

What Bregman had always dreamed about for Pacino on film was more in line with what he did on stage, with productions like *Does A Tiger Wear a Necktie* and *The Indian Wants The Bronx*.

"**Scarface**," says Bregman, in his offices at Universal Studios, "is Al Pacino's best work, the one role that he can do better than anybody else."

Pacino, as usual, consumed the character, spending weeks in Malibu with Robert Loggia — who plays the older drug kingpin whose empire Pacino takes over — the two of them speaking only in Cuban-accented street language.

"After a while," says Loggia, "I began to think of Al as a Cuban refugee!"

Loggia feels it is fitting that the new, improved, 1983 **Scarface** have a Cuban as its central character. "The centre of the cocaine trade is in Cuba. That's part of what this movie is about.

"The Cubans don't like that image, but it's fact. Yet the picture does not condemn the people; it condemns drugs and crime."

Interestingly, Loggia's first break in 1955 was playing a junkie in an off-Broadway production of *The Man With the Golden Arm*. He recalls, "Eight performances a week doing withdrawals, that was not easy!"

Martin Bregman also feels **Scarface** is the best movie he has ever made, which, for him, covers a lot of territory.

Besides producing *Serpico* and *Dog Day Afternoon* for Pacino, he did *The Next Man*, a spy thriller with Sean Connery; *The Seduction of Joe Tynan*, a tale of political power with Alan Alda; *Simon* with Alan Arkin, an adventure in mind manipulation; and *The Four Seasons*, a funny look at contemporary marriage.

Pacino, says Bregman, was a fairly easy sell, but Brian DePalma came aboard only after Sidney Lumet had pulled in his options.

The City of Miami as a location was the hardest sell of all, with some of Dade County's 800,000 Cubans taking strong exception to Hollywood casting Al Pacino as a Cuban drug dealer.

Miami City Commissioner Demetrio Perez Jr., himself a Cuban, drafted a resolution to ban the production from the city streets.

Bregman was not amused. "Perez did that before reading the script. In fact, they've never read the script.

"They just assumed this movie would be anti-Cuban, or pro-crime, or both. We tried to explain to them that you couldn't get a major actor — Pacino, Hoffman, Redford — to play an out-and-out heavy.

"The story has been told before in other gangster films — and this is basically a gangster film, where not all the gangsters are Cuban."

Just days into shooting, Bregman took stock of the flack Perez was sending out and decided it was time to pull up his "I" stops.

He left.

Demonstrations, that's what worried me. How do you shoot a movie in a street with a demonstration in progress? It's hard enough to do it with everybody's cooperation.

"It angered me, that nobody asked to see the script before they made judgements. Way later, when they did ask, I told them to go to hell.

"When Perez attacked me for making *Serpico*, which he said was an offensive film — well, that did it."

Although **Scarface** is rich in shock value, Bregman insists it is much less violent than "any of the *Dirty Harry* series."

Also, his early doubts about the size of the drug industry were put to rest when he was assured by U.S. Government officials that it is indeed a \$100-billion-a-year business.

Bregman noticed that Miami is light on industry but strangely heavy on banks.

With Oliver Stone he explored the bizarre world where two kids with \$10,000 in cash can buy raw cocaine, cut it, and within a year, "be turning over \$4 or \$5 million."

Miami has become a city where mattresses really are stuffed with money, and aluminum foil packages in freezers do not always contain cod.

This is a city, as Bregman notes, where two-thousand-dollar bottles of wine are on the menu to be sold, not looked at.

But **Scarface**, according to Bregman, will not serve as a motivational training film for would-be drug kingpins.

"In this movie," he says, smiling as one who knows, "crime does not pay." ●