"I was actually afraid at one time that I might have to use this gun," he says. "I didn't know whether the calls were coming from the Mafia or not. But they threatened my life. It was disconcerting. I told the local police, and they also informed me that I was being followed by unknown persons. Every night I and the four people who work with me here at Paramount would check our cars around to throw off these unseen 'tails.'

"One night my secretary was followed all the way home. Once she got inside her house she called the police, but the car that had been tailing her disappeared. The next morning she found that all the windows in her car had been blown out by a shotgun blast."

"I don't know who it was," Ruddy says, "but since I got to New York and had a meeting with the Italian-American Civil Liberties League, that sort of thing stopped."

"Certainly some of the League members belonged to the Mafia. But I met with thousands of hard-working, honest Italian-Americans who know nothing about organized crime."

Actually, Ruddy was called to New York by his Paramount bosses among them Stanley Jaffe (then president of the company) and Robert Evans, studio production chief—to make his peace with Italian-Americans or face insurmountable odds in filming the picture.

"When I got back to New York, Paramount had received at least 100 letters from very big United States Senators and Congressmen. If I made their names public they'd be greatly embarrassed. One of them is a Presidential candidate. "All of those letters had the same ring to them, even (continued on page 64)"

The morning after "The Godfather" premiere, Al Pacino was a star. Pacino, who played Michael, heir to Don Vito Corleone's savage "family business," was the perfect choice for the part he almost didn't get.

Two years ago, when the film was being cost, Paramount executives wanted a "name" actor to play Michael, the longest role in the film—the role that has to keep the film going after Don Vito (Marlon Brando) dies. But when director Francis Ford Coppola said his choice for the role was Pacino, a virtual unknown, a screen test was arranged. Pacino showed up, but he didn't even know his lines.

Viewing the test, the studio heads couldn't understand Coppola's insistence that this intense, short (5-foot 7-inch), very Italian-looking (dark hair, dark eyes, large Roman nose) actor could play Michael Corleone, the Ivy League Don-in-waiting. Even Coppola was annoyed by Pacino's unpreparedness; the director called him "self-destructive," but still signed (continued on page 67)
A Psychiatrist's View: 

DOES THE GODFATHER GLORIFY VIOLENCE?

No, says Theodore Ira Robinson. 

In appearing on the screen as The Godfather. As a result, the research team from Columbia University's Department of Psychiatry and Neurology conducted a study to determine whether the film's portrayal of violence was consistent with observed behavior in real life. The study involved observing patients in a psychiatric ward who had previously been diagnosed with depression, anxiety disorders, or personality disorders. 

The patients were shown clips from The Godfather and asked to describe their reactions. The results showed that while the film was entertaining, it did not appear to have any significant impact on the patients' moods or behavior. The study concluded that the film's portrayal of violence was not likely to be a major source of stress for viewers with psychiatric disorders. 

is positive that the motion picture was not made in New York. The film was shot in Italy and the main characters were played by Italian actors, who were not concerned with the political implications of their roles. The film was well-received by audiences worldwide, and it remains a classic of the crime drama genre.
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There were some marvelous moments with Marlon while we were making the film. The day on Mott Street, when the script called for him to be shot while coming out of a vegetable store, thousands of bystanders looked on. Marlon came running out of the store and was gunned down. He slumped against his car as blood spattered from his wounds. When he fell to the street there were weeps from the crowd and a horrified silence.

"When Marlon stood up after Coppola yelled 'Cut!' the crowd chucked— and Brando made a low, sweetening bow. He kissed the people on Mott Street and they loved him.

Rain delays production

Brando signed for six weeks of work. But the final scene, the one in which Don Corleone dies in his garden, called for a hot sunny day—and a rainy spell delayed production.

"Ordinarily you don't go to an actor like Marlon Brando and ask what I asked," Ruddy says. "I asked him to go back to Hollywood and return to New York in a week when everything dried out. That could have meant an additional $40,000 to Brando. But he didn't charge us for the extra week. He just did it. There was no unreasonable existing problem. It involved Gianulli Russo, a brash young man with no acting experience. Russo came in to see Ruddy in a classic Brando car driven by a multi-colored Japanese girl chauffeur.

"This guy has got to be kidding," Ruddy told his associates. "I forget about Russo for four months. Then he showed up in New York and said he was right for the part of Corky, the notorious Corleone brother-in-law.

"We asked him to play a scene from the one in which Carlo beats up his wife, Stanley Jaffe's secretary portrayed the woman. Gianni played the scene so professionally that the poor secretary was terrified. He got the part," Ruddy says. "Now that The Godfather is a hit, Ruddy has second thoughts.

"I don't think our picture glorifies the Mafia or insults Italian," he says. "It does humanize criminal elements. But no matter how much you like these people, there's a lot of killing and momenta of great brutality.

"The brutality is faithful to the book—and to the way people in organized crime operate. Yes, some scenes exploit the brutal scenes. But I don't think this is an emotional response. I think they are applauding the technical skill with which those scenes were shot."

"Was the movie made with the assistance and blessing of the Mafia?" Ruddy hesitates.

"Let's say these Syndicate men are not two-dimensional human beings. They are very strong family men. They have an almost Biblical feeling for family. You don't have to write contracts with them. If they shake your hand it is as good as their word. If you keep your word, they keep theirs. I wish I could do business in Hollywood that way.

"Without their help it would have been impossible. There would have been pickets, break-ins, labor problems, cut cables, all kinds of things. I don't think anyone would have been physically hurt, but the picture simply could not have been made without approval."
Pacino for the very important part. As he paced nervously around the living room of the Boston apartment he rents while starring on stage in The Basic Training of Pablo Hum- nert, Al spoke to the Journal about The Godfather and about himself. "I knew Francis was the only one who wanted me to do it. What's the sense of learning lines? No matter what I do I won't get the part." Besides, they treated me on the opening scene, the wedding scene. It made absolutely no sense to me because I hadn't seen the rest of the script.

"Francis knew I could do the part and so did I, but he kept asking me to test again and again. I didn't want to go ... I didn't go where I'm not wanted. And so did I, but he kept asking me to test again and again. I didn't want to just do the part, the pressure was still there. It was obvious I was self-destructive, then okay, call me and I don't go ... I don't go where I'm not wanted.

"Some people didn't want me for a part that's okay, I understand. I don't even get mad. They just tell me and I don't come around again. But when they don't want me and keep telling me to come back, well, under those circum-

stances, I'm not learning lines. If that's being self-destructive, then okay, call me self-destructive.

"When I finally got the part, the pressure was still there. It was obvious that some people didn't want me. I remember crying. I'll never make it through this picture: it's going to kill me. Then, about a month later, when they began to piece the film together and liked what they saw, things got better.

"I learned a lot, though. The other actors didn't flounder around like I did - I like to search and work and it takes a lot of time. Sometimes I'm lazy. The Godfather knocked the business out of me.

"From Brando, I learned to come late. No, I'm kidding. Well, to he hon-

or, I used to get up at five in the morning thinking about where I was in the film, what the transition was. You know, when you shoot a scene you don't just begin at the beginning and follow the script to the end. The first week we did the scene where I shoot two men in a restaurant. That's why I have to block out a part, to figure out the transition from one block to anoth-

er. I had to be sure I was building up to the point where Michael takes over as the Don.

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"I learned a lot, though. The other acting
was too embarrassed to go to the old 
you go for help. Each time I went back 
you start peeling it— or one eye starts 
seek psychiatric help until he had 
Necktie!
Portnoy's Complaint)
company he lived in a 5-by-7-foot 
2
room. His girl friend, actress Jill Clay-
and ending up with a three-foot can-
It was 
The Godfather.

GODFATHER: CAAN
continued from page 62
Remember the scene in which I get 
the telephone call that my father, the Don, 
has been slain? The picture now cuts to 
my brother Michael right after I hang 
up the telephone. Here's where a cou-
pie of my best scenes were cut through 
ally I put the call. Then I go tell my 
father that my father has been slain.
"This sequence demonstrated a win-
drive side of Sonny. It showed him go-
to take over the family's work. There 
were all kinds of moments—like Sonny 
not being able to bring himself to sit in his father's chair. Instead, he 
rolls up another chair beside the desk.
"I worked hard on those scenes. 
They meant something to me as an 
actor. Little things—showing Sonny's 
ability to cry because he thinks it's 
unmanly. But his voice cracks 
when he talks to his mother.
"They cut another scene in which 
Sonny meets the 'mamas' [Mafia chiefs] 
and decides what they are going to do.
There was a scene in which Mi-
chael comes back to the house before 
he goes to the hospital and I treat 
Sonnys like he was 12 years old."
Caan insists that he is no longer bit-
the picture has turned out well 
and his notices have been as good as 
as in the cast. "Some critics thought 
I was the only Sicilian in the picture."
Caan says proudly, "and I'm not even 
sicilian. But I went to Broadway 
for several weeks and hung around with 
that gang, picking up their language 
and mannerisms. One guy always 
talked to everybody—like you would 
across the room from him—even when 
he was sitting beside you. I used him 
as a model. Most actors underplay. Not 
me. If I'm bad, I'm awful. But if I'm 
good, I'm good."
(Caan also can draw consolation 
from the realization that during the 
past year he has starred in the No. 1 
motion picture, The Godfather, and in 
the No. 1 TV movie, "Strin's Son", on 
in which he played career-stricken pro 
football player Brian Piccolo.)

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operates with balanced counterweights that

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This clock is made with the finest 
materials and craftsmanship. The 
clock face is made of 
rosewood and the 
counterweights are 
made of bronze. The 
clock hands are 
made of brass and 
the clock is 
powered by a 
windup mechanism
that is powered by 
turning the 
knob on the side. 

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