

"THE GODFATHER - PART III"

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THE GODFATHER

## PART III

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.

EAGEN'S POINT OF VIEW - THE LAKE AND LAKESIDE

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. Eagen can be seen in the background, by the house. After a moment:

(CONTINUED)

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 TAHOE HOUSE AND DRIVEWAY - DAY

The heavy, black sedan is loaded. Connie Corleone 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. He 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

Be sure and give my love to your mother.

NERI

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

LAMPONE

I'll bet we'll all be together for Christmas. Wait and see.

Tony gets into the car. He looks out the window toward the house. We begin MAIN TITLES AND CREDITS.

THE DRIVEWAY

Hagen is the last one into the car. As it starts down the driveway on its way to the airport in Reno, Connie, Lamone, 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.

THE GROUP IN FRONT OF HOUSE

As the group breaks, Connie and the Housekeeper going back inside, Neri and Lamone 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.

INT. AIRLINER - DAY

We are close on Tony, looking out the window of the airliner, his own expression matching that of his father.

EXT. LOGAN INTERNATIONAL AIRPORT (STOCK) - DAY

as an airliner of the period comes in for a landing.

EXT. NEW 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.

INT. LIMOUSINE - DAY

It is almost night. Tony is looking out the window as the limousine enters the little town of Hanover, moves down past the Dartmouth College green on Eleazer Wheelock Street and turns right on North Main.

EXT. KAY ADAMS' HOUSE - NIGHT

We are on a post box, the name "Adams" on its side. We pull back to include a modest, white, two-story

(CONTINUED)

CONTINUED:

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

Under its fanlight, the front door swings open and Kay 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 MAIN TITLES AND CREDITS are over and we begin to hear ---

SPEAKER'S VOICE

Our Nation is and has been historically the symbol of freedom, of justice and opportunity and its peculiar strength is that no matter what our individual background ---

EXT. NAVY AND MARINE 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.

GRUNDELLIUS' 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)

CONTINUED:

During this speech we find we have been moving through the stadium. We find Tony's mother, Kay, 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 up to Grundellius.

SUPERINTENDENT

Thank you, Mister Secretary ---

As the Secretary of State crosses back to his seat, the Superintendent addresses the microphone.

SUPERINTENDENT

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

The Superintendent consults a list which an Aid has supplied. 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 ---

DISSOLVE TO:

EXT. THE SPEAKER'S PLATFORM - 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 ---

MIDSHIPMAN

I propose three cheers for those about to leave us. Hip hip!

(the Brigade answers with a roar)

Hip hip!

(again)

Hip hip!

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

(CONTINUED)

CONTINUED:

FIRST CLASSMAN

I propose three cheers for those  
we leave behind. Hip hip!

(hurrray)

Hip hip!

(hurrray)

Hip hip!

FEATURING 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.

CUT TO:

EXT. NAVAL ACADEMY YARD - 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 Captain. He spots Tony in a group with his guests, near the statue of Tecumseh.

TONY AND THE OTHERS.

Tony is standing with Kay, Mary, Hagen and Al Neri. Tony turns as ---

PALMATEER

(coming up)

Congratulations, Tony.

TONY

Thank you, Sir.

(then)

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

(then)

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

Palmateer has greeted the ladies, shaken hands with the men, ad libbing appropriately: Nice to meet you, so on.

(CONTINUED)

CONTINUED:

PALMATEER

(to Ray

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.

EXT. GEORGE WASHINGTON 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".

INT. THE CAR - DAY

Palmateer is driving. Tony sits next to him. They make the turnoff to the CIA, go up the access road, 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. THE MAIN CIA BUILDING - DAY

Palmateer and Tony, on foot now, move up to the building. They move through the front doors.

INT. CIA BUILDING (LOBBY) - DAY

We are in the 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 KNOW THE TRUTH AND THE TRUTH SHALL MAKE 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 Palmateer's identification, signals him and Tony up to the Badge Office which is up a flight of steps on the right.



## INT. CIA BUILDING (BADGE OFFICE) - DAY

as Palmateer shows his identification to a Woman behind the desk:

## PALMATEER

Captain Palmateer.

(then, indicates Tony)

Mister Adams. We have an appointment with the D.D.P.

The Woman gives Palmateer his badge, checking the photo on the badge against his face before she does so. Palmateer initials the form she gives him as she gives Tony his pass and stamps it in large letters: "Must be accompanied".

## INT. CIA BUILDING (LOBBY) - DAY

Within the foyer is another gate 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 Palmateer and Tony through the gate. We pan them toward the bank of varicolored elevators. As they go to the elevators we hear ---

## PALMATEER'S VOICE

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.

## INT. 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 hallway:

## PALMATEER

Assuming no serious problems come to light, you will be given provisional operations approval, effective for six months, during which

(CONTINUED)

CONTINUED:

PALMATEER (Cont'd)  
 time you would be sent to our facility at Camp Peary for a special training program ---

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

INT. MOREHOUSE'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 on the wall behind him, flanked by the National flag and the Agency flag, on standards.

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

MOREHOUSE

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

ANOTHER ANGLE

including Tony and Palmateer who sit across the desk from Morehouse.

TONY

That would depend on the duty, Sir.

MOREHOUSE

(to Palmateer)

How much have you told him, Stu?

PALMATEER

Just that there was an assignment we thought he'd be suited for.

MOREHOUSE

All right.

(then)

We've been authorized and funded to carry out a top priority covert operation in Latin America. Captain Palmateer will be Field Coordinator. Your job would be liason.

There is a beat, then:

(CONTINUED)

CONTINUED:

MOREHOUSE

Something the matter, Mister Adams?

TONY

Before we go into polygraphs and so on, there's something you might not know.

MOREHOUSE

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.

MOREHOUSE

Divorced.

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

MOREHOUSE

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.

MOREHOUSE

And baseball.

(nods)

Your father is Michael Corleone, a resident of Nevada. He's principal stockholder of Genco International, a corporation that deals mainly in hotels and casinos, but they also have interests in an olive oil company, a charter airline, laundromats, nursing homes, so on.

TONY

Does this assignment have something to do with my father?

(CONTINUED)

CONTINUED:

MOREHOUSE

Only in so far as he has certain business connections that might be willing to help us.

TONY

I 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 on my birthday -- that's about it. As far as I know, he's retired. Doesn't see anyone.

MOREHOUSE

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

ANOTHER ANGLE

as Tony pauses, thinking. After a moment:

TONY

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

MOREHOUSE

Let me ask you a personal question, Tony. Do you love your Country --  
(holds up hand)

I'm not talking about the Nathan Hale kind of thing. Just simply, warts and all, do you wish this Nation well?

TONY

Yes, of course.

MOREHOUSE

Well, what if I told you -- and trying not to be grandiose -- that this one operation might very well insure peace on this hemisphere for the next fifty years. Maybe more.

CUT TO:

EXT. A RESTAURANT TERRACE (WASHINGTON) - NIGHT

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.

HAGEN

When will you be able to tell me these things?

TONY

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

ANOTHER ANGLE

as Hagen smiles, shakes his head. Bureaucracy.

TONY

What they'd like to find out right now is: Would you be interested?

HAGEN

I'll let you know.

TONY

Do you have to check with my father?

(CONTINUED)

CONTINUED:

HAGEN  
No.

TONY  
How is he?

HAGEN  
Fine.

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

HAGEN  
I suppose so. I'm in Vegas most  
of the time.

TONY  
Those were good days.

HAGEN  
Yes. They were.

ANOTHER ANGLE

As Al Neri comes 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  
U.S. Navy Research Facility.  
(then)  
Research on what?

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

Hagen nods and puts the card in his wallet as we ---

CUT TO:

INT. INTERROGATION ROOM ONE (CIA) - DAY

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 looking at a little steeple that he's made of his hands.

2ND INTERROGATOR

And you were never curious?

ANOTHER ANGLE

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

No.

2ND INTERROGATOR

What do you feel?

TONY

Nothing!

The Second Interrogator glances over. The trace of anger in Tony's last response has told him and us something.

CUT TO:

## INT. INTERROGATION ROOM TEREZ - DAY

Tony sits in a chair in a small room with acoustical tile on the walls and ceiling. Behind him is a desk-like structure with a built-in apparatus of dials, graph paper and odd, narrow metal pens.

Tony is connected to the desk ensemble by three apparatuses: a blood pressure cuff attached to his arm, an accordion 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. Have you?

The Third Interrogator tenses angrily for a moment, then:

3RD INTERROGATOR

It's essential that you face the wall and answer the questions yes or no.

(CONTINUED)



CONTINUED:

Tony turns back to the wall, then:

3RD INTERROGATOR

Do you have any friends in the  
Communist Party?

TONY

No.

CUT TO:

INT. INTERROGATION ROOM THREE - 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 INTERROGATOR

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

(checks second  
graph)

I 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 put on his coat.  
He pauses at the door, then:

TONY

It's my roommate up at Exeter.  
Phil Bodeen.

3RD INTERROGATOR

He's a Marxist?

TONY

I don't know.

(grins)

But last time I saw him he had an  
American flag sewn to the seat  
of his pants.

3RD INTERROGATOR

And how did you feel about that?

TONY

(shrugs)

His pants.

(CONTINUED)

CONTINUED:

3RD INTERROGATOR

That's interesting.

TONY

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 I don't.

(then)

But the Supreme Court does. Sym-  
bolic freedom of speech. Protec-  
ted under the First Amendment.

As Tony turns to go:

3RD INTERROGATOR

Adams?

TONY

(turns back)

Sir?

3RD INTERROGATOR

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

TONY

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

3RD INTERROGATOR

Just what are your plans, Mister Adams?

TONY

I plan on passing this thing ---

CUT TO:

INT. HANDBALL COURT - DAY

Tony and Stu Palmateer are in sweat clothes, playing  
a hard, no-mercy game of handball. Palmateer is close  
as he hits the ball:

PALMATEER

You will.

(CONTINUED)

CONTINUED:

We whip pan to Tony, returning the shot.

TONY  
What makes you think so?

PALMATEER  
You've got friends in high places,  
chum.

As Tony puts one away:

PALMATEER  
Shot.  
(then)  
Believe me, you'll be reading-in  
on the project by next week.

CUT TO:

EXT. IBD UNION BUILDING (JERSEY 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 followed by Al Neri.

INT. BRADY'S OUTER OFFICE - DAY

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.  
(to Secretary)  
No calls, Maggie.

INT. CONFERENCE ROOM - DAY

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 with the drinks, gives the first to Neri, then as he gives the second one to Hagen ---

(CONTINUED)

CONTINUED:

BRADY

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

EAGEN

Mainly trying to run you down.

BRADY

Do you think this outfit runs itself?

EAGEN

I think you're stalling us, Pat.

BRADY

Stalling?

(to Neri)

Will you listen to this guy?

(grins at

Eagen)

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

EAGEN

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

ANOTHER ANGLE

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.

EAGEN

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 it ---

(then)

You want a fifty million dollar line of credit to be granted in full to Genco International and Subsidiaries and so on and so forth ---

(looks up)

For a hotel in Atlantic City? It's a lot of money, Tom.

(CONTINUED)

CONTINUED:

HAGEN

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

BRADY

That's beside the point. Fact 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 commitment to new construction loans.

HAGEN

How long has that policy been in effect?

BRADY

Let me read you something.

ANOTHER ANGLE

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

BRADY

It's headed: Take the hood out of the Brotherhood.

(looks up)

Cute?

(reads)

'It is precisely men like Patrick Brady -- who took over the Presidency of the IBD 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 Union 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 you?

HAGEN

You can tell me if the answer is yes or no.

ANOTHER ANGLE

As Brady crosses to the wall where the large studio portrait of Danny DeVito, a tough-looking little guy,

(CONTINUED)

CONTINUED:

is framed in a place of honor. After a moment Brady shakes his head and turns back to Hagen.

BRADY

I'm sorry, Tom. Much as I love and respect our former President, I don't have any burning urge to end up rooming with him at Leavenworth.

HAGEN

Before you give me your final refusal, I'd like to say one thing ---

BRADY

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

ANOTHER ANGLE

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.

HAGEN

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?

NERI

It means I'll see you around.

BRADY

What am I supposed to do? Get scared? Piss in my pants?

HAGEN

No one is trying to intimidate you. The Corleone Family doesn't do business that way.

BRADY

The Corleone family doesn't do

(CONTINUED)

CONTINUED:

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 someplace, 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.

HAGEN

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:

HAGEN

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.

CUT TO:

EXT. MAATROCINA'S YACHT (LONG ISLAND MARINA) - DAY

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

(CONTINUED)

CONTINUED:

MAATROCINA

There's a trick to it, Pat.

ANOTHER ANGLE

including the canopied afterdeck of Maatrocina's lovely yacht, moored among others of its type in a splendid North 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.

BRADY

Hello Sam. I'm sorry to have bothered you.

We pull back slightly as Maatrocina — in neat yachting whites and deck shoes — comes up followed by a cold-looking man, Ralph Augusto, Maatrocina's hood.

MAATROCINA

No bother at all.

(to Augusto)

Light the man's cigar for him, Ralph.

As Augusto 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 Tom Hagen up to these days?

BRADY

Still shopping around for that loan.

MAATROCINA

Lots of luck to him.

BRADY

Thank you, Ralph.

Augusto, having lit Brady's cigar, nods expressionlessly and sits as:

BRADY

They tried to throw a scare at me.

CONTINUED)



CONTINUED:

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.

MAATROCINA

I'll tell you how tough Hagen is --  
(eats a  
grape)

Ralph Augusto will make him squat down in the middle of Times Square in the rush hour and take a shit.

BRADY

Yeah? What about Al Neri?

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 ANGLE - FEATURING AUGUSTO

As he nods almost imperceptibly, gets up and goes,  
we ---

CUT TO:

INT 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, hip. 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?

ELIZABETH

Fifteen minutes. Out in front.

We follow her out of the newsroom, down a hallway and around a corner and in through a door marked, "Projection Room One".

INT. PROJECTION ROOM ONE

Elizabeth comes into the projection room, pausing in the doorway as her eyes adjust to the change in light.

ANOTHER 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:

ELIZABETH

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 between Elizabeth and a large, attractive, Latin-American political leader named Armando Vidal. They sit together at the pool area of a luxury hotel. Vidal wears a fatigue uniform without any insignia whatsoever. The image of Elizabeth on screen is saying:

(CONTINUED)

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 Country 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 Herculio -- in the stable.

ELIZABETH'S VOICE

A cleansing.

VIDAL

Exactly. Muchas gracias. My Country was befouled by the corruption of its leaders and their exploitation of the people. A hard cleansing was needed and sometimes that is painful -- but the pain is over and now I am hoping that my little Country and your great Nation 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 preparatory to diving. Admiring child-red and Elizabeth Ann Dunne 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 tousels a kid's hair and crosses into the water. As he wades out, Tony turns to Elizabeth.

(CONTINUED)

CONTINUED:

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 TV 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 Presidente, Armando Vidal, has just extended the hand of friendship from quote, 'his little Country to our great Nation.'

ANOTHER ANGLE

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

ELIZABETH

What is it that you're working on? Some sort of a psychological profile on Vidal for the Navy Department?

TONY

Right. There's a couple of questions I wanted to ask you, if that's okay.

(then)

What are you doing about lunch?

ELIZABETH

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 pauses, then:

ELIZABETH

You ever play any baseball, Mister Adams?

TONY

How did you guess that?

(CONTINUED)

CONTINUED:

ELIZABETH

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

TONY

You're kidding.

ELIZABETH

I don't kid about no hitters.

Elizabeth exits. Tony follows. We ---

CUT TO:

EXT. MOUNT VERNON - DAY

as a troupe of Boy Scouts goes past us and clears the  
Visitor's Gate, exposing the bowling green, the court-  
yard 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 two 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. He  
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 Sports' Desk  
of the Boston Globe for twenty-five

(CONTINUED)

CONTINUED:

ELIZABETH (Cont'd)  
 years. I 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. THE 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 joins her, we ---

CUT TO:

INT. SPACE AND FLIGHT MUSEUM - DAY

We are on the balcony as Elizabeth sets up a shot  
 from 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 - NIGHT

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.

ELIZABETH

One drink, okay?

## 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 informal, taken at an opening night at Kennedy Center.

We pull back to include Tony, looking at the picture as Elizabeth comes up with a couple of drinks.

TONY

You and Grundellius?

ELIZABETH

At Kennedy Center.

TONY

He really gets around.

ELIZABETH

Well, he got around me anyway.

TONY

Oops.

ELIZABETH

No harm, no foul.

(then)

I 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 looks at it:

ELIZABETH

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 still see him?

ELIZABETH

Once in a while.

(then laughs)

Said she wistfully.

(CONTINUED)

CONTINUED:

TONY

I was just going.

ELIZABETH

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

CUT TO:

EXT. ELIZABETH'S FRONT DOOR - NIGHT

as Tony comes 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:

EXT. 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.

INT. THE LIMOUSINE - 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.

FRANKIE

Here it comes now.

ANOTHER ANGLE

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



## INT. THE LIMOUSINE - 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

Half 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 KID

Hey Mister, you got a cigarette?

FRANKIE

I don't smoke.

PUERTO RICAN KID

You got a dollar?

FRANKIE

Beat it.

## ANOTHER ANGLE

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

NERI

Give him a ---

Suddenly Neri breaks off, sensing something wrong. The other Puerto Ricans are surrounding the limousine. As Neri dives for the door of the car ---

NERI

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.

## ANOTHER ANGLE

Neri hits the deck, rolling, comes up -- gun in hand -- blasting.

## ANOTHER ANGLE

One of the Puerto Rican kids is hit squarely in the chest. He flies back, arms up, legs spreadeagled, like he was hit in the chest with a baseball bat.

## ON FRANKIE

Frankie 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 ANGLE

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

## REVERSE ANGLE

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

## ON NERI

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

## ANOTHER 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 - FERRY LANDING

The ferry boat is still pulling away as the four Puerto Ricans land on the pier and disappear into the night. The ferry boat's whistle is blowing shrilly. Off its starboard bow we can see the Statue of Liberty. Over this we hear ---

## -PRIEST'S VOICE

- I am the Resurrection and the Life  
and he that believeth in Me, al-  
though he be dead, shall live ---

DISSOLVE TO:

EXT. ITALIAN-CATHOLIC GRAVEYARD (LONG ISLAND) - DAY

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

PRIEST

(continuing)

And everyone that liveth and believeth in Me shall not die forever.

We have pulled back to include the burial services for Neri. 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, Umberto Croce, about sixty, who is approaching them.

HAGEN

Umberto Croce out of Tampa. He took over the whole Florida thing after Hyman Roth and Johnny Ola were retired.

Umberto has come up.

HAGEN

Umberto. Michael's son, Anthony.

CROCE

Your father must be proud.

(then)

What do you think, Tom? They're saying it was Maatrocina.

Hagen makes a little gesture, reminiscent of the Godfather; a kind of upward opening of the hand, as if gently letting a tiny bird free.

ANOTHER ANGLE

As Frankie Rizzi, his arm in a sling, and Santino Corleone, Sonny's oldest son, now in his middle thirties, come up together:

(CONTINUED)

CONTINUED:

HAGEN

Say hello to your cousin, Frankie Rizzi -- your Aunt Connie's boy -- and this is Santino, your Uncle Sonny's oldest.

As Tony shakes hands with Santino and Frankie:

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.

FRANKIE

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

SANTINO

Fucking punk.

FRANKIE

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

CROCE

What about Tommy?

FRANKIE

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 Lampone comes up, clearly agitated:

LAMPONE

How do you like the balls of that bastard? Showing up here.

(CONTINUED)

CONTINUED:

SANTINO

Maatrocina?

LAMPONE

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

HAGEN

Be patient, Rocco, and trust me.  
(smiles off)

Sam.

ANOTHER ANGLE

as Sam Maatrocina comes up, his expression suitably somber.

MAATROCINA

Tom. Fellas. Go figure life, huh? A guy like Al Neri. Who'd of figured him to get mousetrapped like that?

Maatrocina is shaking hands with Hagen, Rocco and Frankie. As he does so:

HAGEN

(indicates)

Mike's son, Anthony. Sam Maatrocina.

Maatrocina holds out his hand to Tony. Tony just looks at him coldly for an insulting split second. Maatrocina'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.

Maatrocina turns and moves off. Tony is looking after him.

HAGEN

Mistake, Tony. Never let a man like that know what you're thinking.

CUT TO:

## INT. LIVING ROOM (DON CORLEONE'S HOUSE) - NIGHT

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 Frankie who is guiding Tony through the room.

FRANKIE

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 dining room where a buffet has been set up. Croce has a heaping plate of food. He pauses, shaking his head.

CROCE

Sad day, sad day.

As Croce moves on, shaking his head, Frankie looks after him.

FRANKIE

Damn 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?

FRANKIE

We got some people down 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.

FRANKIE

It's what you call non-scheduled.  
You know?

(then)

If we ever go out of business, half  
the rock groups in the country will

(CONTINUED)

CONTINUED:

FRANKIE (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.

FRANKIE

Hey, Francesca. Barbara.  
(to Tony)  
You remember the twins.

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

FRANKIE

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 Tessio 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.

FRANKIE

(tugs Tony off)  
Later, huh?

INT. DON CORLEONE'S OFFICE - NIGHT

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

HAGEN

Close the door, please, Frankie  
and make yourself comfortable.  
(then)  
First, Tony, thank you for coming.  
We all appreciate it.

(CONTINUED)

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 Umberto Croce to sit  
in with us because of his strong  
connections in Latin America and  
in the exile community down in  
Florida -- and because he's a  
trusted and valued friend of the  
Corleone family.

(then)

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

TONY

It's a political assassination.  
The target is Armando Vidal.

ANOTHER 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. I 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?

HAGEN

When is this planned for?

TONY

Next February. He's having a week-  
long celebration of the Fifth Anniv-  
ersary of the Revolution.

(then)

We're planning it to look like an  
accident -- or natural causes.

(CONTINUED)



CONTINUED:

SANTINO

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 on his toothbrush would be fatal inside of an hour.

CROCE

That would mean getting somebody close to him.

HAGEN

Could that be done?

CROCE

I think so.

HAGEN

(to Tony)

And what's your part in all this?

TONY

I'm the cut-out. The circuit breaker.

HAGEN

The only link between our people and the Government?

TONY

That's right.  
(then)

There's a second phase to this operation. It consists of spreading confusion -- planting explosives -- the Police Barracks -- the Central Power Station -- so on, which will hopefully trigger an uprising of the Anti-Vidalista forces.

(CONTINUEE)

CONTINUED:

SANTINO

I thought these bastards wanted a  
hit ---

(then)

They're looking for World War Three.

HAGEN

(to Lampone)

What do you think, Rocco?

ANOTHER ANGLE

As Rocco Lampone -- 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. Stag-  
ing areas.

TONY

The supplies can be made available.

LAMPONE

How about getting them down there?

FRANKIE

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  
down there and raising a little  
hell?

UMBERTO

I'll talk to Doctor Barcenas.

SANTINO

And we'll all end up with our balls  
in the gravy.

FRANKIE

You're getting old, Santino.

(CONTINUED)

CONTINUED

SANTINO

I'm still young enough to whip  
your ass.

As Frankie starts to rise, Hagen puts a stop to any  
further discussion.

HAGEN

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. Every-  
thing will be handled through me  
and in cash.

HAGEN

You can tell your friends that they  
have a deal.

TONY

Good.

HAGEN

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

TONY

I don't know if they'll accept that.

HAGEN

It's a non-negotiable condition.

(then)

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

ANOTHER ANGLE

Santino turns to Hagen:

SANTINO

You really think they'll pardon  
DeVito?

(CONTINUED)

CONTINUED:

HAGEN

Why not?

SANTINO

That would have to come right from the White House.

HAGEN

Where do you suppose the hit order came from?

CUT 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. Known by the official cryptonym "ISOLATION" it is unofficially called "The Farm".

The enormous, thickly-wooded area is divided internally into tightly controlled training areas. A high chain-link fence topped with barbed wire surrounds the base. Signs on 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 gelnite, and left in an area where it will do the most damage when detonated ---

EXT. TRAINING AREA (CAMP PEARY) - DAY

We are on the Instructor, a lean, mean-looking Army Sergeant in impeccable fatigues. His manner of speech is Southern.

INSTRUCTOR

Do I read disapproval on your face, Mister Adams?

ANOTHER ANGLE

including the training class, thirty or forty men in army fatigues. Some are dark men, mustachioed, possibly Saudis or Iranians. Among these we find Tony.

(CONTINUED)

CONTINUED:

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

INSTRUCTOR

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 ELO.

(then)

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 --

(then)

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

TONY

No I don't.

INSTRUCTOR

By the time you leave Camp Perry, you'll be an expert.

The Sergeant turns to the others.

INSTRUCTOR

(continuing)

All right, gentlemen, this is a remote control detonator...on safe.

He holds up a detonator in his hand, then points off:

INSTRUCTOR

And that yonder is a doomsday car.

ANOTHER ANGLE

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.

DISSOLVE TO:

INT. CLASSROOM (CAMP PERRY) - DAY

We are in a classroom in wooden army barracks. The teacher, a Navy Commander, is lecturing. There are

(CONTINUED)

CONTINUED:

chalked cryptograms on the blackboard behind him. They are variously, ODYOKE, ODACID, ODENVY, AELADEL, AEJAMMER, AEBROOM. KUDOVE, KUDESK, 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-D-acid.

STUDENT

What's that last one?

INSTRUCTOR

O-D-envy?

(grins)

That's the FBI.

As the group of trainees laugh, we ---

CUT TO:

EXT. A CANYON ROAD (CAMP PEARY) - DAY

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

PLATOON

But two three four --

Reep-by-ya-lo'

Reep-by-ya-lo-

Lo-righta-lo---

We move into the platoon, pick out Tony as he runs, not counting. The Drill Instructor runs up alongside of Tony.

INSTRUCTOR

You're not singing, Mister Adams.

Aren't you happy in our little group?

As Tony looks over at the glaring Drill Instructor, then starts chanting with the rest ---

CUT TO:

## EXT. PISTOL RANGE (CAMP PEARY) - DAY

Tony is at the pistol range, firing. As he finishes up the clip and draws the target back to him on a pully 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  
Must run in the family, then.

TONY  
You might be right.

CUT TO:

## INT. LOCK PICKING 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 on locks. As the Teacher helps Tony.

TEACHER  
On the ordinary pin tumbler cylinder 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 tape back the bolt mechanism, we:

CUT TO:

## EXT. TRAINING 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.

## ANOTHER 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

Come on. Come on. Make a move, Sir. Are you falling in love with me? Then do something hostile. Make a face. Stick out your tongue. Do something, Mister Adams.

Tony swings the knife. The Instructor avoids him.

## INSTRUCTOR

My little bitty sister can make a better move than that, Sir.

## 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)



CONTINUED:

The Instructor has been waiting for this. He flips Tony again.

Tony lies inert on the ground. The Instructor comes up, bends to inspect Tony. As he does so:

INSTRUCTOR

All right, Sir. You --

He 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.

ANOTHER ANGLE

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 broadsiding 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:

INT. RECREATION ROOM - CAMP PEARY - DAY

Palmateer is watching the Recreation Room television set on which there is a newscast of the release of Danny DeVito from Leavenworth.

(CONTINUED)

## CONTINUED:

Danny, almost as wide as he is tall, his broad pug-nacious face wreathed in a grin, comes out 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.

## PALMATEER

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 ---

## EXT. A WASHINGTON D.C. BUILDING - DAY

As Tony, dressed in his blues, comes out of a building. He carries a briefcase. Crossing to the curb, he stops and looks up the street.

## ANOTHER ANGLE

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 Frankie is driving. With him in the front seat is Santino. In the backseat is Umberto Croce.

## INT. THE LIMOUSINE - DAY

as Tony gets in and sits next to Croce. General greetings, then Tony gives the briefcase to Croce.

FRANKIE

Where to?

TONY

Take a right on Sixteenth Street.

## ANOTHER 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 assault team together.

TONY

Barcenas?

CROCE

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 me off at the next corner.

## INSERT - THE BRIEFCASE

As Croce picks up a packet of hundreds out of the suitcase, riffles it:

TONY'S VOICE

It's all there.

## BACK TO SCENE

As Santino grins:

SANTINO

Straight from the East Coast  
Distributor.

Tony looks over at Croce:

CROCE

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

Miss Dunne, please.

CUT TO:

## INT. LOBBY (KENNEDY CENTER) - NIGHT

We are shooting past the big, nubby sculptured head of John 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. Madame,  
I believe those were --

(then)

Scotch-rocks. Here. Two.

(CONTINUED)

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. THE TERRACE (KENNEDY CENTER) - NIGHT

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 KISSICK

Burning the midnight oil at State?

ELIZABETH

(smiles)

I wouldn't know, I've broken off  
relations with the State Department.

## ANOTHER ANGLE

Tony has heard this last.

SWARTZWALDER  
You stationed in Washington?

TONY  
On temporary assignment.

ELIZABETH  
He's doing a background on Armando Vidal.

MC RISSICK  
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 looking after him, as to the others:

ELIZABETH  
I've always had a mad thing for sailors. They've got such neat little asses.

As Tony returns and escorts her back into the theater:

CUT TO:

EXT. KENNEDY CENTER DRIVEWAY - NIGHT

We are on the line of cars coming up to pick up their passengers outside the Hall of States. Much honking of horns, so on.

ON TONY AND ELIZABETH

as they stand among the magnificoes, looking for a taxi. Elizabeth spots one first.

(CONTINUED)

CONTINUED:

ELIZABETH

There's one!

Tony hurries for the taxicab.

ANOTHER ANGLE

as an Airforce General intercepts the cab.

GENERAL

Believe this is mine.

ON ELIZABETH

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

ELIZABETH

Here comes another.

ANOTHER ANGLE

as Tony hurries for the next cab, only to get beaten out by a State Department type with two Oil Sheiks in tow.

STATE DEPARTMENT TYPE

You're next, Ensign.

Tony turns, signals to Elizabeth to wait, then exits.

CLOSE - ELIZABETH

as she looks after him, puzzled.

INT. PARKING AREA - NIGHT

as Tony moves into the Kennedy Center Parking area, looking around.

ON ELIZABETH

She is pacing. She stops, looks at her watch, then turns at an insistent honking from the driveway. We pull back and pan to include Tony sitting in a big, beautiful, official-looking sedan. He leans across and opens the front door. She crosses and gets in.

ON HALL OF STATES DOORWAY (KENNEDY CENTER) - NIGHT

as an Admiral and his wife come out toward the driveway with their guests. All are chuckling merrily at something the old sea dog has said. Now his wife's expression alters as she looks off.

ADMIRAL'S WIFE

Charles! Isn't that our car?

He looks off. His expression changes. He starts to run.

ANOTHER ANGLE - KENNEDY CENTER DRIVEWAY

As Tony drives off, the Admiral runs vainly after his car, waving his hand.

ADMIRAL

Stop! Stop!

INT. THE ADMIRAL'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'm looking forward to it.

CUT TO:

INT. ELIZABETH'S BEDROOM - NIGHT

Tony and Elizabeth are in bed together making love.

ANOTHER ANGLE

featuring Elizabeth as ---

ELIZABETH

Now. Now. Yes. Now.

CUT TO:



INT. BEDROOM (ELIZABETH'S APT.) - NIGHT

Tony and Elizabeth are sitting up in bed. Tony is lighting her cigarette. Suddenly he pauses.

ELIZABETH  
What's wrong?

TONY  
Shh.

ELIZABETH  
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. HALLWAY (ELIZABETH'S APT.) - NIGHT

We move with Elizabeth as she goes down the hallway.

INT. LIVING ROOM (ELIZABETH'S APT.) - NIGHT

As Elizabeth comes into the darkened living room, suddenly a Man from out of the shadows, clamps one hand over her mouth and with the other hand he holds a knife to her throat.

## ANOTHER ANGLE

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

FIRST MAN

Bring him down here.

The Second Man 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 ---

## INT. BEDROOM - NIGHT

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 show on 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. 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 gun from him and tossing it on 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 gun pressed against the back of the Second Man's head.

INT. LIVING ROOM (ELIZABETH'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

I'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

I don't give a shit if you kill her. I said drop the knife.

ANOTHER ANGLE

As the Second Man -- overconfident at finding himself still alive -- speaks to his partner.

SECOND MAN

Cut her a little bit to convince this asshole. 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, like a stunned ox, dripping blood on the carpet, Tony turns once more to the man with the knife.

TONY

I'm going to give you one more chance. Drop the knife and I'll let you go.

(CONTINUED)

CONTINUED:•

FIRST MAN

(laughs)

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 looking 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)

(CONTINUED)

FIRST MAN

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 gun away and I had to shoot him.

As Tony, still comforting her, moves her away, We ---

DISSOLVE TO:

EXT. EVERGLADES BAY - DAY

We are in a swampy backwater on the West Coast of  
Florida, south of Fort Meyer. Hacked out of the  
everglades is a clearing on which a tourist accommo-  
dation 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 FISHING BOAT

as a Latin American, Roberto Barcenas, about 35,  
comes out to the bow of the boat, locks off toward  
the tourist cabins. Roberto is a capable, cool,  
intelligent man.

EXT. THE TARPON LODGE - DAY

as Umberto Croce, dressed in white and wearing a straw  
hat against the sun, comes out of the ramshackle lodge  
and moves to the pier.

## 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 Indio, Borracho, Padre Pepe, El Fararon, Arrigo and Roberto's younger brother, Jorge.

Croce and Roberto embrace, then:

CROCE  
This way.

## EXT. AN AIRSTRIP - DAY

A rough airstrip has been bulldozed out of the scrub pine and palmetto forest. At one end is a hanger and on its side the words: ~~INTER-CARRIBEAN CHARTERS~~.

As Croce and the Latin Americans come up:

CROCE  
Tony!

## ANOTHER ANGLE

Inside the hanger 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. Ad lib greetings, then to Barcenas:

TONY  
Are you ready?

(CONTINUED)

CONTINUED:

ROBERTO

For many years.

As they move into the hanger:

ROBERTO

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

TONY

There were a few problems.

ROBERTO

But the other is fine?

TONY

Yes.

(then)

You've been in touch with your underground?

ROBERTO

(nods)

Everything is arranged.

INT. THE HANGAR - 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 two 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 of them. Forty-five calibre, nine millimeter. With ten thousand rounds.

(points

Over there.

(CONTINUED)

CONTINUED:

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

JORGE

Ten thousand rounds! Aye de mi!

ANOTHER 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:

ARRIGO

We make a little trouble for El Presidente, 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, we ---

CUT TO:



EXT. LAS VEGAS HOTEL (SWIMMING 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, come Sam Maatrocina and Ralph Augusto, 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:

LAMPONE

Here they come.

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

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

LAMPONE

Tell Al Neri 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 for Hagen and DeVito. As Danny accepts his drink and raises it to Hagen:

(CONTINUED)

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 Maatrocina and Mister Augusto  
are here, Sir.

HAGEN

Send them in, please.

ANOTHER ANGLE

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

HAGEN

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

MAATROCINA

I'll take a little bourbon with  
you. On the rocks.

Hagen 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 ANGLE

As Santino is making the drink, Maatrocina turns to  
Danny DeVito, shaking hands.

(CONTINUED)

CONTINUED:

MAATROCINA

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.

DEVITO

Thank you, Sam. I know you mean it.

MAATROCINA

(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.

HAGEN

We never have, Sam.

MAATROCINA

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.

HAGEN

How we can all accommodate to this new situation.

MAATROCINA

(grins)  
I don't know from accommodate -- just so we all get a chance to drink from the well.

HAGEN

Problem being, for the past five years the well dried up on us as you might say. It was almost as if Pat Brady had something against us personally.

MAATROCINA

Tom. Tom. You should have come to me.

(CONTINUED)

CONTINUED:

HAGEN

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

MAATROCINA

What are friends for?

HAGEN

In any case, the problem is solved -- or will be soon. The well is no longer dry.

MAATROCINA

And everybody gets to fill his bucket. That's as it should be.

HAGEN

After us.

MAATROCINA

Meaning what exactly?

HAGEN

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

MAATROCINA

The Atlantic City Hotel?

HAGEN

That's right.

ANOTHER ANGLE

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

MAATROCINA

And what am I? 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

I got no objection to him doing business -- I just want to do business, too. Fifty-fifty. Kay? What Hagen gets, I get.

(CONTINUED)

CONTINUED:

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.

MAATROCINA

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

DEVITO

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

(then)

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

MAATROCINA

How far second?

(CONTINUED)

CONTINUED:

DEVITO

You've got to give me a year.

MAATROCINA

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

ANOTHER ANGLE

as De Vito looks over at Tom Hagen.

DEVITO

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

HAGEN

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-ten?

MAATROCINA

I'm not taking any ten. What they get, I get. That is final.

DEVITO

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

MAATROCINA

Try hard.

ANOTHER ANGLE

Maatrocina glances over at Augusto. They rise.

HAGEN

Thank you for coming, Don Maatrocina. I'm sure we can find a way to live together in peace.

MAATROCINA

Of course, my old friend.

Maatrocina ad libs goodbyes around and he and Augusto leave.

(CONTINUED)

CONTINUED:

HAGEN

(to Lampone)

You might have to go one on one  
with Augusto before we're finished.

LAMPONE

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'll 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.

LAMPONE

Neither do I.

(CONTINUED)

CONTINUED:

SANTINO

You think he's walking into some-  
thing down there?

HAGEN

That's what I want you to find out.

As Santino turns and goes, we —

CUT TO:

EXT. LATIN-AMERICAN CITY- NIGHT

We are on 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 STREET CORNER - 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.

ANOTHER ANGLE

as the crowd laughs and cheers them on.

A WOMAN

Agua!

We move up to a loud speaker attached to an ornate and bunting festooned lamppost. From the speaker we hear:

VIDAL'S VOICE

But make no mistake, any of you --  
you of the North American delega-  
tion in particular. We welcome  
you to our Country -- but the days  
of exploitation are over.

CUT TO:

INT. BALLROOM - HOTEL DE LA REVOLUCION - NIGHT

El Presidente, Armando Vidal, is speaking to a crowd in the Grand Ballroom. The usual television cameras, so, on.



## ANOTHER ANGLE

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

## VIDAL

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 Arrigo, has moved to Tony's side. As the cheers have erupted once more, Arrigo, with a brief nod of the head, indicates that Tony should follow him.

## ANOTHER ANGLE

As Arrigo goes, Tony looks after him briefly, then over to the American Delegation including Lucas, the Assistant Secretary of State for Latin American Affairs; Carlock, the Speaker of the House and several prominent liberal Senators including McKissick of Utah and the elegant Bartholemew 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 Magudo, 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 HOTEL DE LA REVOLUTION - NIGHT

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 Kenny.

## ELIZABETH

With all due respect, that's bullshit. The man's obviously incompetent or the car would have been waiting exactly ---

She breaks off, seeing Tony.

(CONTINUED)

CONTINUED:

TONY

Hi.

She stops. He crosses up:

TONY

I 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 REVOLUCION - NIGHT

Throngs of 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 flow of traffic, cigarette in his mouth, patting his pockets for a match. Tony comes up and lights Arrigo's cigarette. As he does so:

ARRIGO

Be sure you have your identification. Magudo's pescadores -- you understand? The Police -- they're out fishing tonight.

EXT. A CARNIVAL STREET - NIGHT

We are on another group of Girls and Men in a wildly sexual dance.

CONTINUED:

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. HARBOR 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 "Stella Maris". Arrigo comes up the pier, pauses by the short gangway.

ANOTHER ANGLE

As Tony comes up and joins Arrigo a Third Man suddenly appears out of the darkness. As he comes up to Tony, we recognize Jorge Barcenas.

JORGE  
(shaking hands)  
You bring it?

TONY  
Yes.

JORGE  
This way.

Jorge leads them aboard.

INT. MAIN CABIN (STELLA MARIS) - NIGHT

In the cabin are Roberto Barcenas, Indio, Fararon, Padre Pepe and Borracho. There is also a girl, Angelica, 25. She has dark eyes and blonde hair. There is something 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 look up as Tony, Jorge and Arrigo enter.

Roberto smiles warmly, comes up and embraces Tony.

(CONTINUED)

CONTINUED:

ROBERTO

It's good to see you, my friend.

(then)

All goes well?

TONY

(nods)

And you?

ROBERTO

Everything is ready. Arms and  
ammunition distributed. Now the  
waiting.

TONY

You've set a time?

ROBERTO

Day after tomorrow. Seven A.M.

(checks watch)

Thirty-four hours.

(then)

This is Anjelica. A great good  
friend of El Presidente. She knows  
where he keeps his toothbrush.

TONY

Good.

ANJELICA

You have something for me?

ANOTHER ANGLE

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 very short period of tox-  
icity -- do you understand? Once  
it's opened it must be used within  
twenty-four hours.

(CONTINUED)

CONTINUED:

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)

Hadn'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 Magudo's fishermen.  
They're out in force tonight.

Anjelica nods. Roberto hands her the money, then  
kisses her on the cheek.

ROBERTO

Vaya con Dios, Chica.

ANOTHER ANGLE

She stuffs the money in the pocket of the overcoat and  
exits. Roberto looks at Arrigo who nods and follows  
her out. Now Roberto looks back at Tony.

TONY

Have the supporting operations  
been set up?

(CONTINUED)

CONTINUED:

Jorge crosses to a map on the table.

JORGE

(points)

Here. Here. Here.

As Tony crosses and studies the map, we --

CUT TO:

A SMALL CITY PARK - NIGHT

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 end. The Sergeant blows his whistle.

SERGEANTE

(in Spanish)

Identification check. Have your cards ready.

ANOTHER ANGLE - THE CROWD

We see Arrigo and Anjelica 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. Arrigo and Anjelica and a couple of others, who would apparently just as soon not be stopped by the police, move down the alley.

INT. ALLEY - NIGHT

As Anjelica and Arrigo move down the alleyway, congratulating themselves on their escape from Magudo's 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.

CUT TO:

## INT. POLICE STATION - NIGHT

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!

SERGENTE

(in Spanish)

Sit down!

The Sergente shoves Arrigo violently toward the bench as we ---

CUT 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.

## ANOTHER 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.

## ANOTHER 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 unsmiling Security Officer crosses up to him.

(CONTINUED)

CONTINUED:

TONY

Yes?

SECURITY OFFICER

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

INT. 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:

ELIZABETH

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?

(CONTINUED)



CONTINUED:

ELIZABETH

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

TONY

Where did you hear that?

ELIZABETH

You wouldn't know anything about it,  
would you?

TONY

I want to know where you heard that.

ELIZABETH

What difference does it make, it's ---

Tony is on his feet and moving out of the barroom.

INT. HOTEL DE LA REVOLUCION LOBBY - NIGHT

The small 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 VOICE

Stu?

As Tony comes up:

PALMATEER

Something wrong?

TONY

I don't know.

They move casually toward the newsstand. Palmateer  
picks up a Spanish language newspaper, idly scans it,  
then:

PALMATEER

What's the problem?

TONY

How many people know about this  
mission?

PALMATEER

Why?

(CONTINUED)

CONTINUED:

TONY

I think there's been a leak in Washington.

PALMATEER

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

TONY

Is Arne Grundellius one of them?

PALMATEER

Yes.

TONY

Then maybe it's not that serious.

PALMATEER

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

TONY

No. I think it's all right.

(then)

See you tomorrow.

ANOTHER 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 house-phone and picks it up.

TONY

Yes?

INT. DOCKSIDE EATING PLACE - NIGHT

Jorge Barcenas is at a public phone.

JORGE

You recognize my voice?

(then)

You better get down here right away.

## ANOTHER ANGLE

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 MARIS) - NIGHT

We are close on the pock-marked, hawk-faced Policeman who was present at the Police Station when Anjelica and Arrigo were brought in.

POLICEMAN

I'm positive, Doctor Barcenas. As soon as they found the hundred thousand pesos in her pocket, they called Colonel Magudo in. I came as soon as I could.

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

ROBERTO

She's being questioned now?

The Policeman nods. Roberto 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.

## ANOTHER ANGLE

Jorge starts passing out weapons and hand grenades. Tony takes a sub-machine gun and checks it, as we ---

CUT TO:

## EXT. JAILHOUSE 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, Borracho, Pepe and Fararon from the second. They are all armed, carrying LAW rockets and slung-sub-machine guns.

## ON RUIZ

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.

## INT. THE JAILHOUSE - NIGHT

Carbajal and Mosca have started firing out of the gun ports in the doors.

## EXT. THE 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. THE JAILHOUSE - NIGHT

as the big, heavy doors blow away ---

## INT. THE JAILHOUSE - NIGHT

as the second door is blown back into the room. The ceiling is caving in, plaster is falling. The air is thick with plaster dust and smoke.

(CONTINUED)

## CONTINUED:

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 - BASEMENT STAIRS

as Colonel Magudo runs up the basement stairs, pistol in hand.

## ANOTHER ANGLE

as Jorge, Tony and Roberto all fire 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, Fararon, Pepe, and Borracho launch an attack on the Presidential Palace.

## ANOTHER ANGLE

As the sleepy Soldiers come tumbling out of the building in confusion, Borracho 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. Fires 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.

## INT. THE PRESIDENTIAL PALACE - NIGHT

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

(CONTINUED)

CONTINUED:

BORRACHO

This way!

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

CUT TO:

INT. BASEMENT (CENTRAL JAIL) - NIGHT

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 - NIGHT

There is a pulley 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. His 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 - NIGHT

As Jorge throws open a door, his face goes white.

JORGE

Mother of God.

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:

INT. PRESIDENTIAL PALACE - NIGHT

As Borracho Fararon and Pepe are running down an upstairs hallway, throwing open doors, a Soldier appears, fires, Borracho spins and falls.

ANOTHER ANGLE

As Fararon cuts the Soldier down, then turns to Pepe:

FARARON  
(in Spanish)  
Let's get out of here!

They turn and run.

CUT TO:

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 on the square. The bodies of Ruiz and Indio are still where they fell.

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:

EXT. 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:

FARARON  
Hey! This way.

They stop. Fararon and Pepe are standing in the mouth of a little narrow opening between houses.

## ANOTHER ANGLE

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

CUT TO:

## EXT. 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:

## INT. POLICE CAR TWENTY-TWO- NIGHT

Tony is driving. Roberto is next to him in the front seat. In the back are Jorge, Pepe and Fararon. As they come to a crossroads:

TONY

Which way?

ROBERTO

Left.

(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.



## 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 commandeered Police Car swerves as Tony fights the wheel and finally steadies it.

## TONY'S POINT OF VIEW (TROUGH 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

(in Spanish)

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

(then)

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 CUTS

of various Police cars as they get the message. Some swing around in U-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 Pepe's head. He looks at the hole and turns, crossing himself.

PEPE

Jesus, Mary and Joseph.

(CONTINUED)

CONTINUED:

As another bullet hits the car somewhere with a clang of metal, Roberto turns to Tony:

ROBERTO  
Go right on Quebrada.

**THE HIGHSPEED CHASE**

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 small detonating device such as we have seen in the demonstration of the doomsday car at Camp Peary.

**EXT. THE STREET CORNER - NIGHT**

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:

**EXT. A COUNTRY ROAD - NIGHT**

as Police Car Number 22, turns down a side road, through a gate, then up and over a hill. We pan to the gate, over which are the words: "Finca Quebrada".

## EXT. AIR FIELD (FINCA 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 five 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. He's dying, and pink bubbles of blood form and break on his lips as he sturggles 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 ROBERTO

as he points a flashlight at the sky and signals a short and a long, the letter Alpha.

## ANOTHER ANGLE - INCLUDING THE DC-6

The aircraft is now visible. From the Pilot's cockpit we see the answering signal, a long and three shorts, the letter Bravo.

FULL SHOT - 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 AIRFIELD - NIGHT

The DC-6 lands and swings around, taxiing back over the rough ground.

CLOSE - TONY

He senses something wrong, and pausing by the edge of the airfield, calls to the others.

TONY

Wait a minute.

ON ROBERTO, PEPE 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 Frankie Rizzi in the doorway.

CLOSE ON FRANKIE

as he looks out.

ON ROBERTO, PEPE AND JORGE

as they run toward the plane.

EXT. RIM OF THE HILL

as the two jeeps come up to the rim of the hill. One jeep turns a powerful spotlight onto the airfield.

The AIRFIELD - 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.

ON TONY

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

ANOTHER 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 FRANKIE

as he sees Tony.

ANOTHER ANGLE

As Tony runs up to the plane, Frankie reaches down, drags him up and in. Bullet holes are appearing in the fuselage of the plane.

ON THE SOLDIERS

as they fire.

ON THE DC-6

as it rises into the air and banks off to the North ---

CUT TO:

EXT. VIDAL'S PRESIDENTIAL PALACE - DAY

Armando Vidal, his face a harsh mask, stands in the shattered doorway of the Presidential palace looking off toward the Central Square.

VIDAL

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

VIDAL'S POV (THE SQUARE AND JAILHOUSE) - DAY

In the battle-torn square, outside the jailhouse, we see an angry crowd of Rioters carrying the dead and bloody body of Roberto Barcenás.

VIDAL

(coming over)

And once more the rich are bewildered  
by the fact that the poor are un-  
willing 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 lamppost.

NEWSMAN'S VOICE

And while El 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.

THE CROWD

as the people cheer. Somebody produces an American flag and sets it afire. It burns in the street. Kids kick at it, spit on it.

(CONTINUED)

CONTINUED:

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 with soldiers on the fenders 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.

NEWSMAN'S VOICE

-- who were taken to the airfield  
under military escort.

We see the limousines stop by a waiting transport  
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 Bartholemew; Assistant Secretary  
Lucas; Speaker of the House, Carlock; 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:

EXT. THE STATE DEPARTMENT - DAY

As Arne Grundellius comes out of the State Department  
and crosses to his car, he is surrounded by Newsmen.

(CONTINUED)

CONTINUED:

NEWSMAN'S VOICE

Meanwhile in the Nation's Capitol, Arne Grundellius, the Secretary of State, was besieged by Newsmen as he left the State Department after an all-night session.

CLOSER - ON GRUNDELLIUS

as the Newsmen are thrusting microphones into his face, asking questions.

FIRST NEWSMAN

Mister Secretary! Mister Secretary!  
Can we get a statement?

Grundellius stops.

GRUNDELLIUS

We will make an official statement tomorrow.

NEWSMEN TOGETHER

What about Vidal's accusations --  
Have you Kosygin's statement? Will  
you speak to the United Nations?  
Was Doctor Barcenas an American  
agent?

GRUNDELLIUS

One at a time. One at a time.

2ND NEWSMAN

According to world opinion, the  
CIA was behind this.

GRUNDELLIUS

Gentlemen! Gentlemen! I am late  
for a meeting at the White House --  
but we catagorically deny these  
allegations. The United States  
Government does not use assassina-  
tion as an instrument of foreign  
policy.

ANOTHER ANGLE

As Grundellius starts to move through the crowd of  
Reporters:

(CONTINUED)



CONTINUED:

3RD NEWSMAN

What about the rumors that the underworld was involved in this?

GRUNDELLIUS

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 APARTMENT - DAY

Tony, dressed as last we saw him at the airfield, is in Elizabeth's apartment watching the news on her living room television set.

NEWSCASTER'S VOICE

And now for further reactions to today's developments, we take you to the United Nations where Sandor Vanocur ---

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.

TONY

Well, much as I hate to disappoint everybody.

(CONTINUED)

CONTINUED:

Suddenly Elizabeth drops to her knees and starts crawling around on the floor, blindly searching for the oranges.

ON TONY

as he looks 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

Hey, wait a minute ---

He kisses her.

TONY

What's all this crying shit?

She smiles, snuffles, blinks the tears out of her eyes, then:

ELIZABETH

You want an egg sandwich?

CUT TO:

INT. ELIZABETH'S KITCHEN - NIGHT

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

ELIZABETH

Hello?

INT. MOREHOUSE'S OFFICE (LANGLEY) - NIGHT

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

PALMATEER

This is Captain Palmateer. I got a message to call this number.

ON ELIZABETH

as she speaks into the phone:

ELIZABETH

Yes. Hold on for a minute, will you.

(to Tony

It's your call.

(CONTINUED)

CONTINUED:

Tony crosses over and takes the phone.

Stu? TONY

Are you all right? PALMATEER

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

Good. PALMATEER

How are you? TONY

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

Yes. TONY

Then I'll get back to you. PALMATEER

Click, as Palmateer hangs up. Tony turns to Elizabeth.

I hope you don't mind a house guest. TONY

CUT TO:

INT. AN AUDITORIUM (NEW ORLEANS) - NIGHT

We are on a cheering audience of Longshoremen.

ANOTHER ANGLE - THE SPEAKER'S PLATFORM

Danny DeVito is holding up his hands to the crowd. Behind him, red, white and blue bunting. Posters reading: "VOTE FOR DEVITO -- GIVE THE UNION BACK TO THE MEMBERSHIP".

CUT TO:

## EXT. AUDITORIUM - NIGHT

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

AUGUSTO

Sam wants to see you.

DEVITO

I'm at the Ponchartrain.

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:

## EXT. BOURBON STREET (NEW ORLEANS) - NIGHT

As the limousine moves down Bourbon Street with its honkey tonks and jazz joints.

## INT. THE LIMOUSINE - NIGHT

As they drive down Bourbon Street, Augusto leans forward to the Chauffeur.

AUGUSTO

We'll go in the back way.

CHAUFFEUR

Yes Sir.

The Chauffeur turns down a side street and up an alley.

## EXT. THE ALLEY - NIGHT

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.

The limousine pulls up behind the truck, stops. From inside a nearby club we hear a jazz trumpet on a long ride.

## INT. THE LIMOUSINE

as Augusto leans forward.

AUGUSTO

Give him the horn.

The Chauffeur honks the horn. The Laborer grins over at the limousine, gestures, palms up.

AUGUSTO

So we walk. It's not far.

## ANOTHER ANGLE

As Augusto, 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.

LABORER

Hello Danny.

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

## ON AUGUSTO

as a knife suddenly glitters in his hand and he plunges it into DeVito. Danny is kicking and struggling.

AUGUSTO

Hold the cocksucker still.

As Augusto plunges the knife into Danny again and again and again.

## ANOTHER ANGLE

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

## ANOTHER 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 trumpet is still playing, as we ---

CUT TO:

INT. ELIZABETH'S BEDROOM - DAY

It is the following morning. Tony is in bed, asleep.

Elizabeth enters, turns on the bedroom TV set and then crosses and shakes Tony. Tony comes awake fast.

TONY

What is it?

ELIZABETH

Your friend, DeVito ---

The TV set has warmed up and now the Newscaster's voice comes over the picture of a middle-class house in Bayonne, New Jersey.

NEWSCASTER

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 where his wife and grown daughter are in seclusion. Informed sources fear an eruption of mob violence if the popular Labor Leader has met with foul play.

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 Santino 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. He has switched off the TV set and crossed to the phone.

TONY

Long distance information, please.  
The number of the Vegas Palms ---

CUT TO:

EXT. LAS VEGAS AIRPORT - NIGHT

It is early evening of the same day.

INT. LAS VEGAS AIRPORT - NIGHT

as Tony comes out into the central area of the Vegas Airport. He pauses, looks around.

ANOTHER ANGLE

as Rocco Lampone crosses up to him.

LAMPONE

Let's go.

ANOTHER ANGLE

as Tony follows Lampone.

EXT. LAS VEGAS AIRPORT - NIGHT

as a big car driven by a Button Man named Fritz pulls up. Rocco opens the door to the backseat, gestures Tony in. As Tony gets in —

ON ROCCO

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 from each driver.

INT. CAR - NIGHT

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.

LAMPONE

Tony, this is Fritz.

(then)

Let's move.

ANOTHER ANGLE

as the cars drive out of the airport in a line, Hagen's car in the middle.

## INT. HAGEN'S CAR

as Hagen turns to Tony.

HAGEN

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

TONY

Maatrocina?

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 twelve  
gauge pump gun, and blasts at Fritz.

## ON HAGEN'S CAR

as a blast of heavy shot takes out the windshield  
and blows most of Fritz's head away.

## INT. HAGEN'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.

## ANOTHER ANGLE

as Hagen is hit by half a dozen buckshot and he flops  
over dead, onto Tony. The car hits and rolls.

## ANOTHER ANGLE

The Hagen car comes to a stop on its wheels again.  
The Corleone Button Men in the following car jump  
out, run up.



## 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.

LAMPONE

Not a goddamned thing you can do for them. Let's get out of here.

## ANOTHER ANGLE:

As The Corleone Men carry Tony to the other car and get him inside, people are starting to gather.

LAMPONE

It's all right. It's all right. Gangway. 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 ---

CUT TO:

INT. BEDROOM (CORLEONE COMPOUND, TAHOE) - NIGHT

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 - INCLUDING TONY

He wears a bandage around his head like a burban. He is looking at the Nurse in the flicker of the match flame.

TONY

Who are you?

NURSE

Oh, good, you're awake.

TONY

Wait a minute.

(CONTINUED)

CONTINUED:

NURSE

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?

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.

## ANOTHER ANGLE

Tony doesn't sit down.

TONY

I'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 don't think you're stupid. I think you're smart. But not smart enough.

TONY

I'm 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 I'm sure.

MICHAEL

The question to ask is this: Who knew you were flying to Las Vegas?

TONY

The girl I was staying with and ---

Tony breaks off:

MICHAEL

Someone from Langley?

TONY

Before I left, I called a man named Stuart Palmateer.

(CONTINUED)

CONTINUED:

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 protection. You were naked.

(then)

If they want to break the contact, they eliminate 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 Administration would last if it were to come out that the President used the Corleone family to assassinate the head of a foreign state.

(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 know why?

(CONTINUED)

CONTINUED:

MICHAEL

I've always know why -- and I respect your reasons. But, nevertheless, I'm your father and anything I 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?

MICHAEL

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.

INT. THE BOATHOUSE (CORLEONE COMPOUND) - DAY

Tony enters the glassed-in boathouse. Outside, cold white winter and the deep, blue lake. With him is a Servant.

SERVANT

Your father will be out in a moment.

(indicates)

There's coffee on the sideboard.

Tony nods. The Servant exits. Tony crosses to the sideboard, pours a cup of coffee. As he turns with it, his eyes fall on a table in the corner on which

(CONTINUED)

## CONTINUED:

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 Godfather stands, proud and uncomfortable in his tuxedo. Michael in his uniform. The twins, all heavy eyebrows and baby fat.

There 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 Fredo, 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 Kay at Tony's confirmation.

There is a blown-up snapshot of the Godfather in his tomato garden in the backyard.

## ON TONY

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

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 between 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:

INT. THE BOATHOUSE - DAY

We are on the door as Michael enters. He pauses for a moment, then:

MICHAEL

Do you remember your grandfather?

ANOTHER ANGLE

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.

MICHAEL

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?

(CONTINUED)

CONTINUED:

TONY

No. Not that much.

MICHAEL

I 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 I 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?

MICHAEL

Because one day a Sicilian pimp and dope peddler named Virgil Sollazzo tried to assassinate my father -- your grandfather -- and I had to do something about it.

(then)

It was a mistake. I took a road. The wrong road for me. It ended here.

TONY

Is this so bad? SO TERRIBLE?

MICHAEL

I don't know. It depends on what you call terrible. You have to

(CONTINUED)



CONTINUED:

MICHAEL (Cont'd)

live a certain way -- a cold way --  
or you won't live long.

(then)

Do you remember your uncle Fredo?

TONY

(smiles)

Fredo, 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 Fredo?

TONY

He died -- didn't he?

MICHAEL

I had him killed. My own brother.  
It was something I 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 many 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:

MICHAEL

And now, that I've said that, I'd  
like to hear your decision.

TONY

I don't think I'd like Sicily ---

(CONTINUED)

CONTINUED:

MICHAEL

Good.

(then)

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

CUT TO:

INT. CIA BUILDING (LOBBY) - DAY

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

CUT TO:

INT. MOREHOUSE'S OFFICE - DAY

Morehouse and Palmateer are in the office. Their atti-  
tudes 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 brief-  
ing with the Forty 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 off his tape machine.

MOREHOUSE

How'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?

TONY

That's right.

(CONTINUED)

CONTINUED:

MOREHOUSE

Has he changed much?

TONY

Not as much as I'd expected.

MOREHOUSE

I remember him very well -- from the Senate hearings on crime. Neat 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.

(then)

But before we start, I'm not going to listen to a lot of recriminations about that operation. 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.

MOREHOUSE

Come again?

TONY

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

MOREHOUSE

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

(CONTINUED)

CONTINUED:

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.

MOREHOUSE

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 ---

MOREHOUSE

Stu?

PALMATEER

Well, yes, Sir. His resignation did 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

I don't give a shit if you buy it or not. And I'll tell you something else, Mister Adams, or whatever 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 in these Senate Hearings, then the whistle blows and the whole Administration goes.

(CONTINUED)

(CONTINUED)

MOREHOUSE

And what makes you think I give a shit about what happens to the Administration?

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.

MOREHOUSE

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 your 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.

CUT TO:

INT. SENATE BUILDING - 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)

(CONTINUED)

CONTINUED:

This last to the polished Senator Barthalemeu of Pennsylvania who pauses in front of the camera.

ELIZABETH

This is Senator Paul Barthalemeu Of Pennsylvania who will chair the Committee.

(then)

Can you tell us the specific purpose of this Committee, Senator?

BARTHALEMEU

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?

ELIZABETH

Thank you, Senator.

As Barthalemeu moves into the Caucus Room, shaking his head, we --

CUT TO:

INT. SENATE CAUCUS ROOM - DAY

Barthalemeu is pounding his gavel for order.

BARTHALEMEU

Take your seats, please. Sergeant at Arms! Will you see that everyone takes his seat?

We pan over to the door as Tony enters and finds a seat.

CUT TO:

EXT. A WOODED AREA (POMPTON LAKES, NEW JERSEY) - DAY

Ralph Augusto, bare to the waist, is half way up a hill, in a stand of trees, working with an ax. He has stripped off his shirt and his coat. His shirt and his gun are placed over a fallen tree, ten yards away.

## ANOTHER ANGLE

as Frankie Rizzi and Rocco Lampone are coming up the hill toward Augusto. They pause:

LAMPONE

Hey Ralph?

Augusto turns. His eyes flicker to the gun, then back to Rocco and Frankie. He smiles warmly:

AUGUSTO

Hey Rocky. Whaddya say? Waddya doin' up here?

FRANKIE

We just came up to say goodbye, Ralph.

LAMPONE

For Neri and DeVito.

Frankie and Lampone have spoken almost simultaneously, and as they speak, their guns are out and blasting.

## ANOTHER ANGLE - ON AUGUSTO

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.

## ON FRANKIE

as he stands his ground, blasting. Twice. Three times. Four times.

## ANOTHER ANGLE

as Augusto wavers, his face goes slack and he plunges into the ground at Frankie's feet. The ax has fallen from his hands.

CUT TO:

## INT. SENATE CAUCUS ROOM - DAY

Among the Senators on the Committee, we recognize McKissick and possibly we will remember old Geary, from Nevada. Tony is an interested spectator as Barthalamew questions the witness, Martin Davideau.

CONTINUED:

BARTHALZMEW

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 --

(reads)

'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 KISSICK

Did this informant identify the other underworld family?

DAVIDEAU

No Sir, he did not.

MC KISSICK

Would you care to speculate.

GEARY

Just a minute, Senator -- I wholeheartedly object to this Committee being used as a forum for speculation based on an anonymous report of an alleged conversation. Reputations could be recklessly and irreparably damaged.

MC KISSICK

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 Junior Senator from our Western Sister State of Utah.

CJT TO:



## INT. MAATROCINA'S OFFICE (NEW YORK CITY) - DAY

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.

## ANOTHER ANGLE

The door buzzes open and two young, rather conservative looking Men, enter with briefcases.

FIRST MAN

Mister Maatrocina?

Maatrocina is coming around the desk:

MAATROCINA

What is this? Some kind of a roust?

FIRST MAN

It's about your income tax, Sir.

MAATROCINA

My taxes are handled by the biggest firm of accountants in New York City. It costs me a hundred thousand dollars a year and you two assholes in cheap suits are going to come in here and —

Sam Maatrocina breaks off. The Second Young Man has hit him an open-handed karate chop on the side of the neck. Now, before Maatrocina can speak or cry out, the Man has hit Maatrocina a second chop, shattering his adams apple.

## 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. DOWNTOWN MANHATTAN 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. THE 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 ---

CUT TO:

## INT. 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. I did not.

MC KISSICK

Well, come on now. That's hardly the thing that would be put in writing, now is it?

GEARY

Well what would it be put in, if not writing?

(CONTINUED)

CONTINUED:

MC KISSICK

I 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 à Beckett, but the final result of it was murder in the Cathedral ---

GEARY

What has Thomas à Beckett got to do with the subject at hand? ---

MC KISSICK

If the Distinguished Senator from Nevada will refrain from ---

Barthalemeu is beating with the gavel on his desk.

BARTHALEMU

Gentlemen! Gentlemen!

CUT TO:

EXT. THE MALL - DAY

Tony is buying a hot dog at one of the dog-wagons on the Mall. He 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 have 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-up to be killed down there, I never thought you were mixed up in it.

PALMATEER

Fine. I'm glad to hear that. Now, what was it that you wanted?

(CONTINUED)

CONTINUED:

TONY

I hear that Morehouse is being called  
in by the Committee 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 himself --  
and you too.

As Palmateer puts the newspaper down, looks at Tony:

TONY

That's definite, Stu.  
(then)  
I'm sorry.

CUT TO:

EXT. A MARYLAND ROAD (NEAR PATUXENT) - NIGHT

We pick up an automobile moving south along a road  
that edges Chesapeake Bay.

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 - NIGHT

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.

MOREHOUSE

Stu?

PALMATEER

Down here.

## INT. CABIN - NIGHT

as Morehouse comes down the four steps that lead into the cabin, then stops.

## ANOTHER ANGLE

Palmateer and Rocco Lampone are waiting for him in the cabin.

MOREHOUSE

What the hell is this?

## ANOTHER 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.

PALMATEER

Yes.

LAMPONE

So are you.

Lampone had leaned down, put the gun to Palmateer's head and pulled the trigger.

## EXT. CHESAPEAKE BAY - DAWN

A small Coast Guard patrol boat moves up Chesapeake Bay, flat calm reflecting a pearly pink sky. As Lookout on the flying bridge scans the bay ahead, then into the speaking tube.

LOOKOUT

Bridge.

## INT. WHEELHOUSE - DAWN

As the Officer of the deck, a young Chief Bosun, answers:

CONTINUED:

BOSUN

Bridge aye.

LOOKOUT'S VOICE

That yawl looks like it's adrift.

ANOTHER ANGLE

As Morehouse's sailboat drifts in the calm, it's sails up and motionless, it's 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 ---

The Bosun has looked down into the cabin. He breaks off and turns back to the Patrol boat.

BOSUN

Get on the horn to base. We got two bodies here.

CUT TO:

INT. SENATE CAUCUS ROOM - DAY

Arne Grundellius 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 ANGLE

as Grundellius finishes, Geary and one or two others rise, applauding.

(CONTINUED)

CONTINUED:

GEARY

Hear. Hear.

ANOTHER ANGLE - THE AUDIENCE

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 Men and Women, 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 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.

TONY

I might just take you up on that, Senator.

As they exit ---

CUT TO:

EXT. WASHINGTON D.C. STREET - DAY

It is sunset. Tony and Elizabeth are walking toward the capitol building, outlined against a pink sky. As they walk toward it we begin to hear the Godfather Theme ---

SLOW DISSOLVE TO:

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 until everything is darkness, as we ---

FADE OUT

THE END