

IN SEAT HAGEN & KAY

on the wooden rail

428  
~~738~~

Candles flickered <sup>redly</sup> before the saints ~~in their niches~~  
~~niches and in his niche~~, the Christ on his  
cross. Kay genuflected before entering her row and ~~keeping~~ <sup>THEM</sup> ~~on the wooden rail~~  
to wait for her call to communion. There was ~~the~~ the shuffling  
of feet when the communicants left their seats to go to  
the altar rail to receive ~~and~~ and Kay rose to take her  
place. She knelt again at the altar ~~and~~ and received the  
papery thin wafer on her ~~and~~ tongue, so strange, so ~~alien~~  
alien. This was the most terrible moment for her until it  
melted away and she could do what she came to do.

She bowed her head and folded her hands over the altar  
rail. She shifted her body slightly so that she was  
comfortable, her weight not punishing her knees. She emptied  
her mind of all thought of herself, of her children, all  
rebellion, all anger, all questions. Then with a profound and  
deeply willed desire to believe, trusting to be heard, <sup>and</sup> as she  
had done every day since the murder of Carlo Rizzi, she ~~sent~~  
those ~~necessary prayers~~ <sup>necessary to save</sup> the soul of Michael Corleone.

~~necessary to save the~~

~~those~~ <sup>and</sup> those necessary prayers ~~to~~ for the  
Soul of Michael Corleone.



January 21, 1971

TO: Al Ruddy  
Frances Coppola  
Copy to Peter Bart.

From: M. Puzo

Subject: GODFATHER  
SCRIPT

- (1) Enclosed revised script is twenty pages shorter.
- (2) Things still wrong with it.
  - A. Michael's fall from grace.  
(Good guy to Murderer) should be more meaningful - MORE TRAGIC
  - B. The last part of script should have more suspense: the issue should be in grave doubt. The audience should believe that Michael will be assassinated. The audience should believe that the Corleone Empire is crumbling into ruin. The Capereginos HAVE DESERTED ETC.
  - C. The nodes should all be planted in the wedding scene and no more explanations after that. So we should have SOLLOZZO scene at wedding.
- (3) I've had Peter Bart's memo read over the phone. This revised script does some of the things he suggests, so I don't think I should go into detail.
- (4) After this (and I assume Frances will be re-writing this now) I feel its ready. Everything is there we need. What's missing will come in Shooting and Cutting.

*M. Puzo*

NOTES ON MEETING WITH BOB EVANS AND PETER BART ON 8/11/ 71

1. FIRST DRAFT DUE NOV 1 - DEC 1 . WRITING TO BE COMPLETED BY JAN 31.
2. MICHAEL HAS TO BE KIDNAPPING AND IN PART OF HIS OPERATION THERE HAS TO BE A STICK\*UP OF HIS COURIERS TO SWITZERLAND.
3. MICHAEL WILL HAVE A MISTRESS - VERY SHARP, UNUSUAL, INTELLIGENT GIRL -- WE HOPE.
4. THE TIME FROM '55 - '65 ~~is~~ MUST BE FINESSED, MAYBE WITH CREDITS SO THAT AROUND 1966 HE IS ESTABLISHED IN BEVERLY HILLS WITH A FAMILY ETC. ACTION WILL REALLY TAKE PLACE FROM 1966-70.
5. CLEMENZA LEFT IN CHARGE OF EASTERN EMPIRE WILL TURN TRAITOR AND ALLY HIMSELF WITH SOLLOZZO TYPE MASTER DRIMINAL.
- 6 MICHAEL WILL FIGHT ON THREE FRONTS
  - a) FAMILY
  - b) A BARBARIAN HOARD OF GANGSTERS" MAYBE EVEN SOME BLACKS.
  - c) A HOWARD HUGHES TYPE GUY RINNING LAS VEGAS
7. HAGAN WILL BE VERY IMPORTANT IN THIS PIECE.
8. ALBERT NERI WILL DO SOMETHING TERRIBLE - - LIKE LUCA BRASI PARTS NOT USED.
9. MICHAEL IS OUT TO CONTROL GAMBLING IN ALL OF THE U.S. BUT SHOW THAT HE IS ALSO INTO BANKS, WALL STREET, THE CARRIBEAN, PUERTO RICO -- A WORLD-WIDE FIGURE NOW.
10. THE CONFLICT WITH HIS WIFE SHOULD BE IMPORTANT.
11. OPENING SCENE OF NEW PICTURE SHOULD LINK IT UP WITH PRECEEDING PICTURE. VERY TIGHT AND YET SHOULD STAND ALONE.
12. JOHNNY FONTANE PART WILL REMAIN MINOR.

*But we will have scene  
of him busting up East  
Casino & Neri laying him  
out.*

FRANCIS: HERE ARE SOME NOTES ON MY CORRECTIONS OF YOUR HALF

J  
1. FIRST OFF I THINK THE STRUCTURE IS FINE. THE CORRECTIONS I'VE MADE ARE DIALOGUE AND TONE. I THINK THE WHOLE THING WORKS. ~~ISOUND VERY POSITIVE BELOW BUT I ALWAYS~~ MEAN "I THINK" ~~ME~~ <sup>POSITIVE</sup>

*Page 5. Great with information. Too glib.*

PAGE 6. They never talk that bluntly

PAGE 7. MICHAEL NEVER KISSES HANDS. THEY KISS HIS HAND.

PAGE 9. KAY ASKS ABOUT EVERYBODY. BUT WOULD SHE NOT HAVE BEEN INTRODUCED WHEN SHE CAME?

PG 11. ESTABLISH ENZO SO WE RECOGNIZE HIM IMMEDIATELY AT HOSPITAL  
PGS 12 and 13: DONT NEED THE DIALOGUE

PGS 15: WHY DON'T NOBODY LIKE MY SONG DUEL?

PAGE 17 AGAIN I THINK MORE INDIRECT.

PAGE 18: I really think the sex should be straight otherwise it distracts from the main point of story. We don't want part of the audience wondering why the hell he's turning her round when we want them wonderin what the crooks are scheming.

PAGE 22: THE BRIDE CUTS THE CAKE IS A CATERED AFFAIR DEAL ALSO TOO ORDINARY FOR THE CORLEONE FAMILY. LIKE ROYALTY BEING TOO PEASANT LIKE. ALSO NOT SICILIAN AND OLD FASHIONED EOUGH. I HATE IT IN REAL LIFE AND IN FICTION. GIMMEE ITALIA N CORN HERE.

PAGE 29: The barber thing is too cliché. I know you're trying to get action in but maybe a guy selling him pictures?

PAGE 46: Watch out being too heavy on Italian stuff. How dare you suggest Italian girls screw more than others?

PAGE 48: The Don should never make this kind of idle banter

PAGE 50 On this scene in ph one booth have conversation fragmented. ~~by~~

PAGE 2 OF NOTES TO FRANCIS:

PAGE 50 cont

KAY CAN HEAR SOME AND AUDIENCE HEARS SOME  
SO WE CAN SEE KAY AS ALIEND TO THIS WORLD

PAGE 55 SHIFTED SOLO ZZO PHONE CALL ABACK A FEW PAGES.  
SEEMS MORE LOGICAL

PAGE 65: We left Hagen about to be killed. This explain how  
he got off.

PAGE 71: I don't know

Page 77: Gangsters don't saay "brown",  
Julia Childs says brown  
(Prisons excepted)

Page 89 I think we have to see rescue of Michael

*Does Michael has to be helpless when Cap hits him*

I'VE BEEN OVER IT AGAIN AND I STILL THINK IT HOLDS UP  
NOTHING ELSE TO DO RIGHT NOW.

ENCLOSED IS YOUR COPY OF MY CORRECTIONS  
OF FIRST HALF

"THE GODFATHER"

First Step Outline

Prepared By

Francis Coppola  
October 27, 1970

French windows just as we had seen pieces of the wedding through those same windows during the Wedding.

It is still FAMILY and BUSINESS.

It has all come to a head; Clemenza advises that Mike has to fight, or have a 'sit down' with Barzini, in a meeting including Carlo Rizzi, Lampone, Neri, Clemenza, Tessio, and Hagen.

Mike admits he needed about four more months to work with his father for the BIG MOVE, (again political) but he thinks he can make it and asks for the loyalty of all present.

In a scene with Hagen after the others have gone, Mike lets it be known that he knows Barzini is going to try to kill him, that the Don warned him about this before he died. They will find out who the traitor is by noting who comes to him as Barzini's contact for a sit down. A little later at the funeral, Clemenza comes to Mike, and says that Barzini talked to him and offered a conference. A little later, though, Mike is relieved to learn that Tessio, and not Clemenza, is the traitor.

Mike regrets this, but it is clear that he's going to make the BIG MOVE.

#### SCENE FORTY-EIGHT

On the day that Carlo and Connie's baby is to be Baptized at the Mall, complete with an important Monsignor present to go through the whole ritual.

Neri puts on his old Policeman's uniform, and is taken by two Button men to a location just outside of Rockefeller Plaza Building.

Lampone moves to a location not far from the Causeway where Sonny was killed and other Corleone Soldiers take their positions.

Then, juxtaposed and intercut with the ritual of Michael holding Carlo's baby and standing as Godfather, the most incredible power-play of all time takes place, when, in a beautifully conceived tactic offensive, Lampone kills Tattaglia, Neri kills Barzini, and other soldiers kill Moe Greene, and numerous other Capi de Familia, or high ranking Consigliore and Caporegimes. In this one stroke, while Michael is coolly being the Godfather.

After the service, Michael is informed that his plan has been successfully carried out.



## INTER-COMMUNICATION

TO: MR. MARIO PUZO

DATE: July 13, 1970

FROM: MR. PETER BART

SUBJECT: THE GODFATHER

Dear Mario:

Following our discussion Sunday, you asked that I set down some of our notes about the screenplay. Let me set forth some of these ideas in "shorthand form" rather than go into the specifics in any detail since we covered them all on Sunday.

Pages 1-2. I do not believe that the courtroom setting represents the best way to open this picture. It seems to me we could find a more exciting opening.

Pages 5-6. Here we get into our "Kay problem". Her dialogue here is mainly expository. And when she offers an opinion as on page 16 (about Johnny Fontane) it is rather school-girlish.

Pages 20-25. I wonder if it's entirely clear why the Godfather is so ardently opposed to narcotics.

Page 51. Sonny explains that the Godfather wants to keep Michael out of "the family business". It is clear we need a Michael-Godfather scene to clarify Michael's attitude toward the Mafia and the Godfather's attitude toward Michael. We also need to know that Michael is still in college doing postgraduate work, and that he was an Army hero.

Page 57. I hope we can find a way to keep Luca Brasi alive. I think we have the time for additional scenes involving him.

Page 60. The hotel room scene involving Kay and Michael is attenuated.

Cont'd





## INTER-COMMUNICATION

TO: MR. MARIO PUZO

DATE: July 13, 1970

FROM: MR. PETER BART

SUBJECT: THE GODFATHER..2

Page 88. The restaurant scene in which Michael murders Sollozzo lacks suspense in the script. The audience should wonder - can he do it, will he do it, will he get away with it.

Page 95. I think it is a mistake that Mr. Adams so easily endorses Kay's marriage.

Page 100. We have a construction problem in that Connie and Carlo have been out of the story for so long.

Page 109. Please elucidate the murders.

Page 110. The use of the flashback technique in only one place in the screenplay is jolting.

Page 129. Michael's attitude in Sicily is puzzling -- does he ever hope to return to America -- does he want to return to America.

Page 141. We need to know more about Fabrizzio. It is puzzling here who blew up Appolina.

Page 146. Kay again is too naive here. She must know about the Mafia and about Michael by this time.

Page 150. This is the first scene between Michael and the Godfather. It should be the second or third.

Page 148. We ought to get more of a feeling of the Godfather's importance and the importance of his empire. There should be intimations about his tremendous political and financial contacts. Perhaps one of the companies he should visit should have the trappings of an important national corporation.

Cont'd



**INTER-COMMUNICATION**

**TO:** MR. MARIO PUZO

**DATE:** July 13, 1970

**FROM:** MR. PETER BART

**SUBJECT:** THE GODFATHER..3

Page 154. I think we can lose the Las Vegas incident.

Let me re-emphasize that 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.

PB:jr

P.B.

2.A

Flank of light of flodes on screen.  
and we see the Godfather, Don Corleone  
standing still for photographs. He is  
dressed as Father of Bride. He is standing  
alone. The photographer notices to him  
to stand behind table with head & groom.  
He stares at photographs. We see garden full  
of people. wooden  
dance floor.

### Credit

DON VITO CORLEONE  
THE GODFATHER — PLAYED BY \_\_\_\_\_

Photographer is all hung over with  
equipment & cameras. He is trying to  
take more pictures of the Family Group.  
Sonny, Fredo, & Hugh are grouped  
around the Don. Sitting at table in  
front is Carlo Rizzi, Connie Corleone  
and Mama Corleone. Sonny makes  
a note to corner of garden and Michael  
sitting with Kay, gets up to stand  
with Don & Sonny.

1259

GATTO

Where we going?

CLEMENZA

Sonny wants some apartments in New York. The Family is going to the mattresses.

GATTO

A real war?

CLEMENZA

Yeah.

THEY DRIVE ALONG A LONELY STRETCH OF ROAD FOR A WHILE.

CLEMENZA

Pull over. I gotta take a leak.

GATTO PULLS THE CAR OVER. CLEMENZA GOES OFF TO THE SIDE AND TAKES HIS LEAK. HE COMES BACK AND OPENS THE FRONT DOOR OF THE CAR. HE TAKES A SWIFT LOOK UP AND DOWN THE ROAD.

CLEMENZA

Now.

CUT TO LAMPONE WITH GUN IN HIS HAND AND THE BLAST OF A SHOT AND PAULIE GATTO IS SLUMPED DOWN HIS HEAD ALMOST OUT THE OPEN WINDOW. LAMPONE GETS OUT OF THE CAR AND THEY WALK BACK TO A PARKED CAR AND GET IN. THE KEYS ARE IN THE CAR. LAMPONE AND CLEMENZA DRIVEOFF.

Show actual  
sets up apartments 2  
with mattresses

INSERT  
HERE

CAMERA ON KAY AND MICHAEL AT THEIR TABLE WATCHING DANCING  
AND OTHER PEOPLE IN GARDEN

KAY

Who's that jolly fat man dancing

MICHAEL

My father's salesman in the olive oil business.  
He's not so jolly.

KAY

~~He~~ Sonny and Freddie work for your father *Too?*

MICHAEL NODS HIS HEAD

AT THAT MOMENT HAGEN APPEARW ON THE STEPS AND MOTIONS TO  
MICHAEL TO JOIN THEM IN THE LIBRARY. MICHAEL STARTS  
TO GET UP.

KAY

What does he do for your father?

MICHAEL

He's the family lawyer.

HAGEN IS WAITING. SOME *of* THE MEN AROUND THE STAIRS  
TRY TO TALK TO HIM BUT HE SHAKES HS HEAD SMILING

KAY

Why are all those men waiting ~~there~~?

MICHAEL

*To ask my father favors*  
~~They have favors to ask of my father.~~ *He* can't refuse  
on his daughter's wedding day.

45

HAGEN

Make the deal.

SONNY

He's not your father.

HAGEN

He took me into his house when I was a kid. And I've been as good a son to him as you and ~~Mike~~ <sup>BUT</sup> I'm giving you a professional opinion.

SONNY

Ok. I know. We'll sit tight until the old man can give the lead. Tessio you make sure the hospital has plenty of men (around the clock) guarding the Don. Clemenza, after ~~you~~ <sup>guard</sup> you settle with Gatto, take over ~~turning~~ the mall with your people. Tom start negotiating with Sollozzo and string it out. Mike maybe you should go around to Luca's ~~place~~ <sup>place</sup> and see if he's showed.

HAGEN

Mike shouldn't get mixed into this so directly.

SONNY

Yeah. Right. We gotta keep him a non-combattent

GIVES MICHEAL A FUNNY LOOK AS IF EXPECTING HIS YOUNGER BROTHER TO PROTEST. BUT MICHEAL IS POKER FACED.

SONNY

All set? Then let's go.

~~Current~~ BOTTOM MAN Brings in LUCA Brasi's jacket. Inside the jacket is a huge fish.

MICHAEL

what the hell is that.

~~Hagen~~ ~~fish is dead~~ with the fishes. Cut to Luca Brasi on bottom of ocean floating ~~around~~ <sup>around</sup> ~~with~~ <sup>with</sup> ~~the~~ <sup>the</sup> ~~fishes.~~ <sup>fishes.</sup>

100

CUT TO:

MICHAEL PUTTING GIRL  
IN CAR and the whole  
Family, Father, Mother,  
and two sons were running  
into and jumping in car.

CUT TO MICHAEL + GIRL SNEAKING  
INTO CAR AND GETTING  
AWAY FROM FATHER  
FATHER TOO LATE

CUT TO:

Michael arriving again and this time he and the girl sit on a bench outside the house with the mother and father peeking out window to keep an eye on them. Michael starts to lead her for a walk and mother and father rush out to join them, and they walk up the hill for a little stroll through the village.

CUT TO:

Next Sunday and Michael comes again.

They get out of sight behind the house in a little grove of trees and without a word Michael grabs her and kisses her. She responds and then pushes him. They keep this up until mother and father come rushing on the scene.

Then cut to bridal day

125

12

KAY

Michael, its not true

PAUSE

KAY

Michael please say its not true.

MICHAEL LEADS HER INTO THE HOUSE.

MICHAEL

Make me a drink.

THEY ARE IN THE LIVING ROOM.

KAY IS STILL WAITING.

MICHAEL

Its not true. Just this one time I'm letting you ask and just this once I'm giving you an answer, its not true.

KAY GIVES HIM A KISS AND HE HOLDS HER IN HIS ARMS.

KAY

We both need a drink.

SHE GOES INTONEXT ROOM. THE DOOR BELL RINGS. SHE STARTS TO GO BACK TO LIVING ROOM BUT MICHAEL HAS ALREADY LET THE POEPL E IN.

IT IS CLEMENZA, NERI, TO ROCCO LAMPONE: SHE CAN SEE THEIR FACES BUT MICHAEL HAS BACK TO HER, BUT FACE IN PROFILE.

CLEMENZA

Don Michael

MICHAEL STAND IN THE POSE OF HUMAN EMPEROR. COLD POWERFUL, HIS BODY CARELESSLY ARROGIANT. NERI AND ROCCO LAMPHONE LEAN THEIR HEADS IN SUBJECTION:

*Clemenza kisses Michael's hand*

*Clemenza  
(with profound respect)*

*Don Michael*

*Up some steps  
So she is  
looking down*



## Proposed Non-Technical Revisions

- (1) Ending should be Kay's prayer in Church
- (2) Scene between Hagen & Michael occurs
- (3) More Set. Frankie and Mergot's ambition
- (4) Don't make Frankie naive at beginning
- (5) More about Freddie's set life
- (6) Keep Hagen active



INTER-COMMUNICATION

TO:

DATE:

FROM:

SUBJECT:

~~PULO~~

REVISION OF

COPPOLLO - PULO  
FIRST DRAFT

PULO      JAN 21, 1971

*Revised by [unclear]*

THE GODFATHER

Screenplay by

MARIO PUZO

and

FRANCIS FORD COPPOLA

FIRST DRAFT

PARAMOUNT PICTURES  
Alfran Productions  
1 Gulf and Western Plaza  
New York, New York

25  
-1-  
MICHAEL

~~(coldly)~~

~~It's a true story.~~

~~Kay is silent. Then the song is over; everyone cheers and shouts and claps, and begs for another song. But Kay remains silent, looking at Michael with a grave expression. Michael merely looks back at here.~~

DON CORLEONE (ON STEPS)

My Godson has come three thousand miles  
to do us honor, and no one thinks to wet his  
throat!

Kay looks at this warm, wonderful stocky Italian man, whom obviously all these people love and respect very dearly. At once, a dozen wine glasses are offered to Johnny, who tries to sip from all of them. He rushes to embrace his Godfather. As he does so, he whispers something in the Don's large ear, evocative of when Bonasera whispered to the Don. As the Don passes Hagen, he tells him:

~~DON CORLEONE~~

~~Tell Santino to come in with us. He  
should ~~hear~~ some things.~~

*learn*

The Don and Johnny go into the house; Hagen follows.

Michael takes Kay's hand.

MICHAEL

~~That's my family, Kay, Not me.~~

*This is my family.*

~~Hagen glances up the staircase.~~

~~HAGEN~~

~~Sonny?~~

~~Then goes up.~~

~~Sonny and the Maid-of-Honor are in a room upstairs; he has lifted her gown's skirts almost over her head, and has her standing up against the door. Lucy's face peeks out from the layers of petticoats around it in ecstasy.~~



28  
5

DON CORLEONE

You take care of them?

JOHNNY

Sure.

DON CORLEONE

You must! A man who is not a father to his children can never be a real man.

He glances at Sonny, who makes himself as inconspicuous as possible.

A pause.

DON CORLEONE

Are you willing to take my advice this time?

Johnny nods yes.

I want you to eat well, to rest and to sleep. You look terrible. Spend time with your children, and be kind to your wife. She has suffered because of you. Then this Hollywood Pezzonovante, this .90 caliber big shot will give you the job you want. Done?

Johnny can not believe what he's just heard.

JOHNNY

This guy is a personal friend of J. Edgar Hoover. You can't even raise your voice to him.

DON CORLEONE

~~He's a businessman.~~ I'll make him an offer he can't refuse.

*I'll reason with him.*

He takes Johnny to the door, pinching his cheek very hard. Then he closes the door, and turns to Hagen.

DON CORLEONE

Anything else?

-25- 109

The car pulls up in front of a little family restaurant in the Bronx: The "LUNA AZURE". There is no one on the street. Michael looks to see if the driver is going to get out with them. He gets out, and opens the door. Sollozzo, McCluskey and Michael get out; the driver remains leaning against the car. They enter the restaurant.

A very small family restaurant with a mosaic tile floor. Sollozzo, Michael and McCluskey sit around a rather small round table near the center of the room. There are empty booths along the side walls; with a handful of customers, and one or two waiters. It is very quiet.

McCLUSKEY

Is the Italian food good here?

SOLLOZZO

Try the veal; it's the finest in New York.

**EAT! EAT! EAT ALL YOU WANT.**

The solitary waiter brings a bottle of wine to the table. They watch him silently as he uncorks it and pours three glasses. Then, when he leaves, Sollozzo turns to McCluskey:

SOLLOZZO

I am going to talk Italian to Mike.

McCLUSKEY

Sure, you two go right ahead; I'll concentrate on my veal and my spaghetti.

Sollozzo now begins in rapid Sicilian. Michael listening carefully and nodding every so often. Then Michael answers in Sicilian, and Sollozzo goes on. The waiter occasionally brings food; and they hesitate while he is there; then go on. ~~Then Michael, having difficulty expressing himself in Italian, accidentally lapses into English.~~

MICHAEL

(using English for emphasis)

Most important... I must have sure guarantee that no more attempts will be made on my father's life.

SOLLOZZO

What guarantees can I give you? I am the hunted one. I've missed my chance. You think too highly of me, my friend... I am not so clever... all I want is a truce...

Michael looks long and hard at Sollozzo, who is smiling holding his open hands up as if to say: "I have no tricks up my sleeve". Then he looks away and

McCluskey  
goes to BATHROOM  
C.

McCLUSKEY  
COMES BACK

-25  
110

makes a distressed look on his face.

SOLLOZZO

What is it?

MICHAEL

The wine went right to my bladder. Is it all right if I go to the bathroom?

Sollozzo is intuitively suspicious. He studies Michael with his dark eyes. Then he thrusts his hand onto Michael's thigh feeling in and around, searching for a weapon.

McCLUSKEY

I frisked him; I've frisked thousands of young punks; he's clean. **AND THERE'S NOBODY IN THERE.**

~~He looks at a man sitting at a table opposite them; indicating the bathroom with his eyes. The man nods, indicating no one is there.~~

SOLLOZZO

Don't take too long.

Michael gets up and calmly walks to the bathroom, and disappears inside.

Michael steps into the small bathroom; he is breathing very hard. ~~He actually uses the urinal. Then he washes his hands with the bar of pink soap; and dries them thoroughly.~~ Then he moves to the booth, up to the old fashioned toilet. Slowly he reaches behind the water tank; he panics when he cannot feel the gun. We see behind the tank; his hand is just a few inches from the gun... he gropes searchingly... finally coming to rest on the gun. Close on Michael; the feel of it reassures him. Then he breaks it loose from the tape holding ~~him~~; he takes a deep breath and shoves it under his waistband. For some unexplainable reason he hesitates once again, deliberately washes his hands and dries them. Then he goes out.

He hesitates by the bathroom door; and looks at his table. McCluskey is eating a plate of spaghetti and veal. Sollozzo turns around upon hearing the door, and looks directly at Michael. Michael looks back. Then he smiles and continues back to the table. He sits down.

MICHAEL

Now I can talk. ~~I feel much better.~~

The man by the far wall had been stiff with attention; now he too relaxes. Sollozzo leans toward Michael who sits down comfortably and his hands move under the table and unbuttons his jacket. Sollozzo begins to speak in Sicilian once again but Michael's heart is pounding so hard he can barely hear him.

The waiter comes to ask about the order, Sollozzo turns to speak, and without

Paulie is dead, bleeding from the mouth; the windows behind him are shattered.

CLEMENZA

Leave the gun.

Lampone gets out, the two men walk through the reeds a few feet where there is another car; They get in, and drive off.

(2:30)

----- FADE OUT -----

-19-

HIGH ANGLE OF THE MALL. It is late afternoon. Many strange cars are parked on the nearby streets. We can see the group of button men, stationed here and there, obviously sentries with concealed weapons.

Michael walks along in the rear yard.

He is bundled in a warm army coat. He looks at the strange men, regarding them with an uncertain awe. They look back at him, at first suspiciously and then with the respect of his position. He is like an exiled Prince.

He wanders past them, and hesitates and looks at the yard.

A rusted set of garden swings; and other home playground equipment.

The basketball ring now half coming off. This is where he was a child.

Then a shout.

CLEMENZA o. s.

Mike. Hey Mikey; telephone

Clemenza had shouted from the kitchen window. Michael hurries into the house.

Clemenza is in the kitchen, cooking over an enormous pot. He points to the kitchen wall phone which is hanging off the hook.

CLEMENZA

Some dame.

Michael picks it up.

MICHAEL

Hello. Kay?

KAY o. s.

How is your father?

MICHAEL o. s.

He'll be OK.



*Handwritten notes in pencil at the top of the page, including the name "Morgan" and some illegible scribbles.*

**#1** "THE GODFATHER"  
**REVISION COPY**

Screenplay

by

Mario Puzo

FIRST DRAFT SCREENPLAY  
August 10, 1970

- ① Wrong opening
- ② Too much dialogue
- ③ Don't kill it

#1  
REVISION COPY

Scenario  
by  
Mark...

# Death of Don Corleone

CUT TO:

EXT. GARDEN - (DAY)

Don Corleone is in his gardening clothes tending his tomatoes. The sun is very hot. He wipes his brow. Far off, he sees ball of yellow light coming toward him and feels the constrictions in his chest. He falls to his knees, then sees Connie's little boy of about three coming toward him.

DON CORLEONE

Run away. Run away.

He waves his arms weakly and the little boy runs back to the patio of garden.

Michael and Hagen come running out, followed by Carlo and Connie. Michael and Hagen raise The Don up to put something under his head. The Don says his last words:

8-9-70

DON CORLEONE (continued)

LIFE IS SO BEAUTIFUL