

# Detailed List of the 45 Boxes

1955 / 1982 (Box #6)

***The Dark Arena / Six Graves to Munich***  
(*Seven Graves* movie for Rogan film based on *Dark Arena*)

- *Dark Arena*: first draft, with some emendations by Puzo
- *Six Graves*: several drafts, screenplays, and a manuscript (folders with notes by Puzo are flagged)
- *Seven Graves*: bound edited fourth draft of screenplay; original onionskin screenplay; three printed versions of the story (highlighted by 6 folders containing various stages of drafts of the screenplay, all of which feature numerous emendations and notes by Puzo)

1965 (Box #30)

***Fortunate Pilgrim***

- 5 boxes within have Puzo handwritten notations on outside of each, "*The Fortunate Pilgrim, 1996*"
- Master set first pass, 1996 printing of the novel, 289 pages
- Second master set, 1996 printed draft of the novel, 283 pages
- Box housing the design manuscript
- Box of miscellaneous corrected pages, with a letter, dated March 1997
- Unbound Master copy, 283 pages, on professional quality book paper

1965 / 1978 (Box #44)

***Fortunate Pilgrim / Fools Die***

Includes two boxes within:

- Box one contains 2 original *Fortunate Pilgrim* manuscripts (one is an earlier version; both bear copious notations and emendations by Puzo)
- Box two includes an apparent complete manuscript copy of *Fools Die*, loaded with emendations and annotations by Puzo)

1972 (Box #36)

***The Godfather Papers and Other Confessions***

- Original manuscript, related articles and correspondence; numerous folders of various sections and stages of the book, including: "*Success of The Godfather*" and "*The Making of The Godfather*"; annotations and emendations by Puzo can be found throughout



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1972 / 1974 / 1990 (Box #37-43, 46)

***The Godfather Trilogy***

See page 46

1974 (Box #28)

***"Earthquake"***

- Brass-button bound edited copy of the first draft of *Earthquake*, an "*Original Screenplay by Mario Puzo*," dated April 1, 1972, 83 pages
- Impressive bound storyboard for *Earthquake*
- Numerous folders containing a wide variety of *Earthquake*-related material, many with Puzo annotations, including: several drafts and working copies of the *Earthquake* screenplay, prolonged scenes, inserts, notes, research on earthquakes, miscellaneous sheets, scene outlines, dialogue, voiceovers, correspondence, and panoramic shots, etc.

- Collection of 30 folders featuring various photocopied scenes, including: character scenes, notes on special FX, gamblers (with a page of handwritten Puzo notes), a dam scene (with Puzo handwriting on inside folder cover), and many more

- Several instances/folders/correspondence letters concerning writing credits for *Earthquake* and the involvement of George Fox and director Mark Robson

1977 (Box #34)

***Inside Las Vegas***

Four boxes for *The Worlds of Las Vegas*, including:

- Larger box: containing notes from Sandra, and three drafts; the original draft bears some Puzo annotations

**Box #34 continues on the next page**

- Working copy of *The Worlds of Las Vegas*
- Original copy of *The Worlds of Las Vegas* containing Puzo annotations
- Box of photos of Las Vegas, many are stamped on the reverse, "Michael Abramson, Black Star"
- Second draft copy
- Rough working copy with abundant Puzo notes
- Correspondence book, with some Puzo notes

**1977 (Box #35)**  
***Inside Las Vegas***

- Numerous folders, including: research notes of gambling (management, laws, famous gamblers, etc.); correspondence; bibliography notes; an original first draft; a large portion of the typescript; extra reprints with *Playboy* first proof (several sections bear handwritten Puzo annotations, majority are marked with post-its)
- Two loose rough typescripts (blue and white)

**1978 (Box #5)**  
***Superman***

- Various bound and unbound (folders) draft versions of the *Superman* screenplay; working copies include several inserts with handwritten notes by Puzo; dated between July 7, 1975 and October 1, 1975; running between 133 and 309 pages
- Set of (5) reel/script conferences between Puzo and other filmmakers; includes 5 cassette tapes - typescript features annotations by Puzo
- 2 folders of rough second drafts (one pages 162 to 195 and the other 141 to 220; both include numerous Puzo annotations)
- 16 additional folders for various scenes, inserts, synopses, misc. pages, research, correspondence, and notes (all bearing copious handwritten annotations by Puzo)

**1982 / 1955 (Box #7)**  
***Seven Graves***  
**(movie based on 1955's *Dark Arena*)**

- Folders with Puzo annotations are flagged
- Numerous folders that contain several different drafts of the screenplay, including: master, working, second working copy, 8 second drafts, and other incomplete drafts or random notes
- Two bound original screenplays and 2 bound fourth drafts

**1984 (Box #1)**  
***The Sicilian***

- Early draft typescript, 558 pages
- Finished original 1984 draft typescript, 556 pages

**1984 (Box #2)**  
***The Sicilian***

- 2 boxes within and a large assortment of folders
- Final typescript copy of "*The Sicilian*" May 1984, some red strike-throughs, 556 pages
- Original typescript with secretarial annotations many pages/chapters in random order
- Massive assortment of folders with copious handwritten notes by Puzo, including: an early draft; 26 folders spanning books 1-5, (many empty); chapter summaries; character studies folder; "*Six Mafia Chief*" breakdown folder; typescript of Ch.7; Puzo notes on "*Guiliano*"
- Additional set of folders for Chapters 1 - 26 labeled in a secretarial hand

**1984 (Box #29)**  
***Cotton Club***

- Several first and second drafts of the script, bound and unbound, many featuring several pages and scenes with annotations by Puzo and a bound version of the typescript
- Bound final script by William Kennedy and Francis Coppola; bound first draft of the *Cotton Club* by Coppola; bound rehearsal script by Kennedy and Coppola
- Collection of folders containing several scenes and notes, many of which feature annotations and emendations by Puzo

**1991 / 1996 (Box #20)**  
***The Fourth K / The Last Don***

- 3 boxes within including: a printed *The Fourth K* prep for publication; and 2 boxes include complete 900 page manuscript of *The Fourth K*, dated July 17, 1989, includes two letters of correspondence
- 692-page complete, edited, test copy manuscript of the *The Last Don*; and a 486 page complete printed test run publication of *The Last Don*

**1991 (Box #21)**  
***The Fourth K***

- Numerous folders containing chapters and prolonged sections of *The Fourth K*; a large assortment of scattered sheets, scenes, and pages (plentiful annotations and emendations by Puzo throughout entire box)

- 500-page complete manuscript for the English edition proofs

**1991 (Box #22)**  
***The Fourth K***

- Large assortment of folders containing typescript chapters and pages of notes; scattered scenes, research items, and pages of handwritten Puzo notes are also included; four postcards to Puzo (entirety of box features a copious amount of Puzo handwritten emendations, annotations, etc.)

**1991 (Box #23)**  
***The Fourth K***

- Complete, rough and edited manuscript; 703 pages, with various other inserts
- Large assortment of folders containing typescript chapter scenes, pages, and notes, the majority bearing emendations and annotations by Puzo
- Large pile of scattered scenes and notes, both typescript and handwritten by Puzo (plentiful emendations and annotations)
- Two large, incomplete and rough typescript manuscripts, both containing some emendations and notes by Puzo and an editor; one possibly an original, another photocopied

**1991 (Box #24)**  
***The Fourth K***

- Large green folder containing two incomplete typescript sections of the manuscript; one copy has annotations and emendations by Puzo
- Several red folders containing various typescript scenes and stages of the final draft, plentiful annotations and emendations by Puzo
- Several other manila folders with prolonged typescript scenes and chapters, some correspondence (Puzo handwriting sparse)
- Several leftover folders (many empty) concerning *The Fourth K* chapters and scenes (Puzo handwriting present)
- Orange folder with original first draft, pages 1-96; lined pages with notes accompany other Puzo emendations and annotations on typescript

**1991 (Box #25)**  
***The Fourth K***

- Working first draft, pages 1-113, circa early 1987, annotations and emendations by Puzo
- Two folders containing early drafts of the manuscript, pages 1-186
- A printed galley version of *The Fourth K* with editor's notes (near bottom)

- A loose first draft of the manuscript, dated June 30, 1987, pages 1-190
- Large, incomplete March 20, 1990 draft of the manuscript
- Large assortment of loose notes and pages of scenes, chapter outlines, correspondence, and research notes (copious handwriting by Puzo)
- Loose Book IV section, 387-645, plenty of annotations by Puzo

**1991 (Box # 26)**

***The Fourth K***

- Complete script for the audio version of *The Fourth K*, with correspondence
- Box containing large section of manuscript, pages 437-962 (pages 468-609 absent)
- Green folder with May, 1986 manuscript draft, pages 1-106 (with Puzo annotations and emendations)
- Book III folder, photocopied, pages 283-467
- Book V folder, photocopied, pages 830-962
- Green folder, pages 135-371, includes numerous annotations and emendations and several pages with extensive handwritten notes by Puzo
- Several folders and extra loose pages/ scenes, all bearing outlines, emendations and notations by Puzo
- Box containing *The Fourth K* manuscript, pages 1-436, featuring copious annotations and emendations by Puzo

**1991 (Box #27)**

***The Fourth K***

- Loose scattered papers include: book outline, scenes, inserts, fascist/ novel notes, plot ideas, character outlines, research, correspondence; majority with Puzo annotations and emendations, including a large selection of lined handwritten sheets by Puzo
- Book I, manila, pages 1-58
- Book II manila, pages 59-282, photocopy
- Book III green folder, pages 148-400
- Book IV manila, pages 48-829
- Loose Book V, pages 468-555
- Loose master set copy of printed version of *The Fourth K*, red post-its abound, with some correspondence from editor
- Several colored folders with correspondence and various scenes and outlines

**1991 (Box #45)**

***The Fourth K***

- 746-page revised manuscript, dated February 11, 1990; includes emendations, annotations, and handwritten pages by Puzo

**1992 (Box #3)**

***Columbus***

- Several drafts and working copies with numerous annotations and emendations by Puzo in various colored folders (dated between March 1, 1990 and December 15, 1990 and running from 26 pages to 125 pages)
- Approximately 57 handwritten pages of extremely early draft notes
- 10 letters of correspondence addressed to and from Puzo concerning the drafting of the script
- Several first, second, and third drafts (dated between April 23, 1990 and December 15, 1990 and running between 119 and 125 pages, with some Puzo annotations)
- Set of 10 folders concerning various stages of development for Acts 1-5
- Large assortment of typed scenes and pages from various points in the script, many either stapled or divided with paper clips, includes a First Working Copy with annotations in another hand

**1992 (Box #4)**

***Columbus***

All folders within are handwritten by Puzo 5 complete versions of the script, including:

- Unbound, with annotations throughout by Puzo, 122 pages
- Unbound, 122 pages
- First working copy draft of script, dated March 1, 1990, 108 pages
- Rewrite, dated April 21, with intro sheet bearing script errors; 119 pages
- First draft, dated April 15, 112 pages
- 5 folders bearing copious notes by Puzo, for various scenes and research
- 2 slim folders featuring various correspondence

**1992 (Box #33)**

***The Lorch Team***

- 3 bound first drafts of *The Lorch Team*
- 2 copies of scripts
- Several folders, including: 2 synopses; a first rewrite with copious Puzo notes; a carbon draft; 3 copies of *The Lorch Team*, titled "*The Man Who Hunts Traitors*"

- Original working draft, with plentiful Puzo annotations

**1996 (Box #13)**

***The Last Don (The Clericuzio)***

- Large assortment of folders separated by various edits, chapters, and scenes; contains manuscript pages, lined sheets, and outlines (the majority of which are emended and annotated by Puzo)
- Large, loose stack of manuscript pages (pp. 267-528)
- Large, loose stack of manuscript pages, titled "*Green Light*," dated March 4, 1994, pages 1-297 (some pages missing)
- Small stack of manuscript pages (many with emendations) and several 'outline' sheets filled out by Puzo addressing scene development and characters

**1996 (Box #14)**

***The Last Don (The Clericuzio)***

- Numerous unarranged folders containing scenes, chapters, and outlines (copious emendations, annotations, and handwritten pages by Puzo)
- Partial manuscript for *The Clericuzio*, Book II, pages 52-266 (numerous pages missing)
- Partial, impressive manuscript for *The Clericuzio*, dated July 1, 1995, pages 1-500 (includes numerous handwritten inserts and outlines by Puzo)

**1996 (Box #15)**

***The Last Don (The Clericuzio)***

- Final draft of *The Clericuzio*, dated December 1, 1995, pages 1-691 (minimal emendations)
- Other copies of the novel's various 'Books,' featuring numerous chapters with inserts, as well as the prologue (loaded with emendations, annotations, and full handwritten pages by Puzo)
- Early copy, starting with Book III, Puzo writes "*BURN*" on front, (pages 131-609)
- Numerous yellow folders containing chapters/scenes (copious notes by Puzo throughout)

**1996 (Box #16)**

***The Last Don (The Clericuzio) / Omerta***

- Box contains partial manuscript for *The Clericuzio*, dated July 1, 1995, pages 1-528
- Collection of turquoise folders comprised of scenes/chapters/characters from the various Books; many are photocopies, although some bear Puzo handwriting; also present is a bag with various manuscript scenes including plenty of emendations and notations

**Box #16 continues on the next page**

- Unknown typescript, 82 pages
- Enormous stack of handwritten notes and manuscript pages by Puzo, presumably for *Omerta* (which was published posthumously)

1996 (Box #17)

***The Last Don (The Clericuzio)***

- Box containing a partial manuscript for *The Clericuzio*, dated July 1, 1995, (pages 1-528)
- Numerous folders containing various typescript scenes, headed: "Green Light," "Mimeographed Green Light," "Original New Century," "Bookman," or "Clericuzio"; scant annotations and emendations present
- Seven different bound screenplays for the *The Last Don* television miniseries
- Massive stack of lined note pages and manuscript pages, the majority of which bear Puzo handwriting

1996 (Box #18)

***The Last Don (The Clericuzio)***

- Numerous folders containing original manuscript pages of various scenes and chapters and a large assortment of lined papers with handwritten scene/chapter outlines and character breakdowns
- Entirety of box features a copious amount of handwritten annotations and emendations by Puzo

1996 (Box #19)

***The Last Don***

- Partial manuscript, second draft of *The Clericuzio*, dated October 23, 1995, pages 1-590; includes: a computer disk, for "Eugene," dated September 28, 1995
- Final typescript draft for the audio script, 4 hours long, 227 pages, 38,000 words, with correspondence letter from Random House Publishing, dated March 4, 1996
- Final draft manuscript of *The Clericuzio*, dated December 1, 1995, pages 1-692

- Two copies of the master draft for the published edition of *The Last Don*, pages i-488 (one copy had a small stack of separated sheets for editing purposes)

2000 (Box #31)

***Omerta***

- Numerous folders for chapters of Books 1 and 2, containing handwritten notes by Puzo
- Three 3-ring binder folders containing 2 complete drafts of the novel, and one incomplete; no draft appears the same

2000 (Box #32)

***Omerta***

- Numerous folders for various chapters; several pages and folders bear notes by Puzo
- Several prolonged sections of the novel (Puzo notes are sparse)

# The Godfather Trilogy Boxes

1972 (Box #37)

***The Godfather I***

Exceptional, complete 744-page early typed manuscript for Puzo's masterpiece "*Mafia*," the original working title for *The Godfather* book, with copious notes by Puzo throughout mostly in bold red felt tip, but there are additional notes in black ink and pencil (also includes routine pencil editorial notes in another hand). Most all pages are of an original, quality stock, however, towards the end some pages are photocopies of an earlier version (particularly Chapter 30) though there are still a copious notes in Puzo's hand on these photocopied pages.

## Abundance of Godfather I material organized within 49 numbered manilla folders:

1. Two Puzo handwritten pages of "Technical Mafia Book Corrections" and "Spelling of Names"
2. Faithful fifteen-page Puzo handwritten outline of the nine books, mentioning Book I ending with the murder of Sollozzo and the as-of-yet unwritten Moe Greene murder
3. One page of Puzo's handwritten potential rewrites, including a scene between Michael and Tom
4. Two Puzo handwritten pages on the *Godfather* novel, including "Proposed Non-Technical revisions: "Don't make Frankie whine at beginning." This must refer to Johnny Fontane whining about his failing career (proof that his character was based on Frank Sinatra)
5. The 744-page "*Mafia*" manuscript detailed as a highlight above
6. Six-page typed opening for *The Godfather* novel
7. Three-page typed variation of the novel's ending
8. Two typed pages of the early "*Mafia*" manuscript (pages 720 and 721)
9. Forty-page typed opening for "*Mafia*," with many Puzo notations
10. Single title page of "*The Godfather*" Part I First Draft Screenplay (with a solo Puzo credit), dated August 10, 1970
11. Copy of "*Mafia*" page 108 (the introduction of Sollozzo) identified by Puzo as an "extra copy"
12. Photocopied pages of the *Godfather* novel (from 395-462), renumbered at top by Puzo
13. "*Mafia*" book revision (page 739; no Puzo notes)
14. 29-page typed beginning of Book 8 of novel, then titled, "*The Final Chapter.. Michael Corleone kills his enemies and his brother in law, Carlo*"
15. 33 typed manuscript pages for the end of the novel, including revision sheets for pages 723, 716, 712, and chapters 27, 24, 29, 31. There are a few full pages of Puzo annotations including the death of Moe Greene, and a scene between Michael and Tom before the Tessio and Carlo murders
16. Not from the *Godfather*: 5 unannotated pages referencing: "*Lines to Use*," "*Set Pieces in Hollywood Section of novel*," and "*novel notes*."
17. Not from the *Godfather*: Various unannotated typed manuscript pages
18. Photocopy of a nine-page piece of January 21, 1971 correspondence from Peter Bart to Francis Ford Coppola.

Copy contains Puzo's own handwritten notes in response to Bart's suggestions. Interesting typed portions include: "Michael, as portrayed in the screenplay, seems strangely lacking in dimension"; "Sonny says 'It's just business and you're taking it personal. The novel makes a point in several places that the killings are in fact personal and 'not just business.'" Also included is a second copy with no notes.

19. Two Mario Puzo retained and signed copies of a January 21, 1971 letter send to Al Ruddy and Francis Ford Coppola concerning changes to the screenplay. Interesting notes: "Michael's fall from grace (Good guy to Murderer) should be more meaningful - MORE TRAGIC" and "After this (and I assume Frances will be re-writing this now) I feel it's ready."

20. Copy of a letter from Steve Kesten, March 16, 1971, mentioning the start of principal photography for *The Godfather* film, beginning March 29, 1971.

21. Two typed pages from *The Godfather* screenplay (3/19/71 revision), portions of scenes 14 and 15; pages 38 and 39 (Michael and Kay Christmas shopping)

22. One typed page of Sidney Furie and Puzo notes (Furie was originally intended to direct *The Godfather*)

23. One page of typed notes on *The Godfather* screenplay changes

24. One page of typed revision notes on Third Draft of *The Godfather* screenplay

25. Not from *The Godfather*: page mentioning THE HUDSON GUILD, Dan Carpenter, and girls playing basketball

26. One page of typed notes regarding necessary Michael and Kay scenes

27. *Godfather II*: One-page typed "notes meeting with Bob Evans and Peter Bart on 8/11/71." (Beginning of discussions for Puzo's first draft of the sequel)

28. Two pages of typed notes from Puzo to Coppola, with a few handwritten Puzo annotations. Puzo begins, "I think the structure is fine. The corrections I've made are dialogue and tone. I think the whole thing works."

29. 13-page typed list of "MUST SCENES for 'THE GODFATHER'" bearing copious Puzo annotations throughout. Puzo starts by "Opening with the wedding of Connie Corleone," and finished with, "Gotta come up with a great closing image."

30. Puzo's photocopy of Coppola's 26-page brass fastener bound First Step Outline of *The Godfather*, dated October 27, 1970; includes an index of all 50 scenes (no handwritten notes).

31. 35 pages of photocopied sheets bearing Coppola's photocopied notes and early ideas (synopsis, times, imagery and tone, core, and pitfalls for scenes 20 through 41)

32. Original three-page letter from producer Peter Bart to Mario Puzo, dated July 13, 1970, concerning *The Godfather* screenplay. Bart makes the smart suggestion of a more exciting opening scene than the courtroom and closes the letter with a promising statement: "I think you have done an excellent job in developing the construction and the characters, and I think we are well on our way to an enormously successful motion picture."

33. *Godfather II*: 13-pages filled with Puzo's handwritten portion of a rough draft of *Godfather II* screenplay. Includes detailed death scene of Peter Clemenza in the bathtub (character would change to Frank Pentangeli). Two pages at end note handwritten addresses of Robert Lantz and Mario Puzo

34. 25 pages of the early script and notes on the opening of *Godfather I* (11 of the pages are entirely handwritten by Puzo). Fantastic content including the introduction of characters with flashes of light and the actor's names

35. **PARTIAL SCRIPT** Very early Puzo *Godfather I* screenplay, beginning with Michael exiting his Ivy League college, bearing copious Puzo annotations throughout (pages 1-112)

36. **COMPLETE SCRIPT** Puzo's January 21, 1971 revision of the Puzo-Coppola First draft of the *Godfather* screenplay (this is the 2nd half of a complete script; the first ½ is in folder 41) (Included here are pages 81-185; page 91 seems to have been skipped). Script bears several white-out corrections and renumbered pages by Puzo

37. Post-it note on front says "Working draft - before completed first draft" **COMPLETE SCRIPT** 126-page *Godfather* script with Puzo notations

38. **PARTIAL SCRIPT** Large portion of typed *Godfather* screenplay (pages 33 to 151), Puzo version, dated 8/5/70 (no notes, minor cross outs)

39. **COMPLETE SCRIPT**, 189-page Official Paramount-bound third draft of Puzo-Coppola *Godfather* screenplay, only a couple of minor pencil notations by Puzo, hand-titled on the cover by Puzo "Godfather Script 3rd draft." The inside page refers to it as the first Puzo-Coppola "First Draft"

40. **PARTIAL SCRIPT** (80 of 196 pages are present) January 21, 1971. On official Paramount letterhead cover letter, Puzo has written: "Revision of Coppola [sic]-Puzo First Draft, Puzo Jan 21, 1971" Copious

Puzo emendations throughout, including his renumbering of pages at top; among other important notations, on page 54 Puzo handwrites, "I'll make you an offer you can't refuse" in an unusual spot where Kay is jokingly attempting to seduce Michael

41. First half of a complete script (2nd half is in folder 36) Puzo's January 21, 1971 revision of the Puzo-Coppola First Draft of the *Godfather* screenplay (included here are pages 1-80). Appears to be a cleaner, typed version of the first 80 pages contained in folder 40, with some white-out corrections and page number fixes on Puzo's hand

42. **COMPLETE SCRIPT**, 189-page first Puzo-Coppola draft of the *Godfather* screenplay (brass fastened at top, photocopied quality to pages, no handwritten notes)

43. **PARTIAL SCRIPT** Early drafts of sections of Puzo's *Godfather* screenplay (76 typed pages in total, no notes), one is the first 25 pages beginning with the courtroom scene; various other scenes include Puzo's original 5-page version of the "Michael Being Trained For the Don's Job" scene

44. **COMPLETE VERSION OF A PARTIAL SCRIPT**, 125-page Official Paramount-bound draft of the Puzo-Coppola *Godfather* screenplay. Hand-notated by Puzo on cover, "Last Half 3rd Draft, Mario Puzo, Nov 23, 1970." Script covers chapter 27 through to the end

45. Typed draft revision of the first 20 pages of the Puzo-Coppola *Godfather* screenplay, dated March 16, 1971 (no handwritten notes)

46. Six early draft paper-clipped scenes from the Puzo *Godfather* screenplay (32 pages total), including Neri, Carlo and Connie, and the ending scene (no handwritten notes)

47. **PARTIAL SCRIPT** - August 10, 1970 #1 Revision copy of a first draft of the Puzo *Godfather* screenplay, (55 pages present with several discarded and added pages of various scenes pulled for revision; includes copious Puzo annotations throughout; also included are 30 additional typed pages of various scenes, no notes)

48. Not from the *Godfather*: Photocopied portion (pages 26 through 126) featuring the Corleone family characters but not from the *Godfather* 1, 2, or 3

49. Essentially **COMPLETE** 129-page early draft of the Puzo *Godfather* screenplay: 135 pages are present as some page numbers are not included and some page numbers duplicated

1972 / 1974 (Box #38)

*Godfather I and II*

## Contains manilla folders 50–85

(Due to mixture of material, *Godfather I* and *II* are specifically identified throughout)

50. **PARTIAL SCRIPT** Early typed 93-page draft of Puzo's *Godfather I* screenplay, with an unusual opening showing the cast on an "FBI Mafia Family Chart" (no notes)

51. **PARTIAL SCRIPT** Beginning 29 pages of an early version of the *Godfather I* screenplay with a few Puzo annotations, including one involving the horsehead in Woltz's bed

52. **PARTIAL SCRIPT** Early Puzo-Coppola draft of the *Godfather I* screenplay on 104 onionskin pages, from the beginning through to the murder of Sollozzo (several typed yellow pages with Puzo's corrections incorporated are inserted throughout), copious Puzo annotations

53. Contains a few partial amazing-content *Godfather I* scripts: 24-pages of an early 8/7/70 typed draft (no notes); seven pages from the *Godfather/Michael* transition of power scene (four fully handwritten by Puzo, also present is the four-page typed version); 23 pages of closing "Baptism of Fire" scene with great Puzo writing including eight pages of fully handwritten text; 13 pages of "Scene 42, Michael in Las Vegas" (including two pages with Coppola notes); 47 loose script pages (mostly early August 1970 versions, several with copious Puzo notations)

54. Note to Coppola from Puzo concerning Scene 44 of *Godfather II*, includes the 4-page scene; letter bears some Puzo emendations in black felt tip

55. Discarded opening of the *Godfather I*, covered in Puzo's own multicolored felt tip annotations

56. Puzo's personal *Godfather I* souvenir book

57. September 18, 1973 secretarial letter of transmittal from Debbie to Lanetta on *Godfather II* letterhead, regarding Mario and Coppola exchanging notes

58. Typed note to Coppola from Puzo concerning Scene 44 of *Godfather II*, accompanied by a two-page airport scene

59. February 9, 1970 telegram from Paramount producer Robert Evans to Puzo (and 13 pieces of correspondence from notable people such as William Kennedy and politicians, some photocopied)

60. August 16, 1971 (Puzo's unsigned, retained copy of his letter to producer Robert Evans, concerning seeing the final footage of *Godfather I* in order to begin writing the sequel *Godfather II*)

61. October 1, 1971 letter to Puzo from the Writer's Guild of America confirming that *The Godfather I* writing credits shall read, "Screenplay by Mario Puzo and Francis Ford Coppola. Based on the Novel by Mario Puzo"

62. Various retained copies of Puzo's correspondence; highlighted by a retained copy of a letter written to Robert Lantz requesting a chance to see the final cut of the *Godfather I*, dated December 3, 1971 (includes other letters with interesting content related to *Superman* and the *Godfather* sequels)

63. Various financial correspondence, the majority concerning Puzo's wages and tax return. Highlight is a letter requesting an increase in mortgage mentioning his "contract with Paramount Pictures which will pay me \$12,500 this year minimum in option money for a book I am working on with purchase price of \$80,000 if they decide to purchase."

64. **PARTIAL *Godfather II* SCRIPTS** First 52 pages of Puzo's initial draft entirely written in his hand on lined yellow paper and approximately 100 typed pages of Puzo's early *Godfather II* screenplay, dated November 15, 1971, (several duplicate scenes), then titled, "*The Death of Michael Corleone*"; also includes cast list page

65. **PARTIAL SCRIPT** December 1, 1971: Heavily Puzo-annotated 37-page early screenplay of the beginning of *Godfather II*; a 7-page packet of various rewritten scenes with ample annotations by Puzo (also December 1, 1971); and an undated, 8-page packet of an early draft of a scene from the *Godfather II*

66. **PARTIAL SCRIPT** January 25, 1972: 92-page revised copy of Puzo's early *Godfather II* screenplay, then titled "*The Death of Michael Corleone*" each page is hand-numbered by Puzo and annotated throughout, including the cover, which reads, "revised copy Jan 25." Plot focuses on the FBI hearing (in this version Clemenza is the traitor instead of Frank Pentangeli), Kay Adams in New Hampshire, bodyguard Al Neri, Las Vegas and Johnny Fontane, Michael's kidnapping and at the end, Kay is persuaded by Tom Hagen to return to Michael.

67. **COMPLETE SCRIPT** February 14, 1972, 149-page revised copy of the Puzo *Godfather II* screenplay, bearing several Puzo annotations, including the Clemenza/Hagen scene discussing his suicide as penance

68. **COMPLETE SCRIPT** May 5, 1972, 182-page final revision of Puzo's *Godfather II* screenplay, bearing copious Puzo annotations and emendations (including a "make him an offer he can't refuse" addition in Puzo's hand) several pages are entirely handwritten by Puzo, including the detailed cover page; some simple modifications have been added in a secretarial hand

69. **COMPLETE SCRIPT** May 5, 1972, 171-page clean, typed version of the "Final Revision" for *Godfather II*

70. 45th Annual Academy Awards Program, March 27, 1973; Puzo nominated for and won "Best Adapted Screenplay" for *Godfather I*

71. **PARTIAL SCRIPT** First 19 pages of the Third Draft *Godfather II* screenplay, dated August 1, 1973 (noted as following Puzo's May 5, 1972 draft and Coppola's July 4, 1972 draft). Begins with Coppola's familiar Sicilian background story (though it is very elongated) and blends into Michael's son's communion celebration—this is a far cry from Puzo's early drafts which focused heavily on the FBI trial and Las Vegas. Photocopy of another version of this script is included.

72. **COMPLETE SCRIPT** September 17, 1973, 183-page second draft of the Puzo-Coppola *Godfather II* screenplay (photocopied, annotations by Puzo are facsimiles). At this point they have finally changed the Clemenza character to Frank Pentangeli and on the page after he is introduced Puzo notes: "I think it imperative to get Clemenza back." This screenplay version is very close to what we see on film (featuring characters Pentangeli, Roth, and Senator Geary)

73A. **COMPLETE SCRIPT** September 24, 1973, 200-page, second draft of the Puzo-Coppola *Godfather II* screenplay, officially bound with *Godfather Part II* logo featured on the cover

73B. Same as above, but missing back cover

74. **PARTIAL SCRIPT** Eight separate packets of Puzo's early draft scenes from the *Godfather II* (totaling 78 pages). Copious Puzo notations, including entire handwritten pages

75. Three pages of notes handwritten by Puzo regarding *Godfather I* screenplay, includes the death of Carlo and introduction of Sollozzo.

76. Not from the Godfather - 11-page draft for a possible column by Puzo, with several handwritten annotations

77. **COMPLETE SCRIPT** - May 5, 1972, 171-page final revision of Puzo's *Godfather II* screenplay, entitled, "*The Death of Michael Corleone*" (Puzo notes on cover only)

78. November 15, 1971 preliminary draft of Puzo's first four pages from the *Godfather II* script; also includes pages 19 and 20 with a few Puzo notations

79. **PARTIAL SCRIPT** - December 1, 1971, two 38-page onionskin copies of Puzo's early *Godfather II* screenplay (no notes)

80. **PARTIAL SCRIPT** July 4, 1973, Coppola's first draft screenplay of the *Godfather II* with notations/critiques handwritten throughout by Puzo (appears incomplete with 105 fax paper-quality pages and includes an additional photocopied section of the script—pages 55 to 77—which don't line up with the other script)

81. **COMPLETE SCRIPT** - September 17, 1973, 183-page second draft of the Puzo-Coppola *Godfather II* screenplay (entirely photocopied, it includes both Coppola and Puzo's facsimile annotations)

82. Eleven typed pages of the early *Godfather II* screenplay

83. Eleven typed pages of the early *Godfather II* screenplay (includes FBI and Clemenza and early scenes with Vito and Fanucci)

84. **PARTIAL SCRIPT** Early Puzo typed draft of *Godfather II* (prolonged scene with Michael, Margaret, and Neri; pages 5-44)

85. **PARTIAL SCRIPT** Early Puzo typed draft of *Godfather II* (28 pages of various scenes; includes a Puzo handwritten notation for his original ending)

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1972

### *The Godfather Book Outline*

## Six huge oak tag paper sheets,

approximately 22 x 28, outlining the creative process of Puzo while he was writing *The Godfather* novel. Sheets are separated by scenes and locations, and are headed: "*To be written, Work, New York,*" "*Vegas/Hollywood,*" "*Las Vegas/New England,*" "*Hollywood,*" "*Book VII / Book VIII / Book IX,*" and "*Book I / Book II / Book III.*"

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1974 (Box #39)

### *Godfather II*

## Contains manilla folders 86–92

86. **PARTIAL SCRIPT** *Godfather II* screenplay (four paperclipped early typed scenes, 34 total pages; includes storyline of Michael's mistress, Margaret, not included in film); Two lined sheets titled "*Son of Godfather,*" handwritten by Puzo; folder tab with Puzo's handwritten notes

87. 10 typed pages from the early *Godfather II* screenplay (covers characters not seen in film: Zoltan, Perino, Capone, and Gutman)

88. **PARTIAL SCRIPT** *Godfather II* on onionskin pages, starting on page 104 and ending on page 149 (close of movie)

89. **PARTIAL SCRIPT** *Godfather II* (122 pages total, pages numbers range from roughly 60-140, with some not present and some duplicates, dated 1/15/71 revised) photocopied quality including copious important facsimile notes on Cuba and Roth (in neither Puzo nor Coppola's hand); suggests Mike deliver famous "*I knew it was you Fredo line*" in Sicilian

90. **PARTIAL SCRIPT** *Godfather II*, orange cover bound with brass fastener (pages 131-165); also present is a six-page photocopied scene (pages 191-196); and an original three-page scene where Michael confronts Fredo (photocopy also included)

91. Amazing 12-page handwritten letter from Puzo to Coppola on yellow legal paper

- 8-page "*Michael overpowering Senator scene,*" written out by Puzo for Coppola, entirely in Puzo's hand on yellow legal paper (also present is an official copy of the typed-up version and a regular copy)

- 18-page script portion entirely in Puzo's hand on yellow legal paper (covers opening in Sicily—which is quite elongated—and also Anthony's communion)

- 13 pages of Puzo's handwritten script inserts; amazing content including Vito saying "*I'll make him an offer he can't refuse,*" and the discussion of Fredo's murder being likened to the killing of Carlo

- Astounding eight-page letter from Puzo to Coppola with two fully handwritten pages, one Puzo's thoughts on "*My Original Draft of the Script,*" and the other a cover letter to Coppola (In part: "*Dear Francis, Here are some notes on my thinking on script. Don't be impatient. The most important thing is to know what the hell we really want to do.*"); typed letter itself, which contains fantastic content, has copious handwritten notes by Puzo as well. Interesting material includes: agreeing to open with the Godfather in Sicily as well as Anthony's communion; mentions Hyman Ross specifically as the "*Lansky*" character; discussion of Michael being kidnapped; Puzo's thoughtful detailing of what Coppola did right in the first film regarding the focus on family; a page on "*What they [the audience] want to see*" (Michael coming to the end of his destiny, not interested in Fredo or Connie); have Fabrizio killed by Michael (responsible for Apollonia's death) (include are two official retained copies); additionally present is a photocopy of a letter on Paramount stationery from Puzo to Coppola (August 1, 1973), mentions he now agrees with Coppola that Fredo should be important in this film

Folder 91 continues on the next page

- Page of Puzo's typed notes compiled "during the screening of *The Godfather* July 30, 1973" (seems like he was refreshing himself for work on *Godfather II*)

- Page of Puzo's handwritten notes on *Godfather II*, including "Pacino wants Michael to die"

- Three legal pages of Puzo's handwritten notes on various *Godfather II* topics, including whether the film should be shorter than the first and does Michael get killed

- Handwritten and signed cover letter page from Puzo to Coppola, "For the 3rd draft of the *GFII* script." In part:

"Dear Francis, I did everything I could within the time limitation." (two official retained copies also present)

92. **COMPLETE SCRIPT** *Godfather I* large 185-page photocopied script titled "Revision of Coppola [sic] - Puzo First Draft, Puzo, January 21, 1971"; no notes

**Also in the box are:**

- **PARTIAL SCRIPT** *Godfather II*: July 4, 1973, 131-page official bound copy noted inside as, "First Draft Screenplay, Prepared July 4, 1973, F.F. Coppola"

- Puzo's own copy of Coppola's *Godfather I* notebook, known on set as his 'bible,' housed in a binder complete with tabs covering scenes 1 through 50, and the director's copious handwritten notes (photocopied) and insight into the film's production; incredibly personal, shared material between writers

- 4-page typed "Cuban Synopsis"; 12-page photocopy of Puzo's handwritten notes on the ending of *Godfather II* (also included in the four-page typed-up version, dated Sept. 17, 1973; this version includes Marlon Brando, however, he was unable to make it to filming)

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1972 / 1974 (Box 46)

**Godfather I and II**

- **COMPLETE SCRIPT** Revision of Coppola-Puzo first draft of *The Godfather I* screenplay, 185 pages, dated January 21, 1971 (photocopied quality, no notes)

- **COMPLETE SCRIPT** *Godfather II*, typed 149-page revision on onionskin, dated January 25, 1972, tentatively titled "The Death of Michael Corleone"

- **COMPLETE SCRIPT** *Godfather I*, 151-page Xerox copy of the second draft

- Six typed pages from *The Godfather* novel manuscript, entitled "Mafia Novel" (including two pages of opening courtroom scene and four pages covering the consolidation of the Corleone family power)

- Very early August 3/4, 1970 seven-page introduction scene for *The Godfather I* screenplay, bearing copious Puzo handwritten annotations

- Several modern copies of various material from the *Godfather Trilogy* (originals found elsewhere in collection)

**The following are contained within a binder:**

- Puzo's retained copy of his letter to Marlon Brando, March 7, 1970. In full: "Talked to Paramount and to the producer, Al Ruddy. They are very cool, seem to have other ideas. So unless you have read the book and want to use your muscle I guess that's it. I'm sorry I wasted your time. I still think it's a good idea. And thanks for taking the trouble to call and talk to me."

- Letter dated March 3, 1975, from Academy of Motion Pictures Arts and Sciences informing Puzo that he's been nominated for *Godfather II*

- Signed, undated letter from Coppola to Puzo, wishing him a Merry Christmas

- August 1978 issue of TIME, "The Godfather of the Paperback Boom"

1990 (Box #40)

**Godfather III**

- Several copies and various drafts, bound and unbound, of *Godfather III* screenplay, dated May 10, 1989; July 10, 1989; March 30, 1989; June 20, 1989, etc.

- Red mini, portable *Godfather III* post-production handbook, signed on the title page by Puzo, Coppola, and Pacino

- Various folders featuring scenes/chapters

- Bag of articles done by Puzo

- Puzo's handwriting can be found scattered throughout drafts and folders

1990 (Box #41)

**The Godfather III**

- Several drafts, bound and unbound, of the *Godfather III* screenplay, including: working, shooting, third, etc.

- Numerous folders containing complete/incomplete scenes/chapters, as well as outlines for scenes and characters; also includes a copy of the original contract for the film

- Large stack of correspondence and various scenes for and from *Godfather III*; annotations and emendations by Puzo can be found throughout

1990 (Box #42)

**The Godfather III**

- Several original, bound and unbound, complete and abbreviated, screenplays of *Godfather III* including: first, second, rehearsals, and personal scripts for various crew members

- Various folders containing scenes and notes, including: "Gage Treatment," "Francis Copy," and a folder containing a character outline

- Scattered scenes and brief notes

- Overall presence of Puzo handwriting comparatively low in quantity to other *Godfather III* boxes