

**THE GODFATHER PART III**

Written by

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**FIRST DRAFT. 3/22/79**

**FADE IN:**

**BEFORE TITLES:**

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

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

**HAGEN'S POINT OF VIEW - THE LAKE AND LKSIDE**

Standing by the shore of the lake is a little boy, Tony Adams Corleone, aged about ten. The boy, dressed for travel, is looking off at the lake, his back toward us.

**REVERSE ANGLE - ON TONY**

As he looks out at the lake we might sense that he

is troubled and puzzled, although he is managing to keep his expression stoic. Hagen can be seen in the background, by the house 9 After a moment:

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**CONTINIIED S**

**HAGEN**

Tony.

**(THEN)**

Time to go.

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

**EXT. FRONT OF TAEOE HOUSE AND DRIVEWAY - DAY**

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

**CONNIE**

In you get ---

**MARY**

Will. Daddy be at the airport?

**- ANOTHER ANGLE**

as Tom and Tony come up.

**HAGEN**

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

**TONY**

**(TO CONNIE)**

Aunt Connie ..- ?

Connie would apparently prefer to avoid answering any questions.

**CONNIE**

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 locks out the window toward the house. We begin XXI-N Ti. TZS 2 C 2=17"s

**E**

3.

**TEE DRIVEWAY**

Hagen is the last one into the car. As it starts down the driveway on its way to the airport in Reno, Connie, Lampone, Neri and the Housekeeper all wave. The automatic gate at the foot of the driveway opens. The Guard at the gate flicks a half-salute as the Limousine passes through.

TEE GROUP r n FONT OF EQSE

As the group breaks, Connie and the Housekeeper going back inside, Neri and Lampone drifting off, we pan upward to a window in the second-story and zoom in. Michael Corleone has moved the curtain aside with one hand and is looking after the disappearing limousine, his expression unreadable-but somehow sad.

**ZNT. AIRLMR - DAY**

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

EXT. LOGAN I\_?i'Z'E.NATIONAL AI72ORT (STOCE) - DAY as an airliner of the period comes in for a landing.

**. YEW ENGLAND COUNTRYSIDE - DAY**

A limousine is moving northbound up Interstate 93. Maples on either side of the road are turning' red

and yellow. We pan the limousine past and continue to pan to a sign marking the stateline between Massachusetts and New Hampshire.

r .M. L:MC SINNE - DAY

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

E`{'r.'. XAY DAMS' ECUSr. - VIGRI'

We are at a post box, the name "Adams" on the Side.

We cut back to the house, a modest two-story house!  
! (ccrrT+`?-?`J

4.

**0 CONTI` :**

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

4

Under its fanlight, the front door swings open and Ray Adams comes out. As her children run to her she kneels and gathers them into her arms. We move in close on Tony and as we hold, the ' ' ?NN TITLES A.ND 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 AIR MARI Z CORPS STADIUM - DAY**

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

**• CRUNDELLIUS' 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.

**GRONDELLIIS**

' 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 tridecade of Midshipmen recognizes the words of John F. Kennedy

S.

**CONTINUED:**

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

**ANOTHER ANGLE**

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

**SUPERINTENDENT**

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

SUPERINTENDENT - j. DENT

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

The Superintendent consults a list which an Aid has

supplied- The Superintendent reads off. the first  
t' names, then

0

**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)

**SIN- HIP:**

**(AGAIN)**

**HIP :HIP**

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

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**(CUT TO)** -

6.

**CON IN = :**

**FIRST CLASSMAN**

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

**(HURRAY)**

Hip hip!

**(HURRAY)**

**SIP HIP**

?EA aR=G TONY

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

**CAT TO:**

**EXT. NAVAL ACADEMY YA?W -- 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, Mara Hagen and Al Nexi. Tony turns as --

**(COMING UP)**

Congratulations, Tony.

**TONY**

Thank you, Sir.

**(THEN)**

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

**(THEN)**

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

Palmateer, as greeted the ladies, shaken hands with the men, and bid appropriately. Nice to meet you, so on.

**(CL?? T )**

K

7.

**PALMATEER**

**(TO XAY**

I'm sorry to drag him off this way, Mam.

**(TO TONY)**

Ready?

**TONY**

(nods, then)

See you all tonight.

Tony kisses his mother and he and Palmateer move off.

**EXC. GEORGE, WASEIYGTCN BELTWAY - DAY**

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

**LIT. T3E CAR - DAY**

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

**• EXT. TEE MAIN CIA BUILDING - DAY**

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

**=4T. . CIA BUILD LNG (LOBBY). - DAY**

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

**TRUTH AND THE TRIIT\$ SEA" MA=- YOU FREE" .**

We pan off the motto to pick up Palnateer and Tony as they move through the great, columned rcom 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.

**I**

**S.**

0 I . CIA BU=SITE MA.DGE OF-VICF,) - DAY  
as Palmateer shows his identification to a Woman behind the desk:

**PALMATEER**

Captain Palmateer.  
(then, indic-

**ATTENDS 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: "rust

**BE ACCOMPANIED%**

I=. CIA BtJILAING (LOBBY) - DAY  
Within the foyer is another crate separating the foyer from the inner sanctum of the building itself. We are on the Gate Guards as they check the badges and passes of those entering.  
They nod 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 VC ICE**

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

**SIM. CIA BUILDING (SIXTH FLOOR) - DAY**

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

**PATZA,E**

?..ssum .\_^\_c no serious orobiams cc-me  
to light, y cv will be g..ven pro-  
visional operao\_ons apz=va\_, effec-  
0 tive fors .x non zhs . di x. q rich

**(C JNT =ED )**

**I**

**9.**

**CONTINUED :**

PALMATEER (Cont' d)

time you would be sent to our fac-  
ility at Camp Peary for a special  
training program --

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

iT. MOREECUSE'S OFFICE - DAY

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

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

**=REHOUSE**

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

**ANOT: R ANCLH**

including Tony and Pal steer who sit across the desk  
from Morehouse.

**TO: JY**

That would depend on the duty,  
Sir.

**MOREHOUSE**

**(TO PALMATEER)**

How much have you told ii=, Stu?

**PAL, `?ATEE.'**

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

MOREHOQ Sr.

All right.

**(THEN)**

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

**-R**

**10.**

**CONTMILTED :**

**MOBS' OTJSE**

Something the matter, Mister Adams?

**TONY**

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

MCB EOUS.c

Fact is, we know quite a bit.

**(READS FROM**

**DOSSIER)**

Adams, Anthony. No middle initial.  
Born New York Nursery and Childs'

Hospital, rebruary 3rd, 1951.  
Mother and father separated.

- **TONY**

Divorced.

**MOREEHOUSE**

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

**MO. '3EHOUSE.**

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

**TONY**

And baseball.

**MOREEHOUSE**

And baseball.

**(NODS)**

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

**TONY**

Does this assignment have scmet-h4 n5  
to do wit nv =a;, er?  
tc NT.?w.?'VZD}

**I**

**?I.**

**0 CONTIYU:**

**MOREHOUSE**

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

**TONY**

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 or 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 Hagen was still in Washington.

**ANOTHER VOICE**

0 as Tony pauses, thinking. After a moment:

**TONY**

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

**MOREHOUSE**

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

**TONY**

Yes, of course.

**MOREHOUSE**

Well, what if w told you -- and trying nct to be grandiose -- that this one operation might very ael'6 insure peace on this :iemisnhere for the next: f.i t r vea s . Maybe Mora.

?2.

**EXT. A RESTAURANT TERRACE (WASHINGTON) RIGHT**

We are on the terrace of a pleasant restaurant overlooking Washington D.C. The dome of the Capitol building is impressively floodlit as are the Washington monument and the White House. Tony and Hagen are leaning on the terrace railing, looking out. A Waiter has just finished pouring coffee for them. As the Waiter moves off, Tony throws a look at Hagen, then:

**TONY**

Well?

**HAGEN**

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

**R**

ours in Latin America.

**TONY**

**RIGHT**

**HAGEN**

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

**TONY**

I don't know that yet.

**EMMIT**

When will you be able to tell me these things?

**TONY**

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

**A TIGHT SHOT**

as Eaaen smiles, shakes his head. Sureaucracy..

**TONY**

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

**3AGEI**

: ' L... :.et you .c.-tct?•.

**TCN??Y**

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

**IT**

13.

**CONTIWED**

**HAGEN**

**TONY**

**HAGEN**

**TONY**

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

**O HAGZ**

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

**F**

**TONY**

Those were good days.

**EAGEN**

Yes. They were.

**ANOTBER ANGLE**

As Al Teri cones up, looking at his watch.

**NERI**

You still want to catch that shuttle to New York?

**HAGEN**

Yes. Thank you, Al.

**(TO TONY)**

Where can I reach you?

Tony scribbles an address on a card and hands it to Hagen. As he looks at it:

**HAGEZY**

Q.S. Navy Research Facility.

**(THEN)**

Research on what?

**TONY**

Nothing. It's a dummy out: i,t.

That phone rings in Langley, but they'll know where I am.

Hagen nods and puts the card in his wallet and we

**TO:**

14.

M. 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

**I**

behind a desk rocking at a little steeple that he's made of his hands.

**2ND INTERROGATOR**

And you were never curious?

**?NCTMM NGLE**

including Tony who sits across the desk from the Interrogator.

**TONY**

About what?

**2ND INTEMOGATOR**

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

**TONY**

I thought he had his reasons.

**2ND INTERROGATOR**

And you don't feel any resentment?

**TONY**

110.

**2ND 7.NNT . 'RROGATOR**

What do you feel?

**TONY**

Nothi..ng

The Secor\_d Iuterro,acor glandes •cver. The ~t ace of  
anger in Tor\_v`s \_as- response has told hiz. and us  
somethingc .  
C"^^ TO: ui-

15.

0 T. L"tT-\_.RROGATION ROOM TER= - 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 appara-  
tuses: a blood pressure cuff attached to his arm, . an

accordian tube around the chest to measure changes in breathing rhythms; a hand-held device with electrodes which measures changes in perspiration or galvanic skin response.

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

**3RD INTERROGATOR**

Have you ever visited a Communist Country?

**TONY**

No.

**3RD INTERROGATOR**

Have you ever belonged to a Communist Organization?

**TONY**

No.

**3RD INTERROGATOR**

Are you telling the truth?

**TONY**

Yes.

**3RD INTERROGATOR**

Have you ever had a homosexual experience?

Tony turns and looks at the Third Interrogator.

**TONY**

No. Save you?

The Third Interrogator tenses angrily for a moment,

**THEN:**

31-10 :N'\_r'ERRCGATCR  
Its esser zial that you face the  
if lar and answer the ClUest'\_oi:s ?es  
at lo.  
(CCNT'Z Nt D)

16.

**CCNTZ''' 'ITFED :**

Tony turns back to the wall, then:

**3RD I:YT RROGATOR**

Do you have any friends in the Communist Party?

**TONY**

No.

**CTT TO:**

INT. I:YT...c2ROGATZON ROOM TS-M2 - DAY

It is later. Tony is on his feet getting ready to leave. as the Third Interrogator is checking over the graphs with their red ink squiggles.

**3RD TERROGATOR**

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

**(CHECKS SECOND**

**GRAPH)**

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

**TONY**

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

**3RD INT. 'RRCGATCR**

He's a Ma.- xist?

**TONY**

Z don't know.

**(GRINS)**

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

**3RD INT=.RCGATOR**

And how did 'cu feel about tat?

**TONY**

( sh..?ug s  
L gis y y r r 1 1 +I GrL MCI n  
E (CON ` tZD)

17.

**WONT : F**

3RD >arr.` 3ROGATOR  
That's interesting.

**TONV**

what?

**3RD INTERROGATOR**

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

**TONY**

As a matter of fact Z don't.

**(THEN)**

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

**3RD INTERROGATOR**

Adam me?

**TONY**

**(TURNS BACK)**

Sir?

0

**3RD INTERROGATOR**

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

**TOUR**

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

**3RD M47TRROGATOR**

Just what are your plans, Mister Adams?

**TONY**

T plan on passing this thing

**CUT TO:**

**TNT. HANDBALL COURT - DAY**

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

**PAT.MATE R**

**YOU WILL**

COHTZ.wE :

We whip pan to Tony, returning the shot.

**TONY**

What makes you think so?

**PALMAT Z.P..**

You've got friends in high places, chino(.  
As Tony puts one away:

PAI.6VxT..,ER

Shot..

**P (THEN)**

Believe me, you'll be reading-in on the project by next week.

**CUT TO:**

=T. IBO CATION BUILDING (St.PSEY CITY) - DAY

We are on the front entrance of the building owned by the International Brotherhood of Dockworkers. This is the National Headquarters Building, so indentified by a plaque of some kind. Tom Hagen enters this building 0 followed ?;y Al, Neri.

**MM. 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.  
I (to Secretary)  
No calls, Maggie.

**1**

**412. 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 the drinks, Brady says to Neri:

**K**

then as he gives the second one to Neri: °-  
(CUT TO D)

18.

**CONTINUED**

**BRADY**

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

**HAGEN**

Mainly trying to run you down.

**BRADY**

Do you think this outfit suits itself?

**HAGEN**

I think you're stalling us, Pat.

**BRADY**

StallJag?

**(TO UTERI)**

Will you listen to this guy?

**(GRINS AT**

**HAGEN)**

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

**3AGE1**

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

**ANOTHER ANCE**

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

**BAGEN**

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

**BRADY**

okay. okay. I found 4-

**(THEN)**

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

**(-OAKS AN)**

For a hotel in Atlantic City? It's a lot of money, huh?  
(C. 'CN' i .dL: E^u )

19.

**CONT'VCZD :**

**BAG T**

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.

**RAGR`**

How Long has that policy been in effect?

**BRADY**

Let me read you something.

**ANGTIMR ANG '.E**

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

**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 I3D when the former President, Danny Devito was packed off to prison, who must be watched by the SEC. Because of the tremendous economic power of the 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?

**A**

You can tell me if the answer is

yes or no.

As Brady crosses to the 4a!-! where ?e ? arge srt dio  
Por-trai.t of Danny Devito, a tcugh-lcok zc \_\_ctle Tay,

**E**

(CONTI ITv:.D )

**I**

**20.**

CCNTI tUEI? :

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

**BRADY**

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

**EAGW**

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

**BRADY**

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

i ANOTHER ANGLZ

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

**BRADY**

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

**BAGEN**

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

**NERI**

**(TO BRADY)**

I'll see you around, Pat.

**BRADY**

What's that supposed to mean?

**M**

It means I'll see you around.

**BRADY**

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

**BRADY**

The Corleons? Why doesn't do  
(CON"ry zt, D )

21.

**CONT'D :**

**BRADY (CONT'D)**

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

**SAGE N**

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

**DOOR:**

**BRADY**

Wait a minute.  
Hagen turns back. Brady comes up with the Genco Inte.r-  
national loan application.

**BRADY**

Take this along with you in case  
you run out of toilet paper on  
the flight back to Vegas.  
Hagen takes the application from Brady, then quietly:  
E ,Gr 3  
Don't ever think that the Corleone  
Family is finished, Mister Brady.  
That would be a mistake.  
Hagen and Neri now turn and exit. Brady is looking  
after them. Gradually the bravado drains from his  
big, pink, Irish face and he crosses to the telephone  
and picks it up.

**BRADY**

Get me Sam Maatrocina.

**CITT 1 '60**

ELT . MAATRCCIii . ' S YACET (LONG ZS LADIM MARIMTl) - DAY  
We are close on the hatchway to the main Salon as  
Sam iaatroci\_na, the slick, sharp, middle-aged Don  
of a. powerf :.L New York faoi i y, comes up into shot  
and pauses, smiling cff:  
CONT==,cm

**I**

**4**

**22.**

**CONTSNVED :**

**MAATROCINA**

There's a trick to it, Pat.

**ANOTSER ANGLE**

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

**I BRADY**

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

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

**TROC**

No bother at all.

**(TO AUGUSTO)**

Light the man's cigar for him, Ralph..

As Augusta comes up, takes the lighter from Brady and sets about the business of lighting the big, Union

**LEADER'S CIGAR:**

**MAATRCCINA**

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

**BRADY**

Still shopping around for that loan.

**MAATROCINA**

Lots of luck to him.

**BRADY**

Thank you, Ralph.

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

**3RADY**

T h e y ; r i e d t o = 1 = \_ - W a s c a r e a t m e .  
w^1TI\Z'v.Z0 ;

**I**

23.

**CONT=NRED :**

**MAATROCIIA**

Don't worry about it.

**BRADY**

Something about Hagen kind of  
bothered me.  
Maatrocina offers a platter of grapes to Brady.

**MAATRCC=TA**

You like a grape?

**BRADY**

No thank you.

**I**

**M ATROCINA**

I'll tel2 you haw tough Hagen is --

**{EATS A**

**GRAPE)**

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

**BRADY**

Yeah? What about Al Neri?

**O**

**MAATROCINA**

I tell you don't worry -- don't  
worry. You stick with the -Maatro-  
ciza famly 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 de-  
licious.  
As Brady takes a grape, Maatrocina looks over at Ralph

**AUGUSTO:**

ANOTHER ANGI. - FEATURING AUGu STO  
As he nods almost iimperceptibly, gets un and goes,

**I TO:**

**E**

24.

**0 NETWORK NEWSROOM (WASHINGTON) - DAY**

We pick up Elizabeth Ann Dunne, about 30. She is a television personality, mainly an interviewer of celebrities, although sometime a Newswoman and talk-show performer. She is poised, attractive, warm, 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".

**=T. PROJECTION ROOM ONE**

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

**A? M O T R ANGLE**

We see that Tony, in uniform, is the only other person in the projection room. Tony takes out a cigarette lighter.

**TONY**

Here.  
As Tony flicks the lighter on:

**ELIZABETH**

Thank you.

**TONY**

My name's Adams. Tony Adams.

**(THEN)**

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 interview

Elizabeth and a large, attractive, Latin-American political leader named Arnando. Tidal. They sit together at the colonial area of a luxurious hotel. Tidal wears a fatigue uniform without any insignia whatsoever. The image of Elizabeth on a screen is saving-

**(CONTINUED)**

**C**

25.

**O CONTINUED:**

**ELIZABETH'S VOIC**

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 Hercules --- in the stable

**ELIZABETH'S VOIC**

A cleansing.

**S VIDAL**

Exactly. Muchas gracias. My Country was befouled by the corruption of its leaders and their exploitation at the people. A hard cleansing was needed and sometimes that is painful -- but the pain is over and now I am hoping. that tiny 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. Duane watch. Over this:

**J**

**ELIZABETH'S VOICE**

For a glimpse of another facet of Armando Vidal's nat•.ire, 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 --ousels a kid' s ha..- and crosses into the water. As he wades out, Tony turns to Elizabeth.

**(C CNT=IL EC ;**

**T**

**25.**

**CONTZLVTTIED :**

**TONY**

When will this be shown?

**ELIZABETH**

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

**ELIZABETH'S VOICE**

This is Elizabeth Ann Dunne coming to you from Finca del Sol where --

in an exclusive interview -- El  
Presidents, Armando Vidal, has just  
extended the hand of friendship  
from quote, 'his little Country to  
our great Nation . '

**I**

**ANOTESR ANGLE**

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

**ELIZA.BET?I**

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

**TONY**

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

**(THEN)**

What are you doing about lunch?

**ELIZABETH**

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

**ELIZABET3**

You ever play any baseball, :lister  
Adams?

**TONY**

Sow did you guess h.at?

**I**

**I**

26-A.

CCNTTX= :

**ELIZABETH**

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

**TONY**

You're kidding.

**TI' ZAZETH**

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

**CII:' TO:**

**EX' T. MC= VE NQN - 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 t'c more. As Tony and Elizabeth cross into  
the beautifully kept grounds of the old Plantation ----

**TONY**

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

**ELIZABETH**

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

**TONY**

You've got a pretty good memory.

**ELIZABETH**

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

**ELIZABETH**

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

(CONTMM-S-0

**I**

**CONTINUES:**

ELIZABETH (Cent' d)  
years. Z was practically raised at  
Fenwick Park in the Carl Yastremski

**DAYS-**

As Elizabeth crosses and starts working out a shot  
with the Cameraman, Tony is eying her speculatively.

**CUT TO:**

**EXT. TEE CRYPT OF GEORGE WASHINGTON - DAY**

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

**ELIZABETH'S VOICE**

Tony? We're finished ----

As Tony turns, we pull back and pan to include Eliza-  
beth, who stands in the little leafy path leading  
from the vault. As Tony crosses and ;tins her, we

**CUT TO:**

**0 T. SPACE AND FL GF ' M SET M - DAY**

We are on the balcony as Elizabeth sets up a shot  
frog: the Wright Brother's "Flyer" panning to  
"The. Spirit of St. Louis", and then to one of the  
Space Capsules. Tony is watching Elizabeth. She  
looks over, catches his eye, smiles.

**CUT TO :**

**EXT. GEORGETOWN - NIGET**

as Tony and Elizabeth approach her apartment on a  
quiet, Georgetown side street. The cold, faintly  
blue light of the- street lamp at the corner throws  
leaf shadows on their faces as they come up to the  
front door..

**CLOSER ---AT THE DOOR**

She opens the door, steps to one side and gestures him in.

**MZZAZETE**

One dr iak, ckayr?

**26-C.**

**INT. ELIZABETH'S APARTMENT - NIGHT**

We are close on a picture of Elizabeth and Arne Grundellius, the Secretary of state, whom we might remember by sight as the Speaker at Tony's graduation. The picture is in a corral, 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 Grundellias?

**ELIZABETH**

At Kennedy Center.

**TONY**

He really gets around.

**ELIZABETH**

Well, he got around nee anyway.

**TONY**

Oaps.

**ELIZABETH**

No ha=, no foul.

**(THEN)**

He 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 "I'm Irish?"

**I**

**26-D.**

**CONTINUITY = :**

**TONY**

She was just going.

**ELIZABETH**

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

**CD TO:**

**EXT. ELIZABETH'S FRONT DOOR - NIGHT**

as Tony 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.

1

**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.

I

27.

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 RID**  
You got a dollar?

**FRANZIR**

Beat it.

**ANOTHER ANGT.E**

**I**

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

**NERI**

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

**;N1ERI**

**LOOK OUT:**

**ANOTHER ANGLE**

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

**MWTT ANGLZ**

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

**28.**

**ANOTHER ANGLE**

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

**ON FRANRSE**

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

**ANOTHER ANGZE**

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

**REVERSE Z.**

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

**ON NERI**

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

**ANCTEER ANGLE**

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

**FULL SHOT - FMM LANCING**

The ferry boat is still pulling away as the 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 ---

**-P?3T\_\_' -.ST' S `JOIC**

I am the ?aa^tt,-cc++^; +n and the r. - ' 1 and he teat believeth in Me, al - though he be dead, shall live ---

**E**

DI SSO?.. iE TO :

**29.**

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

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

**PR2EST**

**(CONTINUING)**

And' everyone that liveth and believeth in pie shall not die forever. We have pulled back to include the burial services for 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, Imberto Croce, about sixty, who is approaching them.

**HAGEN**

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

**HAGEN**

Imberto. 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 God-father; a kind of upward opening of the hand, as if gently letting a tiny bird free.

**ANOTHER ANGLE**

As Frank, the R. zzi. his a in a sliag, and Sant ..^c Cor' eone ?cnay `s oldest son, rcW is awd . e W -i-r-ties, =Cme UM together:  
(CUNT:Nt7ZD )

30.

**CONTNM :**

**BAGZN**

Say hello to your cousin,

**IR RANKIE**

Rizzi - your Aunt Connie s by--  
and this- is Santino, your uncle  
Sonny's oldest.

As Tony shakes hands with Santino and ?rinkie:

**FRANKIE**

**(TO TONY)**

Excuse my left hand.

**SANTINO**

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

**CROCE**

The whole thing don't make sense  
to me.

**FRANKIE**

All Z 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  
I 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 Lamm pone comes up, clearly agitated:

**LAAONE**

How do you Like the ally oaf that  
bastard? Snowing up here.

**I**

**(CONTIEE**

**31.**

**CONTIUED :**

**SANTI-11410**

Maatr-ocina?

**LAMP ONE**

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

**RAGE**

Be patient, Rocco, and trust me.

**(SMILES OFF)**

Sam.

**ANOTSER ANGLZ**

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

**MAATROCLMA**

Tom. E'ellas. Go figure life, huh?.  
A guy like Al Neri. Who'd of fig-  
c a red him to get mousetrapped like  
that?

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

**EAGFN**

**(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, 's never let a man  
like that 'know what you' 're thinking .

**END TO**

**11**

**I**

**32.**

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

**PAN =**

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.

**C:TOCE**

Sad day, sad day.  
As Croce moves on, shaking his head, \_rankie locks  
after him.

**IS**

**FRAVRIE**

Dania near ruined his appetite.

**(THEN)**

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

**TONY**

How strong is the Corleone family  
connected in Latin America?

**FRANKTE**

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

**TONY**

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

**(THEN)**

Lf we ever go out of business, haL  
the rock groups i -he ccunt-= r J

**40 (CCNT " + D )**

**S**

**33.**

**CCNTINLTED :**

? R A N = (Cont'd)  
be standing around with empty spoons  
stuck up their noses.  
As Sonny's daughter, Francesca, comes by talking with

her twin sister, Barbara, who is now a nun. They are now about forty.

**FRANZIE**

Hey, Francesca. Barbara.

**(TO TONY)**

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

**FRANZIE**

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

**FRANCESCA**

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

**BARBARA**

**(LAUGHS)**

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

**F RANXIZ**

(tugs Tony off)  
Later, huh?

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

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

**BEN**

CZ.ose the door, please, ?rankie and make yourself comfor able.

**( THEN)**

First, Tony, t!ank you for want c.  
We all aroreciate is.

**(C ONT11-N ED )**

**A**

**L**

**34.**

**CONTINUED :**

Tony nods. All are seating themselves as:

**HAGEN**

**(TO TONY)**

Would you care for a little wine?  
A little Anisette? No? All right.

**(THEN)**

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

**(THEN)**

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

**TONY**

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

**0**

**A,NQ1'8ER ANGLE**

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

**TONY**

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

manner, turns for support.

**SANTINO**

What did I say, for God sake.

**(TO TONY)**

Whaddya so touchy?

**E AG I**

When is this planned for?

**TONY.**

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

**(THEN)**

We're planning i t to ? cok like an

**40**

accident -- or natural causes.

**(CJN'RINUZD )**

**35.**

CCNTI i ED

SA.NTTzYO

That's a hell of a trick if you can do it.

**TONY**

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

**CROCE**

That would mean getting somebody close to him.

**RAG'N**

Could that be done?

**CROCE**

t think so.

**EAGEN**

**(TO TONY)**

And what's your part in all this?

**TOW,**

t'm the cut-out. The circuit breaker.

**BAGZN**

The only link between our people and the Government'

**TONY**

That's right.

**(THEN)**

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

**ONTI TCZ-**

36.

**CON'RL'??IUED :**

**SANTINO**

I thought these bastards wanted a hit --?-

. (then)  
They're locking for World War Three.

**HAGEN**

**(TO LAMPONE)**

What do you think, Rocco?

**ANOTZR AY (=**

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

**LAMPONE**

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

**O TONY**

The supplies can be made available.

**LAMPONE**

How about getting them down there?

**FRIAS=**

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

**HAGEN**

**(TO UMBERTO)**

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

**UMBERTO**

I'll talk to. Doctor Earcenos,

**SANTIO**

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

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

You're cetti g old, Santi no.

**(C" . NTINL=)**

37.

**CONTINUED**

**SANTINO**

I'm still young enough to whip  
your ass.

As x'rankie 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.

**SAGE**

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

**TONY**

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

**RAGE**

It's a non-negotiable condition.

**(THHEN)**

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

**ANOTS Z-R NGLL**

Sant-4-0 -a aagen:

Sr'?,N'T'I O

**YOU REALLY**

Devito?

**( CON'"INCED )**

**I**

**38.**

**11 CONIINEM**

**HAGEN**

Why not?

**SANTINO**

That would have to come right from the White Souse.

**RA.GZN**

Where do you suppose the hit order came frog?

**CDT TO:**

**EXT. CAMP PEARY, VIRGINIA - DAY**

Camp Peary is the clandestine training facility of the CIA, under military cover. It is near Williamsburg, Virginia, a couple of hours drive from Washington. .cwa by the official cryptonym "ISOLATION" it is unofficially called The Farla" -

The enormous, thickly-wooded area is divided internally into tightly controlled training areas. A high chainlink fence topped with barbed wire surrounds the base. Signs on it read: "U.S. GOVERNMENT RESER-

**VATION. NO TRESPASSING."**

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

**INSTRUCTOR'S VOICE**

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

**EXT. TRAINING AREA (CAMP PARRY) - DAY.**

We are on the Instructor, a lean, mean-looking Army Sergeant who is impeccably fatigued. His manner of speech is Southern.

**INSTRUCTOR**

Do I read disapproval on your face, Mister Adams?  
As NOTR NN-- ~'  
..including the training class. thirty or forty, men 4= army fatigues. Score are dark men, mustachied., pass E :t ilder Saudis or Iranians. Amcnq t! these we finish Tony.

**( C O N T I N U E D )**

**39.**

**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 PLO.

**(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.

**" = 4STRLICTOR**

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 ca\_r.

**ANOTHER ANA**

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.

**JISSCL'JE .C :**

**"NT. CT...ASSRCOM T (CAMP ?MARY) - DXZ**

We are ..: a cl assrcOm in wooden a--=V ar-racks \_ The teacher", a :Va .- Coxxna ,de: , s ? °\_c t ing . -he= e are

**E**

**(CONTINUED)**

40.

**CONT IUED:**

chalked o ptograms on the blackboard behind him.  
They are variously, ODYOKc, 'ODACID, OD MM. AELAU ,,  
AEJAMMER, AEBROOM. Tt3DOV, =ESR, .KUCAGE.

**COMMANDER**

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

**(POINTS)**

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

**STUDENT**

What's that last one?

**INSTRUCTOR**

O-0--envy?

**(GRINS)**

That's the FBI.

As the group of trainees laugh, we

**CUT TO:**

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

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

**PLATOON**

Hut two three four --

**REEP-BY-YA-LO'**

**BEEP-BY-YA-LO-**

**LO-RIGHTS-LO--**

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

**INSTRUCTOR**

You're not singing, Mister Adams.  
Aren't you harpy is our little  
croup?

As Tony looks over at the : - acing Drill inst? ?c cor ,  
h t en starts chanting a h --he zest  
C:iT To :

**41.**

**EXT. PISTOL RANGE (CAMP PEAR21 - DAY**

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

**PISTOL INSTRUCTOR**

Good. shooting. You do a lot of  
hunting?

**TONY**

No.

**PISTOL INSTRUCTOR**

Mast run is the family, then.

**TONY**

You might be right.

**CUT TO:**

**INT.. LOCK P ICRITG CLASS (CAMP PEARY ) - DAY**

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

**TEACHER**

On the ordinary pin tumbler cylin-  
der lock, the spring actuated

drivers are partly in the shell  
and partly in the plug. The trick  
is to lift them up so the plug can  
turn freely --

**(THEN)**

That's right.  
The lock has opened.

**TEACHER**

Once you've gotten the lock picked  
and the door opened the best thing  
is to tape the bolt mechanism back  
so you won't have to keep picking  
the lock -

As the Teacher Instructs the class - a la Watergate  
break-inn -- how to tace back the bolt mechanism, we

**CUT TO:**

**L**

**42.**

**EXT. T: AIMING AREA (CAMP PEARY) DAY**

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

**INSTRUCTOR**

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

**ANA ANGLE**

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

**INSTRUCTOR**

You.. You'd like to kill me,  
wouldn't you, Sir? Well, here's

your chance.

The Instructor tosses Tony the knife. Tony catches it. As they circle, the Instructor taunts Tony.

**INSTRUCTOR**

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, Six.

**ANOTHER ANGLE**

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

**ANOTHER ANGLE - ON TONY**

The Instructor turns his back on Tony, deliberately .  
Tony gets to his feet and charges the Instructor's back.

(C^NT? 2IUED )

**I**

**43.**

**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.

**ANOT3ER ANGLE**

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

**PALHA2'E.=**

**(TO TONY)**

Jump in.

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

**CUT TO:**

tNT. RECREATION ROOM - CAMP PEAwM - DAY

Palnateer is watching the Recreation Room television set on which there is a newscast of the ze ease of Danny DeVito frc n Leaveizwcrth..

**M ZUED )**

**44.**

**CONTINUED:**

Danny, almost as wide as he is tali., his broad pug-natious face wreathed in a grin, camas cut of the prison gate, his hands held up in the "Victory" sign. He pushes his way through the Television Cameramen and Newsmen, not saying anything. We pan him over to a limousine which he gets into quickly. The limousine drives off.

### **NEWSCASTER'S VOICE**

Today in Leavenworth, Kansas, one--  
time International Brotherhood of  
Dockworkers' President, Danny DeVito  
i was. released. on pardon after serving  
six and. a half years of a fifteen  
year sentence an embezzlement and  
conspiracy charges. DeVito didn't  
state his future plans, but insiders  
expect him to challenge the incum-  
bent President, Pat Brady, in the up-  
coming election.

### **ANOTHER ANGLE**

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

### **I**

#### **PAL.MATEER**

A couple of things for you to sign  
6 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  
p to disclaim you.

#### **(GRINS)**

It's called the principal of plaus-  
ible 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 carryi+:g case. He  
puts it on the table before Tony ---

#### **E=. A WAS ZNGTCN D.C. SUZZZ G - DAY**

As Tony, dressed in his blues, comes out of a build-  
ing. He carries a briefcase. Crossing to ie. curbs  
gae stexas and looks up the s ?\_. eet

**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 L SOUS tNE - 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.

**ANO ANGLE**

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

**TONY**

How's. your progress?

**CROCE**

Doctor Barcenas is getting an  
assas,ilt team together.

**TONY**

'Barcenas?

**CROCE**

**T**

A leader in the exile community.  
0 One of the early revolutionaries.  
Broke with Vidal when El Presidente  
went Marxist and abrogated the  
Constitution. He thinks we're a  
group of business men backing him  
to get our hotel and casino back.  
Croce has gotten the briefcase open. It is full of  
cash. Tony points ahead.

**TONY .**

Let use of-12 at the next corner.

I

46/48.

**INSE.BT - THE BRIEFCASE**

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

**TONY'S VOICE**

It's all there.

**HACK TO SCENE**

As Santino grins:

**SANT=O**

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

**CROCZ**

We're in business.

**TONY**

I' I L see you in Florida..

**EXT. WASHINGTON STREET - DAY**

O

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

**TONY**

Hiss Duane, please.

**CUT TO:**

**=T. LOBBY (ENNEDY CENTER) - NIGHT**

We are shooting past the big, nubby sculptured head of Sohn Kennedy which identifies, but in no way dominates the long, high handsome lobby with its crimson carpets. The Opera is breaking for intermission and the audience is moving toward the bars and the terrace.

We move to the bar where, in the crush, we find Tony. As everybody seems to be ordering at once---

TONY . i

Scotch-rocks, here. Two. Aadame,

I believe those were

**(THEN)**

Scotch-rocks. Sere. Two.

**(CODITINUED )**

**49.**

**CONTINUED**

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

**TONY**

I believe I was next, Sir.

The Admiral throws a look in Tony's direction, then pays for the bourbon and coke and exits.

**TONY**

Scotch-rocks. Here. Two..

EXT? TEE TERRACE ( iYNEL'Y CENT~'R) - NZGET

On the broad, impressive terrace, overlooking the curve of the river- as it mirrors the lights of Washington, we find Elizabeth, dressed for evening. She is surrounded by three urbane men, Morton, her Television Producer, Swartzwalder, a Jurist and McKissick, a young Senator. McKissick is lighting Elizabeth's cigarette as Tony comes up with the two drinks.

**TONY**

Finally.

**ELIZABETH**

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

**ELIZABETH**

Mister Adams, \_ I'd like you to meet  
Judge Swartzwalder -- Senator  
McXissick and Jack Morton from  
wham 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 EISSICK**

Burning the midnight oil at State?

**ELIZABETH**

**(SMILES)**

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

**I**

**50.**

**ANOTHER ANGLE**

Tony has heard this last.

**SWARTZWALDER**

You stationed in Washington?

**TONY**

On temporary assignment.

**ELIZABETH**

He's doing a background on Azmando  
Vidal.

**MC RISSIC**

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

**MORTON**

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

**ELIZABETH**

Would you be an angel and  
Tony takes the glass from her, crosses and puts it  
on a nearby bench. As he does so, Elizabeth is Look-

ing after him, as to the others:

**ELIZABETH**

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

As Tony returns and escorts her back into the theater:

**CG", TO:**

EXT. R" " ?MY CE:TTm.,q DRIVEWAY - NZGHT

We are on the line of cars coming up to pick up their  
passengers outside the Eall of States. Mi..ch honking  
of Eioras, so on.

**ON TON`I AND ELIZABETH**

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

7

51.

**CONTMM=**

**ELIZASET:**

**THERE'S ONE**

Tony hurries for the taxicab.

**ANOTSEB ANGLE**

as. an Airforce General intercepts the cab.

**GENERAL**

Believe this is mine.

**.ON ELIZABETE**

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

**ELIZABETH**

f f ere comes another.

**ANOTHER ANGT.E**

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

STATE DEPART.'MiT TYPE

You're next, Ensign.

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

**CLOSE - ELIZABETE**

as she looks after him., puzzled.

**MT. . PARE ING AREA - NIGHT**

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

**ON ELZZABET:E**

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

**52/53.**

ON HALL OF STATES DOORWAY (Ba"?"° CENTER) - NIGHT

as an Admiral and his wife come out toward the 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 of.

**ADMIRAL' S WIFE**

Charles: Isn't that our car?

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

ANOTHER ANGLEZ=n=Y• CENTER DRIVEWAY

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

**ADMIRAL**

Stop: Stop!

**INT. THE ADMI-RAL'S CAR\_ - NIGHT**

Elizabeth has been looking back. Now she regards Tony with. new and approving eyes..

**ELIZABETH**

You have interesting talents, Mister  
Adams ..

**TONY**

You'll be astonished.

**ELIZABETH**

i I'm looking forward to it.

**CUT TO:**

**INT. ELIZABETH' S BEDROOM - NIGHT**

Tony and Elizabeth are in bed together making love.

**ANOTEER ANGLE**

featuring Elizabeth as

**ELIZABETH**

Now. Now. Yes. Now

**= 14. TO :**

**Y**

**54.**

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

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

**ELIZABETE**

What's wrong?

**TONY**

Shh.

**L E IZAB£TE**

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

**0**

**I**

**55.**

**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. Max. nods. We follow him as very softly he

goes down the hallway.

**P**

**CLOSE - THE SECOND MAN**

as he pauses. outside the bedroom door which is half  
P ajar. Now suddenly he moves ---

IDI'i:. BEDRCOM - NIGHT

O 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

**O**

show an his face. At this point:

**TONY**

**(VERY SOFTLY)**

Don't make a noise. Just stand  
where you are or I'll kill you.

We have pulled back and panned slightly to include Tony  
who is sitting on the. floor, his back against the wall.

**I**

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

**ANOTHER ANGLE**

As: the Second Man stands motionless, Tony is on. his  
feet and up to him. Tony takes the qua from him and  
tossing it an the bed gestures, forefinger to lips,  
be quiet.

Now, Tony turns to the Man and. starts down the hall  
with him. Tony has him by the back of the jacket, his  
Tun pressed against the back of the Second Man's head.

**I**

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

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

**TONY'S VOICE**

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

**TONY**

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

**FIRST MAN**

Drop the gun or I slit her throat.

**TONY**

You drop the knife.

**FIRST MAN**

Don't you think I'll kill her?

**O TONY**

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

**ANOTRER ANGLE.**

As the Second Man -- overconfident at finding hi=self 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, Zi.?ce a stunned ox, dripping blood on the carpet, Tony tuns once more to the an with the knife.

**TONY**

I'm going to give you one more chance. Trot the k:i-`f:a and !'I--1 let you go .

-T

57.

CONTINTED: -

FIRST MAN

(LAUGHS)

7. 111 cut her fucking head off,  
first.

ANOTSER 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.

ANOTBER ANGLE

The. kneeling man plunges for+qard, 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..

ANOTRER ANGLE

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

TONY

Go get dressed and call the Police.  
Elizabeth nods and half-stumbles out of the room. Tony  
crosses to the Man.

(CONTIJ UED )

I

I

58.

(CODITINT1E11)

**FIRST XUX**

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 bac k into the room, looks, then  
starts to scream. Tony crosses up and taking her in  
his arms, softly comforts her.

**TONY**

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

**DISSOLVE TOT**

**EXT. EVERGLADES BAY - DAY**

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

**ANOTHER ANGLE \_**

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

**CLOSER - THE FISH=TG 30**

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

**E<'CT. T9Y T RPON :IODGZ - DAY**

as Umberto Croce, dressed in white and weariri a straw hat against the sun, . ccmes out or she ramshackle lodge and moves to the of

**0**

**59A**

**THE PIER**

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

**CROCE**

This way.

M=. As AIRSTRIP - DAY

A rough airstrip has been bulldozed out of the scrib pine and palmetto forest. At one end is a hanger and on its side the words: INTER-CAR EAN CBAMTERS.

As Croce and the Latin Americans come up:

**CROCE .**

**TONY :**

**1 0 ANOTHER ANGLE**

1 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:.

**ROBERRTO**

Permit me to present my companions --  
Indio, Borracho, Padre Pepe, El  
Fararon, Arrigo and my brother, Jorge.

The members of the assault team -- the Indian, the Drunk, the Priest, the Pharoah, Arrigo who looks like a pimp, and the romantic, fire-eating younger brother -- are introduced to Tony individually. Xd lib greetings, then to Barcenaz:

**TONY**

Are you read-!?

**(CCINNTINUED 11**

**60-**

**CONT=T Z :**

**ROBERTO**

For many years.  
As they move into the hanger:

**ROBERTO**

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

**I TONY**

There were a few problems.

**ROBERTO**

But the other is. fine?

**TONY**

Yes. ,

**(THEN)**

**D**

You've been in. touch with your  
underground?

**ROBERTO**

**(NODS)**

Everything is arranged.

**INT THE EA2GAR - DAY**

At one side of the hangar we see crates of various weapons. Boxes of hand grenades, mortars and mortar shells. Sub-machine guns caked in cosmolene, LAW rockets, field radios. So on. As Tony and Roberto come in, followed by the others:

**TONY**

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

**JORGE**

What about sub-machine guns?

**TONY -**

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

(CONTT-.?\_-D )

61.

**CONT=TISW**

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

**JORGE**

Ten thousand rounds! Aye de mi!

**ANOTEER ANGLE**

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

**TONY**

We also got you two hundred Sixty-six, millimeter, M-72 LAW rockets.

They're lightweight, one-shot disposable Bazookas.

**(THEN)**

There is also field gear, medical supplies, tentage, demolition materials, combat rations ---

Arrigo, the pimp, comes up, takes the LAW rocket from Roberto, then:

**ARRZGO**

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

**JORGE**

When do we leave?

**TONY**

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

**(THEN)**

Who's your radio man?

**PEPE**

t am.

**TONY**

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

**CUT TO:**

**K**

**62.**

**EXT. LAS VEGAS HOTEL (SWT\_NZU TG POOL AREA) - DAY.**

We are in a long shot and angled downward on the swimming pool. area of the Corleone Family's Las Vegas flagship hotel. Into the shot, threading their way

between the girls in their bathing suits, came Sam  
Xaatrocina and Ralph Augusta, walking purposefully.  
We zoom back ---

**INT. TOM HAGE" N' S ©FFICE (LAS VEGAS HOTEL) - DAY**

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

**LA ONE**

Here they came.  
We are pulling back. Also present in the large, attrac-  
tive office, are Tom Hagen, Danny DeVito and Sant no  
Corleone, who is at the bar fixing drinks.

**SANTINO**

Half an hour late.

**DEVITO**

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

**L.A ONE**

Tell A3..ieri about it.

**HAG=**

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.

**ANOTEEQ ANGLE**

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

**HAGEN:**

63.

**CONTINUED:**

**DEVITO**

To you -- all of you. I'll never be able to thank you for what you done.

As DeVito drinks, the intercom is buzzing. Hagen flicks it.

**SECRETARY'S VOICE**

Mister Maatxocina and Mister Augusto are here, Sir.

**HAGEN**

Send them in, please.

**ANOTHER ANGLE**

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

**EAGEN**

Sam. 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.  
Sagem nods at Santino who crosses to the bar to make the drink, as Hagen turns now to Augusto.

**HAGEN**

Ralph?

**AUGUSTO**

Nothing.

**HAGEN**

Coke?

**AUGUSTO**

Nothing.

**ANOTHER ANGLE**

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

I

.7

64.

CONTINUED:

**MAATRCCI4A**

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

(TO DEVITO)

From the heart.

**DEVII'O**

Thank you, Sam. I know you mean it.

**MAATROCI A**

(TO HAGEN)

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

**UP HAND)**

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

**RAG=**

We never have, Sam.

**MAATRCCINA**

One more thing I know -- Danny's

? •

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

**HAGZN**

How we can all accommodate to this  
new situation.

**MAATRCCINA**

**(GRINS)**

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

**HAGS**

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

**TROCT A**

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

**E (CONTINCZD )**

65.

**CONTZY [JZD :**

**EAGEN**

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

**MAATROCINA**

What are friends for?

**HAGW**

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

**MAATROCINA**

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

**MAATRCCINA**

Meaning what exactly?

**SAG=**

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

**MAATROCI A**

The Atlantic City Hotel?

**BABY**

1 That's right.

**I**

**ANOTHER ANGLZ**

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

**MAATROCLVA**

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

**DEV. ITO**

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

**. AATROCINA**

I got ao cb7ectio:t - ,a him doing business --- i just want to do business, too. Kay?  
What Hagen gets, :: get.

**LI**

(CCNTI 'TCZD )

66.

**CONTINITE**

**DEVITO**

Are you talking about a hundred million dollars?

**MAATRCCINA**

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

**DEVITO**

it can't be done.

**MAAT;RCCINA**

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.

**MAATROCIXA**

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

**DEVITO**

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

**(THEN)**

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

**MAATH (3CINA**

How f2ar second?

(CONTSNC?? )

I E

Y

67.

CQNTNMEM

**DEVI . TO**

You've got to. give me a year.

**MAATRCCIYA**

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

**ANOTEM ANGLE**

as De Vito looks over at Tom Eagen.

**DEVITO**

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

**SAG=**

I have to have fifty. That's defw I inite.. You knew it and agreed to it in front.

**DEV2TO**

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

**MAATROCIA**

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

**DEVITO**

I All. right, All right. Maybe Z can work something out. Z' ll try`.  
MAATROC n A

Try hard.

**ANOTSER ANGLZ**

Maatrocina glances over at Augusta. They rise.

**EAG=**

Thank you for coming, Dan Haatro--  
cina. I'm. sure we can find a way  
to live toget?..er in peace.

**4AATRCCI A**

Of course, my old friend,  
:Kaatrcc: na ad ? i s aoodbves a; ound and and Angus Lo

**LEAVED HE**

49 (C Ci TIN-G"ED )

68.

**CON'I INIIED :**

**HAGE??1**

**(TO LAMPONE)**

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

**LAN ONE**

I'm counting on it.

**ANOTHER ANGLE**

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

**HAGEN**

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

**DEVITO**

I don't need your people, Tom.

**(THEN)**

Sam and I go back a long ways. He

knows I' U. come up with something  
for him.

**SANTINO**

**(TO DANNY)**

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

**DEVITO**

I'll take a rain check.

**ANOTHER ANGLE**

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

**HAGEN**

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

**(THEN)**

I don't like him knowing about Tony.

**UUMPCNE**

Neither do I.

**(CONTINMED )**

**I**

**69.**

**CCNTI2MED :**

**SANTINO**

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

**BALM**

That's what I want you to find out.

As Santino turns and goes, we ---

**CUT TO:**

**EXZ. LATIX-AMERICAN CI"-''T- NIGHT**

We are as the sky over the bay of Armando Vidal's Capitol. It is the Fifth Anniversary of his revolution and a fireworks display is taking place over the bay. Sky rockets are arching upward over the waters, exploding in cascades of red, green and gold.

**CUT TO:**

**A STET COMM - NIGHT**

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

**E**

**ANOTSER ANGLE**

as the crowd laughs and cheers them on.

**A WOMAN**

Aqua!

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

**VIDAL'S VOL=**

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

**CUT" TO:**

**INT. BALL.COM - ECTE'L OE 3ZVOLCCICN - NIGHT'**

Ei Presi.dente, A.. andc V .dal, is speaking to a crowd j?n the Grand 3allrcomm. The usual tel.evisicn cameras, so,or\_.

**0**

**T**

7Q.

**ANOTHER ANGLE**

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

**VIRAL**

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

**1**

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

**ANOTHER ANGLE**

As Arrigo goes, Tony looks after him briefly, then over to the American Delegation including Lucas, the Assistant Secretary of State for Latin American Affairs; Cariock, the Speaker of the House and several prominent liberal Senators including McKissick of Utah and the elegant Harthaiemew 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 Aguado, Vidal's

**I**

Chief of Police. The harsh, heavy Policeman is laughing at something Vidal has said, seemingly paying no attention to Tony's exit.

**INT. LOBBY - TIGHT**

As Tony is crossing the lobby, Elizabeth Ann Dunne, followed by a small entourage, enters. Half a pace behind her is Kenny Morton, her producer and behind them are three men carrying portable TV equipment, cameras, tripods, batteries, so on. She is speaking to Kennedy.

**ELIZABETH**

With all due respect, that's bullshit. The man's obviously incompetent.

petent or the car wcu: d have been

**WAITING EXACTLY**

She breaks cf-f . seei nc Tony.

71.

**TONY**

Hi.

She stops. Ee crosses up:

**TONY**

r thought you weren't coming down here.

She doesn't answer.

**TONY**

Aren't we speaking?

**E L IZA3ET3**

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 REVOLCCION - 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 R VOLUCION - NIGHT**

Throngs of Merry-makers are moving along the wide, palm-lined avenue that follows the curve of the bay. Many are in cost=e. Some play instruments. Others have bongo drums. The atmosphere is frenetic. There is. a pervasive beat. The whole city seems to throb with it.

We are on Arrigo who stands outside the flaw of traffic, cigarette in his mouth, patting his pockets for a match. Tony comes- up and lights ArrigoIs cigarette. As he

**DOES SO**

**A. RASGO**

Se sure you have your identification.  
Maguda's pescadores -- you understand?  
The Police -- they're out f.sh.:g  
tonight.

We are on a rather coup Of G-4-is and :Men i a ?rildly  
sexual dance.

**I**

**72.**

**CONTINT :**

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

**EXT. 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  
"Stelia.Maria". Amigo comes up the pier, pauses by  
the short gangway.

**ANOTEER ANGLE**

**I**

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 Baxcenaz.

**JORGE**

**(SHAKING HANDS)**

You bring it?

**TONY**

Yes.

**JORGE**

This way.

Jorge leads them aboard.

**INT. MAIN CABIN (STELLA MAR15) - NIGHT**

In the cabin are Roberto Barcenas, Indio, Pararon, 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. cook up as Tony, Jorge and Arrigo enter. T\_tobertc smiles warm- , canes up and embraces Tony.  
(C'J1?I'r ?`ILT'ED i

**T**

- 73.

**CONTLIUM**

**ROBERTO**

It's good to see you, my friend.

**(THEN)**

All goes well?

**TON**

**(NODS)**

And you?

**ROBERTO**

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

**TONY**

You've set a time?.

**RCBEATO**

Day after tomorrow. Seven A.M.

**(CHECKS WATCH)**

Th.zrty-four hours.

**(THEN)**

This is Anjelica. A great good friend of El 2residente. She knows where he keeps his toothbrush-

**TONY**

Good.

**ANJELICA**

You have something for me?

**ANOTHER AN=**

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

**TONY**

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

**TONY**

And this.

**(THEN)**

It's tasteless and odorless, but it has a vet-,,? short period of tox--ic.Z. ty --- do you understand? Once s opened it must be used within twenty-four hours.

**(CCNTI UZ )**

**I**

74.

**CONT2NUHD**

**ANJ ?ICA**

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.

**ANJELIC .**

**(TO TONY)**

Good night.

**TONY**

Thank you.

**ANJELICA**

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

**JORGE**

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

**0**

**ROBERTO**

Vaya con Dios, Chica.

**ANOTHER ANGLE**

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

**TONY**

Have the supporting operatic n.s  
been set up?  
E (CCNT? iUED)

.i

75.

**CONTINUED :**

Jorge crosses to a map on the table.

**JORGE**

**(POINTS)**

Sere. Here. Here.

As Tony crosses and studies the map, we

**CAT TO:**

**A SMALL CITY PARK - NIGET**

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

**SERGEANTE**

**(IN SPANISH)**

identification check. Have your cards ready.

**ANOTTER ANGLE -- TE 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. Amigo 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 - NIGST**

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

**I**

men, suddenly three Policemen materialize out of the darkness ahead.

**POLICEMAN**

**(IN SPANISH)**

Not so fast my friends ---

**(THEN)**

Against the wall, Pockets inside  
out. You too, blondie.

**CTT TO :**

**171**

**76.**

**INT. POLICE STATION - ?SIGHT**

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

**ARRIGO**

**(IN SPANISH)**

This is an outrage: I protest:  
SEr A?E

**(IN SPANISH)**

Sit down!  
The Sergente shoves Arrigo violently toward the bench  
as we ---

**CQT TO:**

**INT'? HOTEL DE LA REVOLTJCICN LOBBY - NIGHT**

We are on the doors of the hotel as Tony enters and crosses the large lobby toward the elevators.

**ANTHER ANGLE**

Over in one corner of the lobby we see Palmateer in a group with several others of the United States Delegation. Tony raises a hand to Palmateer who nods back as Tony continues toward the elevators.

**I**

**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 Security Officer crosses  
to him.

**CONTINUED:**

**TONY**

Yes?

**SECURITY OFFICER**

There is a message for you. A  
friend of yours wishes to see you  
in the bar.  
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 her-  
self and crosses up to Tony who stands in the doorway.

**CLOSER**

as Elizabeth comes up to him.

**ELIZABETH**

I want to talk to you.

**0 TONY**

I take it this definitely means

we're speaking again.  
She draws him to an empty booth and as they sit:

**I**

**ELIZABETE**

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

**(THEN)**

You scare me.

**TONY**

What are you talking about?

**ELIZABETH**

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

**(THEN)**

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

**TONY**

What makes you thi:Lk --I'm not with  
the Navy?  
1 CO 1 .i...Y U 0

**I**

**I**

77-i.

**CONT+MME :**

**?? ELIZABETE**

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

**TOONY**

-Where did you hear that?

**ELIZABETS**

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

**TONY**

I want to know where you heard that.

**ELIZASETS**

What difference does it make, it's --•--  
Tony is on his feet and moving out of the bar at 2.

**INT. HOTEL DE LA REVOLUCION LOBBY - NIT**

The all group of Americans, of which Stu Palmateer  
was part, has broken up. Palmateer is moving toward  
the elevator, but turns as he hears -----

**TONY'S VOID**

Stu?  
As Tony comes up:

**PALMATEEE**

Something wrong?

**TONY**

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

**THEN :**

**PALZ4AT'...'E?B**

What's the problem?

**TONY**

So many people know about t:-his  
mission?  
oAL.u.ATv-ZR  
Why?

78.

**TONY**

Z think there's been a leak in Washington.

**PAT MATER**

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

**TONY**

is Artier Grundellius one of them?

**PALMAT, .E'?**

Yes.

**TONY**

F Then maybe it's not that serious. -

**PALMSATEER**

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

**TONY**

No. I think it's all right.

**(THEN)**

See- you tomorrow..

**ANOTAR ANGLE**

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

**BELLBOY**

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

**TONY**

Yes?

**IT. DC RSILE EATING PLACE - NIGHT**

Jorge 3arcenas is at a public phone.

**JORGE**

You zeccgimize my voice?

**(THEM)**

You better net down here right away,

I

S

79.

**ANOTE R ANGLE**

As Tony hangs up and turns, Elizabeth is coming up from the bar.

**ELIZASETH**

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

**PCLIC°..MAN**

I'm positive, Doctor Harcenas. AS soon as they found the hundred thousand pesos in her pocket, they called Colonel Magudo In- T. came as soon as I could.

0

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

**ROBERTO**

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

**ROBERTO**

You have to 'assume they'll be tortured. You have to assume

that they'll talk.

**TONY**

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

**ANOTL ANGL.**

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

**82.**

**EXT. JAIL OUSE ROOF - NIGHT**

A couple of Policemen are on duty on the jailhcuse  
roof. Their names are Lopez and Ruiz. Lopez. is look-  
ing into the square.

**LOPEZ'S ANGLE (THE SQUARE)**

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

**ON RTXIZ**

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

**ON TONY**

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

**=T. THE JAIL.HOUSE - NIGHT**

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

i M=. TEE STREET OUTSIDE THE JAIL -- NIGHT

As Indio gets hit in the forehead and is jolted back-  
wards, his face a bloody mask, Tony, Jorge and Roberto  
have picked up their LAW's and fire almost simultaneously.

**EXT. TEE JAILHOUSE - NIGHT**

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

(CCN'I'IVU ?,J )

I

a3.

**CONT IU :**

Mosca sits against the wall, mouth open. His leg lies  
across the room.

The Prisoners in the holding cage are screaming. A  
Policeman runs in from another room just in time to  
be cut down by Jorge who bursts through the door  
followed by Tony and Roberto.

**ANOTHER ANGLE. -- BAS = STAIRS**

as Colonel Magudo runs up the basement stairs, pistol

**IN HAND:**

**ANOTHER ANGLE**

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

**EXT. THE CENTRAL SQUARE - NIGHT**

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

**ANCTBER ANGLE**

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

flicker.

**ANOTHER ANGLE**

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

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

As Borracho, Pepe and Fararon rjn into the great central hall, wit:-1 its cu gyring S--a.=Case, and great crystal chan\_delie=

**84,**

**CONTIYTJED :**

**BORRACHO**

This way.

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

**CIIT TO, .**

INT. BASMIENT (CI TRAL JAIL) - MIGHT

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

**TONY'S VOICE**

Roberto!

As Roberto hurries into the cell

**INT. THE CELL -- YIGET**

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

**TONY**

Quick!

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

**ANOTHER ANGLE**

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

**CUT TO:**

**INT. THE BASEMENT - YIGET**

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

**FORGE**

mother of God.

85..

**CONTINUED:**

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

**CUT TO:**

**INT. PRESIDENTIAL PALACE - NIGHT**

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

**ANOTHER ANGLE**

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

**BARRACHO**

**(IN SPANISH)**

Let's get out of here!

They turn and ran.

**• CUT TO:**

**S**

**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 fall. At a command from the Officer in charge, the Soldiers and Policemen start moving forward, from cover to cover, laying down a steady rattle of gunfire.

**CUT TO:**

**MM AN ALLEY BEHIND THE JAIL - NIGHT**

Jorge, Roberto and Tony are running along an alley in the darkness, bent over. One street away, in the town square, apparently all hell is breaking loose. As they run:

**FARARON**

Hey: This way.

They stop. Fararon and Pepe are standing in the mouth of an alleyway between houses

0

86..

**ANOTHER ANGLE**

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

**CUT TO:**

**E=. ANOTHER STREET - NIGHT**

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

**ANOTHER ANGLE**

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

**PEPE**

The keys are gone!

**TONY**

Get in.

Tony is under the dashboard crossing the wires as the others start piling in. The motor starts, Tony slides behind the wheel. As they drive off ---

**CUT TO:**

**ZN' . POLICE CAR TAM=-TWO- NIGHT**

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

**TONY**

Which way?

**ROBERTO**

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.

**E**

**87.**

**EXT. STREET CORNER - NIGHT**

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

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

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

TONY'S POINT OF Vt!W (THROUGE BACK WINDOW)

**I**

The other police car has spun and stalled momentarily. As the Driver of the car gets it started and straightened out in pursuit, we can see the Second Policeman on the hand mike. We can hear his excited voice in. Spanish coming over the police radio.

**RADIO VOICE**

**TIN SPANISH)**

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

**(THEN)**

**O**

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

**SEVERAL COTS**

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

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

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

**PEPS**

.;esus, Mary and Joseph.  
(CO N'IiNII..D )

**K**

**AS**

`Cis;n7VED %

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

**GO-III E1 0**

Go right on Quebrada.

**THE I BSPE= C3ASE**

as the pursuing Police cars increase their numbers and come closer, the commandeered 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**

**0**

As the first of the pursuing Police cars starts around the corner, suddenly the non-descript sedan parked at the curb detonates -- disintegrates in a blinding dazzle of light. In the jolt of the shock wave, every window within half a mile radius shatters.

A vast ball of flame and black, heavy smoke billows upwards from the corner where the doomsday vehicle and the first car were immolated.

Now, the following Police cars, unable to stop and unable to avoid the flames which have spread like napalm all over the whole corner, skid into the flames and smoke, plowing into the wreckage.

The buildings are in flames. A Policeman, his uniform and hair on fire, runs screaming out of the inferno.

**DISSOLVE TO:**

**EX. A COUNTRY ROAD - NIGHT**

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

**D**

**89.**

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

**ROBERTO**

Come on! Do- you want to ---

**ANOTHER ANGLE**

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

**ROBERTO**

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

**ROBERTO**

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

**JORGE'S VOICE**

Here they come:

**ANOTHER ANGLE**

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

**ON MOSERTO**

as he points a flashlight at the sky and signals a  
short and a long, the letter Alpha.  
AlNCTRER A0IGL.E - I:IC=1r--NG ` "HE OC-6  
The aircraft is now visible. ?rcm the Pilot's coc pit  
we see the answering signal , a long and th--ee shorts,  
the letter Bravo.

I

9Q.

**PULL SECT - THE DC-6**

as it swings in on the final approach and starts to settle in for a landing.

**CUT, TO:**

**EXT. COUNTRY ROAD - NIGHT**

A couple of jeep loads of Soldiers turn down the same side road that we saw Police Car 22 take a few minutes earlier. As the jeep loads of Soldiers pass through the gate on which are the words, "Finca Quebrada", we ---  
Ct?T' TO:

**EXT. THE A2RFT L - NIGHT**

The DC-6 lands and swings around, taxing bark. over the rough ground.

**CLOSE - TONY**

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

0

**TONY**

Wait a minute.

**ON ROBERTO, PMPE AND JORGE**

as they run for the plane.

**ANOTHER ANGLE - ON THE PLANE**

as the plane swings around again and the door opens. We reveal E'rankie Rizzi in the doorway.

**CLOSE ON RRANRI"**

as he looks out.

**ON ROBERTO, P E AND J ORGE**

as they ran toward. the plane.

**K**

**91-**

EXfi. RIM OF THE ETT.r.  
as the two jeeps come up to the rim of the hill. One jeep turns a powerful spotlight onto the airfield. The A.IRPT T-fl - NIGHT' as the spotlight catches Roberto, Pepe and Jorge in its beam.

**ON THE SOLDIERS**

as they fire.

**ON ROBERTO, PEPE AND JORGE**

as they are chopped down, one after the other.

**OK TONY**

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

**ANQTEER ANGLE - THE SOLDIERS**

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

**THE DC-6**

as it starts to pick up speed, trundling over the rough ground.

**ON TONY**

as he runs for the plane.

ON ?RAL?1Z

as he sees Tony.

A,NoTr.. ER ANGLZ

As Tony : 'ims up -o the m lane , =rarekie reaches down, drags him up and in. Bu-1-let hales are apvearing the fuselage of the plane.

92.

**ON THE SOL4IMRS**

as they fire.

**ON TIM DC-6**

as it rises into the air and banks off to the Nor t. % ---

**CUT TO:**

**E,XT'. VZDAL' S PRES=ZNTIAL PALA - DAY**

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

**VIRAL**

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

**VIRAL' S POV (THE SQUARE AN TAZLHCUSE) - DAY**

In the. battle-torn square, outside the jailhouse, we see an angry croard of Rioters care ing the dead and bloody body of Roberto Barcenaz.

**VIRAL**

**(COMING OVER)**

And once more the rich are bewildered by the fact that the poor are unwilling to die for them.

Somebody produces a rope, somebody else throws a loop around his feet and Roberto is hoisted upside-down to the top of an ornate old lam post.

**NLMADT' S VOSCZ.**

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.

**QIM CROWZ**

**T**

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

"

,GCN'?' . .ZD?D )

93.

CONTIN= :

**NEWSMAN'S VOICE**

They burned American flags and threatened the safety of the Amer-

**ICAN DELEGATION**

**EXT. AIRFIELD - DAY**

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

**ANOTHER ANGLE**

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

**NEWSMA2X' S VOICZ**

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

**I**

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

**CLOSER**

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

**WE HEAR:**

**NEWSMAN' S VOICE**

**(CONTINUING)**

Soldiers with bayonets were forced to fight off the angry mob which clearly blamed the United States for the abortive coup.

**CUT TO:**

**!XT. THE STATED PART!-= -- DA ;**

As Are r? z?de::.ias comes out of the State Department and crosses to his car, he is surrounded by Newsmen.

**I**

**94.**

**CON' ' I?7IIED**

**NEWSMAN 'S VOICE**

Meanwhile in the Nation's Capitol, Arne Grvndellius, the Secretary of State, was beseiged by Newsmen as he left the State Depa.tent after an all-night session.

CLOSER - ON GRt'YDELL tD S

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

**FI3ST NEWSMAN**

Mister Secretary! Mister Secretary!

Can we get a statement?

Grndelli.us stops.

GRIINDE,tLZUS

We will make an official statement tomorrow.

NEWS ii TOGETRER

What about Vidal's accusations --

Have you Xosygia's statement? will you speak to the United lations?

Was Doctor Barcnas an lnerican agent?

**GR=EZS.ZC S**

P One at a time. One at a time.

**2ND NEWSMA,**

According to world opinion, the CIA was behind this.

**- GRONDELL."II5**

Gentlemen: Gentlemen: I am late for a meeting at the White House i but we catagorically deny these allegations. The United States Government does not use assassination as an iastrent of foreign policy.

**ANOTHSR ANGLI**

AS G==de? ii us starts to move through --he crowd of 3eoorters,  
(CCNT\_-6 \_qT '

0

95.

**CONTMED :**

**3RD NEWSMAN**

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

**GRDNDELLIIIS**

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

**INT. ELIZABETH'S AP T - DAY**

Tony, dressed as last we saw him at the airfield, is in Elizabeth's apartment watching the news on. her liv-

ing room television set.

**NEWSCASTER ° S. VOICE**

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

**VANOCUZ --**

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

**TONY**

Listen, I --

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

**TONY**

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

**ELIZABETH**

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

**I**

**TONY.**

Well, much as I hate to disappoint everybody.

(CONTINCRM )

**I**

96.

**CONT=M= :**

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

**- ON TONY**

as he locks at her for a puzzled moment, then drops to his own knees and taking her by the shoulders, straightens her. Tears are pouring down her cheeks.

**TONY**

Bey, wait a minute  
He kisses her.

**TONY**

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

**THEN:**

**ELZZ.AŞETE**

You want an egg sandwich?

**CUT TO**

**INT. ELIZABETE' S EITCHEY - NIGHT**

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

**ELI ZABETH**

Hello?

NT. MOREHCIISE's O TI Y (LA.vGLELY) - NI zHT

**1**

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

**PAIMATE' R**

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

**ON ELIZABETH**

as she speaks into the phane

**LIZABE: 'H**

Yes. Hold on for a minuts, will you.

+ ( ( ( to Tony??yy

Is your call.

**(CCNT E0 )**

97.

**CCONTINCTED**

Tony crosses over and takes the phone.

**TONY**

Stu?

**PATWMATEER**

Are you all right?

**TONY**

Considering.

**(THEN)**

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

**PALMATEER**

Good.

**TONY**

How are you?

**PAL?`SATEYR**

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

**TONY**

Fes.

**PAL.MATEER**

Then I' ll get back to you.  
Click, as Palmateer hangs up. Tony t•.irns to Elizabeth.

**TONY**

I hope you don't mind a house guest.

**O CU TO:**

**I INT. AN AUDITQRIGM (NEST ORLEANS) - NIGH**

We are an a cheering audience of Longshoremen.  
ANOi= AN= 1:,i.iii S2EA2=' S ?LA -'- Qi M

Danny DeVito is holding up his hands to the crowd.  
Behind him., red, white and blue bunti.^g. ?oste.zs  
reading: 1 OTT YOR i=TO -- Gi V' Tom: CYZON . ACX  
To : E VMSBERSHZP" .

98.

**EXT. AUDITORIUM -- NIGHT:**

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

**AUGUSTO**

Sam wants to see you.

**DEVITO**

I'm at the Penchartrain.

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

**SO :**

**AUGUSTO**

Now. Tonight. He's got an idea  
how to get everybody off the hook.

As Augusto opens the door and ushers Danny into the back seat of the car, we ----

**CUT TO:**

**MCT. BOURBON STREET (NEW ORLEANS) - NIGHT**

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

**INT. THE LIMOUSINE - NIGHT**

As they drive down Bourbon Street, Augusta leans for-

**I**

ward to the Chauffeur.

**AUGUSTO**

We'll go in the back way.

**CHAUFF EM**

I Yes Sir.

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

**E=. TEE ALLET -- 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 th rear of t h t= ck.

h T e Eli cusine pu e l ls ap be fer hi ? n d e l s the 2  
trac /+ k, s c y/?Yy?? toys a :'+t^i /? i a  
inside a nearby cltth we hear a Jazz t=,=zet on a long  
ride.

**??T**

99.

MT. THE LnKOII&INE  
as Augusta leans forward.

**AUGIISTO**

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

**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 ABGUSTO**

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

**ACWSTO**

Hold the cocksucker still..

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

AN WAVZ"11 r?Nf:I.E

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

**ANCTEER ANGLE**

as the three men pick up Devito`s body, stuff him into the barrel, then hoist the barrel into the back of the truck.

The jazz tr ttpet is sti l playing, as we --

**CTT IRA**

**K**

100.

**=NT. ELIZABETH'S BEDROOM - DAY**

It is the folloaring morning. Tony is in bed, asleep. Elizabeth enters, turns on the bedroom TV set and these crosses and shakes Tony. Tony comes awake fast.

**TONY**

Wha\_ is it?

**ELIZABETH**

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

**NEWS CASTER**

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

**(THEN)**

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

has met with foul play.

**I**

**ANOTHER ANGLE**

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

**NEWSCASTER**

Long Beach, New York. In a possibly related incident, the home of reputed Syndicate figure 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 =;fc\_aa,ion, please.  
h T e number of the Ve?as ?alms ---

**C , D TO:**

??3

**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.

**ANOTEER AUG=**

as Tony follows Lampone.

**EXT. LAS VEGAS AIRPORT - NIGHT**

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

**ON ROCCO**

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

**INT. CAR - D1=GET**

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

**A L MP ORE.**

Tony, this is Fritz.

**(THEN)**

Let's move.

**?NOT= AIGI2**

as the cars drive out om! the ai Ci .. a 1 e, 2Eagef' S  
car in the middle.

**I**

102.

**INT. HAGEN `S CAR**

as Hagen turns to. Tony.

**- SAGR'??1**

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

**TONY**

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 t•.reLve  
gauge p=p gun, and blasts at Fritz.

**ON RAG-EN'S CAR**

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

' : NT. SAGrzn ' S CAR

As a fountain of blood gushes up from the stalk of  
Fritz's neck and Hagen's car starts to swerve into  
the curbing, the Gunman in the other car sends two  
more blasts of deer--load into Hagen's car.

**ANOTHER ANGLE**

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

**I ANOTT ER ANG=**

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

**ANOTSER ANGLE**

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

0

I

103.

**CLOSER**

As Rocco Lampone comes out of the wreckage, the Button  
men are pulling Tony -- who is unconscious -- out.  
Lampone looks at Fritz and Hagen.

**LONE**

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

**ANOTBER ANGLE :**

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

**LAMPONE**

It's all right. It's all right.  
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

**CQT TO:**

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

**ANOTHER ANGLE - INCLC1 ING TONY**

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

**TONY**

Who are you?

**XURSE**

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

**TC Y**

Wait a minute.

**S**

t CfJI3'?'LD }

**A**

104.

CONTD DZD :

NU'RSZ

I'll be right back.

The nurse has risen. She switches on a lamp and exits.

ANOTHR 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.

ANOTFFER ANGL -

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

HICEAEL

How are you feeling?

S TONY

What am I doing here?

As Michael comes into the room and closes the door:

HICEAEL

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 T could leave?

MIC'Z??

Sit dcwn. Sim down..

S

**ANO'TEMR ANGLE**

Tony doesn't sit down.

**TONY**

r'd like to get out of here as soon  
as possible.

**MICHAEL**

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

**TONY**

I'm not totally stupid.

**MICHAEL**

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

**TONY**

t'n willing to learn.

**MICHAEL**

Good.

**(THEN)**

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

**(THEN)**

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

**TONY**

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

**MICHAZZ,**

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

**TONY**

The girl I was staying with and ---  
Tony breaks off:

**HICI=L**

Someone f\_ cm Langley?

**TONY**

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

106.

**CONTINOEAE**

**MICHAEL**

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

**(THEN)**

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

**ANOTHER ANGLE**

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

**MICHAEL**

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

**O (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 'caw why?

107.

**CONTINUED:**

**MICHAEL**

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

**TONY**

I I need your advice.

**MICHAEL**

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

safe to come home again..

**TONY**

What's the other way?

**1**

**MICE?**

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

**(THEN)**

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

**MICHAEL**

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

**I=. THE BOATHOUSE (CORLEONE COMPOUND) - DAE**

Tony enters the glassed-in boathouse. Outside, cold white winter and the deep, blue Lake. With hi= is a Sezv'ant..

**SERVANT**

Your father will be out in a moment.

**(INDICATES)**

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

**I**

**108.**

**CONT??IUED :**

are many Pictures, mostly in heavy silver frames. Some are studio portraits. Some are grainy blow-ups of snapshots. Tony crosses to the table of pictures.

**VERY CLOSE - THE PICTURES**

As Tony looks, we are moving from picture to picture. The first is a wedding portrait taken on Connie's wedding day. Carlo is kissing the Bride. The Godfather stands, proud and uncomfortable in his tuxedo. Michael in his uniform. The twins, - all heavy eyebrows and baby fat.

"Here is a picture of Sonny with his fists up and laughing as if about to hit someone.

There is a photograph of the three brothers, Sonny, Michael and 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 Ray at Tony's confirmation.

**O**

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

**BERING ---**

**DISSOLVE TO:**

**A FLASHBACK SEQUENCE - (FROM GODFATHER I)**

The old Don is tending his tomato vines. With him is the little boy, Tony, aged three or four. They have the special rapport that sometimes exists 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 in to 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:**

**L**

**LOS.**

INT. TIFE BOATHOUSE-- DAY

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

**MICHAEL ' .**

Do you remember your grandfather?

**ANOTHER ANG**

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?

**(CONT"-RLCZD)**

??I

**ILA**

**CONTINUED**

**TONY**

No. Not that much.

**MICHAEL**

2 was surprised you didn't go to Dartmouth.

**TONY**

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

**MICHAEL**

How's Hanover these days?

**TONY**

About the same.

**MICHAEL**

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

**TONY**

I know.

**O 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? I  
don't know. it depends on what  
you call terrible. You have to

**CONTINUED**

**CONTINUED:**

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

**(THEN)**

Do you remember your uncle credo?

**TONY**

**(SMILES)**

Credo, 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 Credo?

**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 mazy hard things, but sending you and your sister away -- that was the hardest.

**ANOTHER ANGLE**

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

**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)**

**112.**

**CONTINUED:**

**MICHAEL**

Good.

**(THEN)**

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

**CUT TO:**

t N T. CIA BUILDING (LOBBY) - DAY  
As Tony, in civilian clothes, passes through the  
inner- checkpoint with his legitimate credentials.

**CUT TO:**

**ZNT. MOREHOUSE'S OFFICE - DAY**

Morehouse and Palmateer are in the office. Their 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 Z-orty Committee at  
noon.

**TONY**

what I have to say won't take long.

**(THEN)**

And I think we 111 all be happier  
if it's not on tape.  
Morehouse pauses a moment then openens a drawer and  
switches ofd his tape machine.

**MOREHOUSE**

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

**TONY**

I'm fine now.

**MOREBOUSE**

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

**(CONTINUED)**

113.

CONTINUED :

**MOREHOUSE**

Has he changed much?

**TONY**

Not as much as I' d. expected.

**MO 2 CUSZ**

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

**(SMILES)**

You had to admire the pretentious little bastard.

**TONY**

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

**' M OREHOUSE**

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

**O (THEN)**

But before we start, I'm not going to listen to a lot of recriminations about that cveration. Your people blew it, pure and sim le. It was totally mishandled. A mistake from beginning to end.

**TONY**

The big mistake was that I'm still alive.

**`SOREROUSE**

Come again?

**TONY**

ll you'd managed to get rid of me down there - or in Vegas -- you' d be all right. silt it's too Late

now. You've lost your chance.

**HOREZOUSE**

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

**I**

.7

114.

**CONTINU**

**TONY**

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

**MOREHCQSE**

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

**TONY**

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

**MOPEEOUSE**

Stu?

**PALMATE=**

Well, yes, Sir. His resignation did

**E**

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

**MOREHOUSE**

A clerical error.

**TONY**

And I don't buy it.

**MOREHOUSE**

don't give a shit if you buy it or not. And I'll tell you 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 iz these Senate Hearings, then the whistle blows and the whole zadmin .st\_ation aces.

7

**(CONTINUED) ?**

**MOREHOUSE**

And what makes you think T. 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. \_

**\_14ORE8OVSE**

Whatever I did was done under direct orders from the President of the United States, and I. will. so testify in open hearing. if that upsets some of you= guinea gumbarrs

in Nevada, then so be it. The days  
are over when your father and his  
like could corrupt and intimidate  
this Nation.

**TONY**

No. You've taken over the job.

**MOREHOUSE**

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

**CST TO:**

**INT. SENATE BUILDING - FOYER - DAY**

We axe 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 morn--  
ing ...

**(THEN)**

Oh, Senator)  
(CANTU\_ TU?:D )

**I**

**I**

**L16.**

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

**ELIZABET3**

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

**(THEN)**

Can you tell us the specific purpose  
of this Committee, Senator?  
This Committee has been mandated  
to address two questiocis: One, did  
the United States Government -- or  
any of its officials --- authorize,  
instigate or in any way-abet a plot  
to assassinate the Head of a friendly  
foreign State, Armando Vidal.

**(THEN)**

And Two, if not -- who did?

**ELZZA3ETFF**

Thank you, Senator.

**0**

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

**CIIT TO:**

ZNT. SE35MTw CAUCUS ROOM - DAY  
Barthalemew is. pounding his gavel for order.

**HARTHALE EW**

Take your seats, please. Sergeant  
at Arms' Will. you see that every-  
an takes his seat?  
We pan over to the door as Tony enters and finds a  
seat.

**CUT TO:**

**EXT. A WOODED AREA (PCMPTON LA=S, NNW SBRSEY) - DAY**

Ralph •Augusto, bare to the waist, is half way up a  
hill, in a stand of trees, working with an ax. Se  
has stripped off his shirt and his coat. is shirt  
and his gun are placed aver a fallen t=ee, ten yards  
away.

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**ANCTHER ANGLE**

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

**LAMPONE**

Hey Ralph?

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

**AGSTO**

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

**? R A N =**

We just came up to say goodbye, Ralph.

**L?JWONE**

for Neri and DeVito.

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

ANCTHwR ANGLE - ON AaGt7STO

**10**

As the bullets thwack into his body. he jerks, but doesn't go down. His cold face twists in fury as he is moving down toward Tony, raising the ax.

**ON FRANI (TZ**

as he stands his ground, blasting. Twice. 171A%ree times. Four times.

**ANOTBER ANGLE**

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

**CUT TO:**

IN'r . S MIATE CAUCUS ROOM - OAT

?Among the Senators an the Committee, we recognize Mc:tissick and mossib? y we w i-11. remember old Geary, from Nevada. Tony is an interested spectator as 3artha? amew,r quest ions the witness, Martin Davideau.

0

I

CUNT t3ED

**3ARTKALZ W**

And.'what light can you throw on  
this matter, Mister Davideau?

**DAVIDEAI I**

S have. a memo here from the Director  
of the FBI to the Director of the CIA  
with copies to the Army, Air Force,  
Navy and State Department Intelligence  
Offices. It states that one of our  
informants -- well, I' ll read it (ro

**ADS)**

'during. a recent conversation with  
several friends, underworld figure  
Sam Maatrocina, stated that there  
was going to be an attempt on Armando  
Vidal' s life and this attempt ---  
this hit, in the argot -- was to  
be carried out by another underworld

**FAMILY**

**MC RISSICK**

Did this informant identify the other  
underworld family?

**DAVIDEAU**

0 so Sir, he did not.

**MC KISSICK**

Would you care to speculate,

**GEARY**

Just a minute, Senator -- I whole-  
heartedly object to this Committee  
being used as a for,= for spec-  
ulation based on an anonymous report

of an alleged conversation. Reputations. could be recklessly and i --e-grievably damaged.

**MC RISSICR**

Very well, very well. We wouldn't want to damage any of the constituency of my esteemed Colleague from Nevada. --

**GEARY**

Many thanks to the distinguished Senior Senator from our Western Sister State of Utah.

**C7T TC :**

**I**

**119.**

Mr. MAATROCINA'S OFFICE (NEW YORK CITY) - DAY  
Sam Maatrccina 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.

**MAATRCCIVA**

**(SCOWLS)**

The Internal Revenue!?

**SECRETARY**

Yes sir.

**MAATROCINA**

All right. Send 'em in.

**ANOTEER AN=**

The door buzzes open and two young, - rather conserva-

tive looking Men, enter with briefcases.

**I FIRST MAN**

Mister Maatrocina?

Maatrocina is coming around the desk:

**MAATROCI:YA**

What- is this? Some kind of a roust?

**FIRST MAN**

It's about your income tax, Sir.

**MAATROCITA**

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

**AND**

Sam Maatroci.na breaks off. The Second Young man has hit him an open-handed karate chop on the side of the neck. Now, before Maatroctna can speak or cry cut, the Aan has hit :taatrocina a seccad chop, shatter .ag his adams apple.

**I**

120.

**ANOTHER ANGLE**

As Maatrocina goes to his knees, his eyes goggling, the First Young Man has crosses to the window and opened it.

Now he and the Second Young Man carry the wide-eyed New York Don to the window and throw him out.

**CUT TO:**

**EXT. DOWNTG"N MAAJBATZAN STREET - DAY**

as crowds are gathering around the body of Maatrocina on the sidewalk, the Two Men come out of the building, cross the street and go around the corner.. In the

distance, sound of approaching sirens.

**EXT. TEE CORNER - DAY**

as the Two Men come around the corner and get into a waiting car. Driving the car is Frankie Rizzi. As they drive off, we ---

**CDT TO:**

**LYT. SENATE CAUCUS. ROOM - DAY**

it is late afternoon. A Uitness, 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 Zntelligence Agency, did you ever have any kind of order in writing authorizing you to assassinate the head of a foreign state?

**VANDERHORST**

No, Sir. Z did not.

**MC XISSICK**

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

**EXRY**

Well what would it be put n 44 aol writ=q?

**I**

**121.**

**CONTIIII=**

**MC KISSICK**

X suggest that it would be put into the same kind of phraseology that

Henry used to his Barons when he said, 'Will, no one rid me of this turbulent priest?' He didn't tell them to go kill Thomas --z6 Beckett., but the final result of it was murder in the Cathedral ---

**GARY**

What has Thomas 3.~ Beckett got to do. witii the subject at hand? ---

**CSC RISSICK**

If the Distinguished Senator from Nevada will refrain from ----  
Ba -halemew is beating with the gavel on his desk.

**BARTSALEMEW**

Gentlemen: Gentlemen!

**CUT TO:**

**EXT.. THE MALL - DAY**

Tony is buying a hot dog at one of the dog-wagons on the Mall. as crosses and sits on a bench where Palmateer is sunning himself, looking at a newspaper.

**CLOSER**

as Tony takes a bite of his hot dog.

**TONY**

These are good. You ought to stave one.

**PALMATEER**

I don't have a lot of time, Tony.

**TONY**

First, I wanted to say that although I'm sure that I was set--um to be killed down there, I never thought you were mixed up in i t.

**PA M TEER**

Pine. ' clad to hear that.Now,  
what was it that you wanted?  
(C©NT TC =rD )

I

122.

CONTI': UED :

TONY

Z hear that Morehouse is being called  
in by the CommI tree to testify.

PALMATEER

So they tell me.

TONY

Well if he does -- and. I'm telling  
you this as a friend --- he's going  
to bring the roof down on him self ---  
and you too.

As Pa.lmateer puts the newspaper down, looks at Tony:

TONY

That's definite, Stu.

(THEN)

VIM sorry.

CUT TO:

?.XT. A MARILAND ROAD (NEAR PATUXENT) - ?IIG3T

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

INT. THE CAR - NIGHT

We see that Tom Morehouse is driving. We are angling  
through the front. windshield as he turns off into a  
marina parking lot.

EXT. THE FLOATS - VIC T

as Morehouse comes out onto the float, then climbs  
aboard. a nice little yawl, apparently his own.

CLOSER

as Morehouse goes to the cabin. The snap lock has  
been unlocked and the hatchway is open. There is a  
dim light in the cabin.

**(MOREHOUSE)**

Stu?  
P Z;? yR  
Down here.

**123..**

**1 T. CAS= - NIGHT**

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

**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. Lookout to the sneaking tube.

**LOOKOUT**

Bridge.

**I . W'SMIZZOUSE - DAWN**

As the Officer o-6' the deck, a yo;.ng C: a 3cs,.: ' .,

**ANSWERS:**

**\_T**

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**CONTINGED:**

**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 -  
Tae Bosun has looked down into the cabin. 3e breaks  
off and turns back to the Patrol boat.

**O BOSUN**

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

**CUT TO:**

k =. SFYLATE 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 hartto the fabric of democracy, our Nation's stronger today in the knowledge that we do not export revolution or use murder as an extension of diplomacy.

**ANOTHER ANG:**

as Grmdelli.us fi.'2is:?es, Geary And one or wwo others rise, applatsd.i.r.g.

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**CONTIKTTED :**

**GEARY**

Hear. Hear.

ANOTHER ANGLE - THE At7D IENCE

Tony and Elizabeth are together. Elizabeth is applauding Grundellius. Tony looks over at her.

**CUT TO:**

**INT. THE LOBBY (SENATE BUILDING) = DAY**

The meeting has broken up. Spectators, Legislators, News Sian and Womea,. Staff and Committee Members are leaving or standing in knots, gossiping. We pick up Elizabeth and Tony as they cross out, pausing to speak with Senator Geary and Grundellius who have stopped to chat.

**ELIZABETH**

Mister Secretary, Senator Geary, I'd like to present Tony Adams.

There are general greetings, and then, as they move S toward the doors.

**GEARY**

I believe we have mutual friends in Nevada, Mister Adams.

**TONY**

Yes Sir. I believe so.

**GEARY**

If there's ever anything I can do  
you come see me.

**TCNY**

I might just take you up on that,  
Senator.

As they exit ----

**CUT TO:**

**EXT. WASHINGTON D.C. STREET**

It is sunset. Tony and Elizabeth are walking toward  
the capital building, outlined against a pink sky.  
As they walk toward J.-\_ we begin to hear t .he Gcdwa ther

**THEME**

**SLOW DISSOLVE**

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**EXT. CORLEONE COMPOUND - NIGHT**

We pick up the headlights of a car coming up the  
long approach driveway toward us. It comes past  
the gate, past the kennels for the guard dogs, past  
the guest houses and finally up to the main house  
where it stops.

The front door to the house opens and Michael stands  
silhouetted against the block of yellow light. Tony  
gets out of the car and comes up to him. They embrace  
briefly and move into the house together.

As the door closes behind them, we start to move up  
and back. The sound of the single trumpet can still  
be heard, playing slowly and sadly, the notes faintly  
resonant as if echoing through the narrow streets of  
some old hill village in Sicily.

We have pulled up and up and up c ntil everting is  
darkness, as we ---

**FADE OUT**

**THE END**