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----------