FADE IN:

BEFORE TITLES:
The screen is black. First we hear the sound of a single trumpet playing slowly and sadly, the notes faintly resonant as if echoing through the narrow streets of some old hill village in Sicily. Now, confusingly, we see a slant of light move past us and another, and as our surroundings become more visible, we discover that we are moving through a pine forest lit by shafts of morning sunlight. Now, suddenly, we come out of the trees and find ourselves on the Nevada shore of Lake Tahoe.

It is a clear, cold morning in September of Nineteen Fifty-nine. We now see the Corleone compound at lakeside, half-hidden by pines and firs. We move toward it, past the gates and guard houses, past the guest houses, past the kennels for the guard dogs, and finally to the front driveway of the main house where a conservative sedan is being loaded by a Chauffeur and a pair of large dark-headed men named Al Neri and Rocco Lampone. Rocco limps slightly. As suitcases are being placed in the trunk of the car, the front door to the main house opens and Tom Hagen, a trim, serious, balding man in a business suit, appears He crosses to the corner of the house and looks off.

HAGEN'S POINT OF VIEW - THE LAKE AND LKSIDE
Standing by the shore of the lake is a little boy, Tony Adams Corleone, aged about ten. The boy, dressed for travel, is looking off at the lake, his back toward us.

REVERSE ANGLE - ON TONY
As he looks out at the lake we might sense that he
is troubled and puzzled, although he is managing to keep his expression stoic. Hagen can be seen in the background, by the house. After a moment:

---

2.

CONTINUED

HAGEN

Tony.

(THEN)

time to go.

There is a beat and Tony composes himself, turns and moves up toward the house and Tom Hagen.

EXT. FRONT OF TAEOE HOUSE AND DRIVEWAY - DAY

The heavy, black sedan is loaded. Connie Corleane and a housekeeper, in uniform, are bringing Mary, about five, out to the car. She too is dressed for travelling. As they put her into the car --

CONNIE

In you get --

MARY

Will. Daddy be at the airport?

- ANOTHER ANGLE

as Tom and Tony come up.

HAGEN

No. Ere wanted me to tell you both how sorry he was.

TONY

(to Connie)

Aunt Connie ..- ?

Connie would apparently prefer to avoid answering any questions.
CONNIE
8e sure and give my love to your mother.

NERI
It isn't like you won't be back from time to time.

LAMPCNE
I' ll bet we' ll all be together for Christmas. Wait and see.
Tony gets into the car. He locks out the window toward the house. We begin XXI-N Ti. Tzs 2 C 2=17"s

TEE DRIVEWAY
Hagen is the last one into the car. As it starts down the driveway on its way to the airport in Reno, Connie, Lampone, Neri and the Housekeeper all wave. The automatic gate at the foot of the driveway opens. The Guard at the gate flicks a half-salute as the Limousine passes through.
Tee group r n font of OEQS
As the group breaks, Connie and the Housekeeper going back inside, Neri and Lampone drifting off, we pan upward to a window in the second-story and zoom in. Michael Corleone has moved the curtain aside with one hand and is looking after the disappearing limousine, his expression unreadable—but somehow sad.

ZNT. AIRLMPR - DAY
We are close on Tony, looking out the window of the airliner, his own expression matching that of his father.
Ext. Logan I, ?i'Z'e.national Ai72ort (STOCE) - Day as an airliner of the period comes in for a landing.

. YEW ENGLAND COUNTRYSIDE - DAY
A limousine is moving northbound up Interstate 93. Maples on either side of the road are turning' red
and yellow. We pan the limousine past and continue
to pan to a sign marking the stateline between
Massachusetts and New Hampshire.
It is almost night. Tony is looking out the window
as the limousine enters the little town of Hanover,
moves down past the Da. Louth College green on Eleazer
Wheelock Street and turns right on north Main-
We are an a post box, the name "Adams" on its Side.
We pull back..._cl ude a modes +shi -e, ?aa-story

4.

clapboard house with giant elms and maples in the front
yard. The limousine stops outside the house.

4

Under its fanlight, the front door swings open and
Ray Adams comes out. As her children run to her she
kneels and gathers them into her arms. We move in
close on Tony and as we hold, the "... TITLES A.ND
CREDITS are over and we begin to hear

SPEAKER' S VOICE
our Nation is and has been histor-
ically the symbol of freedom, of
justice and opportunity and its
peculiar strength is that no matter
what our individual background --

EXT. NAVY AIM MA.RI Z CORPS STADIUM - DAY

We are close on a young man, Anthony Adams (Corleone),
in the uniform of a Midshipman of the Naval Academy
at Annapolis. We are pulling back as the speaker --
who is Arne Grundellius, the Secretary of State --
continues, his accent faintly Scandinavian.

• CRUDELLIUS' VOICE
-- there are no limits to the goals
to which we can each legitimately
aspire. And now, as an unpopular war is ended in East Asia and we set our sights on new goals, I leave you with the words of another Sailor ---

We continue to pull back to discover that we are at the Navy and Marine Corps stadium. It is a late Spring day and in the early-middle Nineteen Seventies. The Midshipmen, their parents and guests, are gathered for the graduation ceremonies.

**GRUNDELLIUS**

' Our will is to keep the torch of freedom burning for all. To this solemn purpose we call on the young, the brave and the strong, and the free. Heed my call. Come to the sea. Come sail with me.'

(THEN)

I'm sure the entire Brigade of Midshipmen recognizes the words of John Paul Jones.

**CONTINUED:**

During this speech we find we have been moving through the stadium. We find Tony's mother, Ray, among the guests. We also see Tony's sister, Mary, about twenty, Tom Hagen and Al Neri.

**ANOTHER ANGLE**

The speech is over and as the audience applauds, the Superintendent of the Academy crosses to Grundelius.

**SUPERINTENDENT**

Thank you, lister Secretary - As the Secretary of State crosses back to his seat, the Superintendent addresses the microphone.

SUPERINTENDENT-.j. DENT

The following First Classmen will step forward to receive their diplomas.

The Superintendent consults a list which an Aid has
The Superintendent reads off the first two names, then

SUPERINTENDENT
Trident Scholar Anthony Adams
At the sound of his name Tony rises and moves toward the Speaker's platform. We

DISOLVE TO:

EXT. TEE SPEAF.R’S PL?TFORM – DAY

The final First Classman has received the final diploma and is moving off as a Midshipman runs up to center stage, and in accordance with long tradition ––

MIDS$IPMAN
I propose three cheers for those about to leave us. Eig hip!
(the Brigade answers with a roar)

SIN- HIP:

(AGAIN)

HIP :LIP
The Brigade answers for the third time aid as the Midshipman runs off, his place is taken by a Representative of the graduating class.

(CON TL"ZD) –

6.

FIRST CLASSMAN
I propose three cheers for those we leave behind. Hip hip
(HURRAY)

Hip hip!

(HURRAY)

SIP HIP

?EA aR=G TONY
As the graduating Midshipmen give their last full-throated response and skim their hats into the air, Tony -- half a beat behind the others -- does likewise. We pull back and pan upward to the explosion of white hats arching through the air.

CAT TO:

EXT. NAVAL ACADEMY YAW -- DAY

We pick up a man named Stu Palmateer moving through the group of strolling Midshipmen and their guests. Palmateer, is a poised, pleasant, tough man about forty, dressed in the uniform of a Marine Cadet. He spots Tony in a group with his guests, near the statue of Tecumseh.

TONY AND THE OTHERS.
Tony is standing with Kay, Mara Hagen and Al Nexi. Tony turns as --

(COMING UP)

Congratulations, Tony.

TONY

Thank you, Sir.

(THEN)

Captain Palmateer, I'd like to present you to my Mother, Mrs. Adams -- my sister, star,

(THEN)

And this is Mister Hagen, a very old friend, and Al Teri -- T used to ride on his shoulders when I was a little boy.

Pa: ateer , as greeted the ladies, shaken hands with the men, ad l bi.: c appropriately. Nice to .eet u, so cn.

(CL?? T )
7.

PALMATEER

(TO XAY)
I'm sorry to drag him off this way, Mam.

(TO TONY)
Ready?

TONY
(nods, then)
See you all tonight.
Tony kisses his mother and he and Palmateer move off.

EXC. GEORGE, WASEIYGTQN BELTWAY - DAY
We pick up a car coming along the Washington Beltway approaching the CIA turnoff near Langley, Virginia. We pan with it, then continue to pan over to a road sign which reads, "Central Intelligence Agency".

LIT. T3E CAR - DAY
Palmateer is driving. Tony sits next to h.m. They make the turnoff to the CIA, go up the access road, 0 come to a stop at the entrance. As the Marine Guard comes out of the guardhouse and up to the car, Palmateer is taking out his identification.

• EXT. TEE MAIN CIA 3UILDLNG - DAY
Palmateer and Tony, on foot now, move up to the building. They move through the front doors.

=4T. . CIA BUILD LNG (LOBBY). - DAY
We are in he gigantic foyer of the CIA building. The camera is focused on the CIA motto, etched boldly into the white marble wall. It reads: "YE SHALL M TOW T=

TRUTH AND THE TRIIT$ SEA" MA=- YOU FREE" .
We pan off the motto to pick up Palmateer and Tony as they move through the great, columned room toward the desk at the end. The Guard at the desk, seeing
Paimateer's identification, signals him and Tony up to the Badge Office which is up a flight of steps on the right.

I

S.
0 I. CIA BUILDING OFFICE - DAY
as Paimateer shows his identification to a Woman behind the desk:

PPL4MATEER
Captain Paimateer.
(then, indic-

ATES TONY)
Mister- Adams. We have an appoint-
ment with the D.D.P.
The Woman gives Paimateer his badge, checking the photo on the badge against his face before she does so. Paimateer initials the form she gives him as she gives Tony his pass and stamps it in large letters: "rust

BE ACCOMPANIED%
I=. CIA BUILDING (LOBBY) - DAY
Within the foyer is another crate separating the foyer from the inner sanctum of the building itself. We are on the Gate Guards as they check the badges and passes of those entering. They nod Paimateer and Tony through the gate. We pan them toward the bank of varicolored elevators. As they go to the elevators we hear ---

PAMATEER'S VIC ICE
This is a preliminary interview, not binding on either party. The next step, if it's agreed to take that step, would be a session with the Assessment and Evaluation section. Psychological testing. Biographical data. Ends with a polygraph test.

SIM. CIA BUILDING (SIXTH FLOOR) - DAY
We are on the elevator doors as they open and Palmateer and Tony emerge. They walk down the corridor with its bare, off-white walls. The floors are covered with green vinyl. Only the office doors add color. They are painted variously, red, blue and yellow. As they go down the long hall, Tway:

**PATZAE**

- sum. _c no serious orobiams cc-me
to light, y cv will be g..ven pro-

**PATZAE**

---

(C JNT =ED )

---

I

9.

**CONTINUED:**

PALMATEER (Cont' d)
time you would be sent to our fac-

ity at Camp Peary for a special

training program --

Tony and Palmateer enter the office at the far-end of the hall.

**MORREHOUSE'S OFFICE - DAY**

It is a reasonably large office as befits one of the top echelon CIA men. Morehouse, himself, sits at a large desk. The seal of the Agency is an the wall behind him, flanked by the National flag and the Agency flag, an standards.

We are close on Thomas Morehouse, about fifty-five, an imposing, silver-haired mar.. He locks up from a dossier he's been studying, then:

**MORREHOUSE**

Would you have any objections to being assigned to us, Mister Adams?

**ANOT: R ANCLH**

including Tony and Pal steer who sit across the desk from Morehouse.
TO: JY
That would depend on the duty, Sir.

MOREHOUSE

(TO PALMATEER)
How much have you told ii=, Stu?

PAL, `ATEE`
Just that there was an assignment we thought he'd be suited for.
MOREHOQSr.
All right.

(THEN)
We've been authorized and funded to carry out a too priority covert operation in Latin America. Captain Palmateer w 12 be Field Coordinator. Your job wou.l.d be s.iasor.
There is a beat, then:

-R

10.

CONTMILTED:

MOBS' OTJSE
Something the matter, Mister Adams?

TONY
Before we go into polygraphs and so on, there's something you might not know.
MCB EOUS.c
Fact is, we know quite a bit.

(READS FROM DOSSIER)
Adams, Anthony. No middle initial.
Born New York Nursery and Childs'
Hospital, February 3rd, 1951.
Mother and father separated.

- TONY
Divorced.

MORREOUSE
Divorced.
Morehouse. scratches the correction into the dossier. with a pencil, then:

MO.'3EHOUSE.
You were raised in Hanover, New Hampshire. Your mother teaches school. Name legally changed in 1963. Attended Phillips Exeter. Lettered in ice hockey.

TONY
And baseball.

MORREOUSE
And baseball.

(NODS)
Your father is Michael Co=1--one, a resident of Nevada. Re's principal stockholder of Genco International, a corporation that deals mainly in hotels and casinos, but they also have interests in an alive oil company, a charter airline, laundromats, nursing homes, so on.

TONY
 Does this assignment have someh4 n5
to do wit nv =a;, er?
tc NT.?w.'?VZD}

I

?I.

0 CONTIYU:
MOREHOUSE
only in so far as he has certain business connections that might be willing to help us.

TONY
Y haven't seen my father since I was ten years old.

MOREHOUSE
No contact at all?

TONY
I get a Christmas present and a check or. my birthday -- that's about it. As far as I know, he's retired. Doesn't see anyone.

MOREHOUSE M
Yes. That's why I was anxious to have this meeting today -- while Mister Hagen was still in Washington.

ANOTHER VGI2
0 as Tony pauses, thinking. After a moment:

TONY
I really don't know if I can help you very much, Mister Korehouse.

MOREHOUSE
Let me ask you a personal question, Tony.. Do you love your Country, - (holds up hand) I'm not talking about that Nathan Hale kind of thug. Just simply, warts and all, do you dish this Nation well?

TONY
Yes, of course.

MOREHOUSE
Well, what if w told you -- and trying not to be grandiose -- that this one operation might very ael'6 insure peace on this :iemisnhere for the next: f.i t r vea s . Maybe Mora.
EXT. A RESTAURANT TERRACE (WASHINGTON) RIGHT

We are on the terrace of a pleasant restaurant overlooking Washington D.C. The dome of the Capitol building is impressively floodlit as are the Washington monument and the White House.

Tony and Hagen are leaning on the terrace railing, looking out. A Waiter has just finished pouring coffee for them. As the Waiter moves off, Tony throws a look at Hagen, then:

Tony
Well?

Hagen
Let me make sure I'm clear on this. You're telling me that the Government would like the Corleone family to perform a service for them—probably involving some friends of ours in Latin America.

Tony
Right.

Hagen
Where? Who's concerned? What would it entail, specifically?

Tony
I don't know that yet.

Emmit
When will you be able to tell me these things?

Tony
As soon as they decide I'm not a Russian spy.

A IOTSM XYGLE
as Eaaen smiles, shakes his head. Sureacracy.

**TONY**
What they'd like to fi:d out. right now is: Wctzd you be interested?

**3AG0E1**
:' L... :.et you .c.-tct?•.

**TCN??Y**
no ?4U save to cheCx i :tv fat er
(c N'' =NL ?D )

**IT**

13.

**CONTIWED**

**HAGEN**

**HAGEN**

**TONY**
I think about Tahoe sometimes.
Is the fishing still good up there?

**0 HAGZ**
I suppose so. I'm in Vegas most of the time..

**F**

**TONY**
Those were good days.

**EAGEN**
Yes. They were.

**ANOTBER ANGLE**
As Al Teri cones up, looking at his watch.
NERI
You still want to catch that shuttle to New York?

HAGEN
Yes. Thank you, Al.

(TO TONY)
Where can I reach you?
Tony scribbles an address on a card and hands it to Hagen. As he looks at it:

HAGEN
Q.S. Navy Research Activity.

(THEN)
Research on what?

TONY
Nothing. It's a dummy out. That phone rings in Langley, but they'll know where I am.

(TONY nods and stuffs the card in his wallet a we

TO:

14.
M. tntERF.0GATION ROOM ONE (CIA) -- DAV
Tony is completing a test, fitting blocks together against time. The First Interrogator is watching impassively, stopwatch in hand.
Tony finishes, straightens. The Interrogator clicks the stopwatch impassively, giving no indication whether or not Tony has passed the test.

CUT TO:

INT. INTERROGATION ROOM TWO (CIA) -- DAY
The Second Interrogator, a psychiatrist, is seated behind a desk rocking at a little steeple that he's made of his hands.
2ND INTERROGATOR
And you were never curious?

?NCTMM NGLE
including Tony who sits across the desk from the Interrogator.

TONY
About what?

2ND INTERROGATOR
Why your father sent you away.
You never wondered about it?
You must have thought something.

TONY
I thought he had his reasons.

2ND INTERROGATOR
And you don't feel any resentment?

TONY

110.

2ND INTERROGATOR
What do you feel?

TONY
Nothing.
The Second Interrogator glances over the ace of anger in Tony’s response has told him, and us something.
C"^' TO: ui-
accordian tube around the chest to measure changes in breathing rhythms; a hand-held device with electrodes which measures changes in perspiration or galvanic skin response.

The Third Interrogator sits at the desk behind Tony, asking questions slowly and checking the three styluses on the rolling graphs.

3RD INTERROGATOR
Have you ever visited a Communist Country?

TONY
No.

3RD INTERROGATOR
Have you ever belonged to a Communist Organization?

TONY
No.

3RD INTERROGATOR
Are you telling the truth?

TONY
Yes.

3RD INTERROGATOR
Have you ever had a homosexual experience?
Tony turns and looks at the Third Interrogator.

TONY
No. Save you?
The third Interrogator tenses angrily for a moment,

THEN:
31-I0 :N'_r'ERRCGATCR
Its esser zial that you face the
if lar and answer the ClUest'_o:i:s ?es
at 1o.
(CCNT'Z Nt D)
16.

CCNTZ'''' 'ITFED :
Tony turns back to the wall, then:

3RD I:YT RROGATOR
Do you have any friends in the Communist Party?

TONY
No.

CTT TO:
INT. I:YT...c2ROGATZON ROOM TS-M2 - DAY
It is later. Tony is on his feet getting ready to leave, as the Third Interrogator is checking over the graphs with their red ink squiggles.

3RD TERROGATOR
I get a high galvanic response on question twenty-three.

(CHECKS SECOND
GRAPH)
Z also have agitation indicated on your cardio tracing on the same question: 'Do you have any close friends in the Communist Party?' Your answer was negative. Would you like to amend that?
Tony has rolled down his sleeve and out on his coat. He pauses at the door, then:

TONY
It's my roommate up at Eseter. Phil Bodeen.

3RD INT.'RRCGATCR
He's a Ma.- xist?

TONY
Z don't know.

(GRINS)
But last time r saw him he had an American flag sewn to --..e seat of his pants.

3RD INT=.'RCGATOR
And how did 'cu feel about tat?
TONY

( shrug
L gis y r l I GrL MCI n
E (CON ` tZD)

17.

WONT : F
3RD >arr. ` 3ROGATOR
That's interesting.

TONV

what?

3RD INTERROGATOR
You think it's perfectly all right
to sew the Nation's flag to the
seat of your pants?

TONY
As a matter of fact Z don't.

(THEN)
But the Supreme Court does. Syza-
blic freedom of speach. Protec
ted under the First Amendment.
As Tony tuffs to go :

3RD INTERROGATOR
Adam me?

TONY

(TURNS BACK)
Sir?

0

3RD INTERROGATOR
I take it you're prepared to die for
that right?

TOUR
No, Sir. Dying doesn't fit in with my plans at all.

**3RD M47RROGATOR**
Just what are your plans, Mister Adams?

**TONY**
I plan on passing this thing

**CUT TO:**

**TNT. HANDBALL COURT - DAY**
Tony and Stu Palszateer are in sweat clothes, playing a hard, ma-mercy game Of handball. ?almateer is close as he hits the ball:

**PAT.MATE R**

**YOU WILL**

...We whip pan to Tony, returning the shot.

**TONY**
What makes you think so?

**PALMAT Z.P..**
You've got friends in high places, chino(:
As Tony puts one away:
**PAI.6VxT..,ER**
Shot..

**P (THEN)**
Believe me, you'll be reading-in on the project by next week.

**CUT TO:**
**=T. IBO CATION BUILDING (St.PSEY CITY) - DAY**
We are on the front entrance of the building owned by the International Brotherhood of Dockworkers. This is the National Headquarters Building, so indentified by a plaque of some kind. Tom Hagen enters this building 0 followed ?;y Al, Neri.
The President of the Union, Patrick Brady, a large, red-faced, hearty man, comes bursting out of a door and crosses up to Hagen and Neri.

**HAGEN**

Tom! Alberto! Come in. Come in. This way.
I (to Secretary)
No calls, Maggie.

---

This is a very plush room with heavy carpets, a long polished table and a large portrait of the Union's ex-president, Danny Devito. Under this portrait is a bar at which Brady stands pouring drinks into crystal glasses.

As he turns the drinks, yea the wine, the water, the beer, the Hagen...

**K**

then as he gives the second one to Iacer: "-
(CDNT t D)

---

**CONTINVED**

**BRADY**

You're looking good, Tom. How do you keep your belly so flat?

**EAGEN**

Mainly trying to rum you down.

**$RADY**

Do you think this outfit ins itself?

**RAG=**

I think you're stalling us, Pat.

**BRADY**
StallJag?

(TO UTERI)
Will you listen to this guy?

(GRINS AT HAGEN)
You want to know when I got back from New Orleans? Ten-thirty last night. Big problems.

3AGE1
I understand and I sympathize, but you've had our proposal for a month ---

ANOTHER ANCE
Brady crosses to the head of the board table where he opens a folder and starts riffling through some papers. As he does so, Eagen opens his briefcase.

BAGEN
'If you've misplaced it, I have a copy of the package plus a summary of Genco International's assets and projected profits based on audited financial statements with additional data supplied by our Comptroller. I also have the plans and estimates.

BRADY
okay. okay. I found 4-

(THEN)
You want a sixty million dollar line of credit to be granted is full to Genco and Subsidiaries and so on and so forth --

(-OAKS AN)
For a hotel in the City? That's a lot of money, 'co t.
(C.
\DN\i_\dL: E^u )
CONT'VCZD :

BAG T
Not if they vote in local option gambling. And they will.

BRADY
That's beside the point. It act is, those days are over when Danny used to hand it out like so much free lunch. There's been a big reduction in our c fitment to new construction loans.

RAGR`
How Long has that policy been in effect?

BRADY
Let me read you something.

ANGTIMR ANG '.E
as Brady withdraws a newspaper cut-out, obviously an editorial, from the folder.

3RADY
S It's headed2 Take the hcod out of the Brotherhood.

(LOOKS UP)
Cute?

(READS)
'It. is precisely men like Patrick Brady -- who took over the Presidency of the I3D when the former President, Danny Devito was packed off to prison, who must be watched by the SEC. Because of the tremendous economic power of the anion Pension Funds, these men -- with their syndicate connections --- are putting the Underworld in a position to dominate the American economy

(THEN)
What more can I tell vou?

A
You can tell me if the answer is
yes or no.
As Brady crosses to the 4a!-! where ?.e ? arge srt dio
Por-traite of Danny Devito, a tugh-lcok zc __ctle Tay,

E

(CONTI ITv:.D )

I

20.
CCNTI tUEI? :
is framed in a place of honor. After a moment Brady
shakes his head and turns back to Hagen.

BRADY
't'm sorry, Tom. :Such as I love and
respect cur former president, I
don't have any burning urge to end
up rooming with him at Leavenworth.

EAGW
Before you give me your final re-
fulal., I'd like to say one thing ---

BRADY
You've just had my final refusal,
Hagen. The answer is no.

ANOTHER ANGLZ
as Hagen looks at Brady for a moment, then starts
putting papers back into his briefcase. As he does so:

BRADY
No hard feelings. It's just a
policy decision of the Board.

BAGEN
I understand and I thank you for
your time ---

NERI

(TO BRADY)
I'll see you around, Pat.
BRADY
What's that supposed to mean?

M
It means I'll see you around.

BRADY
What am I supposed to do? Get scared? Piss in my pants? To one is trying to intimidate you. The Corleone family doesn't do business that way.

BRADY
The Corleone family doesn't do (C ON"r y zt, D)

21.

CONTZ4"D :

BRADY (CONT'D)
a hell of a lot of business, period. The way I hear it, you're finished. With Mike locked away in a rubber room somewhere, and a two million dollar tax lien on your Vegas property, you got the balls to come in here and try to run muscle on me. Get out of here. Both of you.

SAGE N
We were just going.
Hagen has packed his papers into his briefcase. Now he nods at Neri and as both turn, and start toward the

DOOR:

BRADY
Wait a minute.
Hagen turns back. Brady comes up with the Genco International loan application.

BRADY
Take this along with you in case you run out of toilet paper on the flight back to Vegas.  

Hagen takes the application from Brady, then quietly:

E ,Gr 3

Don't ever think that the Corleone Family is finished, Mister Brady. That would be a mistake.

Hagen and Neri now turn and exit. Brady is looking after them. Gradually the bravado drains from his big, pink, Irish face and he crosses to the telephone and picks it up.

BRADY

Get me Sam Maatrocina.

CITT 1 '60

ELT . MAATRCCii i .' S YACET (LONG ZS LADIM MARIMT1) - DAY

We are close on the hatchway to the main Salon as Sam iaatrocina, the slick, sharp, middle-aged Don of a powerful New York family, comes up into shot and pauses, smiling off:

CONT==,cm

I

22.

MAATROCINA

There's a trick to it, Pat.

ANOTHER ANGLE

including the canopied afterdeck of %laatrocina's lovely yacht, moored among others of its type in a splendid :forth Shore Long Island marina. Pat Brady, looking out of place in his suit and city shoes, stands trying to light a cigar with a table lighter.

I BRADY
Hello Sam. I'm sorry to have bothered you.
We pull back slightly as Maatrocina --- in neat yacht-
ing whites and deck shoes - comes up followed by a
cold-looking man, Ralph Augusto, Maatrocina's hood.

**TROC**
No bother at all.

**(TO AUGUSTO)**
Light the man's cigar for him,
Ralph..
As Augusta comes up, takes the lighter from Brady and
sets about the business of lighting the big, Union

**LEADER'S CIGAR:**

**MAATROCINA**
So what's our friend Tcm Hagen sp
to these days?

**BRADY**
Still shopping around for that loan.

**MAATROCINA**
Lots of luck to him.

**BRADY**
Thank you, Ralph.
Augusta, having lit Brady's cigar, nods expression-
lessly and sits as:

**BRADY**
They tried to scare at me.

**MAATROCINA**

Don't worry about it.
BRADY
Something about Hagen kind of bothered me.
Maatrocina offers a platter of grapes to Brady.

MAATROCINA
You like a grape?

BRADY
No thank you.

I

MAATROCINA
I'll tell you how tough Hagen is --
(EATS A GRAPE)
Ralph Augusto will make in squat down in the middle of Times Square in the rush hour and take a shit.

BRADY
Yeah? What about Al Neri?

0

MAATROCINA
I tell you don't worry -- don't worry. You stick with the -Maatrocina family you're safe as church.

(THEN)
That I promise you on my mother's grave.
As Maatrocina leans across with the grapes again:

MAATROCINA
Do me a favor.. One grape. I grow 'em at my own place. They're delicious.
As Brady takes a grape, Maatrocina looks over at Ralph

AUGUSTO:
ANOTHER ANGI. - FEATURING AUGUSTO
As he nods almost imperceptibly, gets up and goes,

I TO:

E
0 NETWORK NEWSROOM (WASHINGTON) - DAY
We pick up Elizabeth Ann Dunne, about 30. She is a television personality, mainly an interviewer of celebrities, although sometime a Newswoman and talk-show performer. She is poised, attractive, warm, hirp. She is coming out of an office. She crosses through the newsroom with its teletypes and general sense of activity. A Cameraman comes up to her:

CAMERAMAN
You ready, Liz?

ELIZABETHE
fifteen minutes. Out in front. We follow her out of the newsroom, dawn a hallway and around a corner and in through a door marked, "Projection Room One".

= T. PROJECTION ROOM ONE
Elizabeth comes into the projection room, pausing in the doorway as her eyes adjust to the change in light.

A? M OT R ANGLE
We see that Tony, in uniform, is the only other person in the projection room. Tony takes out a cigarette lighter.

TONY
Here.
As Tony flicks the lighter on:

ELIZAAET
Thank you.

TONY
My name's Adams. Tony Adams.

(THEN)
I know who you are Miss Dunne. As Elizabeth finds a seat, we see that what is being run in this Projection room is an interview tape-tapeen
Elizabeth and a large, attractive, Latin-American political leader named Arnando. Tidal. They sit together at the --col area of a lur..ar r hotel. Tidal wears a fatigue uni.fc= without any insignia whatsoever- The image of Elizabeth an screen is saving--

(CONTINUED)

C

25.

0 CONTINUED:

ELIZABETH'S VOICE
Senor Presidente, there are still those who say that in spite of the advances you've made, your Country still falls short of the Democratic IDEAL --

VIDAL
Obviously. However, the convulsions that my Countz went through four years ago last February were not so much a revolution as they were a --

(PAUSES)
I am thinking of the labors of I Herculi.o --- in the stable

ELIZABETH'S VOICE
A cleansing.

S VIDAL
Exactly. Muchas gracias. My Country was befouled by the corruption of its leaders and their exploitation at the people. A hard cleansing was needed and sometimes that is painful -- but the pain is over and now Z am 0 hoping. that qty little Cc=try and your great Yaticn can once again be
FRIENDS ----

ELIZABETH'S VOICE
I'm sure a lot of people say Amen to that, Senor Presidente.
On the screen the scene has shifted to an attractive beach area where Vidal, in a wet suit, is adjusting his'—scuba gear preparitory to diving. Admiring childred and Elizabeth Ann. Duane watch. Over this:

ELIZABETH'S VOICE
For a glimpse of another facet of Armando Vidal's nature, we spent the last day at the beach at Finca del Sol Where El Presidente exhibited his skills as a scuba diver — one of his favorite hobbies.
On the screen Vidal ——ouels a kid' s ha..- and crosses into the water. As he wades out, Tony turns to Elizabeth.

(C CONT=IL EC ;

T

25.

CONTZLVTIED :

TONY
When will this be shown?

ELIZABETH
Sometime in the Fall.
While Elizabeth, in the projection room, is saying this. her image on the screen has turned to the T4 camera and is saying:

ELIZABETH'S VOICE
This is Elizabeth Ann Dunne coming to you from Finca del Sol where ——
in an exclusive interview -- El
Presidents, Armando Vidal, has just
extended the hand of friendship
from quote, 'his little Country to
our great Nation . '

I

ANOTESR ANGLE
The reel is over. The screen goes blank and the
lights in the projection room go on.

ELIZABETH
40 What is it that you're working on? 16
Some sort of 'a psychological pro-
file on Vidal for the Navy Depart-
ment?

TONY
Right. There's a couple of ques-
tions I wanted to ask you, if that's
okay.

(THEN)
What are you doing about lunch?

ELIZABETH
I ignoring it. I've got to pick up
some shots around town, but you're
welcome to come along.
They are at the projection: room door. As Tony opens
it for her she causes, then:

ELIZABETH
You ever play any baseball, :lister
Adams?

TONY
Sow did you guess h.at?

I
ELIZABETH
I saw you pitch a no-hitter against Army two years ago.

TONY
You're kidding.

TI' ZAETH
I don't kid about no hitters..
Elizabeth exits. Tony follows. We ---

CII:' TO:

EX' T. MC= VE NQN - DAY
as a troup of Boy Scouts goes past us and clears the Visitor's Gate, exposing the bowling green, the courtyard and far down, framed by giant black oak and maple trees, we see the 'Mansion with its pure lines and

SIMPLE ELEGANCE-
Tony and Elizabeth appear., followed by the Cameraman and one or t'c more. As Tony and Elizabeth cross into the beautifully kept grounds of the old Plantation ----

TONY
None of my business, but what were you. doing at an Army-Navy ball. game?

ELIZABETH
We were putting together a special on Arne Grundellius. He'd just been appointed Secretary of State. Ee threw the first ball that day.

TONY
You've got a pretty good memory.

ELIZABETH
And you.'ve got a pretty good slider. But I've got to be honest, you threw a lot of junk in the last two innings . As Tony shoots her a look:.

ELIZABETH
My old man was on the Spar rs' Desk of the Boston Globe for wwent;r-five

(CONTMM-S-0
I

CONTINUES:
ELIZABETH (Cent'd)
years. Z was practically raised at
Fenwick Park in the Carl Yastremski
DAYS-
As Elizabeth crosses and starts working out a shot
with the Cameraman, Tony is eying her speculatively.

CUT TO:

EXT. TEE CRYPT OF GEORGE WASHINGTON - DAY

We are at the little open-fronted white marble burial
vault of George Washington. We pull back to include
Tony as he looks at the sarcophagus.

ELIZABETH'S VOICE
Tony? We're finished ----
As Tony turns, we pull back and pan to include Eliza-
beth, who stands in the little leafy path leading
from the vault. As Tony crosses and tins her, we

CUT TO:

0 T. SPACE AND FL GF ' M SET M - DAY
We are on the balcony as Elizabeth sets up a shot
frog: the Wright Brother's "Flyer" panning to
"The Spirit of St. Louis", and then to one of the
Space Capsules. Tony is watching Elizabeth. She
looks over, catches his eye, smiles.

CUT TO:

EXT. GEORGETOWN - NIGET

as Tony and Elizabeth approach her apartment on a
quiet, Georgetown side street. The cold, faintly
blue light of the street lamp at the corner throws
leaf shadows on their faces as they come up to the
front door.
CLOSER -- AT THE DOOR
She opens the door, steps to one side and gestures him in.

MZZA3ETE
One dr iak, ckayr?

26-C.

INT. ELIZABETH'S APARTMENT - NIGHT

We are close on a picture of Elizabeth and Arne Grundellius, the Secretary of state, whom we might remember by sight as the Speaker at Tony's graduation. The picture is in.€orral, taken at an opening night at Kennedy Center. We pull back to include Tony, locking at the picture as Elizabeth comes up with a couple of drinks.

TONY
You and Grundeilias?

EZ, I ZA.3E'-'E
At Kennedy Center.

TONY
Ee really gets around.

ELIZABETH
Well, he got around nee anyway.

TONY
Oaps.

ELIZABE'-"3
No ha=, no foul.

(THEN)
r wasn't fighting him off very hard.

ANOTHER ANGLE
As Elizabeth picks up another picture, this one a framed studio portrait, inscribed, of the Secretary.
As she locks at it:

**ELIZABETE**
We had quite a little thing going for a while. I think he actually gave up two starlettes and a bare-back rider -- temporarily.

**TONY**
You stir see h,m?

**ELIZABETE**
Once in a while.

(THEN LAUGHSY
Said she ?ri.s4f?i? r.

---

**I**

26-D.

**CONTIDI = :**

**TONY**
Z was just going.

**ELIZABETH**
Don't mind me. I'm just your basic Boston Irish. We bruise easily and heal slowly.

**CD TO:**

**EXT. ELIZABETH'S FRONT DOOR - NIGHT**
as Tony cones out. Elizabeth stands in the doorway.

**ELIZABETH**
Call. me.

**TONY**

(NODS)
Goodnight.
Tony goes down the street. She watches after him as we «

CUT TO:

rXT THE BATTERY (NEW YORK CITY) - NIGHT
A limousine comes down past the Battery Park and moves toward the Staten Island Ferry Building. It is about ten o'clock at night.

I INT. THE L=!OUSINE - NIGHT

Frankie Rizzi, about 30, is driving. Frankie is the son of Connie Corleone and Carlo Rizzi. In the back-seat is Al Neri. Frankie looks off toward the river. We can see. the ferry coming in.

1

FRANKII

Here it comes now.

ANOTHER ANGLE

as the fear comes up. Noses into the slip. Creak of pilings. The limousine drives onto the ferry.

27.

IYT. : HE LS.' CUSTNE - NIGHT
Frankie is listening to the baseball scores. Neri is nervously checking his watch. A few passengers are boarding. There are no other cars.

ANOTHER ANGLE

Sal! a dozen loose, Puerto Rican kids come bopping up the automobile deck. one is listening to a radio that he holds to his ear. He crosses up to Frankie.

PUERTO RICAN RID

Hey Mister, you got a cigarette?

PRANRIE

I don'-t ;smoke.
PUERTO RICAN RID
You got a dollar?

FRANRZIR
Beat it.

ANOTHER ANG T.E

I
as Neri, who hasn't been paying attention to the kids, now looks up in annoyance.

NERI
Give him a _--
Suddenly veri breaks cg!, sensing something wrong. The other Puerto Ricans are surrounding the limousine. As Neri dives for the door of the car ---

;N1ERI

LOOK OUT:

ANOTHER ANGLE
Guns have appeared in the hands of the Puerto Ricans and they start to blast at the limousine from outside. The ferry whistle is blowing.

MWTT ANGLZ
Neri :its the deck, a !4 na , cones t _t°? -- --u n :t a- blast:.:.CT.

28.

ANOTHER ANGLE
One of the Puerto Rican kids is hit squarely in the chest. He flies back, azms up, legs sz readea_gI d, like he was hit in the chest with a baseball bat.

ON FRANRSE
Prankie is out of the car, reaching for his gun. Before he can get it clear, he is hit in the shoulder and spun to the splintery, oily deck.

ANOTHER ANGZE
As a Puerto Rican goes to finish off Frankie, Al Neri blows him away.

**REVERSE Z.**
as two other Puerto Ricans blast Neri simultaneously. Neri's eyes go wide. He coughs.: A big, stringy sob of blood appears in his mouth, vomits out onto his shirtfront.

**ON NERI**
He goes down to his knees, tries to raise his grin for one last shot. A Puerto Rican grins and putting his gun. an inch from Neri's face, pulls the trigger.

**ANTEER ANGLE**
People are screaming, running. The ferry is starting to pull from the dock. The four remaining Puerto Ricans run for the end of the boat, make the Leap over the churning water from the ferry to the landing.

**FULL SHOT - FMM LANCING**
The ferry boat is still pulling away as the 'our
Puerto Ricans land on t h - e he pier and disappear into the night. The ferry boat's whistle is blowing shrilly.
Off its starboard bow we can see the Statue c- Leber _r._
Over this we hear ---

**-P?3T__' -.ST' S `JOIC**
I am the ?aa^tt,-ccii^; +n and the r. - ' l and he teat believeth in Me, al - though he be dead, shall live ---

E
DI SSO?.. ie TO :

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**29.**
**EXT. ITALIAN-CAT3CLiC GRAVEY-XI II (LONG ISLA `7D) -- DAY -**

We are on the ornate tombstone of Don Vito Carlecne-, the Godfather. We are pulling back from it as

**PR2EST**
(CONTINUING)
And' everyone that liveth and believeth in pie shall not die forever.
We have pulled back to include the burial services for Nerl. At the graveside are Tony, in dress blues,
Hagen, Rocco Lampone and others.

ANOTHER ANGLE
The services finish and the group breaks into smaller informal, groupings. We move to Tom Hagen and Tony, who have drifted to one side.

aNOTHER ANGLE
as Hagen indicates a moon-faced man, Imberto Croce, about sixty, who is approaching them.

HAGEN
Umberto Croce out of Tama. He took over the whole Florida thing after Hyman Roth and Johnny Ola were retired.
Cmberio has come up.

HAGZN

CROEZ
Youi father must be proud.

(THEN)
What do you think, Tom? They're saying it was Maatrocinna.
3agen makes a little gesture, reminiscent of the God-father; a kind of upward opening of the hand, as if gently letting a tiny bird free.

ANOTEE . ANGLE
As Frank .e R .zzi. his a in a sliaq, and Sant .._.c Cor' eone ?cnay ` s oldest son, rcW is awd . e W -i-r-
ties, =Cme UM together:
(CUNT:NT7ZD )
CONTNM:

BAGZN
Say hello to your cousin,

IR RANKIE
Rizzi – your Aunt Connie’s by—
and this— is Santino, your uncle
Sonny's oldest.
As Tony shakes hands with Santino and ?rinkie:

FRANKIE

(TO TONY)
Excuse my left hand.

SANTINO
Frankie was in that little shit
storm on the ferry boat.

CROCE
The whole thing don’t make sense
to me.

FRANXIE
All Z know is Al got a phone call
from that, nephew of his, Tommy,
who runs numbers in Staten Island.

SANTINO
Fucking punk.

FRAHRIE
It was something about Al's sister
being sick bad with the ptomaine or
I something. We walked right into it.

CROEZ
What about Tommy?

FRANXIZ
The nephew? Nobody seen him since.

SANTINO
Ask me he's out in the Narrows with
about eight slot machines tied
around his neck.

ANOTHER ANGLE
As Rocco Lamm pone comes up, clearly agitated:
LAAONE
How do you like the ally oaf that bastard? Snowing up here.

I

(CONTINUED)

31.

CONTINUED:

SANTI-11410
Maatr-ocina?

LAMP ONE
If your old man was alive, that son of a bitch would be eating his dinner in hell tonight.

RAGE
Be patient, Rocco, and trust me.

(SMILES OFF)
Sam.

ANOTHER ANGLZ
as Sam Maat:ocina comes up, his expression suitably somber.

MAATROCIMA
Tom. E'ellas. Go figure life, huh?. A guy like Al Neri. Who'd of fig-c a red him to get mousetrapped like that?
Maatroclma is shaking hands with Hagen,. Rocco and 0 Frankie. As he does so:

EAGFN

(INDICATES)
Mike's son, Anthony. Sam Maatroclma.
Maatroclma holds out his hand to Tony. Tony just looks
at him coldly for an insulting split second. Maatro-
cina's expression doesn't change, and the outstretched
hand moves to squeeze Tony's bicep. Now he shows his
teeth in a grin.

**MAATROCINA**
The arm on the guy.

(THEN)
If you ever need a job come see me.
wa!atrocina ti ns and moves off. Tony Is looking after
him.

**HAGEN**
Mistake, ';.'onv. ?never let a man
like that 'mow what you' :e think-
ng .

=;T TO

1l

I

32.
TNT. LIVING ROOM (CON corLEONE's HOUSE) - MIGHT
The members of the Corleone Family and some of their
friends are gathered at the Godfather's old house in.
the Mall. The tenor of the group is subdued, although
the tensions of the day are beginning to ease.
We pick up Fraakie who is guiding Tony through the
room.

**PA N =**
Santino always liked the old place.
He picked it up after Pentangeli
knocked himself off.

**ANOTHER ANGLE.**
as they pass Umberto Croce who is coming out of the
diming room where a buffet has been set up. Croce
has a heaping plate of, food. He pauses, shaking his
head.
Sad day, sad day.
As Croce moves on, shaking his head, _rankie locks after him.

IS

FRAVRIE
Dania near ruined his appetite.

(THEN)
Good man though. From the old days before the Spics and all.

TONY
How strong is the Corleone family connected in Latin America?

FRANKTE
We got some people doom there used to work for us in the hotel. Now they do odd jobs. Help with the airline. Like that.

TONY
Tell me about the airline.
It's what you call non-scheduled. You 'now?

(THEN)
If we ever go out of business, haL the rock groups i -he ccunt-= r J

40 (CCNT " + D )

S

33.

CCNTINLTED :
? R A N = (Cont'd)
be standing around with empty spoons stuck up their noses.
As Sonny's daughter, Francesca, comes by talking with
her twin sister, Barbara, who is now a nun. They are now about forty.

**FRANZIE**

Hey, Francesca. Barbara.

*(TO TONY)*

You remember the twins.
As the women greet Tony, old Mister Nazorine, the baker, comes by.

**FRANBIE**

And here's Mister Nazorine -- still makes the best tarelles in town.
As Tony is greeting the old man:

**FRANCESCA**

Tony, Tony. I remember the day you were born. A blizzard. And grandpa and Tessin and Clemenza were sitting out in the backyard in the snow with a five gallon jug of grappa, celebrating.

**BARBARA**

*(LAUGHS)*

And grandma was out there yelling, disgrazia... Infamita! You could hear her clear to Freeport.

**FRANZIE**

(tugs Tony off)
Later, huh?

**M. DON CORLEONE'S OFFICE - NIGHT**

Gathered in Don Corleone's old cotter office are Santino, Tom Hagen, Rocco Lampone and Umberto Croce. Tony and Frankie enter.

**BEN**

Close the door, please, Frankie and make yourself comfortable.

*(THEN)*

First, Tony, thank you for want c. We all appreciate it.

*(C OUT11-N ED )*
A
L

34.

CONTINUED:
Tony nods. All are seating themselves as:

HAGEN

(To Tony)
Would you care for a little wine? A little Anisette? No? All right.

(Then)
I've invited L berto Croce to sit in with us—because of his strong connections in Latin America and in the exile comarunity down in Florida—and because he's a trusted and valued friend of the Corl eone family.

(Then)
And now,, if your friends in Langley have decided that you're not a Russian spy, perhaps you can tell as the nature of the service they'd like us to perform.

TONY
It's a political assassination. The target is Asmanda Vidal.

A,NO1'8ER ANGLE
Santino, whose attitude has been somewhat sardonic throughout, now breaks out in a bray of laughter. Tony turns on his cousin, then coldly and quietly:

TONY
If it's too much for you, just say so. M can break this off right now—
Santino, taken aback at the cold authority in Tony's
manner, turns for support.

SANTINO
What did I say, for God sake.

(TO TONY)
Whaddya so touchy?

E AG I
When is this planned for?

TONY.
Next February. ?!e' s having a week-long celebration o the Fif_'h. nn?.zr- ersar,7 of the Revolution.

(THEN)
We're planning i t to ? cok like an

40
accident -- or natural causes.

(CJN'RINUZD )

35.
CCNTI i ED
SA.NTTzYO
That's a hell of a trick if you can do it.

TONY
Our Technical Services Division is experimenting in two areas. One is a scuba: diving wet suit designed to malfunction at a critical depth. The other is a toxic biological material -»- a strain of botulism that's tasteless, colorless and odorless -- and so lethal that one drop on his food or an his toothbrush would be fatal inside of an hour.

CROCE
That would mean getting somebody close to him.

**RAG'N**
Could that be done?

**CROCE**
t think so.

**EAGEN**

**(TO TONY)**
And what's your part in all this?

**TOW,**
t'm the cut-out. The circuit breaker.

**BAGZN**
The only link between our people and the Government'

**TONY**
That's right.

**(THEN)**
There's a second phase to this operation. It consists a spreading confusion -- planting explosives -- the Police Barracks -- the Central. Power Station -- so on. which will hopefully trigger an uprising of the Anti-Vi"aiista forces.

**ONTI TCZ—**
They're locking for World War Three.

**HAGEN**

**(TO LAMPONE)**

What do you think, Rocco?

**ANOTZR AY**

As Rocco Lempone -- who walks with a limp as a souvenir of his service in World War Two -- thinks about it, then:

**LAMPONE**

You're starting to talk about a pretty big operation. You're going to need an assault team -- maybe two. Small arms. Ammo. Hand grenades. Field radios. A support network down there. You'll have to have transportation. Staging areas.

**TONY**

The supplies can be made available.

**LAMPONE**

How about getting them down there?

**FRIAS**

No problem. We can carry eight tons a trip in the DC Six.

**HAGEN**

**(TO UMBERTO)**

What do you think, Umberto? Can you get your hands on a few Anti-Vidalistas who wouldn't mind going doom there and raising a little hell?

**UMBERTO**

I'll talk to. Doctor Earcenas,

**SANTIO**

And we'll all end :zn. Faith cu= balls - in the g='av.

**F I.R A, N&**

You're cetti g old, Santi no.

**(C". NTINL=)**
SAN'TINO
I'm still young enough to whip your ass.
As x'rankie starts to rise, Hagen puts a stop to any further discussion.

HAGN
All-right. That's it.

(THEN)
We all agree -- except Santino -- that what Tony proposes is possible although not easy.

(THEN)
Of course, financial arrangements will have to be worked out --

TONY
There's no problem there. Everything will be handled through me and in cash.

HAGZN
You can tell your friends that they have a deal.

TONY
Good.

SAGE
Tell them this too --- what the Corleone family wants for its part in this operation is the unconditional pardon of Danny DeVito. And that will have to come first.

TONY
I don't know if they'll accept that.
It's a non-negotiable condition.

(THHEN)
We'll start getting things lined up, but we won't move until Danny walks out of Leavenworth.

ANOTS Z-R NGLL
Sant-4-0 -a aagen:
Sr'?,N'T'I O

YOU REALLY
Devito?

( CON"INCED )

I
38.

11 CONIINEM

HAGEN
Why not?

SANTINO
That would have to come right from the White Souse.

RA.GZN
Where do you suppose the hit order came frog?

CDT TO:

EXT. CAMP PEARY, VIRGINIA - DAY

Camp Peary is the clandestine training facility of the CIA, under military cover. It is near Williamsburg, Virginia, a couple of hours drive from Washington. .cwa by the official cryptonym "ISOLATION" it is un-officially called The Farla" -
The enormous, thickly-wooded area is divided internally into tightly controlled training areas. A high chainlink fence topped with barbed wire surrounds the base. Signs an it read: "U.S. GOVERNMENT RESERVATION. NO TRESPASSING."

We are presently on such a sign. We hold for a moment as we hear ----

**INSTRUCTOR'S VOICE**

A doomsday car is a vehicle which is loaded with a high explosive, such as gelignite, and left in an area where it will do the most damage when detonated --

**EXT. TRAINING AEA (CAMP PARY) - DAY.**

We are on the Instructor, a lean, mean-lacking A=I Sergeant is impeccable fatigues. His manner of speech is Southern.

**INSTRUCTOR**

Do I read disapproval on your face, Mister Adams?
AsNOTR NN-- ~'
..ncludina the tra:..'aing class. thirty or fort., men 4=
army fatigues. Score are dark men, mustachiced., pass
E :t iler Saudis cr Iranians. Amcnq t!?iese we finch Tony.

( CONTINUED)

39.

**CONTINUED**

Although he doesn't answer the Instructor, we can read something less than total approval on his face.

**INSTAUC'R'OR**

In view of the fact that we're getting our butts kicked rosey all over the world, it might behoove us to take a lesson from the IRA and the PLO.
Now, the first thing those boys'll do when they aim to spread a little unhappiness in the ranks of the righteous, is steal a motor vehicle --

You know how to steal a motor vehicle, Mister Adams?

No I don't.

By the time you leave Camp Perry, you'll be an expert. The Sergeant turns to the others.

All right, gentlemen, this is a remote control detonator.. .on safe. Be holds up a detonator in. his hand, then points Off.: And that yonder is a doomsday car.

including an old car set in a valley some two hundred yards away. The Instructor takes the detonator off safe and as he activates the charge in the doomsday car, we zoom in. The explosion fills the screen as the doomsday car is blown to hell.

We are ..: a classrom in wooden a--=V ar-racks _ The teacher", a :Va .- Coxxna ,de: , s ? °_c t ing . -he= e are
CONT IUED: chalked out programs on the blackboard behind him. They are variously, ODYOKc, 'ODACID, OD MM. AELAU ,, AEJAMMER, AEBROOM. Tt3DOV, =ESR, .KUCAGE.

COMMANDER The cryptonym is a name used in place of the true name. In the company, cryptonyms consist of two letters that determine the general category followed by a word -- the United States Government is designated by the letters "O" and "D", and the word "Yoke".

(POINTS) O-D-yoke. The Department of State, O-Z-acid.

STUDENT What's that last one?

INSTRUCTOR O-O--envy?

(GRINS) That's the FBI. As the group of trainees laugh, we

CUT TO:

EXT. A. CANYON ROAD (C+ '4P PAY) - DAY

Up'a dirt road, between the trees, comes a platoon of trainees, in jungle gear wet with sweat, double-tissening as they chant:

PLATOON Hut two three four --

REEP-BY-YA-LO'

BEEP-BY-YA-LO-

LO-RIGHTS-LO--

We move into the platoon, pick out Tony as he runs, not conti.nq. The Drill Instructor runs up alongside of Tony.
INSTRUCTOR
You're not singing, Mister Adams.
Aren't you harpy is our little
croup?
As Tony locks over at the : - acing Drill inst? ?c cor ,
h t en starts chanting a h --he zest
C:iT To :

41.

EXT. PISTOL RANGE (CAMP PEAR21 - DAY

Tony is at the pistol range, firing. As he finishes up the clip and draws the target back to him on a pulley device, the Pistol Instructor comes up and inspects the target with the bullseye chewed out.

PISTOL INSTRUCTOR
Good. shooting. You do a lot of hunting?

TONY
No.

PISTOL INSTRUCTOR
Mast run is the family, then.

TONY
You might be right.

CUT TO:

INT. LOCX P ICRITG CLASS (CAMP PEARY ) - DAY

There are diagrams on the blackboard. Tumblers, locks, keys. There are big, half-sections of locks. Half a dozen. members of the class, including Tony, are working with picks an locks. As the Teacher helps Tony.

TEACHER
On the ordinary pin tumbler cylin-
der lock, the spring actuated
drivers are partly in the shell and partly in the plug. The trick is to lift them up so the plug can turn freely --

(THEN)
That's right.
The lock has opened.

TEACHER
Once you've gotten the lock picked and the door opened the best thing is to tape the bolt mechanism back so you won't have to keep picking the lock -
As the Teacher instructs the class - a la Watergate break-in -- how to tace back the bolt mechanism, we

CUT TO:

42.

EXT. T: AIMING AREA (CAMP PEARY) DAY

We are on the Drill Instructor who brandishes a Marine Corps knife, six-inch blade, brass knuckles incorporated into the handle.

INSTRUCTOR
This object is a United States Marine Corps killing knife. I.. will now demonstrate that it is not worth doodley shit if you don't know how- to use it.

ANA ANGLE
as the Instructor looks around the circle of Officer Trainees and from them chooses Tony.

INSTRUCTOR
You.. You'd like to kill me, wouldn't you, Sir? Well, here's
your chance.
The Instructor tosses Tony the knife. Tony catches it. As they circle, the Instructor taunts Tony.

**INSTRUCTOR**

**INSTRUCTOR**
My little bitty sister can make a better move than that, Six.

**ANOTHER ANGLE**
The Instructor offers a tempting target. Tony swings. The Instructor slaps his cap across Tony's face, grabs Tony's wrist and disarms him, throwing him to the ground.

**ANOTHER ANGLE - ON TONY**
The Instructor turns his back on Tony, deliberately. Tony gets to his feet and charges the Instructor's back.

(CONTINUED )

I

43.

**CONTINUED**
The Instructor has been waiting for this. Re flips Tony again.- Tony lies inert on the ground. The Instructor comes up, beads to inspect Tony. As he does so:

- **INSTRUCTOR**
All right, Sir. You --- Re breaks off as. Tony has driven an upper cut into the Instructor's balls. The Instructor grabs his groin and goes down in a heap.
Tony rolls to his feet, grabs up the killing knife and presses it to the Instructor's throat.

TONY
All right you, son of a bitch, tell me about it..
The Instructor is looking at Tony. Suddenly he grins;

INSTRUCTOR
You're getting there, Mister Adams.

Another Angle
Tony looks at the knife in his hand, then tosses it away and starts off. At this point a jeep comes bouncing over the hill and skids to a breadsiding stop. We see that Palmateer is at the wheel.

Palmateer (to Tony)
Jump in.
Tony is in the jeep. As Palmateer guns out, trailing a plume of dust, we ---?

Cut To:
TNT. RECREATION ROOM - CAMP PEAbM - DAY
Palmateer is watching the Recreation Room television set on which there is a newscast of the ze ease of Danny DeVito frc n Leaveizwcrth.

CONTINUED:
Danny, almost as wide as he is tall., his broad pug-natious face wreathed in a grin, camas cut of the prison gate, his hands held up in the "Victory" sign. He pushes his way through the Television Cameramen and Newsmen, not saying anything. We pan him over to a limousine which he gets into quickly. The limousine drives off.
NEWSCASTER'S VOICE
Today in Leavenworth, Kansas, one-time International Brotherhood of Dockworkers' President, Danny DeVito was released on pardon after serving six and a half years of a fifteen year sentence on embezzlement and conspiracy charges. DeVito didn't state his future plans, but insiders expect him to challenge the incumbent President, Pat Brady, in the upcoming election.

ANOTHER ANGLE
As Tony comes into the room, Palmateer gives him a pen and a couple of pieces of paper.

I

PAL.MATEER
A couple of things for you to sign before you go operational. This is for your piece --

(SECOND PAPER)
And this is your resignation. It's a technicality, but in case the shit ever really hits the fan, we'd have to disclaim you.

(GRINS)
It's called the principal of plausible denial. We never invoke it until the cock crows thrice.
As Tony is signing the papers, Palmateer has produced a service automatic from a canvas carrying case. He puts it on the table before Tony ---

E=. A WAS ZNGTCN D.C. SUZZZ G - DAY
As Tony, dressed in his blues, comes out of a building. He carries a briefcase. Cressing to ie. curbs gae stexas and looks up the s ?_. eet

45.
As a large car pulls up and stops in front of Tony, he opens the door and gets into the backseat. We now might be able to see that F'rankie is driving. With him in the front seat is Santino. In the backseat is Umberto Croce.

INT'. THE L SOUS tNE - DAY as Tony gets in and sits next to Croce. General greetings, then Tony gives the briefcase to Croce.

FRANRIE' Where to?

TONY Take a right on Sixteenth Street.

ANO ANGLE As Croce sets the briefcase on his lap, Tony reaches into his pocket and gives him the key. Now Croce carefully unlocks the briefcase. As this is going on:

TONY How's your progress?

CROCE Doctor Barcenas is getting an assaS,ilt team together.

TONY 'Barcenas?

CROCE T A leader in the exile community. One of the early revolutionaries. Broke with Vidal when El Presidente went Marxist and abrogated the Constitution. He thinks we're a group of business men backing him to get our hotel and casino back. Croce has gotten the briefcase open. It is full of cash. Tony points ahead.

TONY Let use of-12 at the next corner.
INSE.BT - THE BRIEFCASE
As Croce picks up a packet of hundreds cut of the suitcase, riffles it:

TONY'S VOICE
It's all there.

HACK TO SCENE
As Santino grins:

SANT=O
Straight from the East Coast Distributor.
Tony looks over at Croce:

CROCZ
We're in business.

TONY
I'll see you in Florida.

EXT. WASHINGTON STREET - DAY

As Tony gets out of the limousine and crosses to a phone booth. We are moving in as he puts a dime into the slot and dials.

TONY
Hiss Duane, please.

CUT TO:

=T. LOBBY (ENNEDY CENTER) - NIGHT
We are shooting past the big, nubby sculptured head of Sohn Kennedy which identifies, but in no way dominates the long, high handsome lobby with its crimson carpets. The Opera is breaking for intermission and the audience is moving toward the bars and the terrace. We move to the bar where, in the crush, we find Tony. As everybody seems to be ordering at once---

TONY
Scotch-rocks, here. Two. Aadame,
I believe those were

(THEN)
Scotch-rocks. Sere. Two.

(CODITINUED )

49.

CONTINUED
Tony turns to watch a woman move off with two drinks—that were clearly his. 'Now, a. braided Admiral usurps Tony's place.

TONY
I believe I was next, Sir.
The Admiral throws a look in Tony's direction, then pays for the bourbon and coke and exits.

TONY
Scotch-rocks. Here. Two..

EXT? TEE TERRACE ( iYNEL'Y CENT~'R) - NZGET
On the broad, impressive terrace, overlooking the curve of the river— as it mirrors the lights of Washington, we find Elizabeth, dressed for evening. She is surrounded by three urbane men, Morton, her Television Producer, Swartzwalder, a Jurist and McKissick, a young Senator. McKissick is lighting Elizabeth's cigarette as Tony comes up with the two drinks.

TONY
Finally.

ELIZABETH
Thank God for 'the Navy.
As she takes her drink:

ELIZABETH
Mister Adams, I'd like you to meet Judge Swartzwalder -- Senator McKissick and Jack Morton from whom all blessings flow ---

MORTON
As long as the ratings hold up.
As Tony is shaking hands around with the Judge, McKissick turns to Elizabeth:

MC EISSLICK
Burning the midnight oil at State?

ELIZABETH
(SMILES)
I wouldn't know, s'qve broken off relations with the State Decar ..went .

I
50.

ANOTHER ANGLE
Tony has heard this last.

SWARTZWALDER
You stationed in Washington?

TONY
On temporary assignment.

ELIZABETH
He's doing a background on Azmando Vidal.

MC RISSIC
A fine. man. And thank God we're back on speaking terms -- or are we?

MORTON
If you don't know, who?
A buzzer sounds from inside. Elizabeth hands Tony her glass.

ELIZABETH
Would you be an angel and Tony takes the glass from her, crosses and puts it on a nearby bench. As he does so, Elizabeth is Look-
ing after him, as to the others:

ELIZABETH
I've always had a =ad thing for sailors- They've got such neat little asses.
As Tony returns and escorts her back into the theater:

CG", TO:
EXT. R"" ?MY CE:TTm..q DRIVEWAY - NZGHT
We are on the line of cars coming up to pick op their passengers outside the Eall of States. Mi..ch honking of Eioras, so on.

ON TON`I AND ELIZABETH
as they stand among the azagn= _coes , 1 oaki i for a tax:... Elizabeth spats -ne f--st.
(CON°^Z `i?D ?

7

51.

CONTMM=

ELIZASET:

THERE'S ONE
Tony hurries for the taxicab.

ANOTSEB ANGLE
as. an Airforce General intercepts the cab.

GENERAL
Believe this is mine.

.ON ELIZABETE
As she watches Tony get outranked for his cab, then she spots another.

ELIZABETH
f f ere comes another.

ANOTHER ANGT.E
as. Tony hurries for the. next cab, only to get beaten cut by a. State Department type with two oil Sheiks in tow.

STATE DEPART.'MiT TYPE
You're next, Ensign.
Tony turns, signals: to Elizabeth to wait, then exits.

CLOSE - ELIZABETE
as she looks after him., puzzled.

MT. . PARE ING AREA - NIGHT
as Tony moves into. the Eennedy Center Parking area, looking around.

ON ELZZABET:E
She is pacing. She stops, looks at her watch, then turns at an insistent bbonking from -.edam: veway. We pull back and pan to include Tony s it ti_ng in a big, beautiful, official-looking sedans. ae leans across and opens the front door. She crosses and gets in.

52/53.
ON HALL OF STATES DOORWAY (Ba"?° CENTER) - NIGHT
as an Admiral and his wife come out toward the drive-way with their guests. All are chuckling merrily at • something the old sea dog has said. Now his wife's expression alters as she looks of.

ADMIRAL' S WIFE
Charles: Isn't that our car?
He looks off. His expression changes. He starts to run..

ANOTHER ANGLEZ=n=Y• CENTER DRIVEWAY
As Tony drives off, the Admiral runs vainly after his car, waving his hand..

ADMIRAL
Stop: Stop!

INT. THE ADMI-RAL'S CAR— NIGHT
Elizabeth has been looking back. Now she regards Tony with. new and approving eyes..
ELIZABETH
You have interesting talents, Mister Adams..

TONY
You'll be astonished.

ELIZABETH
i I'm looking forward to it.

CUT TO:

INT. ELIZABETH' S BEDROOM - NIGHT
Tony and Elizabeth are in bed together making love.

ANOTEER ANGLE
featuring Elizabeth as

ELIZABETH
Now. Now. Yes. Now

= 14. TO :

Y

54.

INT. BEDROOM (ELIZABETH'S APT.) - NIGHT
Tony and Elizabeth are sitting up in bed. Tony is lighting her cigarette. Suddenly he pauses.

ELIZABETE
What's wrong?

TONY
Shh.

ELIZABITE
What's the ?."..
She breaks off because Tony has put his hand over her mouth. Her eyes blaze as she reaches for his wrist.
TONY
Noise in the living room.

(THEN)
There it is again.
This time we too have heard something. He uncovers her mouth.

ELIZABETH
There's a window in the front room.
It rattles.

TONY
I don't know.

ELIZABETH
Well, I do.

ANOTHER ANGLE
as Elizabeth swings out of bed, naked, crossing out of the bedroom and into the hall.

INT. EALLWAY (ELIZASETS' S APT.) - NIGHT
We move with Elizabeth as she goes down the hallway.

SST. LIVING ROOM (EZIZABE:'B' S APT.) - "r-GET
As Elizabeth comes into the darkened ring room, suddenly a Man from out of the shadows, clamps one hand over her mouth and with the other hand he holds a cr to her mroat.

I

ANOTHER ANGLE
As a Second Man appears. This one has a gun. The First Man turns to him, speaking in a whisper.

FIRST MAIM
Bring him down here.
The- Second. Max. nods. We follow him as very softly he
goes down the hallway.

CLOSE - THE SECOND MAN
as he pauses. outside the bedroom door which is half
ajar. Now suddenly he moves ---
IDI'i:. BEDROOM - NIGHT
0 We are angled on the hall. door as, in a single move
the Second Man kicks the door open and flicks the bedroom
light on. He has his gun pointed at the bed. We whip
pan to the bed.. It's empty.

CLOSE: - THE SECOND MAN
As for a frozen moment., surprise and consternation

0
show an his face. At this point:

TONY

(VERY SOFTLY)
Don't make a noise. Just stand
where you are or I'll kill you.
We have pulled back and panned slightly to include Tony
who is sitting on the. floor, his back against the wall.

I
The gun in. his hand is, trained on the Man who has just
- come in.

ANOTHER ANGLE
As: the Second Man stands motionless, Tony is on. his
feet and up to him. Tony takes the qua from him and
tossing it an the bed gestures, forefinger to lips,
be quiet.
Now, Tony turns to the Man and. starts down the hall
with him. Tony has him by the back of the jacket, his
Tun pressed against the back of the Second Man's head.

I

56.
INT. LIV - MIG ROOM (Z LIZABETH' S APT .) - NIGHT

As Tony enters with his prisoner, the First Man - the one with the knife -- still has his weapon pressing into Elizabeth's throat. He is looking the other way, but turns as:

**TONY'S VOICE**

Turn very easy.
The First Man turns, sees Tony and the Other Man.

**TONY**

'S've got a gun at your partner's head.
There is 'a beat, then:

**FIRST MAN**

Drop the gun or I slit her throat.

**TONY**

You drop the knife.

**FIRST MAN**

Don't you think I'll kill her?

**TONY**

Z don't give a shit if you kill her. I_ said crop the knife.

**ANOTHER ANGLE.**

As the Second Man -- overconfident at finding hi=sef still alive -- speaks to his partner.

**SECOND MAN**

Cut her a little bit to convince this asshcle. Open up her throat.
Suddenly the Second Man's knees buckle as. Tony, in a lightning move, brings the gun barrel down across the Man's head.
As the Second Man is on his hands and knees, Zi.?ce a stunned ox, dripping blood on the carpet, Tony tuns once more to the an with the knife.

**TONY**

I'm going to give you one more chance. Trot the k:i=`f:a and !'I--l let you go .
CONTINUED:

FIRST MAN

(LAUGHS)

7. I'll cut her fucking head off, first.

ANOTHER ANGLE

as the Second Man, still on his hands and knees, now pushes himself up to a kneeling position.

SECOND MAN

Show him a little blood.

As the Man with the knife nods grimly, Tony puts his gun to the back of the kneeling man's head and calmly pulls the trigger.

ANOTHER ANGLE

The kneeling man plunges forward, dead, the back of - his head blown off.. Tony now turns, without emotion, to the man with the knife.

TONY

That's what you're going to look like in two seconds if you harm that girl.

ANOTHER ANGLE

As the First Man drops his knife and releases Elizabeth, she is locking at Tony, stunned, her aplomb totally vanished.

TONY

Go get dressed and call the Police.

Elizabeth nods and half-stumbles out of the room. Tony crosses to the Man.

(CONTINUED)
when the cops come, you're going to be up on a murder rap, baby.

TONY
No, I'm not.
Tony lifts the gun and blasts the First Man three times in the chest.

ANOTHER ANGLE
as Elizabeth bursts back into the room, looks, then starts to scream. Tony crosses up and taking her in his arms, softly comforts her.

TONY
It's all right.. He tried to get my gum away and I had to shoot him.
As. Tony, still comforting her, moves her away, We --

EXT. EVERGLADES BAY - DAY

We are in a swampy backwater on the West Coast of Florida, south at Fort Meyer. Hacked out of the everglades is a clearing on which a tourist accommodation has been built. It is called Tarpon Lodge and signs announce "Cold Beer", "Boat Rentals" and "Tourist Accommodations". There is a small pier.

ANOTHER ANGLE
as a small, commercial fishing boat comes chugging up the bayou and blows its whistle.

CLOSER - THE FISH=TG 30
as a Latin American, Roberto Barcenas, about 35, comes out to the bow of the boat, locks off toward the tourist cabins. Roberta is a capable, cool, intelligent man.
as Umberto Croce, dressed in white and wearing a straw hat against the sun, comes out of the ramshackle lodge and moves to the of

59A

THE PIER
Crewmen of the fishing boat are tying up as Roberto Barcenas comes down onto the pier followed by half a dozen others. They are radio, Borracho, Padre Pepe, El Fararon, Arrigo and Roberto's younger brother, Jorge. Croce and Roberto embrace, then:

CROCE

This way.

M. As AIRSTRIP - DAY
A rough airstrip has been bulldozed out of the scrub pine and palmetto forest. At one end is a hangar and on its side the words: INTER-CAR EBAMTERS.
As Croce and the Latin Americans come up:

CROCE.

TONY:

10 ANOTHER ANGLE
Inside the hangar we see a D.C. Six. Tony comes out cleaning cosmolene off his hands with a rag.

CROCE
Tony, I'd like you to meet Doctor Barcenas.

TONY
I'm pleased to meet you, Doctor.
They shake hands, then:

ROBERTO
Permit me to present my companions -- Indio, Borracho, Padre Pepe, El Fararon, Arrigo and my brother, Jorge.
The members of the assault team -- the Indian, the Drunk, the Priest, the Pharoah, Arrigo who looks like a pimp, and the romantic, fire-eating younger brother -- are introduced to Tony individually. Xd lib greetings, then to Barcenas:

TONY
Are you read-!?  

(Continued 11

60-

CONT=TONY:

ROBERTO
For many years.
As they move into the hanger:

ROBERTO
I understand from Senor Croca that the idea with the diving suit did not work out.

I TONY
There were a few problems.

ROBERTO
But the other is. fine?

TONY
Yes.

(Then)

D
You've been in touch with your underground?

ROBERTO
(Nods)
Everything is arranged.
INT THE EA2GAR - DAY
At one side of the hangar we see crates of various weapons. Boxes of hand grenades, mortars and mortar shells. Sub-machine guns caked in cosmolene, LAW rockets, field radios. So on. As Tony and Roberto come in, followed by the others:

TONY
we got you BARS and Carbines plus ten, thirty calibre light machine guns, and ten, four-point to inch mortars with a thousand rounds of high explosive and a thousand, rounds of white phosphorous. Tony is pointing out the various boxes and crates:

JORGE
What about sub-machine guns?

TONY -
Thirty or; them. Tarty-five calibre nine millimeter. With ten thousand rounds. (po.ints Over there.

(CONT'- -D )

61.

CONT=TW
As Jorge crosses. over to the box of weapons, picks one up in his.hands:

JORGE
Ten thousand rounds! Aye de mi!

ANOTEER ANGLE
as. Tony picks up and hands Roberto a long, olive green plastic tube.

TONY
We also got you two hundred Sixty-six, millimeter, M-72 LAW rockets.
They're lightweight, one-shot disposable Bazookas.

(THEN)
There is also field gear, medical supplies, tentage, demolition materials, combat rations ---
Arrigo, the pimp, comes up, takes the LAW rocket from Roberto, then:

ARRZGO
We make a little trouble for E: Presidents, hey?

JORGE
When do we leave?

TONY
You, go in tomorrow to get it ready. I'll meet you down there at the end of the week.

(THEN)
Who's your radio man?

PEPE
I am.

TONY
I'll show you the set up.
As Tony and Padre Pepe move off together toward a short wave radio set up in the corner, ae --

CUT TO:

K

62.

EXT. LAS VEGAS HOTEL (SWT_NZU TG POOL AREA) - DAY.

We are in a long shot and angled downward on the swimming pool area of the Corleone Family's Las Vegas flagship hotel. Into the shot, threading their way
between the girls in their bathing suits, came Sam Xaatroci and Ralph Augusta, walking purposefully.

We zoom back ---

INT. TOM HAGEN’ S OFFICE (LAS VEGAS HOTEL) - DAY

We are on Rocco Lampone, who is standing by the window, looking out onto the pool area. As he turns:

LA ONE

Here they came.

We are pulling back. Also present in the large, attractive office, are Tom Hagen, Danny DeVito and Santino Corleone, who is at the bar fixing drinks.

SANTINO

Half an hour late.

DEVITO

O I'm happy he's here at all. That means he's willing to talk like a reasonable man.

LA ONE

Tell Al..ieri about it.

HAGEN

What you've got to understand, Rocco, is that what happened to Al was business. What's done is done. The important thing is to avoid trouble if we can. This isn't the old days. The Five 'Family wars are over and done with.

LAMPONE

Maybe that's too bad.

ANOTHER ANGLE

as Santino comes over with the drinks to Hagen and DeVito. As Danny accepts his drink and raises it to

HAGEN:
CONTINUED:

DEVITO
To you -- all of you. I'll never be able to thank you for what you done.
As DeVito drinks, the intercom is buzzing. Hagen flicks it.

SECRETARY'S VOICE
Mister Maatxocina and Mister Augusto are here, Sir.

HAGEN
Send them in, please.

ANOTHER ANGLE
Eagen comes around his desk to the door to greet Maatrocina as he enters, followed closely by the cold-looking Ralph Augusto.

EAGEN
Sam. Z'm glad. you could come. Ralph. Good to see you. What are you drinking?

MAATROCINA
Z'll take a little bourbon with you._ On the rocks.
Sagem nods at Santino who crosses to the bar to make the drink, as Hagen turns now to Augusto.

HAGEN
Ralph?

AUGUSTO
Nothing.

HAGEN
Coke?

AUGUSTO
Nothing.

ANOTHER AN=
As Santino is making the drink; Kaat--ocL-za tax.,--ns to Danny DeVito, shaking hands.
CONTINUED:

MAATRCCI4A
Let me save us all some time. I know the Hagen-Corleone Family got Danny sprung and I'm glad about it ---

(TO DEVITO)
From the heart.

DEVII'O
Thank you, Sam. I know you mean it.

MAATROCI A

(TO HAGEN)
I also know how you swung it --
(grins, holds

UP HAND)
Yeah. That's right. You aren't the only ones with a friend or two in. Washington. Don't underestimate me.

RAG=
We never have, Sam.

MAATRCCINA
One more thing I know -- Danny's

? •
a big hero to the rank-and-file. He'll leave Pat Brady for dead in this Special Election that's coming up. Okay? So that leaves one thing to talk about.

HAGZN
How we can all accommodate to this new situation.

MAATROCINA

(GRINS)
I don't know from accc=cdate -- just so we all get a chance to drink from the well.

HAGS
Problem being, for the vast five years the well dried up an us as you might say. It was almost as it Pat Brady had scmethin q against us personally.

TROCT A
T=, Tcm. "cu should have come to me.

E (CONTINCZD )

65.

CONTZJZD :

EAGEN
You don't like to bother your friends about these matters.

MAATROCINA
What are friends for?

HAGW
In any case, the problem is solved ar will be soon. Tice well is ao longer dry.

MAATROCINA
And. everybody gets to fill his bucket. That's as it should be. After us.
MAATROCINA
Meaning what exactly?

SAG=
We need a loan of fifty million dollars. That has to be the first order of business ---

MAATROCINA
The Atlantic City Hotel?

BABY
1 That's right.

I

ANOTHER ANGLZ
As Maatrocina makes flat paddles of his hands and points them inward to his chest as he turns to DeVito.

MAATROCLVA
And what am t? An orphan? I want to get in on Atlantic City, too.

DEVITO
You had it all your way for the last five years, Sam. Let somebody else do business.

MAATROCINA

LI

(CCNTI'TCZD )

66.

CONTINITE

DEVITO
Are you talking about a hundred million dollars?

MAATROCINA
If fifty and fifty still make a hundred, that's what I'm talking about.

DEVITO
it can't be done.

MAATROCINA
Don't you think I know how much money you've got in that goddamned pension fund?

HAGEN
He's also got the Department of Labor, a board of trustees and the SEC looking down his throat. He can't make that large a commitment.

DEVITO
We can't put more than twenty-five percent of our assets into real ESTATE ---

MAATROCINA
Is that what you brought me across the country for? To tell me I'm getting frozen out?

DEVITO
Nobody's freezing anybody.

MAATROCXA
Then why do I feel these chilly winds nipping at my ass?

DEVITO
You should felt the winds in that joint. It was Sagen that got me out.

(THEN)
He comes first. You come second. That's the way it is.

MAATH(3CINA
How far second?
I E

Y

67.

CONTINMED

DEVITO
You've got to give me a year.

MAATROCIIYA
We both want to get into Atlantic City. I can't give them a year's head start.

ANOTEM ANGLE
as De Vito looks over at Tom Eagen.

DEVITO
Tom? What if you people take thirty and Sam takes twenty?

SAG=
I have to have fifty. That's definite. You knew it and agreed to it in front.

DEVITO
So that we can all part friends --- what about forty-tenth?

MAATROCIA
I 'st. not taking any ten. What they get. I get. That is final.

DEVITO
I All right. All right. Maybe Z can work something out. Z' ll try.

MAATROCIA.

n A
Try hard.

MAATROCINA glances over at Augusta. They rise.

EAG=
Thank you for coming, Dan Haatrocina. I'm sure we can find a way to live together in peace.

OF COURSE, my old friend,

LEAVED HE
49 (C Ci TIN-G"ED )

68.

CON'I INIIE'D :

HAGEN

(TO LAMPONE)
You might have to go one on one with Augusto before we're finished.

LAN ONE
I'm counting on it.

ANOTHER ANGLE
As Lampone crosses to the window to watch Augusto and Maatrocina leave through the pool area below, Hagen moves to Danny DeVito.

HAGEN
I'd like to put a couple of people with you, Danny.

DEVITO
I don't need your people, Tom.

(THEN)
Sam and I go back a long ways. He
knows I' U. come up with something for him.

SANTINO

(TO DANNY)
Why-don't you stick around? See the show? Maybe the tooth fairy will. stuff one of those long-legged. blondes under your pillow.

DEVITO
I'll take a rain check.

ANOTHER ANGLE
As Devito grins, shakes hands around and exits, Hagen turns to Santino.

HAGEN
I want you to fly to Washington tonight. Talk to Senator Geary. Anybody you have to. But find out who ' s on Maatrocina' s payroll.

(THEN)
I don't like him knowing about Tony.

UUMPCNE
Neither do I.

(CONTINMED )

I
69.

CCNTI2MED :

SANTINO
You think he's walking into something down there?

BALM
That's what I want you to find out.
As Santino turns and goes, we ---

CUT TO:

EXZ. LATIX-AMERICAN CI"-'T- NIGHT
We are as the sky over the bay of Armando Vidal's Capitol. It is the Fifth Anniversary of his revolution and a fireworks display is taking place over the bay. Sky rockets are arching upward over the waters, exploding in cascades of red, green and gold.

CUT TO:

A STET COMM - NIGHT
We are on an impromptu exhibition on a street corner. A big, marvelous looking black Girl, in almost nothing, circles with a lean Latino almost touching but not quite, in a hip grinding mambo.

E

ANOTSER ANGLE
as the crowd laughs and cheers them on.

A WOMAN
Aqua!
We move up to a loud speaker attached to an ornate and bunting festooned lampost. From the speaker we hear:

VIDAL'S VOL=
But make no mistake, any of you --
you of the North American delegation in particular. We welcome you to our Count= y -- but the days of exploitation are over.

CUT" TO:

INT. BALL.COM - ECTE'L OE 3ZVOLCCICN - NIGHT'
Ei Presi.dente, A.. andc V .dal, is speaking to a crowd j?n the Grand Jallrcomm. The usual tel.evision cameras, so,or_.

0
ANOTHER ANGLE
As the predominantly Latin American crowd cheers, we pick out Tony, in civilian clothes, amongst the cheering people.

VIRAL
The blood of our martyrs is still too fresh on our pavement. We will be friends and neighbors, but never again slaves to Imperialism.

A young Latino, and we will recognize him as Arigo, has moved to Tony's side. As the cheers have erupted once more, Amigo, with a brief nod of the head, indicates that Tony should follow him.

ANOTHER ANGLE
As Arigo goes, Tony looks after him briefly, then over to the American Delegation including Lucas, the Assistant Secretary of State for Latin American Affairs; Carrick, the Speaker of the House and several prominent liberal Senators including McKissick of Utah and the elegant Hartthiemew of Pennsylvania.

Also in the delegation, in uniform, is Stu Palmateer. The older man's eyes meet with Tony's for a brief moment. He has seen the exchange. He watches as Tony leaves, then looks over toward u_agudo, Vidal's Chief of Police. The harsh, heavy Policeman is laughing at something Vidal has said, seemingly paying no attention to Tony's exit.

INT. LOBBY ECT!L ME LA REVOLUTION - :TIGHT
As Tony is crossing the lobby, Elizabeth Ann Dunne, followed by 'a small entourage, enters. Half a pace behind her is Kenny Morton, her producer and behind them are three men carrying portable TV equipment, cameras, tripods, batteries, so on. She is speaking to 8e.ny..

ELIZABETH
With all due respect, that's bull-shit. The man's obviously inccm-
petent or the car wcu: d have been

WAITING EXACTLY
She breaks cf-f. seei nc Tony.

71.

TONY
Hi.
She stops. Ee crosses up:

TONY
r thought you weren't coming down here.
She doesn't answer.

TONY
Aren't we speaking?

ELIZABETH
I, don't 'know.
Elizabeth crosses off toward the desk, Tony looks after her for a moment, puzzled, then crosses out.

EXT. HOTEL DE LA REVOLUCION - NIGHT

As Tony comes out of the hotel and crosses the garden grounds toward the street, we see that a fireworks display is still in progress.

EXT. AVENIDA DE LA VOLUCION - NIGHT

Throngsof Merry-makers are moving along the wide, palm-lined avenue that follows the curve of the bay. Many are in costume. Some play instruments. Others have bongo drums. The atmosphere is frenetic. There is a pervasive beat. The whole city seems to throb with it.
We are on Arrigo who stands outside the flaw of traffic, cigarette in his mouth, patting his pockets for a match. Tony comes up and lights Arrigo's cigarette. As he

DOES SO
A. RASGO
Se sure you have your identification.
Maguda's pescadores -- you understand?
The Police -- they're out f.sh..:g
tonight.
We are on a aather c=oup Of G-4-is azd :Men i a ?rildy
sexual dance.

I
72.

CONTINT :
We pan off them to Arrigo passing. Tony follows. We
move. in closer to Tony. A big, fat Mama comes out of
a doorway, shakes everything she has at him. Tony grins,
pats her on the ass and -passes by

EXT. EARBOR AREA - NIGHT

We are on the part of the harbor where the big fishing,
boats tie up. The sound of the celebration is fainter
now, a couple of blocks distant. We are on an old,
but seaworthy fishing boat; the name on the stern is
"Stelia.Maria". Amigo comes up the pier, pauses by
the short gangway.

ANOTEER ANGLE

As Tony comes up and joins Axr-igo a Third man suddenly
appears out of the darkness. As he comes up to Tony,
we recognize Jorge Baxcenas.

JORGE

(SHAKING HANDS)
You bring it?

TONY
Yes.

JORGE
This way.
Jorge leads them aboard.

INT. MAIN CABIN (STELLA MAR15) - NIGHT

In the cabin are Roberto Barcenas, Indio, ?araron, Padre Pepe'and Borracho. There is also a girl, Angelica, 25. She has dark eyes and blonde hair. There is some-thing faintly flashy but also enormously sensual about her.

One Man is cleaning a stripped automatic rifle. Another is loading a banana. clip with 30 calibre bullets. Barcenas, the girl and some others are bent over a map on the mess table. All. cook up as Tony, Jorge and Arrigo enter.

T _tobertc smiles warm- , canes up and embraces Tony. (C'J1?I'r ?'ILT'ED i

T

- 73.

CONTLIUM

ROBERTO

It's good to see you, my friend.

(THEN)

All goes well?

TON

(NODS)

And you?

ROBERTO

Everything is ready. Arms and aummm=ition distributed. Now the waiting.

TONY

You've set a time?.

RCBEATO

Day after tomorrow. Seven A.M.
(CHECKS WATCH)
Thirty-four hours.

(THEN)
This is Aujelica. A great good friend of El Presidente. She knows where he keeps his toothbrush-

TONY
Good.

ANJELICA
You have something for me?

ANOTHER AN=
as Tony unbuttons his shirt and strips off a money belt which he puts on the table and opens. He takes out some money.

TONY
A hundred thousand pesos, cash. Count it, please.
As Roberto takes up the money and counts it, Tony takes out a small vial in a plastic container.

TONY
And this.

(THEN)
It's tasteless and odorless, but it has a short period of toxicity---do you understand? Once opened it must be used within twenty-four hours.

(CCNTI UZ )
I

74.

CONT2NUHD

ANJELICA
How soon does it work?

TONY
The symptoms are those of botulism.
High fever, nausea, vomiting, and
death. Within an hour.

ROBERTO

(TO ANJELICA)
Haven't you better be getting back?

ANJELICA
Yes.

ANOTHER ANGLE
As Anjelica turns, her coat swings open slightly and
we see that she is dressed in a costume. -- a typical
Tropicana showgirl kind of thing.

ANJELICA

(TO TONY)
Good night.

TONY
Thank you.

ANJELICA
For nothing. When we meet again
things will be better.

JORGE
Be careful of Alegudo's fishermen.
They're out in force tonight.
Anjelica nods. Roberto hands her the money, then
kisses her on the cheek.

0

ROBERTO
Vaya con Dios, Chica.

ANOTSMR AYGZZ
She stuffs the money in the pocket of the overcoat and
exits. Roberto looks at A...rigo who nods and follows
her out. Vow Roberto looks back at Tony.

TONY
Have the supporting omeratic n.s
been set urz?
E (CCNT? iUED)
CONTINUED:
Jorge crosses to a map on the table.

JORGE

(POINTS)
Sere. Here. Here.
As Tony crosses and studies the map, we

CAT TO:

A SMALL CITY PARK - NIGET
The celebration on Vidal's Capitol is still in progress in this small city park. Suddenly, a police truck appears in one of the streets, blocking it, and a flying squad of armed police piles out of the canvas-covered rear and. The Sergente blows his whistle.

SERGENTE

(IN SPANISH)
identification check. Have your cards ready.

ANOTHER ANGLE -- THE CROWD
We see A.-rigo and Anj el ca moving through the crowd. They stop, exchange a look and then turn- and Move the other. way. We follow them through the crowd to a small alley. Amigo and Anjelica and a couple of others, who I would apparently just as soon not be stopped by the police, move down the alley.

INT. ALLEY - NIGST
As Anjelica and Arrigo move down the alleyway, con-gratulating themselves on their escape from Magudo's I men, suddenly three Policemen materialize out of the darkness ahead.
POLICEMAN

(IN SPANISH)
Not so fast my friends ---

(THEN)
Against the wall, Pockets inside out. You too, blondie.

CTT TO:

171

76.

INT. POLICE STATION - ?SIGHT
Half a dozen of the disreputable fish that have been caught in Magudo's net are sitting on a bench against the bare, dirty walls of the bare, high-ceilinged room with its one unshaded bulb hanging from the ceiling illuminating the suspects and Police alike harshly. On one side of the room is a barred "tank" or holding cell. There is a fat Capitan behind the desk and another Policeman, pockmarked and hawkish, looking, working on some papers at another desk. The Sergente comes in with Anjelica and Arrigo.

ARRIGO

(IN SPANISH)
This is an outrage: I protest:
SER A?E

(IN SPANISH)
Sit down!
The Sergente shoves Arrigo violently toward the bench as we ---

CQT TO:

INT'? HOTEL DE LA REVOLUCION LOBBY - NIGHT
We are on the doors of the hotel as Tony enters and crosses the large lobby toward the elevators.
ANTHER ANGLE
Over in one corner of the lobby we see Palmateer in a group with several others of the United States Delegation. Tony raises a hand to Palmateer who nods back as Tony continues toward the elevators.

I

ANTHER ANGLE - BY DESK
as the Desk Clerk, who has been watching the door, signals over to a uniformed Security Officer. The Security Officer nods and crosses to intercept Tony. As he does so:

SECURITY OFFICER
Senor Adams.
Tony stops. The uniformed Security Officer crosses up to him.

CONTZT ED:

TONY
Yes?

SECURITY OFFICER
There is a message for you. A friend of yours wishes to see you in the bar.

TONY
HOTEL DE LA REVOLUCION BAR - NIGHT
The place is reasonably crowded, even at this hour. We are on Elizabeth Ann Dunne who is the center of a small circle of admirers, including Kenny Morton. She looks off, sees Tony entering, then excuses herself and crosses up to Tony who stands in the doorway.

CLOSER
as Elizabeth comes up to him.

ELIZABETH
I want to talk to you.

TONY
I take it this definitely means
we're speaking again.
She draws him to an empty booth and as they sit:

I

ELIZABETE
I'm going to tell you a secret.
It wouldn't take an awful lot for
me to get hung up on you. Okay?
But I've got this problem --

(THEN)
You scare me.

TONY
What are you talking about?

ELIZABETH
You, sport. Adams, Anthony. No
middle initial.

(THEN)
Are you really with the Navy or
was that just so much malarkey?

TONY
What makes you think I'm not with
the Navy?
1 CO 1...Y U O

I

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77-i.

CONT+MME :

?? ELIZABETE
You know what I heard in Washington?
That something very interesting might
happen down here.

TOONY
-Where did you hear that?
ELIZABETS
You wouldn´t know anything about it, would 'you?

TONY
I want to know where you heard that.

ELIZABETS
What difference does it make, it's ---
Tony is on his feet and moving oui of the bar ae 2.

INT. EOTEL DE LA REVCLLCION LOBBY - NIT
The all group of Americans, of which Stu Palmateer was part, has broken up. Palmateer is moving toward the elevator, but turns as he hears ----

TONY'S VOID
Stu?
As Tony comes up:

PALMATEEE
Smething wrong?

TONY
I don't know.
They wove casually toward the newsstand. Palmateer
Picks up a'Spanish language newspaper, idly scans it,

THEN :

PALZ4AT'.'.E?B
What's the problem?

TONY
Sow many people know about t:-his mission?
oAL.ua.ATv-ZR
Why?
Z think there's been a leak in Washington.

**PAT MATER**
There are only five people who have any idea what's going on.

**TONY**
is Artier Grundellius one of them?

**PALMAT, E'?**
Yes.

**TONY**
F Then maybe it's not that serious. -

**PALMSATEER**
I If you think the mission's compromised, we'll abort.

**TONY**
No. I think it's all right.

(THEN)
See- you tomorrow..

**ANOTAR ANGLE**
Palmateer crosses to the elevator as Tony moves back toward the barroom. We move with Tony as a Bellboy intercepts him.

**BELLBOY**
Senor Adams? There is a phone call for you. You can take it on the house phone if you like. Tony nods, tips the Boy, then crosses to the housephone and picks it up.

**TONY**
Yes?

**IT. DC RSILE EATING PLACE - NIGHT**
Jorge 3arcenas is at a public phone.

**JORGE**
You zeccgnize my voice?

(THEM)
You better net down here right away,
As Tony hangs up and turns, Elizabeth is coming up from the bar.

**ELIZABETH**
What in the hell's going on around here?

**TONY**
I don't know.
Tony turns and crosses out of the lobby as we ---

CUT TO:
INT. MAIN CABIN (STELLA MARTS), - NIGHT
we are close on the pack-marked, hawk-faced Policeman who was present at the Police Station when Anjelica and Arrigo were brought in.

**POLICEMAN**
I'm positive, Doctor 3arcenas. As soon as they found the hundred thousand pesos in her pocket, they called Colonel Magudo In- T. came as soon as I could.

0
We have pulled back to include Roberto Harcenas, Tony, Jorge and others, including the Captain of the fishing boat, a man named Mezcurio.

**ROBERTO**
She's being questioned now?
The Policeman nods. tRoberto turns to Tony.

**ROBERTO**
You have to 'assume they'll be tortured. You have to assume
that they'll talk.

TONY
Then you're going to have to move right now.

ANOTL ANGL.
Jorge start: passing out weapons and hand grenades.
Tony takes a su.?:.machine gun and checks it, as we ---

82.

EXT. JAIL OUSE ROOF - NIGHT
A couple of Policemen are on duty on the jailhouse roof. Their names are Lopez and Ruiz. Lopez. is looking into the square.

LOPEZ'S ANGLE (THE SQUARE)
We are shooting down into the square from behind Lopez as Ruiz comes up and joins him. We see the two cars stop outside the jail, and the occupants pile out. Tony, Jorge, Roberto and Indio from the first car, Sorracho, Pepe and 'araron from the second. They are all armed, carrying LAW rockets and slung-sub-machine guns.

ON RTXIZ
as he jumps up onto the parapet, cocks his own machine gun and fires down into the square. As his bullets stitch the cobblestones moving up toward the group.

ON TONY
At the sound of Ruiz 's first shot, he's got his sub-machine gun in his hands. He fires from the hip. Lopez throws up his hands, falling back. Ruiz spins on the parapet and falls into the street.

=T. THE JAIL.HOUSE - NIGHT
Carbajal and Mosca have started firing out of the gun ports in the doors.

i M=. TEE STREET OUTSIDE THE JAIL -- NIGHT
As Indio gets hit in the forehead and is jolted backwards, his face a bloody mask, Tony, Jorge and Roberto have picked up their LAW's and fire almost simultaneously.
EXT. TEE JAILHOUSE - NIGHT

as the big, heavy doors blow away --- INs°. ITS...=" JAILEOL;S ??I(an
as - the second door is blown back into the roc=. The ceiling is caving in, plaster is falling. The ai= is thick with plaster dust and smoke.

(CC'N'I'IVU ?.,J )

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a3.

CONT IU :
Mosca sits against the wall, mouth open. His leg lies across the room.
The Prisoners in the holding cage are screaming. A Policeman runs in from another room just in time to be cut down by Jorge who bursts through the door followed by Tony and Roberto.

ANOTHER ANGLE. -- BAS = STAIRS
as Colonel Magudo runs up the basement stairs, pistol

IN HAND:

ANOTHER ANGLE
as Jorge, Tony and Roberto all `ire at the same time, blowing Magudo back down the basement stairs. Tony and the others dive down the stairs.

EXT. THE CENTRAL SQUARE - NIGHT

As the occupants of the first car are attacking the Jailhouse, Fa=axon, Pepe, and Borracho launch an 0 attack on the Presidential Palace.

ANCTBER ANGLE
A.: the sleepy Soldiers come tumbling cut of the building in confusion, Barracho is spraying them with his automatic weapon while the other two are blowing the front doors away with their rockets. Smoke and plaster dust is heavy in the square. rives start to lick and
flicker.

ANOTHER ANGLE

As Borracho, Pepe and Fararon run into the Presidential Palace, somebody has started pealing the bells of the Cathedral.

IY'S. THE PRESZDE. ITIA.L PALACZ - NIGHT

As Borracho, Pepe and Fararon run into the great central hall, with its curving stairs and great crystal chandelier=

CONTINUED:

BORRACHO

This way.

EEO runs up the stairway, by the others. At the top of the stairs he turns, fires at the chais that holds the chandelier anchored. The ceiling chews away. The chandelier falls with a crash of crystal.

CIIT TO,

INT. BASMiENT (CI TRAL JAIL) - MIGHT

There are a dozen doors leading into a dozen basement-cells- Tony, Jorge and Roberto are searching them. Tony enters a cell, then we hear:

TONY'S VOICE

Roberto!
As Roberto hurries into the cell

INT. THE CELL -- YIGET

There is a gully in the ceiling with a line led through it and tied off. The other end of the line is tied around Arrigo's ankles, suspending him upside down. Eris hands are tied behind him. His head and shoulders are not visible as he is immersed, head-down in a large tub of water.

TONY

Quick!
Roberto runs in, whips out a knife and as Tony grabs the motionless body, the other cuts the line.

**ANOTHER ANGLE**
As they gently lay Arrigo's body on the floor, it is apparent he is dead.

**CUT TO:**

**INT. THE BASEMENT - YIGET**
As Jorge throws open a door, his face goes white.

**FORGE**
motheY of God.

---

85..

**CONTINUED:**
We have panned over to the door. We are now shooting toward the door with our view mainly blocked out, but we can see that Anjelica is dead, naked and tied spread-eagled, face down on a table.

**CUT TO:**

**ZNT. PRESIDENTIAL PALACE - NIGHT**
As Borracho Fararon and Pepe are run in down an upstairs hallway, throwing open doors, a Soldier appears, fires, Borracho spins and falls.

**ANOTHER ANGLE**
As E'ararcn cuts the Soldier down, then turns to Pepe:

**R ARARON**

**(IN SPANISH)**
Let's get out of here!
They turn and ran.
EXT. THE JAILHOUSE AND SQUARE - NIGHT

A couple of Police vehicles and an Army truck careen into the square, skid to a stop and the Soldiers and Policemen pile out and take cover an the square. The bodies of Ruiz and Indio are still, where they fall. At a command from the Officer in charge, the Soldiers and Policemen start moving forward, from cover to cover, laying down a steady rattle of gunfire.

CUT TO:

MM AN ALLEY BEHIND THE JAIL - NIGHT
Jorge, Roberto and Tony are running along an alley in the darkness, bent over. One street away, in the town square, apparently all hell is breaking loose. As they run:

FAARARON
Hey: This way.
They stop. Fara-cn and 2epe are standing in mouth of a i?.tp e n,är-r-cw open -ig between houses

86..

ANOTHER ANGLE
as Pepe and Fararon disappear into the darkness followed by Tony, Roberto and Jorge.

CUT TO:

E=. ANOTHER STREET - NIGHT
A Police car with the numerals "22" painted on the side is abandoned at an angle in the street, the doors open.

ANOTHER ANGLE
Pepe runs up, looks in. Tony and the others follow.

PEPE
The keys are gone!
TONY
Get in.
Tony is under the dashboard crossing the wires as the others start piling in. The motor starts, Tony slides behind the wheel. As they drive off ---

CUT TO:

ZN' . POLICE CAR TAM=-TWO- NIGHT
Tony is driving. Roberto is next to him in the front seat. In the back are Jorge, Pepe and rararon. As they come to a crossroads:

TONY
Which way?

ROBERTO
Lett.

(THEN)
When will the plane be coming?

PEPE
Four. They will land at Quebrada.
Roberto looks at his watch, then

ROBERTO
We can make it. Left again.

E

87.

EXT. STREET CORNER - NIGHT
As Police Car, Number 22, comes left around the corner a second Police Car is coming the other way. The two cars barely miss each other, just kissing as they pass.

INT. POLICE .: CAR 22 - NIGHT
The comandeered Police Car swerves as Tony fights the wheel, and finally steadies it.
TONY'S POINT OF VT!W (THROUGE BACK WINDOW)
The other police car has spun and stalled momentarily. As the Driver of the car gets it started and straightened out in pursuit, we can see the Second Policeman on the hand mike. We can hear his excited voice in. Spanish coming over the police radio.

**RADIO VOICE**

*TIN SPANISH*

We have seen the terrorists. They are in Police Car Twenty-too going north on Avenue of the Martyrs.

(THEN)

0

All units. All units. Terrorists seen going north on Avenue of the martyrs. Now other traffic can be heard on the Police radio as other Police cars respond to the message.

**SEVERAL COTS**

of various Police cars as they get the message. Some swing around in Q-turns, Their sirens are winding up to a howl.

**INT. POLICE CAR NUMBER 22 -- NIGHT**

We are shooting back through windshield. Pepe is looking out the back window and we see the following Police car. Now another joins it. Now still another. Police-men start firing out of their cars. The back window is starred as a hole suddenly appears in it, only inches from Padre ?ece' s head. He looks at the ho l e and tu.-ns, crossing 7:.msei f .

**PEPS**

.;esus, Mary and Joseph.

(CO N'IiNII..D )
As another bullet hits the car somewhere with a clang. of metal, Roberto turns to Tony:

Go right on Quebrada.

The case

as the pursuing Police cars increase their numbers and come closer, the-Comandeered car, carrying Tony and the others, makes a right- turn on Avenue Quebrada, leading out of town. Parked at the curb is a non-descript sedan.

Featuring Tony

As he drives, we see that Roberto has taken from his knapsack-pouch a mall detonating device such as we have seen in the demonstration of the doomsday car at Camp Peary.

Ext. Tee Street Corner - NZGRT

As the first of the pursuing Police cars starts around the corner, suddenly the non-descript sedan parked at the curb detonates -- disintegrates in a blinding dazzle of light. In the jolt of the shock wave, every window within half a mile radius shatters. A vast ball of flame and black, heavy smoke billows upwards from the corner where the doomsday vehicle and the first car were immolated. Now, the following Police cars, unable to stop and unable to avoid the flames which have spread like napalm all over the whole corner, skid into the flames and smoke, plowing into the wreckage. The buildings are in flames. A Policeman, his uniform and hair on fire, runs screaming out of the inferno.

Dissolve to:

Ex. A Country Road - NZGRT

as Police Car Number 22, turns down a side road, through a gate, then up and over a h-4-11. We pass the gate, over which are the words: ° i.-sca Quebrada". 
EXT. AIR FIELD (F=CA. QUEBRADA) - NIGHT

The Police Car comes to a stop at the side of what
is apparently a hacked-out landing strip in the middle.
of a small valley. There is a cane field on one side,
the green stalks are give or six feet high.
Tony, Jorge, Roberto and Pepe get out of the car.
Roberto opens the back door and, to Fararon.

ROBERTO
Come on! Do- you want to ---

ANOTHER ANGLE
Roberto has broken off as he looks at Fararon. We
realize that sometime during the chase the Pharoah
has taken a bullet in the chest. Se's dying, and pink
bubbles of blood fora and break on his lips as he
stizggles for breath.

ROBERTO
I'm sorry, old friend.
Tony crosses and gets back into the car to help
Fararon.

ROBERTO
I'm afraid he's finished.
At this point we hear:

JORGE'S VOICE
Here they come:

ANOTHER ANGLE
as Jorge, Pepe and Roberto run to the center of the
airstrip, looking upward. We can hear the sound of
an approaching aircraft.

ON MOSERTO
as he points a flashlight at the sky and signals a
short and a long, the letter Alpha.
\texttt{AI\textsc{nc}T\textsc{r}ER A\textsc{oi}GL\textsc{e} E - }\texttt{I\textsc{ic}=1r--NG} \texttt{HE OC-6}
The aircraft is now visible. \texttt{rcm} the Pilot's coc pit
we see the answering signal, a long and th--ee shorts,
the letter Bravo.
I

9Q.

PULL SECT - THE DC-6
as it swings in on the final approach and starts to settle in for a landing.

CUT, TO:

EXT. COUNTRY ROAD - NIGHT
A couple of jeep loads of Soldiers turn down the same side road that we saw Police Car 22 take a few minutes earlier. As the jeep loads of Soldiers pass through the gate on which are the words, "Finca Quebrada", we ---

CUT' TO:

EXT. THE A2RFT L - NIGHT
The DC-6 lands and swings around, taxing bark. over the rough ground.

CLOSE - TONY
He senses something wrong, and pausing by the edge of the airfield, calls to the at-tars.

TONY
Wait a minute.

ON ROBERTO, PMPE AND JORGE
as they run for the plane.

ANOTHER ANGLE - ON THE PLANE
as the plane swings around again and the door opens. We reveal E'rankie Rizzi in the doorway.

CLOSE ON RRANRI
as he looks out.

ON ROBERTO, P E AND J ORGE
as they ran toward. the plane.
as the two jeeps come up to the rim of the hill. One jeep turns a powerful spotlight onto the airfield. The A.IRPT T-fl - NIGHT'
as the spotlight catches Roberto, Pepe and Jorge in its beam.

ON THE SOLDIERS
as they fire.

ON ROBERTO, PEPE AND JORGE
as they are chopped down, one after the other.

OK TONY
as he turns and fires at the jeep loads of Soldiers with his automatic rifle.

ANQTEER ANGLE - THE SOLDIERS
as Tony's fire shatters the spotlight. Some Soldiers fall, others fire at the DC-6.

THE DC-6
as it starts to pick up speed, trundling over the rough ground.

ON TONY
as he runs for the plane.
ON ?RAL?1Z
as he sees Tony.
A,NoTr.. ER ANGLZ
As Tony :'ims up -o the m lane , =rarekie reaches down, drags him up and in. Bu-l~let hales are apvearing the fuselage of the plane.
ON THE SOL4IMRS
as they fire.

ON TIM DC-6
as it rises into the air and banks off to the North.

CUT TO:

E,XT'. VZDAL' S PRES=ZNTIAL PALA - DAY
Armando Vidal, his face a harsh mask, stands in the shattered doorway of the Presidential palace looking off toward the central Square.

VIRAL
The center-revolution has failed.
The people once more did not rise up as expected.

VIRAL' S POV (THE SQUARE AN TAZLHCUSE) - DAY
In the battle-torn square, outside the jailhouse, we see an angry crowd of Rioters caring the dead and bloody body of Roberto Barcenas.

VIRAL

(COMING OVER)
And once more the rich are bewildered by the fact that the poor are unwilling to die for them.
Somebody produces a rope, somebody else throws a loop around his feet and Roberto is hoisted upside-down to the top of an ornate old lam post.

NLMADT' S VOS CZ.
And while E1 Presidente was speaking, in understandable bitterness, crowds in the Capitol were running rampant, stringing up the bodies of the leaders of the failed coup d'etat.

QIM CROWZ

as the people cheer. Somebody produces an American flag and sets it afire. it burns in the street. lids kick at it, 5L it on it.

"GCN'?'. ZD?D )
CONTIN= :

NEWSMAN'S VOICE
They burned American flags and threatened the safety of the Amer-
ICAN DELEGATION

EXT. AIRFIELD - DAY

Uniformed Soldiers with fixed bayonets are guarding the airfield. Crowds are gathered outside the gates.

ANOTHER ANGLE
as limousines 4ith soldiers on the ;enders and roofs come inching through the fist-waving, threatening mob. As the gates are opened, Soldiers with bayoneted rifles force the crowds back so that the cars can get through,

NEWSMA2X' S VOICZ
-- who were taken to the airfield under military escort.
We see the limousines stop by a waiting transport

I plane, and -- with the guns of the Soldiers holding off the angry mob -- the American Delegation to Vidal's celebration hurries into the big airliner.

CLOSER
In the American group we see Elizabeth Ann Dunne; the Senators McKissick and Barthalemew; Assistant Secretary Lucas; Speaker of the House, Cari.ock; and Stu Palmateer, looking cooler than he could possibly feel.- Over this

WE HEAR:

NEWSMAN' S VOICE
(CONTINUING)
Soldiers with bayonets were forced to fight off the angry mob which clearly blamed the United States for the abortive coup.

CUT TO:

'XT. THE STATED PART! -= -- DA ;
As Are r? z?de::i as comes out of the State Department and crosses to his car, he is surrounded by Newsmen.

I

94.

CON'' I?7IIED

NEWSMAN 'S VOICE
Meanwhile in the Nation's Capitol, Arne Grvndellius, the Secretary of State, was besieged by Newsmen as he left the State Department after an all-night session.
CLOSER - ON GRt'YDELL tD S
as the Newsmen are thrusting microphones into his face, asking questions.

FI3ST NEWSMAN
Mister Secretary! Mister Secretary!
Can we get a statement?
Grnndelli.us stops.
GRINDE,tLZUS
We will make an official statement tomorrow.
NEWS ii TOGETRER
What about Vidal's accusations -- Have you Xosygia's statement? will you speak to the United lations?
Was Doctor Barcenas an Inerican agent?

GR=EZS.ZC S
P One at a time. One at a time.

2ND NEWSMA,
According to world opinion, the CIA was behind this.

- GRONDELL."II5
Gentlemen: Gentlemen: I am late for a meeting at the White House but we categorically deny these allegations. The United States Government does not use assassination as an instrument of foreign policy.

ANOTHER ANGLI
AS G-=de? ii us starts to move through -- he crowd of reporters,
(CCNT_-6 _qT ' 0

95.

CONTMED :

3RD NEWSMAN
What about the rumors' that the underworld was involved in this?

GRONDPELLIIS
If the underworld was behind it and I don't rule out the possibility at all -- that fact will be brought to light in open hearings before a special committee of Congress. It's in the works right this minute, and subpoenas will be coming out by the weekend.

INT. ELIZABETH'S AP T - DAY
Tony, dressed as last we saw him at the airfield, is in Elizabeth's apartment watching the news on. her liv-
ing room television set.

NEWSCASTER ° S. VOICE
And now for further reactions to today's developments, we take you to the United Nations where Sander

VANOCUZ --
Tony has turned off the television set with a remote control switch, having heard the sound of a key in the front door. He rises and turns as Elizabeth enters carrying a paper bag.

TONY
Listen, I --
He breaks off as Elizabeth's face goes pale with shock and she drops the bag on the floor. A couple of oranges roll across the rug as:

TONY
I'm sorry, I had to talk to you
She looks at him her expression almost readable as anger;

ELIZABETH
You're listed as missing. It's on the wire.

I

TONY.
Well, much as I hate to disappoint everybody.

(CONTINCRM )

I

96.

CONT=M= :
Suddenly Elizabeth drops to her knees and starts crawling around on the floor, blindly searching for the oranges.
ON TONY
as he locks at her for a puzzled moment, then drops
to his own knees and taking her by the shoulders,
straightens her. Tears are pouring down her cheeks.

TONY
Bey, wait a minute
He kisses her.

TONY
What's all this crying shit?
She smiles, sniffles, blinks the tears out of her eyes,

THEN:

ELIZA.ŞETE
You want an egg sandwich?

CUT TO

INT. ELIZABETE'S EITCHEY - NIGHT

Tony and Elizabeth are in the kitchen having sandwiches
and coffee as the kitchen wallphone rings. Elizabeth
gets up and answers it.

ELI ZABETH
Hello?
NT. MOREHCIISE'S O TI Y (LA.vGLEY) - NI ZHT

Stu Palmateer is at the desk. Morehouse is with him,
reading some reports.

PAIMATE'R
This is Captain Pa.Tlrnateer. I got
a message to call this number.

ON ELIZABETH
as she speaks into the phane

LỊZABE:'H
Yes. Hold on for a minute, will
you.
+ ( ( ( to Tony??yy
Is your call.

(CCNT E0 )
CCNTINCTED
Tony crosses over and takes the phone.

TONY
Stu?

PATWMAEER
Are you all right?

TONY
Considering.

(THEN)
Some friends of mine flew me up to Maryland this morning. I thought maybe I'd better not go directly home.

PALMATEER
Good.

TONY
How are you?

PAL?`SATEYR
Ten kinds of blue hell are breaking loose out here. Are you all right at that number till tomorrow?

TONY
Fes.

PAL.MATEER
Then I' ll get back to you.
Click, as Palmateer hangs up. Tony turns to Elizabeth.

TONY
I hope you don't mind a house guest.
Danny DeVito is holding up his hands to the crowd. Behind him, red, white and blue bunting, reading: I O'TT YOR i=TO -- Gi V' Tom: CYZON . ACX To : E VMSBERSHZP".

98.

EXT. AUDITORIUM -- NIGH':'

As Danny DeVito comes out of the stage door of the auditorium, Ralph Augusta comes up to him.

AUGUSTO
Sam wants to see you.

DEVITO
I'm at the Pcnchartrain.
Ralph takes Danny by the arm and moves him toward a chauffeured limousine waiting at the curb. As he does

SO :

AUGUSTO
Now. Tonight. He's got an idea how to get everybody off the hook.
As Augusto opens the door and ushers Danny into the back seat of the car, we ----

CUT TO:

MCT. BOURBON STREET NEW ORLEANS) - NIGHT
0 As the limousine moves down Bourbon Street with its hockey tonks and jazz joints.

INT. THE LZIMOUS INE - NIGHT
As they drive down Bourbon Street, Augusta leans for-

ward to the Chauffeur.

AUGUSTO
We'll go in the back way.
I Yes Sir.
The Chauffeur turns down a side street and up an alley.

A truck is blocking the alley. A big, cheerful-looking laborer with a knit cap on his head is sitting on a big barrel by the rear of the truck. Inside a nearby cloth we hear a jazz set on a long ride.

MT. THE LimoINE
as Augusta leans forward.

AUGUSTO
Give him the horn.
The Chauffeur honks the horn. The laborer grins over at the limousine, gestures, palms up.

So we walk. It's not far.

ANOTHER ANGLE
as Augusta, Danny Devito and the Chauffeur move up toward the rear of the truck, the laborer jumps down off the big barrel he's been sitting on.

Hello Danny.
At this point the Chauffeur wheels and grabs Devito in an arm lock, with one gloved hand clamped over his mouth.

as a knife suddenly glitters in his hand and he plunges it into Devito. Danny is kic-ting and st-aggling.

Hold the cocksucker still...
As Augusta plunges the knife into Danny again and again and again.

The Laborer has taken the lid of the barrel. Danny sinks to the pavement, convulses and dies.

**ANCTEER ANGLE**
as the three men pick up Devito's body, stuff him into the barrel, then hoist the barrel into the back of the truck.
The jazz tr ttpet is stil l playing, as we --

**CTT IRA**

100.

**=NT. ELIZABETH'S BEDROOM - DAY**
It is the folloaring morning. Tony is in bed, asleep. Elizabeth enters, turns on the bedroom TV set and these crosses and shakes Tony. Tony comes awake fast.

**TONY**
Wha_ is it?

**ELIZABETH**
Your friend, DeVito ---
The TV' set has warmed up and now the Newscaster's voice comes over the pict'..ire of a middle-class house in Bayonne, New Jersey.

**NEWS CASTER**
There have been no ransom demands and the Devito family -- although concerned -- are not yet alarmed.

(THEN)
Police have stationed a guard on the ex-union Leader's Bayonne, New Jersey home were his 'rife and groom daughter are in seclusion. Informed sources fear an eruption of mob violence if the popular Labor Leader
has met with foul play.

I

ANOTHER ANGLE
As the Television Newscaster switches to another item, we see a burning house, fire engines, so on.

NEWSCASTER
Long Beach, New York. In a possibly related incident, the home of reputed Syndicate figure Santsno Corleone was firebombed early this morning. Corleone, thirty-five, is in guarded condition at Saint Catherine's hospital with first degree burns over two thirds of his --- Tony is out of bed. Be has switched off the TV set and crossed to the phone.

TONY
Long distance =;fc_aa,ion, please. h T e number of the Ve?as ?alms ---

C , D TO:

??3

EXT. LAS VEGAS AIRPORT - MIGHT
It is early evening of the same day.

INT. LAS VEGAS AIRPORT - VIGET
as Tony comes out into the central area of the Vegas Airport. He pauses, looks around.

ANOTHER ANGLE
as Rocco Lampcne crosses up to him.

?? LAMPONE
Let's go.

ANOTEER AUG=
as Tony follows Lampone.

EXT. LAS VEGAS AIRPORT - NIGHT

as a big car driven by a Button an named Fritz pu.Us up. Rocco opens the door to the backseat, gestures Tony in. As Tony gets in ---

ON ROCCO
I He looks around. There is a car full of Button Men in front of them. Another car full of button men behind. Rocco nods. Gets a nod back >rom each driver.

INT. CAR - D1=GET

As Tony gets into the backseat, we see that Tom Hagen is there. Rocco Lampone now gets into the front seat alongside the driver, Fritz.

A L MP ORE.
Tony, this is Fritz.

(THEN)
Let's move.

?NOT= AIGI2
as the cars drive out om! the ai Ci .. a l e, 2Eagef' S car in the middle.

I

102.

INT. HAGEN `S CAR

as Hagen turns to. Tony.

- SAGR'??1
Danny's dead. They found him in a barrel at the mouth of the Mississippi.

TONY
Maatrochina?
HAGEN

(NODS )
It's going to be bad for a while, that's why I wanted you out here.
It's time you-Jesus Christ Fritz
This last as another car swings out of a side street
and a Hood leans out of the rear window with a t•.relve
gauge p=p gun, and blasts at Fritz.

ON RAG-EN'S CAR
as a blast of heavy shot takes out the windshield
and blows most of Fritz's head away.
': NT. SAGrzN ' S CAR
As a fountain of blood gushes up from the stalk of
Fritz's neck and Hagen's car starts to swerve into
the curbing, the Gunman in the other car sends two
more blasts of deer--load into Hagen's car.

ANOTHER ANGLE
as the Corleone Button Men in the following car blasts
at the attackers, the Shotgun Man blasts away.

I ANOTT ER ANG=
as Hagen is hit by half a dozen buckshot and he flaps
over dead, onto Tony. The caw hits and tolls.

ANOTSER ANGLE
The Hagen car comes to a stor on its wheels again.
The Corleone Butt-an Men it the fol icwinc ca= -snt? cut, run up.

I

103.

CLOSER
As Rocco Lampone comes out of the wreckage, the Button
men are pulling Tony -- who is unconscious -- out.
Lampone looks at Fritz and Hagen.
LONE
Not a goddamned thug you can do
for them. Let's get out of here.

ANOTHER ANGLE :
As The Corleone Men carry Tony to the other ca= and
get him inside, people are starting to gather.

LAMPONE
It's all right. It's all right.
Ganway. We're getting him to
the hospital! Man's hurt here!
Clear the road:
As the Bystanders move back, the Corleone car burns
rubber and digs out

CQT TO:
MT. BEDROOM (CORLEONE COMPOINf, TAHOE) - NIGTT
Camera is subjective, the screen is pitch black with
a single red-orange dot moving erratically in the
center. It is the coal of a cigarette as someone
takes a last puff, tamps it out, then scratches a
match and. lights another.
In the flare of the match we see a Nurse's bulldog
face.

ANOTHER ANGLE - INCLC1 ING TONY
He wears a bandage around his head like a burban. Be
is looking at the Nurse in the flicker of the match
flame.

TONY
Who are you?

XURSE
OY., gc?od, you're awake.

TC Y
Wait a minute.

S
\t CfJI3'?LD 

A
I'll be right back.
The nurse has risen. She switches on a lamp and exits.

ANOTHER ANGLE (MIRROR SHOT)
We are angled into a mirror over a chest of drawers, holding on Tony as he sits up in bed, then gingerly gets to his feet. He is wearing silk pajamas. Now he crosses to the mirror and checks himself out. Aside from the bandage he seems to be in one piece. Now, in the mirror we see the door open and silhouetted in the doorway, the figure of Michael. Tony turns.

ANOTHER ANGLE - as Tony and Michael look at one another for a long moment.

MICHAEL
How are you feeling?

S TONY
What am I doing here?
As Michael comes into the room and closes the door:

MICHAEL
I had Rocco bring you.

(THEN)
How's the head? A little pain?

TONY
A little.

MICHAEL
The Doctor says it's nothing to bother you, but I've always found it's easier to be brave about somebody else's headache.

TONY
Did he say how soon I could leave?

MICHAEL
Sit down. Sit down.
TONY
r'd like to get out of here as soon as possible.

MICHAEL
Let me ask you a question. Have you any idea where you stand?

TONY
I'm not totally stupid.

MICHAEL
I aC 't think you're stupid. I think you're smart. 3 t not smart enough.

TONY
t'n willing to learn.

MICHAEL
Good.

(THEN)
You've let your enemies get too close to you.

(THEN)
Those people who tried to kill you in Las Vegas, they were Maatrocina's people.

TONY
Are 'you sure?
Michael answers that question with a look: Of course in sure.

MICHAZZ,
The question to ask is this: Who knew you were flying to Las Vegas?-
The girl I was staying with and ---
Tony breaks off:

HICL
Someone f_ cm Langley?

TONY
Before I left, I called a man named Stuart ?almateer.
(CONY r ED)

106.

CONTINUEA

MICHAEL
I told Tom Hagen -- God rest his
soul --- but I warned him. it was a.
mistake -- that whole Vidal business.
As the only contact between our people
and the Government you had no protec-
tion. You were naked.

(THEN)
It they want to break the contact,
they elimirate you and they're clean.
As long as you're alive,. you're a
threat -- do you understand?

ANOTHER ANGLE
As Tony sits. He's not sure whether he likes or
trusts or is ready to forgive his father, but he
knows the sound of good sense when he hears it.

MICHAEL
How long do you think the-Administra-
tion would last if it were to come
out that the President used the
Corleone family to assassinate the
head of a foreign state.

0 (THEN)
The question is rhetorical.
ANOTHER ANGLE
Michael takes out a cigar and goes about the ceremony of lighting it.

- MICHAEL
I'm not supposed to smoke these things, but it, isn't every day a man's son comes home.

TONY
You were saying?

MICHAEL
Every year- -- on February third -- I've sent you a check. Those checks were never cashed

TONY
Would you like to 'cash why?

107.

CONTINUED:

MICHAEL
I've always known why -- and z respect your reasons. But, nevertheless, I'm your father and anything t have is yours - if it's money you want, my friendship, the benefit of my experience -- if you'll accept it. It's yours.

TONY
I need your advice.

MICHAEL
(nods, then)
There are two ways I see to handle this. First, I can make you disappear in. Sicily until everything blows over. Things change. Men get old and angers cool. In four or five years you could probably be
safe to come home again..

TONY
What's the other way?

1

MICE?
0 The other way is a gamble that you could lose.

(THEN)
And it would mean becoming a part of the family -- for a while anyway.
Tony is just looking at Michael.

MICHAEL
Think about it. Sleep on it.
We'll talk again in the morning.

I=. THE BOATHOUSE (CORLEONE COMPOUND) - DAE
Tony enters the glassed-in boathouse. Outside, cold white winter and the deep, blue Lake. With him is a Serv'ant..

SERVANT
Your father will be out in a moment.

(INDIKATES)
There's coffee on the sideboard.
Tony tads. The Serv'ant exits. 'ror.?'y crosses to the sideboard, pours a cup of coffee. As he t:uzmns with it, his eyes fall on a table in the corner on which (CCdN V E )

I

108.

CONT??IUED :
are many Pictures, mostly in heavy silver frames. Some are studio portraits. Some are grainy blow-ups of snapshots. Tony crosses to the table of pictures.
VERY CLOSE - THE PICTURES

As Tony looks, we are moving from picture to picture.
The first is a wedding portrait taken on Connie's
wedding day. Carlo is kissing the Bride. The God-
father stands, proud and uncomfortable in his tuxedo.
Michael in his uniform. The twins, - all heavy eyebrows
and baby fat.
"here is a picture of Sonny with his fists up and
laughing as if about to hit someone.
There is a photograph of the three brothers, Sonny,
Michael and 'redo, their arms around each other, at
an outing someplace. Sonny is in the middle of a
big grin. Fredo looks shy and scared. Michael is
staring straight ahead, a boyish smile on his face
although his eyes are cold.
There is a picture of Michael and Ray at Tony's con-
firmation.

ON TONY

as he picks up the picture of the Godfather, remem-

BERING ---

DISSOLVE TO:

A FLASHBACK SEQUENCE - {FROM GODFATHER I)
The old Don is tending his tomato vines. With him
is the little boy, Tony, aged three or four. They
have the special rapport that sometimes exists be-
tween the old and the very young. They play teasing
games with paper fangs and the bug spray can, then
suddenly, the old man's heart failed him, and he falls
into the tomato vines. After a moment the little boy
understands that the old man is no longer playing a
game, and he becomes frightened:

CUT TO:
LOS.
INT. Tife BOATHOISZ -- DAY
We are on the door as Michael enters. He pauses for a moment, then:

MICHAEL .
Do you remember your grandfather?

ANOTHER ANC
as Tony turns from the table full of pictures with his grandfather's framed portrait still in his hand.

TONY
Yes..
As Tony puts down the picture, Michael comes up.

MICHAEL
Do you remember him with admiration and respect?

TONY
I remember that I loved him.

MICHAEL
So did I.

TONY
I've been thinking about these choices.
Michael holds up his hand to delay the decision.

14IC RAM
Talk with me for a moment.

(THEN)
Let me learn something about my son. What's Trident Scholar?

TONY
It's a special honors program for First Classmen.

MICHAEL
You liked Annapolis?

TONY
Yes.

MICHAEL
Enough to make a life in the Navy?

(Cont"--RLGCD)
No. Not that much.

MICHAEL

2 was surprised you didn't go to Dartmouth.

TONY

I thought about it, but Kay wanted me to go to Annapolis and the price was right.

MICHAEL

How's Hanover these days?

TONY

About the same.

MICHAEL

I always liked that town. That's where 2 met your mother -- when I was going to school up there.

TONY

I know.

MICHAEL

I'd planned to live there, you know. Teach maybe -- or go into law. A little office on Wheelock Street. Deeds and wills. I would have liked that.

TONY

Why didn't you do it?
Because one day a Sicilian pimp and dope peddler named Virgil Solla2 O tried to assassinate my father -- your grandfather -- and I had to do something about it.

(THEN)
It was a mistake. S took a road. The wrong road for me. It ended here.

TONY
is this so bad? Sa
don't know. it depends or. what you call terrib? e . You have to

CCDN'TINV D)

CONTINUED:
MICHAEL (cant 'd)
live a certain way --- a cold way -
or you won't live long.

(THEN)
Do you remember your uncle credo?

TONY

(SMILES)
?redo, the fisherman. Yes. I'll always remember, he had a secret way to catch fish. 'He taught me. You say a Hail. Mary' before you put the line down. It never fails.

MICHAEL
You know what happened to ?'redo?

TONY
He died didn't he?

MIS
I had him killed. My own brother. It was something r had to do -- or
felt I had to.

TONY
Why?

MICHAEL
He went against the family. So I waited until our mother died and then I --
(breaks off ,

THEN)
Not too many people are fitted for this kind of a life. I've had to do mazy hard things, but sending you and your sister away -- that was the hardest.

ANOTHER ANGLE
There is a beat. Tony and his father look at each other and for a moment we feel that Tony is going to cross to his father, then the moment passes:

MYC""L
And now, that I've said t- at, I'd like to hear your decision.

"CN'Y
I don't th.iL k I'd ? ike Sicil v

(CON'R 1MED )

112.

CONTINOED:

MICHAEL
Good.

(THEN)
Come sit with me. Time is short and I have a lot to tell you.

CUT TO:
As Tony, in civilian clothes, passes through the inner-checkpoint with his legitimate credentials.

CUT TO:

ZNT. MOREHOUSE'S OFFICE - DAY
Morehouse and Palmateer are in the office. Their attitudes are less than cordial as Tony enters.

MOREHOUSE
Come in Adams, sit down. I've called Stu in on this--

(GLANCES AT WATCH)
Though I'm afraid I can't give you much time. I've got a briefing with the Z-orty Committee at noon.

TONY
what I have to say won't take long.

(THEN)
And I think we'll all be happier if it's not on tape. Morehouse pauses a moment then opens a drawer and switches of his tape machine.

MOREHOUSE
Sow's your health? I understand you got a crack on the head?

TONY
I'm fine now.

MOREHOUSE
you were up at your father's place in Tahoe?
T::at d s rig

(CONTINUED)
CONTINUED:

MOREHOUSE
Has he changed much?

TONY
Not as much as I'd expected.

MO 2 CUSZ
I remember him very well -- from the Senate hearings on crime. Heat little man. Very polite, spoke in a soft, reasonable voice. He sat there with two million dollars worth of legal talent at his elbow and told the United States Government to go piss up a rope.

(SMILES)
You had to admire the pretentious little bastard.

TONY
We're wasting each other's time with this, Mister Morehouse.

'MOREHOUSE
All right, Son. This is your party. You've got five minutes.

0 (THEN)
But before we start, I'm not going to listen to a lot of recriminations about that conversation. Your people blew it, pure and simple. It was totally mishandled. A mistake from beginning to end.

TONY
The big mistake was that I'm still alive.

'SOREROUSE
Come again?

TONY
If you'd managed to get rid of me down there - or in Vegas -- you'd be all right. silt it's too Late
now. You've lost your chance.

HOREZOUSE
I don't know what the hell you're talking about.
(C 0 di': I?It )

I

CONTINU

TONY
If anything should happen to me -- anything at all -- you can find out. The full story will be all over the six o'clock news.

MOREHCQSE
I'd like to hear your conception of the full story..

TONY
You were running a no-lose operation. if we succeeded, you were rid of Vidal. -- if we failed, the Corleone family was set up to take the blame. Your hands were clean. I was the only one who could dispute your story and I wasn't supposed to come back. I've found out that my resignation from the Navy was processed and accepted a full week before I went down here ---

MOPEEOUSE
Stu?

PALMATE=
Well, yes, Sir. His resignation did
E

go through, but it was a snafu -- a
Yeoman's mistake, that's all.

MOREHOUSE

A clerical error.

TONY

And I don't buy it.

MOREHOUSE

don't give a shit if you buy it
or not. And I'll tell you some-
thing else, Mister Adams, or what-
ever your fucking name is, I don't
react favorably to blackmail.

TONY

It's not blackmail. It's a simple
statement of fact. If anything
happens to me or if the Corleone
Family is damaged iz these Senate
Hearings, then the whistle blows
and the whole administration aces.

7

(CONTINUED)

MOREHOUSE

And what makes you think T. give a
shit about what happens to the Admin-
istration?
Morehouse grins without humor. Tony's eyes flicker.
Morehouse has told something that Tony needed to know.
Morehouse is up and coming around the desk, as he
continues. _

_14ORE8OVSE

Whatever I did was done under direct orders from the President of
the United States, and I. will. so testify in open hearing. if that
upsets some of you= guinea gumbarrs
in Nevada, then so be it. The days are over when your father and his like could corrupt and intimidate this Nation.

TONY
No. You've taken over the job.

MOREHOUSE
Your five minutes are up -- now get the hell out of here.
As Tony turns and goes, Morehouse glares after him, the glint of victory in his eyes.

CST TO:

INT. SENATE BUDING - FOYER - DAY

We are outside the huge Senate Caucus room. The double doors are open and inside we can see the preparations for the Hearing. The Senators are taking their seats -- the Press is being given the Press hand-out (stamped: "Embargoed until Witness Testifies"). Technicians are carrying cables for the TV cameras and lights past Lawyers and Committee Staff Members.
Planted in front of all this, speaking to a TV camera, is Elizabeth Ann Dunne.

ELIZABETH
This is Elizabeth Ann Dunne coming to you from outside, the Senate Caucus Room where the Senate Select Committee on Intelligence is meeting this morning...

(THEN)
Oh, Senator)
(CaNTI_ TU?:D )
This last to the polished Senator Barthalemew of Pennsylvania who pauses in front of the camera.

**ELIZABET3**

This is Senator Paul Barthalemew of Pennsylvania who will chair the Committee.

*(THEN)*

Can you tell us the specific purpose of this Committee, Senator? This Committee has been mandated to address two questions: One, did the United States Government -- or any of its officials -- authorize, instigate or in any way-abet a plot to assassinate the Head of a friendly foreign State, Armando Vidal.

*(THEN)*

And Two, if not -- who did?

**ELZZA3ETFF**

Thank you, Senator.

As Barthalazaew moves into the Caucus Room, shaking his head, we ----

**CIIT TO:**

ZNT. SE35MTw CAUCUS ROOM - DAY
Barthalemew is pounding his gavel for order.

**HARTHALE EW**

Take your seats, please. Sergeant at Arms' Will. you see that every-an takes his seat? We pan over to the door as Tony enters and finds a seat.

**CUT TO:**

**EXT. A WOODED AREA (PCMPTON LA=S, NNW SBRSEY) - DAY**

Ralph Augusto, bare to the waist, is half way up a hill, in a stand of trees, working with an ax. Se has stripped off his shirt and his coat. is shirt and his gun are placed aver a fallen t=ee, ten yards away.
ANOTHER ANGLE
as Frankie Rizzi and Rocco Lampone are coming up the hill toward Augusto. They pause:

LAMPONE
Hey Ralph?
Augusta torus. His eyes flicker to the gun, then back to Rocco and Frankie. He smiles warmly:

AGSTO
Hey Rocky. Whaddya say? Waddya doin' up here?

? R A N =
We just came up to say goodbye, Ralph.

L?JWONE
for Neri and DeVito.
Frankie and Lampone have spoken almost simultaneously, and as they speak, their guns are out and blasting.

ANOTHER ANGLE - ON As GTA 7STO

10
As the bullets thwack into his body, he jerks, but doesn't go down. His cold face twists in fury as he is moving down toward Tony, raising the ax.

FRANI(TZ
as he stands his ground, blasting. Twice. 171A%ree times. Four times.

ANOTHER ANGLE
as Augusta wavers, his face goes slack and he plunges into the ground at F'rankie' s feet. The ax has fallen from his hands.

CUT TO:
IN'r . S MIATE CAUCUS ROOM - OAT
?Among the Senators an the Committee, we recognize Mc:tissick and mossib? y we w i-11. remember old Geary, from Nevada. Tony is an interested spectator as 3artha? amew,r quest ions the witness, Martin Davideau.
And what light can you throw on this matter, Mister Davideau?

DAVIDEAU
I have a memo here from the Director of the FBI to the Director of the CIA with copies to the Army, Air Force, Navy and State Department Intelligence Offices. It states that one of our informants -- well, I'll read it (ro

ADS)
'during a recent conversation with several friends, underworld figure Sam Maatrocina, stated that there was going to be an attempt on Armando Vidal's life and this attempt -- this hit, in the argot -- was to be carried out by another underworld family.

MC RISSICX
Did this informant identify the other underworld family?

DAVIDEAU
0 so Sir, he did not.

MC KISSICX
Would you care to speculate,

GEARY
Just a minute, Senator -- I wholeheartedly object to this Committee being used as a for speculation based on an anonymous report
of an alleged conversation. Reputations. could be recklessly and i --e-grievably damaged.

**MC RISSICR**

Very well, very well. We wouldn't want to damage any of the constituency of my esteemed Colleague from Nevada. --

**GEARY**

Many thanks to the distinguished Senior Senator from our Western Sister State of Utah.

**C7T TC:**

---

**I**

119.

Sam Maatrocina is seated in his office on the thirty-third, floor of an old downtown Manhattan office building. The buzzer sounds.

**MAATROCINA**

Yes?

**SECRETARY'S VOICE**

A couple of gentlemen here from the Internal Revenue, Mister Maatrocina.

**MAATROCINA**

(SCOWLS)

The Internal Revenue!?

**SECRETARY**

Yes sir.

**MAATROCINA**

All right. Send 'em in.

**ANOTEER AN**

The door buzzes open and. two young, - rather conserva-
tive looking Men, enter with briefcases.

I FIRST MAN
Mister Maatrocina?
Maatrocina is coming around the desk:

MAATROCI:YA
What- is this? Some kind of a roust?

FIRST MAN
It's about your income tax, Sir.

MAATROCITA
My taxes are handled by the biggest
firm of accountants in New York City.
It costs me a hundred thousand doll-
ars a year and you two assholes in
cheap- suits are going to come in here

AND
Sam Maatroci.na breaks off. The Second Young man has
hit him an open-handed karate chop on the side of
the neck. Now, before Maatroctna can speak or cry
cut, the Aan has hit :taatrocina a seccad chop, shat-
ter .ag his adams apple.

I

120.

ANOTHER ANGLE
As Maatrocina goes to his knees, his eyes goggling,
the First Young Man has crosses to the window and
opened it.
Now he and the Second Young Man carry the wide-eyed
New York Don to the window and throw him out.

CUT TO:

EXT. DOWNTG"N MAAJBATZAN STREET - DAY

as crowds are gathering around the body of Maatrocina
on the sidewalk, the Two Men come out of the building,
cross the street and go around the corner.. In the
distance, sound of approaching sirens.

EXT. TEE CORNER - DAY

as the Two Men come around the corner and get into a waiting car. Driving the car is Frankie Rizzi. As they drive off, we ---

CDT TO:

LYT. SENATE CAUCUS. ROOM - DAY

it is late afternoon. A Witness, General Vanderhorst, the Director of the CIA, is at the table. Geary is quizzing him.

GEARY

No. No. What I'm trying to get from you, General, is, as Director of the Central Intelligence Agency, did you ever have any kind of order in writing authorizing you to assassinate the head of a foreign state?

VANDERHORST

No, Sir. Z did not.

MC KISSICX

Well, come on now.. That's hardly the thing that would be put in writing, now is it?

EXRY

Well what would it be put n 44 aol writ=q?

I

121.

CONTIII=

MC KISSICX

X suggest that it would be put into the same kind of phraseology that
Henry used to his Barons when he said, 'Will, no one rid me of this turbulent priest?' He didn't tell them to go kill Thomas --z6 Beckett., but the final result of it was murder in the Cathedral ---

GARY
What has Thomas -- Beckett got to do. witii the subject at hand? ---

CSC RISSICX
If the Distinguished Senator from Nevada will refrain from ----
Ba -halemew is beating with the gavel on his desk.

BARTSALEMEW
Gentlemen: Gentlemen!

CUT TO:

EXT.. THE MALL - DAY

Tony is buying a hot dog at one of the dog-wagons on the Mall. as crosses and sits on a bench where Palmateer is sunning himself, looking at a newspaper.

CLOSER
as Tony takes a bite of his hot dog.

TONY
These are good. You ought to stave one.

PALMATEER
I don't have a lot of time, Tony.

TONY
First, I wanted to say that although I'm sure that I was set--um to be killed down there, I never thought you were mixed up in i t.

PA M TEER
Pine. ' clad to hear that.Now, what was it that you wanted? (C©NT TC =rD )
I

122.

CONTI': UED :

TONY
Z hear that Morehouse is being called in by the CommI tree to testify.

PALMATEER
So they tell me.

TONY
Well if he does -- and. I'm telling you this as a friend --- he's going to bring the roof down on him self --- and you too.
As Palmateer puts the newspaper down, looks at Tony:

TONY
That's definite, Stu.

(THEN)

VIM sorry.

CUT TO:

?.XT. A MARILAND ROAD (NEAR PATUXENT) - ?IIG3T
We pick up an automobile moving south along a road that edges Chesapeake Bay.
is Q.

INT. THE CAR - NIGHT

We see that Tom Morehouse is driving. We are angling through the front. windshield as he turns off into a marina parking lot.

EXT. THE FLOATS - VIC T

as Morehouse comes out onto the float, then climbs aboard. a nice little yawl, apparently his own.

CLOSER
as Morehouse goes to the cabin. The snap lock has been unlocked and the hatchway is open. There is a dim light in the cabin.
(OREEHOUSE
Stu?
P Z;? yR
Down here.

123..

1 T. CAS= - NIGHT
as Morehouse comes down the four steps that lead into
the cabin, then stops.

ANOT R ANGLE
Palmateer and Rocco Lampone are waiting for him in the
cabin.

MOREEOUSE
What the hell is this?

ANOT'E' ER ANGLE
as Rocco rises, drawing a twenty-two calibre pistol
with silencer, and shoots Morehouse three times in
the chest.
As Morehouse goes down:

LAMPONE
Is he dead?
Palmateer kneels to check Morehouse.
PAL.yATEER
Yes.

LAMPONE
So are you.
i Lampone had leaned down, put the gun to Palmateer's
head and pulled the trigger.

EXT. CHESAPEAXE SAY -- DAWN
A small Coast Guard patrol boat moves up Chesapeake
Bay, flat calm reflecting a pearly pink sky. As Look-
out on the flying bridge scans the bay ahead, then.
i n to the sneaking tube.

LOOKOUT
Bridge.

I. W'SMIZHOUSE - DAWN
As the Officer o-6' the deck, a yawl is a 3cs,.

ANSWERS:

_T

124.

CONTINGED:

BOSUN
Bridge aye.

LOOKOUT'S VOICE
That yawl looks like it's adrift.

ANOTHER ANGLE
As Morehouse's sailboat drifts in the calm, its sails up and motionless, its tiller untended. The patrol boat noses up:

BOSUN
Ahoy, the yawl. You all right? -
No answer. The Bosun jumps aboard.

BOSUN
Hello? Avon Lady. if anybody down there's doing anything they shouldn't, now's the time to -
Tae Bosun has looked down into the cabin. 3e breaks off and turns back to the Patrol boat.

BO BOSUN
Get on the horn to base. We got two bodies here.

CUT TO:

k =. SFYLATE CAUCUS ROOM - DAY
Arne Grundelli is at the witness table.

GRUNDELLIUS
And in conclusion, I'd like to say that I believe these hearings have served a great, good purpose. In spite of the fears that the hearings would do harm to the fabric of democracy, our Nation's stronger today in the knowledge that we do not export revolution or use murder as an extension of diplomacy.

**ANOTHER ANG:**
as Grmdelli.us fi.'2is:?es, Geary And one or wwo others rise, applatsd.i,r.g.

125.

**CONTIKTED:**

**GEARY**

Hear. Hear.

**ANOTHER ANGLE - THE At7D IENCE**
Tony and Elizabeth are together. Elizabeth is applauding Grundellius. Tony looks over at her.

**CUT TO:**

**INT. THE LOBBY (SENATE BUILDING) = DAY**

The meeting has broken up. Spectators, Legislators, News Sian and Womea,. Staff and Committee Members are leaving or standing in knots, gossiping. We pick up Elizabeth and Tony as they cross out, pausing to speak with Senator Geary and Grundellius who have stopped to chat.

**ELIZABETH**
Mister Secretary, Senator Geary, I'd like to present Tony Adams. There are general greetings, and then, as they move S toward the doors.

**GEARY**
I believe we have mutual friends in Nevada, Mister Adams.
TONY
Yes Sir. I believe so.

GEARY
If there's ever anything I can do you come see me.

TCNY
I might just take you up on that, Senator.
As they exit ----

CUT TO:
EXT. WASHINGTON D.C. STREET
It is sunset. Tony and Elizabeth are walking toward the capital building, outlined against a pink sky.
As they walk toward J.-_ we begin to hear t .he Gcdwa ther

THEME
SLOW DISSOLVE

126.

EXT. CORLEONE COMPOUND - NIGHT
We pick up the headlights of a car coming up the long approach driveway toward us. It comes past the gate, past the kennels for the guard dogs, past the guest houses and finally up to the main house where it stops.
The front door to the house opens and Michael stands silhouetted against the block of yellow light. Tony gets out of the car and comes up to him. They embrace briefly and move into the house together.
As the door closes behind them, we start to move up and back. The sound of the single trumpet can still be heard, playing slowly and sadly, the notes faintly resonant as if echoing through the narrow streets of some old hill village in Sicily.
We have pulled up and up and up c ntil everti ng is darkness, as we ---

FADE OUT
THE END