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Film Subjects


The Godfather, Coppola, Francis Ford, 1972

SPECIAL 25TH ANNIVERSARY PRESENTATION

ONE OF THE MOST ACCLAIMED MOVIES OF ALL TIME.

Paramount Pictures PRESENTS

The Godfather



FIRST TIME IN THX® DIGITALLY MASTERED SOUND

CAST



Don Vito Corleone
MARLON BRANDO



Michael
AL PACINO



Sonny
JAMES CAAN



Clemenza
RICHARD CASTELLANO



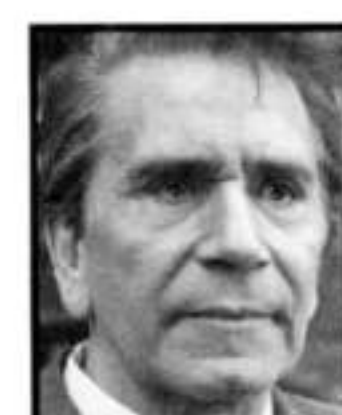
Tom Hagen
ROBERT DUVALL



Capt. McCluskey
STERLING HAYDEN



Jack Woltz
JOHN MARLEY



Barzini
RICHARD CONTE



Kay Adams
DIANE KEATON

CAST (cont.)

Sollozzo
AL LETTIERI

Tessio
ABE VIGODA

Connie
TALIA SHIRE

Carlo
GIANNI RUSSO

Fredo
JOHN CAZALE

Cuneo
RUDY BOND

Johnny Fontane
AL MARTINO

Mama Corleone
MORGANA KING

Luca Brasi
LENNY MONTANA

Paulie Gatto
JOHN MARTINO

Bonasera
SALVATORE CORSITTO

Neri
RICHARD BRIGHT

Moe Greene
ALEX ROCCO

Bruno Tattaglia
TONY GIORGIO

Nazorine
VITO SCOTTI

Theresa Hagen
TERE LIVRANO

Philip Tattaglia
VICTOR RENDINA

Lucy Mancini
JEANNIE LINERO

Sandra Corleone
JULIE GREGG

Mrs. Clemenza
ARDELL SHERIDAN

Sicilian Sequence

Apollonia
SIMONETTA STEFANELLI

CAST (cont.)

Fabrizio
ANGELO INFANTI

Don Tommasino
CORRADO GAIPA

Calo
FRANCO CITTI

Vitelli
SARO URZÌ

CREDITS

Directed by FRANCIS FORD COPPOLA
Screenplay by MARIO PUZO and
FRANCIS FORD COPPOLA

Produced by ALBERT S. RUDDY
Director of Photography GORDON WILLIS
Production Designer DEAN TAVOULARIS
Costume Designer ... ANNA HILL JOHNSTONE
Edited by WILLIAM REYNOLDS, A.C.E. and
PETER ZINNER, A.C.E.

Associate Producer GRAY FREDERICKSON
Music composed by NINO ROTA
Conducted by CARLO SAVINA
Art Director WARREN CLYMER
Set Decorator PHILIP SMITH
Casting FRED ROOS
ANDREA EASTMAN
LOUIS DIGIAIMO

Post Production Consultant .. WALTER MURCH
Makeup DICK SMITH
PHILIP RHODES

Hair Stylist PHIL LETO
Wardrobe Supervisor GEORGE NEWMAN
Women's Wardrobe MARILYN PUTNAM
Camera Operator MICHAEL CHAPMAN
Script Continuity NANCY TONERY
Production Recording
CHRISTOPHER NEWMAN

Re-Recording BUD GRENZBACH
RICHARD PORTMAN

Assistant to Producer GARY CHAZAN
Executive Assistant
ROBERT S. MENDELSON

Location Coordinators MICHAEL BRIGGS
TONY BOWERS

Foreign Post Production PETER ZINNER

Oaktree Productions

Unit Production Manager FRED CARUSO

Assistant Director FRED GALLO

Unit Coordinator ROBERT BARTH

Special Effects A.D. FLOWERS
JOE LOMBARDI
SASS BEDIG

Location Service
CINEMOBILE SYSTEMS, INC.

Produced by ... ALFRAN PRODUCTIONS, INC.

Sicilian Unit

Production Manager VALERIO DE PAOLIS

Assistant Director TONY BRANDT

Assistant Art Director SAMUEL VERTS

Additional Music

Mall Wedding Sequence Carmine Coppola

"I Have But One Heart" Johnny Farrow and Marty Symes

"Luna Mezz' 'O Mare" Paolo Citarella

"Manhattan Serenade" Louis Alter

"Have Yourself A Merry Little Christmas"
Hugh Martin and Ralph Blane

"Santa Claus Is Coming To Town"
Haven Gillespie and J. Fred Coots

"The Bells Of St. Mary's" A. E. Adams and Douglas Furber

"All Of My Life" Irving Berlin

"Mona Lisa" Jay Livingston and Ray Evans

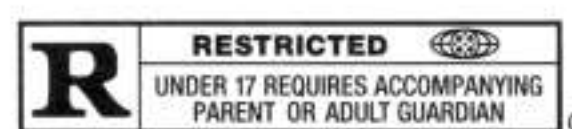
Baptism Sequence J. S. Bach

Color by Technicolor®

MPAA No. 23101 
Motion Picture Association of America



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Paramount Pictures

H a n d b o o k O f P r o d u c t i o n I n f o r m a t i o n



THE GODFATHER

25th Anniversary

- Foreword -

“In the end, no one really knows anything about what is a good movie and or a bad movie unless it passes the test of time. That’s how we know what’s great.”

Francis Ford Coppola

“The Godfather” is indisputably one of the masterpieces of cinema. First released in March 1972, the Paramount Pictures presentation established Francis Ford Coppola, then in his early 30s, as a major director and helped launch the careers of Al Pacino, James Caan, Robert Duvall, Diane Keaton, Talia Shire and others. With Marlon Brando in the title role, “The Godfather” became a true cultural phenomenon as well as the highest-grossing film up to that time.

Based on Mario Puzo’s best-selling novel, the film earned 10 Academy Award® nominations, winning Oscars® for best picture (Albert S. Ruddy, producer), best actor (Marlon Brando) and best screenplay adaptation (Mario Puzo, Francis Ford Coppola). The other seven nominations were for best director (Mr. Coppola), best supporting actor (Al Pacino, James Caan, Robert Duvall), best costume design (Anna Hill Johnstone), best sound (Bud Grenzbach, Richard Portman, Christopher Newman) and best film editing (William Reynolds, Peter Zinner).

Among its other honors and milestones, “The Godfather” was the first film to garner more than \$100 million in its initial release at the box office and, in 1990, was selected by the Library of Congress to be included in the National Film Registry.

25th Anniversary Print

To mark the 25th anniversary of this masterpiece, Paramount Pictures is re-releasing "The Godfather" in 20 markets in the U.S. and Canada. Unlike many other great films, "The Godfather" has never been out of release. During the past two and half decades, it has been a staple at colleges and art houses and a favorite among video viewers. For this anniversary, however, Paramount has struck entirely new prints from the original negatives and has digitally enhanced the soundtrack, which, unlike the original, is now stereo.

Overseeing the sound remixing for the film was Oscar®-winning film and sound editor Walter Murch, who as post production consultant worked on "The Godfather's" sound when it was first released in 1972. Armed with the revolutionary technological advances of the last quarter century, Mr. Murch digitally remixed the soundtrack and transformed the original monaural sound into stereo. Mr. Murch also handled sound montage and re-recording for "The Godfather, Part II" and was one of the film editors of "The Godfather, Part III," for which he received an Oscar® nomination. He describes his new work on "The Godfather" as "taking an AM radio and turning it into an FM radio."

Preparation of the new prints was supervised by Paul Haggar, executive vice president of post production for Paramount Pictures' Motion Picture Group. The goal was to produce brand new 35mm release prints that faithfully capture the look of "The Godfather" when it made its debut 25 years ago. Fortunately, the original negative is in excellent condition, having been carefully stored in climate controlled vaults on the Paramount Pictures studio lot, and it was retimed scene by scene to create an optimum print.

Assisting in the process was Gordon Willis, the director of photography on all three of "The Godfather" films and who earned an Oscar® nomination for the last in the series. His use of light on "The Godfather" influenced a generation of cinematographers, and he advised Paramount as the studio worked to duplicate the stylized color of the original release. The completed print matches the original in length -- 175 minutes.

PARAMOUNT PICTURES PRESENTS

“THE GODFATHER”

AN ALBERT S. RUDDY PRODUCTION

STARRING

MARLON BRANDO

And

**AL PACINO
JAMES CAAN
RICHARD CASTELLANO
ROBERT DUVALL
STERLING HAYDEN
JOHN MARLEY
RICHARD CONTE
DIANE KEATON**

Produced by ALBERT S. RUDDY

Directed by FRANCIS FORD COPPOLA

Screenplay by MARIO PUZO and FRANCIS FORD COPPOLA

Music scored by NINO ROTA

Color by TECHNICOLOR

A Paramount Picture

CAST

Don Vito Corleone MARLON BRANDO
Michael AL PACINO
Sonny JAMES CAAN
Clemenza RICHARD CASTELLANO
Tom Hagen ROBERT DUVALL
Capt. McCluskey STERLING HAYDEN
Jack Woltz JOHN MARLEY
Barzini RICHARD CONTE
Sollozzo AL LETTIERI
Kay Adams DIANE KEATON

CO-STARRING

Tessio ABE VIGODA
Connie TALIA SHIRE
Carlo GIANNI RUSSO
Fredo JOHN CAZALE
Cuneo RUDY BOND

Johnny Fontane AL MARTINO
Mama Corleone MORGANA KING
Luca Brasi LENNY MONTANA
Paulie Gatto JOHN MARTINO
Bonasera SALVATORE CORSITTO
Neri RICHARD BRIGHT

Moe Greene ALEX ROCCO
Bruno Tattaglia TONY GIORGIO
Nazorine VITO SCOTTI
Theresa Hagen TERE LIVRANO

Phillip Tattaglia VICTOR RENDINA
Lucy Mancini JEANNIE LINERO
Sandra Corleone JULIE GREGG
Mrs. Clemenza ARDELL SHERIDAN

SICILIAN UNIT

Apollonia SIMONETTA STEFANELLI
Fabrizio ANGELO INFANTI
Don Tommasino CORRADO GAIPA
Calo FRANCO CITTI
Vitelli SARO URZI

CREDITS

Produced by ALBERT S. RUDDY
Directed by FRANCIS FORD COPPOLA
Associate Producer GRAY FREDERICKSON

Screenplay by MARIO PUZO and
FRANCIS FORD COPPOLA

(Based on the novel by Mario Puzo)

Director of Photography GORDON WILLIS
Edited by WILLIAM REYNOLDS, A.C.E.
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Production Designer DEAN TAVOULARIS
Music Composed by NINO ROTA
Music Conducted by CARLO SAVINA

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Makeup DICK SMITH,
PHILIP RODES

Hair Stylist PHIL LETO
Women's Wardrobe MARILYN PUTNAM
Wardrobe Supervisor..... GEORGE NEWMAN

Casting..... FRED ROOS,
ANDREA EASTMAN,
LOUIS DIGIAIMO,

Script Continuity NANCY TONERY
Camera Operator MICHAEL CHAPMAN
Production Recording CHRISTOPHER NEWMAN
Re-recording BUD GRENZBACH,
RICHARD PORTMAN

Special Effects A.D. FLOWERS,
JOE LOMBARDI,
SASS BEDIG

CREDITS (Cont'd)

Executive Assistant	ROBERT S. MENDELSON
Location Coordinators	MICHAEL BRIGGS, TONY BOWERS
Assistant to the Producer	GARY CHAZAN
Unit Production Manager (Oaktree Prod.)	FRED CARUSO
Assistant Director	FRED GALLO
Unit Coordinator.....	ROBERT BARTH
Production Manager, Sicilian Unit	VALERIO DEPAOLIS
Assistant Director, Sicilian Unit	TONY BRANDT
Assistant Art Director, Sicilian Unit	SAMUEL VERTS
Post Production Consultant	WALTER MURCH
Foreign Post Production	PETER ZINNER
Location Service	CINEMOBILE SYSTEMS

THE GODFATHER

Production Information

The following information remains unchanged from the original press kit printed 25 years ago.

When Mario Puzo's novel, "THE GODFATHER," made its initial appearance on the literary scene, it drew respectable attention from the critics, but few predicted that it would become one of the best-sellers of all time.

"THE GODFATHER" went on to become one of the most widely-read novels with 500,000 of the hardcover edition and 10,000,000 of the paperback edition printed. Plans for filming "THE GODFATHER" began early in the Spring of 1970. Paramount Pictures had purchased the motion picture rights, and producer Albert S. Ruddy was engaged with associate producer Gray Frederickson to create the film version of Puzo's novel. Both had collaborated on the successful "Little Fauss and Big Halsy" for Paramount.

Francis Ford Coppola, whose directorial credits include "You're A Big Boy Now" and "The Rain People," was signed to direct "THE GODFATHER" and work with Mario Puzo on the screenplay. His writing accomplishments already consisted of such screenplays as "Reflections In A Golden Eye," "The Disenchanted" and "Patton," for which he and his collaborator, Edmond H. North, received Academy Awards®.

Although actual production did not begin until March 29, 1971, the reading public had begun speculating on who would portray the role of the venerable Don Corleone. With each copy of the book that was sold, a new casting director was self-created, and in barber shops, beauty parlors, barrooms and on the waiting lines at the checkout counters of supermarkets, millions of casting "experts" were explaining why their favorites were the only ones equipped to play the title role.

Because Coppola wanted the Godfather portrayed by a distinguished and versatile actor, his first choice for the role was Marlon Brando. Some were skeptical about the suggestion considering that the Don was a man in his sixties, short, stocky, tending to fat with graying hair

and Brando, in his mid-forties, retained a youthful demeanor. The decision was finalized one afternoon when Coppola invited several executives and aides to see a screen test. After a few moments, there were murmurs of approval in the room and various persons questioned the identity of the anonymous but familiar actor in the test scene. It was Brando in full makeup. Soon after he was signed to portray the Godfather.

Speculation did not begin and end with the title role. Each and every member of the Corleone “family” was thoroughly researched. Director Coppola’s casting decisions became a startling melting pot of talent selected from every available source of the entertainment industry.

The coveted role of Michael went to Al Pacino, a New York stage actor who received a New York Theater Obie Award for his role in “Does A Tiger Wear A Necktie?” and won critical acclaim for the portrayal of a junkie in his first motion picture, “Panic In Needle Park,” which was an entry in the 1971 Cannes Film Festival.

James Caan was signed for the part of the explosive Sonny. The young performer already had been recognized by serious filmgoers for his performances in “Lady In A Cage,” “The Rain People” and Paramount Pictures’ “T.R. Baskin.”

Several of the artists in “THE GODFATHER” have, in the past, been nominees and/or recipients of theater and motion picture awards. Richard Castellano, who portrays Clemenza, was nominated for a Tony Award for Best Actor in “Lovers And Other Strangers” on Broadway and in 1971 was a nominee for the Motion Picture Academy Award® for Best Supporting Actor for the film version of the play.

John Marley was also a nominee in the same category that year for his role in Paramount Pictures’ “Love Story.” Marley portrays movie mogul Jack Woltz. Julie Gregg who plays Sonny’s wife, Sandra Corleone, was a Tony Award nominee for Best Supporting Actress for her performance in David Merrick’s “The Happy Time.”

Two distinguished vocalists make their motion picture debuts with leading roles. Morgana King, whose jazz singing style has been described by The New York Times as “an outstanding melange of humming, singing and vocalizing that slithers sinuously around a melody,” plays a straight dramatic role as the Don’s wife, Mama Corleone. Recording and nightclub star Al Martino was selected for the part of Johnny Fontane, the Don’s godson, whose singing career is revitalized through the powerful influence of the Godfather.

Author/actor Sterling Hayden, dancer Jeannie Linero, and former World Champion Wrestler Lenny Montana respectively portrays the unscrupulous Police Captain McClusky, earthy Lucy Mancini and Corleone henchman Luca Brasi. Coppola selected Gianni Russo for the role of Carlo Rizzi, the Don's son-in-law, after Russo submitted his own mini-production of "THE GODFATHER" as a screen test.

Tere Livrano, an assistant music editor at Paramount's Television Music Department, was chosen for the part of Theresa Hagen after a friend submitted her photograph to Coppola. Others in the cast include Robert Duvall as Tom Hagen, the Don's consigliere, Al Lettieri as Sollozzo, Richard Conte as Barzini, and newcomer Diane Keaton in the role of Kay Adams, the fiancée of Michael Corleone.

Filming "THE GODFATHER" was no easy task since some 90% of the scenes were shot in the busy thoroughfares of New York City and its suburbs. So that Brando's unique make-up would not be revealed prematurely to press and to the public, producer Ruddy maintained a veil of secrecy around the filming of "THE GODFATHER." For the three months of location filming, daily crowds of onlookers, many with still or movie cameras, were disappointed because they could not get close to Brando and the other cast members. To meet the commitments of Brando, all of his scenes were scheduled within a concentrated period of 35 shooting days.

The first scene for the film was shot on March 24 although the actual start-date was scheduled for March 30. The one-day setup was moved up because it was a scene in front of Best & Company on Fifth Avenue the day before Christmas 1945. When producer Ruddy heard a weather forecast promising snow flurries for the following day, he summoned cast, crew and staff to report to work the next morning. Unfortunately, the forecaster ran true to form. There was no sign of a snowflake, so enormous snow blowers were brought in creating artificial snow.

Best & Company - - which officially went out of business a year before - - was suddenly reactivated. Its windows were cleaned and dressed with mannequins wearing the clothes of the '40s, the decorations were Christmas-like in flavor and many a passerby was startled by the Yuletide atmosphere in the middle of the Easter season.

This kind of confusion was compounded later that night when the front of Radio City Music Hall glided a quarter of a century backwards. Its marquee read "Ingrid Bergman and Bing Crosby in 'The Bells of St. Mary's.'" Crowds gathered to stare at the old-time automobiles and

ancient taxis with the legend "15 Cents for First 1/2 Mile" fare rates painted on the doors. Meanwhile, ushers ran up and down the streets informing the public that the film playing was Elaine May and Walter Matthau in Paramount Pictures' "A New Leaf" and the stage show was the 1971 Easter Show.

The most troublesome scenes of all were those which were shot on Mott Street, where Little Italy borders on Chinatown, Mott is a narrow street, unchanged from the turn of the century when it was designed for horse-and-wagon transportation, and its narrow sidewalks are cluttered with stands displaying the wares of local merchants. Windows and fire escapes in the neighborhood were jammed with spectators elbowing each other for a better view. It is there that Don Corleone emerges from his olive oil factory and is gunned down by a rival "family." It was a scene repeated endlessly during the three day period.

More than 120 locations around Manhattan, The Bronx, Brooklyn and Richmond were used, including a quiet side street in a residential area on Staten Island which represented the Corleone Family Mall. The street itself was secluded, but it was further isolated by the construction of an eight-foot-high simulated stone wall which blocked the area from view.

It was on the sprawling lawn, behind the stone wall, that the wedding of Connie Corleone and Carlo Rizzi was staged, a sequence which took a week of shooting and employed almost 750 extras, some of them local residents and their children, after legal union requirements were met. A dance floor and bandstand were built on the lawn, and the musicians kept things lively with a tarantella and a selection of Sicilian folk songs written for the movie by Carmine Coppola, father of the director and a professional musician, who had played in the NBC Orchestra under the direction of Arturo Toscanini.

The lawn was decorated for the occasion with colored light bulbs mounted on a lacy network of wires which are used in Italian street fairs such as the Feast of San Gennaro. For the wedding feast, several thousand cookies, yard-wide trays of lasagna, great baskets of fruit, barrels of beer, gallons of wine and a four-tiered wedding cake standing six feet high garnished the tables. For each of the four days of filming the cuisine was replenished.

Quieter and more controlled were the interior scenes of the film which were made at the Filmways Studio in the Bronx. In this studio was built the interior of the Don's home. It consisted of two stories including a downstairs living room, a dining room, a full kitchen, a

paneled study and a foyer with stairs leading to the bedrooms. Some 10% of the filming was done on this sound stage.

For the scene in which Hollywood producer Jack Woltz meets Tom Hagen in his palatial home, an internationally famous figure granted permission to use his home in an elegant suburb outside of New York. Coppola ordered a closed set at the request of the distinguished family, and Pinkerton men were employed to protect the property and its priceless objects d'art. Only a skeleton crew was retained.

One of the most important sites was an Italian funeral parlor for the scene in which the Don brings the bullet-riddled body of his son to the undertaker, Bonasera. A small ante-room in the morgue at Bellevue Hospital was adapted to the technical and artistic requirements of the scene. Bellevue Hospital, New York Eye and Ear Clinic and Fordham Hospital cooperated with the production team and closed off actual wards whenever possible.

Other locations included an abandoned diner on Christopher Street near the waterfront, an ancient church on Mulberry Street, seedy tenement house lobbies, a deserted air-strip in Mineola, an Italian restaurant in the Bronx, under the shadows of the "El" trestles of White Plains Road and finally a small village in Sicily, where the scenes between Michael and Apollonia were filmed in 10 days.

MARLON BRANDO - Don Corleone

One need only look at the wide spectrum of characterizations Marlon Brando has created both on stage and screen to understand why director Francis Ford Coppola selected him for the pivotal role of Don Corleone in Paramount Pictures' "THE GODFATHER."

Beginning his career in the theatre, Brando portrayed the sensitive Nels in "I Remember Mama," with Peggy Wood. This role was soon succeeded by appearances in both Maxwell Anderson's "Truckline Cafe" and "Candida," with Katharine Cornell, in which he played the impelling poet Marchbanks.

Extending the range of his stage characterizations, Brando portrayed the stalwart David in Ben Hecht's "A Flag Is Born," and the protagonist in "An Eagle Has Two Heads." Each subsequent play advanced his stature, but it was his portrayal of the brutish Stanley Kowalski in Tennessee Williams' drama, "A Streetcar Named Desire," which established Brando as a

celebrated performer with a charismatic acting style which still influences young actors everywhere.

In 1950 Brando turned to motion pictures and made his debut in "The Men," followed by the film version of "A Streetcar Named Desire." "Viva Zapata" and "Julius Caesar" preceded "On The Waterfront," in which his interpretation of the impressionable punch-drunk ex-boxer won Brando the 1954 Oscar®.

Such parts as a tough motorcycle gang leader in "The Wild Ones," a singing/dancing gambler in "Guys And Dolls," and an Oriental soothsayer in "Teahouse Of The August Moon," increased Brando's stature as an actor of enormous versatility.

Following brilliant performances in both "Sayonara" and "The Young Lions," Brando made his directorial debut with "One Eyed Jacks," in which he also played the leading role. "The Fugitive Kind" and the role of Captain Christian in "Mutiny On The Bounty," were followed by "Morituri," "Appaloosa," "The Chase," "A Countess From Hong Kong," "Reflections In A Golden Eye," a cameo in "Candy," and "Burn," an array of roles utilizing Brando's broad acting range in every conceivable mode.

AL PACINO - Michael Corleone

For the role of Michael Corleone in "THE GODFATHER," Al Pacino, an aspiring New York theatre actor, was signed. Born and raised in New York City, he received his theatre experience with the Children's Theatre, experimental workshops and appearances in numerous off-Broadway shows including "The Connection," "Hello Out There," "Tiger At The Gates," and "The Indian Wants The Bronx," for which he won an Obie Award for "Best Actor of the Year." The youthful Pacino was also the recipient of a Tony Award for his role in "Does A Tiger Wear A Necktie?"

A newcomer to the screen, Pacino won great acclaim for his debut performance as a junkie in the distinguished film "Panic In Needle Park," which was a Cannes Film Festival entry.

JAMES CAAN - Sonny Corleone

The role of Sonny Corleone in "THE GODFATHER" is played by James Caan, a young man who began an acting career after studying various non-theatrical courses at the University of

Michigan. After appearing in productions of "La Ronde" off-Broadway and understudying five roles in "Blood, Sweat and Stanley Poole" on Broadway, Caan migrated to the West Coast to appear in such television shows as "The Untouchables," "The Naked City," "Alcoa Theatre," "Dr. Kildare," "Route 66," "Play of the Week" and "The Nurses."

In 1966 he made his feature film debut as a sadistic heavy in "Lady In A Cage," followed by "The Glory Guys," "Red Line 7000," "El Dorado," "Moonshot," "Games," "Submarine X-1," "Rabbit Run" and Paramount Pictures' "T.R. Baskin." Caan recently starred in ABC's television movie "Brian's Song," portraying football hero Brian Piccolo. Caan also starred in "The Rain People," a motion picture written and directed by Francis Ford Coppola.

STERLING HAYDEN - McCluskey

Sterling Hayden makes one of his infrequent appearances as the corrupt police officer McCluskey in "THE GODFATHER." Since the successful publication of his book, "Wanderer," Hayden prefers to spend most of his time writing. His film credits include "Virginia," "Bahama Passage," "The Asphalt Jungle," "So Big," "Johnny Guitar," "The Last Command," "Dr. Strangelove," "Loving" and "Hard Contract." A native of New Jersey, Hayden studied at Brown University. A born adventurer, he has spent many years at sea and considers boating his first love. He is presently a resident of Belendere, California.

ROBERT DUVALL - Tom Hagen

A pivotal role in "THE GODFATHER" is that of Tom Hagen, the legal counselor to Don Corleone. For this role, Robert Duvall was signed. A native of California, Duvall's first acting experience was at the Neighborhood Playhouse in New York. He then joined the St. Mark's Playhouse appearing in Arthur Miller's "A View From The Bridge" and in William Faulkner's "Tomorrow."

Duvall has numerous television roles to his credit including "The F.B.I.," "Mod Squad," "The Naked City," "The Twilight Zone," "The Defenders," "Route 66," and a feature, "Destiny's Tot," for NBC. His screen appearances include "To Kill A Mockingbird," "The Chase," "True Grit," "M.A.S.H.," "THX-1138" and "The Rain People," which was directed by Francis Ford Coppola, the director of "THE GODFATHER."

RICHARD CASTELLANO - Clemenza

Richard Castellano was cast as the faithful but ruthless Clemenza in "THE GODFATHER." Castellano left a flourishing construction business to become an actor. He enrolled in Brett Warren's acting school, toured with The Actor's Mobile Theatre and appeared in numerous off-Broadway plays.

In 1965 he appeared in Arthur Miller's "A View From The Bridge" which he left to appear in the motion picture "A Fine Madness" with Sean Connery. Other plays followed including "The Investigation," "That Summer - That Fall," "Mike Downstairs" and a stint with The Stratford, Connecticut Repertory Company. Castellano then traveled to Yugoslavia for a starring role in the motion picture "The Golden Beetle."

He returned to the stage in 1968 for "Lovers And Other Strangers" on Broadway. Castellano was nominated for a Tony Award as Best Actor for his role in the play and was a nominee for an Oscar® as Best Supporting Actor for the film version for the play. His theatre career continued to flourish with the Joshua Logan-David Merrick play "Why I Went Crazy," and his most recent Broadway performance was in "Sheep On The Runway." Castellano has been featured on television in "The Naked City," "The Defender," "The Nurses," and "N.Y.P.D."

JOHN MARLEY- Jack Woltz

In "THE GODFATHER" the Hollywood film magnate, Jack Woltz, is portrayed by John Marley, a veteran of stage, television and films, who was a 1971 Academy Award® nominee for "Best Supporting Actor" for his portrayal of Ali MacGraw's father in Paramount Pictures' "Love Story." Immediately prior to that role, he achieved national recognition for his role in the film "Faces," for which he was judged "Best Actor" at the Venice Film Festival.

A native of New York City, Marley started his career quite by accident when a drama group needed an actor on short notice to portray the sheriff in Owen Davis' "Ice Bound." Marley was drafted from the audience. He recalls the incident as his most excruciating case of stage fright.

After working with the U.S.O. during World War II and numerous theatre groups, Marley and a friend formed a comedy team, "Lawrence and Marley," which had a year's run on the ABC

radio network. Debuting on Broadway in "Stop Press," Marley has since acted in numerous plays including "Skipper Next To God," "The Strong Are Lonely," "The Investigation," and "Gramercy Ghost," and has directed numerous regional theatre productions.

RICHARD CONTE - Barzini

In 1942 Richard Conte was named "the most outstanding actor of the year" by drama critic George Jean Nathan for his performance in "Jason." A native of New Jersey, Conte came to New York to take advantage of a scholarship at the Neighborhood Playhouse. A contract with a leading film company started a successful career in films.

To date he has appeared in more than 70 motion pictures including "Purple Heart," "A Walk In The Sun," "13 Rue Madeleine," "House of Strangers," "New York Confidential" and "I'll Cry Tomorrow." On television he has been seen on "The DuPont Show," "The Hemingway Series," "Alcoa Theatre," "The Naked City," "The Untouchables," several Hitchcock dramas and "Going My Way."

DIANE KEATON - Kay Adams

Lovely Diane Keaton is cast as Kay Adams, the New England fiancée of Michael Corleone in "THE GODFATHER." After early training in her native California at Santa Anna College, Miss Keaton appeared in summer stock productions of "The Importance of Being Ernest" and "Oh! What A Lovely War." She made her Broadway debut in "Hair" and later co-starred with Woody Allen in the Broadway play, "Play It Again, Sam."

Her screen debut was made in "Lovers and Other Strangers." Miss Keaton has made frequent appearances on The Johnny Carson and Merv Griffin Shows and will soon appear in Paramount Pictures' motion picture version of "Play It Again, Sam" again starring with Woody Allen.

ALBERT S. RUDDY - The Producer

"THE GODFATHER" marks the third film produced by Albert S. Ruddy under his own banner, Alfran Productions. Ruddy, a native of Montreal, also produced "Making It" for 20th Century - Fox and Paramount's "Little Fauss and Big Halsy." The producer, whose show

business career has spanned a short but successful eight years, created the CBS television series “Hogan’s Heroes.” “The Wild Seed,” a Universal film now in the film library of the Museum of Modern Art as an American film classic, was his first assignment as a film producer.

Growing up in New York, Ruddy attended Brooklyn Tech, earning a scholarship to City College of New York where he majored in chemical engineering. He graduated from the School of Architecture at the University of Southern California, and returned to the East to pursue a career in construction.

A chance meeting with Jack L. Warner brought Ruddy back to Hollywood as a member of Warner Brothers where he was trained for an executive position. Ruddy then joined the Rand Corporation as a programmer trainee, becoming Rand’s representative with the Air Force on the Design Change Acceptance Committee. He returned to show business as a writer for Universal’s television department, and left this post when Marlon Brando hired him for his Pennebaker Productions as producer of “The Wild Seed.” Ruddy then formed Alfran.

FRANCIS FORD COPPOLA - The Director

Shortly after his 28th birthday, having received his Master’s Degree at UCLA, Francis Ford Coppola started the direction of “Finian’s Rainbow” for Warner Brothers-Seven Arts. Previously, Coppola had written and directed “You’re A Big Boy Now,” a film that received an Academy Award® nomination for Geraldine Page.

A native of Detroit, Michigan, Coppola attended Hofstra University in Hempstead, New York from 1956 to 1960, majoring in theatre arts and directing “A Streetcar Named Desire” and “Inertia,” an original musical comedy for which he wrote the lyrics. He directed a program of Eugene O’Neill’s one-act plays, wrote the book and lyrics to “The Delicate Touch,” an original musical play, and was awarded three D.H. Lawrence Awards for theatrical direction and production, as well as the Beckerman Award for outstanding contributions to the Theatre Arts Division.

He enrolled at UCLA in 1960 with a film specialization, then wrote and directed a production of “Aymonn the Terrible,” as well as a full-length screenplay called “Pilma, Pilma,” which won first prize in the 1962 Samuel Goldwyn writing competition. While still working

toward his Master's Degree, Coppola joined Roger Corman Productions and worked as associate producer on "The Terror."

That summer, he went to Ireland to direct "Dementia 13," starring Patrick McGee. In 1962, Coppola joined Seven Arts as a writer and worked on the following screenplays: "Reflections In A Golden Eye," "This Property Is Condemned," "The Disenchanted," "The Fifth Coin," "My Last Duchess," "Is Paris Burning?" and "You're A Big Boy Now." Recently he won an Academy Award® for co-writing the story and screenplay for "Patton."

MARIO PUZO - The Author

A native of New York City, Mario Puzo served in World War II, and studied writing at Columbia University and at the New School for Social Research.

Mr. Puzo, writer of numerous magazine articles, short stories and book reviews, published his first novel, "The Dark Arena," in 1955. It is considered, by many literary critics, the best novel written about postwar occupied Germany.

"The Fortunate Pilgrim," his second novel published in 1965, also received outstanding critical attention. "The novel is lifted into literature," David Boroff wrote in The New York Times, "by its highly charged language, its penetrating insights, and its mixture of tenderness and rage..."

"The Godfather" published by G.P. Putnam's Sons in 1969 is Puzo's third novel. The Los Angeles Times commented, "What makes this such a nonstop page-turner is its utter believability." The Saturday Review reported "The Godfather" is a staggering triumph...the book pulses with movement." One of the most widely read novels with 500,000 hardcover and 10,000,000 paperback copies printed, the novel was adapted for the screen by Puzo in collaboration with Francis Ford Coppola, director of Paramount Pictures' film version of "THE GODFATHER."

DICK SMITH - Geriatric Genius

It was Dick Smith who "aged" actor Dustin Hoffman from the young man that he is to the hundred-year-old protagonist of "Little Big Man" and it is Smith who was called upon to

transform Marlon Brando into a stout 60 year-old for the title role of Paramount Pictures' "THE GODFATHER."

Smith is, of course, a make-up artist and aging is not his only skill. He had worked with such stars as Sir Laurence Olivier, Anthony Quinn, Peter Sellers, Audrey Hepburn, Julie Harris and Mary Martin. He also has a list of notable television credits including Emmy Award winning work on "Mark Twain Tonight."

Smith, who is the only make-up artist in "Who's Who in America" and who founded and directed the NBC Television make-up department, required an hour and a half of preparation with Brando each day in advance of filming.

So authentic was the make-up that during filming on location in New York's Little Italy, Brando was able to lunch in public restaurants without being recognized.

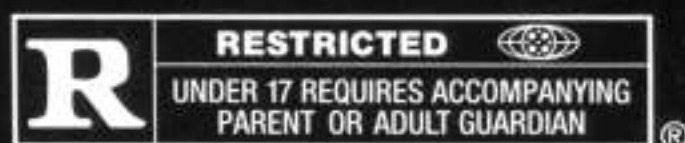
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AN Albert S. Ruddy PRODUCTION STARRING Marlon Brando

AND Al Pacino James Caan Richard Castellano Robert Duvall

Sterling Hayden John Marley Richard Conte Diane Keaton

MUSIC SCORED BY Nino Rota SCREENPLAY BY Mario Puzo AND Francis Ford Coppola BASED ON Mario Puzo's NOVEL "The Godfather"



PRODUCED BY Albert S. Ruddy DIRECTED BY Francis Ford Coppola

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