FADE IN:

INT DAY: NERI'S APT. (1955)

ALBERT NERI moves around in his small Corona Apartment; he

pulls a small trunk from under his bed. He opens it, and we

see in it, nearly folded, a New York City Policeman's

uniform. He takes it out piece by piece, almost reverently.

Then the badge, and the identification card; with his

picture on it. Slowly, in the solitude of his room, he

begins to dress.

INT DAY: MICHAEL'S BEDROOM (1955)

MICHAEL and KAY are getting dressed for the christening in

their room. MICHAEL looks very well; very calm; KAY is

beginning to take on a matronly look.

INT DAY: MOTEL ROOM (1955)

In a Long Island motel.

ROCCO LAMPONE carefully disassembles a revolver; oils it,

checks it, and puts it back together.

EXT DAY: CLEMENZA'S HOUSE (1955)

PETER CLEMENZA about to get in his Lincoln. He hesitates,

takes a rag and cleans some dirt off of the fender, and then

gets in, drives off.

EXT DAY: CHURCH (1955)

The Church.

Various relatives and friends are beginning to gather at the

Church. They laugh and talk. A MONSIGNOR is officiating.

Not all of the participants have arrived yet.

CONNIE is there, with a beaming CARLO. She holds the

infant; showing him off to interested people.

EXT DAY: U.N. PLAZA (1955)

NERI walks down the sidewalk in the neighborhood of the UN

Building. He is dressed as, and has the bearing of, a

policeman. He carries a huge flashlight.

EXT DAY: MOTEL BALCONY (1955)

LAMPONE steps out onto the little balcony of a Sea-Resort

Motel; We can see the bright, neon lit sign advertising

"ROOMS FACING THE SEA--VACANY".

INT DAY: CHURCH

The Church.

CONNIE holds the baby; the MONSIGNOR is speaking; KAY and

MICHAEL stand side by side around the urn.

PRIEST

(to MICHAEL)

Do you pledge to guide and protect

this child if he is left fatherless?

Do you promise to shield him

against the wickedness of the world?

MICHAEL

Yes, I promise.

EXT DAY: FIFTH AVE.

NERI continues up the 55th St. and Fifth Avenue area. He

continues until he is in front of Rockefeller Center. On

his side of the street, he spots a limousine waiting directly

across from the main entrance of the building. Slowly he

approaches the limo, and taps on its fender with his

nightstick.

The DRIVER looks up in surprise.

NERI points to the "No Parking" sign.

The DRIVER turns his head away.

NERI

OK, wise guy, you wanna summons, or

you wanna move?

DRIVER

(obviously a hood)

You better check with your precinct.

NERI

Move it!

The DRIVER takes a ten dollar bill, folds it deliberately,

and hands it out the window, trying to put it under NERI's

jacket.

NERI backs up, letting the bill fall onto the street. Then

he crooks a finger at the DRIVER.

NERI

Let me see you license and

registration.

EXT DAY: MOTEL BALCONY

LAMPONE on the motel balcony spots a Cadillac pulling up.

It parks. A young, pretty GIRL gets out. Quickly, he

returns into the room.

INT DAY: HOTEL STAIRS (1955)

CLEMENZA is climbing the back stairs of a large hotel. He

rounds the corner, puffs a little, and then continues upward.

INT DAY: CHURCH

The Church. Close on the PRIEST's fingers as he gently

applies oil to the infant's ears and nostrils.

PRIEST

Ephetha...be opened...So you may

perceive the fragrance of God's

sweetness.

EXT DAY: ROCKEFELLER CENTER (1955)

The DRIVER of the limousine in front of Rockefeller Center

is arguing with NERI.

Now the DRIVER looks up.

WHAT HE SEES:

TWO MEN in topcoats exit the building, through the revolving

glass doors.

NERI opens up fire, trapping BARZINI in the shattering glass

doors. The doors still rotate, moving the dead body of

BARZINI within them.

INT DAY: CHURCH

In the Church--the VIEW on MICHAEL. The PRIEST hands him

the infant.

PRIEST

Do you renounce Satan.

MICHAEL

I do renounce him.

PRIEST

And all his works?

MICHAEL

I do renounce them.

INT DAY: MOTEL MURDER (1955)

LAMPONE, backed up by two other MEN in his regime, runs down

the iron-rail steps, and kicks in the door on Room 7F.

PHILIP TATTAGLIA, old and wizened and naked, leaps up; a

semi-nude young GIRL leans up.

They are riddled with gunfire.

INT DAY: HOTEL STAIRS (1955)

CLEMENZA, huffing and puffing, climbs the back stairs, with

his package.

INT DAY: CHURCH

The PRIEST pours water over the forehead of the infant

MICHAEL holds.

PRIEST

Do you wish to be baptized?

MICHAEL

I do wish to be baptized.

INT DAY: HOTEL ELEVATOR MURDER (1955)

CLEMENZA, out of breath, climbs the final few steps.

He walks through some glass doors, and moves to an ornate

elevator waiting shaft.

The lights indicate the elevator has arrived.

The doors open, and we see a surprised CUNEO standing with

the dapper MOE GREENE.

CLEMENZA fires into the small elevator with a shotgun.

The PRIEST hands a lighted candle to MICHAEL.

PRIEST

I christen you Michael Francis Rizzi.

Flash bulbs go off. Everyone is smiles, and crowds around

MICHAEL, KAY, CONNIE...and CARLO.

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