The Godfather

by Mario Puzo and Francis Ford Coppola

PREPARED FOR
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SUBMITTED LENGTH
124 pages

FORMAT
Feature screenplay

GENRE
Crime drama, organized crime subgenre; operatic in scale, elegiac in register, with tragic undertow and mythic ambition.

Page references in this report cite your script as uploaded.

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OVERALL ASSESSMENT

This screenplay does not need a major rewrite. It does not need a focused revision in the conventional sense. What it needs is targeted compression in one sequence, one earlier seed planted for one revelation, and one clarifying beat in a domestic subplot. Everything else is working, and working at the highest level the form permits.

The most important asset is Michael Corleone's arc, which is built not through statement but through accumulated, causally linked choices, each of which costs him something irretrievable. The structure that surrounds this arc is causally airtight from the opening scene through the closing image. The thematic argument is enacted rather than stated. The baptism sequence is a formal achievement that belongs in a different category from craft notes entirely.

The one place the machine idles is the Sicily interlude, specifically certain pages of atmospheric accumulation between Michael's arrival and Apollonia's death. The sequence is not broken. It is locally slow in ways that compression would fix without touching what matters.

The next draft requires light work. The writer's attention should go to three specific, bounded problems. Everything else should be left alone.

THE STORY ON THE PAGE

This is our reconstruction of the story your submitted work actually communicates, and it forms the basis for the analysis that follows. It is not a full marketing synopsis.

If our description differs from what you intended, don't automatically assume the submitted work is wrong, or that the analysis is right. But examine the discrepancy. If the story can reasonably be read this way, another reader may read it that way too.

The undertaker Bonasera opens the film asking Don Vito Corleone for justice that the American legal system denied him. Vito grants a lesser version of what Bonasera asked, then sends him away with a debt outstanding. This transaction, three pages long, establishes every rule the story will follow.

The Don's daughter Connie is being married. The wedding reception is also a court: Vito receives petitioners in his office while the party runs outside. His godson Johnny Fontane needs a movie role. A baker named Nazorine needs an immigrant son-in-law to stay in the country. The Don's youngest son Michael arrives with his American girlfriend Kay, explaining to her that his family's world is not his world. The Don's adopted son and consiglieri Tom Hagen is dispatched to Hollywood to persuade a studio head named Woltz to give Johnny the role. Woltz refuses. He wakes to find his prize stallion's head in his bed. Johnny gets the role.

A drug dealer named Sollozzo, backed by the Tattaglia family, asks Vito to finance and protect a narcotics operation. Vito refuses. Sollozzo kills Vito's enforcer Luca Brasi, kidnaps Tom Hagen, and shoots Vito multiple times on a New York street. Vito survives.

Michael, the civilian, visits his father unguarded in the hospital and discovers the guards have been pulled. He improvises a protection detail with a frightened baker named Enzo. A corrupt police captain named McCluskey arrives and breaks Michael's jaw. Michael proposes to his brothers that he meet with Sollozzo and McCluskey and kill them both. A gun is planted for him in a Bronx restaurant bathroom. Michael retrieves it, returns to the table, and shoots both men. He flees to Sicily.

In Sicily Michael falls in love with a local girl named Apollonia and marries her. Back in New York, Vito recovers and negotiates a peace with the Five Families. Vito's hot-tempered son Sonny beats his sister

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Connie's abusive husband Carlo, who retaliates by provoking Connie into calling Sonny, luring him through a tollbooth ambush where he is killed.

Vito calls a summit of all five families, forfeits his political protection, and wins only one concession: safe passage home for Michael. Michael returns, finds Kay, and marries her. He takes over as head of the family. Vito dies of a heart attack playing with Michael's young son in his tomato garden. At Vito's funeral, Tessio, the trusted captain Michael's father said would be the traitor, approaches Michael with a Barzini meeting that would be an assassination. Michael already knows. While he stands at the baptismal font as godfather to Connie and Carlo's infant, his men simultaneously kill Barzini, Tattaglia, Moe Greene, and the other family heads. Carlo confesses to setting up Sonny and is strangled in a car. Connie confronts Michael and accuses him of murdering her husband. Kay asks Michael directly if it is true. He says no. She believes him. His men enter the office and kiss his hand. The door closes on Kay's view of the room. Fade out.

STORY AND STRUCTURE

The structure is causally airtight from page 1 through page 123. Every major escalation follows directly from a preceding choice, and the choices carry costs that compound.

- The opening Bonasera transaction (pages 1 to 3) plants a debt that is collected on page 88, when Vito calls him to prepare Sonny's body. The machine is built on page 3 and runs on stored energy for 85 more pages.

- Vito's refusal of Sollozzo's narcotics proposition (pages 24 to 25) is the inciting incident, and it costs him Sonny, nearly costs him his own life, and forces Michael into the family business. The refusal is principled, not tactical, which is what makes it tragic.

- Sonny's betrayal of interest in front of Sollozzo (page 25) plants the flaw that kills him on page 86. The script announces the fatal defect and then follows through without flinching.

- The Five Families meeting (pages 92 to 94) contains the information that Barzini is running the meeting and Tattaglia is deferring to him, a visual and structural fact planted before Vito names it on page 95.

The only structural note worth raising: the garden scene on pages 107 through 109 carries significant expository weight about the Barzini trap. This is addressed in the revision roadmap.

FORM-SPECIFIC DEVELOPMENT

Judged as a feature-length dramatic work, this screenplay fulfills every obligation of the form at the highest level, and exceeds several of them.

The first act, pages 1 through approximately 32, operates as an unusually long setup by conventional measure, roughly fifteen pages of wedding before the central threat arrives. This length is justified because every beat in the wedding sequence is causally active. Characters introduced there are still consequential on page 120. No wedding page is wasted.

The midpoint, pages 61 through 63, is a point of no return dramatized through action and psychology simultaneously. Michael's hesitation in the bathroom, the train noise that covers what he is about to do, and his cold-blooded execution of two men are inseparable from his transformation. The midpoint is precisely placed and correctly executed.

The second act turn, Sonny's murder on page 86, clears the board structurally and forces Vito back into action as a peacemaker rather than a warlord. This is the script pivoting from a war story to a succession

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story, and the pivot is clean.

The climax, pages 111 through 116, solves a thematic problem through formal means. The intercutting between the baptism rite and the simultaneous murders dramatizes Michael's transformation at the level of film grammar rather than dialogue. He is renouncing Satan and ordering deaths in the same breath, and the priest's questions receive the same measured answers regardless of which act they accompany. This is not a setpiece. It is the film's argument made structural.

The resolution, pages 116 through 123, is appropriately cold. The door closing on Kay's view of the room is the final image. Michael has just lied to his wife's face with a quiet shake of his head. The script renders its verdict without a word of explanation. This is economy at the level of mastery.

THE FIRST TEN PAGES

The first ten pages of this screenplay are among the most precisely engineered opening sequences in the American canon, and they should not be touched.

Page 1 opens in darkness. The first voice is Bonasera's: "I believe in America." The line announces the film's central collision, between the American promise of legal justice and the Sicilian reality of personal obligation, before the audience has seen a single image. By page 3, the audience understands the entire moral system of the world it has entered: power flows through obligation, obligation is created through favors, and favors are always eventually collected. The Don's "some day, and that day may never come, I'll call upon you to do a service for me" is the system's terms and conditions, delivered in a single sentence.

The transition to the wedding on page 3 is not a gear change. It is a continuation of the same mechanism at larger scale. The FBI photographing license plates on page 4 establishes external pressure without a word of exposition. Barzini's destruction of a photographer's film on page 5 establishes his presence and his instinct for surveillance before he speaks a word of consequence. Michael's absence from the family portrait on page 4, and his father's insistence that the picture cannot be taken without him, announces the arc before Michael has arrived.

By page 10, every major character has been introduced or mentioned, every major obligation has been planted, and the audience is inside a fully realized world. The pacing is not slow. It is dense.

PACING

The script's pacing is controlled and purposeful through the first sixty pages and again from page 92 through the end. The wedding sequence (pages 3 to 18) earns its length. The Hollywood sequence (pages 18 to 22) moves quickly. The mattress-war newspaper dissolves on pages 63 through 64 compress months into a page and a half with clean efficiency. The baptism sequence accelerates naturally through the rhythm of its intercutting.

The one sustained pacing problem is the Sicily sequence, pages 70 through 91.

- The sequence runs approximately eighteen pages, during which the central New York conflict proceeds entirely offscreen.

- The countryside walks and Fabrizio banter (pages 71 to 73) accumulate time for atmosphere that is largely established by the end of page 71.

- The translator-loop exchanges in the Vitelli courtship (pages 75 to 77) repeat the same beat of Michael asking, Fabrizio translating, Vitelli responding, four times in succession without escalating.

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- What must survive: the encounter with Apollonia in the field (page 73), the cafe confrontation with Vitelli (pages 74 to 77), the wedding night (page 80), and the car explosion (page 91). These are the beats the arc requires.

- What is eligible for compression: approximately six to eight pages of atmospheric accumulation between those anchors, including the extended countryside dissolves and the repeated translator sequences.

The sequence is not broken. The investment in Apollonia pays off on page 91, and the analyst who dismisses a death that works has not understood what it cost to make it work. The goal is not to rush Michael through Sicily. It is to arrive at Apollonia's death with the same emotional weight while restoring pressure to the second act's midpoint.

CHARACTER DEVELOPMENT AND ARCS

Michael Corleone's arc is the script's great achievement, and it is a revelation arc more than a transformation arc. The script's argument, made most explicitly in Vito's "I never wanted this for you" on page 108, is that Michael was always capable of this. What changes is not his nature but the circumstances that reveal it. This distinction matters for revision: protect not only the sequence of choices but the script's consistent implication that none of these choices surprise Michael as much as they surprise the people watching him make them.

The arc is built in four precise beats. On page 13: "that's my family, Kay. It's not me." On page 54: he proposes the restaurant plan with the calm authority of someone who has always known how. On pages 119 through 120: he extracts Carlo's confession with Vito's own ritual patience. On page 123: he lies to Kay's face with a quiet shake of his head. No step is redundant. Any softening of any step dissolves the architecture.

Vito Corleone functions as the script's moral center and its most tragic figure: a man whose success in building a world ensures that world will consume his son. His first response to learning Sonny is dead (page 87), "I want no acts of vengeance. I want you to arrange a meeting," is the character fully expressed in a single beat. The final garden conversation (pages 107 to 109) lands with full weight because Vito has never once contradicted it.

Sonny's flaw is announced on pages 24 through 25, when he reveals interest in Sollozzo's deal in front of a stranger. It kills him on page 86. The arc is tight and inevitable. Tom Hagen's marginalization by Michael on page 99 is one of the script's most emotionally loaded beats, and it passes in half a page. Tom receives no scene of his own in which the cost of Michael's new order is felt from his perspective. A single additional line in the dismissal scene, allowing Tom's response to register before the script moves on, would close a small but real gap.

Connie's confrontation with Michael on pages 121 through 122 is the most alive she becomes in the script. Her accusation, "you never gave a damn about me," is a disruption the script has earned precisely because she has been a background presence. Making her too legible earlier would flatten the ambiguity of this moment. The fix is not a new scene; it is one clarifying beat in the Carlo-Connie sequence (pages 82 to 85) that shows whether Connie made the call to Sonny knowingly or in genuine distress, since this matters causally to Sonny's murder.

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DIALOGUE AND VOICE

The script's dialogue is distinguished above all by its management of power dynamics through indirection. Vito almost never states a threat directly. He frames coercion as generosity, obligation as friendship. His speech rhythms include the characteristic pause, the "uh," the half-finished sentence that the other person rushes to complete. This is characterization through syntax, not just content.

Michael's voice changes audibly across the script. Early exchanges with Kay on pages 12 through 13 show him deflecting and redirecting. By page 54, in the planning scene, his speech is declarative and undeflectable. By pages 119 through 120, with Carlo, he is Vito: patient, formal, using the offer of a drink as a ritual of false comfort before a verdict.

Woltz on pages 19 through 22 is a showcase of a different register: the man who mistakes volume for power, whose ethnic slurs reveal anxiety rather than authority. His anger at Tom is the anger of someone who does not yet understand what kind of institution he has refused.

Clemenza's cooking lesson on page 45 is the script's best single example of character voice that also carries thematic weight: the domesticity of violence, the ease with which these men move between the mundane and the lethal. "Leave the gun. Take the cannoli" on page 44 is the compressed form of that same idea. These lines are not set pieces. They are the substrate of the world.

The weakest dialogue in the script is in the Sicily sequences, where the translation mechanics produce exchanges that are necessarily schematic. The Vitelli courtship scenes on pages 75 through 77 play flat on the page. This is a consequence of the translation structure and is not fixable through dialogue revision alone; it is part of the case for tightening those pages.

TONE AND THEME

The script's theme is the impossibility of escaping inheritance. Michael's repeated insistence that he is not his family, most explicitly on page 13, is the central dramatic irony, and every scene that follows dismantles it incrementally. The theme is never stated. It is enacted, choice by choice, until the final image of the door closing on Kay makes the argument complete without a word.

The opening line, "I believe in America," spoken by Bonasera on page 1, is the thesis in miniature. America promises that the past can be escaped. The Corleone world insists it cannot. The wedding that opens the film is the last moment of genuine celebration the family will have. Everything after it is consequence.

Tone is managed with unusual discipline. The script permits genuine warmth and even comedy, Clemenza's cooking lesson, the bed-pushing hotel sequence on pages 27 through 30, Vito's orange-peel monster in the garden on pages 109 through 110, without undercutting the gathering darkness. These moments of lightness make the violence more shocking because the world feels inhabited and domestic before it turns lethal. A revision pass that trims these scenes for pacing or tonal consistency would flatten the script's emotional range and make the horror cheaper.

The baptism sequence is the tonal and thematic climax: the most sacred rite of Christian community intercut with orchestrated murder, with Michael answering the priest's questions in a voice that belongs to neither world anymore. The sequence is not ironic contrast for effect. It is the script's argument made formal.

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WRITING ON THE PAGE

The action lines are lean and precise throughout. The script rarely over-describes and almost never under-describes at a moment that requires it. The hospital sequence on pages 47 through 51, where Michael moves his father's bed and stands at the entrance pretending to have a gun, is choreographed in action lines with the efficiency of someone who has visualized every step.

The writer's most distinctive technical skill is the management of information across dialogue exchanges. Characters in this script rarely say what they mean, and the gap between what is said and what is meant is where the drama lives. Vito offering Bonasera a reduced version of what Bonasera asked, then extracting the deeper obligation in return, is built entirely in the space between the lines.

A formatting note for any submission draft: the character cue CLEMENSA on page 56 (Cont'd) appears to be a misspelling of CLEMENZA. This kind of inconsistency can generate unintended duplicate characters in production software and corrupt character lists. A dedicated proofreading pass before submission is recommended. ScreenwritingCommunity.net offers a screenplay proofreading service if a professional pass is wanted.

The Sicily sequences are the one place the writing on the page feels thinner than elsewhere, partly because the translation mechanics schematize the exchanges, and partly because the extended stage directions for countryside walks accumulate detail that the camera will solve faster than the page can. This is the written version of the pacing problem identified elsewhere: not a craft failure, but a symptom of a sequence that is doing atmospheric work in a form that moves faster than prose.

MARKETABILITY AND GENRE POSITIONING

This screenplay sits at the apex of the American crime film tradition and established the template against which all subsequent entries in the genre are measured. The closest formal comparisons are to the classical Hollywood gangster picture, but the script exceeds those films in moral complexity, tonal range, and structural ambition.

The more useful contemporary comparisons are to what the genre became after this film. Goodfellas approaches similar material with greater irony and less tragic gravity. Heat strips away the family dimension to focus on professional identity. The Departed imports the structural logic of this script into a more nihilistic frame. All three are explicitly in conversation with this screenplay. Its influence on the genre is not incidental; it is generative.

What a producer reading this script would identify as assets: the dual protagonist structure that gives the film two complete emotional journeys; the wedding sequence as a commercial hook that also functions as world-building; the baptism sequence as a setpiece of genuine formal originality; and the moral ambiguity that invites audience complicity rather than judgment. The question of whether we want Michael to succeed is never resolved. That irresolution is what gives the material its staying power.

The element that complicates positioning, though it ultimately strengthens the film, is the extended Sicily interlude. For a studio reading this cold, eighteen pages removed from the central conflict, in Italian, with characters who will not survive the act, presents a commercial question. That Puzo and Coppola carried it and that it works is a function of the trust already earned through the first sixty pages, which is itself an argument for protecting those first sixty pages with particular care.

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WHAT IS WORKING AND WORTH PROTECTING

Strength 1. Michael Corleone's revelation arc, built across four causally linked beats.

The arc is structured so that each step closes a door that cannot be reopened. Page 13: "that's my family, Kay. It's not me." Page 54: the restaurant plan proposed with cold authority. Pages 119 to 120: Carlo's confession extracted with Vito's own ritual patience. Page 123: the lie to Kay's face. Any softening of any step dissolves the architecture. Protect every beat in this chain.

Strength 2. The baptism sequence intercutting structure, pages 111 through 116.

The sequence solves a thematic problem through formal means. Michael's "I do" and "I do renounce him" answer the priest's questions while simultaneously authorizing murders. The irony is not verbal; it is structural. Collapsing the intercut into sequential scenes would reduce the climax to a plot summary. The structure must remain intact.

Strength 3. The opening Bonasera transaction and the debt paid on page 88. (On page 88)

The machine is built on page 3 and runs for 85 pages on stored energy. The callback when Vito calls Bonasera to prepare Sonny's body is one of the quietest structural achievements in the script. It requires no revision and no attention. It simply works.

Strength 4. The moments of warmth and comedy embedded in the darkness.

Clemenza's cooking lesson (page 45), the hotel bed sequence (pages 27 to 30), Vito's orange-peel monster (pages 109 to 110). These are not relief from the darkness. They are the substrate of domesticity that makes the violence cost something. Do not trim them for pacing.

Strength 5. Vito Corleone's internal consistency as the moral standard against which Michael's corruption is measured.

Vito's first response to Sonny's death (page 87) is to stop more killing. His final gift to Michael (pages 107 to 109) is strategic intelligence framed as a father's farewell. He has never once contradicted "I never wanted this for you." This consistency is load-bearing. It must not be complicated in ways that muddy his function as the standard Michael fails to meet.

PRIORITY ISSUES

Issue 1. MODERATE: Approximately six to eight pages of atmospheric repetition within the Sicily sequence slow the second act without earning their time.

Issue 2. This is a compression problem, not a structural failure

The sequence's emotional investment in Apollonia pays off on page 91, and the death works because of that investment. The problem is specific: the countryside walks and Fabrizio banter on pages 71 through 73, and the translator-loop exchanges across pages 75 through 77, repeat beats that are already established. The Vitelli courtship involves four cycles of Michael speaking, Fabrizio translating, and Vitelli responding, without each cycle escalating beyond the last. The extended countryside dissolves accumulate atmospheric detail that the screen will resolve faster than the page can sustain it. The beats that must survive: the encounter with Apollonia in the field (page 73), the cafe confrontation (pages 74 to 75), the wedding night (page 80), and the explosion (page 91). The pages between those anchors are where compression is possible. This is not an argument to rush Michael through Sicily. It is an argument to trust the sequence's emotional anchors to do the work that the atmospheric accumulation is currently

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doing less efficiently.

Issue 3. MINOR: The Barzini revelation (page 95) arrives with less structural preparation than it deserves, compressing the audience's time with the film's strategic picture before the climax.

Issue 4. Barzini is present throughout the script

at the wedding on page 4, at the head of the Five Families table on page 92. The information is planted. What is missing is a single earlier beat, perhaps in the bedroom briefing on pages 66 through 67 or during Five Families preparation, where Vito quietly signals his suspicion about who is actually running Tattaglia. This would mean that "I didn't know until this day that it was Barzini all along" (page 95) functions as confirmation the audience has been leaning toward, rather than a revelation that arrives and must immediately drive the next thirty pages of action. This is a one-or-two-line addition, not a scene.

Issue 5. MINOR: The causal mechanics of Connie's call to Sonny (pages 84 to 85) are ambiguous in a way that affects the moral accounting of Sonny's murder.

Issue 6. Whether Connie called Sonny knowing it would bring him out unprotected, or in genuine distress without calculating the

consequence, matters to how the audience understands Carlo's treachery and Connie's complicity. The script currently does not clarify this. One additional beat in the Carlo-Connie sequence would close the gap without requiring any structural addition. This is distinct from the question of whether Connie is a developed character. Her function as a disruption in the final scene depends on her having been a background presence. The fix here is causal clarity, not characterization expansion.

REVISION ROADMAP

Step 1. Compress the Sicily sequence, targeting six to eight pages of atmospheric repetition between the established emotional anchors.

Step 2. Begin by identifying the four beats the arc cannot lose

Apollonia's introduction in the field (page 73), the cafe confrontation with Vitelli (pages 74 to 75), the wedding night (page 80), and the car explosion (page 91). Everything between those anchors is eligible for compression. The countryside walks and Fabrizio banter (pages 71 to 73) can be reduced to their essential mechanics: Michael is watched, he is bored, and then the encounter with Apollonia changes him. The translator-loop sequences in the Vitelli courtship (pages 75 to 77) can lose at least two of their four cycles without losing the scene's dynamic. The extended countryside dissolves between the meeting and the wedding can compress to a single dissolve with a beat of elapsed time. A practical test for every potential cut: if the beat is something Michael will remember, or something that changes what he does next, keep it. If it only establishes atmosphere that is already established, cut it. Net effect: four to six pages recovered.

Step 3. Plant one early signal of Vito's suspicion about Barzini's deeper role.

Step 4. The place to do this is the bedroom briefing on pages 66 through 67, where Vito is updated on the war's progress (On pages 66 through 67)

A single exchange in which Vito notes that Tattaglia's moves have strategic patience that Tattaglia himself has never displayed, without naming Barzini, would accomplish the seeding. The audience registers it. When Vito names Barzini on page 95, the recognition lands as confirmation rather than new information.

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This requires two to three lines of additional dialogue, no new scene.

Step 5. Add one clarifying beat to the Carlo-Connie phone sequence (pages 84 to 85) establishing whether Connie's call to Sonny is knowing or unwitting.

Step 6. This is not a scene addition

It is a single line or action in the existing sequence that establishes Connie's awareness. If she is fully unwitting, one beat of her genuine terror before she dials closes the gap. If she has any awareness that calling Sonny will bring him out, one beat of hesitation before she dials does the same work differently. The choice is the writer's. What the script currently lacks is any signal of which it is.

Length target

Following all three recommendations, the net page effect is a reduction of three to four pages. The Sicily compression recovers four to six pages; the two additions total two to three lines each and add less than half a page combined. The script currently runs approximately 123 pages. The revised draft would run approximately 119 to 120 pages. This is a healthy length for the material and requires no further cuts to reach a submission-ready page count.

Where to start

Compress the Sicily sequence. This is the single change that most directly restores momentum to the second act, trusts the emotional power of Apollonia's death to carry the weight the sequence has been slowly building, and addresses the script's only sustained pacing problem without touching anything that is working. Everything else in this screenplay is working. Sicily is the one place the machine idles, and tightening it is the clearest path to a draft in which the pacing matches the ambition that every other sequence already fulfills.

WHAT NOT TO BREAK

Two things require specific protection during revision. First, do not touch the baptism sequence's intercutting structure. The formal argument it makes depends entirely on the rhythm of cuts between the church and the killings. Any impulse to consolidate, re-sequence, or streamline those pages should be resisted. Second, do not trim the domestic and comic moments, specifically Clemenza's cooking lesson on page 45, the hotel bed sequence on pages 27 through 30, and the garden orange-peel scene on pages 109 through 110, in the name of pacing or tonal consistency. These scenes are the reason the violence costs something. Remove them and the film loses the substrate of ordinary life that makes the darkness register as darkness. Leave them exactly as they are.

THE PRO TIER SCENE-BY-SCENE APPENDIX

Each scene is labeled No Change Needed, Mostly Working - Small Changes, Needs Revision, or Needs Major Work. This appendix focuses on changes, not a second summary of what already works.

Scene 1. Pages 1-3: Bonasera petition / Don Corleone's office | NO CHANGE NEEDED

The scene does everything it must in exactly the space it takes. No revision warranted.

Scene 2. Pages 3-6: Connie's wedding reception, exterior and interior cross-cutting | NO CHANGE NEEDED

Every moment is causally active: the FBI plate-logging, Barzini destroying the photographer's film,

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Tessio's orange, Sonny's pinch at Lucy. No revision warranted.

Scene 3. Pages 4-5: Family portrait / "Where's Michael?" | NO CHANGE NEEDED

The Don's refusal to take the picture without Michael announces the arc in four words of action. No revision warranted.

Scene 4. Pages 6-7: Nazorine and Enzo petition | NO CHANGE NEEDED

Efficient, establishes the Don's reach, and plants Enzo for his critical appearance at the hospital sixty pages later. No revision warranted.

Scene 5. Pages 7-8: Michael and Kay arrive; Tom briefs Michael | NO CHANGE NEEDED

The scene does clean double work: introducing Michael's outsider status and planting Tom's role as consiglieri. No revision warranted.

Scene 6. Pages 8-9: Luca Brasi rehearsing outside / Michael explains Tom to Kay | NO CHANGE NEEDED

The comic texture of Luca's rehearsal and the gentle exposition of Tom's adoption history are both working efficiently. No revision warranted.

Scene 7. Pages 10-11: Luca Brasi's formal audience with the Don | NO CHANGE NEEDED

Luca's mangled speech and the Don's warmth are precise character work. No revision warranted.

Scene 8. Pages 11-14: Johnny Fontane at the reception; Michael tells Kay the band-leader story | MOSTLY WORKING - SMALL CHANGES

The scene is strong, but the transition from Johnny singing to Michael's private narration is slightly abrupt on the page. Consider adding one brief action line showing Michael watching his father greet Johnny before cutting to the table, so the audience registers that Vito is observing what Michael is about to explain. This tightens the thematic link between the two men's understanding of power without adding more than a sentence.

Scene 9. Pages 15-17: Johnny Fontane in the Don's office; Sonny found by Tom | NO CHANGE NEEDED

The Don's slap and the "act like a man" beat are essential to both characterizations and are paced correctly. No revision warranted.

Scene 10. Pages 17-18: Don's office wrap; Tom sent to California; Sollozzo first mentioned | MOSTLY WORKING - SMALL CHANGES

Sollozzo's name surfaces here as the last item on the Don's agenda, dropped and immediately deferred to after California. This is the correct instinct, but the deferral is so brief that readers can miss the name on a first pass. One small adjustment: give Vito a half-beat of stillness before he moves on, something the action line can render in five words, so that "Virgil Sollozzo" registers as a name the Don is consciously choosing not to pursue tonight. This plants the Barzini-revelation problem identified in the main report at its earliest possible moment, at no cost to pace or length.

Scene 11. Pages 18-22: Tom arrives at Woltz International; first meeting on the studio lot | NO CHANGE NEEDED

The scene moves efficiently and Woltz's escalation from dismissal to ethnic slurs to impotent threat is correctly paced. No revision warranted.

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Scene 12. Pages 20-22: Tom and Woltz at the estate; Khartoum; dinner table confrontation | NO CHANGE NEEDED

Woltz's tirade about the actress is the scene's load-bearing beat, establishing his personal stakes so that the horse's head carries emotional rather than merely shock value. No revision warranted.

Scene 13. Pages 22-23: Woltz wakes to find Khartoum's head; cut to Don's office, Sollozzo briefing | NO CHANGE NEEDED

The ellipsis from Tom's departure to Woltz's scream to Vito's nod is clean and correctly compressed. No revision warranted.

Scene 14. Pages 23-25: Pre-meeting strategy session; Sollozzo arrives at the Genco office | NEEDS REVISION

Tom's argument for taking the narcotics deal is the script's clearest statement of the financial and strategic logic that makes Vito's refusal genuinely costly. As written, Tom's case is strong, but Sonny's interjection, "there's a lot of money in that white powder," arrives too early and too briefly to register as the impulsive reveal it will become when Sollozzo notices it on page 25. The revision goal is not to lengthen the scene but to separate the two beats more clearly. Give Sonny's line a moment of silence after it lands before Tom continues, so the audience clocks that something was said that should not have been said in this room, before the actual meeting begins. This plants the flaw that kills Sonny without any additional dialogue, only a pause rendered in the action line. The main report identifies Sonny's page-25 faux pas as the seed of his death; this small structural clarification ensures the seed is visible when it is first planted.

Scene 15. Pages 26: Luca briefed, flowers dismissed | NO CHANGE NEEDED

Scene lands the Sollozzo worry and Luca's mission in a few efficient lines. No revision warranted.

Scene 16. Pages 26-27: Michael and Kay Christmas shopping, hotel room | NO CHANGE NEEDED

The playful bed-pushing exchange earns its length. It is the last moment of genuine lightness before the war begins, and cutting it would flatten the emotional cost of everything that follows.

Scene 17. Pages 27-30: Michael and Kay phone Tom from the hotel | NO CHANGE NEEDED

The collect-call ruse is working comedy and character work simultaneously. The beds separating as Michael lies to Tom previews the larger lie he will tell Kay in the final scene. Leave it alone.

Scene 18. Pages 30: Don Corleone's Mott Street office, departure | NO CHANGE NEEDED

Paulie's sick-day absence plants the betrayal cleanly without underlining it. The scene is tight and causally essential.

Scene 19. Pages 30-31: Luca's meeting at Tattaglia's bar | MOSTLY WORKING - SMALL CHANGES

The scene is effective and Luca's death lands. One issue: the character cue LUCA BRASI appears correctly on page 8 but on page 31 the full name is used inconsistently alongside the shortened cue LUCA. Screenplay software such as Final Draft may treat these as two separate characters. Standardize to one form throughout before submission.

Scene 20. Pages 31-32: Sollozzo kidnaps Tom on the city street | NO CHANGE NEEDED

The Christmas music counterpoint and the casual menace of "if I wanted to kill you, you'd be dead already" are exactly right. No revision needed.

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Scene 21. Pages 32: Don shot outside the Genco office | NO CHANGE NEEDED

The assassination is staged with clean economy. Fredo's collapse at the curb, fumbling with the gun, does the work of an entire character revelation in a single image.

Scene 22. Pages 33-34: Michael and Kay learn of the shooting outside Radio City | NO CHANGE NEEDED

The newsstand discovery and the phone booth call to Sonny are paced correctly. Kay disappears from the narrative at exactly the right moment and in a way that is earned by what precedes it.

Scene 23. Pages 34-36: Sonny's house, Clemenza arrives, Sollozzo calls | NO CHANGE NEEDED

The sequence moves with controlled urgency. Sonny writing the time on the kitchen cabinet is the right visual beat. The Paulie interrogation efficiently converts the earlier sick-day plant into confirmed betrayal.

Scene 24. Pages 37-38: Tom held in the abandoned diner with Sollozzo | MOSTLY WORKING - SMALL CHANGES

The scene is strong. Sollozzo's "Blood is a big expense" is a perfect character line. The one gap: Sollozzo states flatly that the Don is dead, then corrects himself when a car returns news that he is still alive. Consider adding a single beat in which Tom registers the correction not with relief but with the dawning understanding that Sollozzo's entire position has just weakened. His line "I'll try" reads slightly passive without that beat. One line of internal recalibration from Tom would sharpen what is already working.

Scene 25. Pages 38-39: Michael arrives at the Corleone compound, war council in the Don's office | NO CHANGE NEEDED

The overlapping conversations, Michael asking "you kill all those guys?", Sonny dismissing him, the fish package arriving, all of it is working at full pressure. The scene ends on exactly the right image.

Scene 26. Pages 41-42: Sonny orders Paulie's death, fish message | NO CHANGE NEEDED

Clemenza's "Luca Brasi sleeps with the fishes" is delivered at the right pitch, as fact rather than theater. No revision needed.

Scene 27. Pages 42-44: Clemenza leaves his house, drives with Paulie and Rocco | NO CHANGE NEEDED

The fart joke and the cannoli exchange are essential, not incidental. This is the domestic substrate that makes the murder register as murder. "Leave the gun. Take the cannoli" must remain exactly as written.

Scene 28. Pages 44-46: Kay calls the kitchen, Clemenza's cooking lesson, Paulie confirmed dead | MOSTLY WORKING - SMALL CHANGES

The cooking lesson earns every word and should not be shortened. The only note: the cue CLEMENSA on page 56 appears to be a misspelling of CLEMENZA. Check whether this error first appears within this batch; if so, correct it here. Final Draft and similar software will register CLEMENSA as a new character, corrupting the character list before submission.

Scene 29. Pages 46-47: Michael goes to the city, dinner with Kay in her hotel room | NO CHANGE NEEDED

The farewell is appropriately quiet and slightly evasive on Michael's part. Kay's "when will I see you again" going unanswered twice is structurally important. No revision needed.

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Scene 30. Pages 47-51: Michael at the hospital, no guards, Enzo's stand, McCluskey arrives | NEEDS REVISION

This is one of the script's best sequences and it is almost entirely working. The one specific problem: when Michael notices his hands are not shaking while Enzo's are, the action line states this as fact but does not give Michael a reaction to the discovery. This is the moment Michael first understands what he is capable of, the still hands are the character revelation the entire arc depends on. Add one beat, a pause, a glance at his own hands, before the police sirens arrive. The reveal must land on Michael before it lands on the audience, or the baptism sequence loses one of its most important roots.

Scene 31. Pages 51-52: McCluskey punches Michael, Tom arrives with legal cover, dissolve to Corleone mall | NO CHANGE NEEDED

Tom's legal speech is pitched correctly as procedure deployed as power. The dissolve transition is clean. No revision needed.

Scene 32. Pages 51-52: Corleone Mall arrival, armed compound | NO CHANGE NEEDED

Scene lands the time jump and the war's cost in two exchanges. No revision needed.

Scene 33. Pages 52-55: Inside the Corleone office, Michael proposes killing Sollozzo and McCluskey | NO CHANGE NEEDED

The pivot scene where Michael crosses from civilian to operator. Every beat earns its place, including Sonny's disbelief and Michael's "it's not personal, it's strictly business." Leave it alone.

Scene 34. Pages 55-56: Clemenza's cellar, the gun demonstration | MOSTLY WORKING - SMALL CHANGES

The scene works. One small cut: Clemenza's Hitler-at-Munich digression runs about six lines and briefly stalls the tension the scene has been building. Trim or remove it. Everything else, including the "sit down, finish my dinner" exchange and Clemenza's post-shot instructions, stays.

Scene 35. Pages 56-58: Corleone dining room, waiting for the meeting location | NO CHANGE NEEDED

Tight, purposeful scene. The Chinese food, the clock, Sollozzo's people not knowing the location, all of it establishes stakes cleanly without overstaying.

Scene 36. Pages 58-59: Final departure, Michael says goodbye to Sonny and Tom | NO CHANGE NEEDED

The embrace and Sonny's "at least a year, Mike" close the first half of Michael's arc with the right weight. No changes.

Scene 37. Pages 59-63: Jack Dempsey's exterior through the restaurant to the shooting | NO CHANGE NEEDED

One of the script's finest sustained sequences. The misdirection toward New Jersey, the frisk, the bathroom search, the train noise, and the execution are all precisely engineered. Touching any of it risks unraveling the tension.

Scene 38. Pages 63-64: Post-shooting newspaper dissolve montage | NO CHANGE NEEDED

Efficient compression of months of war into a page and a half. The dissolves do exactly what they need to do.

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Scene 39. Pages 64-65: Don returns home from hospital | NO CHANGE NEEDED

The brief image of the family gathering and Sonny holding his son works as a quiet breath before the bedroom update. No changes.

Scene 40. Pages 65-66: Don's bedroom, Vito's first question about Michael | MOSTLY WORKING - SMALL CHANGES

The scene works, but Vito's reaction after learning Michael killed Sollozzo, described only as "markedly upset and angry," deserves one more specific physical beat before he gestures for everyone to leave. His face has carried the entire first act; a single concrete action here, something beyond a gesture, would let that weight land before the cut.

Scene 41. Pages 67-69: Hallway argument, Sonny and Tom descend the stairs | NO CHANGE NEEDED

The Sonny-Tom argument about pursuing Tattaglia is well-paced and correctly signals the stalemate that is about to be interrupted by Sonny's murder. No revision needed.

Scene 42. Pages 69-70: Sunday dinner table, Sonny and Carlo at odds | MOSTLY WORKING - SMALL CHANGES

The scene introduces one line that becomes structurally important: Carlo says he could do more for the Family, which Sonny shuts down. Add one beat clarifying that Carlo registers the rebuff as a genuine grievance, not casual grumpiness. This seeds his later treachery with Carlo's perspective without requiring a new scene or additional pages.

Scene 43. Pages 70-72: Sicily, Tommasino visit and the countryside walk to Corleone | NEEDS REVISION

The essential beats here are Tommasino warning Michael he is not safe and Michael choosing to walk anyway. The surrounding material, the extended countryside dissolves, Fabrizio's prolonged America banter including the broken National Anthem, and the leisurely walk to the hilltop, accumulates atmosphere that is already established by the end of page 71. Cut the Fabrizio National Anthem bit and trim the second countryside dissolve sequence to a single transitional beat. Keep Calo pointing to the town and "Corleone." Net reduction of approximately two pages.

Scene 44. Pages 73-75: Apollonia in the field, thunderbolt, Vitelli's cafe confrontation | NO CHANGE NEEDED

The encounter with Apollonia, Fabrizio's thunderbolt line, Calo's warning about Sicilian women, and the cafe confrontation with Vitelli are all load-bearing. Apollonia's death on page 91 pays off this investment. Do not compress these pages.

Scene 45. Pages 75-77: Michael formally introduces himself to Vitelli and asks to meet Apollonia | NEEDS REVISION

The translator loop runs four full cycles, Michael speaks, Fabrizio translates, Vitelli responds, without each cycle escalating beyond the last. The ritual structure is correct and should be preserved, but cycles two and three can be compressed into a single exchange. The scene's key beats are Michael naming himself and the implicit threat, Vitelli's recognition that the name has weight, and Michael's request framed as a marriage proposal rather than an intrusion. Two of the four translation cycles carry those beats; the other two repeat the dynamic without adding to it. Cut approximately one full page from this sequence.

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Scene 46. Pages 76-77: Michael's formal courtship speech to Vitelli | MOSTLY WORKING - SMALL CHANGES

The translator-loop structure runs one cycle too many. Michael speaks, Fabrizio translates, Vitelli reacts, four times in sequence without escalation. Cut the third exchange cycle ("There are people who'd pay a lot of money for that information" through Fabrizio's hesitation) and move directly to the marriage proposal. The intimidation is already implicit once Vitelli knows who Michael is.

Scene 47. Pages 77-78: Tommasino's courtyard and Vitelli's yard introduction | NO CHANGE NEEDED

Both brief transitions earn their pages by moving the courtship to its formal resolution efficiently.

Scene 48. Pages 78-80: Vitelli's cafe, hilltop walk, Lucy and Sonny at her apartment, Connie and Carlo's apartment | NEEDS REVISION

The cafe exchange and hilltop walk do atmospheric work already accomplished. Reduce both to a single transitional beat. The Lucy-Sonny material is light connective tissue that keeps New York alive during Sicily and should stay intact. The Connie-Carlo apartment phone sequence is causally important but leaves ambiguous whether Connie dials knowingly or in genuine distress. Add one beat before she picks up the phone, either a moment of real terror or a flicker of hesitation, so the audience can track her culpability. This matters to the moral accounting of Sonny's death.

Scene 49. Pages 80-81: Sicilian wedding ceremony and village square reception | NO CHANGE NEEDED

The ceremony is compressed to its essential images and the reception dissolve is appropriately brief. No revision needed.

Scene 50. Page 81: Corleone main gate, Kay arrives seeking Michael | NO CHANGE NEEDED

Clean, economical scene. Kay's refusal of her letter by Tom closes the American thread without overstaying.

Scene 51. Pages 82-85: Connie and Carlo's apartment fight sequence | NEEDS REVISION

The fight itself is fully dramatized and earns its length because the violence triggers Sonny's death. The clarifying beat recommended above belongs here rather than in the phone call: before Connie picks up the phone on page 84, one line or action establishing whether she is calculating or simply panicking would close the causal gap the script currently leaves open.

Scene 52. Pages 85-86: Don's kitchen, Sonny's last phone call, Corleone mall departure | NO CHANGE NEEDED

The kitchen scene is economical and tense. Tom's knowing look as Sonny drives away does the work without commentary. Leave it alone.

Scene 53. Page 86: Causeway tollbooth ambush, Sonny's death | NO CHANGE NEEDED

Precisely constructed. The baseball game on the radio, the dropped change, the sliding booth door, and the fusillade are staged in action lines with the efficiency the moment requires.

Scene 54. Pages 86-87: Don's office, Tom delivers news of Sonny | NO CHANGE NEEDED

One of the script's finest scenes. The ritual of the drink, Vito's quiet "well, now you've had your drink," and his immediate command to stop vengeance and arrange a peace are the character fully expressed. Do not touch.

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Scene 55. Pages 87-88: Bonasera at his funeral parlor, the Don arrives | NO CHANGE NEEDED

The debt planted on page 3 collected here in silence. "Look how they massacred my boy" needs nothing added and nothing removed.

Scene 56. Pages 88-91: Tommasino's villa courtyard, Michael teaches Apollonia to drive | MOSTLY WORKING - SMALL CHANGES

The driving lesson earns its warmth and the comedy of Apollonia's out-of-order days of the week pays for itself. The exchange with Tommasino about moving to Siracusa is necessary. The only trim available is Apollonia's repeated horn-honking and Michael's repeated exchanges with Fabrizio about the car preparation, which run a beat longer than needed before Tommasino delivers the news about Sonny.

Scene 57. Pages 91-92: Apollonia's death, Michael in bed after the explosion | NO CHANGE NEEDED

The explosion and its immediate aftermath are handled with the right compression. Michael whispering Apollonia's name, Tommasino's single word "Morta," and Michael's command to find Fabrizio are exactly as much as the scene requires.

Scene 58. Pages 92-94: Bank boardroom, Five Families summit | NO CHANGE NEEDED

The summit is the script's most complex multi-party dialogue scene and it is controlled throughout. Vito's speech, Barzini's takeover of the room, Zaluchi's racism dressed as pragmatism, and Tattaglia's demand for assurances all do their work without redundancy.

Scene 59. Pages 94-95: Don's car after the summit, Barzini revelation | MOSTLY WORKING - SMALL CHANGES

The scene works but the revelation that "it was Barzini all along" arrives with slightly less structural preparation than it deserves. A single line earlier in the summit sequence, or in the bedroom briefing on pages 66-67 outside this range, where Vito quietly signals that Tattaglia's moves have shown strategic patience Tattaglia himself never possessed, would let this moment land as confirmation rather than new information. The fix is two to three words of additional dialogue here or upstream, not a new scene.

Scene 60. Pages 95-97: Don's garden, Vito and Michael walk among tomatoes and peppers | NO CHANGE NEEDED

The scene delivers the script's fullest statement of Vito's regret and its clearest articulation of the trap closing around Michael. "I never wanted this for you" followed immediately by tactical intelligence about Barzini is the character's contradiction fully expressed. Leave it alone.

Scene 61. Pages 95-97: New Hampshire school, Michael finds Kay | NO CHANGE NEEDED

The reunion scene is economical and the dialogue carries the weight of Michael's lie already forming: "my father's way of doing things is over, it's finished" is the promise the closing image will refute. No revision needed.

Scene 62. Pages 97-99: Country road walk, Michael proposes to Kay | NO CHANGE NEEDED

The scene does double duty as romantic reconciliation and thematic statement. Kay's "senators and presidents don't have men killed" and Michael's "oh who's being naive, Kay" are among the script's most efficient exchanges. The proposal closes the scene at the right moment.

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Scene 63. Pages 97-99: Don's office, Clemenza and Tessio petition, Michael restructures the family | NEEDS REVISION

The scene is structurally sound and Michael's dismissal of Tom as consiglieri is correctly placed. The gap is Tom's response. He receives "you're out, Tom" and "you're not a wartime consiglieri" and then Vito explains to him what Michael cannot say directly, but Tom's internal cost of this moment is not given a single beat of its own before the scene moves on. One line from Tom, something beyond "maybe I could help," that registers the weight of what is being taken from him, would close a small but real emotional gap without slowing the scene.

Scene 64. Page 100: Vito and Tom on the couch, final private exchange between them | NO CHANGE NEEDED

Vito's "I never thought you were a bad Consiglieri" is the scene's grace note and it lands cleanly. The scene ends at the right moment with Vito patting Michael's face. Leave it as written.

Scene 65. Pages 101-102: Las Vegas hotel room, Michael dismisses the party | MOSTLY WORKING - SMALL CHANGES

The scene establishes Michael's command posture in one clean exchange. Fredo's embarrassment at being overruled in front of Johnny lands the sibling dynamic without explanation. One small fix: when Fredo says "I don't know what the hell's the matter with him," give Michael a beat of reaction before he pivots to business. As written, Michael moves so quickly that the rebuke of Fredo registers as logistical rather than personal, which costs the later "don't ever take sides against the Family" line some of its weight.

Scene 66. Pages 102-106: Michael meets Johnny Fontane, then confronts Moe Greene | NO CHANGE NEEDED

The Johnny exchange and the Moe Greene confrontation run at exactly the right pace and sequence. Michael's cold "I'll make him an offer he can't refuse" lands as the audience's first recognition that Michael has fully replaced Vito's idiom, and Moe's explosive refusal establishes the final obstacle before the climax without requiring any new setup.

Scene 67. Pages 106-107: Michael warns Fredo outside Moe's room | NEEDS REVISION

"Fredo, you're my older brother, and I love you. But don't ever take sides with anyone against the Family again. Ever." This is one of the script's most consequential lines, but it arrives and vanishes in four lines of dialogue with no held beat. After Michael delivers it, Fredo needs one visible reaction before the scene cuts, even a single line or a silent action, so the audience registers that Michael has just drawn a line Fredo will not forget. Without it, the moment passes at the same tempo as the room-clearing before it, and the line's future weight is partly spent.

Scene 68. Pages 107-109: Michael and Kay in the limo, then the Don's office with Tessio, Clemenza, and Tom | NO CHANGE NEEDED

The limo scene efficiently closes the Las Vegas trip and plants the godfather request. The office scene, with Michael formally taking the chair behind Vito's desk while demoting Tom, is structurally essential and correctly paced. Tom's question "Mike, why am I out?" and Michael's curt "You're out, Tom" is the right length. Vito's consoling pat on Tom's shoulder carries the scene's emotional cost without inflation.

HEADLINE: Pages 100-101 (the Don's office, Vito advises Tom): This scene begins on page 100, before the assigned range. Per boundary rule, no entry is generated for it here.

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Scene 70. Page 110: The Don's tomato garden, Vito dies with Anthony | NO CHANGE NEEDED

The orange-peel gag, the chase, the Don falling between plants while Anthony laughs and runs, is one of the script's finest tonal achievements. Death arrives inside a moment of pure play, which is exactly the argument the film has been making about domestic life and violence existing in the same frame. Leave every beat intact.

Scene 71. Pages 110-111: Cemetery, Vito's funeral, Tessio approaches Michael | NO CHANGE NEEDED

Tessio walking from Barzini toward Michael, whispering the meeting proposal, fulfills the Don's warning on page 109 with clean inevitability. Tom's line "I always thought it would've been Clemenza, not Tessio" gives the audience a brief window of dramatic irony before Michael confirms he already knew. The pacing is precise. No revision needed.

Scene 72. Pages 111-116: The baptism sequence | NO CHANGE NEEDED

This sequence is the film's formal climax and must not be touched. The intercutting structure is the argument: Michael's liturgical responses answer the priest's questions regardless of which murder they accompany. Any consolidation, re-sequencing, or tonal adjustment would collapse the sequence's meaning into plot summary. Leave every cut exactly as written.

Scene 73. Pages 116-117: Ext. church, Michael directs Carlo away from Vegas trip | MOSTLY WORKING - SMALL CHANGES

The scene efficiently pivots from baptism to Carlo's reckoning. One note: Connie's protest "Oh Mike it's our first vacation together" is the last time she speaks before her confrontation on page 121, and it plays as a small domestic complaint with no register of anything beneath it. A single line or look, something that briefly shows Connie aware that Michael is separating her from Carlo for a reason she cannot name, would give her accusation on page 121 a seed of prior unease without over-telegraphing what is coming.

Scene 74. Pages 117-118: The Don's kitchen, Tessio and Tom intercepted at the gate | NO CHANGE NEEDED

Tessio's "Tell Mike it was only business. I always liked him" and Tom's "He understands that" is the script's most compressed tragedy. The loyalty of thirty years acknowledged and dismissed in a single exchange. Cicci frisking Tessio and Tom's flat "Can't do it, Sally" close the scene without sentiment. Perfect as written.

Scene 75. Pages 118-121: Carlo's confession and garroting | MOSTLY WORKING - SMALL CHANGES

Michael's extraction of Carlo's confession uses Vito's ritual patience and false hospitality, the drink, the reassurance, the formal offer of exile, and it is one of the arc's essential beats. One small fix: after Carlo says "It was Barzini," Michael says "Good" and immediately moves to logistics. A half-beat of stillness between "Good" and the instructions, Michael absorbing that the last piece of the architecture is confirmed, would honor the moment without slowing the scene. The garroting itself, Carlo kicking out the windshield, Michael and Tom watching from the mall, is correctly calibrated and needs nothing.

Scene 76. Pages 121-123: Connie's confrontation, Kay's question, the door closes | NO CHANGE NEEDED

Connie's accusation lands with full force precisely because she has been a background presence for most of the script. Michael's lie to Kay, the quiet shake of his head, and Kay's sigh of relief followed by the

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hand-kissing ceremony and the door closing on her view of the room: this is the film's moral verdict delivered through image and silence. The final image is the thesis made concrete. Do not adjust the pacing, the staging, or the dialogue of these three pages in any way.

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