

OSCAR WINNER 1972:

Best Picture

Best Actor

Best Adapted Screenplay

TEACHERS' NOTES

This study guide is aimed at students of GCSE Media Studies, A'Level Film Studies and GNVO Media: Communication and Production (Intermediate and Advanced).

Specific areas of study covered by the guide are those of genre, representation and the issue of violence in film.

The Godfather: Certificate 18. Running Time 175 minutes.

MAJOR CREDITS FOR THE GODFATHER

The Godfather 1972 (Paramount)

Producer: Albert S. Ruddy
Director: Francis Coppola
Screenplay: Mario Puzo, Francis Coppola
Director of Photography: Gordon Willis
Editors: William Reynolds, Peter Zinner
Music: Nino Rota
Art Director: Dean Tavoularis
Cast: Marion Brando
Al Pacino
James Caan
Richard Conte
Robert Duvall
Sterling Hayden

Oscars 1972: Best Picture
Best Actor (Marion Brando)
Best Adapted Screenplay

Oscar Nominations 1972: Best Director
Best Supporting Actor (James Caan,
Robert Duvall, Al Pacino)
Best Music [later declared ineligible]
Best Costume Design
Best Editing
Best Sound

THE GODFATHER

Coppola's The Godfather was the direct descendant of dozens of gangster movies made with stars like Cagney and Edward G. Robinson. But there was a vital difference. Its examination of the Corleone family had a consistently human dimension that made the evil of the Mafia, who loved it for the wrong reasons, all the more horrendous. As a study of evil, it was all the better for assuming that such darkness emanated not from dyed-in-the-wool villains but out of some of the family values we now most cherish. Added to that, of course, was the brilliance of its making, with Gordon Willis' photography and Nino Rota's score adding to Coppola's fine orchestration of a terrific cast. If The Godfather II was a more subtle exploration of the inevitable results of criminality on the personal lives of those who try to perfect it, this film in the trilogy was arguably more forcefully dramatic. Pacino, Brando and Caan have possibly never been better, nor has Coppola risen to the same heights in matching pure entertainment with his dark vision of the American Dream turned into nightmare.

Derek Malcolm

INTRODUCTION

Extremely long, large and handsomely polished and artfully tailored gangster piece about, one presumes, the inner working of the Mafia, with Al Pacino as the quiet, pleasant young man turned by constant violence into the most bloodily ruthless leader of all when he takes over from his old dad Marlon Brando. Of suspect moral tone with its sentimentality about The Family: but coldly realistic in other ways. Firmly bound for becoming one of the biggest cinematic moneymakers of all time.

Film Review, October 1972

Paramount took an option on Mario Puzo's *The Godfather* before it was published, when it was still only a twenty-page outline. The book, published in 1969, became a bestseller (10 million copies) so any film version was fairly sure to be profitable because of the huge success of the novel. However, the studio were cautious about making the film as its previous Mafia movie, *The Brotherhood* starring Kirk Douglas, made in 1969, had been a flop. But given the success of the novel's paperback sales a low budget screen version was considered a viable risk especially if it could be completed quickly and hit the screens while the book was still selling well.

The film was not intended to be a blockbuster. Paramount approached Coppola to direct. They knew they could sign him cheaply as his previous film had failed and his film company, Zoetrope was in debt. They also considered that his Italian name and descent would be useful in the face of the opposition the studio expected from the Italian-American community and the Mafia. In fact, a promise was made to give the proceeds of the premiere to the Italian-American Civil Rights League who were worried about defamation. There was an agreement that the crime syndicate would

not be referred to as the “Mafia” or “Cosa Nostra’ but as “five families”, the term used by Puzo in the novel.

Coppola was young, 31, and idealistic. He had formed Zoetrope to give filmmakers an opportunity to work outside the Hollywood system. He told his father that Paramount wanted him to direct this hunk of trash. I don’t want to do it. I want to do art films.” He thought some of the more squalid aspects of the book would spoil the film and considered the proposed budget too low. (The budget was fixed at \$2 million and eventually cost \$6 million.) His father encouraged him to sign the contract and make money from the project so that he could make the kind of movies he wanted to. He eventually agreed a fee of \$125,000 and 6 per cent of the gross.

During the editing stage of the film, Coppola said he was “sure people would feel I had taken this exciting, bestseller novel and transformed it into a dark, ponderous, boring movie with a lot of actors who were known to be my personal friends (excluding Brando).”

The film did of course become a blockbuster. By the end of 1972 it had earned more than any other film in history grossing \$150 million worldwide. It won Oscars for best film, best actor (Marlon Brando) and best screenplay from another medium (Coppola and Puzo). As you work through this study guide you will build up your own ideas about why the film was such a success.

The ‘Bare Bones’ of the film are included to help you to analyse this very long film and locate the sequences you want to study in detail. They do not indicate how the film tells its story, represents its characters or conveys its themes. The numbering of items in the Bare Bones section is for ease of reference and does not represent a definitive division of scenes. The guide will suggest ways you can use the Bare Bones to develop your understanding of the film. There are obviously ways you can use the Bare Bones which are not suggested in the guide.

THE GANGSTER GENRE

Audiences recognise a gangster film by its familiar icons: the concrete jungle setting; the brutal gangster hero with loyal or over-ambitious henchmen; women as sexual ornaments, respectable mothers and sisters upholding traditional values; the overcoats with turned-up collars, broad-brimmed hats, pistols, machine guns; montage sequences for violent action. Basic conflicts show gangster anarchy challenging the social order, leadership struggles, gang warfare against rival mobs, the internal struggle of the hero as he chooses his destiny.

Resolution comes through the hero getting his just desserts in the gutter or as a

reformed character; the social order is restored and values of decency and respect for law and order reaffirmed.

One of the reasons that genre movies are made is because their quick product recognition make them easier to sell. Genres do not remain fixed because the cinema does not exist in isolation. Changes in social and economic conditions lead to changes to the formulae.

MYTHIC RESONANCES

Gangster movies have a powerful mythic resonance for audiences: one of the appeals of the gangster hero is as a Robin Hood figure protecting the weak and poor against the rich and powerful. Gangster movies have often caused moral outrage; *The Godfather* is no exception. Since movie making began, authorities have feared that gangster movies romanticise violence and lawlessness. In the thirties, the film industry's governing body issued a number of rules which directors had to hear in mind when they came to make gangster films to avoid turning criminals into heroes and justifying their actions. This guide will ask you to think about the values of *The Godfather*.

Coppola sees the Mafia as a metaphor for America and makes the metaphor the focus of the film from the opening line, "I believe in America." He sees many links between the Mafia and America: they both have roots in Europe; they both feel they are benevolent organisations; both have their hands stained with blood from what they believe is necessary to do to protect their power and interests; both are capitalist organisations motivated by profit.

THE OPENING SEQUENCE

The opening wedding sequence of the film lasts nearly 30 minutes out of the entire 175 minute running time. It introduces the main characters and establishes the tensions of the film locating the movie firmly in the gangster genre.

The film opens with Italian immigrant undertaker Bonasera asking Don Corleone the Godfather, to help him get justice against the young men who have assaulted and tried to rape his daughter; they have escaped with a suspended sentence.

He says, "I believe in America. America's made my fortune. And I raised my daughter in American fashion. I gave her freedom but I taught her never to dishonour my family." The courts have failed him so he is turning to Don Corleone because "for justice, we must go to Don Corleone."

Don Corleone reprimands him for not coming to him in the first place, for not even calling him godfather': "You find paradise in America. You had a good trade, made a good living, the police protected you and there were courts of law. You didn't need a friend like me. But now you come to me and you say, 'Don Corleone, give me justice.' But you don't ask with respect. You don't offer friendship. You don't even think to call me 'godfather'. Instead you come into my house on the day my daughter's getting married and you ask me to murder for money."

The Don agrees to help Bonasera asking him to "accept this justice as a gift on my daughter's wedding day." He asks counsellor Tom Hagan to make sure the job is done by reliable people for after all, "We're not murderers."

Task

View the Bonasera sequence and consider the following questions:

- What tone is set by the Bonasera sequence? Consider the contribution of framing and type of shots, lighting, pace, acting, subject and themes of the dialogue.
- What do we learn about the aspirations of the Italian immigrant community?
- What do we learn about the Don from this sequence?

Task

View the rest of the wedding sequence and discuss the following questions:

- How does the opening sequence confirm the film as a gangster movie?
- What gangster icons are used in the opening sequence?
- How does the opening sequence help us recognise the central characters?
- What expectations have been set up in your mind in terms of the development of the plot and character?

HOW THE FILM TELLS ITS STORY

A film is more than the sum total of its events. Filmmakers shape meaning through the visual elements of camerawork, editing, choice of setting and set design, sound (including music), casting, acting and narrative structure. Events are structured and represented in particular ways: events may be presented chronologically; there may be flashbacks or parallel story lines; parts of the story may be emphasised; more film time may be given to some events or characters than to others. Irony may be achieved through juxtaposition of sound and image, through intercutting or the way the drama unfolds.

Task

Copy and paste the 'Bare Bones' onto a large sheet of paper: As you view the film, use the left hand margin to note the way the story is told: camera work, particularly key images and framing; editing, particularly pace; lighting; key dialogue including name-calling and use of Italian; use of music, particularly recurring tunes or kinds of music and orchestration; use of sound effects; role of the setting and use of location settings; atmosphere created.

Use the right hand margin to note the significance of the way the story is told: the way the film shapes your perceptions and holds or loses your attention; its associations for you e.g. reminders of other films, the way it highlights significant moments, its attitudes to women, to violence, its ironies, its values, its social commentary.

Use your notes and the following words to sum up the tone and style of the film:

intellectual, rational	emotional, sensual
calm, quiet	fast-paced, exciting
polished, smooth	rough, crude-cut
cool, objective	warm, subjective
ordinary, trite	fresh, unique, original
tightly-structured, concise, direct	loosely-structured, rambling
truthful, realistic	romantic, idealised
simple, straightforward	complex, indirect
grave, serious, tragic	light, comical, humorous
restrained, understated	exaggerated
optimistic, hopeful	bitter, cynical
logical, orderly	irrational, chaotic

THE CHARACTERS

Coppola's expert direction and outstanding performances from Marlon Brando and Al Pacino lift Mario Puzo's rather turgid novel about machinating Mafia men into the epic class, alternating violence and domestic sentiment to keep the ironies flowing.

Sight and Sound, 1972

Paramount were unhappy with the casting of Brando and Al Pacino: Brando because he was no longer an attractive box-office proposition and was difficult to work with, and Al Pacino because he was relatively unknown. In fact, critics praised the performances of both actors and Brando won an Oscar for his performance.

BRANDO AS DON VITO CORLEONE

Coppola insisted that Don Vito should look and sound like a New Yorker, rather than some comic-book image of the Italian Mafioso." You have already looked at the representation of Don Corleone in the opening sequence. You are now going to look at the way Brando and Coppola create the character of the Don by focusing on certain sequences.

Task

View the following sequences again (we have numbered them according to the Bare Bones section of this guide and draw up the chart below to analyse the way the character of Don Corleone is created by Brando's acting and Coppola's direction:

4 Meeting with Sollozzo;

16 In hospital: Michael promises to take care of him

28 Tom Hagan reports after his return from hospital; news of Michael's involvement

40 Tom breaks the news of Sonny's death

42 Negotiations with the five families

44 Family conference presided over by Michael with the Don in retirement;

47 Conversation with Michael.

Sequence
(Bare Bones
ref. no.)

Acting: delivery of lines,
facial expression, gesture,
movement

Direction: camerawork,
editing, lighting, clothing,
objects, setting,
music and sound effects.

Task

DEATH OF DON CORLEONE

View the sequence (Bare Bones 48) when Vito collapses and dies while playing with his grandson. Create your own shot-by-shot outline of the sequence and note how Coppola uses the camera, the setting, objects, actions and music to summarise the Don's life at his death. The idea of using the orange peel was Brando's.

MICHAEL CORLEONE

Al Pacino commented that Michael “has to start out ambivalent, almost unsure of himself and his place. He’s caught between his old world family and the post-war American Dream.” Michael represents a new order. He rejects the concept of the Family as created by his father by having his brother-in-law killed; he uproots family and organisation from its New York base to start a new organisation in Las Vegas.

Task

Use the Bare Bones to trace Michael's development from an outsider on the fringes of the Family's affairs to his assumption of the role of godfather, holding all the strings, from when he tells Kay, "That's my family Kay, it's not me", to when he tells her not to interfere in business and lies to her: Note Michael's motivation and the way Coppola shapes our attitude towards him. Are we meant to feel more sympathy towards Don Vito Corleone than we are to Don Michael Coreleone?

VIOLENCE

According to Coppola's biographer, Peter Cowie, Paramount were concerned about Coppola's refusal to emphasise violence. Coppola himself said that the studio thought he was "great on character relationships and too timid with the violence."

Task

Analyse the following incidents using the chart given below. You may choose to analyse a selection of incidents in a small group and present your findings to the class:

- .severed horse's head in Woltz's bed
- garroting of Luca Brasi
- murder of Paulie supervised by Clemenza
- killing of Sollozzo by McCluskey
- Sonny beating up Carlo Rizzi
- Carlo beating up Connie
- Killing of Sonny at the toll-booths
- Death of Apollonia in Sicily
- Killings of the heads of the five families (Moe Green, Barzini, etc)
- Killing of Carlo Rizzi

Incident	Reason	Portrayal of Incident
Severed horse's head in bed	punishing film producer, Woltz, for turning down Don Vito's godson, Johnny Fontane for a starring role. (Use the Bare Bones to help	Note type of shots; framing of shot. timing of shot, lighting, sound, dialogue and music, enduring images, the way the audience is positioned i.e. how their attitudes to the incident are shaped.

After the initial analysis, discuss the treatment of each incident: is the violence low or high key, understated or overstated. What does the treatment of the violence signify in terms of plot or character. Was Paramount's fear that Coppola refused to emphasise the violence justified?

VIOLENCE AND CENSORSHIP

The television version of The Godfather (for which The Godfather and The Godfather II were edited together, along with previously unused material) omitted the following shots: Luca Brasi's hand being nailed to the counter just before he was garroted; blood trickling down the face of Moe Green after he is shot in the massage room; the corpse of Sonny Corleone being kicked by his assassins after the ambush at the toll-booths.

Task

Using your analysis of the violent incidents listed on the previous page, try to find the rationale behind the decision to censor these scenes in this way. According to this rationale, should any other cuts have been made in the television version?

THE VALUES OF THE FILM

How does the *The Godfather* shape our attitudes to organised crime and violence? Is the Mafia romanticised, glamourised? Does the film make any judgements about organised crime or is its attitude neutral? Some critics consider the film to be “of suspect moral tone” or even downright immoral.

One way of examining these questions is to use the Bare Bones to identify the film's themes. From this and from your other work on the film (the analyses of violence, the opening, the ending, the characters) you should be able to make a judgement about the film's moral stance through its emphasis on and treatment of its various themes.

Task

Copy the Bare Bones of *The Godfather* and paste them onto a large piece of paper. Identify the themes and their recurrence by highlighting and labelling events which exemplify particular themes.

The following list is intended to help you decide which are the main themes of the film: honour, loyalty, justice, retribution, exercise of power, revenge, legitimacy, benevolent paternalism, violence, subversion of established authority, syndicalism, the family, love, respectability, fatherhood, betrayal, machismo, materialism, ambition, barbarism.

Study your annotated Bare Bones and discuss which themes receive most emphasis. Does this enable you to make a judgement about the film's implicit and explicit values?

THE SUCCESS OF THE FILM

Consider the following statements:

- * The *Godfather* is just a simple, action-packed drama about violent criminals driven by dreams of success and domination.

- * The *Godfather* appeals to audiences because Vito Corleone is in the Robin Hood tradition of movie gangsters helping the weak get justice in the jungle of the American way of life, thus striking a deep mythic chord.

- * The Godfather was successful because **it** appealed to Americans capitalist instincts with the Corleone family part of the Robber-Baron capitalist culture using strong arm tactics to achieve control of certain sectors in the market place (i.e. gambling, liquor, drugs).
- * The Godfather has such strong appeal because the audience appreciates the benevolent authority of the Family and identifies with an organisation that exists to take care of people.
- * The Godfather is so successful because **it** shows an immigrant family making good, finding the streets paved with gold and realising the American Dream.
- * The Godfather's appeal lies in its portrayal of relationships and connections: relationships between fathers and sons; men and women; connections between business and personal affairs.
- * The Godfather appeals because it deals not with the 'wages of sin', but with such upright human virtues as honour, loyalty, justice and the exercise of power.

Use these statements and your analyses of the film to try to assess why the film was a blockbuster.

THE BARE BONES OF THE GODFATHER

The numbering of items is for ease of reference and does not represent a definitive division of scenes.

1 Various guests approach Vito Corleone for help during the wedding of his daughter attended by the heads of the five families. Michael, college graduate and war hero, returns home:

- * Bonasera, the undertaker wants revenge for the attempted rape of his daughter, feeling he has not had justice.
- * Nazorine, the baker, wants US citizenship for his future son-in-law, Enzo.
- * Johnny Fontane wants starring role in a new Hollywood movie.
- * Luca Brasi pays homage to the Don.

- 2 Tom Hagen, Vito Corleone's consigliere goes to persuade producer Woltz to give starring role to Johnny Fontane.
- 3 Refusal is met with punishment: Woltz finds his beloved racehorse's decapitated head in his bed.
- 4 Vito Corleone refuses to join the rival Tattaglia family and Sollozzo in a joint narcotics business.
- 5 Luca Brasi, Corleone's trusted bodyguard, is assigned to find out what Sollozzo is up to.
- 6 Alfredo accompanies Don Corleone in car instead of Paulie who has called in sick.
- 7 Brasi is murdered by the Tattaglia family who pretend to do business with him.
- 8 Tom Hagan is taken by Sollozzo.
- 9 An attempt is made on Corleone's life by Sollozzo and the Tattaglia family.
- 10 Michael and Kay see the report of the attempted assassination in the paper.
- 11 Sollozzo, thinking the Don is dead, tries to use Tom Hagan to persuade Sonny to agree to the deal and keep the peace.
- 12 Sonny takes charge; orders the death of Paulie Gatto for betrayal. A council of war is held to discuss the options open to the Family. Dead fish arrives.

- 13 The killing of Paulie Gatto supervised by Clemeoza.

- 14 The Family is on a war footing; Clemenza gives Michael a cooking lesson interrupted by Sonny.

- 15 Michael dines with Kay and tells her to go home to her parents.

- 16 Michael visits his father; is suspicious on finding hospital deserted; takes control of the situation; uses Enzo, Nazorine's son-in-law, who is visiting the Don, to pose as guard; promises to take care of his father.

- 17 Police arrive sirens blazing: McCluskey hits Michael; arrival of the Corleone Family.

- 18 Michael arrives at 'fortress' Corleone; hears news of Sonny's attack on the Tattaglia 'fortress and killing of Bruno Tattaglia's son; Sonny wants all out war.

- 19 News that McCluskey is on Sollozzo's payroll, therefore Sollozzo is well protected.

- 20 Michael volunteers to kill Sollozzo and McCluskey, to the amusement of Sunny, Clemeoza and Tessio. Michael challenges the unwritten rule that you don't shoot cops; advocates the use of newspaper payroll contacts.

- 21 Clemenza takes Michael through the assassination plan.

- 22 Tension over establishing where the meeting is to take place; farewells.

- 23 Sollozzo with McCluskey picks Michael up; apologies; U-turn en route for meeting place.

- 24 The bar: Michael and Sollozzo discuss the situation in Sicilian dialect, no subtitles*.
- 25 Michael picks up the gun in the toilet; returns to the table, then shoots Sollozzo and McCluskey.
- 26 Newspapers intercut with shots of Family on a war footing indicate aftermath: crackdown on organised crime; police corruption; gangland killings.
- 27 The Don returns home; greeted by family. Carlo Rizzi excluded from family consultations.
- 28 Tom Hagan and Sonny report the situation to the Don: police crackdown on all organised crime; intergang violence; use of newspaper contacts; plan to send Alfredo to Las Vegas; Michael's involvement.
- 29 Sonny wants to go after Tattaglia family against Tom's advice; they quarrel.
- 30 Dinner scene presided over by Sonny and Mama Corleone; Sonny reprimands Carlo for breaking the Family's conventions by telling Connie to shut up and by talking business.
- 31 Michael in Sicily exploring the countryside with bodyguards, watched over by Don Tomasino.
- 32 Michael courts a Sicilian girl, Apollonia, according to Sicilian conventions.
- 33 Sonny collects pregnant sister Connie after a visit to his mistress; finds Carlo Rizzi has beaten her up.

**.See end of Bare Bones for translation.*

- 34 Sunny attacks Carlo Rizzi in public; threatens to kill him next time.
- 35 Michael marries Apollonia - Sicilian wedding feast.
- 36 Kay visits the Family's fortress home; Tom refuses to accept her letter to Michael.
- 37 Connie receives a phone call from a woman cancelling her evening engagement with Carlo; violent scene with Carlo beating Connie up.
- 38 Connie calls Sonny who sets out alone to come to her rescue.
- 39 Sonny gunned down at toll-booths.
- 40 Tom breaks the news of Sonny's death to the Don who orders no acts of vengeance; calls in Bonasera's favour to repair Sonny's body for the funeral.
- 41 In Sicily Apollonia learns to drive. Don Tomasino breaks the news of Sonny's death; Michael and Apollonia must move house for safety; Apollonia dies in car explosion intended for Michael.
- 42 The five families meet to negotiate a peaceful accommodation: sharing of influence over politicians, judiciary and the drug market; Philip Tattaglia unhappy; the Don foregoes vengeance for death of Sonny on condition that Michael can return; realisation that Barzini is his real enemy.
- 43 Michael meets Kay again; tells her he's working for his family; asks for her trust as he works towards legitimacy. Proposes marriage.

- 44 Michael presides over a family conference; Don Corleone in retirement. Discussion of the threat from Barzini and Michael's new order (future of Carlo Rizzi and Tom Hagan, new ventures out West); Tessio and Clemenza's wish to form own families.
- 45 Michael goes to Vegas; greeted by Alfredo's ill-judged surprise party; Moe Green refuses Michael's take-over bid; Michael is furious with Fredo's behaviour.
- 46 Kay tells Michael that Connie wants him to be godfather to her child.
- 47 Conversation between father and son - mixture of business and family matters: Vito warns Michael about Barzini who wants a meeting and how to recognise the traitor. Vito talks of his hopes for legitimacy and respectability for his family.
- 48 Vito collapses and dies while playing with his grandson in the garden.
- 49 The heads of the family attend the funeral; they pay respects to Vito and to Barzini; Michael watches; Tessio proposes his territory for the meeting with Barzini.
- 50 Michael becomes godfather to Connie and Carlo Rizzi's child - full Catholic ritual. Baptism service intercut with murders of Barzini, Tattaglia, Stracci, Cuneo Moe Greene.
- 51 Tessio taken away to be killed for his betrayal of the Family.
- 52 Carlo must answer for Santino: Carlo, convinced that Michael, godfather to his son, won't make his sister a widow and that he's being sent to Las Vegas, admits collusion in Sonny's death.

53 Michael witnesses Carlo's death in car.

54 Connie accuses Michael of Carlo's death in Kay's presence.

55 Michael tells Kay not to ask about his business; assures her he is not responsible for Carlo's death or the deaths reported in the papers.

56 Kay sees Michael's henchmen close round him; Clemeoza kisses his hand in traditional homage, greeting him as []on Corleone. The door closes and shuts her out.

CONVERSATION BETWEEN SOLLOZZO AND MICHAEL IN BAR

Sollozzo: I'm sorry. You know that what happened between me and your father is a matter of business. I have great respect for your father but your father has outdated ideas. I'm a man of new ideas.

Michael: Yes, I know these things.

Sollozzo: You know I helped the Tattaglia. We should now agree. I want peace. Let's put all this unpleasantness behind us.

Michael: But you... how do you say'?'...

He continues in English.

He returns from the toilet with gun and sits down.

Sollozzo: Feeling better? You don't understand. You're Italian like your father. Your father's ill. When he's better we'll put everything right. We must stop all this.

GLOSSARY

Blockbuster A film or show which attracts a large audience and earns large amounts of money.

Icon An image (of people, places, events, objects) which is established in the consciousness over a period of time and has become charged with a set of associations which it communicates any time it is used. The severed horse's head in Woltz's bed has become an icon for revenge. James Dean became an icon for rebellious youth. Icons may mean different things to different people.

Irony Incongruity between what might be expected and what actually occurs; the intended meaning is the opposite of what is expressed.

Dramatic irony -- When the audience knows something which the protagonists don't.

Myth A myth (a real or fictional story, recurring theme or character type) embodies a popular idea which appeals to the consciousness of a people; it expresses commonly felt emotions or represents cultural ideals which may then form part of the ideology of a society.

Syndicate A group of people with common interests, often heads of big businesses and financiers who combine to carry out schemes which require huge capital sums usually with the purpose of obtaining control over a particular sector in the market.

Paramount Pictures is part of a large syndicate, The Gulf and Western multinational corporation whose principal businesses are chemical, metal and electrical products. In America crime syndicates formed to pool resources to control gambling, alcohol during prohibition and later drugs.

BIBLIOGRAPHY

Coppola, Peter Cowie (Faber and Faber, 1989).

Coppola and The Godfather, Stephen Farber, Sight and Sound (BFI, Autumn 1972).

Monthly Film Bulletin (BFI, 1972).

Born to Lose: the Gangster Film in America, Eugene Rosow (OUP, 1978).

American Film Now, James Monaco (Plume, 1984).

The Art of Watching Films, Joseph M. Boggs (Mayfield, 1985).

FILMOGRAPHY

The Brotherhood, dir. Martin Ritt, 1969.

The Godfather Part II, dir. Francis Ford Coppola, 1974.

The Godfather: The Complete Novel for Television, dir. Francis Ford Coppola, 1977.

The Godfather Part III, dir. Francis Ford Coppola, 1990.