OPEN & CLOSE)

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

DISSOLVE:
INT. THE DON’S OFFICE
- NIGHT

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

Clemenza and Tessio continue talking thru
main dialogue.

SONNY:
What do you think, goombah?
Hah?

CLEMENZA: (THRU ABOVE)
That's a lot of blood.
Solazzo, Philip
Tattaglia...

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

MICHAEL:
You gonna kill all those
guys?

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

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

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

HAGEN:
Has anyone been able to get
in touch with Luca?

CLEMENZA:
Uh I've been tryin' all
night. He might be shacked
up.

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

HAGEN:
Luca never sleeps over with
a broad. He always goes
home when he's through.
(Continued)
40. (Continued)

SONNY:
Well, Tom - you're
Consigliere. What do we
do if the old man dies,
God

41. MEDIUM CLOSE SHOT Hagen.

(VOICE OVER)
forbid.

HAGEN:
If we lose the old man -

CLEMENZA: (VOICE OVER)
...Sollozzo, Philip
Tattaglia...

HAGEN:
- we lose the political
contacts and half our
strength. The other New
York Families might wind
up supporting Sollozzo
just to avoid a long,
destructive war.

42. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.
Sonny sits scratching
his head.

(VOICE OVER)
This is almost Nineteen
Forty-six.
Nobody wants bloodshed any
more. If your father
dies...

43. MEDIUM CLOSE SHOT Hagen.

(ON)
you make the deal, Sonny.

44. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.

SONNY:
You know that's easy for
you to say, Tom; he's not
your father.

45. MEDIUM CLOSE SHOT Hagen.

HAGEN:
I was as much a son to him
as you or Mike.

46. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.

47. MEDIUM CLOSE SHOT Michael.

(KNOCK AT DOOR)

48. MEDIUM SHOT Tessio,
Clemenza, Sonny, Michael
and Hagen.

(KNOCK AT DOOR)
SONNY:
What is it?

(Continued)
48. (Continued)
Door opens, CAMERA PANS UP SLIGHTLY; Paulie enters.

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

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

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

Tessio rises.

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

PAULIE:
You want me to hang around?

SONNY: (VOICE OVER)
Yeah hang around. You all right?

PAULIE:
Yeah I'm fine. (PAULIE COUGHS)

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

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

PAULIE:
No, 'at's all right.

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

PAULIE:
All right...

SONNY: (OVERLAPS)
Go ahead, baby.

PAULIE:
...that might be a good idea.

Paulie exits thru door R. (Continued)
50. (Continued)
CAMERA PANS DOWN SLIGHTLY as door closes.

SONNY:
Yeah, right.

(DOOR CLOSE)

51. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.

SONNY:
I want you to take care of
that sonofabitch

52. CLOSE SHOT Clemenza;
Sonny's hand on R.

(VOICE OVER)
right away. Paulie sold
out the old man, that
shtrunz.

53. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.

(ON)
I don't wanta see him
again. Make that first
thing on your list,
understand?

54. CLOSE SHOT Clemenza.

CLEMENZA:
Understood.

55. MEDIUM CLOSE SHOT Sonny;
Hagen's shoes on R.

SONNY:
Hey, Mikey, tomorrow

56. MEDIUM CLOSE SHOT Michael.

(VOICE OVER)
get a couple of guys, you
go over to Luca's
apartment, hang around,
wait for 'im to show up.

57. MEDIUM CLOSE SHOT Hagen.

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

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

INT. THE DON'S OFFICE
- NIGHT cont'd

1. MEDIUM CLOSE SHOT Sonny; Hagen's shoes on R.
   SONNY:
   Yeah.
   Listen uh uh hang around the house on the phone and be a big help, huh?

2. MEDIUM CLOSE SHOT
   Michael.
   He starts to reach forward.
   (VOICE OVER)
   Try Luca again, go ahead.

3. MEDIUM SHOT Clemenza, Sonny, Michael, Hagen as Michael picks up phone from desk.
   Tessio enters thru door R, CAMERA PANNING UP SLIGHTLY. He carries a package.
   (PAPER RUSTLE)

4. MEDIUM CLOSE SHOT Sonny as Tessio (partly in)
   puts the package on Sonny's lap.

5. CLOSE SHOT Package on Sonny's lap as his hands open it, revealing two dead fish wrapped in Luca's bulletproof vest.
   (PAPER RUSTLE)
   SONNY: (VOICE OVER)
   What the hell is this?
   CLEMENZA: (VOICE OVER)
   That's a Sicilian message. It means Luca Brasi sleeps with the fishes.

6. MEDIUM CLOSE SHOT Sonny; Tessio partly in standing at R.
   (MUSIC IN)

7. MEDIUM CLOSE SHOT Hagen looking off L; Tessio's arm in on L.
   (MUSIC)

8. MEDIUM CLOSE SHOT
   Michael hangs up phone.
   (MUSIC)

EXT. CLEMENZA'S HOUSE - DAY

9. MEDIUM SHOT House; Car parked in driveway.
   (MUSIC OUT)
   (Continued)
9. (Continued)
Clemenza and Rocco
walking forward from
garage BG. 2 Kids in
from R in little car;
exit R.

(CHILDERN'S VOICES)

10. MEDIUM CLOSE (UP) SHOT
Mrs. Clemenza past
Clemenza's back in R FG.

CLEMENZA:
I'm goin' now.

MRS. CLEMENZA:
What time are you gonna be
home tonight?

CLEMENZA:
I don't know, probably
late.

She makes kissing sound;
Clemenza exits L in FG.

(CAR)

11. MEDIUM CLOSE SHOT Paulie
seated behind wheel as
Rocco gets into rear
seat; Clemenza sits into
car beside Paulie.

(CAR)

MRS. CLEMENZA: (VOICE OVER)
Don't forget the Cannoli.

CLEMENZA: (VOICE OVER)
Yeah yeah
(ON)
yeah yeah.
(CAR DOOR CLOSE)

PAULIE:
Rocco - sit on the other
side; you block the
rearview mirror.

CLEMENZA:
That Sonny's runnin' wild.
He's thinking of goin' to
the mattresses already.
We gotta find a spot over
on the West Side. You try -
Three Oh Nine West
Forty-Third Street.
You know any good spots on
the West Side?

PAULIE:
Yeah, I'll think about it.

CLEMENZA:
Well think about it while
you're drivin', will ya?

(Continued)
11. (Continued)

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

EXT. CLEMENZA'S HOUSE
- DAY

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

DISSOLVE:

EXT. STREET UNDER EL TRACKS - DAY

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

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

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

CLEMENZA'S VOICE:
Now make sure that they're
clean because
those guys are gonna be stuck
up in there for a long
time, you know.

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

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

(LAUGHS)

DISSOLVE:

EXT. NEW YORK STREET - DAY

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

ROCCO'S VOICE:
Yeah.
EXT. TURNPIKE - DAY

15. LONG SHOT Paulie's car driving forward. (Manhattan seen far BG). CLEMENZA'S VOICE: Watch out we exterminate you!

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

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

PAULIE'S VOICE: (speaks Italian)

DISSOLVE:

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

EXT. DUMP - DAY

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

(BOAT WHISTLE)

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

(BOAT WHISTLE)

(CAR DOOR CLOSE)

18. MEDIUM LONG SHOT Car; Paulie and Rocco seen inside. Rocco raises gun; fires. (SHOT FROM SILENCER)

(SECOND SHOT)

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

(MUSIC IN)

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

(Continued)
20. (Continued)
Paulie dead behind the wheel.

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

DISSOLVE:

EXT. THE DON'S YARD - DAY

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

Mike looks off L.

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

MICHAEL:
Yeah.

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

INT. THE DON'S KITCHEN - DAY

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

MICHAEL:
Who is it?

CLEMENZA:
Some girl.

(MUSIC OUT)

MICHAEL: (INTO PHONE)
Hello, Kay?

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

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

Clemenza exits L in FG.
23. CLOSE SHOT Michael; Buttonmen seated BG.

He turns away, glancing toward Buttonmen.

Michael hangs up.

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

Michael crosses R, CAMERA PANNING...

...INCLUDES Clemenza.

KAY'S VOICE OVER PHONE: I love you.

MICHAEL: (INTO PHONE) Huh?

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

MICHAEL: (INTO PHONE) Yeah, I know.

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

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

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

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

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

CLEMENZA: Hey, Mikey. Why don't you tell that nice girl you love 'er? (SINGS)

I love you with all my heart...

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

Come over here, kid - learn somethin'.

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

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

(Continued)
24. (Continued)

Clemenza picks up plate of meat; adds meat to pot; puts plate down.
He pours wine into pot as Sonny enters from R. Clemenza sets down wine jug.

Michael exits L.

Clemenza: (cont'd) make sure it doesn't stick. You get it to a boil.
You shove in all your sausage and your meatballs. Huh?
Add a little bit o' wine - and -
a little bit o'sugar - and that's my trick.

Sonny: Why don't you cut the crap? I got more important things for you to do. How's Paulie?
Clemenza: Aw Paulie, you won't see him no more.

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

Sonny lights slaps Michael's cheek.

Sonny: Where you goin'?
Michael: To the city.
Sonny: Oh. Well send some bodyguards with him, right?
Michael: No, I'm just going to the hospital to see...
Sonny: (OVERLAPS) Never mind. Send somebody with him.
Clemenza: (VOICE OVER) Oh he'll be all right. Sollozzo knows he's a civilian.
Sonny: Hmm be careful, huh?

(Continued)
25. (Continued)

MICHAEL:
Yes, sir.

Michael exits R; Sonny turns to look after him.

SONNY:
Send somebody with him anyway.

(CLEMENZA LAUGHS)

26. MEDIUM SHOT Clemenza, Sonny; Buttonmen BG.
Sonny breaks off a piece of bread; starts to dip it into pot.

INT. MICHAEL'S CAR - NIGHT

27. CLOSE SHOT Michael in rear seat, seen past 2 Men in front seat.

EXT. STREET - NIGHT

28. MEDIUM SHOT Michael's Car driving R/L, CAMERA PANNING. It makes turn; continues down another street, away from CAMERA.

DISSOLVE:

INT. HOTEL ROOM - NIGHT

29. CLOSE SHOT Kay seated at room service table holding glass of wine. Michael's hands in R FG with fork.

(MUSIC IN WITH GIRL'S VOCAL)

...TO LOVE YOU

ALL OF MY LIFE

30. MEDIUM CLOSE SHOT Michael wiping mouth with napkin; Kay's hands in L FG.

JUST THE RIGHT TO TAKE CARE OF YOU

31. MEDIUM SHOT Kay and Michael. Michael sits a moment, then rises, CAMERA PANNING UP SLIGHTLY. He crosses to chair; gets topcoat.

ALL OF MY LIFE

I....

MICHAEL:
I have to go.

KAY:
Can I go with you?

MICHAEL:
No, Kay. There's gonna be detectives there - people from the press.

KAY:
Well I'll ride in the cab.

(Continued)
31. (Continued) Michael sits again.

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

(MUSIC: VOCAL)

KAY: When will I see you again?

32. MEDIUM CLOSE SHOT Michael; Kay's hands in L FG.

...AS A NUR-

33. MEDIUM CLOSE SHOT Kay.

-SERY RHY-

34. MEDIUM CLOSE SHOT Michael; Kay's hands in L FG. He shakes his head.

-ME...

MICHAEL: Go back to New Hampshire and I'll call you at your parents' house.

35. MEDIUM CLOSE SHOT Kay.

KAY: When will I see you again, Michael?

36. MEDIUM CLOSE SHOT Michael; Kay's hands in L FG. He rises.

MICHAEL: I don't know.

37. MEDIUM CLOSE SHOT Kay as Michael enters from R; caresses her arm as he crosses behind her; then stops, bending down into scene to kiss Kay. He exits L; CAMERA HOLDS ON Kay.

I JUST WANT THE RIGHT TO BE...
ALL MY LOVE WITH ALL MY HEART
ALL OF MY LIFE...
(DOOR CLOSE) (MUSIC OUT)

38. MEDIUM SHOT Michael coming forward past groups of people standing talking. He exits L in FG.

(MURMUR)

39. LONG SHOT Hospital Entrance decorated with Christmas lights.

(Continued)
39. (Continued) (MUSIC)
Cab drives in from L; Michael gets out; cab exits R. Michael stands looking around, then goes BG toward steps.

INT. HOSPITAL CORRIDOR - NIGHT

40. MEDIUM SHOT Corridor. (MUSIC)
Michael enters from R in BG; crosses L to Nurses' Station.

41. MEDIUM CLOSE SHOT (MUSIC)
Michael standing at Nurses' Station.

42. MEDIUM SHOT (P.O.V.) (MUSIC)
Nurses' Station. No one is there.

43. MEDIUM CLOSE SHOT (MUSIC)
Michael turns to look off R; starts to exit.

44. MEDIUM LONG SHOT (NEEDLE SCRATCHING ON VICTROLA RECORD)
Michael coming forward in corridor. He passes close to CAMERA WHICH PANS R WITH HIM IN C.U. He stops at open door; looks into lounge; then looks down.

45. CLOSEUP Half-eaten sandwich and carton of coffee on desk. (P.O.V)

46. MEDIUM CLOSE SHOT (MUSIC)
Michael looking down at food o.s.; steps forward, CAMERA PANNING L WITH HIM. He stops in C.U., looking off R; then exits L.

47. LONG SHOT Michael coming forward in corridor; runs. (MUSIC)

48. LONG (DOWN) SHOT Michael running forward to steps; runs up steps. (MUSIC)
INT. STAIRS AND NEXT FLOOR CORRIDOR - NIGHT

49. MEDIUM CLOSE SHOT
Michael runs in from stairs L; steps forward, looking around.

50. LONG SHOT Empty desk at end of corridor past Michael standing in R FG, back to CAMERA. He walks away from CAMERA; exits R in BG.

51. MEDIUM CLOSE SHOT Michael standing outside Room 2. He hesitates, then opens door, revealing the Don in bed. He goes into room, to bed.

52. CLOSE SHOT Don sleeping. A tube is taped to his nose.

53. MEDIUM CLOSE SHOT Michael standing by bed as the Nurse's back looms up in FG.

NURSE: (VOICE OVER)
What are you doing here?

54. MEDIUM SHOT Michael standing beside Don's bed, past Nurse's back in R FG.

NURSE:
You're not supposed to be here now.

MICHAEL:
I'm Michael Corleone - this is my father.

There's nobody here. What happened to the guards?

55. MEDIUM CLOSE SHOT Michael past Nurse's head in R FG.

She pushes Michael aside as she crosses to bed.

She looks at her watch. Michael goes to bedside table; picks up phone.

NURSE:
Your father just had too many visitors. They interfered with hospital service.

The police made them leave about ten minutes ago.

(MUSIC)

MICHAEL: (INTO PHONE)
Uh get me uh
56. CLOSE SHOT Don sleeping.

MICHAEL: (VOICE OVER)
Long Beach four - five six
(ON)
two oh, please.

Nurse! Wait a minute.
Stay here.
(PAUSE)
(INTO PHONE)
Sonny, Michael. I'm at the hospital.

SONNY'S VOICE OVER PHONE:
Yeah.

MICHAEL: (INTO PHONE)
Listen, I got here late, there's nobody here.

SONNY'S VOICE OVER PHONE:
What, nobody?

MICHAEL: (INTO PHONE)
Nobody. No-no-no Tessio's men, no detectives, nobody.

(VOICE OVER)
Papa's all alone.

SONNY'S VOICE OVER PHONE:
Don't panic. We'll send somebody over.

MICHAEL: (VOICE OVER)
I won't panic.

58. CLOSE SHOT Don sleeping.

(PHONE HANG UP)

NURSE:
I'm sorry but you will have to leave.

MICHAEL:
Uhhh... you and I are gonna move-move my father to another room.
Now can you disconnect those tubes so we can move the bed out?

(Continued)
59. (Continued) Nurse steps toward bed. (MUSIC)
NURSE: That's out of the question!

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

MICHAEL: D'you know my father?

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

Now help me, please.

61. CLOSE SHOT Don sleeping. (MUSIC)

(FOOTAGE REEL 4A: 832 FT + 13 FRAMES)
INT. HOSPITAL - NIGHT
cont'd

1. MEDIUM LONG SHOT empty corridor (steps in FG). Michael enters from R in FG, pulling foot of bed; Nurse enters pushing head of Don's bed. They move away from CAMERA toward door in BG.

2. MEDIUM SHOT Nurse and Michael (Don in bed) stopping by door which Michael pushes open. As they start the bed through the door, the sound of footsteps is heard, off.

3. LONG SHOT Nurse closing door at end of corridor. She exits L inside room.

4. CLOSE SHOT Michael peers around corner of wall, listening to footsteps.

5. LONG SHOT Empty Corridor (P.O.V.)

6. MEDIUM SHOT (P.O.V.) Desk and chair outside Don's first room.

7. CLOSEUP Michael peering around corner of wall.

8. MEDIUM SHOT Corridor at stairway landing.

9. LONG SHOT Corridor toward Don's second room. Enzo enters from R in FG, coming up steps. His back is to CAMERA. He continues down corridor, glancing at slip of paper in his hand.

10. CLOSEUP Michael watching.

11. MEDIUM CLOSE SHOT Enzo carrying small bunch of flowers, coming forward.
12. MEDIUM SHOT Michael opens door of Don's second room.

He steps forward as Enzo enters R FG.

MICHAEL:
Who are you?

ENZO:
I am Enzo - the baker.
(DOOR CLOSES)
Do you remember me?

MICHAEL:
Enzo.

ENZO:
Yes, Enzo.

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

ENZO:
If there is trouble, I stay here to 'elp you.
For your father. For your father.

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

ENZO:
Okay,

INT. DON'S SECOND ROOM - NIGHT

13. MEDIUM SHOT Michael and Enzo seen in corridor thru glass of door as Enzo turns, going BG. Michael opens door; enters room, CAMERA PANNING R, EXCLUDING Enzo. Michael stands with back to CAMERA watching the o.s. Enzo go, then turns into CAMERA; crosses to bed, CAMERA PANNING TO INCLUDE Nurse.
14. CLOSE SHOT Don past Michael's shoulder in L FG.
MICHAEL: (VOICE OVER) Just lie here, Pop. I'll take care of you now.

15. CLOSEUP Michael looking down at o.s. Don. (ON)
I'm with you now. (WHISPERS) I'm with you.

16. CLOSEUP Don past Michael's shoulder in L FG as Michael's hand strokes his father's head. (MUSIC IN)
Hand withdraws.

17. CLOSEUP Michael looking down at o.s. Don. (MUSIC)
CAMERA PANS DOWN as Michael picks up the Don's hand; kisses it; holds it.

18. CLOSEUP Don past Michael's shoulder. (MUSIC)
He smiles - blinks.

19. MEDIUM SHOT Michael coming forward. In FG. (FOOTSTEPS) (MUSIC)
CAMERA PANS R WITH HIM.
EXT. HOSPITAL - NIGHT (MUSIC)

20. CLOSE SHOT Enzo standing on steps, holding the flowers. Michael enters thru door behind him; comes down steps.

21. MEDIUM LONG (UP) SHOT Michael taking flowers from Enzo, tossing them away. (MUSIC)
MICHAEL: Get rid o' these.

22. MEDIUM CLOSE SHOT Enzo and Michael. Michael starts to turn up Enzo's coat collar. (Continued)

23. CLOSE SHOT Michael past Enzo's shoulder in L FG as Michael continues
23. (Continued) turning up Enzo's coat collar. (MUSIC)

MICHAEL: Put your hand in your pocket like you have a gun.

24. CLOSE SHOT Enzo; Michael partly in on R. Enzo reacts.

MICHAEL: You'll be all right.

Michael turns up his own coat collar. (MICHAEL EXHALES)

25. CLOSEUP Michael past Enzo in L FG. They both look off R, then Michael turns to Enzo.

MICHAEL: You'll be okay.

26. LONG SHOT Michael and Enzo standing on dark steps. (MUSIC)

27. CLOSEUP Michael; Enzo in L FG. (MUSIC)

28. CLOSE SHOT Enzo; Michael on R. (MUSIC)

29. MEDIUM LONG SHOT Enzo and Michael waiting. (MUSIC)

30. MEDIUM CLOSE SHOT Enzo and Michael as Michael puts his hand on Enzo's arm. (MUSIC)

31. MEDIUM (DOWN) SHOT Car drives in from R, CAMERA PANNING L WITH IT. It slows down. (CAR OFF)

32. MEDIUM CLOSE (DOWN) SHOT Car stopping; we can see Men inside. (MUSIC)

33. CLOSE SHOT Michael. (MUSIC)

34. CLOSE SHOT Enzo; Michael's profile at R. (MUSIC)

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

49. MEDIUM SHOT Enzo and Michael coming forward at gate; Michael sends Enzo out L; continues forward; is grabbed by 2 Cops who shove him R, CAMERA PANNING TO INCLUDE Detective who frisks him.

50. MEDIUM CLOSE SHOT McCluskey getting out of car; closes door; comes forward, CAMERA TRUCKING BACK BEFORE HIM TO INCLUDE Detective and Cop. McCluskey stops.

(MUSIC OUT)

(MUSIC OUT)

51. MEDIUM CLOSE SHOT Michael held by 2 Cops. McCluskey partly in in R FG.

What the hell are you doin' here?

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

52. CLOSE SHOT McCluskey; Detective standing behind him.

McCLUSKEY:

Why you little punk! What the hell are you doin' tellin' me my business! I pulled them guys offa here, eh?

53. MEDIUM CLOSE SHOT Michael held by 2 Cops, past McCluskey in R FG.

Now you get outa here - and stay away from this hospital.

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

54. CLOSE SHOT McCluskey; Detective standing behind him.

McCLUSKEY:

Phil - take 'im in!

(Continued)
54. (Continued)

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

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

Detective steps forward.

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

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

56. CLOSE SHOT McCluskey.

MCCLUSKEY:
Take ahold of him!

Stand 'im up!

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

Stand him up straight!

58. CLOSEUP McCluskey draws back his fist.

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

60. CLOSEUP McCluskey re-
acts.

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

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

63. MEDIUM CLOSE SHOT Michael

(Continued)
63. (Continued)
and 2 Cops past McCluskey
in R FG as Hagen enters
from L. Other Corleone
men run thru BG.

HAGEN:
I'm attorney for the
Corleone Family.

64. MEDIUM SHOT Corleone
Men running up steps
to hospital door.

(VOICE OVER)
These men are private
detectives, hired to
protect Vito Corleone.

(ON)
They're licensed to carry
firearms.

65. MEDIUM CLOSE SHOT Hagen,
Michael; Man in L FG.
McCluskey partly in in
R FG. Man shows permit;
exits L.

(VOICE OVER)
If you interfere, you'll
have to appear before the
Judge in the morning and
show cause.

McCLUSKEY:
All right, let 'im go.
Go on.

66. CLOSEUP McCluskey.
He looks around.

He turns away, biting
his lip.

67. MEDIUM LONG SHOT Group
on sidewalk past Hagen's
car in L FG. Group:
starts to disperse.

DISSOLVE:

EXT. MALL - DAY

68. LONG (DOWN) SHOT Mall;
Buttonmen standing at
gate and beside various
cars. Men in FG remove
chain from across gate
which is blocked by a
car. Hagen's car drives
in from R under CAMERA
as blocking car moves
to let it pass. Men re-
place chain; Hagen's car
stops outside Don's
house; blocking car starts
to move back into position.

(MUSIC IN)

69. MEDIUM CLOSE (DOWN) SHOT
Michael getting out of
rear seat of Hagen's car.
He looks upwards, to see:
70. MEDIUM (UP) SHOT  
(P.O.V.) 2 Buttonmen  
with rifles standing  
on balcony above.  
(MUSIC)

71. MEDIUM CLOSE SHOT  
Michael descending from  
car, slamming door.  
(MUSIC)  
(DOOR CLOSE)

72. MEDIUM SHOT Tessio mov-  
ing R/L, CAMERA PANNING.  
(MUSIC)

73. MEDIUM SHOT Michael,  
Clemenza; Tessio in R  
FG.  
(MUSIC OUT)  
CLEMENZA:  
What's with all the new  
faces?

TESSIO:  
We'll need 'em now. After  
the hospital thing, Sonny  
got mad.

Hagen steps in from L  
by Michael.

74. MEDIUM CLOSE SHOT  
Clemenza, Michael,  
Tessio past Hagen's  
back in L FG.  
We hit Bruno Tattaglia  
four o'clock this morning.

75. MEDIUM CLOSE SHOT  
Hagen, Michael,  
Clemenza past Tessio  
in R FG. Hagen and  
Clemenza react.  
CLEMENZA:  
Jesus Christ!

Clemenza nods; comes  
forward, CAMERA PANNING  
R WITH HIM, EXCLUDING  
Tessio and Hagen. Michael  
follows Clemenza...  
past various Buttonmen,  
CAMERA TRUCKING WITH  
THEM TO Don's house.  
Tessio and Hagen re-  
enter, following.

CLEMENZA:  
Looks like a fortress  
around here.

INT. THE DON'S OFFICE  
- DAY

76. MEDIUM CLOSE SHOT Sonny  
standing, smiling.  
SONNY:  
Tammaduch! Hey -  
a hundred buttonmen on  
the street twenty-four  
hours a day. That Turk  
shows one hair on his ass,  
he's dead, believe me.  

(Continued)
76. (Continued)
Hagen moves away from Sonny. Michael enters L FG, back to CAMERA. Sonny turns toward him.

SONNY:
Hey, Mike, comere, lemme look at you.

77. CLOSEUP Michael past Sonny in R FG. Michael turns his head to show bruised cheek.

You're beautiful, beautiful.

78. MEDIUM CLOSE SHOT Sonny, Michael; Hagen in BG. Sonny pats Michael on his behind; sends him out R; turns toward Hagen. Sonny goes to Hagen. Clemenza enters from L FG, hanging up his hat.

You're gorgeous.

Hey, listen to this. The Turk he wants to talk. Ye gods imagine the nerve on that sonofabitch, eh? Craps out last night, he wants a meetin' today.

HAGEN:
What'd he say?

SONNY:
What did he say. Bababeep, bababap, bababooop, dababooep. He wants us to send Michael to hear the proposition and the promise is

(VOICE OVER)
that the deal is so good that we can't refuse,

(ON)
hey!

HAGEN:
What about Bruno Tattaglia?

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

HAGEN:
Sonny, we oughta hear what they have to say.

(Continued)
80. (Continued)  
Tessio closes door in BG.

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

HAGEN: (OVERLAPS)
Sonny! The other Families won't sit still for all-out war!

SONNY: (OVERLAPS)
Then they hand me Sollozzo:

HAGEN: (OVERLAPS)
Your father wouldn't want to hear this! This is business, not personal.

SONNY: (OVERLAPS)
They shoot my father, business my ass: 

HAGEN: (OVERLAPS)
Even the shooting of your father was business, not personal, Sonny!

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

(SONNY EXHALES)

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

(Continued)
81. (Continued) 

SONNY: 
What about 'im?

HAGEN: 
Well he's definitely on Sollozzo's payroll and for big money. See? Now McCluskey has agreed to be The Turk's bodyguard. What you have to understand, Sonny - is that while Sollozzo is being guarded like this, he is invulnerable. Now nobody - has ever gunned down a New York Police Captain, never. It would be disastrous. All the Five Families would come after you, Sonny; the Corleone Family would be outcasts: Even the old man's political protection would run for cover!

So do me a favor - take this into consideration.

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

83. CLOSE SHOT Hagen loosens his tie.

84. CLOSE SHOT Sonny throws down cigar.

He closes lid of humidor; Hagen rises into scene.

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

MICHAEL: 
We can't wait.

SONNY: (VOICE OVER) 
What?

MICHAEL: 
We can't wait.

Clemenza comes forward to stand in L FG.

(Continued)
85. (Continued)

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

Sonny (partly in) enters to stand at R.

Sonny crosses L toward Clemenza.

Sonny exits R in FG.

CAMERA STARTS TO MOVE SLOWLY IN TOWARD Michael...

...EXCLUDES Clemenza...

...EXCLUDES Hagen...

...STOPS IN MEDIUM CLOSE SHOT Michael.

HOLDS ON Michael.

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

INT. THE DON'S OFFICE
- DAY cont'd

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

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

3. MEDIUM CLOSE SHOT
   Tessio laughing.

4. MEDIUM CLOSE SHOT
   Sonny laughing.

5. MEDIUM CLOSE SHOT
   Hagen; he is not laughing.
   SONNY: (VOICE OVER)
   Hey,
   (ON)
   whatta ya gonna do? Nice college boy, eh? Didn't want to get mixed up in the Family business, huh?
   Now you wanta gun down a police captain, what, because he slapped ya in the face a little bit?
   Hah? What do you think this is, the army,
   (VOICE OVER)
   where you shoot 'em a mile away? You gotta get up close,
   (ON)
   like this - ba-bing! you blow their brains all over your nice Ivy League suit.
   Comere.
   MICHAEL: (OVERLAPS)
   Sonny!
   SONNY:
   Myah!
   You're takin' this very personal.

6. MEDIUM CLOSE SHOT Sonny moving L, CAMERA PAN-
   NING & PULLING BACK TO INCLUDE Michael seated in chair.

7. MEDIUM CLOSE SHOT
   Michael; Sonny's hand at R. Sonny's hand moves behind Michael's head.

8. MEDIUM CLOSE SHOT
   Michael and Sonny.
   Sonny kisses Michael's head.
   Sonny straightens out of frame; comes forward, partly in.
   (Continued)
8. (Continued)

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

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

9. MEDIUM CLOSE SHOT
Hagen.

HAGEN: Come on, Mikey!

10. MEDIUM CLOSE SHOT
Michael.

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

11. MEDIUM CLOSE SHOT
Hagen.

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

12. MEDIUM CLOSE SHOT
Michael.

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

don't we, Tom?

13. MEDIUM CLOSE SHOT
Hagen - nods.

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

14. MEDIUM CLOSE SHOT
Michael.

HAGEN: They might, they just
might.

15. MEDIUM CLOSE SHOT
Hagen.

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

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

INT. CLEMENZA'S CELLAR
- DAY

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

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

(Continued)
17. (Continued)

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

Here, try it.

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

Gun fires.

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

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

CLEMENZA LAUGHS

MICHAEL:
Oh, my ears.

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

All right, you shot 'em both, now what do you do?

MICHAEL:
Sit down, finish my dinner.

CLEMENZA:
Come on, kid; don't fool around.

Clemenza guides Michael's hand with gun downward.

Just let your hand drop to your side - and let the gun slip out. Everybody'll still think you got it. They're gonna be starin' at your face, Mike. So walk outa the place real fast but you don't run. Don't look nobody directly in the eye but you don't look away either. Hey they gonna be scared stiff o' you, believe me, so don't worry about nothin'.
19. MEDIUM SHOT Michael and Clemenza. Michael crosses to laundry tubs, stands with back to CAMERA. Michael turns toward Clemenza.

CLEMENZA: You know, you're gonna turn out all right. You're takin' a long vacation - nobody knows where - and we're gonna catch the hell.

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

CLEMENZA: Pretty goddam bad.

Probably all the other Families will line up against us. That's all right. These things gotta happen every five years or so - ten years - helps to get rid of the bad blood. Been ten years since the last one.

You know you gotta stop 'em at the beginning, like they shoulda stopped Hitler at Munich. They shoulda never let him get away with that. They were just askin' for big trouble.


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

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

(GUN CLICKS)

INT. DON'S DINING ROOM - NIGHT

22. CLOSE SHOT Sonny seated at table eating.

23. MEDIUM CLOSE SHOT Clemenza (Continued)
23. (Continued)
   seated at table; looks
   at wristwatch.

24. CLOSE SHOT Tessio past
    Michael's head in R FG.

25. MEDIUM CLOSE SHOT Rocco
    at table eating.

26. CLOSE SHOT Michael at
    table. He is not eat-
    ing. He is smoking.

27. MEDIUM SHOT Tessio,
    Sonny, Michael, Rocco
    and Clemenza seated at
    table. All except
    Michael eat and drink.
    Hagen enters thru door
    R BG; comes forward to
    table.  

   He stops between Sonny
   and Michael.

   Hagen crosses L,  
   exiting.  

   He re-enters L in FG.  

Hagen goes BG with his plate.  

HAGEN:
Nothing. Not a hint.
Absolutely nothing.

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

MICHAEL:
How much time do we have?

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

CLEMENZA:
We could put a tail on 'em
an' see how it turns out.

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

HAGEN:
What about the negotiator?

CLEMENZA:
He's over at my place
playin' pinochle with a
couple o' my men. He's
happy, they're lettin' 'im
win.
29. CLOSE SHOT Hagen;
    Sonny’s head at bottom
    of frame on L.

    HAGEN:
    This is too much of a risk
    for Mike; maybe we oughta
call it off, Sonny.

30. MEDIUM CLOSE SHOT
    Clemenza.

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

31. MEDIUM SHOT Group.

    SONNY:
    So why don’t he just blast
    whoever’s in the goddam
    car!

    CLEMENZA:
    Too dangerous; they’ll be
    lookin’ for that.

    HAGEN:
    Sollozzo might not even
    be in the car, Sonny!
    (PHONE RINGS)

    SONNY:
    I’ll get it.
    (FOOTSTEPS)
    Yeah. Yeah. Well thanks.

    Sonny rises; goes BG
    into adjoining room to
    phone.

    Sonny comes forward to
    table; sits.

    Louis’ restaurant in the
    Bronx.

    HAGEN:
    Well is it reliable?

    SONNY:
    That’s my man in
    McCluskey’s precinct.

32. CLOSE SHOT Sonny;
    Hagen partly in behind
    him.
    Hagen crosses L behind
    Sonny...
    exits.

    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?

33. MEDIUM CLOSE SHOT Tessio.

    TESSIO:
    Yeah sure. I do. It’s
    perfect for us.

34. CLOSE SHOT Michael;
    he leans forward.

    (VOICE OVER)
    A small family place, good
    food. Everyone minds his
    business. It’s perfect.
35. MEDIUM CLOSE SHOT Clemenza.

TESSIO: (VOICE OVER)
Pete - they got an old-fashion
(ON)
toilet. You know, the box - and and and the uh - chain thing.
We might be able to tape the gun behind it.

37. MEDIUM CLOSE SHOT Clemenza.

CLEMENTZA:
All right. Mike - you go to the restaurant,

38. CLOSE SHOT Michael;
Hagen's hand on back of
Michael's chair.
Hand pats Michael's
back.

(VOICE OVER)
ya eat, ya talk for a
while, you relax. You make them relax.

39. MEDIUM CLOSE SHOT Hagen; top of Sonny's head.

(VOICE OVER)
Then you get up and you go take a leak.

40. MEDIUM CLOSE SHOT Clemenza.

(ON)
No, better still - you ask for permission to go.
Then when you come back, ya come out blastin',

41. CLOSE SHOT Michael.

(VOICE OVER)
and don't take any chances.
Two shots in the head apiece.

42. CLOSE SHOT Sonny;
Hagen partly in standing behind him.

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

43. MEDIUM CLOSE SHOT Clemenza.

CLEMENTZA:
The gun'll be there.

44. MEDIUM SHOT Group as Michael rises.

SONNY:
All right.

(TO TESSIO)
Listen, you drive 'im and you pick 'im up after the job, okay?

(Continued)
(Continued)

Hagen and Michael go BG.

The others rise; go BG.

MEDIUM CLOSE SHOT
Michael, Hagen as Hagen helps Michael into his topcoat. In BG, the others are coming forward. Sonny enters from L in FG, puts his arm around Michael's shoulders, leading him forward, CAMERA PULLING BACK BEFORE THEM.

CAMERA PANS L WITH Michael in CLOSEUP; then Sonny steps in, back to CAMERA. They continue toward door; stop; Clemenza steps in from R.

Clemenza exits thru front door, followed by Man. Michael turns toward Sonny and Hagen who is partly in in R FG. Tessio and other Man cross thru BG; Tessio waits.

CLOSE SHOT Sonny past Michael in R FG.

CLOSE SHOT Michael standing between Sonny and Hagen (their backs to CAMERA); Tessio BG. Sonny and Michael embrace. (MUSIC IN)
48. CLOSE SHOT Sonny past Michael in embrace. (MUSIC)
SONNY:
Take care, huh?

49. CLOSE SHOT Michael past Sonny in embrace; Hagen partly in in R FG. Michael embraces Hagen. (MUSIC)
HAGEN:
Take care, Mike.
MICHAEL:
Tom.....

Michael exits L, followed by Tessio.

DISSOLVE:

EXT. JACK DEMPESEY'S RESTAURANT - NIGHT

50. MEDIUM LONG SHOT (MUSIC)
Michael stands on sidewalk waiting. Few pedestrians pass.

51. MEDIUM SHOT Michael standing waiting as Couple crosses thru FG R/L. (MUSIC)

52. MEDIUM LONG SHOT Michael waiting. Car drives in from R; stops. BG door opens, Michael goes to car; gets in front seat beside driver; car moves out; exits L. (MUSIC)

INT. SOLLOZZO'S CAR - NIGHT

53. CLOSEUP Michael. (CAR) (MUSIC)
SOLLOZZO:
I'm glad you came, Mike. I hope we can straighten everything out.

54. CLOSEUP McCluskey in rear seat. (MUSIC OUT)

55. CLOSEUP Michael; Sollozzo behind him. (VOICE OVER)
I mean this is terrible; it's not the way I wanted things to go at all.

(ON)
It should've never happened.

(Continued)
55. (Continued)

MICHAEL:
I'm gonna straighten everything out tonight.
I don't want my father bothered any more.

SOLLOZZO:
He won't be, Mike; I swear on my children he won't be. But you gotta keep an open mind when we talk.

(MICHAEL SIGHES)

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

(speaks Italian)

McCluskey leans forward.

McCLUSKEY:
Ahh he's a good kid.

He starts to frisk Michael, CAMERA PANNING SLIGHTLY L.

Michael takes off his hat.
He turns his back to CAMERA as he obeys.

McCluskey continues the frisking.

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

On your knees facing me.

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

(VOICE OVER)
Can't stand the aggravation.

(CAR HORN)
You know how it is.

(ON)

56. CLOSE SHOT Sollozzo.

He turns his head to R.

57. CLOSEUP McCluskey sits back in the seat.

58. CLOSE SHOT Sollozzo.

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

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

EXT. APPROACH TO TRIBOROUGH BRIDGE - NIGHT

1. MEDIUM SHOT Sollozzo's Car drives toward CAMERA, then turns L, CAMERA PANNING; continues away to BG on bridge. Light traffic.

2. CLOSEUP Driver.

3. MEDIUM SHOT Bridge road and hood of Sollozzo's car, driving forward.

4. CLOSEUP Michael in car; looks off L; sees:

5. MEDIUM SHOT Sign at R (P.O.V. approaching car): TO NEW JERSEY. CAMERA ZOOMS IN TOWARD sign; passes.

INT. SOLLOZZO'S CAR - NIGHT

6. CLOSEUP Michael.

MICHAEL: Goin' to Jersey?

7. CLOSE SHOT Sollozzo. Pause before he says: SOLLOZZO: Maybe.

8. CLOSEUP Michael.

9. CLOSEUP McCluskey.

10. CLOSEUP Driver.

EXT. BRIDGE - NIGHT

11. LONG SHOT Cars coming forward. Sollozzo's Car cuts in front of car to its L; skids. (TIRE HUM ON BRIDGE)

12. CLOSEUP Driver spinning wheel to control skidding car. (TIRE SQUEAL)

13. CLOSEUP Michael in blur-pan shot.
14. MEDIUM LONG SHOT
Solozzo's Car crosses over road divider.

15. MEDIUM LONG SHOT (from R side of bridge) as Solozzo's Car continues over divider; drives away from CAMERA back in the direction from which it came.

INT. SOLLOZZO'S CAR
16. CLOSEUP Michael turns his head to look back over his shoulder.

17. CLOSEUP Driver looking up into rearview mirror; McCluskey and Solozzo behind him. Solozzo reaches forward, patting Driver's shoulder. SOLLOZZO: Nice work, Lou.

18. CLOSEUP Michael settles into seat; looks around.

EXT. APPROACH TO BRIDGE - NIGHT
19. LONG SHOT Traffic coming forward. Solozzo's Car leaves bridge, driving forward, CAMERA PANS L.

EXT. LOUIS' RESTAURANT - NIGHT
20. Signs in windows:
LOUIS Italian-American RESTAURANT

Solozzo's Car drives in from R; stops.

21. CLOSEUP Michael looking off L.

22. MEDIUM LONG SHOT Solozzo's Car as another car crosses thru FG R/L. The four men get out of car; Michael, McCluskey and Solozzo start across sidewalk.

(TIRE SQUEAL) (CAR BUMPS)

(CAR HORNS)

(CAR HORNS)

(MUSIC IN)

(CARS)

(TIRE SQUEAL)

(MUSIC)

(CAR IN & STOP)

(MUSIC)

(MUSIC OUT)

(EL TRAIN, OFF)
INT. LOUIS' RESTAURANT
- NIGHT

23. MEDIUM LONG SHOT Michael, McCluskey and Sollozzo seated at a table as Waiter approaches. Few patrons.

(EL TRAIN, OFF)

24. MEDIUM CLOSE SHOT Sollozzo past Michael's head in L FG. Sollozzo stares at him. Waiter stands with antipasto, wine bottle and glasses; sets down antipasto.

25. MEDIUM CLOSE SHOT Michael past Sollozzo's shoulder in R FG.

(GGLASSES)

26. MEDIUM CLOSE SHOT McCluskey tucking napkin into his collar. McCluskey:

How's the Italian food in this restaurant?

27. MEDIUM CLOSE SHOT Sollozzo and Waiter past Michael's shoulder in L FG.

Sollozzo:

Try the veal. It's the best in the city.

McCluskey: (VOICE OVER) I'll have it.

28. MEDIUM CLOSE SHOT Michael past Sollozzo in R FG.

McCluskey: (VOICE OVER)

29. MEDIUM CLOSE SHOT Sollozzo and Waiter past Michael in L FG as Waiter starts to open bottle.

Sollozzo:

Cavit.

30. CLOSEUP Michael.

31. MEDIUM CLOSE SHOT Sollozzo and Waiter past Michael's shoulder in L FG; Waiter working on cork. Sollozzo watches him impatiently. Waiter pulls out cork...

(CORK POP)

(POURING WINE)
32. CLOSEUP Michael. (POURING WINE)

33. MEDIUM CLOSE SHOT
Sollozzo and Waiter past Michael's head in L FG. Waiter pours wine; Sollozzo watches Michael, then picks up the full glass, handing it across toward Michael.

34. MEDIUM CLOSE SHOT
Michael past Sollozzo's back as Sollozzo sets down glass.

35. MEDIUM CLOSE SHOT
Sollozzo and Waiter past Michael's head in L FG. Sollozzo pulls back his hand; looks at Michael; glances up at Waiter.

SOLLOZZO:
All right.

Then he leans toward McCluskey off L.

I'm gonna speak Italian to Mike.

36. MEDIUM CLOSE SHOT
McCluskey eating.

McCLUSKEY:
Go ahead.

37. MEDIUM CLOSE SHOT
Sollozzo past Michael's head in L FG. Sollozzo turns forward toward Michael.

38. MEDIUM CLOSE SHOT
Michael past Sollozzo in R FG.

39. MEDIUM CLOSE SHOT
Sollozzo past Michael in L FG. Sollozzo gestures; speaks.

SOLLOZZO:
(speaks Italian)

MICHAEL:
(speaks Italian)

SOLLOZZO:
(speaks Italian)

40. MEDIUM CLOSE SHOT
Michael past Sollozzo in R FG.

SOLLOZZO:
(continues in Italian)
41. MEDIUM CLOSE SHOT
   Sollozzo past Michael in L FG.
   SOLOZZO: (continues in Italian)

42. MEDIUM CLOSE SHOT
   Michael past Sollozzo in R FG.
   SOLOZZO: (continues in Italian)
   MICHAEL: (speaks Italian)

43. MEDIUM CLOSE SHOT
   Sollozzo past Michael in L FG. Waiter enters to their table; Sollozzo sits back in his chair.
   SOLOZZO: (speaks Italian)

44. CLOSEUP Michael.

45. MEDIUM CLOSE SHOT
   Sollozzo past Michael in L FG; Waiter at L serving. Waiter moves away.
   (DISH NOISE)

46. CLOSEUP Michael.

47. MEDIUM CLOSE SHOT
   Sollozzo past Michael in L FG.
   SOLOZZO: (speaks Italian)

48. MEDIUM SHOT Michael, Sollozzo, McCluskey at table as Man passes them, walking away from CAMERA.
   SOLOZZO: (continues in Italian)

49. MEDIUM LONG SHOT
   (reverse) McCluskey, Michael, Sollozzo as the Man continues forward to behind bar.
   SOLOZZO: (continues in Italian)

50. CLOSEUP Sollozzo.
   SOLOZZO: (continues in Italian)

51. CLOSEUP Michael.
   (VOICE OVER)
   (continues in Italian)

52. CLOSEUP Sollozzo.
   (ON)
   (continues in Italian)

53. CLOSEUP Michael.
   He gestures.
   MICHAEL: (in Italian)
   (Continued)
54. MEDIUM CLOSE SHOT
McCluskey eating.

55. CLOSEUP Michael.
(Conversation from this point continues in English)

56. MEDIUM CLOSE SHOT
Sollozzo past Michael in L FG.

57. CLOSEUP Michael.

58. CLOSEUP Sollozzo.

59. MEDIUM CLOSE SHOT
Michael past Sollozzo in R FG; Waiter BG; comes forward; exits R FG.

60. CLOSEUP Sollozzo reacts. (VOICE OVER)
Is it all right?

61. MEDIUM CLOSE SHOT
McCluskey.

62. MEDIUM CLOSE SHOT
Michael past Sollozzo in R FG as Michael rises, CAMERA PANNING UP. As he starts forward, Sollozzo's hand enters from R, stopping him. CAMERA PANS DOWN as Sollozzo's hand frisks Mike's legs.

63. MEDIUM CLOSE SHOT
McCluskey.

MICHAEL: Como se dice...

MICHAEL: (in English) What I want - what's most important to me - is that I have a guarantee - no more attempts on my father's life.

SOLLOZZO: What guarantees can I give you, Mike? I am the hunted one!

(VOICE OVER) I missed my chance. You think too much of me, kid.

(ON) I'm not that clever. All I want - is a truce.

MICHAEL: I have to go to the bathroom.

(VOICE OVER) You gotta go, you gotta go.

MICHAEL: (in English) What guarantees can I give you, Mike? I am the hunted one!

SOLLOZZO: What guarantees can I give you, Mike? I am the hunted one!

(VOICE OVER) I missed my chance. You think too much of me, kid.

(ON) I'm not that clever. All I want - is a truce.

MICHAEL: I have to go to the bathroom.

(VOICE OVER) Is it all right?

McCLUSKEY: You gotta go, you gotta go.

McCLUSKEY: I frisked 'im; he's clean.
64. MEDIUM LONG SHOT
Michael, Sollozzo, McCluskey - Michael
standing by table.

SOLLOZZO:
Don't take too long.
(FOOTSTEPS)

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

McCLUSKEY:
I've frisked a thousand young punks.

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

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

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

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

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

(EL TRAIN, OFF)

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

(Continued)
70. (Continued)  
R FG. McCluskey and Sollozzo glance up at him.

71. CLOSE SHOT Michael standing looking at the two men o.s.  (EL TRAIN, OFF)

72. MEDIUM SHOT Sollozzo and McCluskey as Michael in R FG walks toward them, CAMERA PANNING L. Michael starts to sit at table.

73. MEDIUM CLOSE SHOT Michael past Sollozzo as he finishes sitting.  SOLLOZZO:  (speaks in Italian)  
CAMERA MOVES IN TOWARD Michael, EXCLUDING Sollozzo.  (EL TRAIN CRASHES TO A STOP, OFF)

74. CLOSE SHOT Sollozzo looking up at Waiter as Michael rises into scene, his back filling screen. we hear shot. Michael clears to R, revealing Sollozzo with a bullet hole in his forehead. Michael's hand puts another bullet in Sollozzo's temple. Sollozzo falls backward. Waiter starts to bend down.  (SHOT)

75. CLOSE SHOT McCluskey reacting as he looks off R, holding bit of food on fork. He looks up to see:  (SHOT)

76. CLOSE SHOT Michael firing.  (SHOT)

77. MEDIUM SHOT McCluskey, Waiter, Sollozzo's body, Michael as latter fires at McCluskey again.  (SHOT)

78. CLOSE SHOT Michael fires again.  (SHOT)
79. MEDIUM CLOSE SHOT
McCluskey with hole in forehead; hands to his throat; reacts to another shot. (SHOT)

80. CLOSE SHOT Michael firing again. (SHOT)

81. CLOSE SHOT McCluskey's head pitches forward.

82. MEDIUM LONG SHOT Waiter, Michael, the two bodies, few patrons. McCluskey's body overturns table. (TABLE AND DISHES CRASH)
Michael backs away, then comes forward carrying topcoat and gun. In FG he drops gun; exits L FG. (GUN FALLS) (MUSIC IN)

EXT. RESTAURANT - NIGHT
83. MEDIUM SHOT Sollozzo's Car parked outside as Michael comes thru door to sidewalk. Tessio's car drives in from R; Michael runs out L as car exits. CAMERA HOLDS. (MUSIC)

INT. RESTAURANT - NIGHT
84. MEDIUM SHOT Bodies of McCluskey and Sollozzo at overturned table. (MUSIC)

DISSOLVE:

85. MATTRESS MONTAGE:
CLOSE SHOT Printing Presses turning... (MUSIC) (PRINTING PRESSES)
Superimpose Over Newsboy carrying stack of papers; throws them down; CAMERA PANS DOWN TO headline of New York World-Telegram: POLICE HUNT COP KILLER

DISSOLVE THRU:

(Continued)
Headline of Journal-American:
CITY CRACKS DOWN
Pressure on Organized Crime

(MUSIC)

DISSOLVE THRU:
Man seated by lamp reading paper.

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

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

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

DISSOLVE THRU:

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

DISSOLVE THRU:
Buttonman seated on mattress.

DISSOLVE THRU:
Buttonmen at table passing food.

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

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

DISSOLVE THRU:
Man's hands playing piano. Superimpose over bloody cloth.

DISSOLVE:
Man standing with back to camera. He turns to L; exits.

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

DISSOLVE: (MUSIC OUT)

EXT. HOSPITAL YARD - DAY

86. MEDIUM LONG SHOT Ambulance, Police, Reporters, Men. Photographers snap pictures.

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

(MUSIC) (SIREN)

MAN: Come on, let's go. (INDISTINCT VOICES)

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

EXT. HOSPITAL - DAY (cont'd)
1. MEDIUM LONG SHOT Cab, Corleone car, Ambulance and another car driving down ramp beside hospital; exit R.

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

EXT. CAUSEWAY - DAY
3. MEDIUM SHOT Ambulance driving L/R, CAMERA PANNING. (AMBULANCE SIREN)

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

INT. DON'S HALL AND STAIRS - DAY
5. MEDIUM LONG (DOWN) SHOT Don on stretcher being rolled toward stairway as Hagen, other men stand watching; Women and Children at L. (CHATTER)

ORDERLY: Okay, you take over.

Hagen starts up steps as Attendant and Man carry stretcher up stairs toward CAMERA. (INDISTINCT VOICES) (BABY CRIES)

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

INT. THE DON'S BEDROOM - DAY
7. MEDIUM (LOW ANGLE) SHOT Don in bed as little boy stands at bedside with Mama. Other children standing BG. Little Boy: I love you, Grandpa. The boy exits R; Connie steps in from R carrying crying baby. (BABY CRYING)

(Continued)
7. (Continued)

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

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

The women start to leave with children.

9. MEDIUM SHOT Don past Girl in FG.

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

INT. KITCHEN - DAY

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

Connie and Theresa are standing BG. Sandra moves back to them; all talk at once.

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

(WOMEN'S CHATTER)

SANDRA:
I know, but how much can you eat?

EXT. MALL - DAY

12. MEDIUM LO'G SHOT Boys and Girls playing ball (seen thru gate).

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

INT. THE DON'S DINING
ROOM - DAY

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

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

CARLO:
Shut up and set the table.

INT. THE DON'S BEDROOM
- DAY

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

(CHILDREN'S VOICES
OFF)

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

16. CLOSE SHOT Hagen look-
ing down.

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

(VOICE OVER)
And also the other Families.

There's been a lot of bad
blood.

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

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

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

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

(ON)
material about McCluskey
being linked with Sollozzo
(Continued)
20. (Continued) HAGEN: (cont'd)
in the drug rackets.
See, things are startin'
to loosen up.

21. CLOSE SHOT Don. SONNY: (VOICE OVER)
And I uh

22. CLOSE SHOT Sonny past (ON)
Hagen's head in L FG. sent uh Fredo to uh to Las
Vegas - under the protection of uh Don
Francesco of L.A. uh

23. CLOSE SHOT Fredo; (VOICE OVER)
Sonny's hand on his I want him to rest.
shoulder.

24. CLOSE SHOT Don mouthes FREDO: I'm goin' to learn the -
"Where's Michael?" casino business.

25. CLOSE SHOT Hagen bends SONNY: (VOICE OVER)
head. Yeah.

26. CLOSE SHOT Don. DON CORLEONE: (WHISPERS)

27. CLOSE SHOT Hagen doesn't Where's Michael?
answer; looks off toward Sonny.

28. CLOSE SHOT Sonny past DON CORLEONE: (WHISPERS)
head in L FG. Where's Michael?

29. CLOSE SHOT Don looks up
Hagen off.

30. CLOSE SHOT Hagen bends HAGEN: It was Michael - who killed
down, CAMERA PANNING Sollozzo.
down with him slightly. (VOICE OVER)
Pause before he says:
But he's safe. We're

31. CLOSE SHOT Don reacts. starting to work - to
He shakes his head;
bring him back now.
gestures in dismissal.
32. CLOSE SHOT Hagen looking down at Don o.s. He turns, crosses L, CAMERA PANNING TO INCLUDE Sonny, THEN PANS TO Tessio and Fredo. Tessio turns to follow Hagen and Clemenza out thru door BG. Fredo starts to follow as Sonny enters from R; exits thru door.

INT. DON'S HALL AND STAIRS - DAY

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

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

At foot of steps, Hagen stops Sonny.

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

SONNY:

HAGEN: Sonny -

SONNY: What?

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

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

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

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

(Continued)
33. (Continued)

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

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

HAGEN: (OVERLAPS)
We can't afford a stalemate:

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

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

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

(SONNY EXHALES)
I'm sorry, I didn't mean that. Ma made a little dinner, it's Sunday....

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

INT. DON'S DINING ROOM
- DAY

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

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

CARLO:
I knew that was gonna

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

SONNY:
Aw...

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

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

SONNY: (OVERLAPS)
Hey! don't you ever tell her to shut up. You got that?

CHILD:
...cake.

MAMA: (OVERLAPS)
Santino - don't interfere.

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

SONNY:
We don't discuss business at the table. (CHILDREN'S VOICES, DISH CLATTER)

They continue eating.

INT. THE DON'S BEDROOM - DAY

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

36. CLOSE SHOT Don still holding presents and cards. (MUSIC IN)

DISSOLVE:
EXT. COUNTRYSIDE,
SICILY - DAY

37. VERY LONG SHOT Shepherd and flock moving R/L as Michael, Calo and
Fabrizio cross L/R in BG.

38. MEDIUM SHOT Michael, followed by Fabrizio and Calo, walking forward, CAMERA PULLING
BACK BEFORE THEM.

39. MEDIUM CLOSE SHOT Michael, CAMERA TRUCK-ING WITH HIM.

40. MEDIUM LONG SHOT Michael, Calo, Fabrizio walking away from CAM-ERA as a car drives
forward on road. Fabrizio moves L toward car, crossing behind it to L side. Calo touches his cap.

41. MEDIUM CLOSE SHOT Fabrizio opening car door for Don Tommasino; driver behind wheel.

FABRIZIO:
(speaks Sicilian)
Superimposed title in: I kiss your hand, Don Tommasino.

DON TOMMASINO:
(in Sicilian)
Superimposed title in Why are you so far from the house? Title out

Superimposed title in You know I'm responsible to your father for your life.
Title out

MICHAEL:
(speaks Sicilian)
Superimposed title in The bodyguards are here.
Title out

Tommasino gets out of car as Michael enters from R in FG. Fabrizio exits L. Calo crosses thru FG R/L.

42. MEDIUM CLOSE SHOT Calo and Michael past Tommasino standing with hand on car door.

Michael gestures toward Calo behind him.
43. MEDIUM CLOSE SHOT Don Tommasino past Michael in L FG.

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

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

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

Michael claps Tommasino on the shoulder; crosses L.

Michael exits.

47. CLOSE SHOT Michael.

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

(MUSIC)

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

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

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

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

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

MICHAEL:
Grazie.

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

MICHAEL:
Corleone.

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

(Continued)
48. (Continued)
Michael shakes his head.

MICHAEL:
No.
(speaks Italian)
Superimposed Title in
I want to walk.
Title out

DON TOMMASINO:
Accuro!
Superimposed Title in
Be careful.

DISSOLVE:

EXT. ANOTHER SECTION OF SICILIAN COUNTRYSIDE - DAY

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

DISSOLVE:

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

DISSOLVE:

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

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

DISSOLVE:

EXT. CORLEONE STREET - DAY

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

(Continued)
52. (Continued)

MICHAEL:
(speaks Italian)
Superimposed title in
Where have all the men
gone?
Title out

CALO:
(speaks Sicilian)
Superimposed Title in
They're dead from
vendettas.
Title out

CALO:
(continues in Sicilian)
Superimposed Title in
There are the names of
the dead.

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

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

DISSOLVE:

EXT. COUNTRY ROAD BY
LOW WALL - DAY

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

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

3rd jeep drives forward.

(MUSIC)

(JEEP)

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

Hey hey hey! Take me to
America, G.I.!
(says something in
Sicilian)

America, America, take me
to America, G.I.!
(adds something in
Sicilian)

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

DISSOLVE:

EXT. FIELD BY STONE WALL - DAY

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

They climb over it;
continue forward.

(FOOTAGE REEL 6A: 721 FT + 8 FRAMES)
EXT. SICILIAN COUNTRY-SIDE - DAY cont'd

1. MEDIUM SHOT Apollonia and Girls walking with baskets.
   (MUSIC)
   (GIRLS SINGING)

2. MEDIUM SHOT Fabrizio, Calo, Michael.
   (GIRLS SINGING, OFF)

3. MEDIUM SHOT Apollonia and Girls, CAMERA PANNING R WITH THEM.
   (GIRLS SINGING)

4. MEDIUM SHOT Calo, Michael, Fabrizio looking off at girls.
   FABRIZIO:
   (speaks Sicilian)
   Superimposed Title in
   Mamma mia what a beauty.
   Title out

5. MEDIUM CLOSE SHOT Apollonia and little girl.
   She stops, seeing the three men o.s.
   APOLLONIA:
   (speaks Sicilian)

6. CLOSE SHOT Michael looking at Apollonia o.s.
   (GIRLS CHATTERING)

7. CLOSE SHOT Apollonia staring at Michael o.s.; Girls BG.
   (GIRLS CHATTERING)

8. CLOSE SHOT Michael and Fabrizio.
   FABRIZIO:
   (in Sicilian)
   Superimposed Title in
   I think you got hit by the thunderbolt.
   Title out

9. CLOSE SHOT Apollonia looking off at Michael.
   She turns away; starts to walk BG.
   (GIRLS CHATTERING)

10. CLOSE SHOT Calo and Michael. Calo pokes Michael's shoulder.
    CALE:
    Micheele -
    (speaks Sicilian)
    Superimposed Title in
    In Sicily women are more dangerous than shotguns.
    Title out
11. MEDIUM SHOT Apollonia and Girls, Apollonia looking off toward Michael as she walks L/R.

DISSOLVE:

EXT. TOWN - DAY

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

CALO:
(speaks Sicilian)

VITELLI:
(speaks Sicilian)

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

FABRIZIO:
(speaks Sicilian)

Superimposed Title in You know all the girls around here? Title out

FABRIZIO:
(speaks Sicilian)

We saw some real beauties. Title out

VITELLI:
(speaks Sicilian)

FABRIZIO:
(speaks Sicilian)

One of them struck our friend like a thunderbolt.

VITELLI:
(speaks Sicilian)

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

Vitelli sits with the three men.

Fabrizio points to Michael.

Man comes from Inn, bringing wine.

14. MEDIUM CLOSE SHOT Fabrizio past Vitelli in R FG.

(Continued)
14. (Continued)

15. CLOSE SHOT Calo as he echoes; hand from R pours wine.

16. MEDIUM CLOSE SHOT Vitelli past Fabrizio in L FG; Man pouring wine; Michael L BG.

17. MEDIUM CLOSE SHOT Fabrizio past Vitelli in R FG. Fabrizio nods.

18. CLOSE SHOT Calo.

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

20. MEDIUM CLOSE SHOT Fabrizio past Vitelli in R FG.

21. CLOSE SHOT Calo.

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

23. MEDIUM CLOSE SHOT Fabrizio past Vitelli in R FG.

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

FABRIZIO: (speaks Sicilian)
Superimposed Title in
She would tempt the devil himself.

CALO: (speaks Sicilian)

VITELLI: (speaks Sicilian, with gestures)

FABRIZIO: (speaks Sicilian)
Superimposed Title in
Really put together, ah, Calo?

CALO: (speaks Sicilian)

VITELLI: (speaks Sicilian)

FABRIZIO: (speaks Sicilian)
Superimposed Title in
Such hair, such mouth!

CALO: A bocca.

VITELLI: (speaks Sicilian)
Superimposed Title in
The girls around here are beautiful... but virtuous. Title out

FABRIZIO: (speaks Sicilian)
Superimposed Title in
This one had a purple dress...

(Continued)
24. (Continued)
Vitelli's expression changes.

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

CALO: (VOICE OVER)
(chooses in Sicilian)

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

CALO:
Piu Grega che Italiana.

25. CLOSE SHOT Calo.

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

Vitelli rises, CAMERA
PANNING UP WITH HIM.

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

27. MEDIUM CLOSE SHOT
Fabrizio reacting.

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

(CHAIR NOISE)

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

29. CLOSE SHOT Michael -
turns L.

MICHAEL:
(speaks Italian)
Superimposed title in
What's wrong?
30. CLOSE SHOT Calo nods toward Inn.

31. MEDIUM SHOT Calo and Michael as Fabrizio comes out of Inn.

Fabrizio finishes his wine, standing.

32. MEDIUM CLOSE SHOT Michael and Fabrizio.

FABRIZIO:
(speaks Sicilian)
Superimposed title in
Let's go.

FABRIZIO:
(speaks Sicilian)
Superimposed title in
It's his daughter.
Title out

MICHAEL:
(speaks Italian)
Superimposed title in
Tell him to come here.
Title out

FABRIZIO:
(speaks Sicilian)

MICHAEL: (OVERLAPS)
(speaks Italian)
No no no no....
Superimposed title in
Call him.
Title out

33. MEDIUM SHOT Calo, Michael, Fabrizio.
Fabrizio steps forward to his chair, picks up rifle; looks at Michael; goes back into Inn.

34. MEDIUM CLOSE SHOT Calo and Michael.

35. MEDIUM SHOT Vitelli comes out of Inn, followed by Fabrizio and two Men.

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

MICHAEL:
(FABRIZIO - traduce per me. Superimposed title in Fabrizio, you translate.)

(VOICES, OFF)

(VOICES, OFF)

(VOICES, OFF)

(VOICES, OFF)

(VOICES OFF)
37. MEDIUM SHOT Calo, Michael, Vitelli, Fabrizio; the 2 Men standing behind Vitelli.

FABRIZIO:
Si, signor.

MICHAEL:
I apologize if I offended you.

FABRIZIO:
(translates)

MICHAEL:
I am a stranger in this country.

FABRIZIO:
(translates)

MICHAEL:
And I meant no disrespect to you or your daughter.

FABRIZIO:
(translates)

VITELLI:
(speaks Sicilian)

VITELLO: (VOICE OVER) (continues speaking)

MICHAEL:
I am an American - hiding in Sicily.

FABRIZIO: (VOICE OVER) (translates)

MICHAEL:
My name is Michael Corleone.

FABRIZIO: (translates)

38. MEDIUM CLOSE SHOT Calo and Michael; Vitelli partly in at R.

39. MEDIUM CLOSE SHOT Vitelli and Fabrizio; the 2 Men behind them. Vitelli looks down at Michael o.s.

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

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

41. MEDIUM CLOSE SHOT Vitelli, Fabrizio; FABRIZIO:
(translates) (Continued)
41. (Continued)
the 2 Men behind them.
Vitelli nods.

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

FABRIZIO:
(translates)

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

MICHAEL:
...instead of gaining a
husband.

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

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

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

FABRIZIO:
(translates)

VITELLI:
Ah.

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

VITELLI: (VOICE OVER)
(speaks Sicilian)

MICHAEL:
I want to meet your
daughter...

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

FABRIZIO:
(translates)

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

FABRIZIO:
(translates)

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

FABRIZIO:
(translates)
48. MEDIUM CLOSE SHOT  
Calo and Michael;  Vitelli partly in on R.  
FABRIZIO: (VOICE OVER)  
(continues translating)  
MICHAEL:  
With all - respect.  
FABRIZIO: (VOICE OVER)  
(translates)

49. MEDIUM CLOSE SHOT  
Vitelli, Fabrizio; the  
2 Men behind them.  
Vitelli pulls up his  suspenders, then says:  
VITELLI:  
(speaks Sicilian)  
Superimposed title in  
Come to my house Sunday.  
Title out  
(he continues speaking)

50. MEDIUM CLOSE SHOT Calo  
and Michael; Vitelli  
partly in on R.  
Michael starts to rise.  
VITELLI: (VOICE OVER)  
(continues speaking)

51. Michael rises into  
CLOSEUP.  
MICHAEL:  
Grazie et como se chiama  
(VOICE OVER)  
vostre figlia?  
Superimposed title in  
What's her name?

52. CLOSE SHOT Vitelli;  
the 2 Men behind him.  
VITELLI:  
Apollonia.

53. CLOSEUP Michael.  
MICHAEL:  
Bene.

DISSOLVE:

EXT. VILLA COURTYARD -  
MEDIUM LONG SHOT  
(MUSIC IN)  
Michael, Calo, Fabrizio  
and Don Tommasino standing near car. Michael  
carries packages to car.  
The three young men get  
into car; Tommasino waves.  
Car drives forward thru  
gates; turns R, CAMERA  
PANNING WITH IT.  
DISSOLVE:
EXT. VITELLI'S YARD - DAY

55. MEDIUM SHOT Vitelli introducing Michael to seated relatives as Calo watches from BG by wall. Vitelli and Michael cross R, CAMERA PANNING TO INCLUDE more relatives. (MUSIC)

56. MEDIUM (UP) SHOT Apollonia enters from house; starts down steps. (MUSIC)

57. CLOSE SHOT Michael looks up, seeing Apollonia o.s. (MUSIC)

58. MEDIUM CLOSE SHOT Apollonia coming down steps L/R, passing Fabrizio. (MUSIC)

59. CLOSE SHOT Michael watching Apollonia off; turns toward relatives. Vitelli's head enters to R FG. (MUSIC)

60. MEDIUM CLOSE SHOT Apollonia comes forward from foot of steps, passing Calo. (MUSIC)

61. CLOSEUP Michael steps L. (MUSIC)

62. MEDIUM CLOSE SHOT Apollonia sits beside her mother; Michael's back in R FG. VITELLI: (VOICE OVER)

Et cuesta mia figlia.
Apollonia - cuesto Michael Corleone.

Apollonia shakes Michael's hand. Then he hands her the present. She takes it, looks at her mother who nods. Apollonia starts to un-tie ribbon on package.

63. CLOSEUP Michael touches handkerchief to mouth. (PAPER RUSTLE, OFF)
64. CLOSE SHOT Apollonia looking down as she opens package; holds up gold chain; looks at Michael; speaks (not heard).

65. CLOSEUP Michael speaks (not heard).

DISSOLVE:

EXT. TOWN STREET AND INN - DAY

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

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

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

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

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

71. MEDIUM CLOSE SHOT Michael past 2 Men. He smiles.

72. MEDIUM CLOSE SHOT Apollonia, 2 Women. She smiles.

DISSOLVE:
EXT. ROAD - DAY

73. MEDIUM SHOT Michael and Apollonia walking away from CAMERA. She stumbles on rock; he grabs her arm to steady her as Women enter from R FG; follow the couple at a distance.

(MUSIC)

(CHATTER, LAUGHTER)

Fabrizio and Calo enter, following the group.

EXT. LUCY MANCINI'S APARTMENT BUILDING - NEW YORK - DAY

74. MEDIUM LONG SHOT Sonny's car; and 3 Bodyguards pitching pennies on sidewalk.

(MUSIC OUT)

(TRAFFIC)

INT. APARTMENT BUILDING

75. MEDIUM SHOT Bodyguard standing by door in lobby.

76. CLOSE SHOT Bodyguard seated reading magazine; CAMERA BOOMS UP to another Bodyguard standing on stairs. CAMERA CONTINUES BOOMING UP to 3rd Bodyguard seated at top of steps.

77. MEDIUM SHOT Lucy's hand pushes door open, revealing her and Sonny in embrace.

LUCY: (Unintelligible)

Sonny (back to CAMERA) jumps back as though goosed.

SONNY: (VOICE OVER) I'll knock you dizzy.

Sonny comes forward; exits L; Lucy smiles after him.

(FOOTSTEPS)

78. MEDIUM (UP) SHOT Sonny comes down stairs; Lucy seen standing in open doorway above. CAMERA PANS DOWN WITH Sonny and Bodyguard who follows him.

SONNY: (TO READING BODYGUARD)

Save it for the library.

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

79. MEDIUM SHOT Sonny con-
tinuing BG toward door,
his men following.

SONNY:
Come on, we gotta go pick
up my sister, let's go.

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

INT. CONNIE-CARLO'S
APARTMENT - DAY

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

(Door close)

SONNY:
What's a matter?

(connie)

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

Huh?

What's a matter?

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

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

CONNIE:
It was my fault!

SONNY:
Where is he?

83. CLOSEUP Sonny, Connie.

CONNIE:
Sonny, please,

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

Sonny kisses top of her head.

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

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

SONNY: Sh sh sh sh sh.

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

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

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

CONNIE: (HALF SOBS, HALF LAUGHS)

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

CONNIE:

SONNY:
Hah?
Hmm?

(CONNIE MAKES A LITTLE SOUND)

All right?

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

EXT. STREET - DAY
(BALLGAME ON RADIO)

CARLO:
(Unintelligible)

89. MEDIUM CLOSE SHOT Carlo.

CARLO:
Tell 'em to stop...........
right? We lost enough
money last week.....
90. MEDIUM LONG SHOT Kids playing in water gushing in FG. Sonny's car roars in from BG; stops. (BALLGAME ON RADIO) (WATER SPLASHING) (CAR)

91. MEDIUM SHOT Sonny getting out of car, Bodyguards following. Carlo and Men BG. SONNY: Carlo, comere, comere, comere!
As Sonny comes around front of car, Carlo runs L, CAMERA PANNING. Sonny throws piece of wood at Carlo.

92. MEDIUM LONG SHOT Kids playing; Sonny standing by car; Carlo running L/R. Sonny catches him; pushes him out R. Bodyguards run after them. (WATER GUSHING)

93. MEDIUM SHOT Sonny and Carlo; Spectators BG. Bodyguard turns his back to CAMERA as Sonny throws Carlo over iron fence at R, CAMERA PANNING. (CROWD REACTS) (CRASH)
Sonny climbs over fence, reaches for Carlo; (BLOWS)
punches him. Kids run in from L to watch. SONNY: You bastard!
The one-sided fight continues, Sonny punching and kicking Carlo. (BLOWS, KICKS, GRUNTS)
Bodyguards hold back spectators.

94. MEDIUM CLOSE (DOWN) SHOT Carlos on his knees, his hands gripping iron railing as Sonny (partly in on L) continues kicking and punching him. (BLOWS, GRUNTS) (KIDS' VOICES)
Then Sonny's hands try to pry Carlo's hands loose. Sonny bends down into scene; he bites Carlo's hand. CARLO: Ahhhhhh!
95. MEDIUM SHOT Sonny, Carlo, Bodyguards; Spectators. Sonny continues beating Carlo; picks up garbage can, slams it down on Carlo. Then hits him on head with lid of garbage can several times. Carlo falls onto his face; crawls out from under railing as Sonny climbs over it. CAMERA PANS L as Carlo crawls; Sonny following, kicking him.

96. MEDIUM CLOSE SHOT Sonny kicking o.s. Carlo. Bodyguards and Spectators BG. Sonny:

SONNY:
Touch - my sister again, I'll kill ya.

Sonny starts to move away; comes back to start another kick.

97. MEDIUM CLOSE (LOW ANGLE) SHOT Carlo lying on street under gushing water. Sonny's feet kick him again. Carlo rolls over onto his back. Sonny's feet cross R/L; exit.

98. MEDIUM LONG SHOT Carlo lying under gushing water; Sonny, Bodyguards and Spectators. Sonny moves toward his car, CAMERA PANNING L.

CAMERA HOLDS.

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

EXT. CHURCH, SICILY - DAY

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

PRIEST:
(Benediction in Latin)

The bride and groom cross themselves. (BRASS BAND IN)
Priest exits R.

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

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

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

3. MEDIUM LONG SHOT Bridal party walking L/R down sloping street, CAMERA PANNING R WITH Michael and Appolonia. (MUSIC: APPLAUSE)

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

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

6. MEDIUM SHOT Michael and Appolonia coming forward with Flower girl, CAMERA PULLING BACK BEFORE THEM.
EXT. TOWN SQUARE - DAY

7. LONG (DOWN) SHOT Wedding party seated on chairs in a large circle as Apollonia and Michael pass out confetti. Band playing in FG. (BAND MUSIC)

8. MEDIUM CLOSE SHOT Apollonia passing out confetti to guests. CAMERA PANS L WITH HER... INCLUDES Michael in BG also passing out confetti. (MUSIC)

9. MEDIUM CLOSE SHOT Fabrizio standing behind seated women. MAN'S VOICE: Viva gli sposi! (MUSIC OUT) (APPLAUSE) (MUSIC IN)

Fabrizio moves L, CAMERA PANNING.

10. MEDIUM CLOSE SHOT Michael past Apollonia. They start to dance. CAMERA PANS WITH THEM. (MUSIC)

CHATTER, APPLAUSE

11. LONG (DOWN) SHOT Michael and Apollonia dancing within circle of guests; Band playing in FG. (MUSIC, APPLAUSE)

DISSOLVE: (MUSIC OUT)

INT. MICHAEL'S BEDROOM AT VILLA - NIGHT

12. MEDIUM CLOSE SHOT Michael standing with back to CAMERA closing door. He turns into CAMERA, looking off R; crosses, CAMERA PANNING WITH HIM IN CLOSE SHOT TO INCLUDE Apollonia standing in her slip. They look at each other. She steps to him. Michael kisses her forehead, her cheek, then her lips. (MUSIC IN)

(Continued)
12. (Continued)
Apollonia pulls down
straps, letting the
slip fall to her waist,
she is bare to waist.

13. MEDIUM CLOSE SHOT
Michael past Apollonia
in RFG. He steps toward
her.

14. MEDIUM CLOSE SHOT
Apollonia past Michael.
They embrace.

15. EXT. MALL - DAY
MEDIUM SHOT Cab outside
gate; Buttonmen before
and behind gate. Cab
door opens; Kay gets
out.
Cab backs out as Kay
goes to Buttonmen at
gate. She goes thru
gate... continues BG
into mall.

16. MEDIUM LONG SHOT Hagen
hurrying forward from
Don's house; walks
forward, CAMERA PANNING
L WITH HIM...

HAGEN:
Hey!
We weren't expecting you,
Kay. You should call.

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

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

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

KAY:
Uh -

HAGEN:
Well that's an accident,
17. MEDIUM CLOSE SHOT
Hagen past Kay.

18. MEDIUM CLOSE SHOT Kay
and Hagen.
She takes letter from
coat pocket.

19. MEDIUM CLOSE SHOT Hagen
past Kay. He does not
take letter.

He puts his hand on
Kay's arm.

20. MEDIUM CLOSE SHOT Kay
and Hagen.

Hagen takes Kay's arm;
they walk R, CAMERA
PANNING WITH THEM
toward the Don's house.

FADE OUT

FADE IN:

INT. CONNIE-CARLO'S
HOUSE - NIGHT

21. MEDIUM SHOT Living Room
(seen thru glass door).
Connie enters from R;
picks up phone.

22. MEDIUM CLOSE SHOT
Connie.

HAGEN: (cont'd)
but nobody was hurt.

KAY:
Tom -

will you give this -
letter to Michael, please?
Please.

HAGEN:
Well if I accepted that -
in a court of law they
could prove that I had
knowledge of his
whereabouts. Now just be
patient, Kay.
He'll get in touch with
you all right.

KAY:
I let my cab go, so can
I come in to call another
one, please?

HAGEN:
Come on,
I'm sorry; come on.

CONNIE: (INTO PHONE)
Hello.
Hello?

GIRL'S VOICE ON PHONE:
Is Carlo there?

CONNIE: (INTO PHONE)
Who is this?

(Continued)
22. (Continued)

Connie slams phone down on hook.

23. MEDIUM LONG SHOT Connie crossing R, CAMERA PANNING WITH HER & TRUCKING.

INT. BEDROOM

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

Carlo reaches R for tie.

He starts putting on tie at mirror.

CONNIE:

..... bitch.

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

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, Ba Fa goule, eh?

CONNIE:

Ah Ba Fa goule, you!

(DISHES BREAKING)

CARLO:

You filthy little Guinea brat.

(DISHES BREAKING)

CARLO:

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

(Continued)
CONNIE: (SCREAMS)
(UNINTELLIGIBLE)

CONNIE:
(Unintelligible)

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

CARLO:
Maybe I will.

(BREAKING GLASS)
(UNINTELLIGIBLE
SCREAMING)

CARLO:
Now clean it up!

CONNIE:
Aw like hell I will!

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

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

Clean it up!

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

Come on, all you Corleones
are murderers anyway.

CONNIE:
I hate you!

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

**INT. BEDROOM**

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

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

She exits into bathroom,
Carlo going after her.

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

**INT. THE DON'S KITCHEN**
- DAY

27. MEDIUM CLOSE SHOT Mama
holding crying child.

Mama holds out phone.
Sonny enters from R;
takes phone from her.
Mama exits L; Sandra
rises from R behind
Sonny; tries to quiet o.s. baby.

He hangs up.

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

**CARLO:** (VOICE OVER)
Get outa here!

**CONNIE:**
I hate you!

**CARLO:**
Now go ahead, now I'll
kill ya!
You Guinea brat, you!
Get out here!

(BEATING SOUNDS;
CONNIE SCREAMING)

(CHILD CRYING)

**MAMA:** (INTO PHONE)
Connie, what's a matter?
I can't hear you. What
is it?

(BABY SQUALLING)
Connie, talk louder, the
baby's crying.
Santino, I can't
understand... I don't
know... I don't understand.

**SONNY:**
Shhhh.

(INTO PHONE)
Yeah, Connie.

(BABY YELLING)

**CONNIE'S VOICE ON PHONE:**
Don't you come...

**SONNY:** (INTO PHONE)
Listen, you wait there.
No no, you just wait
there.

(HANGS UP PHONE)
Sonofabitch:

(Continued)
46. CLOSE SHOT Kay past Michael in L FG. She reacts in relief; starts to step toward him.
47. MEDIUM CLOSE SHOT Michael past Kay as she goes into his arms. Michael kisses her cheek; holds her close. (MUSIC IN)
48. MEDIUM SHOT Michael and Kay. KAY: I guess we both need a drink, huh?

She comes forward; exits L FG. Michael leans against the desk.

49. MEDIUM SHOT Kay coming forward in empty living room; Michael seen in BG in office, leaning against desk. Kay stops in FG, fixes drink. (MUSIC)

In BG Rocco, Clemenza and Neri enter from R to Michael. Clemenza shakes hands with Michael. Kay turns her head to watch them. (POURING LIQUOR) (ICE CUBES)

50. MEDIUM SHOT Clemenza, Neri, Rocco, Michael. Clemenza embraces Michael; then kisses his hand. CLEMENZA: Don Corleone.

As Michael extends his hand to Rocco, who kisses it, Neri comes forward to the door; starts to close it. (MUSIC)

51. CLOSE SHOT Kay watching. The door is closed, shutting her out. (MUSIC CHANGES)
directed by
FRANCIS FORD COPPOLA

screenplay by
MARIO PUZO
and
FRANCIS FORD COPPOLA

produced by
ALBERT S. RUDDY

starring
MARCIA BRANDO

and

AL PACINO
as
michael

JAMES CAAN
as
sonny

RICHARD CASTELLANO
as
clemenza

ROBERT DUVALL
as
tom hagen

STERLING HAYDEN
as
capt. mccluskey

JOHN MARLEY
as
jack wolitz

(Continued)
ET1 (Continued) (MUSIC)

RICHARD CONTE
as
barzini

AL LETTIERI
as
sollozzo

DIANE KEATON
as
kay adams

an
ALBERT S. RUDDY
production

costarring
tessio
abe vigoda
connie
talia shire
carlo
gianni russo
fredo
john cazale
cuneo
rudy bond

johnny fontane
al martino
mama corleone
morgana king
luca brasi
lenny montana
paulie gatto
john martino
bonasera
salvatore corsitto
neri
richard bright

director of photography
GORDON WILLIS

production designer
DEAN TAVOULARIS

costume designer
ANNA HILL JOHNSTONE

edited by
WILLIAM REYNOLDS, A.C.E.
and
PETER ZINER, A.C.E.

(Continued)
ET1 (Continued)

(MUSIC)

associate producer
GRAY FREDERICKSON

music composed by
NINO ROTA

conducted by
CARLO SAVINA

additional music

mall wedding sequence
CARMEN COPPOLA

"I have but one heart"
JOHNNY FARROW, MARTY SYMES

"Luna mezz' o mare"
PAOLO CITARELLA

"Manhattan serenade"
LOUIS ALTER

"Have yourself a merry little christmas"
HUGH MARTIN, RALPH BLANE

"Santa Claus is coming to town"
HAVEN GILLESPIE, J. FRED COOTS

"The bells of st. mary's"
A.E. ADAMS, DOUGLAS FURBER

"All of my life"
IRVING BERLIN

"Mona lisa"
JAY LIVINGSTON, RAY EVANS

baptism sequence
J.S. BACH

art director
WARREN CLYMER

set decorator
PHILIP SMITH

casting
FRED ROOS, ANDREA EASTMAN

post production consultant
LOUIS DIGIALIMO

makeup
WALTER MURCH

hair stylist
DICK SMITH, PHILIP RHODES

wardrobe supervisor
PHIL LETO

women's wardrobe
GEORGE NEWMAN

MARTILYN PUTNAM

(Continued)
ET1 (Continued)

(MUSIC)
camera operator            MICHAEL CHAPMAN
script continuity          NANCY TONERY
production recording       CHRISTOPHER NEWMAN
re-recording               BUD GRENZBACH
assistant to producer      GARY CHAZAN
executive assistant        ROBERT S. MENDELSCHN
location coordinators      MICHAEL BRIGGS
                           TONY BOWERS
foreign post production    PETER ZINNER

oaktree productions
unit production manager    FRED CARUSO
assistant director         FRED GALLO
unit coordinator           ROBERT BARTH

special effects             A.D. FLOWERS, JOE LOMBARDI,
                            SASS BEDIG
location service           CINEMOBILE SYSTEMS, INC.
produced by
ALFRAN PRODUCTIONS, INC.

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sicilian unit
production manager         VALERIO DE PAOLIS
assistant director         TONY BRANDT
assistant art director     SAMUEL VERTS

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MPAA SEAL

The persons and events in this film are fictitious. Any similarity to actual persons or events is unintentional.

(Continued)
ET1 (Continued) (MUSIC)

moe greene ALEX Rocco
bruno tattaglia TONY GIORGIC
nazorine VITO SCOTTI
theresa hagen TERE LIVRANO

philip tattaglia VICTOR RENDINA
lucy mancini JEANNIE LINERO
sandra corleone JULIE GREGG
mrs. clemenza ARDELL SHERIDAN

sicilian sequence

apollonia SIMONETTA STEFANELLI
fabrizio ANGELO INFANTI
don tommatino CORRADO GAIPA
calo FRANCO CITTI
vitelli SARO URZI

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FADE IN:

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A Gulf+Western Company

FADE OUT

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