

**Dieser Script darf ausschließlich als Nachschlagwerk benutzt
werden!**

Der Pate II

The Godfather II Original Script (englisch)

Buch: Mario puzo, Francis Ford Coppola
Regie: Francis Ford Coppola
Darsteller:

| | |
|------------------|--------------------|
| Al Pacino | Michael |
| Robert Duvall | Tom Hagen |
| Diane Keaton | Kay |
| Robert De Niro | Vito Corleone |
| John Cazale | Fredo |
| Talia Shire | Connie |
| Lee Strasberg | Hyman Roth |
| Michael V. Gazzo | Frankie Pentangeli |
| Bruno Kirby | Peter Clemenza |
| Gastone Moschin | Fannucci |

Produktion: Paramount Pictures
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FADE FROM BLACK TO:

MICHAEL, in profile looking downward. He holds out his hand and ROCCO kissing it.

DISSOLVE TO: A remote mountainside area of Sicily. We hear a marching band playing in the background. The introduction is overlaid:

THE GODFATHER WAS BORN VITO ANDOLINI IN THE TOWN OF CORLEONE IN SICILY. IN 1901 HIS FATHER WAS MURDERED FOR AN INSULT TO THE LOCAL MAFIA CHIEFTAIN. HIS OLDER BROTHER PAOLO SWORE REVENGE AND DISAPPEARED INTO THE HILLS, LEAVING VITO, THE ONLY MALE HEIR, TO STAND WITH HIS MOTHER AT THE FUNERAL. HE WAS NINE YEARS OLD.

The marching band is followed by a procession of mourners including VITO and his MOTHER. There is a casket, apparently containing the body of VITO's father. Two gunshots ring out; all run for cover. People are screaming.

WOMAN (in Sicilian)

They've killed the boy! They've killed young PAOLO - they have killed your son PAOLO! Murders! Murders!

(Young VITO and his mother run over to PAOLO's body, in a prone position on the rocky ground.)

VITO's MOTHER (in Sicilian)

My son -- My son
(She begins to cry.)

CUT TO: Young VITO and his mother approach the gate to DON CICCIO's villa and it is opened for them.

CUT TO: VITO and his MOTHER walking down a path.

CUT TO: DON CICCIO sitting drinking wine.

CUT TO: VITO and his mother walk down the path some more.

CUT TO: DON CICCIO puts down his glass and looks at VITO and his MOTHER.

CUT TO: VITO's mother kisses DON CICCIO's hand

VITO's MOTHER (in Sicilian)

All my respect DON CICCIO. DON CICCIO you killed my husband because he wouldn't give into you. And his oldest son PAOLO -- because he swore revenge. But VITO is only nine. And dumb-witted, He never speaks.

DON CICCIO (in Sicilian)

It's not his words I'm afraid of.

VITO's MOTHER (in Sicilian)

He's weak - he can't hurt anyone.

DON CICCIO (in Sicilian)
But when he grows, he'll grow strong.

VITO's MOTHER (in Sicilian)
Don't worry - this little boy can't do a thing to you.

(DON CICCIO stands up.)

DON CICCIO (in Sicilian)
When he is a man he'll come for revenge.

VITO's MOTHER (in Sicilian)
I beg you, DON CICCIO, spare my only son. He's all I have left. I swear to God that he'll never do any harm to you. Spare him!

DON CICCIO
No.

(She reveals a concealed knife and holds it to DON CICCIO's neck.)

MOTHER (in Sicilian)
Move and I'll kill him!
(then)
Run VITO!

(Young VITO watches as DON CICCIO's guards shoot his mother down, and he runs away.)

DON CICCIO (in Sicilian)
Kill him! Kill him! Kill him!

CUT TO: The streets of Corleone at night.

GUARD (yelling in Sicilian)
Any family who hides Vito Andolini will regret it! You understand? Yes or no!
(then)
Anybody who hides the boy Vito Andolini is in for trouble!

CUT TO: The guards walking down stairs.

CUT TO: A family hiding VITO in a donkey cart.

MAN (in Sicilian)
VITO, we're praying for you.

CUT TO: The man gets on the donkey that's carrying VITO.

GUARD yelling (in Sicilian)
If anyone is hiding the boy VITO Andolini -- turn him over to us. DON CICCIO will thank you for it! It'll be better for the boy, and better for you! Any family who hides the boy Vito Andolini will regret it!

CUT TO: A courtyard. The donkey cart passes by the guards.

CUT TO: The donkey cart walking away.

DISSOLVE TO: "The Moshulu" entering New York Harbor, passing in front of the Statue of Liberty.

CUT TO: VITO on the ship. He stands up and walks behind everyone.

CUT TO: Everyone getting off the ship.

CUT TO: VITO still walking.

CUT TO: Immigrants looking at the Statue of Liberty.

CUT TO: VITO looking at the Statue of Liberty also.

CUT TO: Inside Ellis.

CUT TO: MAN inspects VITO's eyes and writes an encircled X on him.

INSPECTOR (pointing)
NURSE --

CUT TO: All the immigrants waiting. A man playing a violin as everyone is talking in different languages.

CUT TO: Immigrants trying to explain themselves. CAMERA pans left along counter.

INTAKE OFFICER 1
Interpreter

INTAKE OFFICER 2
Where are you from?

INTAKE OFFICER 3
What is your name?

(VITO walks up.)

INTAKE OFFICER 4
What is your name? Come on son, what is your name?

TRANSLATOR (in Italian)
What is your name?
(then, looking at the tag on VITO's coat)
VITO Andolini from Corleone.

INTAKE OFFICER 4
Corleone -- VITO Corleone. Okay over there. Next -- your name?

CUT TO: A doctor inspects VITO's chest with a stethoscope.

DOCTOR (to NURSE)
Tell him he has small pox quarantine three months.

NURSE (translating for VITO)

(In Italian, something like "you have small pox and will be quarantined for three months at Ellis Island")

CUT TO: Two men walk down the hall looking for VITO

MAN Calling Out
Vito Corleone? Vito Corleone?

Other MAN, standing next to Young VITO
Here he is; this is him.

(Young VITO is placed in a room, looks out the window at the Statue of Liberty, places his suitcase on the bunk (#52), sits and then starts to sing)

VITO CORLEONE
ELLIS ISLAND
1907

CUT TO: A Church. ANTHONY is walking down the aisle during his first communion.

HIS GRANDSON
ANTHONY VITO CORLEONE

LAKE TAHOE NEVADA
1958

FATHER CARMELO (in Latin)
Priest prays while giving out eucharist. Anthony is the third child. He turns toward the camera.

CUT TO: Lake Tahoe Resort. Bandstand, music play

CUT TO: VALETs parking cars

VALET
Hey! bring the car keys.

WOMAN (OS)
Morey! Morey!

CUT TO: MAN takes drink to policeman in the parking lot.

CUT TO: MAN and WOMAN dance.

CUT TO: Watchman on roof lights a cigarette.

CUT TO: GUESTS sitting and talking.

CUT TO: CONNIE and MERLE Johnson walk, dodging guests, making their way to MAMA CORLEONE.

CONNIE:

MAMA -- whooh MAMA.

MAMA CORLEONE (something in Italian, then)

Look who's here

CONNIE

Oh, FATHER CARMELO.

MAMA CORLEONE

This is FATHER CARMELO

MERLE

I'm MERLE Johnson

MAMA CORLEONE

and the priest

FATHER CARMELO

Nice to meet you, how are you.

MAMA CORLEONE

family Priest.

CONNIE

MAMA - (She kisses MAMA.)- here I am.

MAMA CORLEONE

Constanzia - finalmente -- after one week? I sent the car out to the airport last week to pick you up!

CONNIE

Oh -- it was chaos. Anyway, here I am, just one week late. And this is for my MAMA.

(She hands MAMA a wrapped jewelry box.)

MAMA CORLEONE

What's this?

CONNIE

You remember MERLE, don't you?

MERLE (to MAMA)

Hello MAMA.

MAMA CORLEONE

Hello, how are you; thank you.

CONNIE

Where's MICHAEL? I gotta to talk to him, and um, get a few things straight, and I can't wait on line.

MAMA CORLEONE

You go see your children first! And then you worry about waiting on line to see your brother -- like everybody else.

(The band gives a musical introduction to the CONDUCTOR.)

CUT TO: A napping FRANK PENTANGELI napping outside. WILLIE CICCI wakes him and they walk off.

CONDUCTOR

Ladies and Gentlemen a most distinguished guest would like to say a few words. Would you please welcome SENATOR Pat GEARY of the state of Nevada, and there is Mrs. GEARY.

(SENATOR GEARY walks up onto the stage)

GEARY

Thank you very much, Ladies and Gentlemen -- and this is a very very happy day for me and ugh -- my wife, Mrs. GEARY. We see Nevada far too seldom -- but particularly today when we can -- we can join with old friends -- we can make new friends -- and we help celebrate -- a young man's first communion. And also, to thank that boy's family for a magnificent contribution to the state. I have here in my hand, a check -- made out to the University, and it is a magnificent endowment in the name of - uh, ANTHONY VITO Corleone -- and the check is signed by that young man's parents -- whom I think we should recognize Mike -- Pat -- uh, KAY -- stand up please -- stand up, let the folks see you. Folks, I want you to join with me in giving a real Nevada -- thank-you to Mr. and Mrs. MICHAEL Corleone!

(The crowd claps. The conductor whispers something to GEARY.)

We also have as a special added attraction, the Sierra Boys Choir. Who have, uh, chosen a certain special song, in a special arrangement, to honor their host, Mr. MICHAEL Corleone. Boys.

CUT TO: Mike and KAY getting up for a photo.

(The choir begins to sing.)

CUT TO: A long shot of the boys singing.

CUT TO: A close up of the boys singing.

CUT TO: MICHAEL at a photo session accepting a plaque

DIRECTOR

Relax.

MICHAEL holds the plaque.

Okay fellas we got that one.

(MICHAEL and GEARY shake hands.)

Okay, that's good. Alright. Now SENATOR, this is you and Mrs. Corleone.

(The director comes over and gives GEARY the check and places him next to KAY. They also shake hands.)

Okay that's enough, Senator

(MICHAEL and GEARY shake hands for one more picture, holding the check)

CUT TO: EVERYONE listening to the choir.

CUT TO: The interior of MICHAEL's office.

MICHAEL

This is my lawyer, TOM HAGEN; SENATOR GEARY. He's the one who arranged this whole thing through your man Turnbull.

GEARY

Yes -- Yes.

MICHAEL

Sit down.

GEARY

Well I was under the impression that you and I would talk alone.

MICHAEL

I trust these men with my life, SENATOR. If I were to ask them to leave, it would be an insult.

GEARY

Well uh, it's perfectly all right with me, but I should tell you that I am a blunt man and I intend to speak very frankly to you -- maybe -- more frankly than anyone in my position's ever spoke to you before.

(MICHAEL lights a cigarette)

The Corleone family has done very well here in Nevada. You own, or, you control, two major hotels in Vegas -- one in Reno. The licenses were grandfathered in, so there is no problem with the gaming commission. Now, my sources tell me that -- you plan to make a move against the Tropicalla. They tell me within a week -- you're gonna move Klingman out. That's quite an expansion. However it will leave with one little technical problem. Ahh -- The license will still be in Klingman's name.

MICHAEL

Turnbull is a good man.

GEARY

Yeah, well let's cut out the bullshit. I don't want to spend any more time here than I have to. You can have the license, the price is 250,000 dollars. Plus a monthly payment of 5% of the gross -- of all four hotels. Mister -- Corleone.

MICHAEL

Now the price of the license is less than 20,000 dollars, am I right?

GEARY

That's right.

MICHAEL

Now why would I ever consider paying more than that?

GEARY

Because I intend to squeeze you. I don't like your kind of people. I don't like to see you come out to this clean country in your oily hair -- dressed up in those silk suits - and try to pass yourselves off as decent Americans. I'll do business with you, but the fact is, I despise your masquerade -- the dishonest way you pose yourself. Yourself, and your whole fucking family.

MICHAEL

SENATOR - we're both part of the same hypocrisy. But never think it applies to my family.

GEARY

All right, all right -- some people have to play little games. You play yours. So lets just say that you'll pay me because it is in your interest to pay me. But I want your answer and the money by noon tomorrow. And one more thing: don't you contact me again -- ever. From now on you deal with Turnbull.

(then, to Al)

Open that door son.

(He starts to leave)

MICHAEL

Uh, senator -- you can have my answer now if you like. My offer is this -- nothing. Not even the fee for the gaming license, which I would appreciate if you would put up personally.

GEARY (laughing)

Good afternoon, gentlemen.

(He opens the door and walks out)

KAY, I didn't know you were out here. Honey, we have to go -- we're 30 minutes late.

KAY

Oh really? I'm sorry.

GEARY

Mrs. Corleone, I've been delighted.

KAY

Oh, no

GEARY

Thank you.

KAY

It was our pleasure. Thank you so much; it was wonderful talking with you.

CUT TO: People dancing. Music plays outside.

CUT TO: FREDO's boat pulls up to the dock.

CUT TO: BUTTONMAN looks around.

CUT TO: More BUTTONMEN look around at the party.

CUT TO: FREDO and JOHNNY OLA and others get off the boat and onto the dock

CUT TO: PENTANGELI drinking out of the hose held by WILLIE CICCII.

PENTANGELI

FREDO! FREDO, you son of a bitch, you look great!

(PENTANGELI runs toward him.)

FREDO

FRANK PENTANGELI, I thought you was never coming out west you big bum!

(They give each other a hug.)

PENTANGELI

I gotta check on my boys, uh? Hey, FREDO what's with the food around here?

FREDO

What's the matter.

PENTANGELI

A kid comes up to me in a white jacket, gives me a Ritz cracker, and uh, chopped liver, he says Canapés. I say uh, uh, can o' peas my ass, that's a Ritz cracker and chopped liver!

(FREDO laughs)

PENTANGELI (Something in Italian, then)

Bring out the peppers and sausage.

FREDO

Ah, seeing you reminds me of New York -- the old days, huh!

PENTANGELI

Hey, FREDO -- you remember, uh, WILLIE CICCII, he was with old man CLEMENZA in Brooklyn. Yeah, look here --

FREDO

Look, we were all upset about that, Frankie. Heart attack, huh?

WILLIE CICCII

No - No, that was no heart attack.

PENTANGELI

Tha's -- Tha'sa -- That's what I'm here to see your brother Mike about. But wha' -- what's with him?

FREDO

What do you mean?

PENTANGELI

I mean, what do I hafta do, get a letter of introduction to get a sit-down?

FREDO

You, you can't get in to see Mike?

PENTANGELI

He's got me waiting in a lobby!

CUT TO: MICHAEL's office. JOHNNY OLA enters.

JOHNNY OLA (shaking hands with AL)

JOHNNY OLA.

AL NERI

AL NERI .

MICHAEL

Sit down. You know my lawyer, TOM HAGEN -- JOHNNY OLA.

JOHNNY OLA

Sure, I remember TOM from the old days.

MICHAEL

ROCCO -

(then)

What's this?

JOHNNY OLA

It's an orange -- from Miami.

MICHAEL

Why don't you take care of JOHNNY's men -- they look like they might be hungry. JOHNNY -- sit down. TOM isn't gonna sit in with us -- he only handles specific areas of the family business. TOM --

TOM

Sure, Mike.

MICHAEL

What are you drinking, JOHNNY?

JOHNNY OLA

Anisette.

MICHAEL

Anisette.

TOM

If you need anything, Mike, I'll be outside, alright?

(TOM walks out the door.)

MICHAEL

Just tell ROCCO we're waiting, TOM

JOHNNY OLA

I just left, uh, Mr. ROTH in Miami.

MICHAEL

How's his health?

JOHNNY OLA

Ahh -- it's not good.

MICHAEL

Is there anything I can do -- anything I can send?

JOHNNY OLA

He appreciates your concern, MICHAEL -- and your respect. The casino you're interested in -- the registered owners are Jacob Lawrence, Allen Barclay - they're both Beverly Hills Attorneys. The real owners are the old Lakeville Road group from Cleveland, and our friend in Miami. Meyer Klingman runs the store -- he runs a piece of it, too -- he does alright. But I've been instructed to tell you that if you move Klingman out, our friend in Miami will go along.

MICHAEL

That is very kind of him. You tell him, that's greatly appreciated.

JOHNNY OLA

HYMAN ROTH always makes money for his partners. One by one, our old friends are gone. Death -- natural or not - prison -- deported. HYMAN ROTH is the only one left -- because he always made money for his partners.

CUT TO: Outside, PENTANGELI runs up to the stage.

PENTANGELI

Wha'? Wha'? I can't believe, out of thirty professional musicians, there isn't one Italian in, in the group here. Come, let's have a tarantella. Come on --

(PENTANGELI begins to hum the tune, piano joins in)

You! Up! Clarinet up , up, up!

(He hums some more)

What's da matta? What's da matta?

(He is still humming when the clarinet begins to play "Pop Goes The Weasel.")

PENTANGELI gets mad as the whole group joins in.)

CUT TO: MICHAEL's boathouse. CONNIE and MERLE walk in.

MICHAEL (to MERLE)

I'll see my sister alone.

MERLE

It concerns me, too. Is it okay, Mike, if I stay?

CONNIE

How are you, honey? You met MERLE -- he was with me in Vegas.

MICHAEL

I saw him with you

MERLE

Could I have a drink or something?

MICHAEL

Que voi?

CONNIE (to AL NERI)

Al, would you please get him a drink!

(then, to MICHAEL)

We're going to Europe next week. I'd like to book passage on The Queen

MICHAEL

So what do you come to me for -- why don't you go to a travel agent?

MERLE

We're getting married first.

MICHAEL

The ink on your divorce isn't dry yet and your getting married? You see your children on weekends -- You know your oldest boy, Victor, was picked up in Reno for some petty theft that you don't even know about--

CONNIE

MICHAEL!

MICHAEL

You fly around the world with men who don't even care about you, and use you like a whore!

CONNIE

MICHAEL, you're not my father!

MICHAEL

Then what do you come to me for?

CONNIE

'Cause I need money.

MICHAEL

CONNIE - CONNIE, CONNIE, CONNIE, CONNIE, CONNIE -- I wanna be reasonable with you. Now, why don't you stay with us - with the family. You can live here on the estate with your kids. You won't be deprived of anything and you can have everything you want. Now -- I don't know this MERLE -- I don't know what he does -- I don't know what he lives on. Now why don't you tell him that marriage is out of the question, and you don't want to see him anymore. Now he'll understand, believe me.

(CONNIE and MERLE reach out to hold hands)

CONNIE --if you don't listen to me -- and marry this man -- you'll disappoint me.

CUT TO: Outside, nighttime. A bonfire is burning and a man throws a log down.

CUT TO: A boat passes by.

CUT TO: People walk along the boardwalk

CUT TO: Band playing on the stage.

CUT TO: Outside the family sits at a table.

MAMA Corleone

Avive.

MICHAEL

Cent' anni

Everyone

Cent' anni

DEANNA

What's "Chen dandy"?

FREDO

Cent' anni -- It means a hundred years.

CONNIE

It means we should all live happily for a hundred years -- the family. That'd be true if my father were still alive.

MAMA CORLEONE

CONNIE

CONNIE

MERLE, you've met my sister-in-law, DEANNA.

(They shake hands)

FREDO's wife.

DEANNA
Pleasure

MERLE
How do you do.

MAMA CORLEONE (to Tom, in Italian)
A reference to DEANNA and MERLE

TOM HAGEN (in Italian)
(Responds)

MERLE (to CONNIE)
What did she mean by that?

PENTANGELI (in Sicilian)
Hey, Michael - excuse me. (laughs) With all respect I didn't come here to eat dinner!

MICHAEL
I know, I know.
(PENTANGELI knocks over a glass of wine, everyone looks at him.)
Bene!

CUT TO: DEANNA and another man dance. She is obviously drunk.

CUT TO: FREDO looking on.

CUT TO: DEANNA falls onto the dance floor.

CUT TO: MICHAEL looking on.

CUT TO: FREDO jogging to take her away.

CUT TO: MICHAEL whispering something to ROCCO.

CUT TO: FREDO grabbing her.

DEANNA
What's the matter? I just, I just want to dance!

FREDO
Dancing is one thing -- you're fallin' all over the floor.

DEANNA
I know what's the matter with you - you're just jealous because he's a real man.

FREDO
I swear to God, DEANNA, I'm gonna belt you right in the cheek.

DEANNA
Ah, you couldn't belt your MAMA. You know something, those daigos are crazy when it comes to their wives.

(ROCCO walks up to FREDO)

ROCCO (to FREDO)

MICHAEL says that if you can't take care of this -- I have to.

FREDO

Maybe you better.

DEANNA

Never marry a WOP! they treat their wives like shit!

(ROCCO runs over and gabs her)

I didn't mean to say WOP. Ahh, Ahh woo! ROCCO! Oh! What are you doing to me -- help -- FREDO!

FREDO (to MICHAEL)

I can't control her, Mikey.

MICHAEL

You're my brother, FREDO, you don't have to apologize to me.

CUT TO: MICHAEL's boathouse.

MICHAEL

CLEMENZA promised the Rosato brothers three territories in the Bronx after he died. You took over, and you didn't give it to them.

PENTANGELI

I weltched?

MICHAEL

You weltched.

PENTANGELI

Yeah, CLEMENZA promised them (something in Italian) CLEMENZA promised them nothing. He hated those son of a bitches more than I do.

MICHAEL

Frankie, they feel cheated.

PENTANGELI

MICHAEL, your sitting high up in the Sierra mountains. And your drinkin' - uh, what's he drinkin'?

WILLIE CICCI

Champaign

PENTANGELI

Champaign, Uh, Champaign Cocktails -- and you're passing judgment on how I run my Family.

MICHAEL (in Sicilian)

Your Family -- Your Family's still called Corleone. And you'll run it like a Corleone.

PENTANGELI (in Sicilian)

My family doesn't eat here; doesn't eat in Las Vegas -- and doesn't eat in Miami -- with HYMAN ROTH.

MICHAEL

Frankie -- you're a good old man -- and I like you. And you were loyal to my father for years.

PENTANGELI

The Rosato brothers - they're taking hostages. Hey, Mike, they spit right in my face. All because they're backed up by that Jew in Miami.

MICHAEL

I know -- that's why I don't want them touched.

PENTANGELI

You don't want 'em touched.

MICHAEL

No, I want you to be fair with them

PENTANGELI

You want me to be fair with them? TOM -- how can you be fair to animals? TOM -- for Crissakes, listen -- They recruit spics -- they recruit niggers -- and they do violence in their, in their Grandmother's neighborhoods. And everything with them is whores -- whores! La vegana -- junk dope! And they leave the gambling to last. Now I want to run my family without you on my back, and I want those Rosato brothers dead!

MICHAEL

No!

PENTANGELI

Mort'

MICHAEL

Now I have business that's important with HYMAN ROTH -- I don't want it disturbed.

PENTANGELI

And you give your loyalty to a Jew before your own blood.

MICHAEL

Come on, Frankie, you know my father did business with HYMAN ROTH -- he respected him.

PENTANGELI

Your father did business with HYMAN ROTH, your father respected HYMAN ROTH. But your father never trusted HYMAN ROTH -- or his Sicilian messenger boy, JOHNNY OLA!

(then, in Sicilian)

You'll have to excuse me -- I'm tired, and I'm a little drunk!

(then, in English)

And I want everyone here to know -- there's not gonna be no trouble from me! Don Corleone. Cicc', a porta!

NERI

You want him to leave now?

MICHAEL

Let him go back to New York -- I've already made my plans. That old man had too much wine.

(He drinks, then looks at his watch.)

It's late

CUT TO: Outside. MICHAEL and KAY dance.

MICHAEL

How's the baby?

KAY

Sleeping inside me.

MICHAEL

Does it feel like a boy?

KAY

Yes, yes it does MICHAEL.

MICHAEL

KAY -- I'm sorry about all the people today -- bad timing -- it couldn't be helped, though.

KAY

It made me think of what you once told me - "in five years the Corleone Family will be completely legitimate." That was seven years ago.

MICHAEL

I know -- I'm trying, darling.

CUT TO: A boat passes by the Corleone Estate once more.

CUT TO: MICHAEL walks into his bedroom and sees a picture drawn by ANTHONY of MICHAEL in a car. It has boxes to check if he likes it or not.

MICHAEL

Did you see this?

KAY

Uh huh.

(then)

MICHAEL? Why are the drapes open?

(MICHAEL looks at the drapes and then gunshots ring out and bust through the window just missing MICHAEL. MICHAEL crawls on the floor towards KAY. He pulls her from the bed onto the floor and covers her with his body)

Are you all right? Are you hit? It's over It's over.

CUT TO: Outside a siren rings and dogs bark.

CUT TO: GUARDS shutting the gate

CUT TO: The lights being turned on.

CUT TO: A man turning on the power to the lights.

CUT TO: ROCCO running up to MICHAEL.

ROCCO

They're still on the property. Please, MICHAEL, please stay inside.

MICHAEL

Keep them alive.

ROCCO

We'll try.

MICHAEL

ROCCO! Alive!

ROCCO

Stay by the door.

CUT TO: The dogs are released and run into the drains.

CUT TO: A light searching.

CUT TO: People searching.

CUT TO: People outside MICHAEL's room.

CUT TO: MICHAEL, KAY and the kids inside; everyone is quiet.

CUT TO: Dogs sniff the docks

CUT TO: Men armed with machine guns escort MICHAEL around.

CUT TO: Boat, now equipped with a strobe light, searches.

CUT TO: A room in the estate; TOM knocks.

MICHAEL

Yeah, come in.

TOM

Mikey, you all right?

MICHAEL

Yeah -- there's a lot I can't tell you -- and I know that's upset you in the past.

TOM

A little.

MICHAEL

Yeah -- you felt it was because of some lack of trust or confidence -- but it's -- it's, because I admire you and I love you that I kept things secret from you. That's why at this moment you're the only one I completely trust. FREDO -- ah, he's got a good heart -- but he's weak, and he's stupid, and this is life and death. TOM, you're my brother.

TOM

I always wanted to thought of as a brother by you, Mikey -- a real brother.

MICHAEL

I know. You're gonna take over -- you're gonna be the Don. If what I think has happened has happened, I'm gonna leave here tonight. I give you complete power, TOM -- over FREDO and his men, ROCCO, NERI, everyone. I am trusting you with the lives of my wife and my children -- the future of this family.

TOM

If we catch these guys do you think we'll be able to find out who's backing them?

MICHAEL

That's not the catch -- unless I'm very wrong, they're dead already. They're killed by somebody close to us -- inside. Very, very scared they botched it.

TOM

What about your people ROCCO and NERI? You don't think that they had something to do with this.

MICHAEL

You see -- all our people are business men, their loyalty is based on that. Now, one thing that I learned from Pop was to try to think as people around you think. Now on that basis, anything's possible.

CUT TO: Outside, DEANNA screams

DEANNA

Right out my window! I want to get out of here! They're lying there dead!

CUT TO: BUTTOMEN running to the drain.

BUTTONMAN

Over here there's two of them. Looks like they were hired out of New York, I don't recognize them. We won't get anything out of them now.

MICHAEL

Fish 'em out.

(Two BUTTOMEN fish out the bodies)

TOM

Alright, get rid of the bodies.

ROCCO

Where's Mike?

TOM

ROCCO.

(TOM walks off.)

CUT TO: MICHAEL walks into ANTHONY's room.

MICHAEL

ANTHONY, everything's gonna be all right. Try and sleep.
(He kisses ANTHONY on the cheek)
Did you like your party?

ANTHONY

I got lots of presents.

MICHAEL

I know. Did you like them?

ANTHONY

I didn't know the people who gave them to me.

MICHAEL

They were friends.

ANTHONY

Did you see my present for you?

MICHAEL

It was on my pillow. ANTHONY, I'm gonna be leaving very early tomorrow.

ANTHONY

Will you take me?

MICHAEL

No, I can't ANTHONY.

ANTHONY

Why do you have to go?

MICHAEL

'Cause I have to do business.

ANTHONY

I could help you.

MICHAEL

Someday you will.

VITO CORLEONE
NEW YORK CITY
1917

(We see a baby (SANTINO) playing in a playpen. VITO picks him up and rocks him.)

CUT TO: A playhouse with VITO and GENCO.

GENCO

She's really beautiful. You've got to see her.
(The first part of the play finishes)
Wait till you see her, words can't describe her.

Performer (PEPINO) (in Italian)

I left Naples, I left my mama, for a no-good tramp. Now, here I am, in America,
in New York. Alone! Thinking of my mother. Without news from home --
(there's a knock at the door)
Enter!

GIRL (entering stage) (in Italian)

Pepino, a letter for you!

Performer (PEPINO) (in Italian)

Finally, a letter from Naples!

GENCO (in Italian)

VITO, how do you like my little angel? Isn't she beautiful?

VITO (in Italian)

She's very beautiful. To you, she's beautiful. For me, there's only my wife and son.

Performer (PEPINO) (in Italian)

Our dear mother -- is dead!

(He cries)

Mama! Mama Mia!

(He pulls out a gun and starts to sing "Senza Mama" ("Without Mama"))

GENCO (in Italian)

We'll go backstage later and take her out to eat.

(Don FANUCCI stands up.)

Sit down, you Bum.

(Don FANUCCI turns and looks at GENCO)

Oh, excuse me, Don FANUCCI

(Don FANUCCI leaves)

We'll go see her backstage

VITO (in Italian)

Who was that?

GENCO (in Italian)

The Black Hand.

(The girl exits the stage)

VITO

Come on come on let's go see her backstage. (in Italian)

CUT TO: They enter the backstage area.

GENCO (in Italian)

That's FANUCCI -- The Black Hand.

MANAGER (in Italian)

We'll talk about it tomorrow.

FANUCCI (in Italian)

Tomorrow -- always tomorrow. You'll pay me today! You'll pay me today

(FANUCCI grabs the girl and puts a knife to her face.)

GENCO (in Italian)

Let's go.

MANAGER (in Italian)

Not my daughter! Let her go! Here take all my money!

(FANUCCI takes money out of the box offered by the manager)

GENCO (in Italian)

VITO, come here, come on.

(They walk outside.)

I know what you're thinking. But you don't know how things are. FANUCCI's with the Black Hand. The whole neighborhood pays him. Even my father in the, in the grocery store.

VITO (in Italian)

If he's Italian -- why does he bother other Italians?

GENCO (in Italian)

He knows they have nobody to protect them. Forget that. Did you like my angel?

VITO (in Italian)

If you're happy, I'm happy

CUT TO: Outside the Abbandando Groceria, VITO walks a basket of fruit down the street.

CUT TO: Inside the Corleone home, VITO and MAMA are having dinner.

MAMA

Don't you feel well? Is your boss treating you all right?

VITO

Forget it.

(A stone hits the window. We hear a voice outside.)

CLEMENZA (O.S.)

Hey! Paisan!

(then)

You speak Italian?

(VITO looks out the window, then goes into the bathroom. He opens the window to see CLEMENZA.)

CLEMENZA (in Italian)

Hide this for me! Next week I'll come and get it!

(He tosses VITO a bag. VITO shuts the door to the bathroom. Then he puts the bag in the bathtub and unravels the rags. The wad of rags hides an assortment of guns.)

CUT TO: Inside of the ABBANDANDO grocery store. FANUCCI enters.

FANUCCI (in Italian)

ABBANDANDO, meet my nephew! How's business?

(ABBANDANDO shrugs. FANUCCI reaches inside the cash register and pulls out some coins.)

It's good, it's good.

CUT TO: VITO sits down at a table with GENCO.

GENCO (in Italian)

FANUCCI's mad. Says the neighborhood's getting sloppy. People don't pay on time, don't pay the full amount. Says he's been too nice to everybody.

(We see ABBANDANDO and FANUCCI fighting.)

VITO (in Italian)
So FANUCCI's changing?

GENCO (in Italian)
Sure. He wants double from everybody. Even from my father.

FANUCCI (to ABBANDANDO) (in Italian)
I'm a friend, right? So you'll let him work here?

(FANUCCI pats ABBANDANDO on the cheek in gratitude. ABBANDANDO paces around.)

ABBANDANDO (in Italian)
VITO, come here.
(VITO walks over to ABBANDANDO)
VITO -- I've got some bad news. I feel rotten about telling you this -- but
FANUCCI -- he's got a nephew --

(ABBANDANDO searches for the right word.)

VITO
And you have to give him my job. You've always been good to me, ever since I
came here. You looked after me like a father. I thank you. And I won't forget
it.

(VITO hugs him)

CUT TO: Outside VITO walks down the street.

ABBANDANDO (out of picture)
VITO.

(VITO sees ABBANDANDO walking up with a basket of fruit.)

VITO
No, No, No.

ABBANDANDO (in Italian)
Take this to your family.

VITO (in Italian)
Thanks anyway. But please, I can't accept.

(They argue in Italian but VITO still refuses the gift. He walks off.)

CUT TO: The Corleone home. VITO walks in. He takes off his hat and unwraps a
pear that he places on the Dinner table.

MAMA
What a nice pear!

(VITO removes his coat and sits down and kisses his wife.)

CUT TO: Outside on the street Peter CLEMENZA walks up to VITO.

CLEMENZA (in Italian)
I'm CLEMENZA, you still have my goods?
(VITO nods.)
Did you look inside?

VITO
I'm not interested in things that don't concern me.

CUT TO: Inside a Café. CLEMENZA and VITO sit and drink espresso.

CLEMENZA (in Italian)
A friend of mine has a nice rug. Maybe your wife would like it.

VITO (in Italian)
Sure, she would. But who has the money for a rug?

CLEMENZA (in Italian)
It would be a present. I know how to return a favor.

VITO (in Italian)
Yea sure -- my wife would like it.

CUT TO: Outside CLEMENZA and VITO walk down the street.

CLEMENZA (In Italian)
VITO, Let's go

CUT TO: Outside a house's door. CLEMENZA rings the buzzer and nobody answers.

CLEMENZA (in Italian)
The son of a bitch! He isn't home.
(He says something in Italian then looks under the rug.)
Damn, he didn't even leave the key.
(He reaches into his coat and pulls out a small lever.)
Well, he won't mind.
(He pries the door open.)
Come on in. Hey VITO come on in.

(CLEMENZA walks over and puts his arm around VITO. VITO looks then enters.)

CUT TO: Inside a well lavished house.

VITO (in Italian)
This is your friend's place?

CLEMENZA
Si (Something in Italian.)

VITO (in Italian)
This is a real palace.

CLEMENZA (in Italian)
Only the best.

(CLEMENZA begins to move furniture off of the rug. Then he move towards the table in the center of the room.)

CLEMENZA (in Italian)

VITO give me a hand, will you?

(VITO looks around again then helps CLEMENZA carry the table off the rug. CLEMENZA begins to roll the rug as VITO looks around. Someone knocks on the door. CLEMENZA walks to the door and looks out. He holds a gun to the edge of the door, at head height, as a POLICE OFFICER looks in. The POLICE OFFICER tries the door knob to no avail, then leaves.)

CUT TO: Outside of VITO's apartment. CLEMENZA and VITO carry the rug up the stairs.

CUT TO: Inside the Corleone home. CLEMENZA lays the rug down and grabs SANTINO. He starts to play with him. He puts him on the rug as SANTINO begins to cry.

MAMA

Look how pretty it is, SANTINO!

CUT TO: A train with MICHAEL blows it's horn as it passes by.

CUT TO: Inside the train. MICHAEL's BODYGUARD pours some water then sits down.

CUT TO: Outside view of the train we see MICHAEL taking pills for his Diabetes.

CUT TO: Florida. JOHNNY OLA is followed by MICHAEL and his BODYGUARD drive up to HYMAN ROTH's house. JOHNNY runs into the house. MICHAEL steps out of his car and walks to the ROTH house. MRS. ROTH walks into view.

MRS. ROTH

Come on in. It's all right come on in. HYMAN's in there. I was just making some lunch -- would you like a tuna sandwich?

MICHAEL

Uh, no thank you.

(He walks out of the room and into a room that occupies HYMAN ROTH watching television)

HYMAN ROTH

Come in, MICHAEL. Sit down, make yourself comfortable. It's almost over -- you following the football game?

MICHAEL

Nope, not for a while I haven't.

ROTH

I enjoy watching football in the afternoon, one of the things I enjoy about this country; baseball, too. I've loved baseball ever since Arnold Rothstein fixed the World Series in 1919.

(They both chuckle.)

I heard you had some trouble. Stupid -- people behaving like that with guns Important thing is, that you're alright. Good health -- the most important thing in the world. More than success, more than money -- more than power.

(MICHAEL stands up and shuts the door; moves the chairs closer as ROTH turns up the TV.)

MICHAEL

I came here because there is gonna be more blood shed. I want you to know about it before it happens so that there's no danger of starting another war.

ROTH

Nobody wants another war.

MICHAEL

FRANK PENTANGELI came to my home and he asked my permission to get rid of the Rosato brothers. When I refused, he tried to have me killed. He was stupid, I was lucky; I'll visit him soon. The important thing is that nothing interferes with our plans for the future. Yours and mine.

(ROTH shakes his head.)

ROTH

Nothing is more important.

(There is a long pause between them, then.)

You're a wise and considerate young man

MICHAEL

And you're a great man, Mr. ROTH. There's much I can learn from you.

ROTH

Whatever I can do to help, MICHAEL.

(At that moment MRS. ROTH opens the door and walks in with lunch.)

MRS. ROTH

Excuse me -- lunch.

ROTH

Come in.

MRS. ROTH

Honey Bunny, you're gonna break you eardrums.

(She turns down the TV then begins to walk out.)

Okay, enjoy it.

ROTH

Thanks.

(She shuts the door behind her on the way out.)

You're young, I'm old and sick. What we'll do together in the next few months will make history, MICHAEL -- history. It's never been done before. Not even your father would dream that such a thing could be possible.

MICHAEL

Then PENTANGELI is a dead man, you don't object.

ROTH

He's small potatoes.

CUT TO: Outside of the old Corleone compound in New York. PENTANGELI steps out of his car.

BUTTONMAN (O.S.)
Hey Cicc'

PENTANGELI (to BODYGUARDS)
What's up? We got company Huh.
(He walks past MICHAEL's BODYGUARD and into the house where his wife is.)

(Something in Italian)

MRS. PENTANGELI (in Italian)
MICHAEL Corleone is here. He's in the den. You better hurry. He's been waiting a half hour.
(He takes off his coat and scarf, and brushes back his hair.)
Is something wrong?

(He opens the door to see MICHAEL looking out the window.)

PENTANGELI
Don Corleone, I wish you would o' let me know you were coming; I could o' prepared something for you.

MICHAEL
I didn't want you to know I was coming.
(PENTANGELI shuts the door.)
You heard what happened in my home?

PENTANGELI
Mike, I almost died myself -- we was all so relieved --

MICHAEL (shouting)
In my home! In my bedroom, were my wife sleeps! Where my children come and play with their toys. In my home.

(A long pause, MICHAEL sits down.)

I want you to help me take my revenge.

PENTANGELI
MICHAEL, anything -- what can I do?

MICHAEL
Settle these troubles with the Rosato brothers.

(PENTANGELI is confused.)

PENTANGELI
Mike, I don't understand, I don't -- look -- I don't have your brain -- uh -- for big deals -- but this is a street thing. That HYMAN ROTH in Miami -- he's backing up those son of a bitches.

MICHAEL
I know he is.

PENTANGELI
Why do you ask me to lay down to them Mike?

(A long pause.)

MICHAEL

It was HYMAN ROTH that tried to have me killed. I know it was him.

PENTANGELI

Now -- Jesus Christ, Mike, Jesus Christ. Look, let's get 'em all -- let's get 'em all now, while we got the muscle.

(Another long pause then MICHAEL stands up.)

MICHAEL

This used to be my father's old study -- it's changed. I remember there used to be a big desk, righthere. I remember when I was a kid, Frankie, we had to be very quiet when we played near here. I was very happy that this house never went to strangers -- first CLEMENZA took it over, now you. My father taught me many things here -- he taught me in this room.

(then, as Michael sits beside PENTANGELI)

He taught me -- keep your friends close but your enemies closer. Now, if HYMAN ROTH sees that I interceded in this thing, and the Rosato brothers failed him, he's gonna think his relationship with me is still good. Capide?

PENTANGELI

(Acknowledge in Italian.)

MICHAEL

That's what I want him to think. I want him completely relaxed, and confident, in our friendship. Then I'll be able to find out who the traitor in my family was.

CUT TO: The bedroom of FREDO's house-late night. FREDO and DEANNA are sleeping. The telephone begins to ring. FREDO picks it up.

FREDO

Yea?

Voice of JOHNNY OLA

FREDO, this is JOHNNY -- JOHNNY OLA. We need some more help.

FREDO

JOHNNY, Jesus Christ, what the hell time is it?

DEANNA

Who's that, honey?

FREDO

Shhh --

Voice of JOHNNY OLA.

Listen good, FREDO.

FREDO

What are you calling me here for? I don't want to talk to you.

Voice of JOHNNY OLA

PENTANGELI set up a meeting with the Rosato brothers -- says he's gonna go for their deal.

FREDO

Oh, God --

Voice of JOHNNY OLA

Will he come alone?

FREDO

I don't know anything -- you got me in deep enough already.

Voice of JOHNNY OLA

Just go along, everything will be alright FREDO -- PENTANGELI says he's willing to make the deal. All we want to know is if he's on the level or if he's gonna bring his boys..

FREDO

You guys lied to me -- I don't want you to call me anymore.

Voice of JOHNNY OLA

Your brother's not going to find out we talked.

FREDO

I don't know what you're talking about.

(He hangs up the phone and sits up in bed.)

DEANNA

Who was that?

FREDO

Ahh -- wrong number --

CUT TO: On the streets in front of a bar in New York (7th Street & Avenue B). PENTANGELI and WILLIE CICCI walk up to CARMINE ROSATO.

CARMINE ROSATO

Frank -- I got nobody here.

PENTANGELI

Wait in the car, Cicc'.

WILLIE CICCI

Frankie --

PENTANGELI

It's okay, Cicc'.

(CICCI walks off and CARMINE ROSATO gives PENTANGELI something.)
What's this, Rosato?

CARMINE ROSATO

It's a lucky C-note for our new deal.
(They walk inside.)

CARMINE ROSATO

RICHIE, give us some, (pants?)
(They sit at the bar)

We're all real happy about your decision, Frankie. You're not gonna regret it.

PENTANGELI

I don't like the C-note Rosato -- I take that as an insult

(TONY ROSATO comes up from behind and begins to garrote PENTANGELI.)

TONY ROSATO

Michael Corleone says hello!

(He drags him over to a phone booth where he is joined by two other BUTTONMEN.)

BUTTONMAN #1

Get his head in.

TONY ROSATO

Close the fuckin' door

CARMINE ROSATO

A cop what the fu --

(The BUTTONMEN scatter as the cop comes in.)

COP

Hey RICH, it's dark in here. Are you open or closed?

RICH

Hey, I just came in to clean up a little -- you know.

(The cop walks around.)

What's the matter?

COP

Is that something in the floor?

(Carmine pulls out a gun)

RICH

Carmine, no! No, not here! Not here!

CARMINE ROSATO.

ANTHONY!

RICH

Not here, Carmine, let him go!

(The BUTTONMEN and TONY push the cop down and start to run out.)

TONY ROSATO

You open this fucker, I'm gonna blow your head off.

BUTTONMAN #2

CARMINE!

(We hear a gun battle outside and see PENTANGELI barely alive.)

CUT TO: Outside a gun battle rages in the street.

CUT TO: A BUTTONMAN is arrested.

CUT TO: CICCII stands up and fires into the Rosato car. The car hits him.

CUT TO: At night, a plan taxies on the runway.

CUT TO: Inside a Fredo's club. FREDO and TOM walk in and shake hands with the manager.

MANAGER

Freddie, good to see ya.

TOM

How is he?

MANAGER

He's okay -- he's in the back.
(They walk to the back of the club.)
Come on girls, take a hike.
(then)
In this room here.

TOM

I want to talk to him alone first.

MANAGER

Come on; Huh.

(TOM walk in to a room alone.)

TOM

I thought I could help you SENATOR.

GEARY

Hagen.
(TOM nods.)
Listen, I did not --

TOM

I know, you're alright.

GEARY

I didn't do anything.

TOM

It's okay. You're very lucky -- my brother FREDO operates this place, he was called before anyone. If this had happened someplace else, we couldn't've helped you..

GEARY

I -- when I woke up, I was on the floor -- and I don't know how it happened.

TOM

You can't remember?

GEARY

I passed out.
(He stands up and moves over the bed where we see a bloody dead girl.)
I -- I'll fix it.
(He unties the girl's hand from the bed post.)
Just a game.
(He takes a towel and begins to wipe up the blood that is all over her. He looks at the towel and wipes off his hands.)
Jesus, Jesus.
(He begins to cry. As he does, TOM looks over at NERI who is wiping his hands in the bathroom.)
Jesus, God -- Oh, God. I don't know -- and I can't understand -- why I can't remember.

TOM

You don't have to remember -- just do as I say. We're putting a call into your office -- explain that you'll be there tomorrow afternoon -- you decided to spend the night at Michael Corleone's house in Tahoe -- as his guest.

GEARY

I do remember that she was laughing...we'd done it before -- and I know that I couldn't've hurt -- that girl

TOM

This girl has no family -- nobody knows that she worked here. It'll be as if she never existed. All that's left is our friendship.

CUT TO: Lake Tahoe Resort. A car pulls up the gate. The car has KAY driving and the kids are in the back. A BUTTONMAN comes up to KAY.

KAY

Yes?

BUTTONMAN

I'm sorry, Mrs. Corleone, we're not to let you through.

KAY

I'm just going to the market.

(The BUTTONMAN waves his hand and the gate is closed.)

BUTTONMAN

Well, if you'll just give us a list, we'll pick up anything you like.

KAY

Whose orders are these?

BUTTONMAN

Mr. Hagen's, ma'am -- he's coming over here now.

KAY

Alright, well, I'm just goin' to have to speak with Mr. Hagen.

(KAY gets out of the car as TOM walks up the path towards KAY.)

TOM

I um -- wanted to explain this but I had business in Carlton City. Now, this is MICHAEL's request for your safety. Now, we can send out for anything you need.

KAY

I see -- I'm supposed to stay in my house?

TOM

No, within the compound will be fine.

KAY

TOM, I was going to take the children to New England next week.

TOM

That's off.

KAY

Am I a prisoner? Is that it?

TOM

That's not the way we look at it, KAY.

KAY

All right -- come on kids, we're going back to the house

BUTTONMAN

JOE!

(JOE steps into the car.)

CUT TO: The lakefront of Havana. MICHAEL's car drives by.

CUT TO: MICHAEL's car drives over a bridge to see the small shack-like houses below.

CUT TO: MICHAEL's car driving along the streets of Havana; people cross the street as soon as MICHAEL's car passes by.

CUT TO: MICHAEL looking out the window.

CUT TO: People on the street. A kid tries to lure a man into a club.

CUT TO: People trying to sell maps of Cuba.

CUBAN SALES CHILD

Cuba! Cuba!

CUT TO: People walking in front of MICHAEL's car.

CUT TO: MICHAEL's car passes by a bus full of tourists.

CUT TO: A man on the street flings a torch around as many people watch.

CUT TO: Children begging for money.

CUT TO: MICHAEL's BODYGUARD rolls up the window.

CUT TO: Children trying to sell newspapers.

CUT TO: A meeting of a number of people including MICHAEL Corleone.

CUBAN RULER, Fulgencio Batista

Most respected Gentlemen

TRANSLATOR

(Translates)

CUBAN RULER (in Spanish)

allow me to welcome you to the city of Havana.

TRANSLATOR

(Translates)

CUBAN RULER (in Spanish)

I want to thank this distinguished group of American industrialists

TRANSLATOR

(Translates)

CUBAN RULER (in Spanish)

for continuing to work with Cuba.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
For the greatest period of prosperity

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
in her entire history.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
Mr. William Shaw --

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
representing the General Fruit Company.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
Fred Corngold and Mr. Dant --

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
for the United Telephone and Telegraph Company.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
Mr. Petty

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
Regional Vice President of the Pan-American Mining Corporation.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
Mr. Robert Allen of South American Sugar.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
And Mr. MICHAEL Corleone of Nevada --

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
representing our associates in tourism and leisure activities.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
And my old friend and associate from Florida --

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
Mr. HYMAN ROTH

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
I would like to take this opportunity to thank United Telephone and Telegraph for their lovely Christmas gift --

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
a solid gold telephone.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
Perhaps you gentlemen would like to take a look at it.

TRANSLATOR
(Translates)

GUEST #1
Mr. PRESIDENT

CUBAN RULER (in Spanish)
Yes!

GUEST #1
Perhaps you would discuss the status of rebel activate and -- uh -- what this can do to our businesses?

CUBAN RULER (in Spanish)
Of course -- I want to assure you that although the rebels have mounted an impressive campaign in Las Villas --

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
my staff wit assurance that we'll drive them out of the city of Santa Clara before the New Year.

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)

And I want to you all as is --

TRANSLATOR
(Translates)

CUBAN RULER (in Spanish)
we will tolerate no guerrillas in casinos, or the swimming pools.

(All laugh.)

CUT TO: Outside on the streets of Havana. A man runs in front of JOHNNY OLA's car and the driver honks the horn at him. A Cuban police officer walks up to the car and talks to the driver.

OFFICER
(Something in Spanish)

(We see OFFICERS making an arrest of a rebel.)

DRIVER
He say that they're making an arrest and that in a few minutes he'll let us through.

JOHNNY OLA
It's nothing. Just some lousy bandits. The police are cleaning them up.

(The rebel pushes a police captain into the car and explodes a grenade that he had hidden in his jacket.)

CUT TO: On top of a Cuban building. A birthday cake for HYMAN ROTH is wheeled toward him and a small group of people. The cake has a drawing of Cuba on it.

ROTH
I hope my age is correct -- I'm always accurate about my age. Make sure that everyone sees the cake before we cut it. I'm very pleased you were all able to come from such distances to be with me today. When a man comes to this point in his life -- he wants to turn over the things that he's been blessed with -- turn them over to friends. As a reward for the friends he's had -- and to make sure everything goes well after he's gone.

JOHNNY OLA
Not for years.

EVERYONE
Hear! Hear!

ROTH
Well, we'll see; the doctors would disagree, but what do they know? These are wonderful things that we've achieved in Havana -- and there's no limit to where we can go from here. This kind of Government knows how to help business...to encourage it -- the hotels here are bigger and swankier than any of the rug joints we've put in Vegas -- and we can thank our friends in the Cuban government -- which has put up half of the cash with the Teamsters on a dollar for dollar basis -- has relaxed restrictions on imports. What I am saying now is we have what we have always needed -- real partnership with the government.
(The waiter brings over a piece of cake but ROTH rejects it.)
Smaller piece.
(then, to the group)

You all know MICHAEL Corleone -- and we all remember his father. At the time of my retirement -- or death -- I turn over all my interests in the Havana operation --

MICHAEL (to WAITER)
Grazie

ROTH
to his control. But -- all of you will share. The National will go to the Lakeville Road boys. The Capri to the Corleone Family. The Sevilla Biltmore, also, but Eddie Levine of Newport will bring in the Pennino Brothers -- Dino and Eddie - for a piece, and also to handle the actual casino operation. And we've saved a piece for some friends in Nevada, to make sure things go smooth back home. I want all of you to enjoy your cake -- so, enjoy.

GUESTS
Happy Birthday!

MICHAEL
I saw an interesting thing happen today. A rebel was being arrested by the military police, and rather than be taken alive, he exploded a grenade he had hidden in his jacket. He killed himself, and took a captain of the command with him.
(ROTH looks concerned)
Right JOHNNY.

JOHNNY OLA
Those rebels, you know, they're lunatics.

MICHAEL
Maybe so -- but it occurred to me. The soldiers are paid to fight -- the rebels aren't.

ROTH
What does that tell you?

MICHAEL
They can win.

ROTH
This county's had rebels for the last fifty years -- it's in their blood, believe me, I know. I've been coming here since the 20's. We were running molasses out of Havana when you were a baby -- the trucks, owned by your father.
MICHAEL --
(ROTH tilts his head, a sign for MICHAEL to talk to him alone. The get up and walk.)
I'd rather we talked about this when we were alone. The two million never got to the island.

CUT TO: The inside of ROTH's room in the Capri. ROTH is lying on the couch talking to MICHAEL.

ROTH
I wouldn't want it to get around that you held back the money because you had second thoughts about the rebels.
(A long pause as MICHAEL paces.)
Sit down MICHAEL.
(He pats a chair.)
Sit down.
(MICHAEL sits down next to ROTH.)

If only I could live to see it -- to be there with you. Uh, what I wouldn't give for -- twenty more years. Here we are protected -- free to make our profits without key follow with the goddamn Justice Department and the FBI. Ninety miles away, partnership with a friendly government -- ninety miles. It's nothing. Just one small step, looking for a man that wants to be President of the United States -- and having the cash to make it possible. MICHAEL, we're bigger than U.S. Steel.

CUT TO: Outside the Capri, a car that is driving FREDO from the airport pulls up. A man opens the door and another man gets his luggage. FREDO is carrying one suitcase of his own. The porter tries to take it from him but FREDO pulls it away. He walks into the Capri.

CUT TO: Inside the Capri, FREDO and MICHAEL embrace. The people in the room are MICHAEL, FREDO and MICHAEL's BODYGUARD.

FREDO

Mikey -- how are you, okay?

(FREDO walks over to MICHAEL's BODYGUARD.)

Hi, uh, Freddie Corleone.

(FREDO holds out his hand and MICHAEL acknowledges in Italian that it's okay.)

Jesus Christ, what a trip -- the whole time I'm thinkin' what if somebody knows what I got in here. Can you imagine that, huh? Two million dollars in the seat next to me in the plane?

(He opens up the briefcase, unzips it, and begins to show MICHAEL the money. He then looks over at the BODYGUARD.)

Whoop, excuse me.

MICHAEL

No, it's okay.

FREDO

You wanna count it?

(MICHAEL doesn't answer instead he pats FREDO on the cheek.)

FREDO

MICHAEL, what the hell is goin' on anyway? I'm totally in the dark.

MICHAEL

The family's making an investment in Havana --

(MICHAEL takes the briefcase over to a guard.)

This is a little gift for the PRESIDENT.

FREDO

Oh -- well that's great -- Havana's great -- it's my kinda town -- anybody I know in Havana?

MICHAEL

Oh, HYMAN ROTH, JOHNNY OLA.

(FREDO looks distracted.)

FREDO

No -- I never met them.

(There is a long pause as we hear sirens in the background.)

Listen, Mikey, I'm uh -- I'm kind of, uh --

(MICHAEL lights a cigarette for FREDO.)

I'm kinda nervous from the trip. Can I -- can I get a - a drink or something?

MICHAEL

I thought maybe we'd -- we'd go out together. I know a place we can spend some time together - okay?

CUT TO: An outside café where MICHAEL and FREDO are sitting at a small table together.

FREDO

Sometimes I think I shoulda married a woman like you did -- like KAY. Kids -- have a family. For once in my life -- be more like -- Pop.

MICHAEL

It's not easy to be his son -- it's not easy.

FREDO

You know MAMA used to tease me. She'd say, uh - "You don't belong to me; you were left on the doorstep by gypsies." Sometimes I think it's true.

MICHAEL

You're no gypsy, FREDO.

FREDO

Mikey -- I was mad at you.

(There is a long pause as FREDO shuffles around.)

Why didn't we spend time like this before? You wanna drink right? WAITER!

(A waiter walks up to them.)

Por Favor -- how do you say "banana daiquiri"?

MICHAEL

Banana daiquiri.

FREDO

That's it?

MICHAEL

Yes.

FREDO

Uno Banana Daiquiri.

WAITER

Banana Daiquiri.

FREDO

Si -- and uh -- a club soda.

MICHAEL

SENATOR GEARY is flying in from Washington tomorrow night with some people -- some government people. I want you to show them a good time in Havana.

FREDO

My specialty, right?

MICHAEL

Can I trust you with something, FREDO?

FREDO

Of course, Mike.

MICHAEL

Later on in the evening we're all invited to the Presidential Palace reception, to bring in the New Year. After it's over - they're gonna take me home in a military car -- alone -- for my protection. Before I reach my hotel, I'll be assassinated.

(The waiter comes with their drinks.)

WAITER
Gracias

FREDO
Who?

MICHAEL
ROTH.

(FREDO glances on with surprise.)

It was ROTH who tried to kill me in my home. It was ROTH all along. He acts like I'm his son -- his successor -- but he thinks he's gonna live forever -- and he wants me out.

FREDO
How can I help?

MICHAEL
Just go along as if you know nothing. I've already made my move.

FREDO
What move?

MICHAEL
HYMAN ROTH will never see the New Year.

CUT TO: Inside ROTH's Havana room in the Capri. JOHNNY OLA guides MICHAEL and his BODYGUARD into the room where ROTH is. A DOCTOR has inspected ROTH and begins to talk to MRS. ROTH in Spanish.]

MRS. ROTH (translating the DOCTOR)
Says you have to take it easy. And he's gonna give you a prescription. He'll be back tomorrow.

ROTH
I want my own doctor. Fly him in from Miami - I don't trust a doctor can't speak English.

MRS. ROTH
Gracias, señor

ROTH
Honey, go down to the casino.

MRS. ROTH
Well, if you're sure you're felling better.

ROTH
Feell fine. Play the bingo game.

MRS. ROTH
Alright.
(Then to MICHAEL.)
Nice to see you Mr. Paul. Just make yourself at home.
(After she's left.)

ROTH

My sixth sense tells me your brother FREDO brought a bag full of money. Where is it?

(MICHAEL is silent.)

You're pulling out?

MICHAEL

Just wanna -- I just wanna wait.

(ROTH and JOHNNY OLA exchange worried glances.)

How do you fell?

ROTH

Terrible -- I'd give four million just to be able to take a piss without it hurting.

MICHAEL

Who had FRANK PENTANGELI killed?

ROTH

The -- Rosato brothers.

MICHAEL

I know -- but who gave the go ahead. I know I didn't.

(Once again JOHNNY OLA and ROTH exchange glances. This time ROTH is mad.)

ROTH

There was this kid I grew up with -- he was younger than me. Sorta looked up to me -- you know. We did our first work together -- worked our way out of the street. Things were good, we made the most of it. During Prohibition -- we ran molasses into Canada -- made a fortune -- you father, too. As much as anyone, I loved him -- and trusted him. Later on he had an idea -- to build a city out of a desert stop-over for GI's on the way to the West Coast. That kid's name was Moe Green -- and the city he invented was Las Vegas. This was a great man -- a man of vision and guts. And there isn't even a plaque -- or a signpost -- or a statue of him in that town! Someone put a bullet through his eye. No one knows who gave the order -- when I heard it, I wasn't angry; I knew Moe -- I knew he was head-strong, talking loud, saying stupid things. So when he turned up dead -- I let it go. And I said to myself, this is the business we've chosen -- I didn't ask who gave the order -- because it had nothing to do with business!

(He turns around and thinks of what he just said.)

That two million -- in a bag in you room. I'm going in to take a nap -- when I wake, if the money's on the table, I'll know I have a partner -- if it's not, I'll know I don't.

(ROTH and JOHNNY OLA leave. MICHAEL looks over at his BODYGUARD who understands.)

CUT TO: The Presidential Palace. Dancers performing on the stage.

CUT TO: A woman dancer begins to sing.

CUT TO: The Corleone table. FREDO stands up.

FREDO

All right does everybody know everybody here, huh? This is SENATOR GEARY -- you know him.

MICHAEL

How are you, SENATOR?

GEARY

Good to see you, Mike. I'm glad we could spend this time together.

FREDO

Right -- this is SENATOR PAYTON from Florida.

(They shake hands.)

PAYTON

How ya doin', Mike?

FREDO

This is JUDGE DEMALCO from New York.

MICHAEL

How do you do, Sir?

JUDGE DEMALCO

Fine, thank you.

FREDO

Right -- SENATOR REEVES from Maryland.

REEVES

Mike, I've been looking forward to it.

FREDO

This is Fred Corngold from UTT.

MICHAEL

I know Fred, how are you?

FREDO

That Freddie does a mean Cha Cha Cha so watch out later.

MICHAEL

Oh he does, huh?

FREDO

Okay, Gentlemen, it's refill time here. You might try some of those local drinks, you know -- Cuba Libra -- Piña Colada --

GEARY

I think I'll try one of those -- red headed Yolandas.

FREDO

That ya got, concusto, you got it.

(JOHNNY OLA walks into the picture.)

MICHAEL

JOHNNY -- you don't know my brother, FREDO, do you JOHNNY? JOHNNY OLA -- FREDO.

(FREDO looks nervous)

JOHNNY OLA

We never meet --

(He extends his hand.)

-- JOHNNY OLA.

FREDO

Pleasure

(MICHAEL looks on.)

Gentlemen, to a night in Havana -- Happy New Year

REEVES

Happy New Year!

FREDO

Feliz Año Nuevo

MICHAEL

Happy New Year.

FREDO

That's right, huh?

CUT TO: A back room in the Palace. There is a lot of commotion.

FREDO

Okay -- get in there.

GEARY

Never fear, Pat GEARY is here.

SENATOR

Hey, Freddie, I appreciate this.

GEARY

Hey, Freddie, why are we standing?

FREDO

EVERYONE stands. But it's worth it -- watch -- you're not gonna believe this.

GEARY

I don't believe it already.

FREDO

Huh? Fifty dollars, right?

GEARY

You got a bet, Mister.

(On stage, two women in black drag a girl out on stage and tie her to a pole. A man walks out from behind the curtain.)

FREDO

That's him -- that's Superman.

(MICHAEL looks over at his BODYGUARD. On stage two more women throw Superman on the ground. As everybody looks on he opens his robe to the girl tied to the pole. Then he drops the robe from his shoulders. EVERYONE screams and shouts when they see why he is called Superman.)

FREDO

Did I tell ya, or did I tell ya?

GEARY

I don't believe it!

REEVES

That thing's gotta be fake!

FREDO

That ain't no fake, that's real -- that's why they call him Superman.

GEARY

Hey, Freddie - Freddie, where did you find this place?

FREDO

JOHNNY OLA told me about this place. He brought me here. I didn't believe him -- but seein' is believin', huh?

(MICHAEL glances over at FREDO.)

JUDGE DEMALCO

I see it, and I still don't believe it!

FREDO

Fifty bucks, Pat. Old Man ROTH would never come here, but Old Man JOHNNY knows these places like the back of his hand. Now watch him -- he's gonna break a cracked with it.

GEARY

Break a cracker -- I want to see him break a brick.

(MICHAEL turns and signals to his BODYGUARD then turns back. He looks at the floor and then covers his face with his hand. He is in great pain realizing that FREDO is the Family traitor)

CUT TO: HYMAN ROTH's room in the Capri. JOHNNY OLA walks out onto the balcony and looks around. As he does, MICHAEL's BODYGUARD comes from behind and strangles him with a coat hanger. MICHAEL's BODYGUARD walks over to ROTH's room and opens the door. Inside are MRS. ROTH, two DOCTORS, and ROTH on the bed.

DOCTOR #1

Relax, Señor ROTH, we're taking you to the hospital.

(As they take his blood pressure he winces in pain. MICHAEL's BODYGUARD walks away just as three men come through the door with a stretcher. As they enter the room, MICHAEL's BODYGUARD walks by one more time before he departs)

CUT TO: Inside the Presidential Palace's dance hall. Many people, including the PRESIDENT, are dancing. Above is a banner that reads "FELIZ AÑO NUEVO" ("Happy New Year")

CUT TO: SENATOR GEARY talking to some girls and a Cuban politician.

GEARY

And in my judgment ,you'll continue to get those, because I don't believe that PRESIDENT Eisenhower well ever pull out of Cuba -- not as long as we have over one billion dollars invested in this country.

(He toasts with a couple of the guests. FREDO stands up and begins to walk out)
Now, the American public believes in non-intervention --

(MICHAEL walks over to meet FREDO)

MICHAEL

FREDO -- where you goin'?

FREDO

I gotta get me a real drink, 'cause I can't --

(He trails off and walks away.)

CUT TO: A long shot of everyone dancing.

CUT TO: The hospital. MRS. ROTH looks at HYMAN and begins to cry. Two men walk away from HYMAN's bed. MICHAEL's BODYGUARD walks up the stairs and down the hall with flowers. He looks over at the bed as HYMAN ROTH is rolled down the hall. He follows them and sees the room ROTH is in.

CUT TO: The party. Many people are still dancing.

CUT TO: GEARY walking over to REEVES, FREDO, and, MICHAEL.

REEVES

What's kept Mr. ROTH? I understood he was commin'?

GEARY

Hey, REEVES -- what's protocol -- how long should we stay around?

REEVES

Oh -- I don't know -- I think a half an hour ought to do it. Just long enough to ring in the New Year.

(As they speak the Military Police walk through the Dance Hall towards and into a room with the PRESIDENT.)

CUT TO: ROTH's hospital room. A nurse hears some of her colleagues whispering for her to join them. She hushes them. Then walks out into the hall.

NURSE #1 (in Spanish)

It's New Year's Eve. Come on, just for a minute.

(After they leave, MICHAEL's BODYGUARD walks into the room and shuts the front door. He walks over to the other door and closes it, also. Then he walks over toward ROTH's bed.)

CUT TO: The military police marching in the hospital towards ROTH's room. The NURSE runs and opens the door and screams. An officer walks into the door to see MICHAEL's BODYGUARD holding a pillow over ROTH's head. He fires five shots, killing MICHAEL's BODYGUARD.

CUT TO: The Dance Hall where everyone cheers and throws confetti into the air. Everyone hugs and kisses. MICHAEL walks over to his brother and hugs him.

MICHAEL (whispering into FREDO's ear)

There's a plane waiting for us to take us to Miami in an hour, alright? Don't make a big thing about it.

(He grabs FREDO on both sides of the face and kisses him on the mouth)

I know it was you, FREDO -- you broke my heart -- you broke my heart!

(FREDO gets free and walks away quickly)

CUT TO: A shot of everyone dancing. FREDO walks out of the Dance Hall.

CUT TO: The PRESIDENT, his family, and associates. He walks toward the stage.

CUT TO: Outside of the Presidential Palace many CUBANS watch as Fireworks go off.

CUT TO: CUBANS yelling and dancing in the street.

CUT TO: CUBANS throwing stones at the Army cars.

CUT TO: Soldiers around a statue saluting while others around them jump up and down.

CUT TO: More CUBANS leaping as a band plays.

CUT TO: The Dance Hall. The Cuban PRESIDENT is on the stage speaking.

PRESIDENT (in Spanish)

Due to serious setbacks to our troops in Guantanamo and Santiago -- my position in Cuba is untenable.

(MICHAEL sees what is about to happen and begins to leave.)

I am resigning from office to avoid further bloodshed. And I shall leave the city immediately.

(GEARY and REEVES leave also.)

I wish you all good luck.

CUT TO: MICHAEL walking down the empty steps.

PRESIDENT

Salud! - Salud! - Salud!

CUT TO: A car with P.A. speakers drives down a street with people following after it.

CUT TO: CUBANS running in excitement; one is on a lamp post.

CUT TO: The Presidential Palace steps. People are now running out.

CUT TO: More people running; they all pace; a scared, stumbling FREDO.

CUT TO: A car passing by.

CUT TO: FREDO walking in a daze. He sees MICHAEL's car and MICHAEL gets out.

MICHAEL

FREDO! Come on! Come with me! It's the only way out of here tonight. ROTH is dead - FREDO!

(FREDO begins to walk away.)

FREDO, come with me - FREDO! -- you're still my brother -- FREDO! -- FREDO!

(After FREDO leaves, MICHAEL gets into his car and drives off.)

CUT TO: Many people running to the docks.

CUT TO: People getting into their boats.

CUT TO: Jubilant CUBANS rushing into a building.

CUT TO: The United States Embassy. The guests and other Americans rush in to leave the country.

CUT TO: A car driving up to gates of a building.

CUT TO: SENATOR GEARY rushing to the U.S. Embassy gate.

GEARY

Pass through, I'm Pat GEARY if the United States Senate!

CUT TO: The CUBANS running out of a building and throwing things onto the ground.

CUBANS (in Spanish)

Freedom, freedom, freedom.

CUT TO: The U.S. Embassy; more Americans try to enter the Embassy.

U.S GUARD

Passports -- Passports -- U.S. passports only, please.

RUSSIAN

Please, I must leave!

CUT TO: A DC-3 starts its engines. Then it begins to taxi away.

CUT TO: More CUBANS throwing objects into the streets.

CUT TO: CUBANS smashing parking meters.

CUT TO: A military car with new leaders inside. The public is yelling.

CUT TO: MICHAEL's car passing through the streets.

CUT TO: MICHAEL inside the car. CUBANS are pounding on the windows.

CUT TO: CUBANS jumping in front of the car.

CUT TO: MICHAEL inside the car; he continues to look around.

CUT TO: Miami, Florida. People are walking along the street as cars pass by them.

CUT TO: MICHAEL, TOM, and NERI walk down a path. A BUTTONMAN reading a newspaper turns and looks at them.

CUT TO: The inside of a hotel room. ROCCO stands in front of the door as MICHAEL opens it. MICHAEL shakes his hand and pats him on the back. NERI shuts the door as MICHAEL rubs his eyes.

MICHAEL

Al -- could you get me a wet towel?

(MICHAEL takes off his jacket.)

KAY know I'm back?

(TOM nods.)

What about my boy -- did you get him something for Christmas?

TOM

I took care of it.

MICHAEL

What was it so I'll know?

TOM

Well, it was a little car with an electric motor that he can ride in -- it's nice.

(MICHAEL pours himself a glass of water. NERI comes to him with a wet towel.)

MICHAEL

Thank you, Al. Fellas, could you step outside for a minute?

(ROCCO opens the door and steps outside, NERI follows.)

Where's my brother?

TOM

Uh -- ROTH got out on a private boat, he's in a hospital in Miami. Had a stroke but he recovered okay.

(then)

Your BODYGUARD's dead.

MICHAEL

I asked about FREDO.

TOM

Uh -- I think he got out -- he must be somewhere in New York.

MICHAEL

Alright -- I want you to get in touch with him -- I know he's scared -- tell him everything's all right. Tell him I know ROTH misled him -- and he didn't know they were planing to kill me.

(TOM nods.)

Um -- they can come in now.

TOM

Uh -- there is something else.

MICHAEL

What?

(TOM sits down and looks nervous.)

What -- come on, what?

TOM

KAY had a miscarriage. She lost the baby.

(MICHAEL is stunned and there is a long pause.)

MICHAEL

Was it a boy?

TOM

Mikey, after three and an half months --

(MICHAEL is enraged.)

MICHAEL (screaming)

Now can't you give me a straight answer anymore! Was it a boy!

TOM

I really don't know.

DISSOLVE TO: Young VITO Corleone, distressed, as he looks over a crying baby.

NURSE (in Italian)

Poor little FREDO -- he's got pneumonia.

(The NURSE lights a candle and places it on FREDO's chest. Then she puts a glass over it. VITO looks on and almost begins to cry.)

CUT TO: VITO driving a truck full of dresses. As he is driving, Don FANUCCI jumps into the car.

FANUCCI (in Italian)

Go, Go! Young man, I hear you and your friends are steeling goods. But you don't even send a dress to my house. No respect! You know I've got three daughters. This is my neighborhood. You and your friends should show me some respect. You should let me wet my beak a little.

(FANUCCI reaches into the back of the truck and pulls out a dress.)

I hear you and your friends cleared \$600 each. Give me \$200 each, for your own protection. And I'll forget the insult. You young punks have to learn to respect a man like me!

(FANUCCI steps on the break.)

Otherwise the cops will come to your house. And your family will be ruined. Of course if I'm wrong about how much you stole -- I'll take less. And by less, I mean -- a hundred bucks less. Now don't refuse me. Understand, paisan? Understand, paisan?

VITO

I understand. My friends and I share all the money. So first, I have to talk to them.

FANUCCI

Tell your friends I don't want a lot. Just enough to wet my beak.

(FANUCCI steps out of the car.)

Don't be afraid to tell them.

CUT TO: VITO's house; CLEMENZA and TESSIO are sitting at the dinner table. VITO passes out the silverware.

TESSIO (in Italian)
600 bucks -- suppose we don't pay?

CLEMENZA (in Italian)
You know his gang, TESSIO -- real animals. Maranzalla himself let FANUCCI work this neighborhood. He's got connections with the cops, too. We have to pay him. \$200 each -- everybody agreed?

(While CLEMENZA was talking, VITO set down with spaghetti in front of him.)

VITO (in Italian)
Why do we have to pay him?

CLEMENZA (in Italian)
VITO, leave this to us.

VITO (in Italian)
He's one person, we're three. He's got guns, we've got guns. Why should we give him the money we sweated for?

CLEMENZA (in Italian)
This is his neighborhood!

VITO (in Italian)
I know two bookies who don't give anything to FANUCCI.

CLEMENZA (in Italian)
Who?

VITO (in Italian)
Uh -- Joe the Greek on Tessimo Avenue -- Frank Pennitanlo -- and Tachinko Schrabo. They don't pay FANUCCI.

TESSIO (in Italian)
If they don't pay FANUCCI, they pay somebody else who collects for Maranzalla!

CLEMENZA (in Italian)
We'll all be better off if we pay him. Don't worry.

(VITO walks over and gets his spaghetti.)

VITO (in Italian)
Now what I say stays in this room. If you both like, why not give me \$50 each to pay FANUCCI? I guarantee he'll accept what I give him.

TESSIO (in Italian)
If FANUCCI says \$200 -- he means it, VITO!

VITO (in Italian)
I'll reason with him. Leave everything to me. I'll take care of everything. I never lie to my friends. Tomorrow you both go talk to FANUCCI. He'll ask for the money. Tell him you'll pay whatever he wants. Don't argue with him. I'll go and get him to agree. Don't argue with him since he's so tough.

CLEMENZA (in Italian)
How can you get him to take less?

VITO (in Italian)

That's my business. Just remember that I did you a favor. Is it a deal?

TESSIO

Si.

(VITO holds up his glass.)

VITO

Salute.

TESSIO

Salute

(CLEMENZA just sits there then toasts.)

CUT TO: Outside; a street is filled with people watching the beginning of a parade.

CUT TO: VITO looking around.

CUT TO: CLEMENZA walking; he stops at a street vender. The vender gives him a hot dog as the National Anthem plays

CUT TO: CLEMENZA walking up to VITO.

CLEMENZA (in Italian)

His family's out of the house. FANUCCI's alone in the café.

(TESSIO walks up to VITO.)

TESSIO (in Italian)

VITO, here's my fifty dollars - good luck.

(VITO begins to walk off.)

CLEMENZA (in Italian)

Hey, VITO -- are you sure he's going to go for it?

VITO

I make an offer he don't refuse -- don't worry.

(VITO walks off.)

CUT TO: Inside the Café. VITO enters. He places the money on the table by FANUCCI. FANUCCI covers it with his hat.

FANUCCI

It looks like there's -- \$100 under my hat --

(He looks under the hat.)

Ahh -- I was right. Only \$100!

(He pushes the hat over to VITO.)

VITO (in Italian)

I'm short on money right now. I've been out of work -- so just give me a little time. You understand, don't you?

(FANUCCI laughs and takes back the money.)

FANUCCI (in Italian)

You've got balls, young man! How come I never heard of you before? You've got a lot of guts. I'll find you some work for good money.

(FANUCCI stands and gets his jacket.)

No hard feelings, right? If I can help you, let me know.

(He pinches VITO's cheek.)

You've done well for yourself.

(He begins to leave.)

Enjoy the Festa!

(After he leaves VITO rubs his cheek in disgust)

CUT TO: People crowding the streets.

CUT TO: FANUCCI walking; he grabs himself an orange. A man comes by and kisses his had.

MAN (O.S.)

Don FANUCCI.

FANUCCI

(Something in Italian.)

(He stops at a vender and the owner gives him a necklace.)

CUT TO: A statue of Jesus covered in money is carried down the street.

CUT TO: On the rooftops; VITO looks down at FANUCCI by the San ROCCO building.

CUT TO. Another shot of VITO looking down.

CUT TO: FANUCCI placing money on a pole. As he does, everyone claps.

CUT TO: VITO walking among the rooftops.

CUT TO: FANUCCI walking along the street.

CUT TO: Girls dressed in white pass by two boys playing with sticks.

CUT TO: TESSIO and CLEMENZA taking off their hats.

CUT TO: The Jesus statue being walked down the street.

CUT TO: FANUCCI watching the statue pass him.

CUT TO: VITO walking among the rooftops.

CUT TO: VITO looking down at FANUCCI.

CUT TO: VITO going from roof to roof.

CUT TO: FANUCCI watching a puppet show. He says something in Italian. Then the two knight puppets begin to fight. He begins to walk off.

FANUCCI (in Italian)

Oh -- this is too violent for me!

(Then he says something in Italian to the crowd.)

CUT TO: VITO jumps from one roof to another. The walks over and reaches behind a chimney.

CUT TO: Two boys carrying flags walk by.

CUT TO: A priest walking by.

CUT TO: VITO pulls something wrapped in cloth from behind the chimney.

CUT TO: VITO unlocks the rooftop door with a metal rod. He then enters the stairway.

CUT TO: FANUCCI walking up the stairs to his apartment building. He steps in something before he opens the door.

CUT TO: VITO walking down the stairs.

CUT TO: VITO looking down the stairs. He can hear FANUCCI walking up.

CUT TO: VITO walking down some more.

CUT TO: FANUCCI walking up the stairs.

CUT TO: VITO loosening a light.

CUT TO: The Jesus statue has stopped in front of the San Rocco building.

CUT TO: VITO wrapping the gun in the towel.

CUT TO: FANUCCI walking up the stairs.

CUT TO: The Priest in front of the Jesus statue.

PRIEST (in Latin)

In nomine Patris -- et Filii -- et Spiritus Sancti -- Amen

CUT TO: EVERYONE stands up and the music plays again.

CUT TO: VITO is hiding in the far side of the hall. He hears FANUCCI walking up the stairs.

CUT TO: FANUCCI walking up the stairs.

CUT TO: VITO hiding.

CUT TO: People walking by the Priest.

CUT TO: FANUCCI walking up the stairs and looking for his key in his pocket.

CUT TO: VITO looking at FANUCCI unlock his door.

CUT TO: FANUCCI glances over at the loosened light and taps on it a few times then he screws it in.

CUT TO: The flickering light revealing the hidden VITO.

CUT TO: FANUCCI walks up to his apartment door. VITO follows him, holding up the wrapped gun

CUT TO: FANUCCI turns around and sees VITO.

FANUCCI (in Italian)
What've you got there?

(VITO points the gun and fires a shot. FANUCCI inspects the wound that is in his chest. He tears off his vest. VITO fires another shot; this one enters his cheek. FANUCCI stands, looks at VITO, then collapses. VITO shakes off the now enflamed towel.)

CUT TO: Fireworks and celebration outside the San Rocco building.

CUT TO: People waving their hats and cheering.

CUT TO: VITO kneels down and places the gun in FANUCCI's mouth, pulls back the trigger, and fires a bullet into FANUCCI's head. He takes out FANUCCI's wallet, then kicks his body over.

CUT TO: More celebration outside.

CUT TO: Hats tossed into the air.

CUT TO: VITO walking down from the roof. He tosses the towel into the street below. He opens FANUCCI's wallet and takes the money. Then he smashes the gun and drops parts of it, and the wallet, into the chimneys

CUT TO: More celebrations below.

CUT TO: People hugging and waving hats in the air.

CUT TO: VITO walking against the flow of the people. He walks past everyone onto his own street.

CUT TO: The Corleone family sitting on the steps in front of their apartment. VITO walks up to them. He picks up Baby MICHAEL and kisses him. Then he sits down. There is a man playing a guitar in the background.

VITO (in Italian)
MICHAEL, your father loves you very much -- very much.

FADE TO: MICHAEL's car driving down the path to the compound. The car drives up to the gate.

CUT TO: MICHAEL sitting in the back of the car.

CUT TO: The car driving through the gate and it being shot behind them.

CUT TO: MICHAEL walking through the snow to a building in the compound.

CUT TO: MICHAEL looking down at the electric car that ANTHONY got for Christmas.

CUT TO: MICHAEL looking into his office.

CUT TO: MICHAEL walking around the house.

CUT TO: MICHAEL walking inside. He walks into the dining room and looks around. Then he turns around and walks past his bedroom. The room is completely restored.

CUT TO: MICHAEL walks into his office and places his briefcase on the desk.

CUT TO: MICHAEL walks into a room with KAY sewing.

CUT TO: KAY sewing a dress. He doesn't notice MICHAEL standing in the doorway.

CUT TO: MICHAEL walking out of the doorway and back into another room.

CHAIRMAN

Mr. CICCI, from the year 1942 to the present time -- you were an employ of the GENCO Olive Oil Company?

CUT TO: The Senate committee room. WILLIE CICCI is sitting smoking. Next to him is his lawyer.

CICCI

That's right.

CHAIRMAN

But in actuality you were a member of the Corleone crime organization.

CICCI.

No -- uh -- no -- we called it the Corleone family SENATOR -- we called it the family.

CHAIRMAN

What was your position.?

CICCI

Well at first like everyone else I, I was a soldier.

CHAIRMAN

What is that?

CICCI

A button you know SENATOR, come on.

CHAIRMAN

No I don't know. Tell me.

CICCI

Well -- when the boss says push a button on I guy -- I push a button. See SENATOR.

ANNOUNCER

Mr. QUESTADT

QUESTADT

You mean you kill people.

CICCI

I what?

QUESTADT

You kill people at the -- uh -- at the behest of your superiors?

(CICCI's lawyer tells him to say yes.)

CICCI

Yea -- that's right Counselor.

QUESTADT

And the head -- of your family -- is MICHAEL Corleone.

CICCI

Yea, Counselor -- MICHAEL Corleone -- right.

CHAIRMAN

Did you ever get such an order directly from MICHAEL Corleone.

(His lawyer shakes his head.)

CICCI

No -- I never talked to him.

GEARY

Uh -- Mr. CICCI could you, uh -- amplify your answer a bit?

CICCI

Do what?

GEARY

Could you expand on your answer -- I'm particularly interested in knowing -- uh -- was there always a buffer involved --

(CICCI talks to his lawyer.)

-- someone between you and your possible superiors, who gave the actual order?

CICCI

Right, yea a buffer -- the family had a lot of buffers.

CHAIRMAN

Mr. CICCI you may find this very amusing but I promise you the members of this committee do not.

CUT TO: MICHAEL walking to MAMA's house on the compound. He passes a mini-playground in the process.

CUT TO: MICHAEL pulls a chair up close to MAMA.

MICHAEL

Tell me something, Ma. What did Papa think -- deep in his heart? He was being strong -- strong for his family. But by being strong for his family -- could he -- lose it?

MAMA

You're thinking about your wife -- about the baby you lost. But you and your wife can always have another baby.

MICHAEL

No, I meant -- lose his family.

MAMA

but you can never lose your family.

MICHAEL

Times are changing.

DISSOLVE TO: VITO standing in the street. Someone is saying something to him. He wipes his chin then nods his head. A street vender puts an orange in a paper bag. VITO pulls out some money.

VENDOR

It's my pleasure. I don't want money. Take it as a gift.

VITO

Grazie -- grazie.

(He takes the bag.)

(Something in Italian.) If there's something I can do for you -- you come we talk.

VENDOR

Grazie.

VITO

Huh.

VENDOR

Grazie.

CUT TO: VITO walking across the street.

CUT TO: Inside the Corleone house a woman is sitting across from VITO.

VITO

SIGNORA COLOMBO, why did you come to see me?

SIGNORA COLOMBO

Your wife told me to ask you if you could help me.

MAMA

She's in bad trouble. He neighbors complained to he landlord about her dog. He told he to get rid of the animal. But her little boy loves that dog. So she hid it. When the landlord found out, he got mad and told her to leave. Now she can't stay even if she gets rid of it.

SIGNORA COLOMBO

I'm so ashamed! He said he'd get the police to throw us out on the street.

VITO

I'm sorry, but -- I could give you a couple of dollars to help you move.

SIGNORA COLOMBO

I can't move. I want you to talk to him! Tell him I want to stay here!

VITO

What's the landlord's name?

SIGNORA COLOMBO

His name is SIGNOR ROBERTO. He lives on Forth Street, near here.

CUT TO: A barber shop. SIGNOR ROBERTO is getting his hair cut.

SIGNOR ROBERTO

They break the windows, the dirty the floors --

Barber

A real pig-sty, eh.

CUT TO: VITO looking in at ROBERTO.

CUT TO: ROBERTO exiting the barber shop. VITO walks up to him.

VITO

My name is VITO Corleone. SIGNORA COLOMBO is a friend of my wife. She says she's been evicted for no good reason. She's a poor widow, she has nobody to take care of her. She has no relatives, no money. All she has is her neighborhood.

ROBERTO

I already rented the place to another family.

(ROBERTO begins to walk away.)

VITO

I told her that I'd talk to you. That you're a reasonable man. She got rid of the animal that caused the trouble. So let her stay.

(ROBERTO says something in Italian.)

Are you Sicilian.

ROBERTO

No, I'm Calabrese.

VITO

We're practically paisan, do me this favor.

ROBERTO

I already rented it! I'll look like an idiot. Besides, the new tenants pay more rent.

VITO

How much more a month?

ROBERTO

Five bucks.

(VITO pulls out a wad of bills.)

VITO

Here's six months increase in advance. But don't tell her about it. She's very proud. Come see me in another six months. Of course, the dog stays. Right?

ROBERTO

Huh!

VITO

The dog stays.

(ROBERTO refuses in Italian. He gives back the money.)

ROBERTO

Who the hell are you to come and give me orders? Watch out or I'll kick your Sicilian ass right into the street.

VITO

Do me this favor. I won't forget it. Ask your friends in the neighborhood about me. They'll tell you I know how to return a favor.

(ROBERTO says something in Italian as VITO walks off.)

ROBERTO

What a character!.

CUT TO: Inside the GENCO Olive Oil office. GENCO walks in.

GENCO

The landlord is here -- ROBERTO, the one who owns those ratholes.

(ROBERTO looks into the office. GENCO waves for him to come in. ROBERTO can't seem to open the door. GENCO starts to walk over and help him.)

He's been asking all around the neighborhood about you.

(GENCO opens the door with ease.)

ROBERTO

Grazie.

(ROBERTO walks in and takes off his hat.)

I hope I'm not disturbing you, Don VITO

VITO

What can I do for you, Don ROBERTO?

ROBERTO

What a misunderstanding! Holy Mary! Of course SIGNORA COLOMBO can stay!

VITO

Grazie -- grazie.

ROBERTO

Don VITO -- I'm giving back the money you gave me. 1 -- 2 -- 3 -- 4 -- 5 -- 6

(Something in Italian). Because after all, Don VITO, money isn't everything.

(ROBERTO sits down then leaps out of the chair.)

Can I sit down?

(VITO motions that he can.)

Your kindness to that widow made me ashamed of myself.

(He stands up.)

The rent stays like before.

(VITO looks at GENCO. GENCO smiles. Then VITO looks back at ROBERTO.)

I'll -- I'll even lower it. I'll lower it \$5.

(VITO looks at GENCO again.)

I'll lower it \$10.

(VITO shakes ROBERTO's hand.)

VITO

Grazie -- grazie. Can I offer you some coffee?

(ROBERTO asks something and GENCO responds.)

ROBERTO

I'm late for an appointment! I can't this time! Ask me another time!

(ROBERTO begins to babble.)

You'll have to excuse me for now.

(ROBERTO can't open the door.)

I wish I could stay longer!

(ROBERTO still can't open the door,)

Just call me and I'll be here!

(GENCO walks over and opens the door with ease. ROBERTO laughs and leaves.)

GENCO

He won't be back. He'll hide out in the Bronx!

CUT TO: Outside the office a large sign that says GENCO IMPORTS is on the ground. VITO, CLEMENZA, GENCO ,and HYMAN ROTHSTEIN walk out to the sign

GENCO

Hey VITO, what do you think? God bless America. We're gonna make a big business.

(A car roars by. HYMAN ROTHSTEIN pushes CLEMENZA out of the way.)

CLEMENZA

Vafanculo!

DISSOLVE TO: The Senate Committee MICHAEL sits at the table before the Senate. The same one that WILLIE CICCI sat behind.

MICHAEL

New York City.

CHAIRMAN

Would you mind speaking up please-?

MICHAEL

New York City.

CHAIRMAN

Are you the son of VITO Corleone.

MICHAEL

Yes I am.

CHAIRMAN

And where was he born?

MICHAEL

Corleone, Sicily.

CHAIRMAN

Did he use an alias that was known in certain circles as -- Godfather.

MICHAEL

Godfather is a term -- that was used by his friends -- one of affection -- one of respect.

GEARY

Uh, Mr. CHAIRMAN -- I would like to verify the witness's statement. For years now a growing number of my constituents have been of Italian decent -- and I have come to know them well. They have honored me with their support and with their friendship. Indeed I can proudly say some of my very best friends are Italian-Americans. However, Mr. CHAIRMAN, at this time very unfortunately I have to leave these proceedings in order to preside over a very important committee of my own committee. But before I leave I do want to say this. These hearings on the Mafia are in no way what-so-ever a slur upon the great Italian people. Because I can state from my own knowledge and experience -- that Italian-Americans are among the most loyal -- most law-abiding -- patriotic, hard working American citizens in this land. And it would be a shame. Mr. CHAIRMAN if

we allowed a few rotten apples to bring a bad name to the whole barrel. Because from the time of the great Christopher Columbus up through the time of Enrico Fermi right up to the present day -- Italian-Americans have been pioneers in building and defending our great nation. They are the soil o' the earth and one of the backbones of this country.

(GEARY walks off in applause. He poses for a picture.)

CHAIRMAN

I think we all agree with our esteemed college. Now Mr. Corleone you have been advised as to your legal rights. We have testimony from a witness -- a previous witness, one -- WILLIE CICCIO. He has stated that you are the head of the most powerful Mafia family in this country. Are you?

MICHAEL

No I'm not.

CHAIRMAN

The witness has testified that you are personally responsible -- for the murder of a New York City police Captain in 1947 and with him a man named Virgil Sollozzo. You deny this?

MICHAEL

Yes I do.

CHAIRMAN

Is it true that in -- in the year 1950 you devised the murder of the heads of the so-called five families in New York. Who assume and consolidate your nefarious power.

MICHAEL

That's a complete falsehood.

ANNOUNCER

Mr. QUESTADT

QUESTADT

Is it true that you have a controlling interest in three of the major hotels in Las Vegas.

MICHAEL

No it is not true -- I own stock in some of the hotels there -- but very little. (TOM whispers something into MICHAEL's ear.)
I also have stock in IBM and IT&T.

QUESTADT

Mr. Corleone do you have any interests or control over gambling or narcotics -- in the state of New York.

MICHAEL

No I do not.

TOM

SENATOR my client would like to read a statement before this committee.

SENATOR

Mr. CHAIRMAN -- Mr. CHAIRMAN -- I think this statement is totally out of order at this time.

TOM

Sir, my client has answered every question asked by this committee with utmost sincerity -- he has not taken the 5th amendment as it was his right to do. So in all fairness I think the statement should be heard.

(QUESTADT whispers something to the CHAIRMAN.)

CHAIRMAN

No, no I'm going to allow Mr. Corleone to read his statement -- I'll put it in the record.

MICHAEL

In the hopes of clearing my family name -- and in the sincere desire to give my children the fare share of the American way of life, without a blemish on their name and background -- I have appeared before this committee and given it all the cooperation in my power. I find it a great dishonor for me personally to have to deny that I am a criminal. I wish to have the following noted for the record. That I served my country faithfully and honorably in World War two and -- was awarded the Navy Cross for action in defense of my country. That I have never been arrested or indicted for any crime what-so-ever. That no proof linking me to any criminal conspiracy whether it is called "Mafia" or "Cosa Nostra" or whatever other name you wish to give has ever been made public. I have not taken refuge behind the 5th amendment as it was my right to do. I challenge this committee -- to produce any witness or evidence against. And if it do not -- I hope they will have the decency to clear my name with the same publicity with which they have now besmirched it.

CHAIRMAN

I'm sure we're all quite impressed. Particularly with your love for our country. The committee will stand in recess until ten o'clock when this committee will produce a witness who collaborates the charges that were made against you today. And at which time Mr. Corleone you may very well be subject to indictment for perjury. I remind you that you're still under soepeana Mr. Corleone. This court is adjured.

CUT TO: Inside an Army Barrack PENTANGELI sits on a couch.

PENTANGELI

Ten to one -- ten to one shot you said -- ten to one shot he would take the 5th -- and I lose. You sound like my bookie. That I don't got monkey in my life.

FBI MAN #1

Well just get a good nights sleep.

PENTANGELI

Yea, a good nights sleep.

FBI MAN #1

You got a big day tomorrow. Got you a new suit, a new shirt, new tie -- .I'm gonna shave you myself in the morning -- and you're gonna look respectable for fifty million of your fellow Americans

PENTANGELI

Mort' -- my life -- my life won't be worth a nickel after tomorrow.

(The FBI MAN #2 shows PENTANGELI something in a magazine.)

Come on -- I saw this -- I saw this thing nineteen times.

FBI MAN #1

You got a great home here Frankie -- for the rest of your life. Nobody gets near you -- you're not goin' anywhere.

PENTANGELI

Ah that's great -- that's beautiful -- some deal I made.

FBI MAN #2

Ah, you'll live like a king -- you'll be a hero. You'll live better in here than most people on the outside.

PENTANGELI

Some deal, sheesh.

(PENTANGELI throws the cue on the pool table.)

CUT TO: The compound TOM is leaning against a brick wall.

MICHAEL

Alive -- PENTANGELI is alive. How'd they get their hands on him?

TOM

ROTH. He engineered it MICHAEL. Frankie went to make a deal with the Rosato Brothers -- and they tried to kill him. Our people with the New York detectives said he was half dead, scared stiff, and calling out loud that you'd turned on him. They'd already had him on possession, bookmaking, murder 1, and a lot more.

NERI

The FBI has him air-tight -- he's on an army base twenty-four hour guards.

TOM

No way we can get to him. If we don't it's up to five counts of perjury.

MICHAEL

What about FREDO? What does he know?

TOM

He says he doesn't know anything -- and I believe him. ROTH well he -- he played this one beautifully.

MICHAEL

I want to talk to FREDO.

CUT TO: MICHAEL walking into the boat house. ROCCO leaves and FREDO stays in his chair. MICHAEL sits down.

FREDO

I haven't got a lot to say Mike.

MICHAEL

We have time.

FREDO

I was kept pretty much in the dark. I didn't know all that much.

MICHAEL

What about now. Is there anything you can help me out with. Anything you can tell me now.

FREDO

They've got PENTANGELI that's all I can tell you.

(MICHAEL stands up.)

FREDO

I didn't know it was gonna be a hit Mike -- I swear to god I didn't know it was going to be a hit. JOHNNY OLA bumped into me in Beverly Hills -- and he said that he wanted to talk -- he said that you and -- and -- ROTH were in on a -- a -- big deal together. And that there was something in it for me if I'd help 'em out. He said that -- he said that -- you were bein' tough on the negotiations. But if they could get a little help -- and close the deal fast -- it'd be good for the family.

MICHAEL

You believed that story. You believed that.

FREDO

He said there was something in it for me -- on my own.

MICHAEL

I've always taken care of you FREDO.

FREDO

Taken care of me. You're my kid brother and you take care of me. Did you ever think about that -- did you ever once think about that. Send FREDO off to do this -- send FREDO off to do that! Let FREDO to take care of some Mickey Mouse night club somewhere! Send FREDO to pick somebody up at the airport! I'm your older brother Mike and I was stepped over!

MICHAEL

That's the way Pop wanted it.

FREDO

It ain't the way I wanted it! I can handle things I'm smart -- not like everyone says -- not dumb, smart and I want respect!

MICHAEL

Is there -- you can tell me about this investigation?

FREDO

The Senate Lawyer QUESTADT -- he belongs to ROTH.

MICHAEL

FREDO you're nothing to me now you're not a brother, you're not a friend, I don't want to know you or what you do -- I don't want to see you at the hotels -- I don't want you near my house -- when you see our mother I want to know a day in advance, so I won't be there -- you understand.

(FREDO doesn't answer. MICHAEL walks off.)

FREDO

Mikey.

CUT TO: AL NERI sitting in a chair. MICHAEL walks up to him.

MICHAEL

I don't want anything to happen to him while my mother's alive.

CUT TO: The Army base. A man who looks like PENTANGELI is escorted to a jeep. Another door is opened and the real PENTANGELI walks out dressed like an office.

CUT TO: Inside the Senate Committee room PENTANGELI is escorted in.

REPORTER

Here he comes now.

PENTANGELI

More people that a ball game in here. Hey that's WILLIE CICCII.

CICCII (O.S.)

Frankie Five Angles.

CUT TO: MICHAEL being frisked by some guards. The man behind him is also frisked.

CUT TO: PENTANGELI looks at the man behind MICHAEL.

CUT TO: The man behind MICHAEL looks right back.

CUT TO: PENTANGELI seems to be in a trance.

CUT TO: MICHAEL looks at the stares the two men exchange.

CUT TO: The man still looks at PENTANGELI.

CUT TO: PENTANGELI finally looks away.

CUT TO: PENTANGELI stands next to the witness' table.

CHAIRMAN

This Committee will come to order, please.

DISLOVE TO: The crime family tree sign.

CHAIRMAN

State your name, please.

PENTANGELI

FRANK PENTANGELI.

CHAIRMAN

And where were you born?

PENTANGELI

Par Panico -- it's outside of Palermo

CHAIRMAN

And where do you live now?

PENTANGELI

I live -- uh -- in an army barracks with the FBI guys.

CHAIRMAN

We have here finally a witness that will further testify to MICHAEL Corleone's rule over a crime empire that controls all the gambling in this country and perhaps other countries. This witness has had no buffer between himself and MICHAEL Corleone. He can corroborate our charges on enough counts for this committee to recommend a count of perjury against MICHAEL Corleone. SENATOR.

SENATOR

Thank you.

(MICHAEL is whispering something to the man who was behind him earlier. PENTANGELI watches them.)

Mr. PENTANGELI -- Mr. PENTANGELI. Were you a member of the Corleone family? Did you serve under Caporegime Peter CLEMENZA -- under VITO Corleone -- also known as -- "The Godfather"?

PENTANGELI

I -- I -- I never know no Godfather. I got my own family, SENATOR.

QUESTADT

Mr. PENTANGELI you are contradicting a sworn statement that you previously made to me and signed. I ask you again sir -- you are now under oath -- were you at any time a member of a crime organization -- headed by MICHAEL Corleone.

PENTANGELI

I don't know nothin' about that.. Oh -- I was in the Olive Oil business with his father but that was a long time ago that's all.

CHAIRMAN

We have a sworn affidavit -- we have it -- your sworn affidavit that you murdered on the orders of MICHAEL Corleone. Do you deny that confession, and do you realize what will happen as a result of your denial.

PENTANGELI

Look the FBI guys promised me a deal. So I made up a lot of stuff about MICHAEL Corleone 'cause that's what they wanted -- but it was all lies -- uh -- everything. And I kept saying -- MICHAEL Corleone did this and MICHAEL Corleone did that -- .uh -- so I said yea sure, why not.

SENATOR #2

Mr. Corleone would you kindly identify for the committee the gentleman sitting to your left.

TOM

I can answer that. His name is Vincenzo PENTANGELI.

SENATOR #2

Is he related to the witness?

TOM

I believe he is in fact his brother.

QUESTADT

Will he come forward and be sworn sir?

TOM

SENATOR this man does not understand English. He came at his own expense to aid his brother in his time of trouble. He's not under soepena -- and his reputation in his own country is impeccable.

QUESTADT

Are you saying that he knows nothing about these matters.

TOM

To my knowledge nothing.

CHAIRMAN

I'm gonna find out what the hell happened here! Alright this committee is now adjourned. The witness is now excused.

TOM

SENATOR! SENATOR! This committee owes an apology, this committee owes an apology -- an apology SENATOR!

(TOM tells something to PENTANGELI's brother in Italian.)

CUT TO: The outside of the Hotel Washington.

CUT TO: A room inside the Hotel Washington. KAY is watching MICHAEL fill out some papers with ROCCO.

KAY

MICHAEL -- excuse me.

MICHAEL

Hello darling.

KAY

The children are outside we're going.

MICHAEL

What do you mean going -- we're all going to leave tomorrow.

KAY

Uh -- ROCCO.

(ROCCO begins to leave.)

ROCCO

I'll be in my room Mike.

KAY

MICHAEL I'm not going back to Nevada. I brought the children to say good-bye to you. I want you to know that I'm very happy for you. I suppose that I always knew you were too smart to let any of them beat you.

MICHAEL

Just sit down.

KAY

No -- no, I'm not goin' to stay long I can't.

MICHAEL

There's some things I'd like to talk to you about -- things that've been on my mind -- .changes I want to make.

KAY

I think it's too late for changes MICHAEL. I promised myself I wasn't going to say anything -- and now --

MICHAEL

Nothing is ever too late.

KAY

What really happened with PENTANGELI MICHAEL?

MICHAEL

His brother came and helped.

KAY

I didn't even know he had a brother. And where is he now.

MICHAEL

He's on a plane back to Sicily.

KAY

All he had to do was show his face.

(MICHAEL nods.)

MICHAEL

It was between the brothers KAY -- I had nothing to do with it.

CUT TO: Outside their room Mary is running and playing while ANTHONY just stands at the end of the hall.

MICHAEL

I don't want you going not you not the kids no. You're my wife -- they're my children -- I love you -- and I won't allow it.

KAY

MICHAEL you say you love me and then you talk about allowing me to leave.

MICHAEL

There are things --

KAY

MICHAEL --

MICHAEL

That have been going on for --

KAY

MICHAEL --

MICHAEL

--years between men and women --

KAY

MICHAEL, you've become blind.

MICHAEL

--that will not change an that's it.

KAY

You've become blind, MICHAEL.

MICHAEL

Blind to what?

KAY

Look -- look what's happened to us, Mike -- my God, look what's happened to our son, MICHAEL.

MICHAEL

Nothing's happened to him.

KAY

Don't tell me nothing's --

MICHAEL

ANTHONY's fine

KAY

ANTHONY's not fine!

MICHAEL

I don't wanna hear about it.

KAY

You will hear about it!

MICHAEL

I don't wanna hear about it!

KAY

ANTHONY's friends --

MICHAEL

I don't wanna hear about it!

KAY

-- are your buttonmen!

MICHAEL

I don't wanna hear about it!

(KAY stops talking.)

Over!

(MICHAEL pours himself a drink.)

KAY

At this moment I fell no love for you at all -- I never thought that would happen -- but it has.

MICHAEL

KAY -- we're gonna leave tomorrow. KAY why don't you take the kids back to their room.

KAY

MICHAEL you haven't heard me.

MICHAEL

KAY what do you want from me? Do you expect me to let you go? Do you expect me to let me take my children from me? Don't you know me? Don't you know that that's an impossibility -- that that could never happen. That I would use all my power to keep something like that from happening -- don't you know that? KAY -- in time -- you'll fell differently -- you'll be glad I stopped you now. I know that. I know you blame me for loosing the baby -- yes. I know what that meant to you. I'll make it up to you KAY. I swear I'll make it up to you. I'm gonna change -- I'll change -- I've learned that I have the strength to change. And you'll forget about this miscarriage -- and we'll have another child -- and we'll go on -- you and I. We'll go on.

KAY

Oh, oh MICHAEL. MICHAEL you are blind. It wasn't a miscarriage -- it was an abortion. An abortion MICHAEL. Just like our marriage is an abortion. Something that's unholy and evil. I didn't want your son MICHAEL -- I wouldn't bring another one of you sons into this world. It was an abortion MICHAEL. It was a son MICHAEL, a son and I had it killed -- .because this must all end.
(MICHAEL's eyes begin to bulge.)

I know now that it's over now -- I knew it then -- there would be no way MICHAEL -- no way you could ever forgive me. Not with this Sicilian thing that's been going on for 2000 years --

(MICHAEL loses control. He slaps KAY across the face. She falls onto the couch.)

MICHAEL

Stop it! You won't take my children!

KAY

I will.

MICHAEL

You won't take my children!

KAY

They're my children too.

CUT TO: A Train pulling into a station.

CUT TO: People walking over to greet people.

CUT TO: The Corleone family getting off the train.

CUT TO: A car driving down a dirt path.

CUT TO: TOMMASINO walking up to the car. He opens the door and grabs MICHAEL. VITO then also steps out of the car.

CUT TO: A long shot of the family having dinner.

CUT TO: A close up of the family eating.

CUT TO: VITO pointing to someone that he wants SONNY to see.

CUT TO: An old woman playing with CONNIE.

CUT TO: Another old woman kissing SONNY.

CUT TO: VITO points out someone to FREDO.

CUT TO: The old woman who kissed SONNY opens a package. She pulls out a miniature version of the Statue of Liberty.

CUT TO: SONNY is in fight stance right next to VITO.

CUT TO: SONNY playing with TOMMASINO.

VITO

Hey, SONNY what you doin' -- don't make a fight.

CUT TO: The WOMAN CONNIE.

CUT TO: Inside an Olive oil plant. The Corleone's walk through it. TOMMASINO is showing things to them and talking to them in Italian.

CUT TO: VITO picks up an olive and lets MICHAEL try it.

CUT TO: MAMA CORLEONE laughing.

CUT TO: VITO having another olive.

CUT TO: The Corleone family and others share some wine.

CUT TO: A long shot with the group by large barrels of Olive Oil

CUT TO: The car drives down a street. They pass through DON CICCIO's gate.

CUT TO: The car driving up to CICCIO's Villa.

CUT TO: VITO looks up at DON CICCIO.

CUT TO: DON CICCIO on a balcony sleeping.

CUT TO: VITO and TOMMASINO step out of the car.

CUT TO: A guard on the roof looking around.

CUT TO: VITO and TOMMASINO walking towards the Villa.

CUT TO: TOMMASINO and VITO reach the balcony. TOMMASINO approaches DON CICCIO. He whispers into DON CICCIO's ear.

TOMMASINO

DON CICCIO -- DON CICCIO.

(TOMMASINO looks over at VITO.)

DON CICCIO, it's TOMMASINO.

(DON CICCIO awakens.)

Allow me the honor of introducing someone. My partner in America, in New York. His name is VITO Corleone. We'll send him olive oil from here. To his company in America -- GENCO Olive Oil Company. They're olive oil importers, DON CICCIO.

(DON CICCIO inspects the GENCO can that TOMMASINO gave him.)

DON CICCIO -- we'd like your blessing, and your permission to start work.

DON CICCIO

Where is this young man from New York?

(TOMMASINO tells DON CICCIO something in Italian.)

Have him come closer. I can't see him so good.

(TOMMASINO tells VITO to come up in Italian.)

VITO

My respects, DON CICCIO. Give me your blessing.

(VITO grabs DON CICCIO's hand and kisses it.)

DON CICCIO

Bless you! What's your name?

VITO (in Italian)

My name is VITO Corleone

DON CICCIO

VITO Corleone. You took the name of this town! And what's your father's name?

VITO

His name was -- Antonio Andolini.

DON CICCIO

Louder, I don't hear so good.

(VITO moves close to his ear.)

VITO

My father's name was Antonio Andolini -- and this is for you.

(VITO plunges a knife into Don CICCIO's body and pulls it to his chest. A guard comes running up. TOMMASINO shoots him. Another guard runs up as VITO and TOMMASINO are running away.)

GUARD

Hey -- TOMMASINO -- TOMMASINO.

(He fires at TOMMASINO. The shot hits his legs and TOMMASINO flies onto the ground. VITO and others come and lift him to the car. They drive away.)

CUT TO: VITO and his family stand on stairs by a courtyard..

CUT TO: The Corleone family greeting people on the steeps.

CUT TO: A train with the Corleone's on it. Everyone including the wheelchair bound Don TOMMASINO. VITO is holding MICHAEL's hand and waving good bye.

VITO

MICHAEL say good bye.

CUT TO: The Corleone compound. There are a few cars parked. Everyone is dressed on black.

CUT TO: CONNIE and two kids walking around the compound. MAMA CORLEONE is lying in a coffin.

CUT TO: FREDO kneeling at MAMA coffin crying.

CUT TO: Everyone sitting in the room in silence. CONNIE walks in. She walks over to FREDO and they embrace.

CUT TO: FREDO's head in CONNIE's body. He is still crying. CONNIE helps him up.

CUT TO: They walk over towards the hallway but AL NERI blocks the path.

FREDO

Hi, Al.

(NERI says nothing. They walk away. FREDO taps TOM on the shoulder.)

TOM -- can I speak with you for a second TOM?

(TOM stands up.)

TOM -- where's Mike?

TOM

Waiting for you to leave.

FREDO

Can I talk with him?

TOM

Sorry FREDO -- no chance.

CONNIE

Can I see him?

TOM

He's in the boat house.

CUT TO: Inside the boat house. MICHAEL is sitting in a chair and Mary and ANTHONY are on the couch. CONNIE walks in.

CUT TO: CONNIE kneels before MICHAEL

CUT TO: MICHAEL looking away.

CONNIE

MICHAEL -- I'd like to stay close to home now if it's alright.
(MICHAEL is silent. CONNIE looks over at the kids.)
Is KAY commin'?

MICHAEL

No.

CONNIE

MICHAEL -- FREDO's in the house with MAMA. He asked for you and TOM said -- you wouldn't see him.

MICHAEL

That's right.

CONNIE.

Kids why don't you go outside for a while.
(The kids stay.)

MICHAEL please I want to talk to you.
(MICHAEL looks at ANTHONY and he leaves)

MICHAEL I hated you -- for so many years. I think I did things to myself -- to hurt myself -- so you'd know -- .that I could hurt you. You're just being strong for all of us the way Papa was. Now I forgive you -- can't you forgive FREDO -- he's so sweet and helpless without you. You need me MICHAEL -- I want to take care of you now.

(MICHAEL puts his hand on CONNIE's cheek then he holds her hand.)

MICHAEL

CONNIE.

CUT TO: Inside the house MICHAEL walks toward FREDO who's sitting in a chair, smoking.

CUT TO: MICHAEL looking at FREDO.

CUT TO: FREDO looking up at MICHAEL.

CUT TO: The brothers looking at each other.

CUT TO: MICHAEL moving close to FREDO.

CUT TO: MICHAEL putting his hand around FREDO's head.

CUT TO: MICHAEL and FREDO embracing.

CUT TO: MICHAEL looking down.

CUT TO: FREDO tightening his grip.

CUT TO: MICHAEL looks up at AL NERI.

CUT TO: AL NERI understands and looks at the ground.

CUT TO: TOM walks towards the Boat house.

CUT TO: TOM looking out at FREDO and ANTHONY.

CUT TO: FREDO explaining to ANTHONY how to fish.

CUT TO: TOM walking into the boat house.

MICHAEL

TOM -- sit down.

(TOM sits down. MICHAEL asks him something in Italian. TOM responds in Italian.)
Our friend and business partner HYMAN ROTH is in the news.

(MICHAEL hands TOM a paper.)

You hear about it?

TOM

Well I hear that he's in Israel.

NERI

Um-uh. The high court in Israel turned down his request to live there as a return Jew. His passport's been invalidated except for return to the United States. He landed in Buenos Aries yesterday. He offered a gift of a million dollars if they let him stay. They turned him down.

TOM

He's gonna try Panama.

MICHAEL

Panama won't take him -- not for a million -- not for ten million.

TOM

His medical condition's reported as terminal -- he's only gonna live another six months anyway.

MICHAEL

He's been dying of the same heart attack for twenty years.

TOM

That plane goes to Miami.

MICHAEL

That's where I want it met.

TOM

Mike that's impossible -- they'll turn him over to the Internal Revenue, customs, and half the FBI.

MICHAEL

It's not impossible. Nothing's impossible.

TOM

I'd be like trying to kill the president -- there's no way we can get to him.

MICHAEL

TOM, you know you surprise me -- if anything in this life is certain -- if history has taught us anything -- it's that you can kill anybody. ROCCO?

ROCCO

Difficult -- not impossible.

TOM

Why did you ask me if something was wrong when I came in?

MICHAEL

I thought you were goin' to tell me that -- you were going to move your family to Vegas -- and that you'd been offered the vice-presidency of the house and hotels there I thought you were goin' to tell me that.

TOM

I turned them down -- do I have to tell you about ever offer I turn down?

MICHAEL

let's do business.

TOM

Alright -- just consider this Mike -- that's all just consider it. Now ROTH and the Rosato's are on the run -- are they worth it? And are they strong -- is it worth it -- I mean you've won -- do you have to wipe everyone out?

MICHAEL

I don't fell I have to wipe everyone out -- just my enemies -- that's all. You gonna come along with me in these things I have to do -- or what. Because if not you can take your wife, your family, and your mistress -- and move 'em all to Las Vegas.

TOM

Why do you hurt me MICHAEL -- I've always been loyal to you -- I mean what is this.

MICHAEL

So -- you're staying?

TOM

Yes, I'm staying. Now what is it that you want me to do?

CUT TO: On the boardwalk FREDO is telling ANTHONY about fishing.

FREDO

Hey ANTHONY -- ANTHONY, how'd you like it if I -- how'd you like it if I told you how to catch the really big fish. Would you like that?

ANTHONY

'KAY.

FREDO

You know when I was your age -- I went out to fishing with all my brothers -- and my father -- .and everybody. And I was, I was the only one who caught a fish. Nobody else could catch one except me. You know how I did it? Every time I put the line in the water I said a Hail Mary -- and every time I said a Hail Mary I caught a fish. You believe that? It's true -- that's the secret. You wanna try it when we go out on the lake?

ANTHONY

Okay.

FREDO

Okay. What else you got?

CUT TO: The MP searching TOM for a weapon. They walk him past where PENTANGELI is. TOM looks in at PENTANGELI sleeping on a couch.

CUT TO: Outside the base. PENTANGELI lights up a cigar.

TOM

You're gonna be okay Frankie -- don't worry.

PENTANGELI

Did my brother go back.

TOM

Yea -- don't worry.

PENTANGELI

He's ten times tougher than me, my brother. He's old fashion.

TOM

He didn't want to go out to dinner -- he just wanted to go straight home.

PENTANGELI

That's my brother. Hey listen -- nothing could get him out, get him away from that two meal town. He could of been big here he could of had his own family.

TOM -- what do I do now?

TOM

Frankie -- you were always interested in politics -- and history. I remember you calling about Hitler back in '33.

PENTANGELI

I'd still be alive -- I did good stuff in there.

TOM

You were around the old timers -- and meeting up on how the family should be organized. How they based them on the old Roman legions and called them regimes -- the capos and the soldiers. And I worked.

PENTANGELI

Yea, it worked. Those were the great old days you know. And one was like to Roman Empire. The Corleone Family was like the Roman Empire.

TOM

It was once. Frankie -- when a plot against the Emperor failed -- the planners were always given a chance to let their families keep their fortunes.

PENTANGELI

Yea -- but only the rich guys TOM. The little guys -- they got knocked off and all their estates went to the Emperors. Unless they went home and uh, killed themselves -- then nothing happened. And their families -- their families were taken care of TOM.

TOM

That was a good break -- nice funeral.

PENTANGELI

Yea -- they went home -- and sat in a hot bath -- opened up their veins -- and bleed to death.. And sometimes had a little party before they did it.

TOM

Don't worry about anything Frankie Five Angles.

PENTANGELI

Thanks TOM -- thanks.

(TOM walks off.)

See ya, TOM.

TOM (in Italian)

Bye

CUT TO: The compound CONNIE walks into the door.

CUT TO: KAY playing with the kids.

KAY

-- and I want you to --

CONNIE

KAY, you have to go.

KAY

It's so pretty.

CONNIE

KAY, would you please hurry he's coming.

KAY

I love you. ANTHONY -- kiss MAMA good bye.

(ANTHONY just sits there.)

CONNIE

ANTHONY would you kiss your mother good bye.

KAY

ANTHONY say good bye to MAMA. ANTHONY -- honey I love you.

(ANTHONY runs up and hugs her.)

CONNIE

KAY please.

(KAY begins to walk out. She hugs CONNIE. She opens the door.)

KAY

Mary -- come here.

(He hugs Mary and walks out the door. The she turns around.)

ANTHONY -- ANTHONY please kiss me once.

(ANTHONY walks over to her. MICHAEL walks in. KAY looks up at him. He walks over and stares at KAY for a little while then shuts the door. We here KAY outside crying.)

CUT TO: AL NERI putting the boat into the water. Getting in and starting the motor.

CUT TO: MICHAEL inside the boat house.

CUT TO: NERI pulling up to the boardwalk were FREDO and ANTHONY are.

CUT TO: MICHAEL pacing in the boat house.

CUT TO: FREDO putting ANTHONY in the boat.

FREDO

Uh -- easy.

(FREDO steps in.)

CONNIE

ANTHONY -- ANTHONY!

FREDO

He's here we're goin' fishing.

CONNIE

No, MICHAEL wants to take him to Reno now.

FREDO

Oh, shit. Okay kid you got to go to Reno with your Pop. Come on ANTHONY -- I'll take you fishing again tomorrow.

(FREDO lifts ANTHONY out of the boat.)

That a boy. Hey ANTHONY -- listen -- I'll catch one for you with the secret, alright.

(ANTHONY nods his head.)

Okay.

(ANTHONY leaves.)

Okay, Al let's go .

(Al takes FREDO out.)

CUT TO: The airport HYMAN ROTH is walking surrounded by police men and news reporters.

POLICE OFFICER

Mr. ROTH you understand that I'll have to take you into custody.

ROTH

Yes -- I, I understand.

REPORTER #1

Could you give us your reaction to the High Court of Israel's ruling.

ROTH

I'm a retired investor on a pension. I went to Israel to live there as a Jew in the twilight of my life.

CUT TO: The guards around PENTANGELI's room.

CUT TO: Inside PENTANGELI's room the FBI men are playing cards.

FBI MAN #1

Hey Frankie -- come on out let's play some hearts. Frankie

CUT TO: The leaves blowing by the compound.

CUT TO: FREDO's boat in the lake.

CUT TO: ROCCO writing down some notes. He is posed as a reported. ROTH is still being asked questions.

REPORTER #2

Is it true you're worth over three hundred million dollars Mr. ROTH?

ROTH

I'm a retired investor living on a pension. I came home to vote in the Presidential elections because they wouldn't give me an absentee ballot.

(The reporters laugh. ROCCO walks up and shoots ROTH. ROCCO runs.)

POLICE OFFICER

Halt!

(ROCCO is shot twice. And is killed.)

CUT TO: PENTANGELI's room the FBI MAN kicks in the door. PENTANGELI is dead. He slit his wrists and bleed to death in his bath tub.

FBI MAN #2

Jesus.

CUT TO: The boat. FREDO is fishing.

FREDO

Hail Mary -- full of grace -- the lord is with thee -- blessed art thou amongst women -- and blessed is the fruit of thy womb, Jesus. Holy Mary -- MOTHER of God -- pray for us sinners --

(MICHAEL is looking out at them. A guns hot rings out. MICHAEL puts his head down. NERI stands up in the boat. MICHAEL sits down in the boat house)

DISSOLVE TO: 1941 the Corleone family is sitting at the table in the kitchen.

SONNY

Hey everybody come on pay attention. Come on. EVERYONE this is my friend CARLO RIZZI.

(CARLO RIZZI walks in.)

This is my brother FREDO -- oh you know FREDO sure don't you. This is my step brother TOM. That's his uh, girl Theresa. And this cute little thing over here -- this is my sister CONNIE. I was telling you about her, huh. Come on say hello to CARLO. He's good looking isn't he.

CONNIE

Yes.

SONNY

Oh, that drupey thing over there -- that's my brother Mike. We call him JOE Collars, you know what I mean. Talk to each other.

TOM

Sit down.

(Salvatore TESSIO walks in.)

TESSIO

Here's the cake.

TOM

Hey Sally get in here!

TESSIO

I was scared -- I was scared. Where's your father.

TOM

We sent him on a wild goose chase -- Christmas shopping.

(TESSIO reviles the cake.)

SONNY

Oh, golly that's nice. Huh.

CONNIE

Should I put the candles on now.

SONNY

Yea go on -- you help her, right CARLO.

CARLO

Sure.

(SONNY takes a lick of the frosting.)

SONNY

Hey what is that rum.

TESSIO

Yea.

SONNY

Boy that's good.

(SONNY wipes some on TOM. Then touches some pasta.)

CONNIE

Hey SONNY don't touch the ante-pasta until Pop gets here.

(He begins to fake fight with FREDO.)

SONNY

Yea, come on.

(SONNY sits down and begins to smoke.)

Ah, say -- what do you think of the nerve those Japs -- those slanty eyed bastards, huh. Dropping bombs in out back yard -- and on Pops birthday ya know.

FREDO

Now they didn't know it was Pop's birthday.

SONNY

They didn't know it was Pop's birthday.

TOM

We should have expected it after the Oil embargo.

SONNY

What do you mean expect it -- expect it or not they have no right dropping bombs. What are you a Jap lover or something -- are you on their side?

TESSIO

I understand thirty thousand men enlisted this morning.

SONNY

A bunch of saps.

MICHAEL

Why are they saps?

CONNIE

SONNY come on we don't have to talk about the war.

SONNY

Hey beat it -- you go talk to CARLO alright. They're saps because they risk their lives for strangers.

MICHAEL

Now that's Pop talking.

SONNY

You're god damn right that's Pop talking.

MICHAEL

They risk, they risk their lives for their country.

SONNY

Your country's not your blood -- you remember that.

MICHAEL

I don't feel that way.

SONNY

Well if you don't fell that way why don't you just quit collage and go to -- go to join the Army.

MICHAEL

I did -- I enlisted in the Marines.

(Everyone is silent.)

TOM

MICHAEL why -- why didn't you come to us? I mean Pop had to pull a lot of strings to get you a deferment.

MICHAEL

I didn't ask for a deferment -- and I didn't want it.

(SONNY punches MICHAEL and begins to get in a fight.)

SONNY

What's wrong.

TOM

Come on, come on knock it off.

TESSIO

SONNY --

SONNY

Punk!

TESSIO

SONNY -- SONNY sit down.

SONNY

Go on.

TESSIO

Sit down.

One of the TWINS

Mommy, Daddy's fighting again.

SONNY

Go show CARLO the tree.

One of the TWINS

-- Uncle MICHAEL MAMA.

SONNY

Nice -- real nice -- break your fathers heart on his birthday.

FREDO

That's swell -- congratulations.

SONNY

Go on encourage him. I want -- I want you to get me a drink -- go on.

TOM

Now you don't understand but, uh, your father has big plans for you. Now many times he and I have talked about your future.

MICHAEL

Talked to my father about my future? My future.

TOM

Mikey, he has high hopes for you.

MICHAEL

Well I have my own plans for my future.

SONNY

What'd you go to collage to get stupid? You're really stupid.

CONNIE

He's here come on.

(Every but MICHAEL walks out.)

SONNY

Come on -- come on -- stupid.

(MICHAEL sits alone at the table.)

EVERYONE

Surprise -- For he's a jolly good fellow, for he's a jolly good fellow -- that nobody can deny -- that nobody can deny

DISSOLVE TO: VITO holding MICHAEL's hand and waving good bye in Sicily.

DISSOLVE TO: MICHAEL sitting alone at the compound.

FADE TO BLACK

THE END